PANORAMA

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS
IAPP

THE MAGAZINE OF PANORAMIC IMAGING

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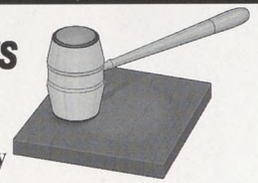
Presidents Message



By Denis Tremblay

After shooting over 300 rolls of film over the last 3 months in many countries, I realized just how little is known about panoramic photography. I think we need to work hard to introduce and educate the world on panoramic photography.

I will soon be in contact with those IAPP members who signed up for the conference in Peyresq to get a final confirmation of your attendance next June in France. Recently I visited a small town near Quebec (St-Anne de Beaupré) to organize and set up the organization of our next international convention in October 1999. All instruction regarding this convention will appear in the July issue of *Panorama*.

In St-Anne de Beaupré, Quebec, the small town and location of our convention you can visit The Cyclorama. The world's largest panorama realization, Cyclorama has been on exhibit since 1895 and attracts ever-increasing numbers of tourists and pilgrims to St-Anne de Beaupré. The well-deserved acclaim heaped upon this gigantic masterpiece established the reputation of Paul Philippoteaux, the famous panoramist from Paris, and his five assistants.

Executed in Munich from 1878 to 1882, the monumental work is 14 meters in height and 110 meters in circumference, or 1,540 square meters of amazing illusion.

From the observation point, you can contemplate all the city of Jerusalem and over 80 kilometers of surrounding countryside at the four cardinal points. ▬

Secretary Says
A Busy Year Ahead For IAPP

By Addie Lorber

The renewal process is always slow in coming. Many members took advantage of the renewal form, which was sent as a separate insert in *Panorama*. Some waited until they received the postcard instead of the February issue of the magazine. Since then renewals have increased.

When I received late renewals I also received some disparaging comments from members which I would like to address. The officers and board members of the IAPP serve to the best of their ability without any manner of remuneration. The job of secretary is gratifying yet very time consuming and mistakes can be made. For those of you receiving postcards when you did in fact renew I do apologize and the problem has been rectified.

There were some suggestions regarding making things easier for members at renewal time. In order to follow-through with any of these, dues would have to be raised considerably. The officers and board are trying to keep any increases to a minimum and still maintain the quality of our magazine *Panorama*. My suggestion is to keep an eye out for the renewal application in the year-end issue and send in your dues immediately. Every member is important to the IAPP and we have to work together to make sure things run smoothly. There will be mistakes made and I apologize and ask for your patience. In addition it only takes a moment to fill out the renewal form and this enables me to update the database and make sure the information is correct.

It is also regrettable that we will not be able to produce a new membership guide. In the past we have relied on advertisers to help offset the cost of producing the guide. This year many of the advertisers have not renewed therefore the officers and board have made the decision to postpone until next year. We wish to thank the membership for their understanding. ▬

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS
IAPP

Rule Changes For The IAPP 1999 Print Competition

By Bob McIntyre - Print Chairman

The board has changed a few rules for the print competition after the Moab meeting. There will be a new category for group photos and the digital category will be divided into enhanced and altered. In the altered category a print around 10 inches long is required of the picture before it was altered.

There are five categories now: straight back, swing lens, rotation, group, and digital. The maximum length of a print is 48 inches, including the matte. The maximum length for contact prints from a Cirkut camera is 60 inches, including the matte. No framed pictures are permitted. No signatures on the prints will be allowed. Prints with a signature will not be judged but put in the general display. Numbers will identify all prints. Pictures in frames will not be judged or displayed.

There will be four judges and a Print Chairman. Judges may not enter prints for judging, but may put prints up for general display. The prints will be judged the second day of the convention.

All photographs must be taken within two years prior to the convention. You may enter one print on each of the categories you qualify for.

The IAPP and our hotel will not be responsible for loss or damage to any print. Any member entering prints for display or competition assumes full responsibly for their prints and releases the IAPP and our hotel of any kind of liability. ▬

Speakers Wanted for Quebec International Convention

As you all know, our organization thrives on member contributions. If you would like to be considered for giving a presentation or workshop at our next International Convention in Quebec this October, please write a descriptive page or outline about your subject, including amount of time needed (maximum 2 hours) and another paragraph about your background and qualifications for this subject. These will first be reviewed in the speaker selection process, so please be thorough. Secondly, they will be condensed and printed up as pre-convention information.

We will feature several presenters that appeal to a broad audience. At other times attendees will choose which of several narrower topics they'd like to attend. Presentation and workshop times should be between one and two hours.

We will select as many speakers as fit into the schedule, and have a couple standby presentations in case of cancellations.

Mail to the Speaker Chairman: Liz Hymans, 40 Lagoon Road, Belvedere, CA 94920 or E-mail to lizpanopix@aol.com by May 1, 1999. ▬

Cherry Blossom Conference To Be Rescheduled

By Richard Schneider

Due to a family matter, namely our moving to a different part of Maryland, I will have to postpone the Cherry Blossom Conference which had been advertised for April 8-10, 1999. I would like to reschedule the event for a later date, perhaps early to mid summer. Of course then the blossoms would be long gone and I'd have to rename the conference! I wish to thank all those who expressed an interest and hope they decide to come to and participate in the later event.

I wanted to have the conference coincide with the panoramic photography exhibit I curated/produced "The Long View", at the National Archives facility at College Park, MD. I just found out that the exhibit will be on display for another year, so those who had not seen it before can do so if they are ever in the area.

On another note, for those planning to visit this area anyway, the Washington, DC region has been experiencing a late end to winter, so chances are the Cherry Blossoms will not begin appearing until early April. This would be in contrast to last year when the blossoms appeared early (late March) because of the mild winter. The blossoms may or may not be your "thing" as far as panoramic imagery is concerned, but I must tell you that seeing the Tidal Basin near the Jefferson Memorial during the peak of the blossoms is really quite a sight, even if you don't take a single picture of it! ▬

Panorama Contributions Sought

Panorama is a much more interesting magazine if there's something in it to read. So why don't some of our members write an article, share some expertise, a new perspective, or a travel tale? And just think of the satisfaction you'll get out of seeing your work in print! Besides that, you get a point towards your Qualified Panoramic Photographer certification!

Submission Guidelines can be found on page 16 of this issue of *Panorama*. ▬

Convention Airfare Discounts Announced

Salt Lake Travel has been named the official Travel Agent for the IAPP Convention in Quebec, October 13-17, 1999. They have negotiated special convention fares with Delta and American Airlines. This will give you another 10% off the lowest fare if you book at least 60 days in advance. 5% off the lowest fare if you book closer to the convention.

As an independent travel company they will search for the lowest fare from your hometown. You can reach them toll-free at 1-800-365-3514. Mention that you are with the IAPP GROUP and you will receive prompt attention and the IAPP Convention discounts. Plan in advance and save! ▬

First Panoramic Photography Exhibition in Cancun, Mexico about La Patagonia, Argentina

On January 21, The First Panoramic Photography Exhibition, was inaugurated in Cancun Mexico about *La Patagonia*, authored by IAPP member Alberto Gandsas, with great repercussion because of the number of public attending, Mexican authorities, representatives of the press, radio and television media.

The panoramic photographs by Alberto amazed everybody because of their dimension, quality, technique and creativity. The Miami Herald qualified one of the panoramic photos as "as pretty as a picture…"

It is interesting to highlight that, not long ago, the Director of the National Museum of Fine Arts of the City of Buenos Aires, Architect Jorge Glusberg, commented on the possibility of photography being framed as an art. In this article architect Glusberg reproduces words of André Rouillé (Le Photography en France, 1989)" those who say that the photographer does not create with the power of his imagination, neither produces with the help of his feelings, must observe the intelligent patience, and the skill he employs to prove that his is a creator, that the film and the chemical substances are, but equivalents of the brush and the palette through which he realizes the ideal that he carries his spirit".

Such assertion is confirmed at this Panoramic Photography Exhibition in Cancun because of the comments and compliments received.

Panoramic photography is also art when through its majestic image, with a skillful and creative focus, is expressed transmitting the emotion of the photographer and his feeling about it.

To embrace such wide angles means to be alert about the whole that one intends to photograph being harmonic in all its width, taking care of light, color, tone and composition.

The result will be really artistic. ▬

Two of the beautiful panoramas by Alberto Gandsas included in the First Panoramic Photography Exhibition in Cancun, from his book LA PATAGONIA.
Top: Acceso a Piedra del Aguila
Bottom: Pasarela Sobre Rio Ammayan

Table Top Displays & Sponsorship Opportunities at IAPP 1999 Convention - Quebec City

Every eighteen months or so, the International Association of Panoramic Photographers presents its Worldwide Convention. Members gather from a variety of countries, to learn more about this unique style of photography. Seminars, photo-shoots, and demonstrations highlight the activities that celebrate panoramic photography. Over 150 members attended our last meeting.

Promote Your Panoramic Products To This Unique Audience...

>>Reserve A TableTop Display for only $80. Your table display will be up for three days. Tables are approximately six feet long. At breaks, members can peruse the displays. Each night, (7-12 PM) members gather to share stories and visit tables to see the latest products you offer!

>>Sponsor A Morning Coffee Break or Co-Sponsor IAPP Banquet - for only $360 you can sponsor a coffee break. Coffee and donuts will be delivered to the room. Signage will be provided at the break area, your name will appear in the official program, and announcements will be made highlighting your generous involvement. The exposure is great! Sponsors can also be a part of the pre-dinner refreshments at the IAPP Banquet. The choice is yours. IAPP takes care of everything. You benefit from the exposure.

We have a limited number of tables this year, so please sign up early. Payment is not required until September of this year. However, we need your reservation now so we can make the proper arrangements.

If you have any questions contact Everen Brown at 801-364-2642.

Fax or e-mail the following information to Everen to reserve a table or to sponsor refreshments.

I would like to sign up for _____ tables at $80 each.

I would like to sponsor _____ coffee breaks at $360 each.

I would like to co-sponsor the IAPP Banquet at $360.

Also include the following information; Name - Company Name - Address - City - State - Zip - Phone - Fax - E-mail.

