

PANORAMA



The Magazine of Panoramic Imaging

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Panorama is the official publication of the International Association of Panoramic Photographers.

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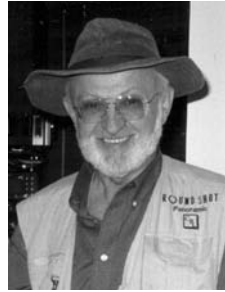
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President's Message

As the holiday season is upon us and the year is drawing to a close, we should all reflect on the positives in our lives, especially since the national tragedy of September 11. That day really hit home the fact we should enjoy every day, and it put into perspective the important things in life such as health, family and good friends.

Many of us will be making the proverbial lists and resolutions for 2002. Make sure to add the International Convention in Sheperdstown, WV on October 9-13th. The area is spectacular with a cornucopia of photo ops and is immersed in history. As a reminder, the hotel is the Clarion Hotel and Conference Center and it's not too early to reserve your room. Look for the first Panorama issue of 2002 with registration forms and further details.

Speaking of the convention, please let me know the types of speakers you are



interested in. I would also like anyone wishing to give a presentation to contact me. Your officers and board will strive to make this a memorable and educational convention.

By now all of you should have received your membership renewal forms. Please make sure to send the form and payment to Richard Schneider before the end of the year. We need for our membership to grow and are actively getting the word out about the IAPP and what a great organization we have.

Being the president of the IAPP has its responsibilities and rewards. I have had the pleasure of working with top-notch officers and Board members and I would like to thank them on behalf of the IAPP and myself for a job well done. No organization can run successfully without the full effort of all involved.

Again, thanks to all of you.

In closing, Addie & I wish all of you a Happy and Healthy Holiday!

Peter



Secretary's Message

Some Quick Notes

By Richard Schneider, Secretary/Treasurer

Membership Renewals:

The rate at which renewals have been arriving is encouraging. By the end of November we were near 50% with a steady stream of forms arriving daily. For those of you who have not renewed but

plan on doing so, please send your materials to me before the end of 2001, if possible. The sooner I can process the forms, the sooner the first draft of the 2002 Membership Directory and Network will be ready for all to use.



The Fowler Foundation:

Alan Bank, the current Director overseeing the Foundation, will be drafting and mailing out all acknowledgements letters to those who have contributed in 2001. The forms however, will continue to be processed in Maryland and the associated funds will be deposited in the Maryland bank account. If you plan on giving, please ensure that your check is made out to IAPP. We have presently

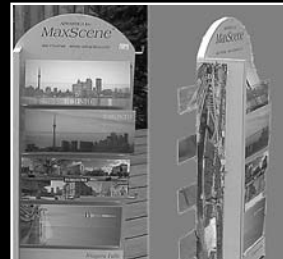
Original written articles and supporting materials, such as photographs or image files, shall be submitted to the Panorama editor for consideration. Articles may be edited and may or may not be published at the discretion of the editor. Submissions will be returned only if a self-addressed stamped envelope has been provided. IAPP is not responsible for any loss or damage to the original materials that might occur during handling or while in transit. Articles and supporting materials are for one-time use unless other arrangements have been made between the creator(s) of the text and images and IAPP. The author / photographer retains full credit and copyright to their submissions in an edited or unedited form.

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not established a separate account for the Foundation.

The 2002 International Convention:

We have established a page on our web site (panphoto.com/events2.html) devoted to next year's convention in West Virginia. On this page you will see several images of the area and you will have web links and phone numbers for a variety of potential activities. There is a short list on page 31 of this issue. If you do not have Internet access, you may receive similar information from the following sources:

Jefferson County Convention and Visitors Bureau
Post Office Box A
Harper's Ferry, West Virginia 25425 USA
301-535-2627 or 800-848-8687

Clarion Hotel and Conference Center
17 Lowe Drive
Shepherdstown, West Virginia 25443 USA
304-876-7000

Advertisers:

Addie Lorber has graciously volunteered to help in maintaining our accounts and communication with our advertisers. If there are problems with your balance of payments for 2001, you will likely hear from her. The IAPP Board of Directors recently decided not to raise advertising rates for Panorama Magazine or the Panphoto.com web site for 2002.

And speaking of new members, if you have a friend or associate who may be interested in joining IAPP but would

like to see one of our magazines first, we now have a means for addressing this. Please invite him or her to visit our web site (www.panphoto.com) and go to the "Panorama Magazine" page. From there, click on the link for "Fall Issue of Panorama Magazine". A 2Mb Adobe Acrobat file will then load up and be ready for viewing. Of course, you need the Acrobat software in your computer first. This is available free through Adobe.

Electronic Mail:

Lastly, I wish to make a request to the membership. The issue is centered on electronic or "e" mail and how each and every member of IAPP could benefit from having access to this modern communications tool. The fruits of this endeavor could be two-fold: a better Panorama Magazine and better information reaching your doorstep.

Basically, if more "routine" association business, as well as incidental member requests and informational tidbits, could be e-mailed to the members at-large instead of being printed, we would have more room in the magazine for articles and images. This could make Panorama less of a *newsletter* and more of a *magazine*. If such information were e-mailed, its content would likely be more thorough because there would be no space constraints as in a magazine. There would likely be more frequent deliveries of information as well. E-mail is not subject to publishing deadlines and e-mail costs nothing for the association to mail.

There are currently about 300 IAPP members on an e-mail "mass mailing"

list I compiled from the 2001 membership forms. Over the last few months these members have received messages, large and small, whose content ranged from "requests for photographs" to advice on the purchasing of a camera, to the listing of web sites relevant to the 2002 Convention. Had all of this information been published in the magazine, there would have been room for little else.

You do not need to own a computer

in order to receive e-mail. Public libraries have Internet access and you could easily set up a free account with any number of e-mail providers. Ask the librarian for further details. My personal hope is close to a 100% rate for member subscriptions to e-mail providers in the near future. Please remember that as a dues-paying member of IAPP, you will *not* be *uninformed* of association news and activities by *not* having e-mail. However, I believe you will be *better* informed if you do. ■■■

Editor's Note

By Richard Schneider

Panorama is a magazine whose content is dependent on its readership. This content will fluctuate, in terms of its subject matter, during the course of any given year. For example, the Fall issue featured several technically-oriented articles. The Winter issue, on the other hand, has a lot more space devoted to the work of IAPP members. As Editor, I will try to strike a balance between these and other subjects, but can accomplish this only to a point. Panorama does not employ writers who are delegated to certain departments as with a commercial magazine. We can only hope that those readers who have the time and interest will contribute articles on a variety of subjects. I especially encourage potential contributors to look into the areas of product review, book review, exhibitions, fine arts panoramas and historic cameras. Thanks in advance for your help.

Onto another subject, this being the Widelux camera. A couple of months ago, I heard that the company producing Widelux cameras in Japan was in rather unhealthy shape. Sensing its demise, I wanted to devote a fair amount of the Winter issue as an homage to a camera that, like it or not, introduced thousands of photographers to panoramic imaging and became the workhorse for many professionals. I made a request to the panorama-I list serve and the IAPP member e-mail list for a "definitive" article on the Widelux, from an historic, technical and creative viewpoint. While several people responded with short pieces, the grand article has thus far, not materialized. I hope that in the coming months it will. Meanwhile, I have included 3 smaller articles in this issue: two by Nancy Ori and Allan Chawner who continue to work with the Widelux and one by Ken Duncan, who never lost his appreciation for it. Enjoy! ■■■

*In Memoriam***Doug Brown**

By Brian Dyson

Doug Brown was an active panoramic photographer based in Calgary, Alberta, Canada. He was a member of IAPP and an occasional contributor of articles to Panorama Magazine, especially in the early 90's. Doug passed away on November 15, 2001.



Douglas H. Brown was born on January 26, 1944 in Sakatoon, Saskatchewan. His passion for photography started when his parents bought the Gainsboro Studio, in Medicine Hat, Alberta. Doug began in 35mm before moving on to panoramic photography. He studied with Ansel Adams in California. Doug's most famous panorama was that of Moraine Lake in the Alberta Rocky Mountains.

Apart from mountains, Doug was drawn to the Alberta Badlands and chasing hot air balloons. He never ventured far from his home or went on long travels because as he told me once: "Why would I spend tons of money and go to a place where I don't speak the language? I can have all the fun and adventure in my own backyard."

Doug supported himself and his passion by working as a crane operator in the construction industry and taking panoramic photographs of family reunions, club gatherings, conventions, etc.

Doug had been asthmatic all his life and in the last years his health failed him, preventing him from even going out into his backyard. Doug died at home with his girlfriend Peggy at his side. He is survived by his mother Nellie, his aunts, uncles, cousins, and his many friends. ■

*Cover Photograph***Bryce Canyon by Bob Kim**

Bob Kim shoots his photographs with a Hasselblad 503CX camera using 80mm and 150mm lenses. His preference is Fujichrome Velvia transparency film for, in his words, its "sharpness and saturation of color".

The rendition of Utah's Bryce Canyon on the cover is the product of over two hundred 2 1/4 slides. This body of work was edited down to thirty images taken in a two-week period from five different

viewpoints of the park. Bob intentionally tried to capture images with contrast, lighting and shadow situation "far beyond any film could capture". He bracketed his shots and utilized many different filters. Color modifications and other enhancements were performed in the "digital phase".

The separate images of Bryce were con-

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*In Memoriam***Hope Conley Lang**

By Bob Lang

Hope Lang was a familiar figure at the meetings of the IAPP. She and her husband, Bob, a Charter Member of the IAPP, attended the very first gathering of Panoramic Photographers at Hampton, Virginia in 1984. Although not a photographer herself, she shared Bob's interest in Cirkut Cameras, and actually found the first Cirkut Camera that he owned.

Hope was stricken with cancer in 1993. After treatment, the disease was in remission for some six years, but eventually returned. Hope never let the cancer interfere with her life, looking upon it as just an inconvenience. With support from her friends and family, the happiness she derived from photography and music and the help she received from the American Cancer Society's "Look Good, Feel Better" program, she continued to enjoy herself to the fullest until she unexpectedly passed away on August 3, 2001.

