

IAPP e-MONITOR

www.panoramicasassociation.org

NEWS



2011 FALL IAPP CONFERENCE

There is a correction to the information on the 2011 IAPP October conference that was announced in last month's e-Monitor. Due to problems we had with the announced hotel we need to amend that location.

The Conference will still be held in Gatlinburg, Tennessee on October 2nd - 5th, but the hosting hotel will be the River Terrace Resort and Convention Center. For more information on the location you can go to www.riverterrace.com.

Very soon we will have, on our website, a program listing of the Conference and a link for registration. The Great Smoky Mountain National Park, within a few miles from Gatlinburg, is one of the most picturesque locations for panoramic photography in the world. We are planning plenty of time for our registrants to access the Park during the conference and the images you return home with should be some of your best. Be sure your email address is up to date as this is the way we will be announcing the opening of the registration and the Conference website.

Plan now to attend this conference and meet old friends, make some new ones, and plan on spending a small fortune on film or CF cards for all the images you will be capturing.

SAVE THE DATE!

Punch holes here

PHOTOGRAPHIC EYE OR PHOTOGRAPHIC EQUIPMENT?

For years I have read in magazines and photography books that the camera or lens is just a tool and is not near as important as the photographer's eye. That the best camera in the world could not take a good photograph if the person behind the camera does not have the talent, the training, or the instinct to make a photograph that is exceptional. This concept, I believe, is not completely true and is, perhaps, only half correct.

If the above concept is half correct then it is also half wrong. The correct part is that the photographer does have to have an eye for composition and the ability to use his/her camera and lens to its best advantage. The incorrect part is that a talented or professional photographer can make an excellent photograph with less than adequate equipment. This is especially true for panoramic imaging.

Most panoramic imaging, to be truly effective, must be printed large enough to give that "panoramic" feeling to the subject. I have a beautiful panorama of Ireland hanging on my wall, that was taken by my wife. It is properly composed, beautifully lit, correctly exposed but it fails to bring out that OMG (Oh, my God!) response because it is printed as a 4 X 17 inch image. I have another pan on my wall of Pedernales Falls in the Hill Country of Texas and, while it is pretty good (not as good as the Ireland pan) it invokes a much better reaction because it is printed as a 12 X 34 inch print.

Panoramic Images beg to be big. If you believe this statement, then you must believe my original premise. If you take equipment that is not up to generating a quality panoramic photograph that can be printed in a larger than normal size, then

you will end up with a not as sharp, not as high quality image that will, ultimately, fail.

If you plan to market your panoramic photographs then you will have to decide the maximum size that your image can be. This will depend, ultimately, upon your equipment and your ability to maximize the quality that can be squeezed out of it.

Most film-based panoramic cameras use Medium Format (120/220) or Large Format (4 X 5, 5 X 7, 8 X 10, or larger) film. There are some, such as the Hasselblad XPan, that use 35 mm film, but the maximum size image that can be printed from these cameras are much more limited than those using the larger formats.

On the digital side there are the scanning backs (such as those from BetterLight (www.betterlight.com) that can be fitted to Large Format (4 X 5) cameras, and regular digital cameras that can be fitted to Panoramic Adapters (www.nodalninja.com and www.roundshot.ch) to take multiple images to stitch into a suitable sized panoramic print.

With the film-based panoramic cameras you will need to scan the negatives or transparencies into a digital file in order to process the image in preparation for printing. With your digital image you will need to stitch them together and then process them in preparation for printing. For a large print you will have to pay particular attention to exposure on both your film image and your digital images. Under exposure will generate noise in the shadows which you will have to process out if you can. Over exposure is more of a problem on film than it is on digital. On film, too much exposure will lose any data that existed in that area of the

image. On the digital image, with the same overexposure, there is a better possibility that you may be able to salvage some data from that area of the image. Here is where your ability as a photographer comes in. Proper exposure is critical to a larger panoramic print.

ble when you blow up the image on a 24 X 60 inch print.

