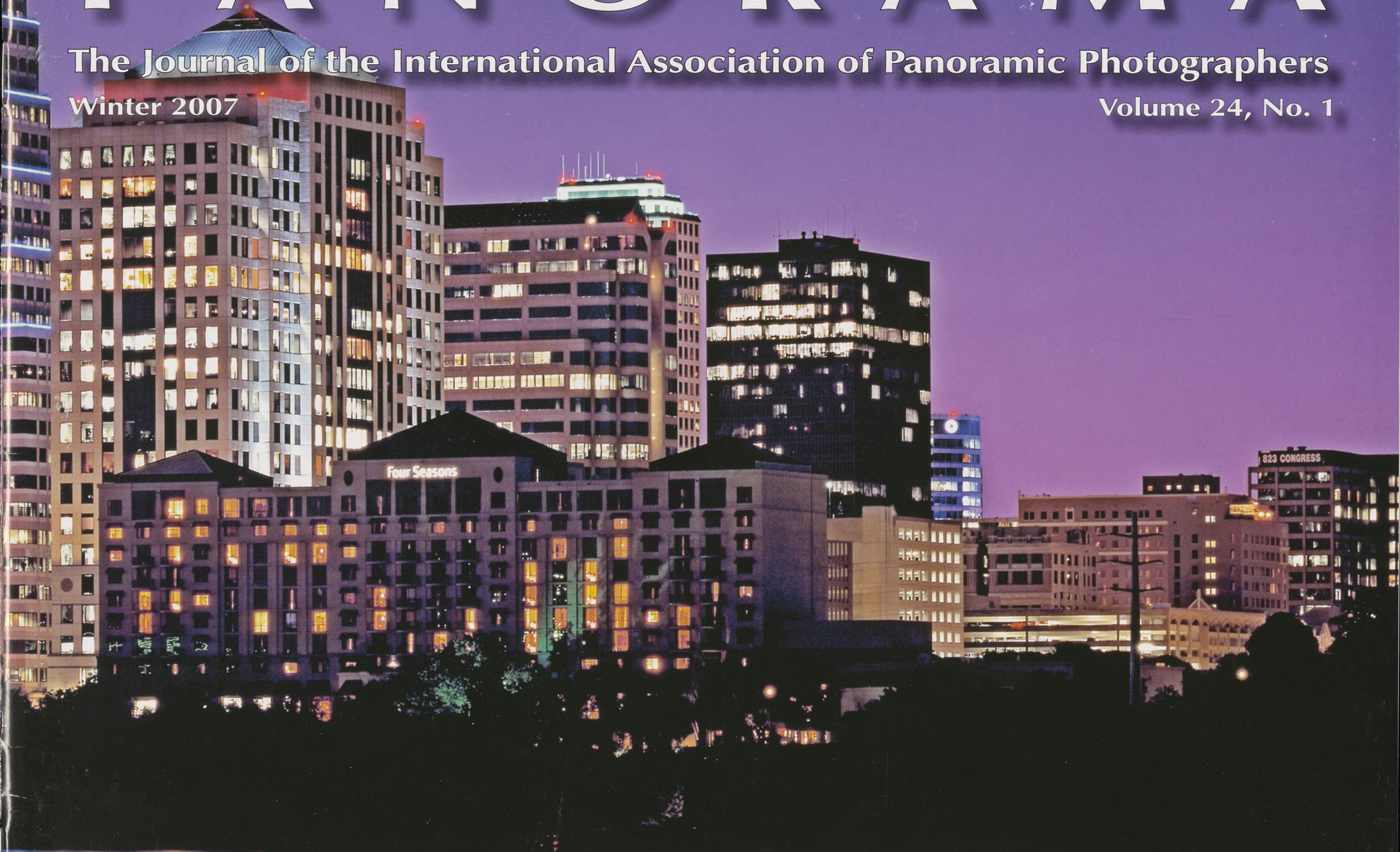


# PANORAMA

The Journal of the International Association of Panoramic Photographers

Winter 2007

Volume 24, No. 1



# AUSTIN 2007



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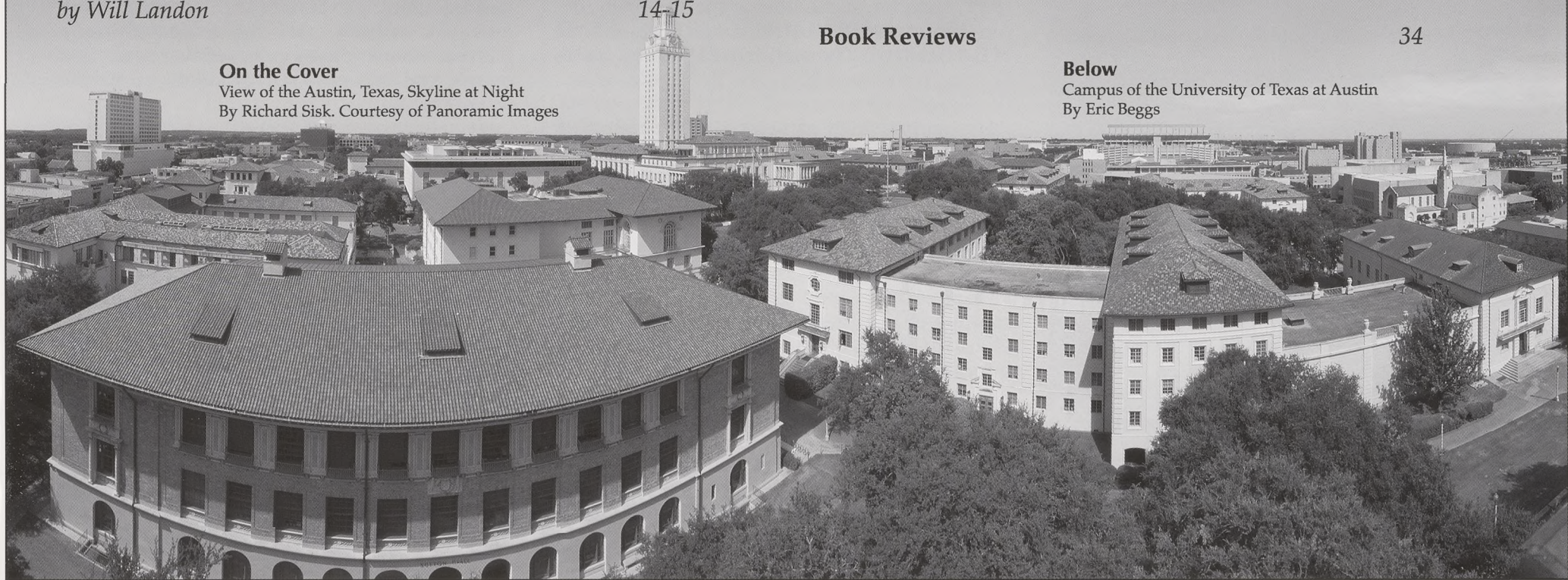
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View of the Austin, Texas, Skyline at Night  
By Richard Sisk. Courtesy of Panoramic Images

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Campus of the University of Texas at Austin  
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# PANORAMA

THE JOURNAL OF THE  
INTERNATIONAL ASSOCIATION OF  
PANORAMIC PHOTOGRAPHERS

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## President's Message

### International Convention

*Thomas Bleich*  
*IAPP President*  
*Austin, Texas, USA*

Texas sometimes prides itself on doing things in a big way. That holds true for panoramic pictures too. It so happens that there have been more panoramic photographs made in and around Texas than just about anywhere else.

Four years after the invention of photography, in 1839, panoramic photography emerged. Shortly after the invention of flexible film in 1887, the mechanics of rotation photography led to the invention of the Cirkut Camera in 1904. Eugene O. Goldbeck of San Antonio, an American original and a Charter and Life IAPP member, started using that ten-inch film camera around WWI. It remained the backbone of his business, The National Photo and News Service, for over sixty years.

His simple idea of selling many prints of large groups from the same negative made the business much more profitable. That is just as true today.

Today his collection of over 40,000 Cirkut negatives and prints is housed at the Harry Ransom Humanities Research Center on the campus of the University of Texas at Austin. That will be one of our stops for the 16th IAPP International Convention in Austin.

April is probably the best month in Central Texas. The weather is mild, the bluebonnets and other wildflowers are in full bloom and Barton Springs Pool in Zilker Park is gushing 27 million gallons of water daily at 68 degrees.

We have a full line up of events and speakers scheduled. But the most important part of all our conventions is the individual IAPP member. I've found that each time I attend a convention I come away recharged and refreshed with new information and solutions, ready to tackle new panoramic challenges. Our exchange of information between friends in an informal setting has been one of our strengths since the beginning of our organization in 1984.

Please bring your panoramic prints along to exhibit and discuss with other attendees. The print competition is always an anticipated part of the program, and the sharing of technical information and creative ideas is an integral part of what IAPP is all about.

We will be holding a silent auction on Sunday evening to benefit IAPP. We are asking members to bring and donate something: a picture, a book, photo gear, software etc. that people can bid on. All proceeds go to the benefit of IAPP.

So come on down to Texas. Bring your sidekick, some cameras, a little film if need be, and some good ideas to share with our fellow panoramic photographers. And please check the website, [www.panoramassociation.org](http://www.panoramassociation.org) for all the latest information on the convention.

The IAPP International Convention will be held from April 15-17, 2007 at the Holiday Inn-Town Lake in Austin, Texas. Contact the hotel directly for reservations and make certain to mention the IAPP Convention.

Contact Tom Bleich at [iapp\\_org@yahoo.com](mailto:iapp_org@yahoo.com) for comments and suggestions.

## News and Events

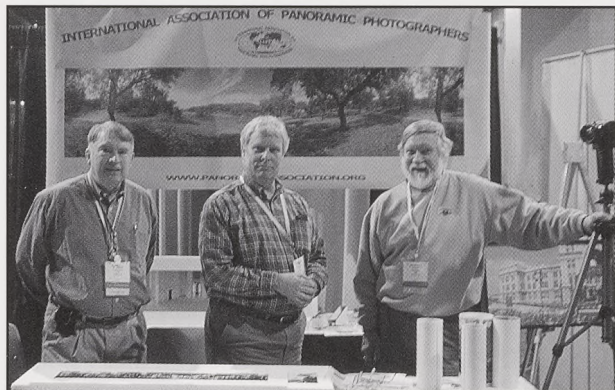
### PP of A Convention

IAPP, as an affiliate member of the Professional Photographers of America (PPofA) participated in the PPA Imaging Convention recently held (January 15 -17, 2007), in San Antonio, Texas, USA.

IAPP President Tom Bleich, Past-president John McCarthy and Treasurer Fran Stetina are shown below in the IAPP convention booth.

During the convention, 22 new photographers joined IAPP and hundreds of others visited the booth to discuss panoramic photography and view the panoramic images which were displayed. In addition, many prospective advertisers were contacted and we expect to see some of them at the IAPP Convention.

When members attend the convention, they should consider spending a few extra days to visit San Antonio. It's just 80 miles south of Austin and will provide many exciting photographic and tourist opportunities including: the famous historic Alamo complex, the fantastic River Walk experience, art museums, and the old missions trail historic areas all located along the San Antonio River.



## Treasurer's Report for 2006

*Fran Stetina  
Bowie, Maryland USA*

As I try to summarize the financial state of IAPP for the 2006 calendar year, I would like to highlight some of the accomplishments. IAPP has broadened its horizons, trying to reach both young new photographers and a broader audience of photographic enthusiasts. IAPP has continued the idea of an annual open Panoramic Photography competition.

With the help and contributions of many members, IAPP was able to produce three exciting Journal issues in 2006, and in 2007 four journal issues are planned. IAPP has continued with the distribution of e-Panorama e-mails and it is hoped that member submissions of interesting information will continue and be enhanced during 2007.

On the other hand, day-to-day operations of the association are occasionally slow and many things that should happen in a timely fashion seem to take forever to accomplish. To help remedy this situation, the board is seriously considering the position of an Operations Manager (OM) to support the volunteer activities of the board. As a paid contractor, the OM would provide much-needed support, ensuring that tasks get completed in an efficient and timely manner. This position would be funded by the yearly interest earned from \$30,000 in CDs owned by IAPP.

