

PANORAMA



The Magazine of Panoramic Imaging

June 2000
Volume 17, Number 2



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

Submissions for Panorama must be sent to:

IAPP Panorama
Peter Lorber
1385-87 Palmetto Park Road West
Boca Raton, FL 33486
24-hour fax: 561.361.0494
CustomLab@aol.com
http://www.panphoto.com

President:
Liz Hymans
P.O. Box 752
Tiburon, CA 94920
415.435.5842
IAPPpresident@aol.com

President Elect:
Peter Lorber
1385-87 Palmetto Park Road West
Boca Raton, FL 33486
CustomLab@aol.com

Exec. Secretary/Treasurer:
Richard Schneider
P.O. Box 6550,
Ellicott City, Maryland, 21042, USA
iapp_secretary@email.com.

Directors:
Alan Bank, Tupelo, MS
601.842.5809 - Bank@ebicom.net
Bruce Boyle, Ontario, Canada
905.683.1600 - boyle@sympatico.com
Peter Burg, Maitland, FL
407.539.2874 - pete@burgphoto.com
Bob McIntyre, Colorado Springs, CO
719.633.3265 - rmcint1018@aol.com

Chairman of the Board:
Denis Tremblay, Quebec, Canada
450.358.8020 - dtremblay@photopanoramic.com

Panorama Editor:
Peter Lorber

Panorama Publisher:
Warren Wight

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ISSN #1090-994X

President's Message

If this beautiful spring is any indication, we can expect to have a wonderful International Convention in Napa next spring. Napa is in the heart of the Wine Country just north of San Francisco, California. Its gently rolling hills are draped with a green corduroy of grapevines and bordered with brilliantly colored roses. Our convention is scheduled during the middle of the wildflower season and just as the vines are leafing out. (See convention article on page 4.)

We're happy that *Panorama* is back in the capable hands of Warren Wight and in its popular horizontal format. The board made the best decision we could with available information to try printing in Las Vegas. Fred Yake - as hard-working as ever - put a lot of effort into our last issue and we plan to

continue his good idea of having a digital information section.

The Board of Directors has experienced some turnover: Everen Brown and Jean Yake resigned their positions as President Elect and Secretary/Treasurer. We thank them both for all their hard work. Everen is busy expanding his panoramic business and will continue making contributions as a member. Jean and Fred Yake are in Africa for 4 - 6 weeks.

We welcome Peter Lorber as the new President Elect with the support of his wife Addie. As Secretary/Treasurer we welcome Richard Schneider. We are grateful to them for accepting these positions that require so much effort and dedication. They bring experience, professionalism, good ideas, and a track record of contributions to our man-

agement. Henceforth all magazine submissions should be sent to Peter Lorber, regular business to Richard Schneider, and web-related material to Liz Hymans.

Richard has been working on our financial statement (see page 21) and with approximately \$24,000 in the bank we are in good shape and will publish a statement in our next issue.

IAPP will share a booth with Custom Panoramic Lab (Lorbers) at the PPA convention in Las Vegas at the end of July. Our goal is to create some publicity and increase our membership, and to that end the Lorbers will print up about a thousand copies of Peter's striking panorama of Las Vegas for free distribution.

Liz Hymans

Membership Drive 2000

By Bob McIntyre

With the advancement of the digital age and the new cameras and film in the marketplace, the IAPP is a perfect organization for many PP of A members. This year we have taken a booth at the PP of A Conference in Las Vegas, July 28-August 2nd to inform the photographers attending about the IAPP and show them the advantages of becoming an IAPP member.

Peter Lorber from Custom Panoramic Lab is sharing the booth with us. In addition to contributing to the cost of the booth, Peter will bring Las Vegas panoramic prints as give a ways to people visiting the IAPP booth. Peter will be there to demonstrate panoramic photography using Roundshot cameras. He is also negotiating to present a one hour clinic on panoramic photography on Saturday, July 29.

In addition to Peter Lorber and myself, Peter and Jan Burg will be at the IAPP booth to help recruit new members. If you will be attending the PP of A Conference don't forget to stop by our booth and bring along other interested photographers. ■

**Deadline For September
Panorama is August 1st**

Visit IAPP on the
World Wide Web.

**www.
panphoto.
com**

Secretary Says

New IAPP Headquarters

By Richard Schneider, Secretary / Treasurer

The new IAPP "Headquarters" address has been changed as of mid-April, 2000.

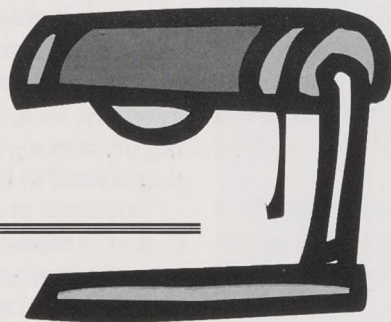
The new address is:
IAPP,
P.O. Box 6550,
Ellicott City, Maryland, 21042,
USA.

The new e-mail address is:
iapp_secretary@email.com.

