

PANORAMA

THE MAGAZINE OF PANORAMIC IMAGING

INTERNATIONAL
ASSOCIATION OF
PANORAMIC
PHOTOGRAPHERS

SEPT-OCT 1995
VOLUME 12, NUMBER 4



*Cape Mears Lighthouse,
photographed By Joseph DeRenzo,
with his Noblex 150F. See related
story, "The Oregon Lighthouse
Trail" starting on page 6.*

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ISSN#1063-7478

PRESIDENT'S MESSAGE

The Buck Stops Here

I am sure that many of you have noticed that we went five months without publishing an issue of our magazine. As president elect and now president I must assume responsibility for this blunder. I believe that publishing PANORAMA magazine is the most important function of our association. You have my promise that keeping to a schedule will be THE top priority of my term. Due to the nearly half a year lapse we will have only four issues for 1995. The last one will be in the hands of members the first week in November. (Delivery to other countries may take longer.)

The IAPP board has determined that PANORAMA will be published five times per year. In 1996 you should expect to receive an issue about every 73 days. Everyone who pays their dues on time in December should receive their copy the first week in January. Those of you who are tardy will receive a friendly reminder to pay.

Remember, keep those articles, classified ads, and photographs coming in.

Membership Update

By Addie Lorber

It's been great to see how many new members have joined in the past 2 months. The word is getting out more and more that IAPP is a great organization for people who love panoramas. Just recently there was an article in *Shutterbug* about panoramas and the author mentioned IAPP by name. That's the key - people have to know about us!

Peter and I have always promoted the IAPP through our lab. Chet Hanchett, through his travels, has managed to recruit many new members. Bob Erickson was instrumental in placing an ad in *Shutterbug* (aside from the article) and we have gotten responses from it. People were not aware that IAPP existed.

New members are joining for many reasons, not only because of the newsletter. It's important to have a class newsletter, which we do have. Warren and Patty Wight have done a great job, and they continue to count on the fine contributions

from the membership. The conventions and mini meetings offer great networking opportunities for everyone, including vendors who take the opportunity to present new equipment and accessories for the panoramic enthusiast.

Peter has been asked to include his photographs of Toronto in a panoramic exhibit in the Market Gallery branch of the Toronto Archives Department. The exhibit will run from October 21, 1995 to February 18, 1996 and what better way to educate the public about panoramic photography.

Last but not least, my hat is off to Richard Fowler. For 10 years he was instrumental in keeping the organization going. I always appreciated the job he did, but never more than when I took over. I'm enjoying the opportunity I have been given to serve the IAPP, but I appreciate even more the dedication put forth by Richard for the 10 years.

Euro-IAPP '96

The Euro-IAPP '96 committee is hard at work with details of the upcoming conference. They are doing the scheduling now and should have firm dates by the next issue of *Panorama*.

Conference Chairman, Michael

Westmoreland's phone number has been changed. His new number is: **country code + 0116-2705828.**

Contact Michael for the latest information on the Euro-IAPP '96 Conference.

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Haleakala

SPIRITUAL JOURNEYS IN THE HEART OF MAUI'S VOLCANIC WILDERNESS

Bill Jorden, IAPP member, is an award-winning photographer, writer and television/video producer. His latest body of work is the photography for a new panoramic book exploring the spiritual aspects of hiking into Haleakala, the 10,000-foot-high, 25-mile-long volcanic crater on Maui. An exhibition of photographs from the book will be shown at the American Cultural Center in Brussels in September 1995, as well as in the Netherlands in 1996. This summer, Mr. Jorden will be lecturing on the book at the International Center of Photography. A photograph from the book was also included in the First Houston International FotoFest Auction in 1994.

The panoramic landscape book is entitled *Haleakala: Spiritual Journeys in the Heart of Maui's Volcanic Wilderness*. A photograph from the book won Grand Prize in Petersen's PhotoGraphic monthly

contest for May 1994, and was reproduced in Peterson's new *The Big Book of Photography*, published in May 1995.

This work culminates eight years of panoramic photography exploring the relationship of tourists with the environment all over the world. Mr. Jorden's previous work dealt with the tourists' lack of connection with nature. In this book, however, the beauty of hikers deeply embedded in the natural landscape suggests an evolution in his photography and consciousness. An eight page portfolio work from this book was published last year in *Zoom*.

Mr. Jorden's photography in the book examines our essential unity with nature. "Once this unity is discovered," he states, "perhaps we can start to heal the environment in a new and profound way." He also explores the unique geometry of Haleakala and the effect this wilderness

area has on human consciousness.

The book contains hiking diary accounts of profound spiritual awakenings obtained while within the crater. The accounts reveal deep insights and inner transformations that can yield a new and more complete understanding of man's relationship to nature. These experiences also provide the foundation for a revolution in the field of ecology, for a new ecology based on the technologies of consciousness.