We are happy to report that in 2006, IAPP had 313 members: 260 from the United States and 50 from other countries. IAPP's participation in PhotoKina is expected to increase European membership and the board has made a commitment to increase student participation by offering them a reduced membership rate.

### The IAPP 2006 Financial Report

#### INCOME

Membership Dues	\$13,264.52
Magazine Advertisement	\$6,145.00
Sale of Magazines	\$745.00
Interest on \$30,000 CD's	\$1,521.98
<u>2006 Photo Contest</u>	<u>\$320.93</u>
Total 2006 Income	\$21,997.43

#### EXPENDITURES

Journal Design	\$3,891.50
Printing & Mailing	\$12,848.89
Advertising:	
Flyer Design/printing	\$283.00
Membership mailing	\$809.00
Post Card design/ mailing	\$208.00
Display stands & banners	\$953.11*
New web design	\$2,494.46**
Web hosting	\$1,416.41
Miscellaneous:	
PPA affiliation	\$300.00
Liability Insurance	\$245.00
Association registration	\$61.25
Postage	\$978.00
E-Panorama mailing	\$243.00
Membership in IHFM	\$50.00
<u>PhotoKina exhibit &amp; workshop</u>	<u>\$1,454.88***</u>
Total 2006 Expenditures	\$26,237.16

2006 Balance	-\$4,237.16****
--------------	-----------------

- \* a one time purchase
- \*\* new web site design
- \*\*\* an initial outlay to evaluate IAPP's future participation in PhotoKina
- \*\*\*\* Because of approximately \$8,000 surplus from 2005, expenditures were allowed to exceed income for this period.

# Letter to the Editor

## A Danger and an Opportunity

*Fran Stetina  
Bowie, Maryland USA*

As you all know, IAPP is a non-profit, non-partisan organization and as such, we don't delve into politics. However, working at NASA- Goddard Space Flight Center I see the scientific data regarding Global Warming and today I actually believe I feel the results.

It is winter in Washington, D.C. and the temperature is 65 degrees F, when normally we would expect it to be snowing.

I talk to the scientists who have been measuring the thickness of the Greenland Ice sheets and hear them tell how rapidly the ice sheet is melting. I watch the most recent 60 Minutes news show and I see an interview with one of the world's most renown Global Climate Scientist, Jim Hansen, and hear him say that he thinks we have only 10 years to change things or we go beyond doing anything to keep climate change in check.

With this as background, I'll tell about three books I found and purchased in the local book store; 1) Panoramic deserts, 2) Panoramic Ice and 3) An Inconvenient Truth.

I've mentioned the first two in the Book Review section of the last IAPP journal. And I'll briefly discuss the 3rd here.

An Inconvenient Truth  
published by: RODALE, 33 E.Minor Street  
Emmaus, PA 18098, 2006  
www.rodale.com  
ISBN - 13:978 - 1 -59486-567-1

This book was written by America's past Vice-President, Al Gore, and whatever your political persuasion, there is no question that he is one of the most knowledgeable political figures when it comes to the scientific evidence for global warming and environmental impacts that man has made to the earth's climate.

The book contains facts, figures, charts, images and statements by world renowned scientists. It is clearly written and is quite sobering. It is available for \$12.49 and "the proceeds go towards a bi-partisan non-profit organization to support bold action to confront global warming".

Now the question is: How does this relate in any way to IAPP? First of all, most people know of the efforts that the Sierra Club and other environmental and conservancy organizations have had on preserving wilderness areas, creating National and State Parks and other unique natural areas. In almost every case photography has played a key role in presenting the case for positive action.

There are small regional or local groups of IAPP members that have organized local workshops and exhibitions. These group activities can be exciting, informative and very significant in bringing attention to the general public issues of local/regional concern.

It is very easy for a small group of IAPP photographers to put together a group exhibition to be displayed in a local library, a community college gallery space or even a public building or local commercial gallery.

This activity not only provides the amateur photographer an opportunity to display their images, but provide peer reviews and free publicity to those IAPP photographers who desire to sell their work and move on to more exciting opportunities.

One such group that I am associated with is the Maryland Association of Photographers and we have arranged to have a photographic exhibition with the theme of "Water"

This exhibit will contain over 100 images including 360° panoramic photographs and will be held in The Quiet Park Gallery in Annapolis, Maryland, USA in the Spring of 2007. A few of the members are concentrating on the waters associated with wetlands. These often neglected areas can often provide beautiful little gems of images.

This is just one example of how local groups can do their part in bringing awareness to the general public about an important issue.

I would encourage IAPP members to put their talents to work and show the general public images that move people and politicians to action. Also remember that local newspapers are always looking for new images and will publish stories about local organizations and their activities. So IAPP members get going taking those environment images and have fun doing so.

Keep the IAPP Editor informed of any of your ideas and projects both planned and executed. It may be cold hearted, but the problems of global warming and environmental impacts can be a boon to IAPP photographers.

## 2007 Elections

IAPP will be holding elections for Officers and Directors in 2007. The specific positions are: President-elect, Treasurer, Secretary and four Directors. The term of these positions will last from 2007 until 2008.

If you are interested in running for any of these positions, please express this in writing to Ben Porter, Chairman of the Nominating Committee, who can be reached by email at: [bmpanman@yahoo.com](mailto:bmpanman@yahoo.com).

The Committee wishes to know more about prospective candidates, other than a simple interest in holding office. Therefore, certain questions are requested to be answered in writing as part of the consideration process:

- What would you like to accomplish/contribute as an IAPP Officer or Director?
- Do you have two hours (with occasionally more) per week to devote to IAPP business?
- Have you participated as an organizer or speaker at an IAPP event in the past five years?
- Do you have any experience as an office holder or committee member in an all-volunteer organization?
- Can you commit to a 2-year term of office?
- Are you able to participate in a teleconference once every two months (usually on weekends)?
- Are you interested in working on a convention/workshop agenda?
- Are you willing and able to work on committees, such as corporate support or membership, or on special projects requested by the President?
- Are you willing and able to write at least one full-length (4 pages or more) article for Panorama each year?

Please send this information to Ben as soon as possible before the convention. Good Luck!



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## Contributions Needed

Panorama: The Journal of the International Association of Panoramic Photographers, is only as good as the submissions it receives from IAPP members and other lovers of panoramic photography.

All readers are encouraged to participate in continuously improving the content of this, the only regularly published journal on panoramic photography in the world.

In 2007, we plan to publish four issues of Panorama. But this is entirely dependent on the quality and quantity of material received from readers like you.

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Fran Stetina  
13108 Idlewild Dr.  
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e-mail [villagegallery@mindspring.com](mailto:villagegallery@mindspring.com)  
tel 301-286-0769

When submitting material, please burn a CD and mail to the address below. Please have text in Microsoft Word (with spelling and grammar mistakes already corrected) and have images as uncompressed TIFF RGB files with a resolution of 300 pixels per inch (ppi). Size the image(s) to 11 inches wide - maximum.

The deadlines for article submissions, revised as of February, 2007, are:

April 30 for the Spring Issue  
July 31 for the Summer Issue  
October 31 for the Autumn Issue

Richard Schneider - Panorama Editor  
8882 Stonebrook Lane  
Columbia, Maryland 21046 USA  
[gs1060@yahoo.com](mailto:gs1060@yahoo.com)

## In Memoriam:

**Richard "Chet" Hanchett**  
**Past-President and Life Member of IAPP**  
**1947 - 2007**

*Barbara Scheide*  
*Tuscarora, Maryland, USA*

I had the privilege of knowing Richard "Chet" Hanchett for the last four years of his life in Maryland. He and his wife Marilyn moved from Missouri in the spring of 2002 and my partner, Jan Faul, and I met them on an art studio tour at our Maryland farm that September. The friendship flourished from the outset, in large part because Chet's charm and easy acceptance of people made it easy: those qualities are not the norm in the taciturn world of photographers.

When Jan discovered Chet had invented and manufactured the V-Pan camera, he was astounded. At Chet's memorial at our home Jan. 7, 2007, Jan had this to say in homage to his friend: "When I chose to pursue panorama work in photography, I researched every panorama camera available, and was unable to find the exact camera I wanted. When Chet made the same decision, his passion to achieve the perfection of his vision drove him to invent his own camera."

Passion for perfection: those words classify Chet as a photographer with a unique vision. His dedication made him a special teacher whose students, some of whom attended the memorial, value and respect him: he was generous and enthusiastic in his teaching as he was in other aspects of his life. With Marilyn's help, Jan and I displayed much of his V-Pan work in our basement

for the memorial. It was stunning to see his V-Pan shots alongside the digital work that followed. The two genres revealed Chet's versatility; it could not have been easy for him to stop shooting panoramas and make the transition to a digital camera, but he did. He rededicated himself to his image making, his passion for perfection evident in every frame.

Jan and Chet shared much; not only were they compatible as friends, but their joint stores of knowledge enriched each. Jan is deeply familiar with inks and papers as part of his study of digital printmaking, while Chet shared with Jan



*Chet Hanchett on-location in Arizona*

*Photo by Marilyn Hanchett*

his extensive technical knowledge of Photoshop, and his equally extensive knowledge of cameras. Chet's pursuit of the perfectly black black (aka D-Max: the density of black on photo paper, digital or darkroom) led him to use ink jet printing techniques on his quest to replicate the pleasing texture and density of blacks he had created in the darkroom. His determination to discover not only the best way, but the perfect way, to create darkroom style b&w ink jet images equaled or

exceeded his passion to create the panorama camera that best suited his vision. This was the passion that defined all he did in photography.

For this article, I was fortunate to interview the photographer David L. Brown, who befriended Chet as he was beginning to bring his vision of a panorama camera to reality. I am going to quote directly from David's letter, as he was generous enough to share many memories of Chet:

*"I first heard of Chet in the early 1990's. At that time I was working full-time shooting landscapes in the American West. My primary camera was a 4x5 Technikardan, but I had toyed with moderately panoramic formats including a 6x12 back for my view camera and a Plaubel 6x9 ProShift with a 47 mm Super Angulon. At that time the Linhof 6x17 was about the only thing available for full-sized pan shooting, and I did not want to spend the high price for that camera. Then I heard that someone in St. Louis was working on creating a 6x17 adapter that would fit on a 4x5 view camera. That was Chet, and I was soon on the phone asking him about his idea. We kept in touch and finally met for the first time around 1993. We rendezvoused at a restaurant west of St. Louis and immediately connected.*

*Chet's excitement and interest in cameras and photography, and particularly panoramics, was contagious. I had just bought one of the very first Noblex 6x12 cameras, serial number 360 as I recall, and had it with me. Right there at the dining table, Chet practically disassembled the camera before my eyes to see how it was made. By that time Chet had given up on the idea of making a pan adapter for view cameras, and was actively working on the development of the V-Pan camera.*



*It was a revolutionary idea, combining a wide format roll film magazine and rear standard with a view camera front end with full movements, and with the whole thing able to be folded up into a compact package that would fit into a camera bag. By offering rails and bellows of various lengths the camera could accommodate lenses from 47 mm up to 1200 mm. I was excited, and took on a supporting role in the V-Pan story.*

*Chet had built a primitive model 6x17 camera, and he agreed to lend it to me for field testing. It was amazingly primitive, made mostly of wood with a metal bar for a rail -- but it worked!*

*The rear film chamber had been cut from wood and the back was held in place by a pair of rubber bands. To use the prototype V-Pan you would take off the back and replace it with a piece of ground glass for composing and focusing, with the glass also being held by rubber bands. As I recall the front standard had no movements, but could be slid back and forth on the rail. I used it with a 150 mm Nikkor-W. Once a picture was composed, you would remove the ground glass, line up a roll of 120 film, affix the back once more with rubber bands, and advance the film by viewing through a red-glass window. There was no dark slide, so you had to expose the entire roll. On a shooting trip in the West I shot only eight subjects, but of those eight pictures no less than seven eventually made their way into stock agency catalogs. The camera and format was truly addictive, and I was hooked.*

*I became an advocate of the V-Pan, and waited with excitement for Chet's dream camera to become a reality. When it was time for the first cameras to be assembled, I was there in Chet's studio early one morning to pitch in with a couple of others in the "assembly line." After about 16 hours ten cameras had been assembled, and at 2 a.m. I left for home the proud possessor of V-Pan serial number 0001. I joked that someday that camera would have a place in the Smithsonian, "in the new Hanchett wing."*