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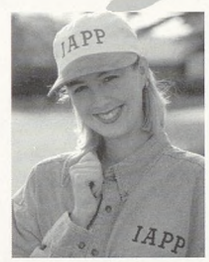

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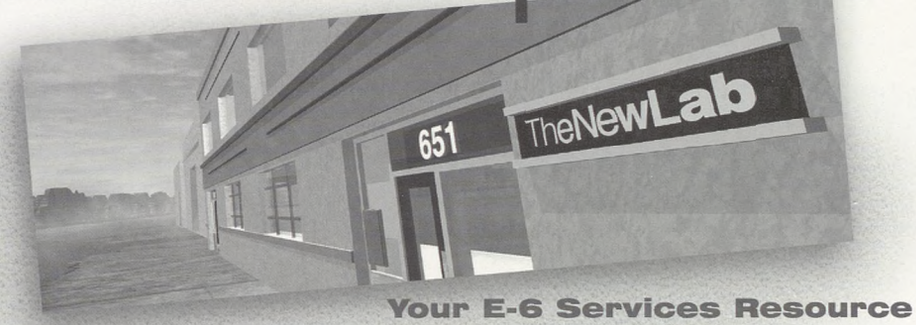

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Member profile

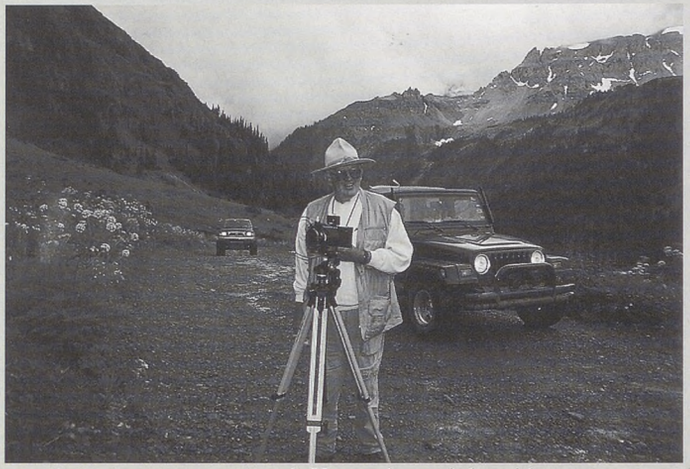
Chuck Peterson

By Jean Yake

Chuck started in photography over 40 years ago shooting with a Baby Rollei sold by Montgomery Ward. He then graduated to a series of SLR's and began working on becoming a professional photographer.

Being a Sioux City, Iowa resident he joined a local camera club and began to exhibit his prints. In 1975, Chuck and his wife built an addition on their home to use as a studio and opened Chuck Peterson Photography. After joining PP of A, he went on to become a Certified Professional Photographer and then was awarded his Master of Photography Degree. Having covered numerous Nebraska football games many of Chuck's photos have appeared in Playboy's annual football issue, and contributed regularly to the Husker and Oklahoma sports magazines.

Chuck retired from portrait studio shooting a few years ago but was lucky to meet Gene Helt, also known as Otto Focus, who introduced him to his panoramic images and got hooked. His first pan camera was a used 617S Linhof and now has a 35mm Roundshot and a 5x7 view camera with a split back.



Chuck joined IAPP and attended the conventions in Asheville, NC and Moab, UT and served as a member of the Moab photo-judging panel. He was also instrumental in working with Kodak to obtain the Gallery award for IAPP presentation.

In the process of building a stock library, Chuck endeavors to establish himself as a fine art photographer and has changed the name of his business to Prairie Panoramas to reflect his new business goal. He works mainly with transparency film, except with the Roundshot where he uses print film. He and his wife have been shooting the Colorado wildflowers and hope to cover mainly the Prairie States area for panoramic images. To quote Chuck, "While I have retired as a portrait photographer, I don't ever anticipate retiring as a photographer". ▬

Hay Field In The Morning - Iowa, is one of Chuck's favorite pans he has created.

Among the White Hills

The Life and Times of Guy L. Shorey

Text by Guy A. Gosselin and Susan B. Hawkins

By Peter E. Randall

In the 1970s, before I became interested in panoramic photography, I discovered the work of New Hampshire White Mountain photographer Guy Shorey. He used both a Korona 7x17 and a Model D, #4, Kodak Panoram, 3.5x10.5 postcard camera. I loved the images and used them in a magazine article, but in the back on my mind was the idea to do a book of his work.

In 1995, the book project was activated in cooperation with the Mount Washington Observatory who owns the negative collection. The large format, 200-image book was finally published in November 1998 and it brings the work of Shorey before the public again. Twenty-one of the images are panoramic format.

New Hampshire's White Mountains have long attracted artists. First came painters, and then when the camera was invented, photographers turned their lenses toward the spectacular scenery. Joining the latter group was youthful Guy Shorey of Gorham. As a 1900 high school graduate, he decided to convert his love of the mountains and hiking into a profession, beginning a career that lasted until his death in 1961.

For the next twenty years, Shorey lugged his heavy equipment into the surrounding hills and to the summit of

White Hills continues on page 7

White Hills

from page 6

Mount Washington in all seasons, making images of hikers, vistas from the summit, and the collection of buildings on the mountaintop. Soon The Shorey Studio became a must stop for tourists and he sold thousands of prints and postcards.

By the mid-1920s severe arthritis prevented Shorey from hiking, but he continued to photograph from his automobile, often using the large format Korona 7x17 panoramic camera to record sweeping views of rivers, waterfalls, and mountains. Shorey also became active in promoting tourism, opening a local information booth, and serving on a state tourism development commission. He formed the community's Rotary Club and he was always present to photograph events and activities.

After his death, Shorey's negatives were given to the Mount Washington Observatory where they formed an important part of the organization's growing collection of White Mountain artifacts and literature.

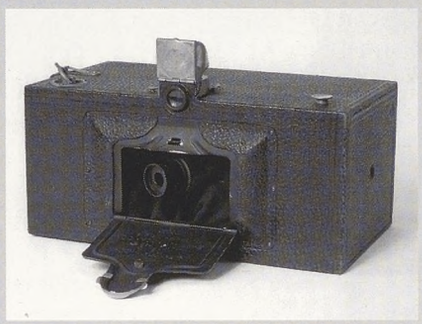
The photographs selected for this book cover a wide range of Shorey's work, from community events and streetscapes to mountainscapes and promotional scenes. Many photographs taken perhaps just as snapshots now have historical importance because they document long lost buildings and events. A number of the photographs are published here for the first time.

But here too are Shorey's magnificent landscapes, especially the marvelous panoramic views of Mount Chocorua, Glen Ellis Falls, and The Old Man of the Mountains, as well as numerous summit vistas.

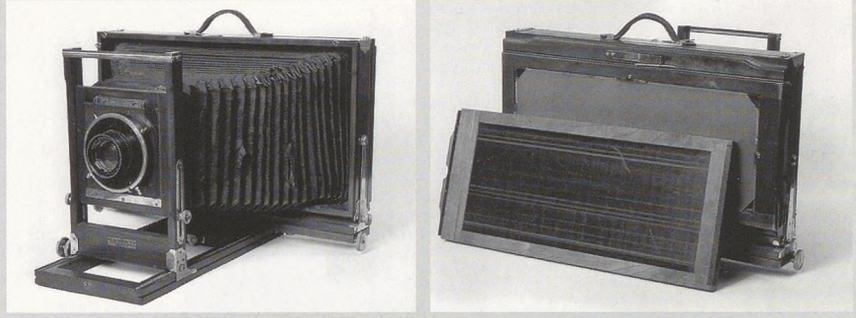
The photographs are given additional meaning by Guy A. Gosselin's historical sketch and by Shorey's biography, written by granddaughter Susan B. Hawkins

Books ($38 including shipping) are available from the Mount Washington Observatory, Box 2310, North Conway, NH 03860. Phone 603-356-8345. ▬

The Cameras



The Model D, No. 4 Kodak Panoram camera used by Guy Shorey. Camera photograph courtesy of Gary Samson, University of New Hampshire.



Front and rear views of Guy Shorey's Korona 7x17 panoramic camera. With limited mobility due to arthritis, Shorey often mounted the camera on his open touring car to make his images. Camera photographs courtesy of Gary Samson, University of New Hampshire.

Some of Guy L. Shorey's panoramas can be seen on page 8 >>

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Shorey Panoramas

featured in the book Among the White Hills

The dedication of the Summit House on Mt. Washington, New Hampshire, August 21, 1915, by Guy Shorey using the Model D, #4, Kodak Panoram camera. This camera was used to make 3 1/2 x 10 1/2 postcards.

Mount Washington and the Presidential range from Intervale, New Hampshire photographed by Guy Shorey using the Korona camera.

A fleet of Packards was used to drive tourists to the summit of Mt. Washington. Photograph by Guy Shorey using the Kodak Panoram postcard camera.

You Can Still Go!

IAPP weekend conference to be held in romantic French village, Peyresq

Peyresq, designed entirely for small conferences and seminars, is about 100 km North of Nice. The dates for the conference are June 10-13, 1999 and will feature speakers, equipment demos and photographic field trips.

Accommodations will cost 325 FF per person, double occupancy (approximately $60 US) or 375 FF single occupant. Three meals a day are included, as well as a touch of French wine with dinners. The Banquet is also included. Registration for the conference will be $30 US per member and $20 US per spouse. Due to the various currencies involved, registration fees will be collected at the conference.

Limited transportation from Nice is available and must be arranged with Denis Tremblay.

Please notify Denis Tremblay if you are planning to attend as there is only 30 sleeping rooms available and rooms will be on a first come basis.

E-mail - panoram@cam.org or phone 450-358-8020 or fax 450-358-4686. ▬

Image Stability Considerations

Contributed by member Rick Zuegel
Text by Joseph E. LaBarca
Technical Director, Kodak Professional Imaging Systems

There are many points to be considered here for traditional, silver halide-based chromogenic color papers - image stability is very complicated and there is risk in simply using a single number for prediction without the facts behind it. And we are just starting to learn that inkjet is even more complicated.

Inkjet has many physical interactions that relate to stability and the typical testing done to date has been in consideration of chemically based reactions only, not physical. At the December meeting of the ANSI committee on color hard copy stability, there was recognition that the industry is only in the infancy of understanding the degradation mechanisms, much less how to make predictions based on accelerated testing.

In summary for inkjet, testing that is currently being done based on chemical interactions only will likely have large errors in predictions, with likely very large differences predicted in performance from media to media and ink to ink.