Mauna Haleakala on the island of Maui in Hawaii is the largest inactive volcano in the world. In the Hawaiian tradition, it is respected as one of the major sources of spiritual power spots for the planet. The landscapes within Haleakala range from the austerity of lunar-like fields to the lush richness of tropical gardens. Its topography, its light, and the experiences it gives to those who hike within it are unique in the world.

Over the years, many famous photographers have done selected work in the crater, ranging from Ansel Adams to Brett Weston. But Jorden's photographs represent the first sustained body of work devoted entirely to Haleakala, which is becoming a magnet for artists and photographers seeking to bridge the gap between the Western world and the Eastern Pacific Rim.

The book is being produced by The Iranian Institute a new non-profit educational organization dedicated to preserving wilderness areas and the ecological integrity of the earth through the technologies of consciousness.



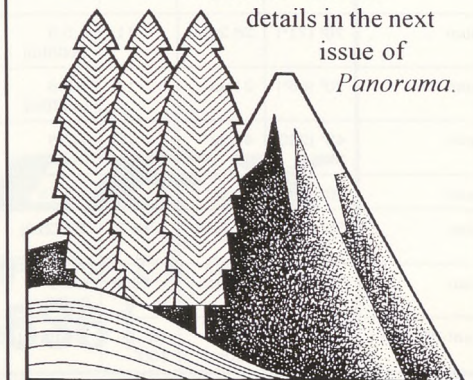
1996 IAPP World Conference

The site for the 1996 World Conference has been chosen; the Great Smoky Mountain National Park! The Conference will be in October at the Holiday Inn in Cherokee, NC.

The hotel is holding 100 rooms for us pending a site inspection. They boast of winning the Top Ten Customer Service Award and superior rating for the past seven years. The hotel has 154 "beautiful, clean, and spacious sleeping rooms", a restaurant, an indoor swimming pool, and whirlpool.

Cherokee, NC is located at the south entrance to the park on Highway 441. There is something for everyone there. In addition to the Great Smoky Mountains National Park some of the local attractions include a casino, Oconaluftee Indian Village, Cyclorama and Wax Museum, Santa's Land, Ghost Town, Ruby Mines, stocked ponds and streams for trout fishing, Museum of the Cherokee Indians, and Smoky Mountain Railway trips. Dollywood Amusement Park is located at the north entrance in Pigeon Forge, Tennessee.

There will be more details in the next issue of *Panorama*.



Focal Lengths & Film Ratios In 360 Degree Cameras: A Guide

By Adri de Groot

Focal Length	Vert. angle	360° Negative Length		Appr. Ratio	Camera Model	Enlarger needed
		in cm	in inches			
12.5mm	(83°)	7.85mm	3.1"	1:4.36 (18mm film height using 35mm film)	Pocket Panoptic, made by Michael Duseriez (IAPP Newsletter, Vol. 10, No. 2), using Kodak disk camera lens	4x5
14mm	(95°)	8.8cm	3.5"	1:3.7	Panorama Press by Hideaki Sato (IAPP Newsletter, Vol. 10, No. 4)	4x5
15mm	(90°)	9.5cm	3.75"	1:3.8	Hypothetical: Contax with 15mm Zeiss Distagon lens, with panoramic back, made by Jim Lipari	4x5
21mm	50°	13cm	5.2"	1:5 (35mm film)	*Roundshot 21/35 (newest model)	4x5
24mm	>100° (134°)	15.5cm	6"	1:2.75 (rollfilm)	Panopticon with Olympus 24mm shift lens	5x7
25mm	55°	16cm	6.25"	1:6.3 (35mm film)	Spinshot	5x7
25mm	55°	16.25cm	6.5"	1:6.5 (35mm film)	Globuscope	5x7
28mm	45° (49°)	17.6cm	6.875"	1:6.87 (35mm film)	Roundshot 28/35	5x7
28mm	90° (112°)	18cm	7"	1:3.3 (rollfilm)	Panopticon with 28mm Nikkor lens	5x7
35mm	38°	22.4cm	8.75"	1:8.75 (35mm film)	Roundshot 35/35 and 35/35S	8x10
35mm	81° (88°)	22.5cm	8.75"	1:3.8 (rollfilm)	Hulcherama with 35mm Mamiya 645 lens	8x10
38mm	71° (84°)	±24cm	9.5"	1:4.2 (rollfilm)	Conversion of a Hasselblad 903SWC with Zeiss Biogon lens (Someone has done this)	8x10
45mm	76° (71°)	28.2cm	11"	1:5.3 (rollfilm)	Hulcherama with 45mm Mamiya 645 lens	12x15
50mm	70° (65°)	31cm	12"	1:5.8 (rollfilm)	Hulcherama with 50mm Mamiya 645 shift lens	12x15
65mm	45° (220 film)	41cm	16"	1:7.6 (rollfilm)	*Roundshot 65/70-220	12x15
65mm	79° (96°)	41cm	16"	1:3.75	*Roundshot 65/5 inch	12x15
75mm	38° (42°)	47.5cm	18.7"	1:8 (220)	*Alpa Roto	pan enlarger
80mm	38°	50cm	19.5"	1:9.5 (rollfilm)	Hulcherama with 80mm Mamiya 645 lens	pan enlarger
40mm-350mm	many	25cm - 250cm	10" - 100"	1:4 to 1:100	*Roundshot Super; Hasselblad lenses (40mm to 400mm).	pan enlarger