*Chet and I became good friends and I have many*

*fond memories of him. We never lived close enough to spend a lot of time together, but we always kept in touch and our precious days together were always filled with fun and laughter.*

*He once asked me to go with him to the PMA show in Las Vegas. He was looking for a company to take over the manufacture of the V-Pan, and asked me to help him to make a pitch to the managers of Noblex. He rented a Ford Windstar, picked me up on the way West, and we spent a week on the road together putting almost 4000 miles on that van. It was a great trip, with good company and a chance to share the beauty of Utah and Nevada and the stimulating atmosphere of the Vegas strip.*

*Another time I was together with Chet at an IAPP meeting in Paris in the fall of 1997. Chet found someone who had a Noblex 120 for sale and bought it. That afternoon we were down along the Seine, and Chet was like a kid on Christmas morning with his new camera. I remember watching him scamper into the median of the Champs Elysee, and aiming his camera at the fountain on the Place de la Concorde. He soon ran out of film and led me on a frantic search for a camera store to replenish his supply.*

*Chet made about 130 V-Pan cameras and transformed panoramic photography. Instead of the limited functionality of the Linhofs or the Fuji then available with its fixed 105 mm lens, the V-Pan created myriad possibilities with a full range of lenses. I used everything from 47 mm up to 720 mm lenses, and Chet showed me some transparencies one of his customers had made using a Nikkor 1200 mm lens. The possibilities were almost unlimited, and with the ability to use front rise and fall, tilts and swings one could apply perspective controls and use the Scheimpflug principal to control the plane of focus. It was a remarkable tool, and truly revolutionized panoramic photography.*

*Sadly, while the V-Pan was a great feat of camera design, it was never a moneymaker for Chet. In retrospect, he failed to price the camera high enough to provide a comfortable profit margin, and because he sold it direct for little more than his cost, he was unable to develop a wholesale market for the camera. In the end, many panoramic photographers, like me, benefitted more from the V-Pan than its creator.*

*I last saw Chet about 18 months ago when he came to New Mexico and spent several days with us. I had not seen him for several years, and it was clear his health was declining. And yet despite his declining health, he remained engaged and excited about photography. He had recently been in Santorini, Greece to take part in a nude photography workshop, and like so many of us was making the transition to digital photography. He fired up his laptop to show me his digital pictures from Santorini, a place for which he had a special fondness having first visited the island in the 1990s. He spent some time showing me his advanced Photoshop techniques, particularly his techniques in preparing black and white files for digital printing. His enthusiasm and love of photography was undimmed. At the end of his visit his wife Marilyn joined him in Albuquerque where she was booked to give a workshop presentation, and we spent a farewell dinner at my house before they left for home. It was a joyous and fun-filled evening, and as it drew to a close I hoped Chet would be able to visit us in The Land of Enchantment again soon. Sadly, it was not to be."*

*Chet enriched and broadened the lives of those he knew with the gift of his warm, easygoing friendship, his contagious enthusiasm, and his extensive knowledge of photography, which he shared generously. He lived his life with style and passion; it was not only in his work that he understood how to treasure the moment. Those of us privileged to call him friend will cherish his memory.*

# An Exhibition in Havana, Cuba

*Benjamin Porter  
Asheville, North Carolina, USA*

For most photographers, a photograph is not really finished until it is shared with others, whether it be with friends, family, or the world at large. Showing a photograph can take a number of forms, and of course, one of the most established means of doing this is an exhibition. In November, I had the opportunity to exhibit 35 of my (non-panoramic) images in a solo exhibition in Havana, Cuba.

How does one go about having a show in Havana, you may ask? This article will shed light on the process of getting the show and then installing it.

It is illegal for US citizens to visit Cuba without the proper visa from the US government. Technically, it is illegal to spend money there, not necessarily to visit the island! (Please consult your own immigration lawyer, as I am not here to give legal advice.) This travel ban has not discouraged many US citizens from visiting Cuba over the years despite the travel and trade embargo. Traveling to Cuba via a third country such as Canada, Mexico, or the Bahamas (and there are others) is the well-known route. (The US government's new requirements for passports for travel to Canada and Mexico may have an effect on Cuba travel by Americans).

Fortunately, journalists can travel to Cuba without going through the lengthy process of applying for the visa from the US government. (A tourist visa from Cuba is easy and quick to get at the airport of departure to Havana, but confirm this before you leave the US!). It is required that

one should be a journalist employed full time by a publication. Carrying press credentials is required, and a letter from your employing publication is recommended as well. I traveled on assignment for my local newspaper, the Asheville Citizen-Times.

I have spent extensive time photographing in Latin America over the last 30 years, primarily Bolivia. As my awareness and understanding of Latin America deepened, I became curious about



life in Cuba under Castro. In a continent where education and health can be poor, Cuba instituted literacy programs, universal education, and free health care. Also, it is one of the few remaining outposts of Communism, Fidel Castro's version of it, and I was curious about how the Cubans live in a totalitarian environment.

Finally, in 2006, as Fidel aged (and then really sickened), I realized I could delay this trip no longer. When he dies, the island will undergo change, though it is unclear what form that change will take.

I traveled to Cuba for three weeks in February of 2006, and my lasting impression was of the Cuban people. Their ability to survive amidst difficult economic conditions (the US embargo is over 40 years old at this point) and still find joy and humor amidst their daily challenges is remarkable.

Before leaving the US, I made a couple of contacts with Cubans via the Internet. I located a place to stay in a "casa particular", which is like a modest Bed and Breakfast Inn. The "casas" are legal and operated by families trying to supplement their income. Sometimes you can live like a member of the family, paying for the meals as well as the bed, and other times, you can find more independent arrangements within the house of the hosts. Prices in Havana for a casa particular are approximately 30-45 US dollars per night. Outside of Havana, the prices are less. Meals are extra.

One of my Cuban contacts introduced me to a professional photographer in Havana, Alberto Arcos. This proved to be a very fortuitous meeting for me. Alberto has a darkroom in a Co-op artist's studio in Habana Vieja (Old Havana, as it is called there) and he survives by doing a variety of freelance work. The purchase of film and supplies is very difficult and expensive in Cuba—and I always take extra film to give away.

When the Maine Photographic Workshops ran a summer program in Cuba a few years ago, Alberto managed the darkroom production of processing and making contact sheets for the students each night, delivering the images to the classes each morning. It was relatively well-paid work for him and his assistants, but the Bush administration severely restricted or eliminated educational, cultural and scientific exchanges between the US and Cuba, so MPW no longer has workshops there.

Over the course of my first two visits to Cuba, Alberto and I became best of friends. Walking through the streets of Habana Vieja together felt like I was in the presence of a movie star. Everyone knew Alberto, fondly calling him by his nickname of "El Chino", and when I commented on his popularity, he smiled and winked saying "If I could run for office, I would become the Mayor of Habana Vieja!"

Another coincidence is that Alberto shares a passionate interest in Bolivia. Above all else, for Alberto, Bolivia is where Che Guevara met his end. I have always been interested in anything that happens in Bolivia, and when Alberto learned I knew the Bolivian photographer, Freddy Alberto Trigo (recently deceased), who took the famous photograph of Che being displayed dead on the table surrounded by Bolivian soldiers, Alberto was even more animated and curious about my experiences.

Soon, Alberto encouraged me to have an exhibition in Havana of my Bolivian and Cuban photographs (which I was then shooting). The idea of exhibiting my Bolivian work seemed fine, but I felt apprehensive to commit to exhibiting Cuban images which were still "in process" for me. Still, I agreed to go meet a private gallery owner to discuss an exhibition of my work.

The gallery owner did not arrive for our meeting, so after waiting 30 minutes, Alberto left. As we walked down the street, Alberto looked into another gallery and pulled me into it. This would be an even better location for an exhibition, he stated. And when I agreed that the space did look better for an exhibition of photography (a show of paintings was hanging there at the moment), he asked if the gallery director, whom he knew, was available.

Alberto introduced me and through cordial conversation, she said that a show planned for the artist recently had canceled November, and she would consider hanging my photographs during that time. This was six months away, but felt very, very soon to me, as I did not have the work already finished. I left them a resumé and CD of some of my earlier Bolivian work. Their committee met and they invited me to exhibit in November. The gallery is the Casa Museo Simon Bolivar. It is a Venezuelan cultural foundation though all of the staff is Cuban, and it is located in a beautiful, historic building in Habana Vieja.



Agreeing to the exhibit was the easy part. Editing, selecting, and making the prints was the initial challenge. I still love to make my own archival silver gelatin prints in the darkroom. (Yes, I also shoot digitally, but there is something in the craft of black and white photography that still beckons me.) A show in November seemed just around the corner to me.

Then I needed to get the work from North Carolina to Cuba. Obviously, one cannot walk down to the post office and mail a box of photographs to Cuba. Neither Fed Ex nor DHL

would ship it either. The US embargo makes such shipping impossible (US mail--letters only--does work between the US and Cuba, but it is very, very slow.) Shipping the work through a third country is problematic and very expensive. I realized that I would have to carry the show to Cuba myself.

I arrived in Havana five days before the opening, November 15, 2006. I hoped this would be adequate time to acquire the glass and supplies needed for hanging the work. Often, there are shortages of common items in Cuba, or things can be much more expensive to purchase than what you would expect. I decided not to frame the work (though I could have had this done in Havana) for convenience and economy. And what would I do with frames afterwards?

I planned to mount the matted prints (11" x 14" prints in 16" x 20" mats) behind glass. I carried the photographs, already matted, in a 16"x 20"x 4" fiberbilt case which conveniently fit in the overhead compartments on the jets I flew. In Havana, my first order of business was to purchase 35 pieces of glass, and Alberto was there to help me. He called the glass shops in Havana and both of them were closed on Saturday, so we had to wait.

On Monday morning, I met Alberto at the glass shop, which was in the residential neighborhood of Vedado, about a 15 minute drive from the gallery in Habana Vieja. The shop did not open on time because someone had forgotten a key at home!

When the keys arrived and the doors opened, the director of the store called a meeting with her 15 employees in the front courtyard. Everyone stood as she spoke and then her assistant director also spoke. Alberto rolled his eyes, one of the few occasions he showed impatience, and he remarked it was their Monday morning meeting, to get

## An Exhibition in Havana, Cuba *continued...*

organized for the week. Once finished, we were the second customers in line and they gave me a quote for the glass, approximately \$170 for the 35 pieces of 16"x20" glass, a good price. We would have to return that afternoon to pick up the order. I began to feel a little nervous about the dwindling amount of time remaining until my opening two days hence at this point.

The glass was cut and packaged when we returned in the afternoon. The three packages were very heavy, and as I had noticed a new delivery van belonging to the glass store, I asked Alberto to ask if they would take the glass and us to Habana Vieja. Transportation in Cuba is a challenge with crowded buses, many people without cars, and only certain designated taxis allowed to pick up foreigners. So when they agreed to deliver us and the glass to the gallery, we breathed a sigh of relief.

Even approaching the gallery was difficult as it is located in a part of the old city in which automobile traffic is prohibited. Alberto asked me to speak to a policeman to allow us to enter, saying that in this case being a foreigner would help convince him to let us in. The policeman agreed and waved us through.



*At a Political Rally; Cochabamba, Bolivia*

We unloaded the glass, gave the driver a \$5 tip (a normal salary in Cuba is about \$15 a month—that is right, a month) so he was happy with the tip. Sometime later he returned carrying my M6 Leica. I had forgotten it in the driver's seat, and I was so preoccupied with the show that I had not missed it. It illustrates the trust and honesty I experienced so often in Cuba; I never really felt in any danger about my equipment, though like anywhere in the world, you could lose it there as well.

Now it was time to put up a photo to see if my idea for hanging would work. I brought a cordless drill and dry wall screws with me from the US. I planned to put a screw into the wall just inside of the 4 corners to hold the glass in front of the mat and next to the wall. As I drilled my first screw



*Bicycle Repair Shop; Trinidad, Cuba*



*Below: Canadian Tourists; Trinidad, Cuba*

into the wall, my heart sank as pieces of the cement wall crumbled and would not hold the screw. I began to feel few beads of sweat popping on my head as I looked at my watch, as now it was about 36 hours until the opening.