In the chromogenic color paper area, we have a much larger understanding and database of performance on which to judge our predictions. This is due to the fact that Kodak has been in the color paper business for over 45 years, with research going on in color stability for at least as long.

As mentioned above, predicting print life is very complex, with many variables. For the most current Kodak consumer and professional color papers, it will be at least 70 years before a noticeable change occurs when images are stored in typical home display conditions, and at least 100 years before a noticeable change occurs when images are stored in dark conditions. We believe this performance is such that consumers need not worry at all about image permanence. There are several other more important features such as image quality that should be considered. This includes things like accuracy of flesh tone and accurate color reproduction.

When considering any claims of print longevity it is very important to ask what are the conditions used to generate the predictions. At Kodak, we consider real world conditions of temperature, humidity, and light intensity. An article written about a year ago by Doctor Robert McComb discusses the importance of real world conditions and the need to consider both the light and the thermal fade mechanisms together when making predictions.

As I mentioned earlier, we have had many decades to measure the performance and accuracy of our predictions. The very best indicator of the long-term permanence of images is how well they last in real time. Take a look back at your photos from 10, 15, or 20 years ago and you should see that they are doing just fine. And then consider that the technology in color papers today is much improved over that from as recently as only five years ago. This should convince you that consumers should consider the image quality attributes mentioned above with no need to worry about image permanence. ▬

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Field Testing the Panoscan

By Liz Hymans

The Panoscan is the first 360 degree digital scanning camera on the market. It was described in the February issue of *Panorama*, and now we've got the field test report.

Ted Chavalas, a photographer and the Panoscan's inventor, spent a couple half-days training me on the camera, and on a third day he accompanied me up the beautiful and spectacularly located Getty Center in Los Angeles. We had fine clear weather for the morning of "image capture" shown on page 12.

One can become basically competent with this camera in 6 to 8 hours. The first few minutes of raising the tripod, leveling the head, mounting the motor, adding the camera plus its lens and wire guide, attaching communication cables between the camera, motor, battery, and computer, are not too difficult. The cable with the round thingy on the end clearly fits into the round hole, wherever that is, and not into those oblong fixtures. And just like most home appliances, the system must be switched "On".

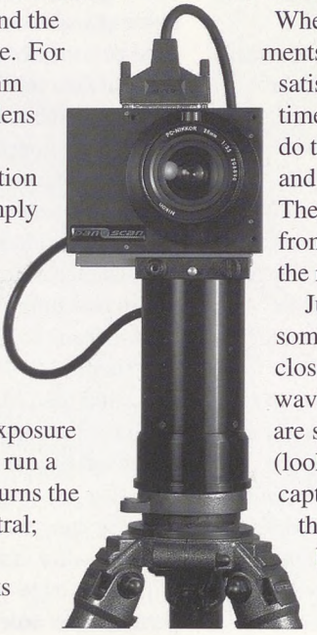
The Macintosh notebook computer used to run the camera sits on its case under the tripod, out of the mud and passers-by kicking range. The opening screen for the Panoscan program has several windows and buttons and is easy to use. What takes time is to understand the functions, capabilities, and interactions between the various manipulations. It's really no worse than understanding the operations of any home entertainment complex or Cirkut camera. And if you get in trouble, you can consult the handy Panoscan Manual (4.5 MB, free download from http://www.panoscan.com). But Ted Chavalas is a patient instructor, and I learned to make the required manipulations out in the field. They consist of adjusting and re-adjusting the settings on the computer (instead of on camera) and running a quick preview scans (similar to making adjustments and taking Polaroid's), and finally running the image capture at the selected resolution.

The first manipulations you'll want to perform on the computer are selecting the ISO, shutter speed, film curve, and shadow detail. With some experience you can guess these settings. A light meter might be useful initially, but is not necessary because you see the results on the preview scan. The basic sensitivity of the CCD scanner is ISO 400. To shoot in bright sunlight you will need to shoot at ISO 100 with the shutter speed at 1/125 and the lens set at F22 (rotate lens on camera, the old-fashioned way). The film curve options are "linear" and "film", which you can set or choose to manipulate on a graph. The shadow detail settings allow more light levels to be assigned to the darker areas of the image where detail is likely to be. "Standard" is useful in studio settings, and "high" or "higher shadow detail" are appropriate for slide reproduction and bright sunlight. The high shadow detail setting has the effect of reducing "noise" (somewhat like film grain) in the dark areas of the picture.

Since many settings interact with one another such as ISO, shutter speed, shadow detail, file size and lens aperture, it is critical that the photographer understand these relationships and how they may effect the final image. This is very similar to understanding film speed, grain, contrast, shutter speed, and aperture on conventional film. The manual has a good section explaining these interrelationships. The "film curve" and "capture conditions" relate to manipulations involving shadow detail and contrast. What you have in front of you is much more capable than any particular film: you can capture detail through a fantastic 11 f-stops of latitude, choose from several levels of resolution (like film grain), and even adjust color balance. It is easy to capture a good image by using the settings recommended in the manual, but it takes time to comprehend and manipulate these elements at the virtuoso level.

Secondly, there are several factors that must be set for individual lenses. These preferences are stored so you only have to adjust them once if you are using only one lens. A chart in the manual recommends settings for different focal length lenses. The settings are for color offset and horizontal scaling, and will indicate corresponding file sizes and the vertical field of view angle. For the field test a Nikon 28mm PC (perspective control) lens was used.

Thirdly, a black calibration scan must be run. You simply put on the lens cap and click the Calibrate button below the camera settings on screen. Whenever you make a change to the ISO, film curve, shadow detail or exposure controls, you will need to run a black calibration. This returns the sensitive receptors to neutral; otherwise the prejudiced receptors can leave streaks on your next scan.



Now you can run a preview scan by clicking on the Preview button on the screen. While the camera rotates, watch the SCSI (pronounced "scuzzy") cable to make sure it moves freely without catching or pulling. The camera will scan 390 degrees and then rotate all the way back to the starting position.

When the preview is done, scroll around the computer screen to view the entire scan and evaluate the image. Make adjustments to the above settings, and use the Color Info area to adjust the gray scale and color balance. This is done by positioning the cursor in a "gray" area of the image and clicking on it (try several, just to see what it does). The entire image is then color adjusted. The fine art of making gray and color adjustments is explained further in the Software Reference Manual, but for beginners, the above procedure works nicely.

When you've made all the adjustments, black calibrated, and are satisfied with the preview scan, it's time to capture the file to disk. To do this, you simply name the file, and click on the "Capture" button. The final 390-degree scan takes from 1 to 15 minutes, depending on the resolution you've selected.

Just as you might think, there are some problems with movement if it's close to the camera. People, cars, waving tree branches or grass blades are subject to either "color tear" (looks like smear), stretch, or partial capture. For instance, a car moving the same direction as the scan will be stretched, and a person walking the opposite direction as the scan might have a

squashed head and a footless leg. Waterfalls and waving vegetation will have bits of weird color that can be easily fixed in PhotoShop.

If, during the middle of your scan, a gang of Harley bikers roars through your placid town, a simple click of the mouse will hold the scan until the offending elements pass through your photo, and you can resume scanning. Since you've merely halted the flow of pixels, there's no vertical white stripe - like you'd have with film. This is indeed a handy feature, and we used it several times on the accompanying images.

Now that you have the image filed on your disk, you can export it directly to the client, stitch it at the 360-degree line, perform further manipulations in PhotoShop, imbed "hot spots", burn a CD, or send a thumbnail by e-mail. This is another area where expertise takes time... or money. You can learn to perform the manipulations yourself, or hire this out.

This concludes Panoscan 101, and describes the basic elements considered in the steepest part of the learning curve. From here on, it would benefit the user to review the manual several times and just go out and work with the camera. Ted Chavalas says, "You will learn the system best by using it."

In addition to the basics, the image can be rotated on screen, cropped to 360 degrees, or any portion of a full scan. A section in the manual covers trouble shooting and cleaning. The system can also be synchronized with a turntable to record "object movies" - views showing all sides of the object on the turntable.

I was very pleased with the results of the scans: the images are sharp and can be

Field Test continues on page 12

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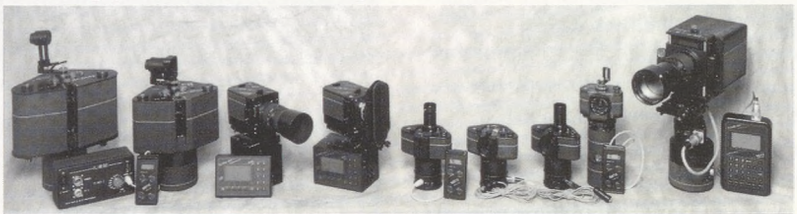

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Field Test

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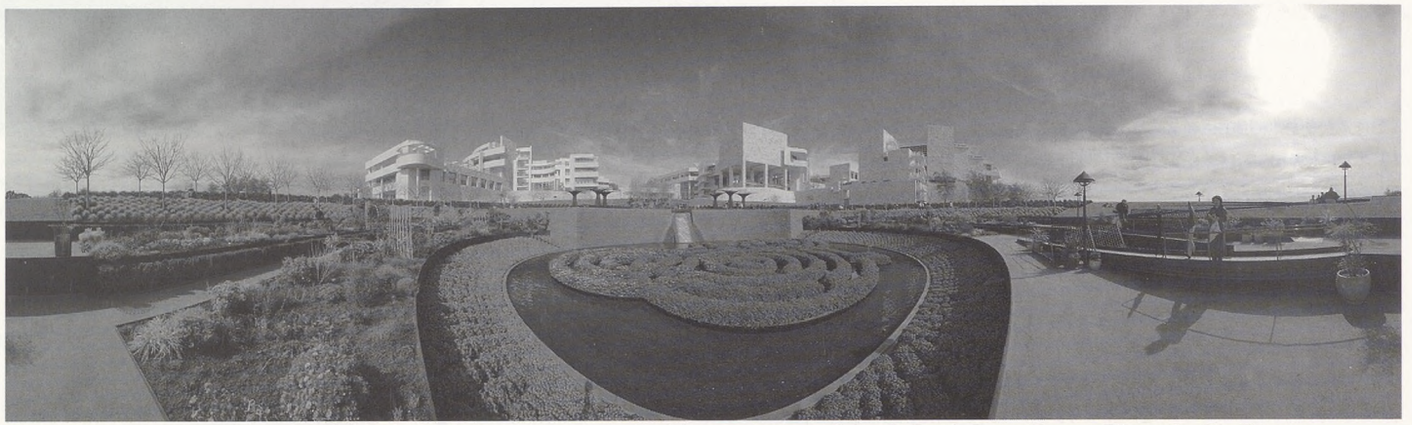
greatly enlarged. One great advantage of printing from digital files is that, once all manipulations are done, the final print is consistent. I can ask my printer to reproduce an accurate copy without sending a reference print or detailed instructions about burning, dodging, and color filtration.