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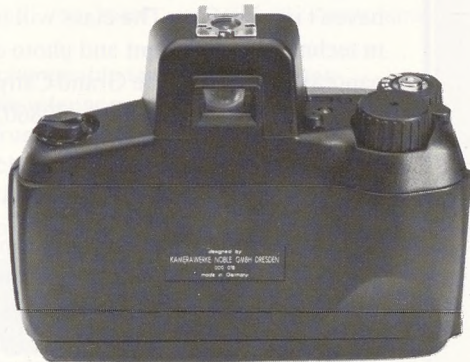
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This group photo was taken during Liz Hymans Grand Canyon Workshop.

Liz is recognized as one of the top panoramic photographers in the country. Her photographic work appears in many books and publications. Her recent work for the National Park Service may be seen on the wayside panels along the rim of the Grand Canyon.

Don't miss Liz's Grand Canyon Workshop in October.



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Send your name and
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information: \$40 North America.
\$50 Elsewhere

Workshops AND Mini MEETINGS

September 28-October 1

California Bash - Pro Photo Connection at 17851 Skypark Circle, Suite C, Irvine CA 92714. Lodging at the Irvine Courtyard, 1-800-321-2211. (Mention IAPP for discount rates.) Deadline for special rate is September 15. Contact Kornelius Schorle for more information, 800-732-6361.

October 18-21 (October 22 optional)

Panoramic Workshop at the Grand Canyon with Liz Hymans. Spend 4 or 5 days at the Grand Canyon taking some of the most spectacular photos you can imagine. Use those professional pan cameras you haven't used before. The class will include instruction in technique, equipment and photo composition for panoramas. Contact the Grand Canyon Field Institute, P.O. Box 399, Grand Canyon, AZ 86023. 520-638-2385.

April 25-27, 1996

Return to Flagstaff at the Little America Hotel, shoot panoramas all day, socialize and camera flea market at night. Call 800-352-4386 for reservations. Mention IAPP and receive a rate of \$69 a night. For further information contact Chet Hanchett, VPan@aol.com, or John Gately at PansNW@aol.com.

Upcoming Issue Deadlines

Issue	Deadline
Nov/Dec 95	Oct 1
Jan/Feb 96	Dec 1
Mar/April 96	Feb 1
Mar/Apr 96	April 1

*Please send in your stories, photographs,
technical information, etc. to:*

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Internet: warren@magicnet.net

THE OREGON LIGHTHOUSE TRAIL

By Joseph DeRenzo

From the lighthouse at Cape Blanco up to the Columbia Lightship in Astoria, the Oregon Coast offers some of the best photographic opportunities one could hope for. And in my case, using the Noblex 150-F offered me one of the best photographic tools I could hope for. Although this marriage of beautiful subjects and a great camera didn't come without some challenges, the one element I was spared from was bad weather.

In mid July the Pacific Northwest, along with the rest of the country, was experiencing a heatwave. In the two days it took me to shoot all ten lighthouses along the three hundred plus miles of Highway 101, I never saw one cloud. Yes I did see some morning fog which I was grateful for, as it added some nice touches to my shots of Heceta Head. I've been

SEE "Lighthouse" PAGE 12

TEST OF A NEW SUPER WIDE 6x12 LENS

THE 45MM f4.5 APO GRANDAGON

By Will Landon

An amazing new lens has just been manufactured by Rodenstock: the 45mm f4.5 APO Grandagon which I think is the ultimate wide angle for the 6 x 11 cm format. You will note that I differentiate between 6 x 12 and 6 x 11. Only Linhof has a true 6 x 12 back for the 4 x 5 camera.

Horseman has a 6 x 11 back and the 45mm APO Grandagon is an ideal ultra wide for that format.

