

# INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

Special Issue

1995 International Convention • Flagstaff, AZ

## Welcome to Flagstaff!

### Greetings from our President

**W**elcome to the 1995 IAPP International Convention! If you are attending for the first time, I hope you will enjoy the wide variety of sessions and speakers. If, like myself, you have participated in any of the previous IAPP conventions, I think you will agree that our national and international meetings continue to expand in scope and diversity as our organization matures.

Flagstaff will be a very special convention for me. After two and one half years as President, I will be turning over the role to Bob Erickson. I hope that everyone will join us as we formally welcome the new IAPP President at our banquet on Saturday evening. We will also recognize another important transition, the retirement of Dick Fowler, after ten years of service. The strength of our organization is its continuity of leadership and the willingness of dedicated and talented members such as Dick to volunteer their time. We will be looking to our membership for more than one member to fill Dick's many jobs.

For me the time has gone by very quickly. I have seen IAPP steadily grow and have enjoyed the many opportunities

to meet and/or speak with members across the USA and in a variety of countries. Panoramic photography continues to attract a diverse cross section of amateur and professional photographers. Our techniques and technologies constantly expand, and IAPP continues to be a key resource for everyone wanting more information and networking opportunities with their favorite panoramic format.

It is time to look to the future and explore new panoramic possibilities, including nontraditional and computer-based applications. Some very new and interesting uses of panoramic with computers will be presented at this meeting. Our knowledge and expertise will be extremely valuable if we look beyond our traditional concept of panoramic formats and begin to imagine a photographic future in which the computer is as important to our work as the camera itself.

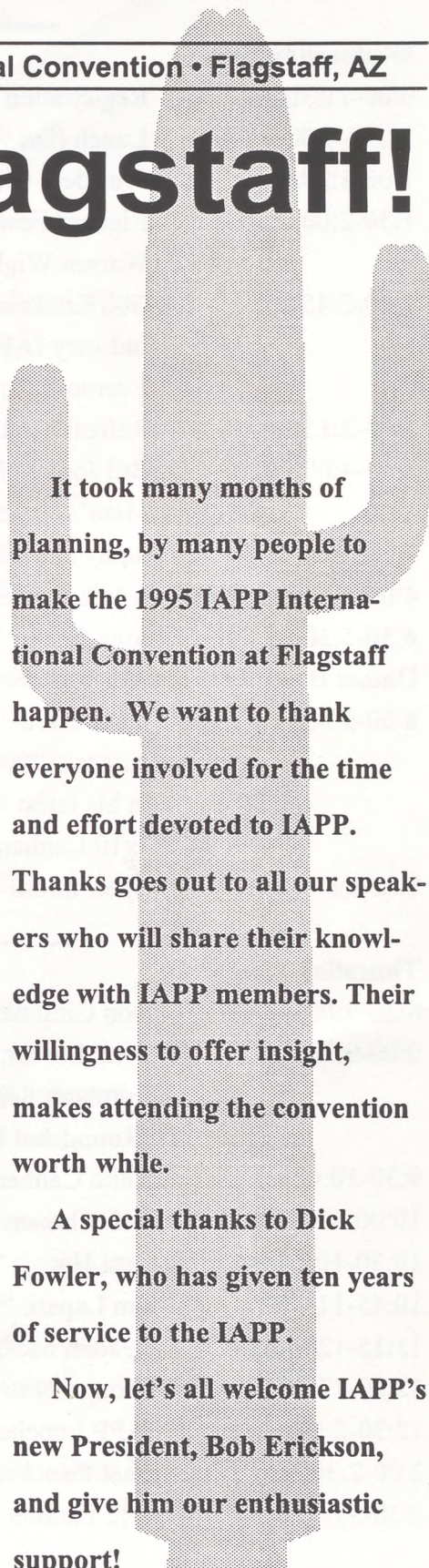
My thanks to all of you for your interest, your support and commitment to excellence in our organiza-

tion. My term as your President has been a wonderful, memorable experience and I will look forward to seeing all of you at future IAPP events and meetings.

Thank you all!