Ted Chavalas was a good instructor. Since he's the inventor, he knows everything you'd want to learn about the camera, and much more. His explanations are clear and he adjusts well to the student's skill level. A good understanding of the relationships between film speed, grain, contrast, shutter speed, and aperture will greatly assist the aspiring Panoscan operator.

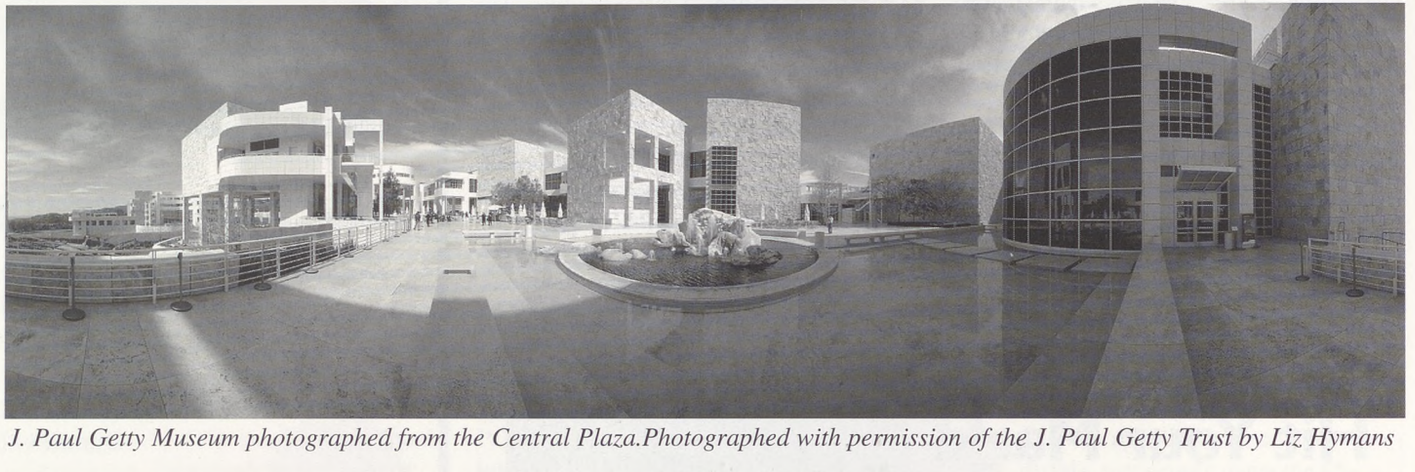
Since the camera is expensive (around $27,000 to $33,000), it is recommended that a prospective buyer have a good client base before purchasing the camera. A good alternative is to pay for some lessons and rent the camera until you have enough information to make a purchasing decision. The partners in Panoscan not only designed the camera, but also considered business and development options. It's worthwhile to call them and discuss their ideas. They offer the camera for sale or rent, as well as image capture services. Someone considering purchase might do well to be one of the photographers cooperating with Panoscan to provide that service.

For more information contact Panoscan at 818.771.7404 or visit their website: http://www.panoscan.com. ■

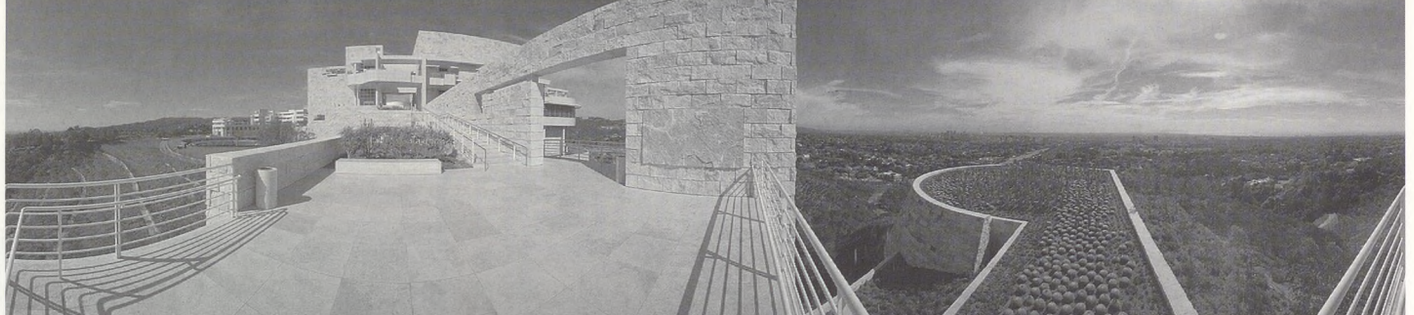
The images to the right were all shot with the new Panoscan camera system during Liz's field test of this new way to capture 360 panoramas.



Getty Center as seen from the Central Garden, photographed with permission of the J. Paul Getty Trust. Photo by Liz Hymans



J. Paul Getty Museum photographed from the Central Plaza.Photographed with permission of the J. Paul Getty Trust by Liz Hymans



J. Paul Getty Museum and Los Angeles, from the Cactus Garden Overlook. Photographed with the permission of the J. Paul Getty Trust. Photo by Liz Hymans

Panorama's As An Art Expression

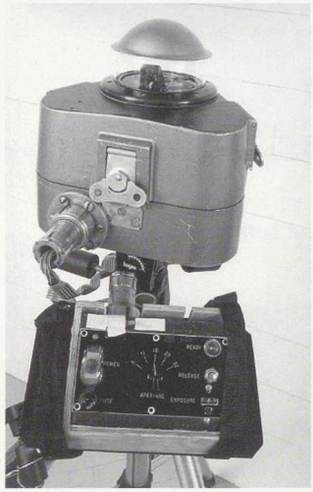
By Robert B. Holmes

While spending two years rebuilding a Navy NavScan Hi Panoramic Camera (from 1960), (NavScan for Navy Scanning camera, primarily used for intelligence gathering) the scenario behind how the camera was used was revealed to me from various sources..... A Navy Seal team would travel under water with a NavScan Camera (the NavScan Lo series) to a pre-determined location on the sea floor. At a fixed location the team would surface with the Nav-Scan and begin shooting panoramic images of the coastline. The images would later be used in "Data Reduction" as stated in the abstract from Photographic Engineering author: Gomer T. McNeil.

"The NavScan camera was designed to produce highly resolved and dimensionally precise photographic reproductions of panoramic views". The use of fiducial dots, spaced every 10 degrees, are recorded on the film for later use in determining angular measurements (projective geometry). A simple linear measurement represents a horizontal angle. Data reduction procedures are compatible with established military training courses in navigation, surveying, and artillery fire.

So, with all of this in mind, I derived that a Navy war ship of Battle class would approach a pre-set coordinance from information gathered and correlated by the Navy Seal team, fix guns on established ground sites.... and proceed to blow them to kingdom come. I'm always amused by the things such as Navy NavScan cameras that a person picks up at garage sales.

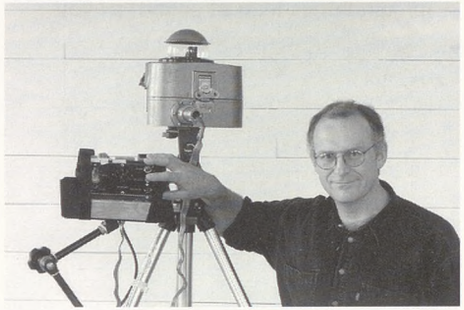
It's at this point in my research into the NavScan Panoramic Camera where I begin to wonder... what was I going to create from this unusual camera? Remembering why I got into panorama photography in the first place answered that question. My first memories of "changing the way I perceive the world" was going to the Wide Screen Cinemascope version of "How The West Was Won" in the sixties.



Curvature of space opened up the viewing experience of having an incensed Indian warrior (I'm part Cherokee) running into your left ear and out the other. Later, while in college studying film and fine art (Avante Guarde film) I worked at trying to project an image using anamorphic lenses onto curved Plexiglas. Then, flashing forward to present time, while at an I-max theater movie, it all came together, curvature of space/Navy NavScan Camera representing precise reproductions of panoramic views.

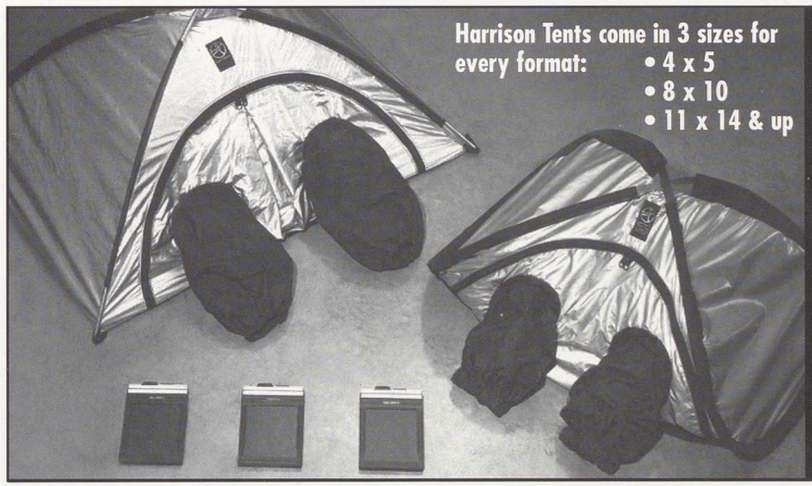
I thought of the busiest corner in Milwaukee for the NavScan panorama, along with me I took a nagra sound recorder. I took a series of images at noon while the street corner came to life with the sounds of emptying high-rise buildings.