Hope will always be remembered by those who knew her well as a happy, upbeat person whose long hair and wonderful warm smile made her stand out in a crowd. She will also be remembered as a great wife and mother. Hope always enjoyed entertaining friends and family at her home while sharing with them her outstanding abilities to cook and bake. IAPP members from all over the world could always count on being treated to her hospitality when they

were in the New York area.

Hope's father, Larry Conley, was a well known songwriter, bandleader and trombonist, and she maintained an active interest in music, becoming a member of ASCAP as a successor to her father. Over the last ten years Hope became interested in her father's early musical career and amassed a collection of written material, sheet music, photographs and recordings related to his most active days in Dallas, Mexico City, St. Louis and New York during the 1920' and 30's. With her husband, Bob, she developed some interesting and effective research techniques for obtaining accurate information about events and people of the time. Some of the results of her work can be seen on the "Songs Of Larry Conley" web site at:

<http://home.att.net/~bobhope/index.html>

Bob Lang lives in Port Jefferson, New York. ■



Boston Conference

By Jan Burg

The Boston conference was not as well attended as we had initially hoped for prior to September 11th. We had twenty hardy souls from as far a way as California, Georgia and Florida as well as attendees from Quebec, Canada, New York, Massachusetts and a new IAPP member from New Hampshire. While there were a few new faces, thanks to Kevin and Barbara O'Malley, everyone was greeted and treated as a friend.

Wednesday evening we had a welcome dinner of typical New England seafood at Woodman's of Essex. On Thursday, the dress of the day was casual and we went on the hunt for good seafood and great photos. Slowed down by fog in Rockport and Gloucester, Thursday afternoon with the weather clearing, some of us raced off to photograph the skyline of Boston, while others headed to Rockport and Newburyport.

Friday was a day for speakers. We had a fascinating presentation and hands on demonstration on 360 degree photography for the web by Linda Thompson from Remote Reality. Peter Burg, using 35mm slides gave a well received, in depth program on his September trip to China and Tibet.

Denis Tremblay gave a program about the best way to produce a book and making the most of opportunities through getting sponsors.

The keynote speaker was Arthur Rainville, who was sponsored by Fuji and John McCarthy. He gave a wonderful inspirational and insightful program about thinking outside of the box. He suggested getting ideas from nontraditional sources and that art is 90%

inspiration and 10% technique. John McCarthy did a presentation on the new Fuji Finescan 2750 Scanner and also a preview of the upcoming conference in Orvieto, Italy. Door prizes for the event were donated by Gary Rosenfeld, the area FujiFilm rep. The day was tipped off with dinner at the hotel and participation in the hotel's karaoke night. The weekend was completed with some of our members attending the Boston Camera Show. ■



(L - R) Micheline Tremblay, Gary Braun, Peter Burg, Ray Jacobs, Barbara O'Malley, Michael Antanis, Kevin O'Malley gathering together before taking off on the Thursday photo safari to Rockport and Gloucester.



(L - R) Linda Thompson, Michael Antanis, Ray Jacobs and Denis Tremblay relax at our welcome New England seafood dinner at Woodman's of Essex.

Chicago IAPP Meeting Was A Great Success

By Shane Van Boxtel

The Chicago IAPP meeting at the Seneca Hotel in downtown Chicago has come and went with great success. With the help of Mark and Doug Segel and some of the Panoramic Images staff, Dennis Biela at Wayaheadgroup, Josh Eskin at Panoptic Vision, Joe Azzarelli, Kevin Anderson at Luna Editions along with myself, we pulled off what seemed to be a very informative and progressive gathering.

We started off with a brief intro to everyone who attended to give the speakers and the attendees the opportunity to familiarize everyone with backgrounds and interests. I recommend that to everyone who puts together a regional meeting. Because of it, people were able to hook-up and discuss further, similar interests and also let the speakers know who they were dealing with.

I can't say enough about the speakers. Everybody was incredibly informative so much that I don't think one person finished on time. We went from digital panoramic capture to making money selling stock to taking files and printing them for gallery and sale and that is a gross over-generalization.

The Safari day was fun and infor-

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Chicago IAPP Meeting Was A Great Success

from page 5

mative as well. Many who attended the meeting on Friday showed up on Saturday to demo cameras with Josh, Dennis and myself and those who did not were getting together with speakers from the conference to dig deeper into what they had to offer. Dennis and friends even went up in the Ferris wheel at Navy Pier and

did some creative 360 stuff up there. I can't speak for everyone, but I had a great time meeting new people and strengthening the relationships with people I met in Napa. I am looking forward to October to see everyone in WV. Once again, thanks to everyone who spoke and participated in the Chicago get-together. ■



Members in the News

Ken Duncan of Erina, Australia had his new book, "America Wide - In God We Trust" reviewed by Ralph Novak in the October 22, 2001 issue of People Magazine.

Edward Meyers of Middle Village, New York had a photograph, "Marcia Meyers' Studio" reproduced in the October 2001 issue of Shutterbug magazine. The image accompanied a Shutterbug test report by Bob Shell on the Panflex Panoramic Camera.

On December 8, **Richard Schneider** spoke about the panoramic photography holdings of the National Archives at the Society for the Preservation of Long Island Antiquities in Cold Spring Harbor, New York. Richard appeared at the request of **Robert MacKay**, Director of SPLIA, who is also an IAPP member. Fellow members Bob Lang, Ray Jacobs and Stephen Delroy were also in attendance. SPLIA's exhibit, "Panorama" was featured in the June issue of Panorama Magazine and will be on display through the end of January 2002.

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Nine-Eleven

By Stephen Delroy

As the IAPP member working closest to the World Trade Center I want to share some of my experiences and images from that infamous event. I am not a working professional photographer. I hold a "day job" as a building manager for the federal government. I manage the Alexander Hamilton U.S. Custom House, a National Historic Landmark building, located right at Bowling Green Park, almost at the southern tip of Manhattan. It is only a few blocks from "ground zero." Before this assignment I managed the newer U.S. Custom House which was at Six World Trade Center, until Sept. 11th. So I am very familiar with the complex and have numerous friends and acquaintances amongst the Port Authority.

I was able to watch much of what transpired right from my work location, without a TV. It was a very frightening experience. I did not see either of the planes hit. But the noise from the second impact was deafening - just as if a bomb went off right outside the building. Once up on the roof I could see both towers burning and the horror of people jumping from the highest floors. It was a horrible scene to watch. Knowing that the only choice was the method of dying. As soon as I saw that the buildings were in danger of collapsing, I had my engineer turn off the ventilation system so that we would not be bringing any outside air into the building. I would never have predicted that all of both towers would disappear.

Fortunately we had just sufficient



time before a menacing dust cloud swept down Broadway and carried over the



building like a tidal wave. People were running in every direction trying to avoid this cloud, which was impossible. Because this building houses the U.S. Bankruptcy Court for NY we have a high level of security for protection of the sitting judges. So I had the U.S. Marshals open that entrance of the building to all who desired a safe haven. After going through our airport-like security, those people went down into our basement where we have a large auditorium, conference rooms, bathrooms, water coolers and pay telephones. I spoke with those people and told them they could stay in the building, which, being made of stone was the safest place in the neighborhood. Many people stayed until the afternoon. I did not leave for home until 5 PM.

I'm sure you don't need me to explain that nothing in NYC has been the same since. Almost everyone knew someone who is missing and presumed dead. I am no exception, having worked at 6WTC. Everyone from that building escaped which was most fortunate. But because of my job there I had to work with many employees of the Port Authority. These people managed the Twin Towers, their offices were on upper floors of Tower 1 and many of them did not get out in time.

Ten days later, it was still extremely difficult to get around within the Wall St. area. There were lots of police and the National Guard (these guys were sleeping in our basement rooms). Access to the area required special identification.

Nine Eleven*from page 7*

Fortunately my government ID gets me access to most anywhere I wish. But there were still no cars allowed and many of the subway stops were closed. So travel was difficult. As to the other effects on the city, you probably followed that story from the news media.

Even though my credentials would allow me access to “ground zero” I did not pursue this until more than a week transpired. Whether this was due to shock or trauma, who can say. But finally I did impose upon the NYPD to escort me. So the evening of Sept. 22nd I finally arrived at the WTC. Words cannot convey the solemnity of just being there. It was surprisingly quiet and definitely eerie. Especially because it was at night illuminated by high intensity construction lights. Although I am too young, the only pictures that came to mind were images of Dresden after the WWII bombing runs. NY photographer Bruce Davidson



accompanied me and we hardly said a word to each other as we moved around taking photos.

Photographers from the Smithsonian Institution examined my images while here for the Photo Plus exhibition and they will become part of their permanent archives. It is now almost 2 months since that fateful day. We have seen many changes in NYC. In order to cross the river in the morning, at least two persons must be in the vehicle. Proper ID is still required to enter Lower Manhattan. No one can get any closer than Broadway, 2 long blocks from the site. At least now all subway lines but one have reopened. That last line will take at least another year, due to extensive damage. It runs directly under the complex. (For details of travel in Manhattan, see <http://www.firstprecinctcc.org/>) The acrid smell and smoke persists. Fires still erupt periodically. And the amount of debris removed is mind-boggling. ■



April 4th and 5th, 2002

Regional Meeting in College Park, Maryland

By Richard Schneider

There will be a two-day regional IAPP meeting in College Park on April 4th and 5th 2002. Despite being identified as regional, all interested IAPP members are welcome. However, if you were planning but one trip to the eastern US in 2002, my strong suggestion would be to save it for the International Convention in October. The April meeting site will be the National Archives, Lecture Rooms B and C, 8601 Adelphi Road, College Park, Maryland.

I use the term meeting in order to identify this as a smaller type of affair, in contrast to a full-blown IAPP conference or convention. For example, this event will likely not include a central hotel where activities will occur, photo manufacturers or service providers, or planned activities for spouses. What this meeting will present is the opportunity to get to know other members, especially those from the MD, VA and PA areas, and the work they do in panoramic imaging. Morning and afternoon refreshments are included in the registration fee.

While part of the program will feature formal lectures, blocks of time will also be available for attendees who simply wish to share their work and experiences. All presenters will have many tools available to facilitate their presentations including rear-projection data and slide projectors, high-speed Internet access, Macintosh and Windows platform computers, and even large tables to spread their work out on. As an added highlight, photography and imaging students from nearby colleges will be

invited to attend, helping expand IAPP's public outreach.