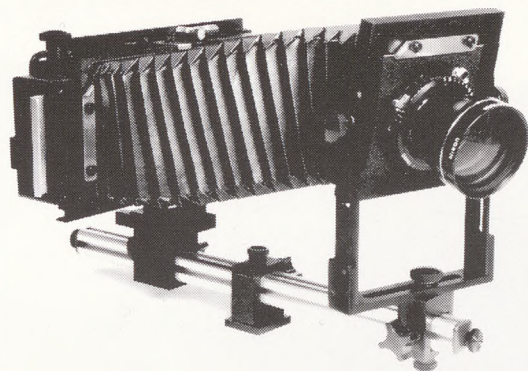
I mounted the lens in a Linhof recessed lensboard and used a Color Kardan monorail camera and a Linhof 6 x 12 back to run my tests. I found that the lens covers 6 x 12 handily, and is quite sharp even at the corners. A maximum of 9 millimeters of rise was feasible in the 6 x 11 format, with acceptable sharpness in the corners, even on the critical architectural subject that I chose.

Considering the small amount of foreground showing at 9 mm rise, the ultra wide angle benefit of this lens becomes apparent. Though Schneider will be releasing their new 47mm Super Angulon XL lens which will have a wider circle of coverage (purported to cover the 4 x 5 format), the 45mm lens will have a slightly wider vertical angle of coverage for the same amount to rise and for straight on photographs.

The new 47mm will be capable of more rise, but practically speaking, most compositions still benefit from a certain amount of foreground. Thus an extreme rise which may capture more vertical height may look strange if there is virtually no foreground.

Only 5mm of rise are possible in the true 6 x 12 Linhof format before vignetting starts on the 45mm lens, therefore the 47mm Super Angulon XL would be the

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SEE "APO" PAGE 10

GRAND CANYON PANORAMA



Photograph taken by Al Greening, with a #10 Cirkut from Cedar Ridge, about 1500 feet below the rim of the canyon at the World Conference in Flagstaff.

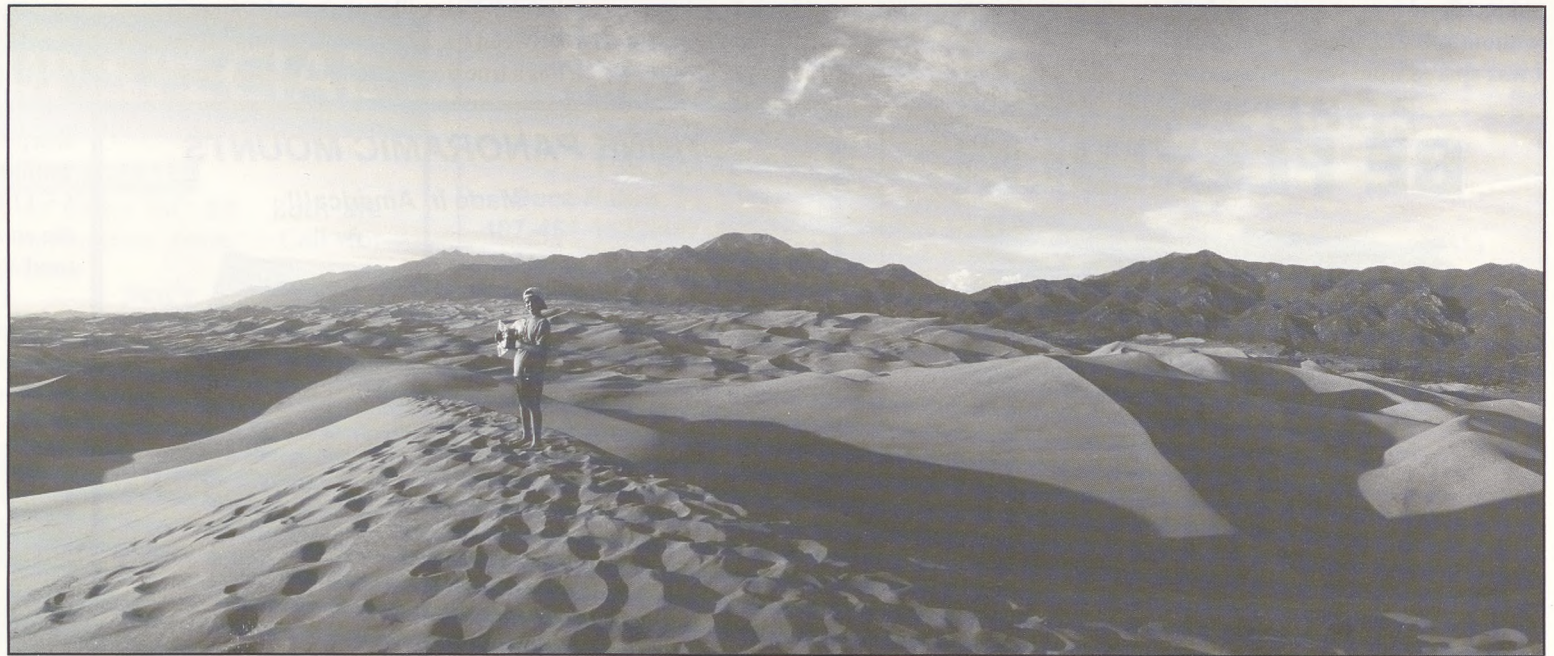
SANTA FE PANORAMA Work Shop REVIEW

By Kornelius Schorle

I can't tell you what a great delight it was to be invited by MacDuff Everton, one of the greatest panoramic visionaries of our time, and to be introduced as the father of his "cameras of choice", the Noblex 150U and 135U.