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**It took many months of planning, by many people to make the 1995 IAPP International Convention at Flagstaff happen. We want to thank everyone involved for the time and effort devoted to IAPP. Thanks goes out to all our speakers who will share their knowledge with IAPP members. Their willingness to offer insight, makes attending the convention worth while.**

**A special thanks to Dick Fowler, who has given ten years of service to the IAPP.**

**Now, let's all welcome IAPP's new President, Bob Erickson, and give him our enthusiastic support!**

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## IAPP World Convention Schedule

### Tuesday 25th

7:00-8:00pm Board Meeting - ALL WELCOME - IAPP's Future

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### Wednesday 26th

9:00-11:30am Registration desk open, opening greetings, hang prints  
12:00-1:00pm Lunch (On your own)  
1:00-1:30pm President Chet Hanchett, Greetings, Opening Convention  
1:30-2:00pm Richard Fowler, Sec./Treas. IAPP report  
Warren Wight, IAPP Editor  
2:00-2:45pm Bob Erickson, President-Elect: "Chicago Museum of Science and Industry IAPP Exhibit" report.  
Everen T. Brown: "Video of the IAPP Exhibit".  
2:45-3:15pm Refreshment Break  
3:15-4:00pm Bill Jorden, Book project, "Haleakala: Spiritual Journeys in the Heart of Maui's Volcanic Wilderness" (culminates eight years of panoramic photography and research).  
4:00-4:30pm Addie Lorber: "Photographer and Lab - Working Together"  
4:30-5:30pm John Boyle: "Fall Color in New England"  
Dinner Break (On your own)  
8:00-9:30pm Jay Dusard: Western Panorama Pictorials. A resident of Tucson, Arizona, Jay has had three books published of his work. In his latest book "Open Country," 75% of the images were shot with his 4x10 Canham camera.  
9:30pm - ? Open forum - Meet and talk! Book signing by Jay Dusard.

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### Thursday 27th

8:30-9:00am Don Ginthner: "Custom Film Holders and Contact Frames"  
9:00-9:30am Peter Lorber, President, Custom Panoramic Lab and Hermann Seitz, Seitz Phototechnik, Switzerland presents: "Roundshot Enlargers and Cameras"  
9:30-10:00am Keith Canham: K.B. Canham Cameras (especially the 4x10)  
10:00-10:30am Refreshment Break  
10:30-10:45am Patti Harris: "Film Changing Tents"  
10:45-11:15am Jim Lapari: "Panoptic Cameras - Lars Larsen Design"  
11:15-12:00pm D. John McCarthy: "Fuji GX 617 Panoramic Photos"  
12:00-12:30pm Group Photo Outside - Peter Lorber  
12:30-2:00pm IAPP Luncheon: *You must have a ticket to eat.*  
2:00-2:30pm Chet Hanchett, President: "V-Pan Cameras"  
2:30-3:00pm Will Landon: "Hulcherama Upgrade"

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3:00-3:30pm Refreshment break  
3:30-4:15pm Ted Casey: "Apple Computer VR Technologies™ - A new dimension of panoramic photography in the electronic environment."  
4:15-4:45pm Warren Mitchell: "Panoramic workshop"  
4:45-5:30pm Kornelius Schorle: "Noblex Panorama, the Total Picture"  
7:00-10:00pm Open forum

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**Friday 28th**

8:30-10:00am Gerald L. French, Director, The Photo File and Doug Segal, Panoramic Images, LTD: "Stock Photography - the Business Side"  
10:00-10:20am Refreshment break  
10:20-11:00am Don Werthmann, Operations Manager, Sante Fe Photographic Workshops: "The Workshop Experience"  
11:00-11:30am Dave Orbock, Full Circle LTD: "Hulcherama Stereo Pans"  
11:30-12:00pm Richard Schneider: "Panoramic Photographs at the new National Archives Facility at College Park, Maryland"  
12:00-1:30pm Lunch: *You must have a ticket to eat.*  
1:30-2:00pm Bob Erickson: "Giant Tripods & Bird's Eye Groups, using the Lipari Look-Down Wedge" - Group Photo Inside.  
2:00-3:00pm Chris O'Kane and Richard McKelvie, Scotland: "Panomorph" - a unique projection system for 617 format.  
3:00-3:30pm Refreshment Break  
3:30-4:30pm Colin and Betty Bullard, The Melba Studios, Australia "School Groups with the #10 Cirkut"  
4:30-5:30pm Hideaki Sato, Canon, Japan: "Panorama in Japan"  
Introduction of Shinichi Yamamoto and his 360 degree scanning enlarger.  
7:00-7:45pm IAPP Business Meeting, Nominations (Ballots will be accepted through Saturday morning), results announced at the banquet.  
8:00-11:00pm Open Forum, Trade Show - Meet and Talk

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**Saturday 29th**

AM FREE Picture taking time!  
1:30-2:30pm PPA Members only - Vision 2000 - Bob Erickson will officiate.  
2:30-3:00pm Dennis Trembley, Labtex, Inc., Canada: "Surround Video"  
6:00-7:00pm Cocktails  
7:00-9:30pm IAPP Banquet - Awards presentation - Election Results - Door Prizes  
10:00pm Convention ends - tear down - NO OPEN FORUM!!