A portion of the program will also serve as a "warm up" for the upcoming IAPP International Convention in Shepherdstown, West Virginia. A presentation will be made places to go and things to do in the West Virginia "panhandle" as well as places of interest to the photographer.

Two activity options are potentially available, depending on the level of interest from prospective attendees. One is the chartering of a bus on Wednesday, April 3, which could be used for either

a) transportation into Washington, DC for tours of two or three institutions that feature panoramic photography or b) a tour of the Convention site and surrounding areas. The second is a dinner get-together on Saturday, April 6. Specifics on each of these activities will be communicated to each registrant once a final assessment of interest is made. It is expected that each activity would cost no more than \$20.00 per person.

I have contacted the Holiday Inn - College Park about setting aside rooms for attendees at a reduced rate. This hotel is located at the convergence of Inter-

state 95 and the Capitol Beltway, and is about a 10 minute drive from the Archives building. The room rate is \$109.00 per night and includes a full American breakfast and free shuttle service to the National Archives. If we have a Saturday night dinner, we would likely have it in the hotel's on-site restaurant. More information on the hotel can be found at the main web site for Holiday Inn, www.sixcontinentshotels.com or call them at 301-345-6700.

Want more info, contact me during business hours at 301-713-6714. ■

REGISTRATION for the IAPP REGIONAL MEETING - COLLEGE PARK, MARYLAND April 4 and 5, 2002

Name: _____
 Street Address: _____
 City: _____ State: _____ Zip Code: _____
 Telephone: _____
 E-Mail Address: _____

Registration Fees:

IAPP Members:	\$20.00
IAPP Companions:	\$15.00
Non-Members:	\$25.00
Students (with ID):	\$15.00

Would you be interested in participating in a bus tour on Wednesday, April 3? Yes No

If you answered yes, which destination would be of most interest to you? Wash. DC W. Virginia

Would you be interested in participating in a dinner get-together on Saturday, April 6? Yes No

Would you be interested in making a presentation on Thursday or Friday, April 4 or 5? Yes No

If you answered yes, please describe the topic: _____

If paying by Credit Card (Visa, MasterCard, American Express or Discover), please fill in information below:

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March 16th - March 19th, 2002

Orvieto, Italy – 2002 European Conference

Join us Saturday March 16 - Tuesday March 19, 2002 for the 2002 European IAPP Conference in beautiful Orvieto, Italy. Dinner is planned Friday night for early arrivers. The conference will be held in conjunction with the Orvieto Fotografia International convention of Photography presented in conjunction with the Italian and European Professional Photographers Association.

We'll have our own room set aside for meetings and members will have the option for an additional expense to attend programs of special inter-

est to them. You can go to www.orvietofotografia.com to see the complete program.

The convention task committee is setting up a photo exhibit of panoramic photographs made by Italian photographers. They are looking forward to meeting us. It should be a very interesting experience for us as well as an opportunity to

get new members.

Orvieto is a very photogenic village built on a hill top in Umbria. It is on the main auto strassa that connects Rome and Florence and is also accessible by rail. We should be able to make some interesting side trips using Orvieto as our base.

For more information about the conference, to volunteer to do a program, make hotel reservations, or find out about possible airline discounts email: John McCarthy at djohn_mccarthy@fujifilm.com. ■



Photos by D. John McCarthy

Rescued by Widelux

By Ken Duncan

I fell in love with photography at the age of 16 to the detriment of all my school-work, as I was full of passion to capture images. On leaving school at 18 one of my teachers told a friend and I that we would be the last people in the world to succeed in life. (That other friend is now head of one of the leading television stations in Australia.)

That teacher's negative words set me on a course of, "I'll show you!" So off I went in pursuit of the great Aussie dream – make lots of money, get a house, a great car, a wife and 2.5 children. While chasing this so called image of contentment the only real satisfaction I had was my love for photography. Now to cut a long story short I worked in a photographic supply store for over 9 years. Sure it was all good learning - but I had lost my passion for photography. I was talking about photography rather than taking photographs. The great Aussie dream was becoming a reality - I had the house, sports car and much more - but it wasn't making me happy and I certainly was not ready for the wife and 2.5 children. I felt there had to be more to life than this.

Enter the Widelux. In the 1970's the company I was working for became Australian agents for a weird looking camera called Widelux. I had seen some shots taken with it and I thought it was cool. I was planning a surfing vacation to Bali, so I decided to take one of these strange cameras on my journey. While surfing one day I saw a huge mountain called Mt. Agung rising some 10,000



Mark Your Calendars Now!

IAPP International Convention 2002

Shepherdstown, WV

October 8-13, 2002

More information in upcoming issues of Panorama and on our website



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Rescued By Widelux

from page 10

feet into the heavens and it mesmerized me. I thought, "I'm going to climb that mountain". And some days later I did just that.

I climbed the mountain at night in order to reach the summit by first light and in hindsight I realise it wasn't the safest way to go as we nearly came off the mountain in a few spots. When we reached the summit, the view was breathtaking with crystal clear skies that disappeared over endless horizons. The Balinese consider Mt Agung the Mountain of the Gods, so while I was shooting with my newfound friend, the F7 widelux, I threw up a prayer. "Well God, if you're up here, I wouldn't mind a little help, as there has to be more to life than what I'm living."

On my return to Australia I was excited by the photographs I had taken – the Widelux saw things the same way I did. One image in particular really thrilled me and it was one of the images taken from atop the mountain of the Gods. My passion to take photos had been re-ignited and all because of this strange

little camera with it's swinging lens. Maybe God had been listening after all! I felt I needed to break free from my comfortable prison and begin a journey. I felt there had to be more meaning to life, and this strange camera and I were going to find some answers. I used the Widelux as a cover for my pilgrimage. If you tell people you are seeking the meaning of life they look at you pretty strangely, but if you tell them you're a photographer, then that's OK. So off I went on the journey of a lifetime leaving behind my comfort and selling all my security as I travelled to help finance my photographic adventure.

Now I'm not going to presume to tell you about the meaning to life, as you have probably worked that out by yourself. However, I would love to share with you some of the fun and frustration I had with my Widelux travelling companions.

I started with two-second hand F7 cameras. I named both cameras as each one saw things slightly differently and I had to keep track of their different

moods. Also, every camera had to be serviced after a couple of hundred rolls to keep the never-ending banding problem at bay. Having only three speeds 1/15th, 1/125th and 1/250th was very limiting. When shooting on the faster speeds I had to check all the time that I had not flicked off the filter, which was precariously attached on a silly little peg just above the lens. A standard part of my kit was a pair of needle nose pliers and a set of screwdrivers to keep that filter and peg in place.

The filter selection that came with the cameras was pretty useless unless you were doing black and white photography, so I had my own set of color correction filters made. Some day I would love to meet a person who actually used the ND filter, as I never had a time when

I had too much light. When it came to focus, every 35mm Widelux I ever had over the years came with inherent focus problems - some worse than others - as the factory settings were often incor-

rect, and I would have to have each one re-calibrated for sharp focus on infinity.

(When the F8 Widelux became available I thought the manufacturer might have addressed some of these problems but, as far as I was concerned, there was no real difference other than slight cosmetics.)

One of the things I loved most about the Widelux was the format. I also loved it for being lightweight and portable - you could get candid shots, as most people didn't have a clue that it was even a camera nor that you were pointing it at them. And, if they were off to the side, they wouldn't believe that a camera could shoot that wide.

I shot my first book "Australia Wide" - "The Last Frontier" completely on the Widelux 35mm cameras. Looking back on all those limitations, I can't believe I did it, but it just goes to show that all things are possible for those who get out of bed and get on with the job.

When Widelux released their 120-film version - the Widelux 1500 - I also purchased one of these cameras for the

"My passion to take photos had been re-ignited and all because of this strange little camera with it's swinging lens."

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More on page 12

Rescued By Widelux
from page 11

increased film size and sharpness. Some of the other advantages with the new camera were that it had adjustable focus, screw in filters and I personally did not have nearly as many problems with vertical banding. I only wish that Widelux had kept up with technology, but they seemed to be locked in a time warp when compared to other Japanese camera manufactures like Nikon and Canon.

When all is said and done, Widelux was the best camera of its type available at the time. However, just like any relationship made in a town with very few options we had to put up with the character faults and work with the strengths to get beautiful pictures.

Although for some years now I have

used more modern panoramic cameras, I will always keep my Widelux cameras as they have earned their retirement and there is nothing more memorable than a first Love, even with all its awkward moments.

Ken Duncan lives in Erina, New South Wales, Australia. A reference to his new book *America Wide*, can be found in the "Members in the News" section of this issue. ■

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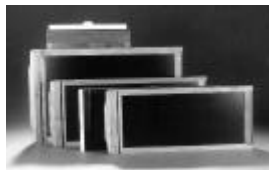
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EXHIBITIONS:

Alberto Gandsas: Photographs

Consulate General of Argentina
12 West 56th Street in New York City.

Exhibition commenced on November 1, 2001 and has been extended until December 31, 2001.

Born in Buenos Aires, Alberto Gandsas ventured south to Patagonia first in 1993 (and three times a year since then), entering a world of mountains, rivers, valleys, glaciers and snowdrifts, among penguins and a multitude of flora and fauna. Magnificent landscapes of unlimited beauty and color invited him to stop, and the light offered a myriad of different angles for him to capture. "I travel immersed in a wide natural setting and I feel that I am part of the whole. The panoramic photo camera is ideal to transmit and mold in the negative the feelings and sensations that invade you in front of so much splendor," says Gandsas, describing the "long expectations, sometimes hours, in order to get everything you want – lights, shadows, colors and contrasts. It is the moment when you try that the shutter release button noise should be as low as possible, honoring the silence and charm of the place."

Reproduced with permission from the Consulate of Argentina Press Release.

Alberto Gandsas just recently concluded a group exhibit, *Visions Reflected*, that took place at the Agora Gallery in New York City. This exhibit was interrupted by the tragic events of September 11, 2001.

On November 1, the Consulate of Argentina held an opening reception for Mr. Gandsas' exhibit that was well attended. Attendees included Stephen Delroy, who has an article on the World Trade Center disaster in this issue.

Alberto Gandsas lives in Buenos Aires, Argentina. ■



Dale of the Pinturas River in La Patagonia, Argentina.