Then the hard part, having a photographic image made from the negative. The NavScan negative was never intended for enlargement/prints. Its purpose had always been in photogrammetric science (map making). With the help of Peter Lorber (Custom Panoramic Images and the Seitz Roundshot enlarger), a twenty five foot long by fifteen inch high panorama from a 14.7 inch long 35mm NavScan negative was created.



Now came into play my carpenter skills (being in fine arts one had to eat so I went into the trades) I created a cyclorama at about eight feet in circumference based on the twenty five foot print. Viewing height was at about five feet eight. Because the original panorama NavScan negative was a three hundred and fifty-degree image this left an opening for the viewer to enter the cyclorama. Having created the finished freestanding walk-in cyclorama I installed the sound system in the studio and invited the guests. The experience of hearing the

NavScan continues on page 14



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Navscan

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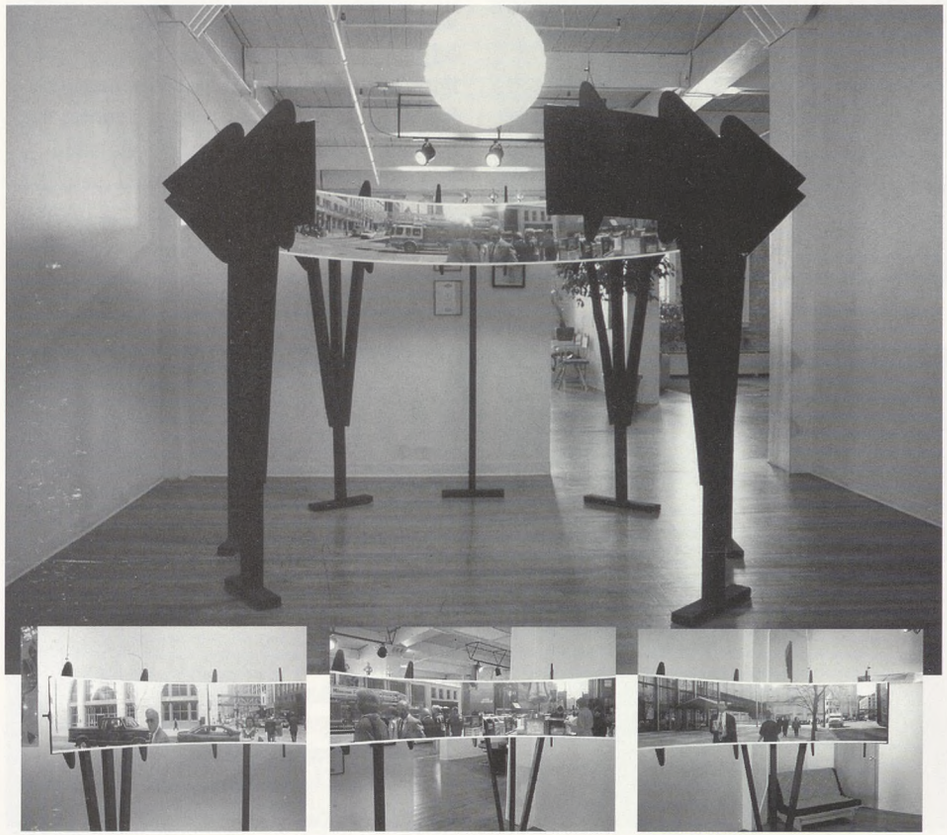
noontime crowds (I created a mobius strip/continuous loop of sound) as you approach the cyclorama with the walk in experience (the cocoon effect) of the cyclorama created a frozen moment in curved space/linear time. The cyclorama exhibition visitors made many good comments on my different approach.

Recently while in Chicago at the Field Museum I had a flash of the future of freestanding panorama's while in the "Islands Of The Pacific" Cyclorama exhibition. I imagined a future world where an all-encompassing organic electroluminescence panoramic image created a synthetic reality of all the senses. I hope that with this article I will help to encourage other panoramists to see the image as curvature of space and discover other methods of display... get those images off the wall! ▬

Robert B. Holmes
4484 S. Quincy Ave.
Milwaukee, WI 53207
Tel # 744-2845
Panocat@aol.com

Below is the unique installation of Roberts work. The three inset photos at the bottom are photographed from the center of the viewing "cacoon" looking out.



Historic Panoramas

Burkburnett, Texas Oil Field

By Richard Schneider

Burkburnett is located 10 miles north of Wichita Falls in north-central Texas. The community was named after Samuel Burk Burnett, a rancher who in 1906 sold several thousand acres from his holdings to investors planning to extend the Wichita Falls and Northwestern Railway from Wichita Falls into Oklahoma and Kansas.

The town site was laid along the railroad on the former Burnett lands. A post office named "Burkburnett " was opened in 1907 after President T. Roosevelt approved the combination of Burnett's two names.

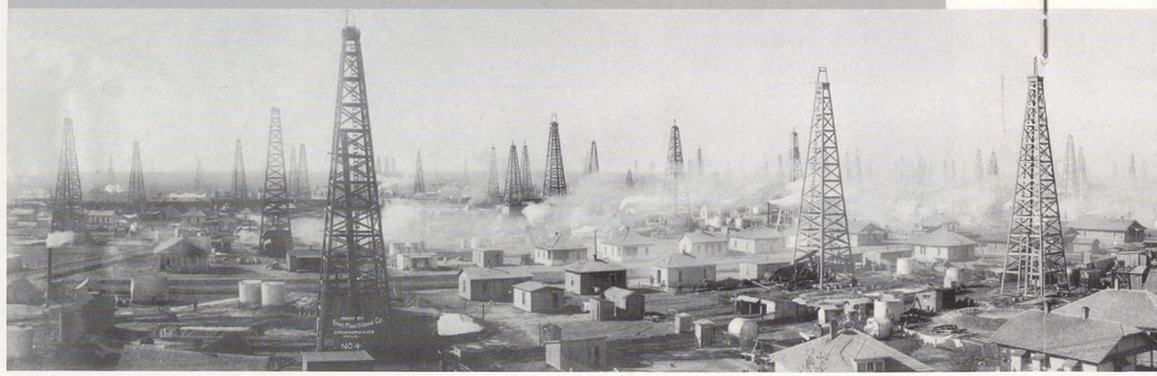
In 1912 oil was discovered west of town and drew thousands of people to the area. By late 1918 wells in the Burkburnett oilfield were producing 7,500 barrels a day and 20,000 persons had migrated to the oil-rich region. The prospectors grew rich as well.

An article published in Cosmopolitan magazine called "A Lady Comes to Burkburnett " captured the spirit of the times and later inspired the 1939 film "Boom Town " which starred Clark Gable and Spencer Tracy. The oil boom however, had died out much sooner than the film's release. By 1936, the town only had 3,200 residents.

Prospects grew brighter however when in 1941, Sheppard Air Force Base was established nearby. As of 1989, the town had a population of over 10,000 and had over 125 businesses.

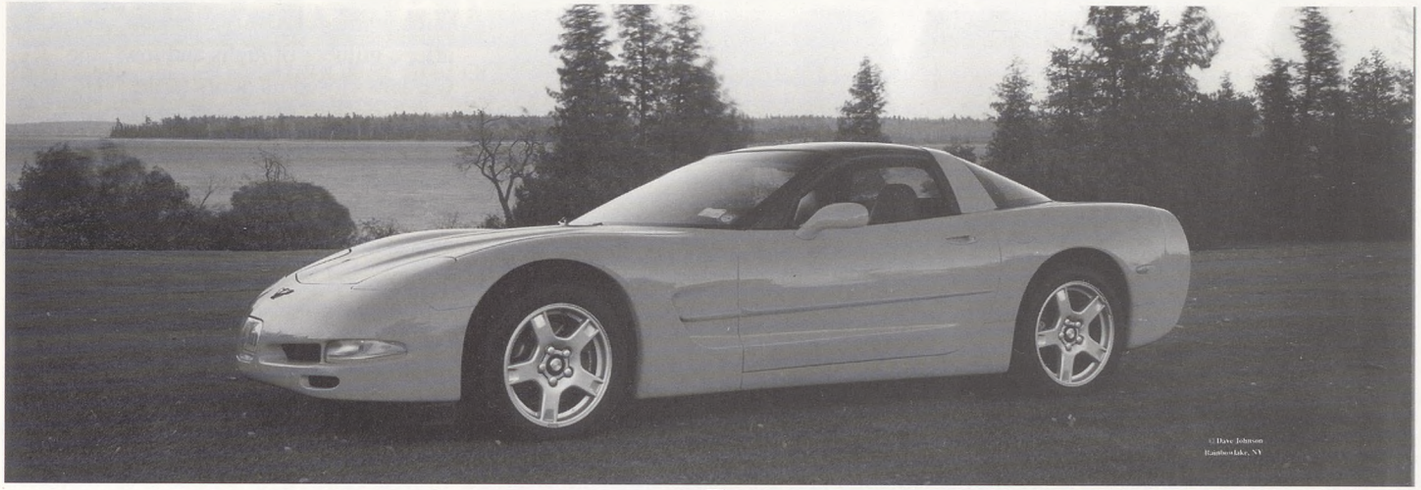
Despite being in the holdings of the Bureau of Indian Affairs Record Group, there appears to be no direct connection between the oil field and American Indians or with the federal government. The Still Picture holdings contain a scattering of "That Man Stone" panoramas from Texas and Oklahoma. ▬

Below: "Burkburnett, Texas. Oil Field." By That Man Stone Co. No date is specified. National Archives and Records Administration Records of the Bureau of Indian Affairs (75-PA-13-4)



Members Panoramas

Pete Burg, Orlando, Florida made this twilight shot of Seattle with many rotations of his Noblex 150.This pan has won the Gallery Award at the Florida Professional Photographers Convention and was selected for the Loan Collection by the PPofA.



This panorama was created by Dave Johnson of Rainbow Lake, NY

The Empire State Building by Joseph DeRenzo, Panoramics NorthWest, Inc. using a V-Pan and a 360mm lens.

Submission Guidelines For *Panorama* and the Web

Articles & Photographs

For *Panorama* magazine and the IAPP website to be successful, IAPP member contributions are necessary. Here is all the information you need for submitting articles, photographsd, etc. to IAPP for *Panorama* magazine and the web.

Panorama Submissions

Articles

Article submissions are accepted both traditionally and digitally.