The two men who usually hang the shows at the Casa Museo, Simon Bolivar, Alberto, and I, all looked at the dilemma facing us—how to hang this show. I suggested we use nails designed for hammering into concrete. Alberto took off in search of these, but returned later empty handed saying that they could not be found in Havana.

Luis, the head of installation, suggested that we use metal paper clamps (the kind that hold a stack of papers together) on each corner to hold the glass to the mat, and then thread fishing line through the top two clamps and tie it to the picture molding located close to the ceiling of the gallery. "Really?"

I asked. "Won't that take a long time to do?" He assured me that if we could find the clamps, then he would have the show up on time.

We found the clamps in a "libreria" in the neighborhood and set to work, the team of four of us cleaning glass, assembling the mats with the clamps, and hanging the work from the molding located about 8 feet above floor level. Luis had to adjust the length of the fishing line to get the first photo at eye level. He moved out of the way and we made a small adjustment and then I said "Andáale!" (Go for it!)

Luis turned out to be my savior as he knew his job and the space very well, and he finished installing the work on Wednesday by mid-day, plenty of time before the opening at 4 PM. I also gave he and his assistant some pesos to express my gratitude. They had not asked for them, but they were appreciative.

Wednesday morning while Luis finished hanging the show, Alberto and I went in search of refreshments to serve at the opening. This is the artist's obligation in Cuba. Did I tell you that having a show in Cuba is an expensive proposition? Alberto led me to a store, which sold fruit juices, soft drinks, and alcohol. We brought a variety of fruit juices, cola and Cuban rum. The gallery staff mixed a decent but potent punch to serve at the opening. Double vision can have its place in photography!

As the hour for the inauguration (in Spanish it is usually referred to as an "Inauguration" and not an "Opening") arrived, a crowd of about 30-40 people arrived. I was surprised to see the doors to the gallery were closed and I wondered when would

people be allowed in to see the show. The director descended the stairs from her office and signaled for me to join her in front of the assembled group. She began her remarks welcoming everyone to the institution, to the gallery and specifically to the exhibition of my photographs. I did not know until then that I was the first North American to exhibit at this gallery, and indeed this was an honor. As she continued, somewhat longwinded it seemed to me, she read my resumé to the group and then read



my written artist statement as well. I shifted on my feet, becoming uncomfortable standing in front of everyone and wondered when this part would end. I did take solace in the length of her remarks, as I knew she expected me to speak as well, and the longer she took, the less time I planned on speaking to everyone. When she finally asked me to speak, and I thanked those who had made the exhibit possible, I expressed my feelings that my work in Cuba was new, and that I felt very much a beginner in photographing their country.

The gallery doors opened and people rushed in to see my show of Bolivian and Cuban images, all made in between December 2005 and June 2006. A couple of photographer colleagues of Alberto's gathered around one image in particular. It was one which meant the most to them, as it pictured a young girl and her brother in front of a store window, a shoe store with just a few shoes in the window and a picture of a young Che hanging above the shoes. For these photographers, this image represented the reality of Cuban life, and they were most impressed by this photograph. The photo touched the heart, and for me that is a sign of success.

In closing, I should say that this exhibit was the most costly exhibit I have ever done when you calculate my air fare to Cuba, living expenses, and printing of an announcement and paying for the reception. Yet, I would not trade it for anything because I was very happy to show my work in a country, which does not see much photography by North American photographers, and it gave me a needed deadline to print and exhibit new work. Muchas gracias al Alberto y los Cubanos!

If you are interested in the newspaper article I wrote about my first trip to Cuba, you can access at this site: [www.havanajournal.com/travel/entry/whats-it-like-to-travel-in-cuba/](http://www.havanajournal.com/travel/entry/whats-it-like-to-travel-in-cuba/)

To see some of the photography of the exhibition, visit my website ([www.benjaminporterpanoramics.com](http://www.benjaminporterpanoramics.com)) and follow the instructions for seeing the photos at the Casa Museo Simon Bolivar.

*Above: Presidential Candidate Evo Morales Campaigning in Cochabamba, Bolivia*

# Innovations: The 5 x 24 inch Mural Camera

*Will Landon  
Bellevue, Washington, USA*

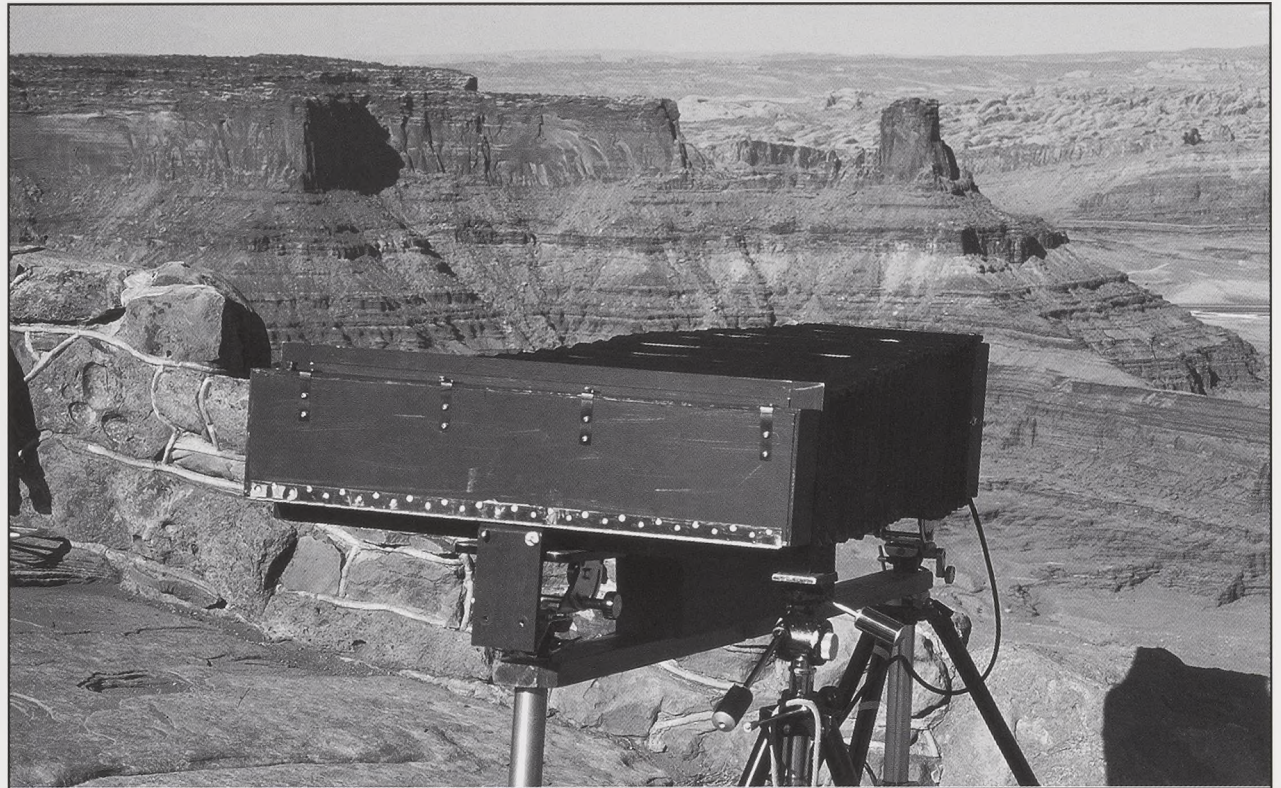
In 1999 I was fortunate enough to purchase a 72 inch (1780mm) focal length process lens with an f14 aperture. It was huge, and had no shutter, so the question was, what to do with it.

I looked up my information on a Schneider lens of the same focal length, and saw that it could easily cover a 24 inch film format if I could build a camera to accommodate the lens. I decided on a 24 inch film format simply because it is generally the largest size film that can be readily drum scanned. A drum scan is the best scanning technology to use when huge enlargements, such as murals, is the end objective. Since I had a good stockpile of five inch negative film in rolls for my five inch Roundshot camera, this then looked like a good choice; to build a 5x24 camera.

Then the question came to mind, what other lenses could cover a 5x24 format camera, with a 5.7 to 1 aspect ratio. Over the years as a large format 8x10 photographer, I have acquired a number of lenses that would cover 5x24, especially if stopped down to f45. There were four, ranging from a 19 inch Berlin Dagor in a shutter, a superb lens at f64, to a 48 inch lens. All four lenses were in shutters, and were coated. All four were functional on my Linhoff Bi-Kardan 5x7 view camera, by using extension bellows and standards. Thus, the plan was solidified. A common 5x24 back would be built to operate with the Linhoff Bi-Kardan camera system, and a special telephoto camera body would be built for the 72 inch lens.

Now, to design and build of the 5x24 back. The simplest flat panoramic back design among my collection of cameras was the #5 cirkut back, with a triple light trap. Instead of a takeup drum, however, the design would have both

film chambers the same size, but with different functioning hardware. The feed part was simple, since I already had some Linhoff spring pins designed for 120 film spools that would work with Cirkut film spools cut down to five inch. A rewind mechanism from a six inch cirkut would be installed in the take-up chamber along with



another Linhoff spring pin. The pressure plate would be black formica material glued to thin plywood and backed by thin foam material.

I am blessed with friends who can do things I can't do. One of those friends has a large wood working shop the size of two garages with all kinds of wonderful machinery. After I had sketched out the design, it took us five days to make the

camera. This included building a common light trap where two different bellows could be attached to the camera. One for the four lenses and one for the 72 inch lens. Two oversized bellows frames were made to attach to the camera with two thumbscrews.

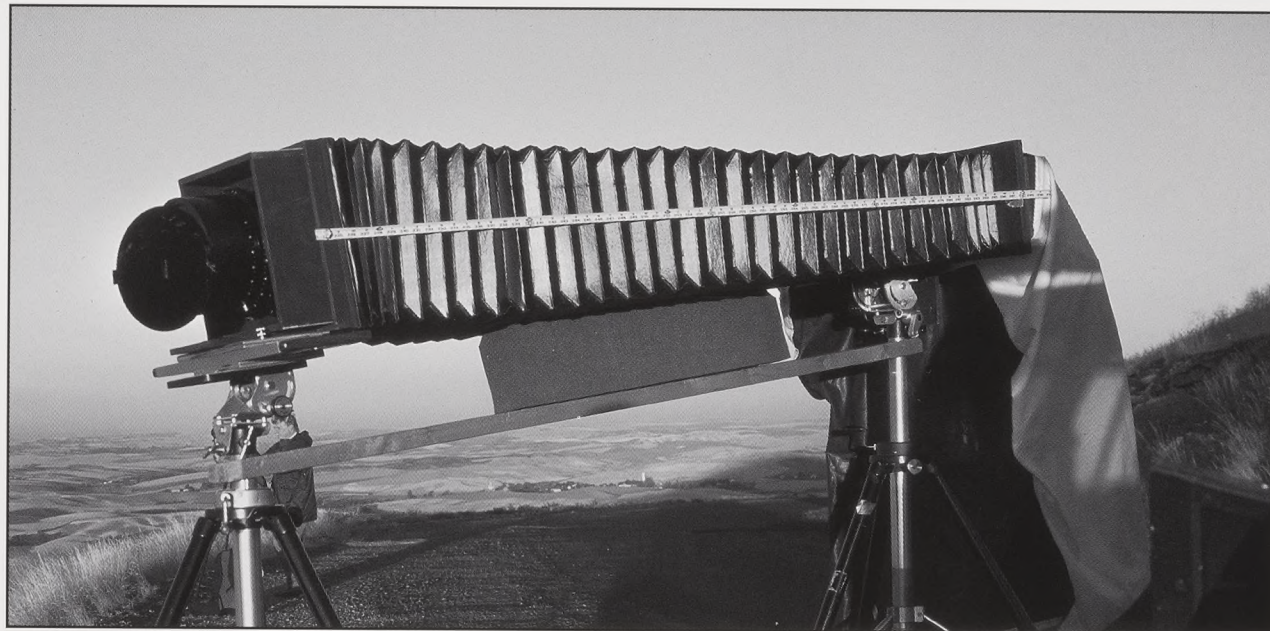
I had a German friend with connections to Linhoff get me the bellows frame for the Bi-Kardan. Both frames were sent off to Turner bellows company. They made and assembled the bellows to the frames, and the camera was ready to use once I figured out how to load five inch film with a 36 inch leader. Again, my wood working friend and I designed a film loading box that made this job relatively easy. Some film was loaded, test

shots made. In order to process the film I turned to a machinist friend and we disassembled a 120 film processing Ansco reel and expanded it to handle five inch film. The film was processed in my Wing Lynch machine. I was pleased with the test shots, loaded up more film, and wife Pat and I took a photo trip dedicated to exploring our new format camera which we nicknamed the Telephoto-wide 5x24 camera.