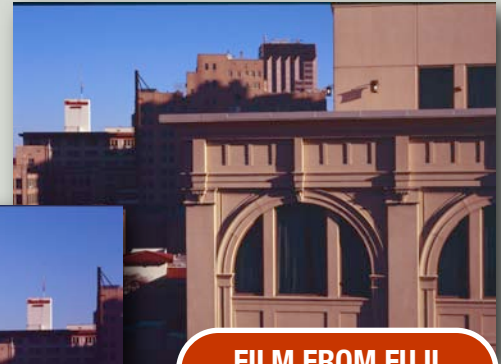
Stitching programs have a particularly difficult time with the sky sections of your panorama. Particularly if you have several sub-images with nothing but blue sky or solid overcast gray sky. To stitch together two or



FILM FROM FUJI
GX6X8 LEFT IMAGE



FILM FROM FUJI
GX6X8 MIDDLE IMAGE



FILM FROM FUJI
GX6X8 RIGHT IMAGE

It is also critical that your film is perfectly clean before scanning. Every piece of dirt and lint or scratch will be recorded on your scan. If you are having these done professionally then there should not be much of a problem. If you are doing the scans yourself, pay particular attention to this step, it will save you much work in your processing later.

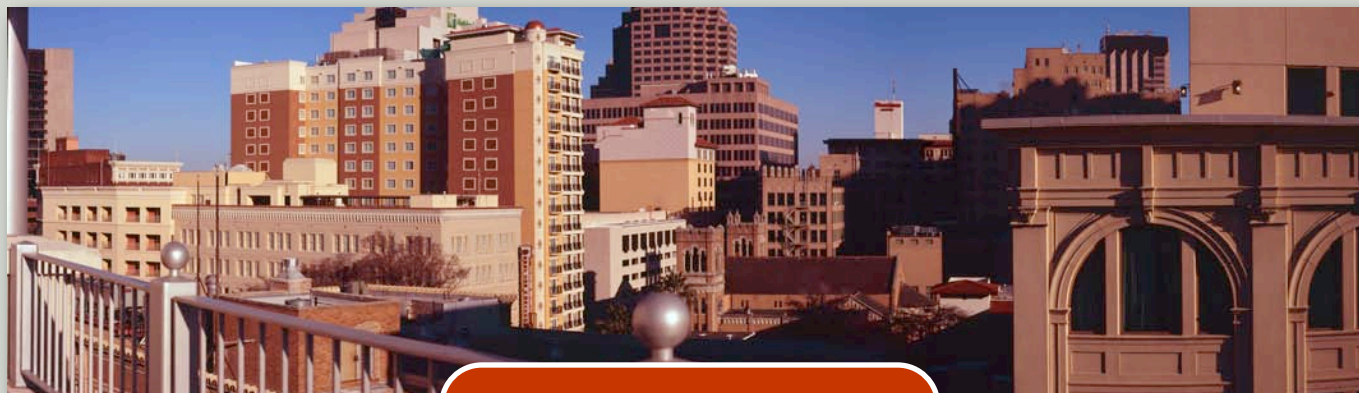
In your digital stitching pay particular attention to how well the seams are stitched between each image. Most of the time the overall stitching looks pretty good but examine the stitched image at 100% over the entire panorama. There are times that a stitching program may adjust the seam between two sub-images and the result will be a slightly skewed vertical line or a leaf that is cut in half and this will not be visible on a full screen view of the panorama but will be visi-

more separate images the program must locate points that are common to the images, such as the bark of a tree or snow patches on a distant mountain. With a completely blank blue sky the program has no common points that can be located so it usually spits out these solid blue sky segments until it locates a portion of the sky that has part of the horizon in it and then it can do its stitching properly. You must then insert the blue sky segments manually to complete your panorama. *(Note: if anyone has found a way to automatically stitch together blue sky segments, let me know. I will pass this information on to the members in a follow-up article in a future e-Monitor issue and give you credit for the info.)*

Once you have all of your digital images properly stitched and have processed them into a large file, and once you have your Medium/Large format film scanned and

processed into its large file, then you are ready to print your large and impressive panoramic image. You will have undoubtedly found much earlier in these parallel processes of film to digital and digital sub-image stitching to large digital file that one of the most important pieces of equipment to do all of this is a fast computer with gigabytes and gigabytes of RAM. This, coupled with terabytes of storage is now a requirement for the generation of large panoramic images.