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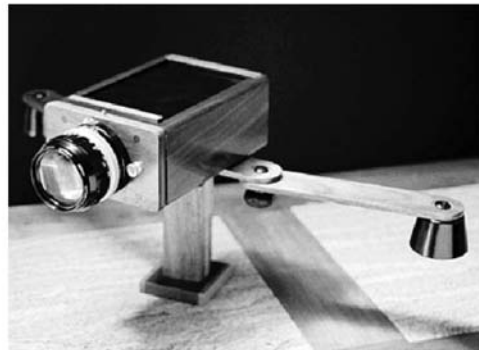
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EXHIBITIONS

The New York Historical Society presents:

MANHATTAN UNFURLED

October 9, 2001 – January 6, 2002

Conceived and installed before the tragic events of September 11, 2001, the Historical Society's new exhibit *Manhattan Unfurled* speaks to the ceaseless inspiration that this city and its skyline have offered to individuals of many nationalities who have made – and continue to make – New York a vital metropolis.

Manhattan Unfurled features as its centerpiece the remarkable, recent rendering by architect Matteo Pericoli of Manhattan's fabled skyline in the form of two continuous 37-foot long pen-and-ink drawings. Depicting the West and East sides of the island, the drawings attest to the young Milanese-trained architect/illustrator's fascination with the waterside contours of his newly adopted home. Other selected drawings and conceptual studies by Pericoli relate to these panoramic views, while two groups of his color photographs document the evolution of this wonderfully obsessive project. Roberta Olson is the curator of the exhibit.

Also on view is the Historical Society's sweeping eight-part panorama of New York City, drawn by Edward Burckhardt from 1842-1845 (there is a separate article on this work on page ___ of this issue). It demonstrates how Pericoli's two drawings turn that pre-cinematic tradition inside out. Burckhardt's series pans 360 degrees from a fixed point, whereas Pericoli's renderings circumnavigate the entire shoreline of Manhattan. In order to obtain the views essential for this novel twist on the historic panorama convention, Pericoli traveled by *Circle Line* boat, motorcycle and bicycle through the adjacent boroughs of New York City, New Jersey and the perimeter of Manhattan itself. In the process, the artist documents Manhattan's late twentieth-century skyline, from the time he arrived in the City, December 1995, through the millennium year of 2000.

The exhibition coincides with the publication of the new foldout, facsimile book *Manhattan Unfurled* by Random House, which features an introduction by *New Yorker* architectural critic Paul Goldberger.

The New York Historical Society is located at 2 West 77th Street at Central Park West in New York City, and is open Tuesday to Sunday, 10 a.m to 5 p.m. For more information, the public should call 212-873-3400, or visit the web site at www.nyhistory.org.

The text of this article was reproduced with permission from NYHS. ■

Part III - The Mall**Central Park Views**

By Joe Derenzo

For this final part of the series I chose an area that has been used in several motion pictures over the years. In *Kramer vs Kramer*, Dustin Hoffman teaches his son to ride a bike on what is known as The Mall. Located near the southern end of the Ramble, part of the actual mall is lined with trees and also statues having names you'll recognize, such as Shakespeare, Sir Walter Scott and Robert Burns. It extends north past the public stage known as The Naumberg Band Shell to The Bethesda Terrace at which one can view The Angel of the Waters Fountain. One of the most popular sites in the park, the fountain is located at the east end of the lake from which the Boat House can be viewed. In the summer time the lake is filled with people paddling by on their way to Bow Bridge. Italian Gondolas also grace the lake and are a favorite with tourists visiting the park. Winter creates quite a different scene

especially when the lake freezes over, but even as the weather turns cold, the area never loses its charm. All three areas of the park that have been explored in this series would be, by themselves in any other, the center of attention for any visitor. The fact that one park has all this and much more not to mention the north end with its running trails, waterfalls and picnic areas is something you have

to experience first hand.

I've been fortunate to have Central Park in such close proximity to my home as both a subject to photograph and as an environment to simply enjoy. I hope this

series has given our IAPP readers some of the visual pleasures I have come to know in the most famous city park in the world. ■■■



*Top: Angel of the Waters Fountain from the Bethesda Terrace
Noblex 150*

*Middle: Statues at the south end of the Mall
Fuji 6x17*

*Bottom: The Mall in Winter with the Naumberg Band Shell
360° Noblex Image*



Special to Panorama Magazine

Fine Arts Panoramas

PANORAMAS: AN OVERVIEW

By Roberta J. M. Olson, Curator

New York Historical Society

The word “panorama” was coined in the late eighteenth century for a technical form of topographical landscape from two Greek roots, pan [all] and horama [view]. These panoramas were continuous narrative scenes or landscapes painted to conform to a flat or curved background that surrounded the viewer or was unrolled before him/her. Popular during the late eighteenth and nineteenth centuries, they were antecedents of other genres like the stereopticon and motion pictures, especially animations and the process called “Cinerama”. The modern usage of the word refers not to this technical genre but more generally to a circular overview of a landscape from an elevated position. Almost simultaneously with the invention of the technical term, the word was also used in a broad or metaphorical sense meaning a survey. Eventually “panorama” enjoyed such a vogue that purveyors of every possible form of merchandise tried to associate their products with it. The term also identifies a continuous painted backdrop surrounding a theatrical audience – first used as a major scenic innovation by Louis-Jacques-Mandé’ Daguerre, who is better known as the inventor of the daguerreotype – as well as the actual building for exhibiting a pictorial circular vista.

Panoramas reflect the human need for an “overview” or an image of the totality of an event. Although a panoramic approach appears in early art, for example in Roman painting, the genesis of the technical genre has been linked to

the hot-air balloon flights of eighteenth-century aeronauts. By imitating the view available to aeronauts, the panorama replicated a new optical experience in pictorial form. It provided the possibility of seeing in a full circle without obstructions and expanded the limits of the horizon. As a means for organizing visual experience, the panorama featured a shift from the traditional central perspective to multiple perspectives.

The majority of panoramas were created on a monumental scale in an attempt to surround the viewer with simulated reality. In a sense, panoramas were a form of virtual travel and functioned as a democratic Grand Tour. The craze for this early mass medium peaked during the nineteenth century with spectacular representations of nature, historical battles and exotic locations. It spawned all kinds of “orama” cousins, such as the diorama and georama. Among the major nineteenth-century American panoramas was Paul Philippoteaux’s “Battle of Gettysburg” (1883), exhibited in several American cities before its permanent installation in Gettysburg, Pennsylvania. At mid-century the rolled panorama, a kind

of portable mural, became a popular amusement and educational device. Accompanied by a lecture and frequently music, the painting on canvas was slowly unrolled behind a frame and revealed in sections. Sometimes theatri-



Edward Burckhardt, *Panoramic View of New York City (detail)*, 1842-45. The new York Historical Society, Gift of Mrs. Harold Farquhar Hadden, daughter of the artist, 1915.76.

cal realism enhanced the panorama via smoke, steam or sound effects. Among the most ambitious of the rolled variety was John Banvard’s three-mile long depiction of the landscape along the Mississippi River. The panorama was both a surrogate for nature and a simulator in the observation of nature, a didactic apparatus for teaching people how to see. It combined optical illusion and geographic information with a low admission price. Contemporary descendants include the IMAX theater screen, the so-called “panoramic” camera lenses and 360-degree Internet technologies.

The technical panorama was exhibited

on the walls of a large cylinder. The earliest measured about 60 feet in diameter, the later ones as large as 130 feet in diameter. The viewer, who stood on a platform at the center, turned around to see all points of the horizon.

A panorama thus depicted a specific topographical site at a particular moment in history. Reputedly, the first panorama was the brainchild of the Irish artist living in Edinburgh, Robert Barker, who patented the concept in 1787. Soon

thereafter panoramas of London and battle scenes from the Napoleonic Wars were produced, followed by countless examples in Europe and the United States. Another early panorama by the American artist John Vanderlyn, “The Palace and Gardens of Versailles” (now in the Metropolitan Museum of Art), was painted in 1817-19. Until 1829 it was exhibited in a building called “The Rotunda” on a leased corner of City Hall Park in New York City; this structure, demolished in 1870 after being occupied by a number of municipal offices, is preserved in several works in the collection of the New York Historical Society. ■



Winter Sleigh Ride

This photograph was made in February 2000 at the Chautauqua Institution at the far-western corner of New York State. It was founded in 1874 and open year-round community. There are many Victorian period buildings on the 2 Register and is a National Registered Landmark. The winter weekend features modern and antique sleighs and other winter activities.

The image was made with a Noblex 135U on Kodak 400 Royal Gold film. The image was scanned with a Hewlett Packard S20 Photo Smart scanner and minor adjustments were made.

Rick Zuegel lives in Rochester, NY



Winter Weekend in front of the Chapel of the Good Shepherd. The Chautauqua Institution is located erates a 9-week educational, arts, recreational, and religious program during the summer and is a 150 acres that border Chautauqua Lake. The Institution and the grounds are on the National Historic



This panorama of the Adirondack Mountains was taken just after the sun's first rays spilled over the horizon. Photo by Carl Heilman II.