Now, back to the 72 inch lens. How to make a transportable camera that could handle the huge lens, bellows, and large back, and not only be able to travel with it but to be able to back pack it short distances up to a mile. It seemed impossible, at first, but then my German friend decided to sell one of his tripods. I already had the identical tripod, and because it was one of my favorites, bought his as a spare. Then it dawned on me that the two tripods together, each having rise and fall, tilt and swing, only lacked one element of a full featured view camera, shift. I decided to live with that limitation, initially, and built the body of the 72 inch version of the camera out of a cedar 2x4.

Two holes were drilled in the two by four that would slip over the tripods elevator columns. They were spaced apart to focus the lens at infinity. My woodworking friend built a lens mounting box with enough room to accommodate a huge Packard shutter. This type of shutter is controlled by a squeeze bulb and tube that is attached to a nipple

that goes through the lens board, then bent, and attached to the shutter by rubber tubing. A bellows frame was made to attach to the lens mounting box with two thumbscrews. Turner bellows made a six foot bellows with the two bellows frames I supplied. Again test shots were made, and there were no light leaks. We took another short trip,



and could tell from the photos taken that the capability of the telephoto-wide view point to present far distant subjects had a distinctly unique impact on viewers.

For the past seven years we have re-visited many of the locations we photographed over the past several decades. We photographed many familiar and many new scenics using this unique camera. We learned to endure its thirty minute and longer set-up times, its awkwardness, its vulnerability to wind, all in the hopes of getting a extra large format negative that could be scanned and made into very large prints.

Twenty five of these images are contained in our website [www.muralspanoramic.com](http://www.muralspanoramic.com). The overall JPEG depiction is supplemented by a full detail blowup of small sections of the photo. Another twenty five scenics are in the works, and will be added in the future.

Because the 5x24 is an extreme flat panoramic it can render extended linear subjects true to the original scene. Stitched-together panoramics cannot do this because they are essentially equivalent to rotational panoramics. A good example of such a subject is the large sand dune at the Great Sand Dunes National Park in Colorado, USA (see color image on page 18). We photographed it with the 5x24 camera, and also photographed it with a rotational camera. Both ends of

the rotational panoramic were diminished, when compared to the flat panoramic. The wider angle lenses accentuate this disparity even more. Each camera has its useful place for the well rounded panoramic photographer. As a practical matter, having done photography for over 60 years I continue to use film to capture my photo subjects for any number of reasons. When it comes to making custom built cameras, it is hard to beat film as integral to unique designs. The 5x24 camera is evidence of that fact.

*Above: 72 inch lens on the Telephoto-wide camera.  
Previous page: 5 x 24 inch back for the Telephoto-wide.*

# New Products: The X-Pan Scan Holder

*David Keenan  
Austin, Texas, USA*

Based on a long-standing need in the panoramic photography community, we are in the process of developing an X-Pan format film holder for flatbed scanners, dubbed the X-panScan

We are running some tests as I write, scanning four film strips of three frames on my Epson V750. No problems so far.

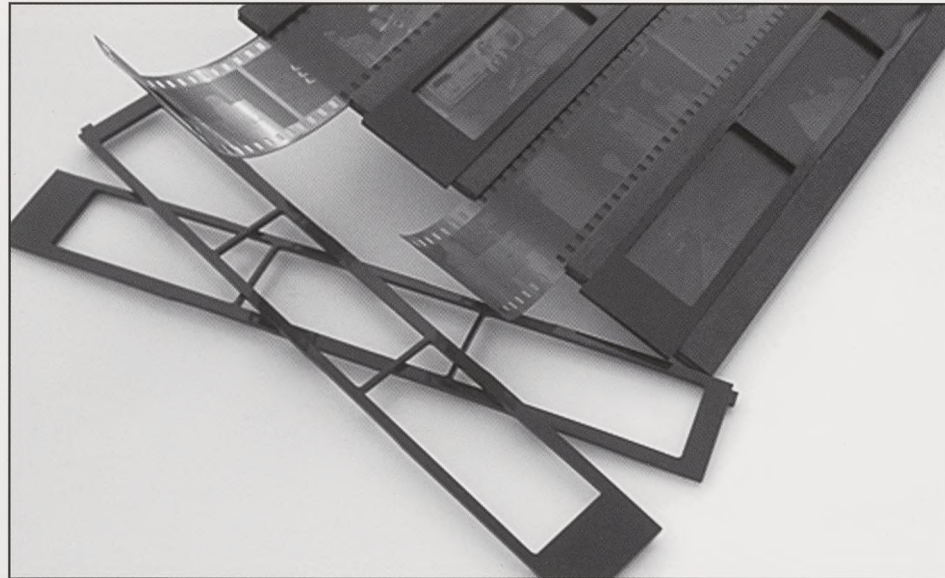
There is more work to do:

-- we're going to add variable legs on the scan bed side so the bed to film plane distance can be set to 2.5, 3, or 3.5mm to address focus issues

-- we're going to add several foam tabs on the top surface to touch the upper scanner glass to gently keep the film holder in place and insure it lies flat



-- we're going to create some positioning aids to make sure that the film holder is positioned in the same location on the scanner bed each time it is placed in the scanner; the physical size of the film holder frame may be increased to more closely match the OEM holder(s)



Each film channel in the XpanScan holder is slotted so the film slides into the bottom piece of the holder and then each channel has a top piece that snaps down into place to further insure that the film strip remains flat.

This design appears to work nicely and film holding is no more troublesome than it is with the OEM Epson holder. And with severely curled film, it is easier to do.

I think it is safe to say that the goal of creating a film holder that truly keeps our Xpan film strips flat has been achieved. (And for all the "regular 35mm" users out there, we're going to create a companion holder for four strips of six frames of

standard 35mm film using the same technology.) If all continues to go well, we expect to be able to deliver XpanScan in March or April of 2007. We expect the target price to be between \$99 and \$129. The regular 35mm version will be slightly less.

You can help us out by answering the following questions. All respondents will receive a 10% "early adopter" discount. Please respond directly to David Keenan at [www.xpanscan.com](http://www.xpanscan.com).

1. What brand and model scanner are you using?
2. What are the dimensions of the scan bed (ie., the glass area) of your scanner?
3. How many 35mm film strips does the OEM film holder currently allow you to scan?
4. Do you think that our projected price point offers a good value?
5. Based on the above, when XpanScan becomes available in the coming months, would you buy one?

Illustrations:

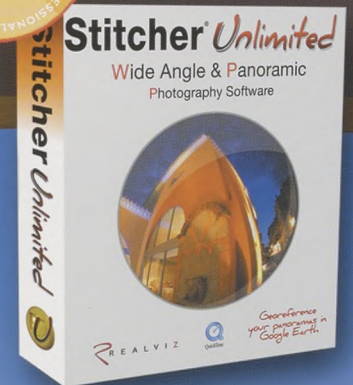
*Above - Film loading view: 2 strips loaded, 2 strips partially loaded with retainer detail. Opposite - Top view: Film loaded, retainers in place.*



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*The Skyline of Shanghai, China. By Ilkka Kuusisto (article appears on page 21).*



*The Great Sand Dunes National Park in Colorado. By Will Landon (article appears on page 14).*

*Panoramic Abstraction. By Fran Stetina (article appears on page 32).*



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*Palace Hotel; Bussaco, Portugal. By Fran Stetina (article appears on page 33).*



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# Panoramic Camera Equipment Update

## An Introduction to Chinese-made Panoramic Cameras

*Ilkka T. Kuusisto  
Hong Kong, China*

China has a population of 1.3 billion people and many of them are keen photographers. China is also a large producer of goods and components for export. As a result, it presents both a large domestic market for all sorts of photographic equipment, and a large number of companies with necessary tools to make unique products. The low cost of labour helps keep the costs reasonable.

I am a panoramic photographer and I lived in Shanghai from 2004 to 2006. While there, I got to know and try, and in some cases buy for my own use, several different panoramic cameras and panoramic film backs, many of which I had never heard of before. In this article I will describe all those products to a wider audience. It is possible that there are some models I did not encounter, or that new models have been developed since my departure. Still, I believe this must be one of the more comprehensive descriptions there is and I hope it will be informative.

### Types of equipment

Chinese panoramic camera equipment can be divided into three categories and I try to follow that in this article: 1-Specialised flat back cameras, 2-Specialised swing lens or rotating cameras, and 3-Panoramic backs for field and view cameras.

I have found four manufacturers of specialised panoramic cameras in China. Gaoersi and Fotoman are fairly similar camera ranges covering 6x12, 6x17 and 6x24cm formats as well as 4x5 point and shoot models which can be equipped with panoramic backs. Widepan is another alternative with two

models, one with a swing lens and 5x11 cm image area and a newer 6x17 cm version with a fixed 90mm lens. Finally, Shenlong is a small company making a rotating camera that can expose a full 120 film roll in one exposure (6x78cm) or any shorter length as desired.

Panoramic backs are manufactured by at least three companies and there are several slightly different versions which are usually not separately identifiable. The same 6x12 back can, for example, be available with masks and winding marks for some variety (or all) of other image formats such as 6x9, 6x6, or 6x4.5 cm. As far as I know, there are no separate model numbers for these backs. They are produced more or less randomly and a month later the same shop might carry a different version of the same back. The three manufacturers I have found are: Gaoersi (also known as DaYi), Shenhao (also, or at least previously, sold under Kang Tai name as well) and Guo Hua.

### Dedicated panoramic cameras

Fotoman cameras have become quite well known outside of China. They are simple but solidly and quite well built camera bodies that can be fitted with a wide range of lenses. They are made in Guangdong but are marketed through a foreign owned network that follows a fairly strict pricing policy selling at nearly the same price everywhere, including China. This makes their cameras expensive against other Chinese manufacturers, even more so in the domestic market.

I tried to buy one but was not willing to pay the full US retail price when buying directly from the factory. I will not cover them in more detail here since I have never really used one, lots of information on these cameras is available on their website ([www.fotomancamera.com](http://www.fotomancamera.com)), and by now there are several first hand user reports as well.

Focus Da Yi Camera Workshop in Shanghai ([www.focus-dayi.com](http://www.focus-dayi.com)) makes three dedicated panoramic cameras under the GaoErSi name, 6x12cm, 6x17 cm (also usable as 6x15 and 6x12cm in mid-roll), and 6x24cm (usable as 6x17). These follow the Linhof styling and are thus very similar to Fotoman, but somewhat more roughly made. At roughly half the price they represent very good value for the money. Film winding in all models is by use of the red window at the back, counting frames according to the image size. The 6x17 model has the unique feature that image size can be adjusted with internal baffles, even in mid-roll. However, this requires good note keeping to get the right alignment using different markings in the back. The 6x24 version can also be adjusted to 6x17 width, but with baffles that are adjusted within the camera, and thus not possible in mid-roll. All these cameras are available with various lens cones that allow wide range of focal lengths to be used. Depending on coverage, basically any large format lens between 45 and 210mm can be fitted.

I would also like to mention Gaoersi 4x5 camera that can be fitted with any Graflock 6x12 back and allows for 22mm of rise, or fall by reversing the sliding lens board, (Fig. 1, next page top). The tripod fitting is clever as it is milled to fit directly into an Arca Swiss style quick release platform. The leg also comes with standard small and large tripod screws. This is the only camera I have seen that does not need a separate quick release plate. Again, a wide range of lenses can be used with corresponding viewfinders. I have got a 90mm version that has a 4x5 viewfinder but with crop marks for 6x12 and also indicators for maximum rise/fall with that format. Enclosed picture from Hong Kong uses this combination with lens board lowered about 20mm to keep the verticals straight (Fig. 2, next page bottom). Fotoman has recently added a similar camera to their lineup, but with a separately sold shift attachment.