At this stage of the game you can see that, as a photographer, it's not just the trained eye that is needed to create your OMG panoramic image, but also a small truck-load of cameras, lenses, computers, scanners, hard drives, printers, and the understanding needed to merge each of these separate entities into a smooth working extension of your photographic eye.



STITCHED PAN FROM SCANNED FILM

We just brought in a closeout on 50 packs of the Museo Panoramic Cards.



The only inkjet Fine Art Panoramic Cards. Folded they measure 3 7/8" x 9 1/8".

EXCLUSIVE IAPP OFFER
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50 Pack

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Award-winning Nodal Ninjas

Hobbyists - Hikers - Pros - Amateurs - Travelers - Realtors

Nodal Ninja's are specially designed panoramic tripod heads made to meet specific needs of panoramic photographers. If you are looking to seamlessly stitch panoramas free of parallax while simplifying your workflow, then look no further. Our award-winning lightweight panoramic tripod heads are precision built to do just that. And being universal they will work with just about any camera and lens. We offer exceptional value without compromising quality that is backed by industry leading support. Explore our products and see why we are "turning heads".



Nodal Ninja 3 MKII

Lightweight, compact and strong - perfect for those on the go and best suited for single row and multi row panoramas. Your camera can be mounted in both landscape and portrait modes. (for Point and Shoot and small DSLR cameras).

Starting at \$209.95



EZ-Leveler II

Our second generation EZ-Leveler is smaller, lighter and made with greater precision. The EZ-Leveler II lives to its name and makes leveling a pano head quick and easy. A great add-on for Nodal Ninja or any other pano head.

Starting at \$99.95



Ultimate R1

Even smaller and lighter, this ring clamp style pano head is designed for use with circular and full frame fisheye lenses. The Ultimate R1 incorporates a unique cantilever tilting option and a ring clamp that mounts directly onto the lens, freeing up the camera.

Starting at \$379.95



Pano Poles

If you are looking to take your panoramas to new heights take note. These carbon fiber poles are lightweight, stackable, compact and strong and are ideal for tourism, festivals, surveys, real estate, and many other applications.

Starting at \$269.95



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TIPS & TECHNIQUES:

COPYING LONG SKINNY PHOTOS

By George S. Pearl, QPP

Atlanta Panorama/ALPS Labs-Atlanta, GA

Many times we are in need of copying a panorama that requires reproduction and no negative or file is available. We have done this many different ways in the past including the shooting of the long print on large format film and then scanning the film or printing it. We have tried to scan the long prints in parts and then try to splice the parts back together making a new file. Those methods do work if you take a little time and effort doing them, but I believe I have a much easier method that takes very little time to accomplish!



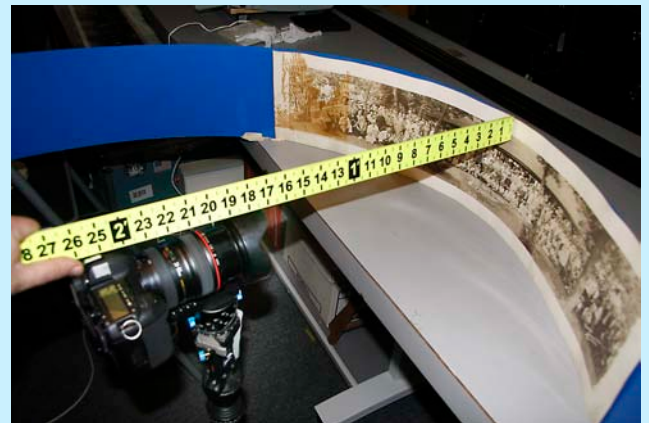
With the new digital camera methods of shooting panoramas on 35mm SLR cameras and then stitching them together with stitching software, I have been shooting scenes and groups very well now for a couple years.

So why not shoot copy work doing the same thing, just on a smaller scale?

Using a long piece of 1/8 inch thick Plexiglas will enable it to be bent in an arc.