It was also very encouraging to see three IAPP members: Alan Evantash, Nancy Beahm and Chet Hanchett, wanting to put themselves through a vigorous panoramic experience. Since the workshop only lasted one week, everyday cramming became the accepted way. After two days and several examples of freshly shot work, processed the night before by a very attentive Santa Fe support group, the eyes of participants sparkled.

Noblexes were made available for



Jason on top of Big Dune, taken by class participant, Marshall Decouto.

those who didn't have one. Marshall Decouto, participant, said it best after three days of shooting the Noblex, "Wow, that Noblex really sets you free, no tripod! Everything quick, hand held."

He and my son, Jason, became friends and walked up the Dunes in Big Dune National Park, Colorado from 8200 to 9000 feet, while mom and dad watched

from below. Marshall took some pictures of Jason at 9000 feet in what should become one of the most memorable sunsets (since there were four thunderstorms working in the area). The sun kept sliding between the storms, turning the whole visible sky into God's palette. For a moment we were certain this "show" was put on just for us.

We returned that night so charged up that even after the three hour drive, it took over an hour to fall asleep. When I saw the first film of that experience I knew for certain that it was so.

Thank you MacDuff, thank you Santa Fe Workshops, and thank you to all the participants for sharing with Janet, Jason and I.

**Invitation:**

The professional journal *Photo Technique International* in cooperation with Linhof Prazisions-Kamera-Werke GMBH are organizing an international contest on the theme PANORAMA PHOTOGRAPHY. In addition to classic compositions, the jury will be glad to consider more adventurous interpretations which exploit full width - or height - of the ultra-wide format.

Technique:

The shape of the photos should conform to the film formats 24x54 mm up to 6x17 cm. They should have been taken with a panorama camera, the actual make being of no consequence. A maximum of five prints may be submitted, either as a coherent series or individual subjects. The photos must be in the form of paper prints, either black and white or color.

Participants:

All categories of photographer may participate, whether full-time professional, students or amateurs.

Judging and Prizes:

The jury will be composed of experts from different countries. Their decision is final.

1. **Prize:** Linhof Technorama 612 PC II with 58mm f5.6 Schneider Super Angulon XL.
2. **Prize:** Bronica ETR Si (4.5x6 cm) with 50mm f2.8 Zenzanon PE and 24x54 mm panoramic magazine.
3. **Prize:** Linhof Professional Tripod w/pneumatic cushioning.
- 4 to 20. **Prizes:** A year's subscription to the magazine *Photo Technique International*.

Extra:

The prize winners will be published in *Photo Technique International*. A selection of the best entries will be exhibited in the Linhof Gallery in Munich.

Closing Date For Entries:

December 15, 1995.

For further details please contact:

Linhof Prazisions-Kamera-Werke GMBH, P.O. Box 70 12 29, D - 81312 Munchen. Tel +49 89 72 492-0, Fax +49 89 72 492-250

PHOTO COMPETITION
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IAPP RETURNS TO FLAGSTAFF

By Chet Hanchett

Such a great time was had by all at the 1995 IAPP World Conference at Flagstaff, that a special spring meeting has been planned there.

The meeting will take place April 25-27, 1996 at the Little America Hotel, Flagstaff (the same place the World Conference was held). Call 800-352-4386 for reservations. Mention IAPP and receive a rate of \$69 a night.

Come join fellow IAPP members to shoot pans during the day and tell tall tales and swap equipment at night. There will not be any scheduled presentations, this meeting is just to get together and shoot some film!

There will be a \$25 charge to attend this spring meeting. Any vendors wanting table space during the open forum, contact Chet Hanchett at 314-781-3600, or VPan@aol.com. There will be a \$10 fee per table. Space is limited so reserve your table now.

For further information contact Chet Hanchett, VPan@aol.com, or John Gately at PansNW@aol.com.

APO FROM PAGE 7

choice for that format.

No center filter was used on the tests since the 58mm special filter was not available at the same time as the lens. It is definitely needed. I did adapt the 67mm Schneider XL center filter using a 58 to 67 step-up ring, and found that it worked quite well, and did not vignette. The XL series of center filters have an extended clear outer edge of glass to accommodate the 110 degrees of the XL lenses. The center spot is only a one stop loss in light instead of the usual 1 1/2 stops of older center filters.

Color photographs show little or no color fringing on contrasty subjects, which should improve sharpness. This

lens is a welcome addition for those of us trying to stretch the coverage of our panoramic and conventional formats. My first job with this lens was to get a 4 x 4 inch photograph of stain glass windows and joists in the ceiling of a church. A conventional wide angle lens (65mm Nikkor) did not get enough of the windows in proportion to the joists and ceiling.