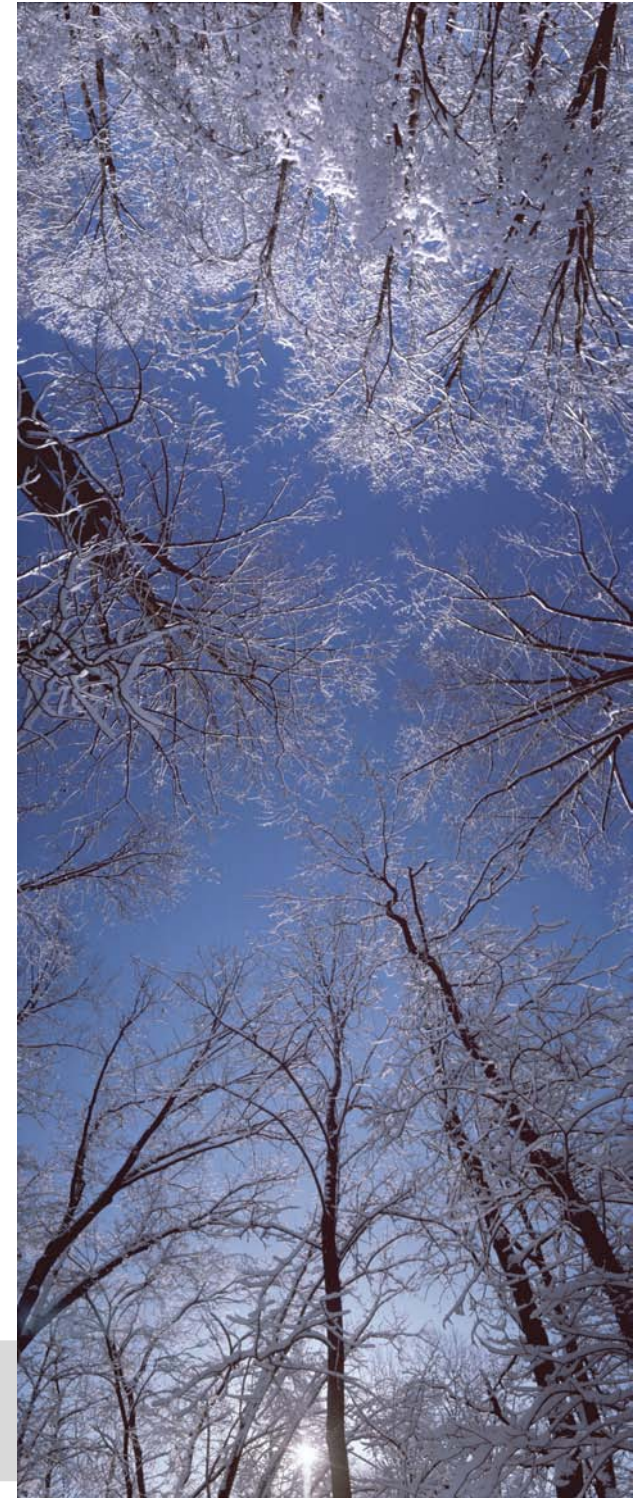
Upper Fox Glacier - New Zealand - © Andris Apse/Panoramic Images



This panorama was taken in Frederick, Maryland with a Noblex 150 camera. 160NC film was used with an exposure of 1/125 at f16. Photo by Dan Whelan. © 2001

Evening Lost Lake Cabin Whistler British Columbia Canada © Mark Segal/Panoramic Images

This unique vertical panorama was shot with a Wide-lux 1500 by Ray Starr of Owings Mills, Maryland.



Member Spotlight**Nancy J. Ori: New Work – Widelux Panoramas**

These examples from Nancy's recent portfolio were exclusively taken with the Widelux panoramic camera. The Widelux is a swing-lens variety of camera and creates a wide view image of approximately 140 degrees.

In Nancy's words, "I have been working with this panorama format since the late seventies when I first went out west. At the time I was studying with Ansel Adams and was using the camera to capture the large landscape scenes of California and the southwest in color. I worked with this grand panorama style for a number of years and still enjoy looking at them as the foundation of my Widelux work and as memories of working with Ansel.

"The camera has certain qualities related to its design that I found limiting with the panoramas. In particular, it has no flexibility in regards to composition when dealing with images including the horizon line. When the camera is level, the horizon line slices through the center.

"Gradually, over the last few years, I needed a change from the all-inclusive color panorama and began moving closer to my subjects until the horizon was excluded from the image. Once this happened, I was able to tilt the camera up or down to compose the image with minimal apparent distortion. In reality, the tilt causes tremendous distortion to the perspective as the lens moves across the frame during the exposure. The near/far relationship of objects and space is greatly manipulated creating new realities that could not be

done with a conventional stationary lens camera. This is where I find the challenge to handle the camera creatively... to totally distort space without the viewer being aware of exactly what happened. This new black and white portfolio is a summary of several years' work. I especially enjoyed finding subjects that will work vertically since this is much more difficult a situation to find.

"In some work there is a kind of



duality of perspective, similar to a diptych, as if two photographs were combined. What appears to be a mirror image or flopped negative during printing, on closer inspection, is really two distinct spaces leaving center frame as a pause in some cases.

"I feel that my increasing involvement with video over the years has greatly influenced the way that I see and use the Widelux, almost as if I am panning a

scene with a still camera and refocusing on near and far objects as the lens passes by."

More on page 19



PRODUCT REVIEW

The Panfield 4x5 Field Camera

By Roger Bull

South Africa is known for many things, but camera manufacture is not one of them. The Panfield 4x5 Field Camera however, is an exception.

The Panfield is an ideal camera for the photographer who wants a lightweight and sturdy machine that is easy to stick in a backpack. Made by Andrew Meintjies, a gifted craftsman, the camera is constructed from phosphor bronze, stainless steel and anodised aluminium. The focusing track runs on ball bearings cut in grooves on the spine. The double bag bellows will cover lenses from 47mm to 210mm on flat panels.

Rise, fall, tilt and swing work on the front standard. Lateral shift is fitted to the rear standard -75mm left, 75mm right. The front standard accepts the Linhof 100x100mm lens panel. It has 150mm of vertical movement -75mm up and 75mm down.

I use a Sinar ground glass and film holder (it also accepts the Horseman). I also asked Andrew to make me a 6x17 film magazine which he made adapting it from a Calumet slip-in 6x7 roll film back. What I like is that I do a lot of architectural shoots and I can easily put the panoramic magazine into my backpack for those locations which consist of

two-story buildings half a mile long.

The lens I use most with the camera is my 90mm f5.6 Super Angulon. This lens will cover the 6X17 as well. I also use, on the 4x5 only, a 58mm f5.6 Super Angulon with centre filter. Not much shift with this lens though but it can get you out of a tight space situation.

The accompanying photos show the Panfield with 6x17 magazine; panoramic back on camera; and a close-up of the magazine in an open position.

Roger Bull lives in Johannesburg, South Africa. ■



Nancy J. Ori

from page 18

Nancy Ori has worked for over 25 years as an industrial photographer and video producer. She enjoys teaching photography classes and workshops each year throughout the United States. In 1995, Nancy established the New Jersey Photography Forum, a group of professional and serious amateur photographers that

meet regularly to discuss their work as well as exhibit within the state. The Forum has grown to be the largest fine art photography organization in New Jersey.

Nancy has exhibited her work extensively throughout the New York met-

ropolitan area and has work in the permanent collections of such institutions as the Museum of Modern Art in New York and the Armand Hammer Museum in Los Angeles.

Nancy Ori lives in Berkeley Heights, New Jersey. ■

LETTERS TO THE EDITOR

A "Definitive" Publication on the Cirkut Camera

By Michael Westmoreland

I would like to air an idea to the membership: While we still have around the expertise of the Cirkut generation, it seems to me [that] the world is overdue [for] the final and definitive publication on the practice and use of these wonderful and historic American cameras.

Over the years, from its early beginnings as a fairly primitive circular, the IAPP member's journal has published many articles on this topic. One thinks, for instance, of Bill McBride's painstaking research on the manufacture, of Ron Klein's invaluable contributions on maintenance and repair, of Bob Lang's scholarly essays on the math, and the many contributions [that] have been made about extending the technology in all sorts of ingenious ways.

When visiting conventions, I meet new members who have acquired Cirkuts but in practical terms are starting as it were from scratch. Much of that early information is now hard, if not impossible, for them to access even if they know it existed. Of particular importance to them would be a comprehensive guide distilling the hard-won wisdom of some of our longstanding craftsmen who have evolved their own ways of dealing with such imponderables as the

More on page 20

A "Definitive" Publication on the Cirkut Camera

from page 19

"demon" banding, or how to make optimum quality negatives and prints.

What I propose is that IAPP examines the possibility of taking overall responsibility under its own imprimatur for such a quality publication. A book of the caliber I envisage would considerably raise the profile and standing of the organization. While not ever being a bestseller, it would surely generate enough sales to technical libraries to economically supplement those to the private buyer. If such a proposition is viable the time to do it is soon while the "Old Guard" are still around to make a contribution. One thing is certain: If we don't do it, no one else is ever going to be in a position to do it.

Perhaps this idea could be seriously discussed at the next convention

Michael Westmoreland lives in Leicester, England. ■



Missouri State Fair Anniversary

The Missouri State Fair will celebrate its 100th anniversary in 2002. The Centennial Committee is looking for panoramic images taken at the fair during the past 100 years. One panoramic photo exists titled "Sedalia Prize Winners, 1911." It shows the grandstand area full of people viewing the prizewinners on horses on the track in front of the viewing area. The fair is held each year at the fairgrounds in Sedalia, Missouri. A special hardcover book will be published with photos and stories. Submissions are welcome. Please include a 300-dpi scan of the photo and a description of the image. Also include your name and contact information so proper credit can be given to submissions. If you have any or know of panoramic images related to the Missouri State fair, please contact Van Beydler at the Missouri Department of Natural Resources at (573) 522-2343 or e-mail nrbeydv@mail.dnr.state.mo.us. ■

Want To Be Heard?

Send A Letter To The Editor

Please keep your letters to 400 words or less, and please avoid personal attacks. Remember, the idea is to suggest improvements that help IAPP. The board will certainly listen and make every attempt to respond to legitimate complaints or problems but better yet, good ideas might surface for the benefit of all.

Letters should be sent to:
IAPP Editor, Richard Schneider,
 P.O. Box 6550, Ellicott City, MD, 21042
IAPPsecretary@panphoto.com

MARKETPLACE

Panoramic Post Cards

By Les Palenik

Panoramic postcards are a good product to showcase your panoramic images and also to make some money. Typically these cards are 3.5"-4" high, and 8"-10" wide, although I have made some folding postcards up to 24" wide. As to the market for such postcards, I have found that local scenes are the favorite subject.

I like to re-purpose my images as much as possible. Sometimes I am able to use one image for an art print, postcard, and a bookmark. This way, I can distribute the cost of image acquisition, scanning, and digital imaging among several products and lower the overall costs. More often than not, however, you'll find that some images are great for postcards, but wouldn't sell as art prints.

It's relatively easy and inexpensive to produce the postcards. For your first print run, it's best you work together with a graphics designer or a pre-press person. He or she can scan your images, fix them up, and produce the film for a print press. Typically, several cards are combined onto one sheet and after printing cut up. Although it is advisable to start with just a few postcards, from the production point of view, the more cards, the better. With more cards you can drive your unit costs down and

use a larger print press for better print quality.