I have not made a permanent rig for this yet, but just taping the bent sheet of Plexiglas into an arc standing up on its side to the top

of a table took just a couple minutes. Then I set my camera up on a tripod with it horizontally rotating on a Nodal Ninja VR head next

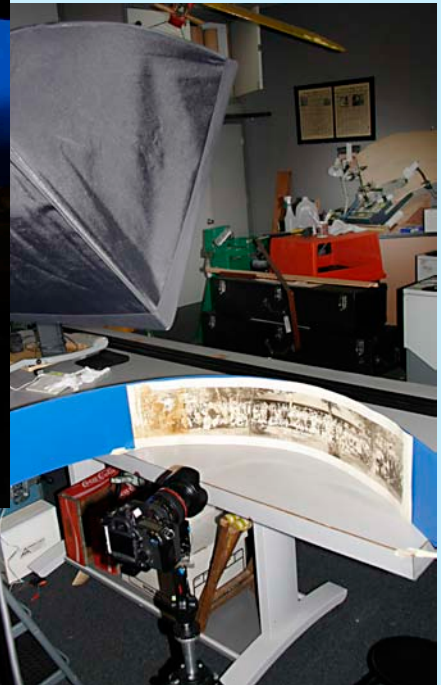


to the table top. I set the distance from the print's surface to the nodal point so that it is the same throughout the swing of the camera. I filled the viewfinder with the image and made sure there was a little overlap from one shot to the next. The lighting needs to be soft and even and I have done this using a soft box over the rig pointed downward over the entire print held in its arc. Shoot the pictures rotating the camera as you go and stitch them together using your favorite stitching software. I use Auto-Pano Pro because it has some advantages and works well for this.

That's all there is to it kids. You will now have a perfect copy of your long skinny photo and a massive file if you want one as well. Just remember that you learned it first from IAPP and that's why being a member is worthwhile. There is nothing more to say to make this article any longer. It's simple...just do it.



Adjusting the swing of the camera



Whole set up

The whole group, beautifully digitized for posterity.



Palmela 2011 June 1-5

International Panoramic Photography Festival

This summer Palmela, Portugal, will become the world capital of panoramic photography. It is going to be amazing!

Photographers will be coming from around the world to this charming village in the vineyard-covered hills south of Lisbon. There will be tutorials, lectures, vendor displays, banquets, receptions, and field trips. Not to mention exhibitions of every sort of panoramic photography art, all over town, all summer long.

Palmela 2011 – The Tutorials
On Tuesday, May 31, 2011, before the main

conference begins, there will be a full day of hands-on instruction in shooting and processing VR panoramas. Whatever your level of expertise, this is a chance to learn from some of the leaders in the field, and to practice shooting in this superbly scenic location.

Palmela 2011 – The Conference
This will be held from June 1 to 5, 2011. It is sponsored by the International VR Photography Association (the IVRPA) and the Municipality of Palmela.

There will be four days of lectures and seminars: Wednesday on the art and craft of shoot-

ing panoramic photographs; Thursday the digital processing of panoramic images; Friday will be about publishing panoramas on various media; and finally on Saturday the business of panoramic art.

Palmela 2011 – The Photo Safari

On Sunday, the last day of the conference, there will be a photo-safari around Palmela, Serra da Arrábida and Sesimbra that will last for a whole day and includes a lunch at the Dona Isilda Restaurant.

Home base will be the historic Palmela Castle crowning a rocky ridge with a luxury hotel inside -the Pousada Palmela. The entire hotel will be available exclusively for participants in the conference, and at a deeply discounted rate! Lectures and other events will be held in the recently renovated theater Cine-Teatro São João. Even though everything will be within easy walking distance, the organization will provide minibus services to carry all attendees to the Hotel and conference venue.

Warm Portuguese hospitality will be a feature of this conference, with whole-

hearted participation by the townspeople and local businesses. Lunch and coffee breaks will be provided every day by the Pousada staff, plus a reception and dinner at the hotel on Wednesday. During the rest of the week there will be time to walk around the town and get together with old and new friends in the restaurants. Saturday after the sessions end there will be a tour of the Casa Ermelinda de Freitas winery followed by dinner.

Palmela 2011 – The Marketplace

Throughout the conference, vendors of photographic and panoramic hardware, software, and services will be displaying their products and answering questions. See it all here, in one place, with special show discounts, and talk to the manufacturers themselves.