# Stock tips!

## A new column by Doug Segal

*Doug Segal is Managing Director and co-owner (along with brother & fellow IAPP member Mark Segal of PANORAMIC IMAGES "America's Premier Large Format Panoramic: Photo Stock Library" in Chicago. Since 1987 PI has been a major supplier (120+ contributing panoramic photographers full time staff of 7 and over 100,000 transparencies on file) of medium and large format panoramic photographs to the advertising and graphic design industries in North America. PI distributes the USA stock photo industry's only all-panoramic stock photo catalogs and has overseas representation through a worldwide network of sub-agents.*

Greetings and welcome to all IAPP members! I've had the pleasure of meeting and speaking with many of you over the years and now I look forward to sharing with new and old members some of the "tips for stock panoramic that sell" that we've learned. I hope to see many of you in and around Flagstaff, so the timely topic for this column's kickoff is....

**Western Landscapes:** A few basic stock photography rules to keep in mind: use only professional, fine-grade (50-100 ASA) transparency chrome film, always shoot with a tripod, expose for maximum depth of field, use a sunshade, shoot multiple originals of a single scene (if it's worth having at all, it's worth 4 frames minimum, film is still the least expensive part of your stock production equation) and use filters conservatively. In the world of commercial stock photography the panoramic format in and of itself can only go so far. Please remember that an art director's only concern is with the content of the photo and whether it meets his/her client's needs for the particular job - in other words it must be a great photo first and a panoramic second. Our advertising clients expect our panoramic photos to be every bit as perfectly composed, tack sharp, color saturated and beautifully lit as those "normal" (usually standard 35mm or 2 1/4) stock photos which they are receiving from our high

quality stock .

1. Beautiful and dramatic light sells. All comments are from a panoramic stock agent's point of view and in this context "beautiful" usually means very clear deep blue sky or blue with a few puffy (cumulus) or wispy (cirrus) clouds. "Dramatic" means usually either very early morning (or twilight) golden light, with/without intense (not too threatening) cloud formations. If the light is great, a perfectly composed image is not always necessary, but rarely can the reverse be said. If the light is not fantastic we encourage our contributing photographers to just save their film for the next opportunity. Our most successful photographers often visit a location 4, 5, even 10 times before they ever load film into their camera. Shoot with the sunlight coming from your right or left side, avoiding flat and dimensionless images when the sunlight is behind you. This also reduces your problems with seeing your own shadow within frame. Try to create photos that have no more than 25% shadow area. Look for a good spot to place a single person or couple within your frame, but not too close to your camera. If you choose to backlight your landscape be sure the sun is partially blocked by clouds unless it's low enough to the horizon to not flare your image. This may be the time to use some type of warming or orange filter and be sure you have good subject matter crossing the horizon in silhouette. Keep in mind that backlit pans generally do not sell well unless they are truly extraordinary.

2. Basic rules of artistic composition apply (rule of thirds, etc.). Joe Meehan's "Panoramic Photography" book is a solid

resource on this subject. Keep in mind your horizon line, try to keep it from always occurring at the center, better is 1/3rd from bottom (for instance, if the sky is good) or 1/3rd from top (if it's not). This type of shifting is easiest to do, while also eliminating linear distortion, with a V-Pan type panoramic view camera.

"In the world of commercial stock photography the panoramic format in and of itself can only go so far...in other words it must be a great photo first and a panoramic second."

Instead of including foreground which is often ruled out by the height limitation of the frame size, many panoramic formats offer the photographer the ability to use "side ground" to good effect. Experiment with composing a scene so that a good sized object (tree, rock outcropping, etc.) falls from 1/5 to 1/4 in from the left or right side of the frame - the depth of field must be sharp throughout. If a person

or small group of people will be included in the photo for proportion, try to place them in the "midground" of the photo, but again not in the middle of the frame - with a 617 camera about 25" to 100" from the tripod.

3. Grand Canyon and other so called clichés, do they sell? Do we need any more? We can always use great Grand Canyon and other perennial western scenic pans. We have edited thousands and maintain a file of hundreds of panoramic photos of the GIG, but there are so many possibilities to create exceptional photos at these classic locations (and so many requests for these landscapes from our clients) that we encourage you to take the challenge to take these views to a higher level.

4. Keep track of favorite spots. If you're scouting for exceptional locations midday, be sure to write down those special sites and their proximity's to landmarks so you have plenty of time to return when the sky and light are also exceptional. This is especially important in places you are visiting for the first time.