On the low end, you'll need to print at least 4 cards on a small sheet. On the other extreme, you can accommodate up to 36 panoramic cards on a 28x40" sheet. As to the minimum quantity, you'll have to print at least 1,000-2,000 sheets to make it worthwhile.

Once the cards are printed, you must take care of the distribution. Based on my experience, the best outlets for the panoramic cards are the local gift shops rather than the typical postcard stands and supermarkets. Many gift shops look for

new and unique gift items, whereas the high-volume souvenir stores tend to look at the postcards as a low-cost commodity, so that they can offer five cards for a dollar. In contrast, the gift shops are able to charge even two to three dollars for a panoramic postcard.

A common problem with the store operators is a very poor management of the postcard inventory, and they are often unaware that they ran out of some cards. If you want to maximize your sales, be prepared to schedule a regular round



Panoramic Post Cards

from page 20

trip to see all the dealers and replenish the cards as needed. Even the large card manufacturers use this method.

Since the panoramic cards don't fit in regular postcard racks, I designed my own postcard stand tailored for the panoramic products. I wanted a display stand that would accommodate 4x10" cards, bookmarks, and even my 24" long cards. The other considerations were minimal footprint, sturdiness, and attractiveness.

The first illustration shows the display stand. The main bulk of it is made from three melamine boards. The main panel is about 10.5" x30", and the two side panels 3.5"x27". The stand is then mounted on a rotating swivel. The front and back panels accommodate each six acrylic pockets for up to 100 cards each. One side panel is used for the bookmarks and the other panel for the extra long postcards or some other items that can be changed. Fully loaded, one such unit could store up to \$1,000 worth of products.

Based on my experience, the display stands proved to be a good investment, and both the



dealers and customers like them. In many cases, the stand itself was the reason that the dealer decided to carry my cards. If anybody is interested in these display stands I have some extra units that are available for sale.

The other item I got made for my 4" x 9.25" postcards, was an inexpensive paper frame for the postcards. Packaged this way, you can create yet another product from your postcards. The frame can be used both on a horizontal or vertical surface. It's also a great presentation tool for those special photos instead of more expensive frames or mattes. Again, if anybody is interested, I have some light gray colored frames for sale.

If you need to print to only one or two postcards, you may want to team up with another artist or

photographer. We print the cards once or twice a year. Please check with me to see if we have some space available on our sheets. Also, please call for pricing on the items for sale mentioned earlier. Our phone number is 905-764-8766.

Les Palenik lives in Toronto, Canada. ■

The Frugal Photographer Does Credit Cards

By Jan Burg

Credit cards have become a way of life in the United States. I don't know how it is internationally, but, as I have been out doing my holiday shopping I have noticed that the majority of people are using less cash and checks and more debit and credit cards. As we slowly work ourselves into one great global economy, plastic has become the payment of choice.

All it takes is one easy swipe of the card and one monthly bill to simplify how we can keep track of all our personal and business expenses.

I am a firm believer in using my credit cards for my expenses to get something for free or a minimum annual fee that I need to purchase anyway. I was originally lured into the idea of using a credit card for major purchases when our daughter went to Boston University. What better way to pay for her tuition than to put it on a MasterCard or Visa card and GET AIR MILES. I promptly applied for an American Airlines credit card and for the two and a half years accumulated 58,000 air miles. I then also started charging all of my business expenses every month with as many of our suppliers as we could and getting additional points. I have strictly adhered to the philosophy of paying off the **total balance** when the bill came in which means that there are never any interest charges. Professionally we

charge all of our film, lab bills, albums, frames, yellow page advertising, membership dues, gasoline, travel expenses, and all our office supplies.

Personally we charge all our medical expenses, clothing, appliances, and household incidentals. Our best purchase to date was the total price of a Ford Explorer.



Based upon personal experience, here are some of the best programs that I have found. American Express (www.americanexpress.com) has one of the best programs for credit card rewards. They allow you to use your points towards flights on airlines: Delta, US Airways, Southwest - They also have merchandise gift certificates, free hotel rooms, free car rentals all for a membership fee of \$55 per year for a standard card and a membership rewards fee of \$40 per year. What is nice about this program is that the points never expire and they continually offer different special programs that allow you to earn points even faster. They also have an online program called the Offer Zone. Offer Zone brings you great online offers on merchandise, travel and entertainment from many of your favorite companies, all in on one site.

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The Frugal Photographer Does Credit Cards

from page 21

American Airlines has a very good program for accumulating air miles at fees that can range from \$50-\$85 per year and they are easy to deal with when redeeming miles. Capitol One also have a program that will allow you to do purchases for air miles as does United and US Airways- I cannot recommend any of these other programs for ease or reliability at this time as I have not used their services.

Another favorite of mine is Diner's Club. For the fee of \$80 per year, Diners Club rewards program is the only one that allows you to earn miles on every major U.S. airline with no mileage cap and no expiration date. Additionally, you can redeem your rewards for free

hotel stays, vacation packages, or name brand merchandise. My favorite aspect of this card is their rental car insurance coverage. They provide primary and full value rental car collision insurance. Diners Club provides automatic 100% primary coverage worldwide any time a car rental is charged to a Diners Club Card. Card members need only decline the rental agency collision damage waiver (CDW), thereby saving up to \$15.99 per rental day. Diners Club's primary coverage pays before the Card member's personal insurance or your organization's insurance. It is perfect for international travel which many credit cards do not cover. We also like that they have complimentary lounges in many international cities.

See www.dinersclub.com for more information.

For those who are not interested in travel points what about dollars off the price of a car? General Motors has a program called the GM Card with no annual fee and they will give you 5% earnings on every credit card purchase. This will allow you to you save hundreds or even thousands on an eligible GM Car, truck or SUV (excluding Saturn, Saab and EV1). Citibank has a card called the Citi Driver's Edge Platinum Select card. It has no annual fee and you can earn a 1% rebate on all eligible purchases, up to \$500 per year. This will allow you to redeem up to \$2,500 on the next vehicle-new or used,

any make or model that you purchase or lease within the next five years.

I hope that this has given you some interesting uses for credit cards. The primary mandate is that you *pay off the cards in full every month* or it defeats the purpose of these cards as some may have a high interest rate or penalty (loss of points) for maintaining a balance. For those who maintain a monthly balance, you can still be frugal. Look for a card that has a low interest rate or try to renegotiate the rates on some of your existing cards. Sometimes, the bank will be willing to work with you, it can never hurt to ask. ■

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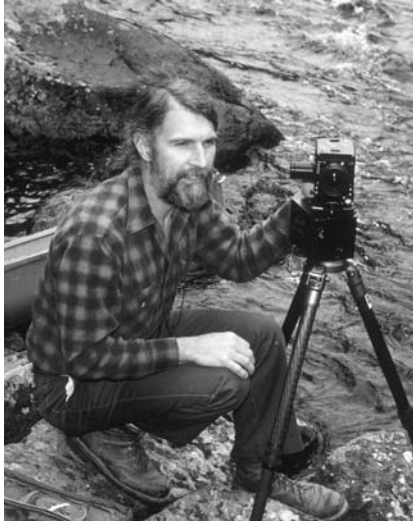
MEMBER PROFILE

Carl Heilman II, Adirondack Mountain Panoramas

It's about 5 AM on a slightly overcast January morning in the Adirondack Mountains. Conditions are pretty typical for this time of year with the temperature hovering around 0° F in the valley and only a light breeze blowing to move the frosty air around. It was about an hour ago when I had left my warm bed at home, gathered the camera gear and layers of winter clothes, and drove to the trailhead of Cascade Mountain in the High Peaks region. The goal is to reach the summit in time to photograph the first warm glow of light of dawn highlighting the nearby mountain ranges.

Cascade is one of the most accessible mountains of the Adirondack High Peaks and is also one of the finer peaks in the Adirondacks for 360° panoramic photography. The trail is about 2.5 miles long and rises about 2000 feet in elevation from the trailhead to the summit. It typically takes me about 1* hours to hike to the summit on snowshoes when loaded down with my Roundshot Super 35, an assortment of Nikon lenses,

a Gitzo 1348 carbon fiber tripod, and assorted winter gear. Since the clouds in the sky can start to light up 15 to 20 minutes before the sun rises, I want to be up on the summit well before the actual sunrise time of 7:15 to scout out a location and set up.



It's not too long before the morning twilight illuminates the forest enough to be able to see the trail without a headlamp and there are also occa-

sional views of nearby mountains through the snow-laden birches and evergreens. Further up the trail, not too far from the top of the steep summit ridge, is a rock ledge where there is a dramatic view of the mountains to the south, west, and north. The twinkling lights of the village of Lake Placid

can be seen in a valley about 10 miles away to the northwest. Cascade's bare summit, about a half mile away, stands out sharply against the glow of light in the eastern sky.

At treeline, just below the rocky summit, it's time to pause just long enough to take off my snowshoes and make adjustment to my clothes. From this point it's just a short climb over bare rock and windblown snow to the summit. Weather up on the exposed summit is a bit more brisk - the temperature is about -10° F with a 10 to 20 mph breeze blowing - not too bad, really, for an Adirondack summit in January.

The extra layers of clothing usually keep me warm enough for about 2 hours of working time on the summit before I start getting too cold to hang around and do things like change film and push the camera buttons. One morning it was so cold that it was almost impossible to load film into the Noblex. The film became so brittle in the -25° F temperatures that it kept breaking off when I tried to bend it into the film advance slot. Some of the developed film that came back from that morning also had some hairline cracks in the emulsion from being wound so tightly around the

take-up spool in the extremely cold conditions.

Not long after the camera is set up, the sun's first rays spill over the horizon, silhouetting the Green Mountains of Vermont against the sky. The warm colors of dawn fill the whole sky and paint the snow-capped mountains with varying shades of red and pink. This is always an exciting time to photograph. The light doesn't last for long and the tones and textures change almost constantly.

Over the 20 - 30 minutes it takes for the light to change, I manage to run through a couple of rolls of film. As the soft pinks become a sun-bleached white, the sun's increasing brightness overpowers most of the detail on the eastern horizon. The soft white light of the rising sun will only be easily photographed for another half hour or so - until the snow becomes intensely white and contrasts are too sharp - unless some of those clouds heading east help soften things a bit and add some more interest to the sky.