By getting much closer to the ceiling (14 feet off the floor), the windows became more prominent and there was more balance to the composition. The corner vignetting of the 4 x 5 format was not a

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Thinking Ahead

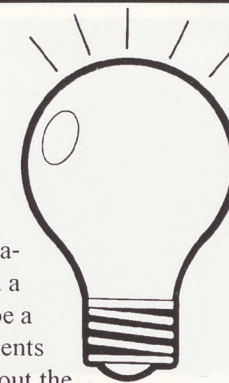
By Everen T. Brown

The holidays are a great time to show off your panoramic images. With all of the creativity in IAPP, I am sure someone has produced a panoramic greeting card! If you haven't, now is the time to start planning.

The greeting card could showcase your talents and be sent to prospective clients. It could be a personal family greeting card highlighting your family and/or yearly adventures. Everyone is familiar with photo greeting cards...let's make them panoramic photo greeting

cards! If you are a professional photographer and want to add a sideline, this would be a great way to pitch clients and educate them about the benefits of panoramic photos.

If you have produced a panoramic greeting card in the past, please send it in and share it with us. If this article stimulates you into doing one, please send it in so we can see what happens when we Think Ahead!



Writing-on-Stone, Prov. Park, Alberta was photographed by Doug Brown, using his Roundshot 120.



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ONE NIGHT I HAD A DREAM

By George C. Berticevich

One night I had a dream...that I was deep, nuclear like, inside of myself, deeply still.

I saw myself walking down a street at twilight, in a world empty and waiting for good. I walked down the street, **looking ahead and out** through much more than my eyes could see. I was seeing "circular" through my intuition. I went to what was projected as a bookstore. I thought it was open but the door was locked. I stood in the entrance way.

While standing in the entrance way my head panned down the street, expecting a message I didn't know was about to arrive. After a timeless while I decided to attend to the world, and made a turn to the right and began walking back to my car.

The intuition within the witness of the dream whispered to me to turn my head to the left, **looking back**. Thereupon I saw an old man, walking with his arms swinging, approaching from behind. I kept walking.

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The next thing I knew, I felt a surprisingly familiar hand on my shoulder, I turned and looked into the old man's face, deeper into his eyes, deeper still into his heart.

He said, "**Have you seen the FULL MOON tonight?**" I felt a subtle shock of awakening, of instant recognition, within the body of the old man. I recognized him as my spiritual teacher! A teacher who was continually drunk on GOD and would walk swinging his arms.

The old man and I walked down the street, his arms swinging, his presence animating. The scene was bathed in subtle lively light. The twilight became the moonlight! Next, I raised my hand to **point at the FULL MOON!** We stood transfixed, gazing up at the penetrating light of that conscious, all witnessing FULL MOON.

The FULL MOON, a glowing white disc, witnessing while creating the world.

The Next Day

I awoke the next morning with every vibrating detail consciously imprinted upon me and I wondered what it meant.

A few days later, I found myself driving through a near by small town. The town seemed deserted, twilight zoneish, the trees swaying in the mind in the wind. I decide to stop the car and take a walk. It was close to sunset and the dream I'd had several nights before ran through my mind. Impressions of my dream reappearing without having left.

As I returned to my car I felt the need to look over my left shoulder as I did in my dream. While looking back, I saw an old man approaching while swinging his arms. I thought to myself... that's him!

I kept walking only to feel the surprise of a familiar hand on my shoulder, I turned to look at him and he said, "**Have you seen the FULL MOON tonight?**" I answered saying, "No I hadn't seen the FULL MOON tonight."

Together we walked down the near empty street, my hand arose, finger pointing at the sight of the FULL MOON! There we stood, transfixed by this incredibly subtle, permeating vision of worlds in resonance.

The impression left was that of a mirror with a memory, a FULL MOON witnessing while creating the living image world we inhabit and embody.