## Panoramic Camera Equipment Update *continued...*



figure 1

For about seven years now, Widepan (Nanchang Phenix - Panflex Technical Camera Company, Ltd.) has been making the Widepan Pro II camera, a 6x12cm (nominal, actual is about 50x110mm) swing lens camera that is fully mechanical. It has a fixed 50 mm lens and offers three shutter speeds: 1/250s, 1/60s and 1/2s. Multiple exposures are also possible. Aperture can be adjusted from 3.8-22 and distance from 2m onward and the lens swing covers 140 degrees horizontal angle. A set of filters is available that attach in front of the lens inside the rotating lens drum. The camera can be fitted with a 135 film adapter that takes 24x110 mm images on a normal 35mm film roll. After the roll is finished, it can be rewound and the camera reloaded in daylight. The loading is a bit tricky, whether for roll film or 135, but one gets better after some practice. Unlike the Noblex that makes a full rotation with its lens drum, the Widepan lens starts from the left and sweeps across the image. As a result, the extreme left end of images shot at 1/250s speed show a couple of millimeters wide brighter band as the lens does not immediately accelerate to its final

speed, giving the beginning of its sweep a slightly longer exposure time. I have not encountered this problem with slower speeds. I have been using the Widepan for a few years now.

Couple of years ago, Widepan introduced a copy of the original Linhof 6x17 with fixed 5.6/90 Super Angulon XL lens. It has fully coupled film and shutter winding and prevention of unintentional double exposures. I was in discussion with the factory before the camera was introduced and questioned the choice of a very expensive imported lens (attracting import duty in China). This caused the camera to be very dear with a list price of CNY 28,800 making it more expensive than second hand Fuji or Linhof models in good condition. About a year later, the company started to use other, lower cost lenses as well and I have now seen it offered with 8/90 Angulon lens as well as with a 72 mm lens. This camera is very well made but comes with a fixed lens and offers no movements. I would have also liked the designers to deviate from the original Linhof and adopt a hinged back instead of the completely removable one.



figure 2

Last but not least, there is the Shenlong 678 (Fig. 3, next page top). Mr Yu Tiejie is the inventor of this beast that does not look like a traditional camera at all. It is manufactured by Shenlong Panoramic Camera (China) Co., Ltd. ([www.shenlong360.com.cn](http://www.shenlong360.com.cn)). It is a rotating medium format camera system that comes with two exchangeable lenses with 75mm and 125mm focal lengths. The enclosed photograph of Shanghai (Fig. 4, page 18 ) covers about 180 degrees and has been exposed with the 75mm lens. The lenses have normal iris apertures and can be set between 4-32 or 4-45 (for the longer lens). It uses standard 120 film and the length of exposure can be selected simply by starting the camera, following the film counter and stopping it once the required length of film (or angle of coverage) has been reached. The bottom part of



the camera is fixed to the tripod and holds the motor and battery pack (8 AA cells). A fresh set of batteries lasts for about 10-15 rolls of film, but that is not very much since one exposure can easily use up half a roll.

There are two tripod attachments, one for each lens. The focal length is coupled with the speed of the camera rotation and film movement during exposure. The top part of the camera is attached with a hinge that allows the lens to be moved up or down 15 degrees from horizontal position. The lens can be focused through a narrow groundglass that folds onto the light path when the folding focusing hood is opened. The camera comes supplied with a separate magnifier that is necessary for accurate focusing. The closest focusing distance is about 0.8 meters. Film is wound across a narrow and adjustable slit at the back of the camera.

The camera comes with a wireless radio remote control and can also be used with a supplied wired electric switch. When exposure is made, the camera starts to rotate while film is wound the opposite

direction. Shutter speeds can be set in various ways, by adjusting the slit width (basically, wide open, narrow or half way in between, the total difference is 2 F/stops), by selecting one of two speeds from a switch at the back of the camera (fast and slow, difference is 2 F/stops) and by means of normal and night gear. The night gear is very slow and gives exposure times of 4 or 8 seconds, meaning that it actually takes well over a minute to capture one image. The total combined shutter speed range, using variety of gear speeds and slit widths, is from 1/60s to 8 seconds.

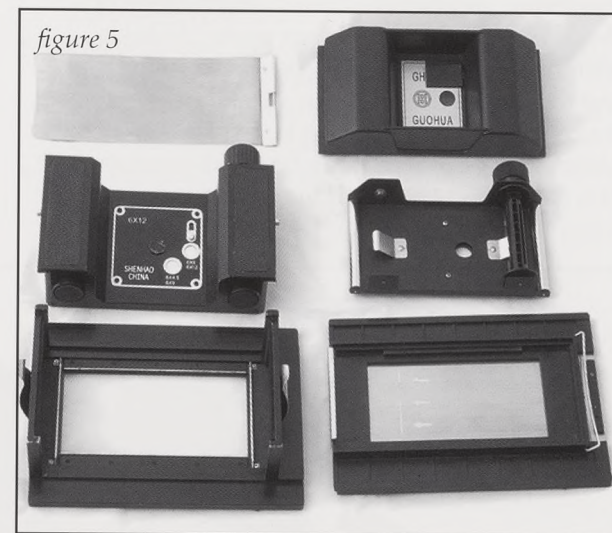
There are a few quirks with this camera. It seems that Fuji film is slightly thinner and somehow 'less slippery' than Kodak and thus works better with this camera. The camera needs to be leveled carefully. This is easy to do with the supplier tripod head but if one wants to use another head it needs to allow for the necessary clearance of the two camera fittings (a large base plate might not work). One also needs to remember to switch to the correct tripod fitting when changing lenses. Finally, the focusing hood must be folded away before exposure as it obstructs the light path.

The camera is delivered as a complete set in a fitted aluminium case and even comes with a (somewhat crudely made) copy of a #2 size Gitzo tripod with a specially made head that allows for easy leveling and adjustment of the camera swing angle.

I bought this camera out of curiosity but unfortunately had some trouble getting an example that worked properly. The first two samples I received caused severe banding. I suppose this is something that can happen with every mechanical product: I had to send my new Noblex back to the factory for repairs a couple of times as well, before it started working properly.

### Panoramic film backs

Shanghai Shenhao Professional Camera Co., Ltd, ([www.shen-hao.com](http://www.shen-hao.com)) builds a well known and highly respected line of field cameras from teak and other precious woods. They make various models including panoramic 4x10, 5x12 and 7x17 versions. The company also sells under its brand name 6x12 and 6x17 backs made from milled aluminium (Fig. 5, below). The 6x17 version is also known as Art Panorama and was at some time sold/manufactured by Kang Tai, another Chinese company. Focus Da Yi makes very similar 6x12 and 6x17 film backs.



All work on the principle of simple winding knob and rear-window checking of film backing paper numbers. One needs to be careful to wind to the right numbers (1, 3, 5 etc. for 6x12 and eg. 2, 5, 8, 11 for the DaYi 6x17). The 6x12 backs are simple affairs that attach to the normal Graflock fitting and can be focused with a normal 4x5 focusing screen. There are couple of versions, basically older and newer, with different style locking clamps. The newer one, which Shenhao calls number II seems a

## Panoramic Camera Equipment Update *continued...*

bit better. The 6x17 backs can be fitted to 4x5 inch Graflock backs but extend about four centimeters (1 2/3 inches) behind the normal film plane to allow for the required coverage. This causes a few limitations: The normal focusing screen cannot be used to focus and compose the image, instead a separate focusing screen assembly is supplied that attaches to the Graflock back in the same way as the film holder (Fig. 6, below). As the film sits behind the normal focusing screen, very short focal length lenses cannot be used at all and short lenses in general sacrifice movements; Also, as the film extends sideways beyond the normal film back, it is not possible to use long lenses without vignetting. In practice, a focal length range of about 120-240mm is the most useful. I have a 300mm telephoto lens that sits closer to the film and thus vignettes less than a standard 300 mm lens on this type of 6x17 back. The DaYi 6x17 back comes with baffles that can be fitted to narrow the film gate to 6x14 or 6x12 cm. These must be fitted when loading the film and separate windows are

provided for correctly winding the film, but one needs to remember which size is in use. I have a Shenhao 4x5 camera and a Shenhao 6x12 back as well as a DaYi 6x17 back.

Liaoning Guohua Sheying Qicai Co. ([www.guo-hua.com.cn](http://www.guo-hua.com.cn)) makes a lower cost (and lighter weight!) 6x12 film back largely from plastic. The construction is also simpler and a bit crude. For example, to load film, four metal spool holders need to be bent apart so that the film and take-up spools can be inserted (Fig. 5, previous page). The winding knob turns both ways, although there is an arrow to show the right direction. There are no spring loaded spool holders or ratcheted winding knobs as with the DaYi and Shenhao backs. Still, I chose this for my 4x5 point and shoot to reduce weight and make for a more compact package. Guo Hua also makes a 6x24 roll film back but it can only be fitted to 8x10 cameras and I have no experience with it.

Gaoersi cameras, complete without lens: 612: USD 680; 617: USD 960; 624 USD 1100; 4x5 without roll film holder USD 700. DaYi film backs: 612 USD 230; 617 USD 560. Guo-Hua 6x12 film back, USD 85; 6x24 film back for 8x10: USD 730. Widepan Pro II: USD 800; Widepan 617 with 90XL lens: USD 3600. The models with cheaper lenses cost about USD 500-1000 less. Shenlong 678, complete with two lenses and all accessories: USD 3500.

Captions for the six images enclosed:

- 1- Figure 1: Gaoersi camera with 6x12 back
- 2- Figure 2: Hong Kong skyline taken with Gaoersi and GuoHua 6x12 back
- 3- Figure 3: Author using Shenlong Camera in Shanghai
- 4- Figure 4: Pu river and Shanghai skyline with Shenlong camera (color photo, page 18)
- 5- Figure 5: ShenHao (L) and GuoHua (R) 6x12 film backs
- 6- Figure 6: DaYi 6x17 back and viewer assembly. 6x14 film-gate width limiters on top of the dark slide.

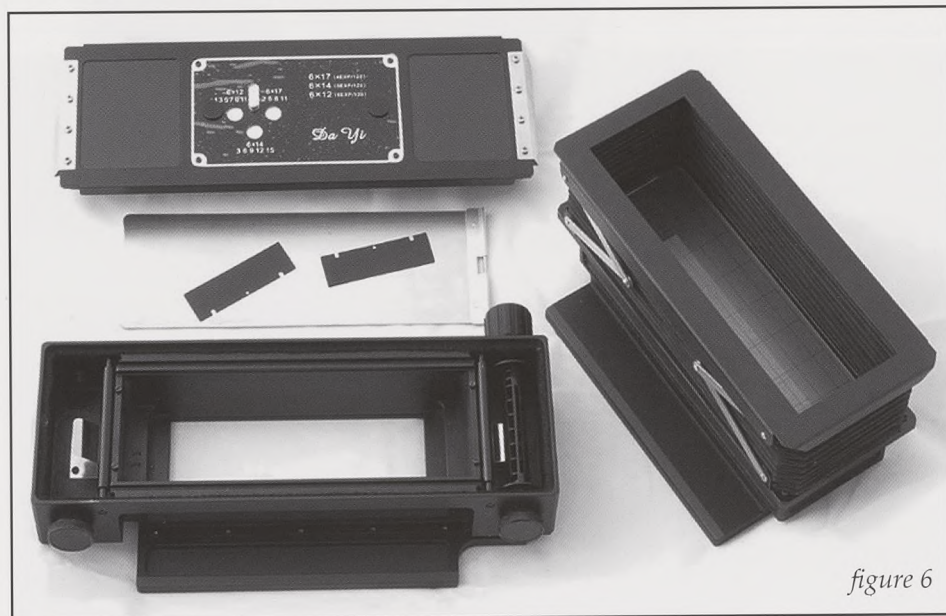


figure 6

Approximate prices in China converted to US dollars. Actual prices may vary depending on lens cones, accessories and exchange rates. These are list prices, discounts are possible in many cases depending on your negotiating skills.

Fotoman cameras, complete bodies without lens: 612: USD1250; 617: USD 1700; 624: USD 2000; 4x5: USD 925 with shift adapter but no roll film holder.