During business hours I can be reached at 301-713-6714. If the matter is urgent, I can be reached at home at 410-461-5785. Maryland of course, is under Eastern Standard Time.

Please note that the Secretary / Treasurer generally handles membership data and organizational finances for both individual members and corporate sponsors.

If, for instance, the current Membership Directory contains information about you that is inaccurate, or if your data file needs updating, please forward that information directly to me and the corrections will be published thereafter in the



magazine. However, all photographs and articles for Panorama magazine should not be sent to me, but directly to Peter Lorber, Panorama Editor, Custom Panoramic Lab, etc.

For those that do not know me personally, I have been a member of IAPP since 1993 and served on the Board during the 1998-99 term. I have attended and participated in the Bar Harbor, Flagstaff, Moab and Beaupre' International Conventions. You may have seen articles I have written for Panorama magazine under the heading of "Historic Panoramas".

My "day" job is supervising the photographic preservation program at the National Archives. I graduated from the Rochester Institute of Technology with an M.F.A. degree. I generally shoot panoramic photographs with a Fuji GS617 or Hasselblad X-Pan.

I look forward to serving IAPP in the Secretary / Treasurer capacity. I pride myself on my organizational skills, my attention to detail and accuracy, and my enthusiasm for the IAPP. ■

Weekend Meetings

By Peter Lorber

Everyone looks forward to the International Conventions every 18 months, but the weekend meetings are a wonderful way for members to meet up with one another in between the conventions to discuss the latest in panoramic photography, including digital applications.

The last meeting was held in Las Vegas and it was very successful. There were approximately 50 members and spouses registered coming from as far away as France. The new tradition started in Moab of arranging activities for spouses was extended to the Las Vegas meeting and the results were very positive. By planning these activities more spouses are encouraged to attend which increases the overall attendance of the meetings and conventions. It also frees up the photographer to take advantage of the different sites to photograph without worrying the spouse will not have anything to do.

The next weekend meeting will be held in Orlando, FL in October sponsored by Jan and Peter Burg. Many different types of presentations and activities are already in the works and Orlando is chock full of photo opportunities for panoramic photographers. Jan has also planned great activities for the spouses to take advantage of. In addition, these weekend meetings are a great way to get to know one another in a more relaxed atmosphere.

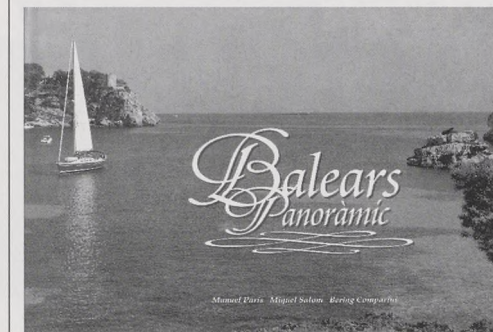
I look forward to seeing you in Napa next March. I also hope some of you may sponsor a weekend meeting. If you need any assistance, I will be happy to offer any advice you may need. ■

New Panoramic Book Of Spanish Islands

Miguel M. Salom-Piza is very proud of his recently published first book of panoramic photographs - BALEARS PANORAMIC. Working with Manuel Paris and Bering Comparini, he presents a collection of full-color panoramas of Mallorca and the other Balearic Islands of Menorca, Ibiza, and Formentera - in Spain.

This hard-bound book is published on high-quality glossy paper and features 5 fold-out pages (10 triple-wide panoramas) and is otherwise filled with two-page spreads of the beautiful islands' attractions. We see the towns, fishing villages, poppy fields, ocean views, a night-view of a cathedral with fireworks, mountains, rock walls and other landscapes. Text is limited to a few introductory paragraphs, and the island chapter headings with names of the following locations.

Mr. Salom-Piza was the first panoramic photographer to join IAPP ten years ago. For copies of his book please contact him at P.O. Box 100, Sta. Maria, 07320, Illes Balears, SPAIN
e-mail: msalom@teleline.es
telephone: 34 (971) 62 12 15 ■



2001 International Convention

Napa, California - March 27 thru April 1, 2001

Our next International Convention will be held in the verdant Napa Valley of California. The end of March is the middle of wildflower season, the grapevines are just leafing out, and it's before the heavy tourist season.

Gerry French, who's been photographing Napa for many years, led a planning and scouting trip with Phil Stelling, Joe DeRenzo, and Liz Hymans to view the best photo locations, eateries, wineries, shopping areas, and tour possibilities. The Chateau is providing IAPP with outstanding value in room rates (\$90 for single or double occupancy) and will give us a beefy discount on their new conference center if we book enough rooms.

Abundant photo subjects include romantic landscapes, wineries, historic districts of Napa and Sonoma, fields of wildflowers, stone bridges,



and nature. Activities include train and balloon rides, bicycle tours, picnicking, wine-tasting, shopping, walking tours, relaxing spa treatments, and doing nothing. Gerry French will give a slide presentation on photographing the Wine country and George Pearl is already slated to speak on Evidence Photography - a fascinating subject. Please volunteer your contributions soon as we anticipate a stampede to the speaker's platforms and we wish to promote our convention widely to attract more members. Also, we will offer a raffle for which we already have a camera

from Noblex and a one-hour airplane ride over Wine Country with Gerry French.