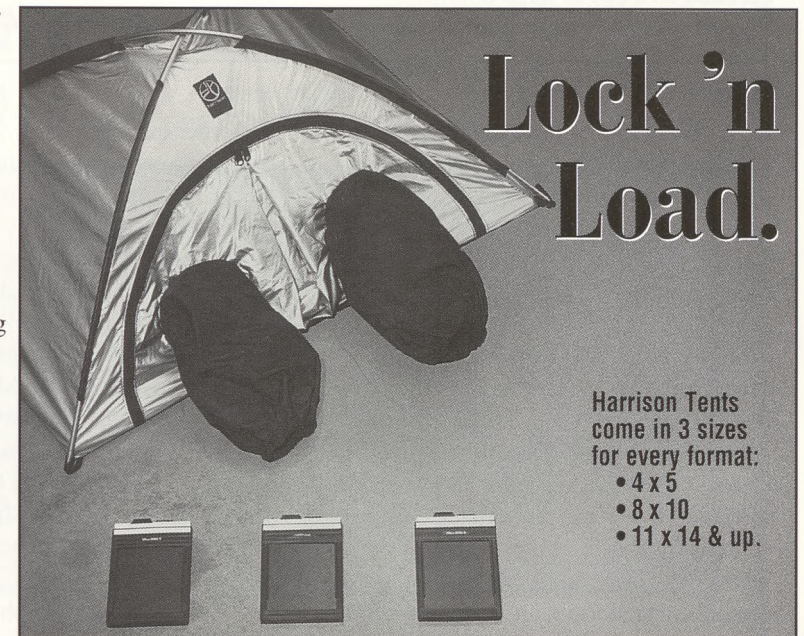
This experience like many others I've had over the years, both profound yet subtle couldn't help but reflect in my work.

I want you to know what an honor it is to have won this year's award for 360° panoramic image making. And that I will

use this event to broaden and deepen the scope and recognition of panoramic image making throughout the world.

At the wish of our patron saint of panoramic image making, the late Eugene Omar Goldbeck (a genius at what he did) maybe we could begin planning a convention in Beijing a few years down the road.

SEE "DREAM" PAGE 12



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Lighthouse from page 7

there before though when the fog was so thick you couldn't see the lighthouse from ten feet away...but I'm getting ahead of myself. Let's start at the southern end and work our way up.

Cape Blanco is Oregon's southern most lighthouse. Located at Cape Blanco State Park, oddly enough. It is the oldest, and at the same time, one of the finest examples of lighthouse restoration I've ever seen, especially the interior, with its great spiral staircase.

Next is Coquille River Lighthouse. Perched on a bed of large boulders, Coquille is right on the water with the

mouth of the Coquille River behind it. Cape Arago, however, is a prime candidate for the V-Pan equipped with at least a 210mm lens, as it sits on federal land and is visible only from the trail along the cliffs of Sunset Bay State Park. But what a view with the waves crashing on the rocks below and cargo ships in the distance!

Umpqua River Lighthouse has a beautiful multi-colored lens, but unfortunately is surrounded by a Coast Guard station. The lighthouse 1894 architecture seems a bit diminished by the 1960's style

SEE "Lighthouse" page 16

DREAM FROM PAGE 11

Since 1988, I have (at least on paper) been the West Coast representative for the Chinese Photographers Association, China's national association centered in Beijing. Since getting the appointment I haven't time to do much, with finishing school and trying to make a living from my artwork. NOW seems like the appropriate time. Organizing events in China can be quite a challenge, since 1985 I've spent a year there wandering around making images. I have an immense love for and fascination with the place that I'd like to share. China as a country, culture and world view is currently undergoing a dramatic transformation; now seems the best time to initiate an exchange in both giving and receiving.

I suggest that we plan at least two years away, as I saturate China and Asia with press prints and releases while informing the multitudes of the existence and friendliness of the IAPP. So that by the time we're ready to go we will have developed a network to further develop a healthy exchange with many members.

In the past I have used Globuscope

and other cameras on my journeys East. In the future I will use Seitz cameras. A book of my panoramics of China is taking form.

I do all my shooting in black and white using Kodak films, labor hours making perfect prints on Agfa's Portreiga Rapid paper and later spend forever hand coloring my work using Marshal dyes.

I am fortunate to have spent time with a number of great teachers including: Swamis Muktananda and Chidvilasnanda, photography professors Jack Welpott and Neil White, and visionary art historian Jose Arguelles Ph.D.

I believe that the photographic image can be numinous and alive and act as a window/mirror for events both past, present and future.

How do you feel? About going to China? About my work? Any interesting experiences to report? Would you like to see a regular column?

Feel FREE to write me at:

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By Patti Harrison

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The tents are dome-shaped, and



have two Easton aluminum shock-corded poles that set-up and take down in less than a minute.

SEE "TENTS" PAGE 15

Buy, Sell & Trade...

...FREE Classified Ads For IAPP MEMBERS

For Sale: Cirkut camera instruction books for #10 cirkut, #6 and #8 outfits, \$6 each. Also lens measurements, gears cut for cirkuts, repairs, motor tune-ups. Jim Lipari, 901 S. 69 Street, Omaha, NE 68106. 402-558-7665

For Sale: #16 Cirkut, completely refurbished by Jim Lipari, all gears, original wooden tripod, gear wheel and lens. This is definitely a collector's item and priced accordingly. Karl B. Schurz, 310-275-0146 or fax 310-859-7527.

For Sale: Noblex "L" camera, from collector's edition of only 55. Electronic level, shift and focus. Like new. Was \$6000, now only \$4000. Bill Jorden, 212-420-1051 or fax 212-420-1635.