Palmela 2011 – The Exhibitions

The panoramas won't just be in the conference, they will be everywhere in Palmela. There will be special exhibitions in every display space in town, plus many of the restaurants, bars and other businesses. The Festival exhibitions will

continue through the summer, promoting panoramic photography and photographers long after the conference is over.

If you want to hang out with the world's leading panoramic photographers — Palmela is the place and June 1–5 is the time.

To be sure you are right in the heart of the action, you should sign up soon because space in the Hotel is limited. You will need to book through the conference website, because we have reserved the entire Pousada.

All parts of the festival are being planned and staffed by volunteers. The fees will start at 125 Euros for the tutorials and 275 Euros for the full conference (with early-bird and members' discounts). Considering the program, meals, and other events this is really an amazing value.

For full and continuously updated information please consult the conference website: www.palmela2011.com

On Behalf of the IVRPA
Board of Directors

Carlos Chegado
IVRPA Director

the EPSON international photographic

pano awards



© Bernhard Hartmann

© Bernhard Hartmann

Call for entries

The EPSON International Pano Awards 2011

US\$25,000 in cash and prizes!

Professional and amateur photographers around the world are invited to enter The EPSON International Pano Awards to compete for approximately \$25,000 in cash and prizes.

Regular entries are open from 1st December 2010 until Friday 15th of April 2011.

The second Epson International Pano Awards is dedicated to the art of panoramic photography. Advances in digital photography and software such as PTGui and Adobe Photoshop has resulted in an explosion in image stitching, especially in the panoramic format. Panoramic film photography also remains alive and well.

The Epson International Pano Awards showcases the work of panoramic photographers worldwide and is the largest and most important competition for panoramic photography. The 2010 competition saw 2740 images submitted from 945 photographers in 79 countries. The 2011 competition is now open for all professional and amateur photographers with a combined prize pool of US \$25,000 in cash and prizes!

New for 2011

- an exhibition of the winners and top scoring images at the PMA Photo Imaging Trade Show in Sydney, June 2011!
- a new category for VR photography to be announced soon!
- prizes for runner-ups and third places in each category

The judging panel includes over 20 of the world's top panoramic photographers and industry professionals, including members of the IAPP and IVRPA.

Enter online at www.thepanoawards.com

Punch holes here

panoramic photography . 360° . virtual reality . stitching . rewarding investment . precision
 brand-new productivity . any camera (even heavy ones) . new touch screen
 speed very strong motors . highly accurate . flexible
 brilliant modular hardware . gigapixel imagery
 x+y quality + speed + turntable + video + HDR
 tough 4 second 360° rotation . time-lapse
 terrific compact + lightweight . easy-to-use
 smooth faithful companion . very very cool
 99 programs value . 32-bit HDR . super efficient
 combines with 3rd party products object movies . video sweeps . VR
 Swiss engineered . long lasting advanced technology . fine positioning
 2.3 kg compatible with many digital cameras
 touch me! aluminum instead of plastic . pro gear
 wireless remote automatic calculation of rows + images . many choices
 simple + secure fully motorized for horizontal and vertical movement
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IAPP e-MONITOR

The monitor on the rear of a digital camera is a device we use to quickly examine information about our photos. The IAPP e-Monitor was designed to give our membership a quick look at what is going on with the IAPP and with panoramic photography in general. It was originated to give our membership quicker information while they await the release of the PANORAMA.

We welcome any and all articles and photos from IAPP members for inclusion into the IAPP e-Monitor. This is a publication for the IAPP, by the IAPP, and about the IAPP.

IAPP

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How to Submit Articles to the e-Monitor

This is your organization. And your newsletter. If the subject matter isn't what you want to read about, then send in the perfect (to you) article. If the organization is making a turn that you do not agree with, step in. We welcome all volunteers.

Email (to bryan@snowprophoto.com) your article as a document, with notations within your article where you want your photographs to appear. Please do not place your photographs within your document as this will compress the images too much. Please send them as separate files: tiffs or jpegs; 300 dpi and not larger than 7 inches on the long side.

The deadline to submit articles is the 15th of the previous month you wish the article to appear.