### IAPP Elections

There will be an election for IAPP Officers and Directors in 2007. A discussion on the election will occur at the business meeting at the International Convention in Austin.

Detailed information on how to run for office and expectations for holding office is contained on page 7 in this issue of Panorama.

Please think of ways that IAPP can continuously improve as an association and what part you might consider getting involved with. Thanks!



# 3rd Annual IAPP Juried Panoramic Photography Contest and Exhibition

The International Association of Panoramic Photographers (IAPP) is sponsoring a juried panoramic photography contest and exhibition. All prints and digital imaging files that pass both phases of the judging process will be exhibited at the Valley Photo Center ([www.valleyphotocenter.com](http://www.valleyphotocenter.com)) in Springfield, Massachusetts (USA) from 16 October through 2 November, 2007.

The goals of this contest and exhibition are to promote excellence in the field of panoramic photography and imaging, and to educate the public on the many ways that outstanding panoramas can be created.

In addition to the exhibition, all images that pass both phases of the judging process will be posted on the IAPP website ([www.panoramicassociation.org](http://www.panoramicassociation.org)) and the top winning entries will be printed in IAPP's quarterly journal, Panorama. Should IAPP be successful in securing additional sites for a traveling exhibition, then these images will be displayed at those locations as well.

## ELIGIBILITY

This contest and exhibition is open to all amateur and professional photographers and imaging specialists from all parts of the globe. Current membership in IAPP is not required.

## CATEGORIES FOR SUBMISSIONS

Entries that pass both phases of the judging process will be displayed at the Valley Photo Center either as a mounted paper print or in a digital image file that is viewed on a computer screen (immersive imaging/virtual reality only).

- Landscape (print)
- Architecture (print)
- Groups of People (print)
- Experimental/Abstract/Other (print)
- Cityscape (print)
- Immersive Imaging/Virtual Reality (any subject)

## JUDGING

All entries will be judged by three esteemed professionals in the photography/art/museum fields who will select images based on creativity, composition, presentation and suitability of theme.

The judging process is composed of two phases: In the first, the judges will review all entries from prints, slides or digital image files. Preliminary acceptance will be made in this phase. In the second phase the judges will review the actual prints and imaging files intended for exhibit for quality and conformance to the contest rules. Those images passing this second phase will be exhibited and are eligible for awards. Judges have the discretion to reject non-conforming prints or image files even if they passed the first judging phase.

## AWARDS

All monetary awards are in US dollars. There is one Best of Show award of \$500.00. In each category (see above) there will be prizes awarded for 1st (\$250.00), 2nd (\$125.00) and 3rd (\$75.00). There will also be Honorary Mentions issued at the discretion of the judges. These awards will be in the form of a free IAPP membership for one calendar year.

## CONTEST RULES

- Entrant may submit up to two (2) images per category.
- Images previously entered in any IAPP competition are not eligible.
- The entry must be created by the entrant (or produced under direct supervision).
- Entrant must complete the official entry form and label and attach to the top center back of each mounted print.
- All prints shall have an aspect ratio (length to height) of approximately 2.5:1 or greater.
- Entrant's name shall not appear on the face of the entry.
- All prints shall have a white border of at least 2

inches (5 cm).

- The maximum length of the print, including borders, shall be 72 inches (180 cm) or less.
- All prints shall be mounted on 3/16 inch (5 mm) white foam board to facilitate hanging.
- Entrant agrees that the image(s) may be used by IAPP for publicity purposes which may include news releases, publications and posting on web sites. A credit will be issued to the photographer under these circumstances. Copyright remains with the entrant.
- Entrant must supply the necessary container and postage for the return of all submissions and exhibit prints. Unclaimed entries become the property of IAPP.
- Entrants have the option of submitting rolled prints that can be mounted by IAPP. The charge for each item is \$10.00 US. This and all fees submitted are non-refundable.
- All immersive imaging/virtual reality submissions shall be playable using Apple Computer's Quicktime VR software.

## CALENDAR

14 July - Deadline for the submission of images for first judging phase.  
 7 August - Notification of acceptance by the judges.  
 12 September - Deadline for the submission of exhibition prints.  
 30 September - Conclusion of the second judging phase; awarding of prizes.  
 16 October - Opening of exhibit at the Valley Photo Center in Springfield, MA.  
 2 November - Close of exhibit.

## CONTACT INFORMATION

For information on how to enter this contest, please contact Fran Stetina at [villagegallery@mindspring.com](mailto:villagegallery@mindspring.com) or call 301-286-0769 in Maryland, USA or visit the IAPP website at [www.panoramicassociation.org](http://www.panoramicassociation.org)

## 3rd ANNUAL IAPP JURIED PANORAMIC PHOTOGRAPHY CONTEST AND EXHIBITION

## ENTRY APPLICATION

Name: \_\_\_\_\_  
Street Address: \_\_\_\_\_  
City, State or Province: \_\_\_\_\_  
Zip or Postal Code, Country: \_\_\_\_\_  
Telephone Number: \_\_\_\_\_  
Email Address: \_\_\_\_\_  
Website: \_\_\_\_\_

## GUIDELINES

Images submitted with this application are part of the First Phase of judging. Entries may be sent as an unmounted print (minimum height 4 inches or 10 cm), color slide or as a digital image file (JPEG, 72 ppi, minimum height 4 inches or 10 cm). Do not send final exhibit prints at this time. Submissions received during this First Phase will not be returned.

The application fees are as follows: IAPP Members pay \$10.00 US per entry, Non-members pay \$15.00 US per entry. Please see the contest rules for additional guidelines.

All fees are non-refundable. Please make checks payable to IAPP.  
If you wish to pay by credit card,  
please use the PayPal interface at the IAPP website, [www.panoramicasociation.org](http://www.panoramicasociation.org).

3rd ANNUAL IAPP JURIED PANORAMIC PHOTOGRAPHY  
CONTEST AND EXHIBITION  
33 East 21st Street  
Baltimore, Maryland 21218 USA

Please photocopy this page in case you submit more than 10 entries.

Entry Number	Category	Length (inches or cm)	Height (inches or cm)	Entry Fee
TOTAL FEES PAID				

# International Convention Program

## Sunday April 15, 2007

9:00 am - Welcoming Remarks and Introduction of Present Membership  
*President Tom Bleich, Austin, Texas*

9:15 am - IAPP at Photokina in Cologne Revisited and other Benefits of IAPP Membership  
*President-Elect Dan Rose, Overland, Kansas*

9:45 am - Early 20th Century Historic Panoramic Cameras  
*Bob Sieberg, Austin, Texas (a truly amazing camera collector and a person who can make of any type of photographic apparatus)*

10:15 am - Break

10:30am - Problems and Solutions: a challenging night time group shot using a Cirkut Camera; a difficult 360 degree train turntable group shot  
*Will Landon, Bellevue, Washington*

11:15 am - How to Shoot Very Large Group Panoramic Photographs.  
*Ron Herndon, San Antonio, Texas ( Ron started his career print in Cirkut pictures in 1961 working for E.O.Goldbeck at the Nation Photo and News Service)*

11:30 am - The Goldbeck Company  
*Eddie Goldbeck, San Antonio, Texas (a discussion with the leader in panoramic group and event photography for over fifty years).*

12:30 pm - IAPP Group Cirkut Photograph  
*Eddie Goldbeck, San Antonio, Texas (Outside on the banks of the Colorado River. Everyone who attends the conference is invited and will receive the photograph as part of your registration)*

1:00 pm - Lunch on your own

2:30 pm - Shooting Panoramic Photographs Out of a Helicopter over the Panama Canal  
*IAPP Past President Peter Lorber, Boca Raton, Florida*

3:15 pm - Break

3:45 pm - Panoramic Stitching Bracket: The Best on the Market  
*IAPP Past President Denis Tremblay, Quebec, Canada*

4:30 pm - Panoramic Photography in Portugal  
*Fran Stetina and Dave Orbock, Maryland*

7:00 pm - How to Publish Your Panoramic Book  
*IAPP Past President Denis Tremblay*

7:30 pm - Silent Auction, Mini trade show, Panoramic Discussions

## Monday April 16, 2007

9:00 am - VR 101: Introduction to Virtual Reality Tools and Techniques and How to Shoot with Super Wide Angle and Fisheye Lenses - Simple Techniques and Advice  
*Jook Leung, Englewood, New Jersey*

10:00am - Break

10:15am - *Christian Fleury, Palo Alto, California*

10:30am - Vuescan Software and Latest Experiments  
*President-Elect Dan Rose, Overland, Kansas*

11:00am - Panoramic Portugal  
*Director Fran Stetina, Bowie, Maryland and Director David Orbock, Baltimore, Maryland*

11:30am - Panoramic Photography archives and a Discussion on the IAPP Website and Journal - suggestions on how to improve each.  
*Richard Schneider, Columbia, Maryland*

12:00 pm - Lunch on you own

1:15pm - Charter bus ride to the University of Texas, Austin campus.

1:30pm - Harry Ransom Humanities Research Center. We will see the "World's First Photograph and a gallery exhibit. Senior Curator of Photography and Film, Roy Flukinger, will give a presentation in the Prothro Theater, "You Have to be a Crazy man to do What I Do!", about famed panoramic photographer E.O Goldbeck and Eric Beggs will discuss "Analog to Digital: Scanning and Printing the Goldbeck Negatives".

Return around 4:30pm

6:00 pm - Social Hour

7:00 pm - Banquet, Recognitions, IAPP 2008 Convention Preview

## Tuesday April 17, 2007

9:00 am - IAPP Business meeting, new board members, and general discussion about the direction of IAPP

11:30 am - Adjourn

All times are approximate. This program is subject to change. If you wish to be included in the program, we will try to make space available. Please contact Tom Bleich at [iapp\\_org@yahoo.com](mailto:iapp_org@yahoo.com) to discuss the possibilities. All attendees are welcome to participate.



**16th IAPP INTERNATIONAL CONVENTION  
AUSTIN, TEXAS \*\*\* APRIL 15 - 17, 2007**

**REGISTRATION FORM**

Please postmark by April 1, 2007 or pay at the door

Name: \_\_\_\_\_

Are You Presently an IAPP Member? Y/N: \_\_\_\_\_

Name of Spouse or Companion: \_\_\_\_\_

Company or Business Name: \_\_\_\_\_

Street Address: \_\_\_\_\_

City, State or Province: \_\_\_\_\_

Zip or Postal Code, Country: \_\_\_\_\_

Telephone Number: \_\_\_\_\_

Email Address: \_\_\_\_\_

Website: \_\_\_\_\_

Do you plan on taking the bus trip to the Ransom Center (see Program) Y/N?: \_\_\_\_\_

Do you plan on contributing an item to the Silent Auction? Y/N? If so, what? \_\_\_\_\_

Do you plan on attending the banquet on Monday, April 16? Y/N: \_\_\_\_\_

Please indicate Safari shirt Size (S, M, L, \_\_\_\_\_

**Registration Fee for IAPP Members is \$125.00, non-Members is \$175.00. These fees include the banquet, Safari shirt and group photograph. Spouse / Companions \$25.00. Each additional convention Safari shirt is \$25.00. Each additional attendee at the banquet is \$25.00. Payments are all in US \$.**

Please make checks payable to IAPP and send with form to address below. If you wish to pay by credit card, please use the PayPal interface on the IAPP website, [www.panoramicaassociation.org](http://www.panoramicaassociation.org)

**IAPP INTERNATIONAL CONVENTION  
Church Street Station P.O. Box 3371  
New York, New York 10008-3371 USA**

# Techniques: Where to Start a Panoramic Photograph?

**With a Full 360-degree Camera, Do you Start at North, East, South or West?**

*Michel Dusariez  
IAPP Life Member  
Brussels, Belgium*

In 1988 I discovered panoptic photography techniques at a meeting of Aerial Kite Photographers. Very soon afterwards I met with Mr. Hideaki Sato in Tokyo, and upon my return home constructed a rotational 35mm panoptic 360° camera from scratch based on Sato's model.... and it worked!

A year after, in collaboration with Lars Larsen inventor of the Larscan system, I made, more seriously, numerous kinds of full 360° panoptic cameras for different kinds of uses, including standard 35mm and 120/220 films.