Traditional (Hard Copy) - Articles should be typewritten or printed from a computer using a non-italic font of at least 12 points. Single space with no indents. Handwritten articles and classified ads will be used at the discretion of the editor.

Digital - Articles can be supplied digitally on the following IBM and Macintosh media; 3 1/2" floppy, 44mg Syquest, Zip disk, Imation Super Disk or CD. Files should be saved as Word (.doc) files, .txt files, or .rtf files. Articles can also be sent via e-mail as an attachment (preferred) or as the actual content of the e-mail.

Photographs

Photographs can be supplied as prints, transparencies or digitally.

Prints - prints of any size can be submitted (including Cirkuts), but images less than 14 inches are preferred.

Transparencies - transparencies no larger than 10" x 12" can be submitted for publication.

Digital - images can be supplied digitally on the following IBM and Macintosh media; 3 1/2" floppy, 44mg Syquest, Zip disk, Imation Super Disk or CD. Images can also be submitted via e-mail as an attachment (smaller files only please - 4 megs or smaller). Images should be saved as 300 dpi .tif, .eps or .ai files. Grayscale, RGB and CMYK files are accepted.

Display Advertising

Display ads should be supplied as camera ready art, film negative (150 lpi, right-reading emulsion down), or as .tif or .eps files.

Ad Dimensions

1/4 page:
Traditional - 5" w x 3 7/8" h
Tall Vertical - 2 7/8" w x 7 5/8" h
Skinny Horizontal - 10 1/2" w x 2" h

1/2 page:
Vertical - 5" w x 7 5/8" h
Horizontal - 10 1/2" w x 3 13/16" h

Full page:
Horizontal - 10 1/2" w x 7 5/8" h

Website Submissions

Save banners and gallery photos as .jpg files with NO compression, or as .gif files using the 216-color websafe pallette at 72dpi.

Banner Ad Dimensions:

Banner (top of page):
410 pixels wide x 84 pixels high

Small box for opening page:
95 pixels wide x 47 pixels high

Gallery Photo Dimensions

Gallery Image:
500-800 pixels wide

Thumbnail Image:
200 pixels wide

All submissions become the property of IAPP & will not be returned. Submissions may be edited & may or may not be published at the discretion of the editor.

All submissions, articles, ads, etc. must be sent to:

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E-mail submissions to:
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INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS
IAPP

Cover Photo
The Final Game: Memories & Dreams

By Peter Lorber

I was very fortunate to be asked by Maple Leaf Sports to photograph a piece of hockey history. The final opening face-off of the final game played in Maple Leaf Gardens in Toronto. This historic building was the oldest National Hockey League place of business. On the evening of February 13, 1999, with the opening face-off, began what is called the "end of an era".

Maple Leaf Gardens was built by Conn Smythe in the depression years in a very few months for $1.5 million. 68 years later, after a number of highs and lows, the Gardens closed its doors to the NHL and the new arena, The Air Canada Centre, opened one week later on February 20th. The cost of the new arena was in the neighborhood of $300 million. It was just appropriate that the 2 opposing teams were Toronto and Montreal, probably the oldest rivalry in the NHL. This time Toronto prevailed in overtime. I was able to record this historic moment as well.

Technically speaking it was a very demanding job. The opening second of all 3 games (closing the old, opening the new and tip-off of NBA Raptors in the new) could not be re-shot for any price. After carefully surveying the arenas, I set up 3 Roundshot cameras, the main one being the 70mm Super Camera backed up by my 5" 65 EL and radio controlled 220 VR. I engaged 3 assistants to help me carry the gear, set it up and fend off the fans and curious on-lookers with endless questions. I succeeded in capturing every single moment required for Memories and Dreams of Toronto Maple Leaf Gardens to be recorded for posterity. ▬

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125 Years of Photography • 1874-1999

How many IAPP members can claim their family has been in the photography business for 125 years?

Axel Bauer of Germany, IAPP member since 1991 can! Axel is a fourth generation photographer, and his family owned business is Germany's 6th oldest photography studio, according to The Photographic Trade in Germany 1839-1914, published in 1989.

It all started on May 21, 1845 in Offenburg, Germany, where Carl Deiss was born. His father, Melchior Deiss who was born in 1809 was a weavemaster.

It is thought that Carl Deiss came to Waldshut, Hochrein with the railroad that was being constructed through Waldshut to the swisstown Turgi in 1864.

10 years later in 1874 the photography legacy was about to begin. January 4th, 1874 Carl Deiss notified city hall of his plans to build a photographic studio in Waldshut. The official notice in the newspaper *Alb-Bote* appeared on February 5th, 1874.

Carl married and had 9 children. His daughter Ida Deiss married photographer Josef Bauer from Iffeldorf, Bavaria, who came to Waldshut as a soldier during the first world war. Ida and Josef Bauer worked in the photographic studio after the death of Carl Deiss in 1918.

The four generations of photographers from left to right: Carl Deiss, Josef Bauer, Helmut Bauer and Axel Bauer.

Ida and Josef had only one son, Helmut, born in 1920. He worked as the third generation photographer, and became a Master Photographer in 1948. He married Elsa Mülhaupt in 1952 and they had four children, Axel Bauer born in 1953 being the oldest.

Axel followed in his families footsteps and is the fourth generation photographer. He became a Master Photographer in 1981 and is also a Graphic-Designer. ■

Above: The original studio in Waldshut, built by first generation photographer Carl Deiss in 1874.

Left: Portrait taken by Carl Deiss in his Waldshut studio of two German immigrant children before they left for their new home in North America.

This panorama by Axel Bauer, "Valley Bavona - Swiss Ticino" was taken with his FT-2 using Kodak TMY 400 film.

PRESS RELEASES

New Website! "360pix.com" is launched on March 23rd 1999. Panoramics NorthWest, Inc. announce the launching of 360pix.com, an immersive imaging resource site.

The site contains a directory of photographers offering immersive imaging panoramas, a list of websites dealing with immersive imaging and a directory of image titles and locations.

"The success of 360pix will depend upon all of us submitting new image titles and locations. You can understand that building an image list is important as it makes the site a more valuable resource for anyone interested in licensing panos," says Joseph DeRenzo. "I also feel 360pix can bring the members of IAPP and IQTVRA in better contact as both share similar interests and goals."

IAPP and IQTVRA members pay $20 per year to have their name and image titles and locations listed on 360pix. Connecting the artist with the client is what its all about.

For more information contact Joseph DeRenzo at Pans NorthWest, 206-524-9510 or e-mail info@360pix.com.

New Spherical Photographic Panoramas - Infinite Pictures and Kaidan announce a product enabling the creation of fully spherical panoramas from conventional cameras and lenses.

Las Vegas, Nevada – PMA/DIMA Show, February 18, 1999 - Infinite Pictures and Kaidan announced today the SmoothMove Spherical Photo Solution, a product that allows users to quickly and accurately photograph a scene in as few as ten photos and easily seam them together into a full spherical high-resolution panorama.

Press Releases continues on page 19

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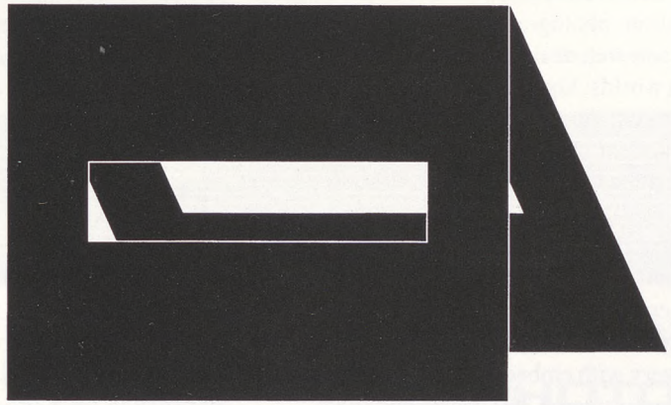

"At Franklin, they took the time and effort to listen to our needs, and then followed through by creating what I consider is the perfect panoramic presentation mat."

– Doug Segal, Panoramic Images Stock Photo Agency

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Press Release

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Panoramas are compact enough to be e-mailed, posted on Web sites, and distributed on CD-ROMs, and yet detailed enough to permit high-quality panoramic printing and zooming without loss of detail or pixelation. The SmoothMove Spherical Photo Solution includes the Kaidan QuickPan Spherical Panoramic Tripod Head and the Infinite Pictures SmoothMove Photo Suite.

Until now, most digital panoramas had restricted vertical views – one could not look all the way up and down. Such "cylindrical" panoramas come from a single row of photos taken around the horizon. In contrast, panoramas from the patent-pending SmoothMove Spherical Photo Solution product come from two or more rows of photos, one of the upper hemisphere and one of the lower hemisphere at a minimum (depending on the lens used). The multiple rows of overlapping photos cover the entire scene and allow full vertical views of the scene. A spherical panorama is then automatically seamed from ten photos using a standard 35mm camera and 14mm lens.

The SmoothMove Spherical Photo Solution offers an extremely cost-effective tool to photographers. A wide range of conventional film and digital cameras and lenses can be used to capture the images, and no royalties or "per-click" fees are charged for displaying the resulting panoramas. This means that photographers, content providers, and the customers of this technology will not be financially limited in the scope of deploying panoramic images.

The SmoothMove Spherical Photo Solution is designed for use by all applications enhanced by spherical or traditional panoramic imagery. These panoramas are ideal for Web applications in a range of markets, including real estate, e-commerce, travel/tourism, education, and corporate Web sites.

Spherical panoramas recreate the entire scene, and create a fully immersive interactive experience that is lacking in cylindrical panoramas. The Kaidan QuickPan Spherical Tripod Head extends Kaidan's product line of pan heads into the spherical realm. The QuickPan Spherical Tripod Head enables quick and accurate single-row or multi-row photography through a unique motion-damped mechanism. The mechanism rotates the camera while keeping the center of the lens fixed around both axes of rotation, a requirement for seamless spherical photographic panoramas.

The Infinite Pictures SmoothMove Photo Suite completes the solution using SmoothMove technology that seams the photos within and between rows, into a spherical panorama. Free PC and Mac viewers and Web browser plug-ins from Infinite Pictures enable smooth navigation of these panoramas, including 360° panning, 360° tilting, zooming, and rotation. Using the Hotspot Editor, developers can add interactivity to panoramas and enable users to learn more about particular objects within the scene. Hotspots can link to visual or audio descriptions, to other panoramas, or directly to Web sites. Panoramas can be generated at very high quality and resolution levels, and can be printed or output either as SmoothMove panoramas or as very-wide field of view Apple QuickTimeVR 2.0 panoramas.