For Sale: Panoramic books - call for free list; 6x6 projectors for use with the Widelux 35mm, New-in-Box Old Stock, \$119; Widescope 140 (for Widelux 35mm) slide mounts, also New Old Stock, still somewhat self-sealing but not as sticky as when new, \$6 per box of 24 or \$24 per carton of 120 (5 boxes); 35mm transparency scanner (slides or negatives, color or B/W, BUT will only scan 24 x 36mm at a time), like new in box - call for details! David, LATE evenings eastern time (best between 10 PM and 2 AM) at 617-254-1656.

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TENTS FROM PAGE 14

About a year ago, I got a call from a panoramic photographer that had a problem. Our largest film changing tent was not large enough for loading 8x20 film holders. What could we do?

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Harrison Tents have been used on location all over the world. I have reports from photographers that are forced to reload their film holders in full sunlight, on glaciers and in the desert where there is no shade. They were pleased to report that no fogging occurred while reloading in direct sunlight.

Please contact Camera Essentials to receive a full brochure and dealer list. Call us Monday through Friday 9am to 5pm at 213-666-8936. We are also interested in your feedback and suggestions, that's how we make our products better!

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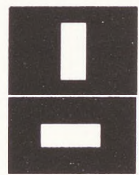
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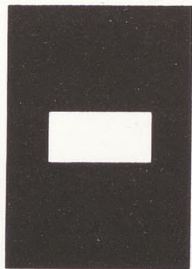
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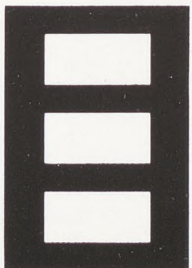
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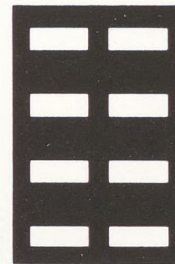
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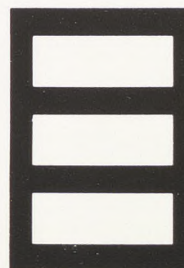
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24 x 56mm
210 x 298mm
overall



6 x 17cm
210 x 298mm
overall



6 x 17cm
210 x 298mm
overall

APO FROM PAGE 10

concern since only the pentagon was going to end up on the cover of the church directory. I calculated that I would have needed a 25mm rectilinear wide angle on 2 1/4 format to do the same job. This lens looks like a real winner, albeit very specialized.

IAPP ON THE World Wide Web!

By Warren Wight

As you know, in our last issue I mentioned putting the IAPP on the World Wide Web (WWW). Well, by the time you get this magazine we should be there.

At first there will be a summary of IAPP, convention and meeting dates, and a simple membership application that can be E-Mailed directly to Addie Lorber! Soon there will be more info including panoramic images.

By the way, my web page address was incorrect in the last issue. My web address is:

"http://www.magicnet.net/~warren/"

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Lighthouse from page 12

cracker boxes that house the staff. Check out the old Coast Guard house around the corner...now that's more like it. Which brings us to the jewel in the crown. If photographing lighthouses with scenic cliffs and seagulls on the wing is your idea of fun, then at Heceta Head you achieve nirvana. With its ocean cottage to the left overlooking the beach below, this lighthouse has everything except a good vantage point to shoot from. There is a viewpoint from Highway 101 about a mile south, but once again the V-Pan with a telephoto lens would be in order. The view from the rocks behind the lighthouse is the best bet.

Next is Yaquina Bay Lighthouse. I was only able to get a vertical of this cottage style light as it sits atop a small hill with little room for a close horizontal pan. None the less, it's a lighthouse worth pursuing. Its next door neighbor, Yaquina Head is easy. Sitting on the edge of a cliff and surrounded by wild grass, this is Oregon's tallest light. The small hill in the center of the parking lot offers an ideal vantage point for both swing lens and fixed lens cameras alike. I was there at 6:00 am when the gate to the road opened and with the morning sun, this lighthouse made for one of my best shots. In the afternoon the winds pick up something fierce, so go early.

Small but mighty, Cape Mears is located halfway between Newport and Astoria, just west of Tillamook. There's not a lot of room to work with, but the walk way leading down to the light itself puts you right at the level of the lens and real close, a nice gift shop at this one if nothing else. Sitting a mile off shore, our last real lighthouse is Tillamook Head. I need to go back with the V-Pan and the longest lens it will take to render this remote lighthouse properly. On my Noblex shot, it appears as a small dot near the horizon. A helicopter pilot I met told me there are plans to restore the lighthouse and offer boat rides out to the rock. My last stop was the Columbia Lightship at Astoria. This once floating lighthouse is docked next to the Maritime Museum and capped off this lighthouse odyssey quite nicely.

For a copy of the Oregon Coast Lighthouses brochure call the Oregon Parks and Recreation Department at 800-452-5687.