When photographing groups that are positioned around the panoramic rotational

camera, with no start and no end in the group, I was confronted with the dilemma of where to start the rotation in order to have the most important person in the center of the negative and subsequently on the finished print?

Sometimes, at time the picture is taken, you don't know who the most important person is!

Even more difficult, when photographing architectural exteriors and interiors, you don't in advance know what will be the definitive composition. Often at seeing the negative you discover big and good surprises. What piece do you wish to be in the center of the printed picture?

Always, at seeing of the negative, all becomes clear and easy to compose the final print, but if you don't have sufficient image at left and right of your center choice, you will need to go back into the field!

To be able to choose the center of your print my recommendation is to take the views on about 900° or 2.5 complete 360° revolutions, starting of course everywhere.

As I use short and very short focal length lenses (15 - 17 - 24 mm) the conformance of the 220-film format is very acceptable.

This simple technique allows you to shorten the time of camera installation. It also allows you to take your time to compose your print at home out of the emergency time and, why not, to print different compositions, especially the case of inside city views.

Of course if the shot is just covering 360° you can always stitch and re-center, but photographers who use rotational cameras don't like to stitch except only in the case of making QTVR for the net.

I wish, to all of you, nice full +360° rotations.



# An Austin, Texas Panoramic Portfolio

*Images Courtesy of Doug Segal at  
Panoramic Images  
Evanston, Illinois USA*





Left / Top: Texas State History Museum by Gerald L. French.  
 Left / Bottom: Austin Skyline with Town Lake in foreground  
 by Gerald L. French.

Above: Texas State Capitol by Richard Sisk.

Right: Lyndon Baines Johnson Presidential Library and  
 Museum by Richard Sisk.

Bottom: Texas Longhorn sitting on a Field of Bluebonnets by  
 Terry Thompson.



*Please note that all original images are in color.*



# Abstract Panoramic Images

*Fran Stetina  
Bowie, Maryland USA*

Every 18 months the International Association of Panoramic Photographers holds an International Convention. One of the highlights of these conventions has been a photography exhibition where members display their panoramic prints. These prints are evaluated by judges who select the best image in each of five categories (people/groups, architecture, landscapes, abstractions, and other).

In 2005 the print competition was expanded into an event open to the photography community at large. Over 100 entries were received and displayed at the Valley Photo Center in Springfield, Massachusetts. IAPP is committed to making this juried contest and exhibition an annual event. The 3rd competition has been planned for October 16 through November 2 of 2007. Rules, regulations and guidelines have been developed. Cash awards will be awarded by a group of 3 independent judges (see pages 25-26 for details).

The category "Abstraction" was underrepresented during the last few IAPP print exhibitions and the 2005 exhibition was no different. However, there were many images that had the potential of making very interesting and exciting Abstract Panoramas.

I believe one of the reasons for this situation is the possibility that there is no clear understanding as to what may constitute an ABSTRACT Image. Recalling the situation that existed with painting at the turn of the last century, where artists were struggling to identify what constituted a legitimate subject

for their artworks and new visual language to express their creativity. The language of color, of line and form were being explored and music, light, and motion were being proposed as theoretical models to build a new visual language. The result was modern art, where imagination and issues of contemporary society were slowly replacing the paradigm of the natural world. Introduced to the new art landscape were issues of atomic structure, motion, automation, industrial change, the nature of light, spirituality and the purpose of art itself.

Some of these same issues confront us today, and other new issues such as security, the desire for simplicity and clarity provide new opportunities for expression. We can begin to develop abstract panoramic images by simply modifying our presentations of the natural world just as 20th century artists did at the turn of the last century and then expanding into new areas of investigation using photographic tools such as multiple exposures, adding words to our images, providing ambiguous images reflecting mirrored architecture, investigating the relationships between motion and stillness, using patterns of light and shadows and relationship and juxtapositions of forms and of colors.

Consider the color image on page 18. An assembly of pipes, valves and machines is distorted by significant color shifts and patterns to present a jumbled image alluding to our ever more complex society.

## A Few Items of Note

In 2006, a number of new features were added into Panorama. A Book Review section was added in which Fran Stetina reviewed photography books which may be of interest to members; we also provided a special link to books at the IAPP web site. Furthermore, members who produced their own books were encouraged to write an article advertising their work. We would encourage these members to make available copies of their books for sale at the International Convention.

We have also introduced the idea of special feature articles. The authors of these articles have taken the opportunity to order extra copies of the Journal for use in their own advertising campaigns. For those interested in having extra copies of a particular issue of Panorama, arrangements can be made prior to printing, to purchase them for \$2.50 each plus shipping. To take advantage of these opportunities contact the Editor, Richard Schneider, at [gs1060@yahoo.com](mailto:gs1060@yahoo.com).

It's not too early to start making plans to attend the IAPP International Convention in Austin, Texas. Austin is a great art town with lots of music, great restaurants, world-class museums, galleries galore, a picturesque outdoor sculpture garden, and diverse botanical gardens. On the University of Texas campus, just a few blocks from the state capitol complex you can find the Lyndon B. Johnson Presidential Library and the Harry Ransom Center that houses the entire E.O. Goldbeck panoramic photography collection. We have a bus trip organized to see this on April 16.

We're also planning to offer a workshop or two (PhotoShop, virtual reality, stitching images to make panoramas). Members that are interested in presenting their work or would like to participate in the program or have a specific item discussed are encouraged to contact the IAPP President Tom Bleich at [iapp\\_org@yahoo.com](mailto:iapp_org@yahoo.com).



# On Location: Portugal

*Fran Stetina  
Bowie, Maryland USA*

Known to the Romans who came in 218 BC as Lusitania, this little country of Portugal is one of the oldest nation states of Europe, founded in 1139. We all remember the importance of Henry the Navigator and how his support led to the great age of Discovery. Portugal's astonishing period of conquest and exploration began in 1415 with the capture of the North African city of Ceuta and subsequent voyages down the coast of Africa, around the horn and eventually to a sea route to

India, the spice islands of Indonesia and trading settlements in Macao, China. These were the hey days of Portugal with the discovery of Brazil and gold that brought untold wealth to this little country which is still evident in the castles and palaces that seem to dot every hilltop. And of course produced Magellan who circumnavigated the world in 1519-1522.

Dave Orbock and I photographed in this country in late September just after the Photokina exposition. One of the first stops was to visit the ancient ruins of the Roman city Conimbriga, which is partially restored to show exquisite city walls, Roman houses, exquisite mosaics, shops, public baths and part of the aqueduct.

Half dozen little towns are within 100 miles of Lisbon the capital. Each town has a castle and some have walls dating back to feudal times. We stayed in one such walled University town, Evora with a Temple to Diana, the only relic left from 2nd century Roman times. In Sintra we visited the Palacio de Pena. In Tomar we visited the 12th century castle containing the convento de Christo the stronghold of the grand master of the Order of Templars in Portugal. A dozen other small towns and villages we captured on film. Come to the IAPP Convention in Austin, Texas this April and see our presentation of some of the highlights of our 12-day photo safari through central Portugal including our visit to the capital Lisbon.



*Cork Forest (top) and Aqueduct (bottom), Portugal. By Fran Stetina (original images are in color). An additional color image is on page 19.*

# Book Reviews

*Fran Stetina*  
*Bowie, Maryland USA*

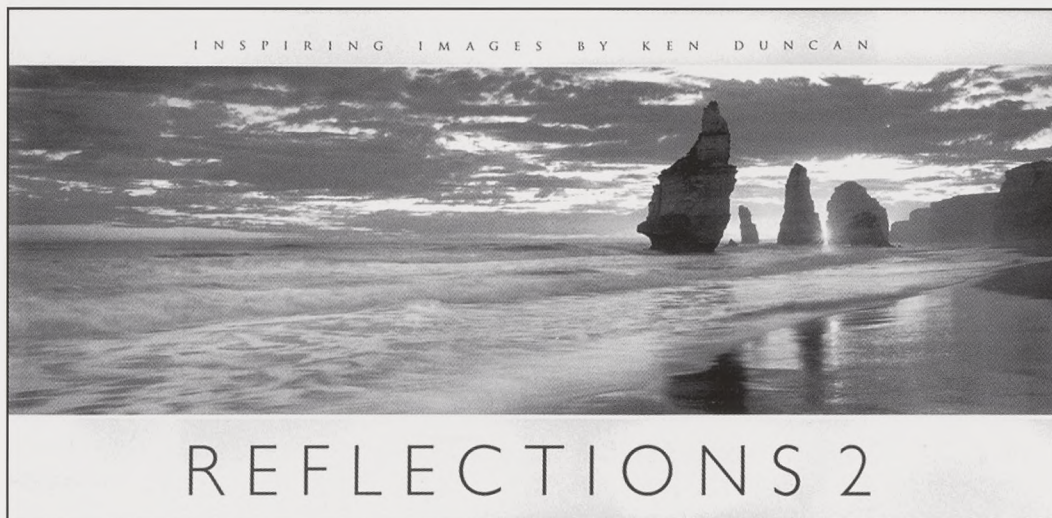
**Reflections: Inspiring Images, Volume 2**  
 By Ken Duncan

Our colleague, a long time IAPP member, fellow photographer and friend from "down under" has done it again. This time Ken Duncan has produced a lovely book of images 'Reflections: Inspiring Images, Volume 2. These images are absolutely stunning. I believe Ken and our other illustrious globetrotter Everen Brown are now neck and neck in having visited the most countries and most exciting places. Ken uses a 6 x 17 format panoramic camera, and this format allows Ken to produce a book that has a top hinge. Thus, it gives us a full image without an ugly seam. This is a beautifully produced book that would grace any table or library. The images are inspiring and worth more than a second view. At this time of year it is always nice to see a book of images that causes us to stop and smell the roses and Ken's book is just such a work of art.

But as an artistic photographer myself, one who loves the challenge of the 360° image, I was wishing to see a little more of these fascinating places that Ken visited. I am looking forward to the day when Ken starts producing 360° panoramas.

Ken has already produced "Reflections 3" and we hope he'll have some time to tell us about some of his adventures and tales of woe in one of our future issues of Panorama. I am sure that with all these beautiful images, blue skies, perfect light and rainbows, there must be some disasters, lost images, missed opportunities and other dreadful things that fellow IAPP photographers would like to hear about. Maybe Ken has even had a lion chasing him once or twice! Without these other stories were going to think we have another Thomas Kinkade in our midst. In the mean time looking at his beautifully inspiring images will have to suffice.

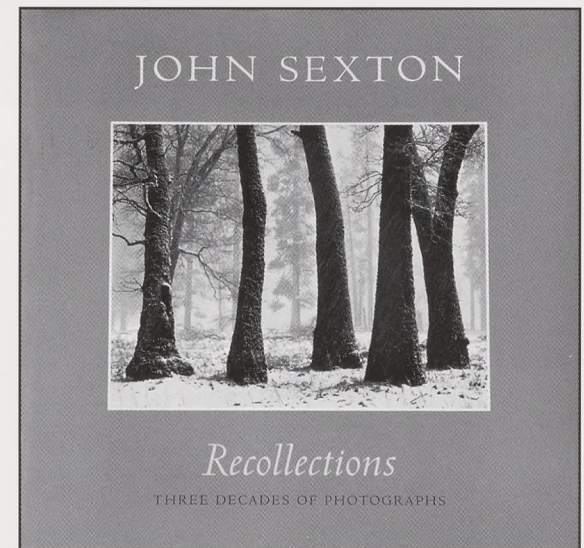
Over 160 Panoramic images accompanied by words and ideas to live by. Size: 9 x 19".  
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**Recollections: Three decades of Photography; by John Sexton**

John Sexton is one of the premier photographic artists of our day. He works in the style of Ansel Adams, but his images are intimate little glimpses of nature. For the most part the 55 images selected for this book are exquisite little gems; each image is like a poem, honed to perfection, all unnecessary distractions eliminated until only the essence of the thing remains. These are images that one might make in the back yard, but for John the back yard is the great outdoors of the western landscape. The fine prints reproduced in this book are as close to the original images as possible. In a few illustrated examples John shows the love and devotion that he puts into producing a work of art. This is a must book for every lover of the silver image. It belongs in every serious photographers library.

Size: 12 x 12", containing 55 black & white images.  
 Published by Ventanna Editions, P.O. Box 568,  
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