Infinite Pictures viewer software allows

Press Releases continues on page 20

IAPP Statement of Revenue & Expenses for the Year Ended December 31, 1998

REVENUES:	
Dues	$26,053.35
Convention: Registration, meals, activities, & boutique	14,694.05
Raffle	6,500.00
Advertising: Magazine & Web Site	6,115.00
Boutique	123.65
TOTAL REVENUE:	**53,486.05**
EXPENSES:	
Bank Charges	98.49
Convention Expense	10,270.50
Credit Card User Fees	1,430.51
Dues and Insurance (PPA)	400.00
Professional Fees - Accounting	675.00
Magazine	27,600.57
Postage - Magazine & Misc.	4,602.13
Web Maintenance	600.00
Office - Computer, Telephone, Supplies, Kelly Girl	2,372.77
Raffle	700.00
Licenses and Permits	61.75
Depreciation	101.00
TOTAL EXPENSES:	**48,912.72**
Excess or Revenues over Expenses	4,573.33
Fund Balance - Beginning	13,572.36
Fund Balance - Ending	**18,145.69**

Press Release

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customers to view a wide range of immersive imagery, including photographic spherical panoramas, computer-generated spherical panoramas from popular 3D modeling packages such as Autodesk's AutoCAD, 3D Studio from Kinetix, and Newtek's LightWave, object movies, and, most recently, panoramic motion videos. "Previously," says James K. Anders, President and Chief Engineer of Kaidan, Inc., "the only choice in panoramic VR photography was either high-quality images with a limited field of view or spherical images that were of mediocre quality and were burdened with oppressive per-panorama licensing fees. Now, with the SmoothMove Spherical Photo Solution, photographers, content providers, and web designers have the best of both worlds: high-quality, spherical panoramic imaging with no fees and with support for industry standards. It's now time to look up and zoom in!" Kevin O'Lone, Director of Business Development at digital phenomena, Inc., San Rafael, CA, says, "SmoothMove technology enables my company to rapidly deploy complex and richly detailed interactive imagery with embedded intelligence, all within its unique 360 degree spherical format, an absolute must for ground-breaking E-commerce applications. Having spherical panoramas available with no per-panorama royalties is a breakthrough in the wide-spread deployment of this incredibly immersive medium."

From Apple Computer, Cupertino, CA, David Palermo, Product Manager of QuickTime VR, says, "We're excited that Infinite Pictures is working to support QuickTime VR, our award-winning, cross-platform virtual reality technology, in their SmoothMove Spherical Photo Solution. It is an important development in the rapidly-expanding world of immersive imaging."

"SmoothMove technology and the new spherical photo suite from Infinite Pictures enables IITRI to address its government customers needs for advanced imaging solutions for the growing Federal mission training and rehearsal marketplace," says Paul Sauter, Vice President for Business Development, Illinois Institute of Technology Research Institute, Annapolis, MD.

Dave Ripley, CEO and co-founder of Infinite Pictures, Inc., describes it this way: "The real world is spherical, and we believe panoramas should be as well. Our customers tell us that full spherical panoramas are important in many contexts, including architecture, real estate, crime scene analysis, and location publicity (e.g. hotel properties). We expect many of them to use the SmoothMove Spherical Photo Solution with its ease of use and ability to create great immersive panoramas for these applications with no per-panorama royalties."

The SmoothMove Spherical Photo Solution will list for US$1499, and will be available this April from Kaidan resellers or at http://www.kaidan.com. See also information from Infinite Pictures at http://www.smoothmove.com. The SmoothMove Spherical Photo Solution creation software currently runs on Windows 95/98/NT and is in development for the Mac. Free PC and Mac viewers and Web browser plug-ins will be available from Infinite Pictures' Web site when the SmoothMove Spherical Photo Solution ships.

SmoothMove is a registered trademark, and Infinite Pictures and Real World

Press Releases continues on page 23

Mamiya C220 TLR Panorama

By Russell L. Hymes

Reprinted from the January 1992 issue of Panorama.

How I get 24, 25mm X 57mm images on a roll of 120 film, with my Mamiya C220 TLR camera, without any permanent modifications to the camera.

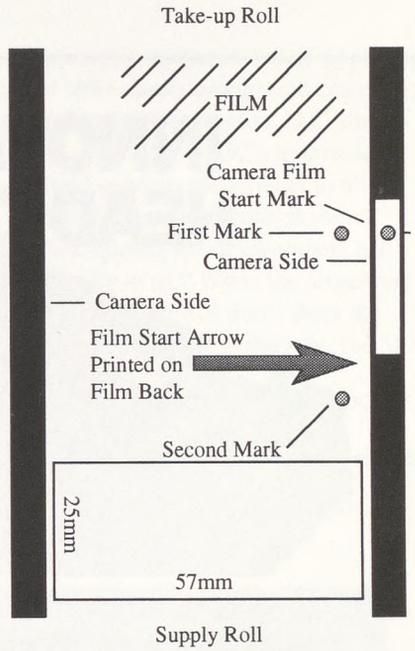
Masking the film gate and finder is very simple, I use black paper 15 mm wide at top and bottom of film guide opening, just below the edge so the film does not touch the mask. The finder is masked with the same black paper.

To save money I decide to change the start mark on the film roll, the first mark is 15mm before the arrow on the paper backing, and 25mm below the new mark is the second mark, (the second mark will be 10mm below the arrow on the backing). I make these marks when I am loading the film, so I approach the arrow slowly, so the first mark can be placed, before you get to the cameras start mark. Align the first mark you made to the camera film start mark. The second mark can now be made, it will be used later. Take the first 12 pictures, remove the film from the camera, then in a changing bag, rewind the film back on to the supply roll. Reload camera, align the second mark you made to the camera film start mark. Expose film as you normally would. When developed the film will have two 25mm X 57mm images, where there would normally be one 6cm image.

When rewinding the film keep the two rolls as close together as possible and under slight tension. Use care, as the loose end of the film will have to slip under the film backing when rewinding. (The end of the film is not taped.)

When I replaced the mask at the film gate and finder with a stronger material, such as thin brass painted a flat black, I will make the opening the standard 24mm. I can't do much on the side, if I go any wider, I would be in the film manufactures edge printing.

55mm and 65mm lenses are available for these cameras. ▬



Right: Diagram of the rear view of the Mamiya C220 TLR.

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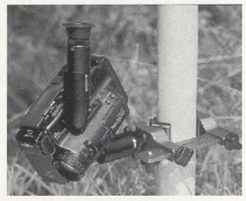
This 5-piece tripod system for all still and video cameras includes almost every item needed for "hard-to-capture" outdoor, indoor and on-the-road shots. The sturdy 4-section mini-tripod extends to 33 inches when fully opened, yet folds down to a compact 13 inches. Sliding center column and ballhead are reversible. It sets up quickly and securely when shooting on any surface, from any angle, from any position. The removable center column can be mounted on the Ground Spike, Wood Screw, Suction Cup and Universal Clamp accessories. • Universal Clamp ensures secure mounting to round, square or irregularly shaped objects. • Ground Spike can be used with the supplied ballhead. Holds firmly in dirt, snow, sand, etc. • Wood Screw can be screwed into beams, fence posts and tree stumps. • Sturdy Suction cup assures a firm grip on any smooth surface - glass, metal, plastic. Ballhead takes a load of up to 6 1/2 lbs.



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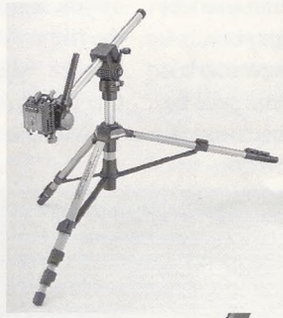
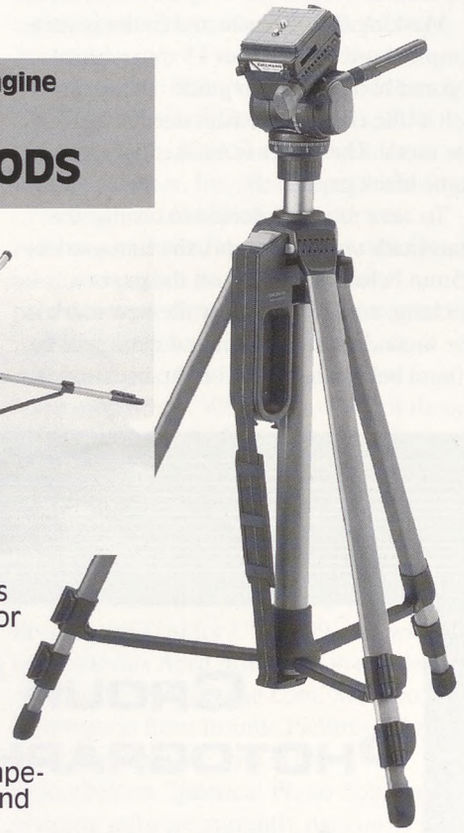


The Cullmann Universal system offers a full range of tripods for every purpose and budget. These tripods are noted for their outstanding stability and ease of handling.

Innovative features contribute to effortless, flawless photography — fluid-effect, quick-release heads, unique handles and shoulder straps for the field, one-touch leg locks for rapid setup and breakdown. Various models offer features such as a removable center column which converts into a full-height monopod, vari-position legs for ultra-low camera angles, sturdy trapezoidal legs for maximum stability and our exclusive cobalt gray matte anodized finish for longer life and reflection-free photography. System accessories allow setup for any photo you can imagine.



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Panoramic Photography's Missing Link - Affordable Solutions

ABC Photo and Imaging Services, Inc., announces a new service to benefit widefield/ panoramic photographers and camera manufacturers.

In 1991, ABC Photo & Imaging was the first photo lab in, the country to offer an automated 10x30" print format. Following the success of the 10x30, ABC has now developed an automated 5x15 color print format for widefield/panoramic negatives. Special crops are available for 35mm up to 4x5" and 6x17" negatives including Hasselblad's new XPAN camera.