The Adirondacks High Peaks region has 42 mountains with elevations over 4000 feet, with many other mountains in the



3000 to 4000 foot range. Mount Marcy, the highest peak, is 5344 feet high. Compared to western standards, that may seem pretty small, but Lake Champlain, just 20 miles away is only 95 feet above sea level. That means there's about a mile of elevation change from the eastern boundary of the Adirondacks to its highest summit. About 10 of the mountaintops rise above timberline and have arctic environments with an ecology that is quite unique in the north-eastern United States.



While the views from every one of them are equally spectacular in their own way, and offer many vantage points for photographers, only a couple of the peaks are well suited to full 360 degree panoramic photography that really shows off the surrounding mountain landscape. Since the Adirondacks were completely covered by glaciers during the last ice age, many of the summits are rounded domes of rock - rather than jagged summits. Only a few have narrow summit ridges that allow a view of the full depth of the valleys to be captured on film when doing a 360 degree panorama.

I started climbing in the High Peaks in January 1975 on a pair of snowshoes I handcrafted from a white birch tree. My first climb was up the second highest peak in the region on a spectacular winter day. Several feet of snow

covered the trails, and all the evergreens were draped with a blanket of white. I'll always remember the sensation of standing on top of Algonquin for the first time - looking out over the spectacular panorama of rugged snowy mountains... leaning into the blowing wind, and feeling like I was flying out across the rugged mountain landscape. I remember just wanting to stay there forever.

I soon bought a camera to attempt to record on film both the special beauty of these wild places, as well as the emotional impact of being there. It was September 1975 when I headed out into the mountains with a Minolta 101 and a roll

of Kodachrome 64. I knew next to nothing about the intricacies of the art of photography - I simply enjoyed working with the composition of what seemed special about a view, lined the exposure needle up in the circle, clicked the shut-

ter, and slowly began nurturing my passion for wilderness landscape photography.

Over time, I began looking to do something new and different. This led to the purchase of a Noblex 135-U panoramic camera in 1996 - at about the same time photography became a full time occupation. At the time, a Roundshot was well beyond our budget, and I wanted to be sure I enjoyed the medium before investing much further. I was hooked on the panoramic photography from the first roll of film. I still remember standing up on the mountain, viewing the scene through the viewfinder of my Noblex for the first time - not being

sure of what was going to come back on film - but thinking this was the coolest thing I'd worked with since first getting a camera.

This reopened every one of the mountains to me again with a challenge to get just the right panoramic images in just the right light from the summits. It helped me to view the mountains in a new way and offer a fresh perspective on the region. Timing, and the 'new

look' helped entice Rizzoli to publish my book *'Adirondacks: Views of An American Wilderness'*. Knowing we had the contract for the book was all the extra push we needed to make the investment in a Roundshot Super 35 in 1998 to offer more diversity to the photos for the book.

Now there was a whole new learning curve in mastering composition and understanding the equipment, plus additional investing in new lenses and sturdier tripods. And it also meant going back to all of my favorite places - as

Carl Heilman II,
Adirondack Mountain Panoramas
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well as some new ones - to find just the right places to set up the Roundshot or Noblex to record a panoramic view that would have an aesthetic composition on a flat piece of paper.

Winter has remained one of my favorite times of year for climbing and photographing the Adirondacks. The challenge of photography remains the same for me today as it did when I first carried a camera into the peaks: to try to create on film a scene that will evoke for others the feel of the freedom of the wind, and the beautiful symphony of nature that plays in these wild places. Being able to work with panoramic cameras to help capture on film the expansive feeling of the spectacular panoramas from wild Adirondack summits is as rewarding as anything I could ask for.

Carl Heilman II lives in Brandt Lake, New York. He is the featured photographer in the 2002 edition of the Adirondack Mountain Club's calendar, and recently received an Adirondack Heritage award for his photography work of the region. ■

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Digital Imaging

Panoramas on Bus Trips

By Roy Christian

Ideally, we would like to have our SUV with our Roundshot or Fuji 6x17 leisurely making our way along the highways of the world. When a photo appeals to us, we set up a tripod and, with no people around or intruding, compose our shot slowly and carefully. The real world of travel photography is much different, especially if it is conducted in a group setting.

Group travel does have its advantages. Costs can be lower. There are no detailed planning worries about food, housing and transportation. In foreign lands there is a guide that speaks the language. However, airlines and tour companies may restrict what valuable camera equipment you are permitted to carry on or with you on a bus. This could mean that in order to expedite your travel, you would need to leave something behind – an unpleasant thought. I had a Linhof tripod reside in Santiago, Chile for over a year

(amazingly, it was returned).

I no longer check my cameras or my tripod when on a bus tour. The fellow travelers generally haven't a clue what you are doing by trying to create panoramas. Often they stare right at you or block a scene. I have had tour leaders aghast when they see me starting to set up complicated equipment that may take more than the 2 minutes allotted for a "photo stop" (usually back lit and in an inappropriate location). I have been verbally abused in Bali and on an Alaska cruise for asking for a little tripod space in order to shoot a panorama. Once a friendly fellow, who was very interested in my Roundshot and seemed to understand what I was doing, walked straight into the scene of penguins!

Because of these multiple "hazards" I have encountered with group travel, I have had to produce panoramas with my digital Canon D30 and a conven-

tional film Fuji 6x9 instead of my other equipment. This article has three examples of "panoramas" shot with these cameras.

The first image, three Shay Locomotives in Cass, West Virginia (below), was shot while we were on tour with 40 other fans of railroads. The ideal photo spot was jammed with onlookers. I had no tripod, and was positioned in a poor shooting location. I recorded the scene by simply "shooting from the hip" with the Fuji 6x9 using ISO 800 film. I later scanned the print produced from the negative and cropped it into a 1:3 ratio using Photo Shop. This produced a decent panoramic image of the three engines – minus the crowds!

On a bus tour in France I did, in fact, bring my Roundshot Super 220, but had few occasions to use it! At Pont du

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Panoramas on Bus Trips

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Gard, a Roman Aqueduct built in 200 A.D., the bus stopped and the guide instructed the passengers to take your pictures quickly – the bus was going to leave in 10 minutes. We were discouraged from going directly up to the aqueduct because of the time constraint. However, the “recommended” viewpoint was back-lit and partially blocked by a modern bridge. I left the Roundshot behind and, despite the instructions from our guide, went into a hurried walk with my D30 in order to shoot from a better vantage point on the other side of the aqueduct. I ended up shooting the scene with a 17mm lens. As it turns out, I didn’t miss, much less hold up the bus, because passengers had lined up for ice cream at a nearby stand. It took more time for them to receive their treats than it took for my quick half-mile run!

At the time, I wasn’t thinking of stitching or other manipulations to the aqueduct image, so I ended up with only a 1.2 Mb file. Back home however, I re-examined the

image and decided to stretch the scene a bit, crop out some of the clouds and river, and clone some of the vegetation on either side of the river. This was not an ideal approach, but the original rectangular image ended up getting “stretched” to an 8x24” panorama (1:3 format). The finished image is top picture below.

Further along on our French bus tour we visited a Chateau on the Loire River that

featured a hunting hounds demonstration. Again I was prepared to capture a scene or two with my Roundshot. However, once we arrived and got settled, we saw that the demonstration was taking place almost 300 yards away! So much for my plans with the Roundshot! I took my D30 instead, attached a 100-300 mm zoom lens and popped off several 1.2 Mb images. Back home on my computer I worked again with cropping, stretching and deleting certain parts of the

original scene in order to have the viewer concentrate on the hounds and the houndmasters (bottom picture).

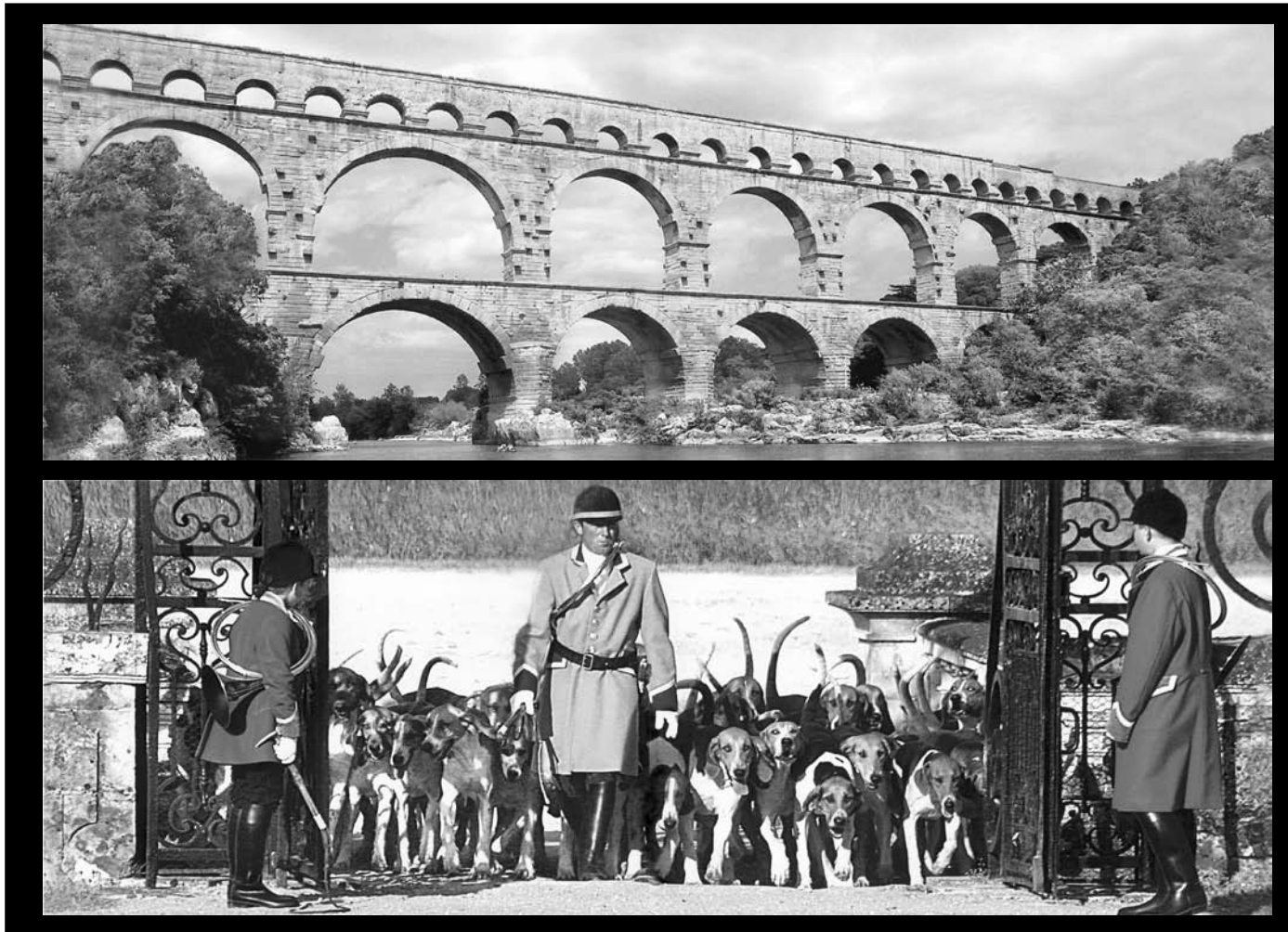
Since these trips, I have modified my digital shooting parameters and now capture the scene in a 3.2 rather than a 1.2 Mb file. I recommend this to anyone planning this approach. I have also learned, to a degree, how to stitch multiple images in order to get more information into the photo and achieve an increased degree of coverage.

Cameras featuring even larger image files are already in the marketplace and more will follow. Therefore, shooting panoramas with using hand held digital cameras, although far from ideal, can greatly expand our art form, especially if your original images are shot under less than ideal conditions (such as bus tours, cruises, and other forms of organized group travel).

Equipment Used:

- Fuji 6x9 with 90mm lens
- Canon D30 digital camera
Sigma 17-35 zoom lens
Canon 100-300 zoom
- PhotoShop 5.5 imaging software
- Windows-based computer
- Epson 1270 printer

Roy Christian lives in Aptos, California. ■



The Widelux

By Allan Chawner - coordinator of Photomedia at the University of Newcastle.

I was saddened to hear of the demise of a significant panoramic camera manufacturing company, Panon. This camera has been part of my life and so I would like to share just a little of "the times with Widelux".

I got my Widelux F7 in 1983 (made in Japan by Panon Camera Shoko Co.LTD); it came with a genuine cowhide case. I had to get a grant to buy it, as it was a very expensive camera, about \$800A. Some say that I wrote a grant application to buy the camera and maybe they were right.

I saw an article on the camera in a magazine and wanted it badly for quite a while before I got my hands on one. I had been making wide angle, wide format photographs by joining and or segmenting photographs producing compilation photographs up to 15 foot long. The combination of working this way and the new camera evolved into the structure that I used to make a mural for the Housing Commission. It was 24ft long by 8ft high and made in the shape of a house with windows and a front door complete with a porch. I used the format of the Widelux as if it were a brick (2:5 proportion) and literally built the house out of photographs.

I have taught photography in the Art School since 1978 and panoramic photography is now a signature of my work. I photographed a huge number of projects with the Widelux throughout Australia, New Zealand, Asia and Europe and eventually wore it out. I always liked the spring-loaded shutter because one could continue to work without the

concern of battery failure in extreme conditions.

I learned quickly that the Widelux could not cope with lens flare as it resulted in a vertical line at its beginning and again at its end, not very forgiving. You got used to standing behind a tree or finding a way to shade the lens without being too obvious about being in that position because of lens shading concerns. It had an odd propeller like flare from lights at night that was uniquely characteristic of Widelux. It produced panoramic distortion, of course, as it is a panning, camera. Finding the camera position, particularly in relation to architectural work, became a significant controlling aspect of using the Widelux. I found that I was able, after some years of working with the Widelux, to find the

place to stand, in order to either show a curve (in the straight lines of the archi-

front of it as you might do with a fixed lens camera.



Detail from the Housing Commission Mural 1983. (My first work with the Widelux).

ture) or move position in order to reduce the effect. ie, standing at the corner of the building and not directly in

viewfinder was the style. The Widelux

The Widelux also had a level bubble to keep the camera from making a curved horizon. I became accustomed to looking at the bubble as I set up the shot (I rarely used a tripod) and consequently, I developed a style in taking pictures of not looking through the viewfinder as I took the shot but looking down on the camera to see if the bubble was in the middle. So, standing in the right place and not looking through the

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Newcastle Harbour 1983. (Trying to get the level bubble in the middle on a ferry).

The Widelux

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produced almost 140 degrees of view and because of this, I have been accused by “straight” photographers of avoiding the need for composition, as I had appeared to have encompassed all.

I loved my Widelux but it was a cantankerous thing often causing banding or as I called them “corrugations” which are variations of exposure across the image in vertical strips. This was more obvious in transparency and even more obvious when there was a blue cloudless sky. I can see banding in a print from a distance now. The Widelux was dependent on gearing to make the 3 speeds it could produce, 1/250, 1/125, and 1/15. The first sign of banding occurred at the lowest speed and could be sussed by the change in the sound of the gearing as the shutter slit panned its way across the film. I also had horizontal lines occasionally from scratching but also from the slit picking up some dust or some reflection off its edge resulting in a band of lighter or darker exposure through the length of the frame.

But none the less, the Widelux has had a considerable influence on my work. It is the most versatile and expedient camera I have used and will always be my sentimental favourite.

Allan B. Chawner lives in Cook's Hill, NSW, Australia. ■



The Grand Arch, Paris 1988. (A night scene with characteristic “propeller” shaped flaring).



Paris Metro, St Cloud 1988. (The 1/15 takes about 2.5 seconds and reactions to the camera at that speed are sometimes a crack-up).



Paris Metro, Cite Station 1988. (Using the distortion of the pan but still able to have a face at the edge of the frame).

IAPP International Convention 2002 Shepherdstown, West Virginia

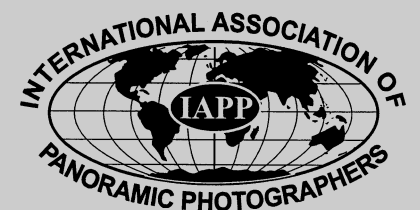
We have begun receiving calls and e-mails from members about next year's convention site in West Virginia. People that are unfamiliar with the area (probably most of you) are curious about it and wish to know more.

Here you will find internet links to just about everything there is to do in the “panhandle” region of West Virginia.

The information provided on the next page deals with things to do primarily AWAY from the convention site.

Please note that the PROGRAM for the convention itself is several months away from being finalized. More information dealing with the program (speakers, vendors, on-site activities) will be in future issues of Panorama and on the web at panphoto.com.

In the meantime, we hope you enjoy your tour of the region!



CONVENTION HOTEL

Clarion Hotel and Conference Center
 Shepherdstown, West Virginia.
 304-876-7000
www.clarion-shep.com/

NEARBY AIRPORTS

Baltimore / Washington International
 Baltimore, Maryland
www.bwiairport.com/index0.html

Dulles International

Chantilly, Virginia.
www.metwashairports.com/Dulles/

Ronald Reagan National Airport

Washington, DC.
www.mwaa.com/national/index.htm

COLLEGE WHERE SOME CONVENTION ACTIVITIES MAY OCCUR

Shepherd College
 Shepherdstown, West Virginia.
 304-876-5000.
www.shepherd.edu/

INFORMATION ON SHEPHERDSTOWN, WEST VIRGINIA

www.lib.shepherdstown.wv.us/sin/shepin.html

INFORMATION ON JEFFERSON COUNTY, WEST VIRGINIA

Jefferson County Convention & Visitor Bureau
 Harpers Ferry, West Virginia.
 800-848-8687
www.jeffersoncountycvb.com

PARTIAL POTENTIAL ACTIVITIES RESOURCE LISTING

The entries here are in no particular preference or order.

This is a random sampling of a few possible activities. You will find even more things to do by conducting your own research.

For a complete list visit IAPP on the web at panphoto.com.

Jefferson Orchards

www.jeffersonorchards.com

Ridgefield Farm and Orchard

www.ridgefieldfarm.com

Crystal Grottoes Caverns

www.goodearthgraphics.com/showcave/md/crystal.html

Oatlands Plantation

www.oatlands.org

Frederick Brewing Company

www.fredbrew.com

Antietam National Battlefield

www.nps.gov/anti/

Catoctin Mountain Park (site of Camp David)

www.nps.gov/cato/

Locust Grove Golf Course

www.locusthillhomes.com/golf.html

Historical River Tours

www.historicalrivertours.com

Western Maryland Scenic Railroad.

www.wmsr.com

Elk Run Vineyards

www.elkrun.com

POSSIBLE FULL-DAY BUS TOURS

Wednesday: Baltimore, Maryland – National Aquarium, Inner Harbor.

Thursday: Gettysburg, Pennsylvania – National Battlefield.

Friday: Loudoun County, Virginia – Wineries.

Saturday: Romney, West Virginia – Potomac Eagle Scenic Railroad.



Downtown area of Shepherdstown, WV



Harper's Ferry, WV as seen from Maryland Heights



Scene along the Shenandoah River; Harper's Ferry National Park.



Bryce Canyon by Bob Kim

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verted to digital format by use of a high-end drum scanner. Once in the digital domain, he used a number of software applications such as Adobe PhotoShop, MetaCreations, Painter, LivePicture, VISU CoCo, and CreoScitex.

Bob adds, "It took me long time to create the final composite image, a result of extensive color correction, dodging, burning, and several hundreds of highlight, shadow, contrast masks. This creative process takes from month to a half year and final images owe their origins to both a number of original photographs and my own sensitivity as far as light, color, composition and emotion content".

All of Bob's prints are created using direct digital enlargers such as Lightjet or Lamda and modern substrates such as Fuji Crystal Archive and Ilfordchrome Classic. The final images are often over 1000Mb which gives very hi resolution and ability to print sizes upto 120" with rich color saturation, vivid sharpness, and great detail.

This image of Bryce Canyon won Bob a Grand prize in panoramic photography in the "Austrian Super Circuit 2000" at Linz, Austria. A portfolio of Bob's work will be published in the upcoming 70th edition of "Photography & Imaging Yearbook 2002". This publication was released in November 2001 and can be purchased at www.amazon.com.

Bob Kim lives in Federal Way, Washington. ■