In 1989, ABC's founder Roger Billstone bought a Linhof 6x17 widefield camera. At that time, all widefield prints had to go custom printing. Being in the professional photo lab business for over 30 years, Roger was determined to find an affordable solution to produce widefield format prints with the quick turnaround that traditional automated printing allows. Billstone took his vision to Europe and, for two years, worked very closely with a German manufacturer in designing and building an automated printer for widefield/panoramic formats. Today, ABC houses 3 automated widefield printers. Two printers print up to 10x30" and the newest design prints up to 5x15" from virtually any negative.

Until ABC developed the automated format, photographers using widefield format had to use costly custom printing. ABC's new automated printing offers photographers an *affordable solution*, together with excellent quality and the added convenience of national mail order.

Robert Knudson, a commercial, panoramic/widefield photographer who shoots groups and convention exhibits in the Washington, D.C. metropolitan area, says, "ABC's automated widefield services are an asset to all widefield/panoramic photographers- excellent quality to our customers and profitability to us." When the larger size prints are too large or don't meet the budget, rather than lose the sale, the 5x15"

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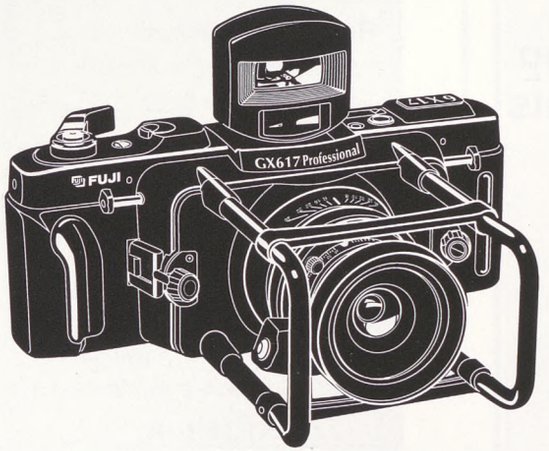

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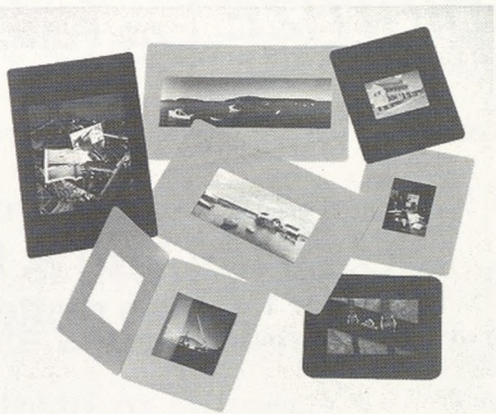

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Noblex Pro 150 *120 format*	$ 50	$ 200
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Deadline for the next issue of *Panorama* magazine *is*:

June 1, 1999

All submissions, articles, ads, etc. must be sent to:
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allows us to offer another size to our customer, which is still very profitable for us.

Dave Johnson, owner of Pro-Action photography in Rainbow Lake, NY shoots landscapes for 10x30" prints for resale in galleries. Dave says "I find ABC's new 5x15" automated print size as an excellent, affordable proofing option to the small contact sheet. Using 5x15" size proofs allows me to see the entire print clearly." He says " there is no way another lab can compete with ABC on widefield/panoramic quality and price."

For more information on widefield *affordable solutions*, contact John Monn, ABC Photo & Imaging Services Inc., 9016 Prince William Street, Manassas, VA 20110. Phone 703-369-1906. Call ABC's Panoramic Division at 1-800-368-4044, or visit the ABC web site: www.imageabc.com. ▬

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IAPP Quebec, 1999
October 13-17, 1999
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For Sale: Fujica G617 with 105mm f8 lens, center filter, lens hood and carrying case. Mint condition, $2700. Call Bob Meiborg at 630-668-5418.

For Sale: (1) Cambo 6xl2cm Panoramic C2N Roll Film (slip-in type) Film Holder for 4x5 camera in excellent (like new) condition. $300; 35mm interchangeable lens 24mm x 72mm custom panoramic camera made by former IAPP member, Bill Markis (Panoramic Engineering). Milled out Nikon body has dark slide to permit mid-roll use of both a fixed focus 47mm f5.6 Super-Angulon Schneider or a 65mm f5.6 Super-Angulon Schneider in helicoid its own focusing mount. Both lenses use quick on/off Canon SLR lens mounts and have been recently cleaned. Camera and two lens outfit sold with original viewfinder plus a special 47mm/65mm view finder made by Peter Gowland, $1500. Pictures of outfit on request; Original Nimslo 3D camera (never used) in box ready for conversion into 35mm panoramic camera as done by Andrew Davidhazey, $100. Joseph Meehan, 360 Between Lakes Rd. Salisbury, CT. 06068. Telephone: 860-824-9848, fax 860-824-4936.

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For Sale: Noblex 135U in original box, mint, $1750. Widelux slide mounts, $30/case. Call Greg Siefert at 937-429-1080 or fax 937-429-4004.

For Sale: #16 Cirkut, serial #80747, made in the last batch of 36 governor types in 1917. Completely refurbished by Lipari with new leather bellows and new leather covering. All gears, ring gear, original wooden tripod and Turner Reich 15, 24, 36 lens - serial #N202377. A great collector's item. Also Schneider 47mm large format lens with Copal 0 Shutter, mint condition, $750. Karl Schurz, 310-275-0146 or fax 310-859-7527.

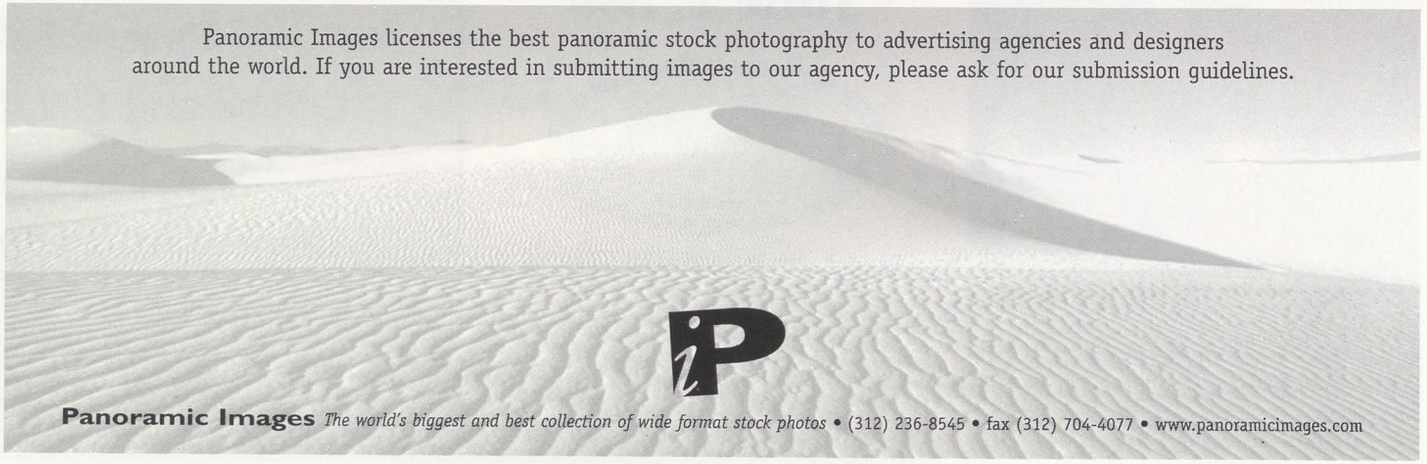
For Sale: *Prague Panoramic Odeon* by Josef Sudek - hard cover 1992 - 284 panoramic pictures in full page print (panoram?) - ISBN 80-207-0367-5 - price US $100 + postage. Very rare book collection *Panorama Bonnemaison Photographies 1850 - 1950 - Actes Sud 1989* - ISBN 2-86869-410-1 - 186 pages, full of panoramic pictures from the collection of the author. - price US $200. E-mail Michel Dusariez, Brussels, Belgium at dusariez.pano.optic@skynet.be or fax him at 32 2 512 68 29.

For Sale: V-Pan 617 w/standard and wide-angle bellows, break-down rail, 3 lens boards, $1900. Hasselblad 500 CM, 50mm BLK CT*, 24 magazine, 45° prism finder, $1750. Ron Tuttle, 309-688-2504.

For Sale: Fuji G617 with 105mm lens. Includes center-spot ND, polarizing, red and warming filters, plus case. Low mileage, good paint. $2700 OBO. Tsolo: PO Box 310, Orcas, WA 98280, 360-376-5135. bluheron@rockisland.com.

Remember: IAPP members can advertise for free in the IAPP Classifieds.

Panoramic Images licenses the best panoramic stock photography to advertising agencies and designers around the world. If you are interested in submitting images to our agency, please ask for our submission guidelines.



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Panoramic Cameras For Sale

I am still thinning out my collection of Cirkut and other Panoramic Cameras. While most have been sold, the list below shows what was left as of January 1.

- Governor type # 10 with lens, gears, tripod, accessory case
- Fan type # 1 0-beautiful collector's camera.
- Paskin electric #10 - like new
- Complete #10s (or nearly so) with mismatched fronts and backs that need to be put together - $2100 ea. No tripod gears or cases.
- Governor type # 16
- Fan type #16
- No. 5 Cirkut camera
- No. 6 Cirkut camera
- No. 6 Cirkut outfit
- No. 8 Cirkut outfit
- Extra backs for #6 and #8 outfits
- Extra long legs for #10, #16
- Sets of three newly constructed legs for #10, #16
- Widelux 1500
- Hulcherarna with 4 interchangeable Zeiss lenses with shift- (Landon)
- 12x20 F&S banquet camera w/holders and Schneider lens
- 12x20 Golden Bush banquet camera with case
- 6x8 Century view camera with holders
- 8-1/2" film holders Century style
- Complete springs for #10's
- New spring steel for inside of #10 spring housings
- Gears, most sizes ($25 ea.)
- Many, many parts
- Instruction books for all sizes of Cirkuts

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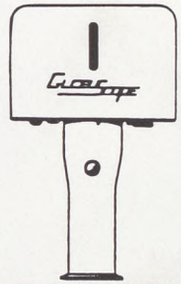

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Peter Lorber created this panorama during the last hockey game played in the Maple Leaf Gardens in Toronto. *See all the details inside on page 16.*