Reservations can be made with The Chateau, 4195 Solano Avenue, Napa, California, 94558 USA. Phone 707.254.9500. Registration and an opening social will be the evening of March 27, 2001, and our closing night banquet will be March 31 with check-out on April 1. The closest major airports are San Francisco and Oakland, and airport shuttle service from San Francisco to the hotel

costs \$23 per person. More details and reservation forms will be available in our next issue. ■

Photos courtesy of Gerald French.



The Cirkut Camera Is Alive And Well

By Ron Klein

In the past twenty-five years that I have been active in panoramic photography there have been many changes. Digital panoramic photography was only a dream at our first convention in Hampton Virginia. Yet, for those of you that are totally digital and modern, let me remind you, the trusty old cirkut camera isn't dead yet.

Often people think I am only using the cirkut camera. In fact, the last large group shot I did was with a Hulcherama rather than using the number ten camera that I have been using for many years. Shot in low light, I used fast film and push processed it as well. The negative was scanned and printed on my newly purchased Epson 9000 printer. After a bit of Photoshop manipulation, the final prints look great. I have been photographing the Alaska Folk Festival for many years, and this was the first time Elvis got to sit in the audience, and that obnoxious kid making gestures? GONE! Wow, digital is fantastic.

But for me, and some of the people in the audience, there was something missing. It harkens back to the days when the cirkut camera was a powerful tool to be contended with. Huge cameras command serious attention and are often the only way to get a group photo with everyone looking like they should. That big mysterious black box still has magic that is hard to beat.

Cirkut cameras come with a price, and I don't mean just money. Remember BANDING? Even if you owned a time

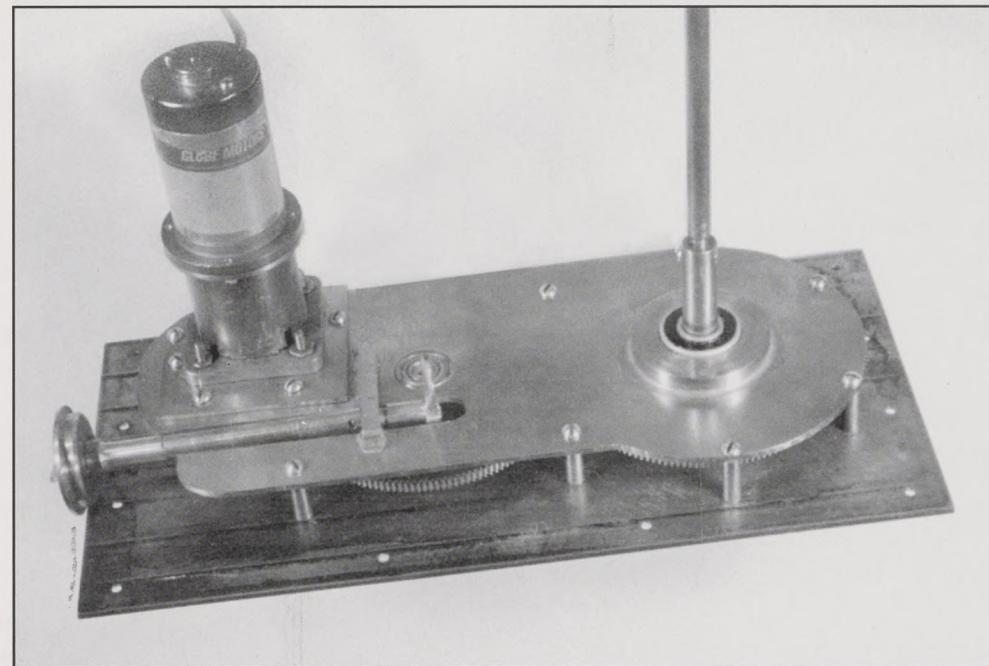
machine and could go right to the factory and obtain a brand new camera, there is a good chance that it will malfunction by today's standards of perfection. Take a look at some of the thousands of historic panoramic prints that are still around, and rarely do you see an image that is flawless. Think of the cirkut camera as if it were a finely crafted violin. Some people can easily make it perform, while others try and try with little success. Don't ask me to improve a Stradivarius, but I do believe I can work on the cirkut camera without too much difficulty. To start with, I decided to make a prototype mechanism for the #10 cirkut. The same logic will apply to the other sizes, so if you own another size please keep reading.

Without modifying an original camera to the point that it becomes hopelessly ruined for the camera collector or anyone appreciative of fine old equipment, I designed a totally new drive mechanism. The beauty of this design is that NOTHING is modified on the camera, and it can be returned to its original condition quite easily. Past attempts by experimenters and "professionals" often damaged or removed parts when installing ill fitting and not properly rated electric motors. Obviously a person can become desperate when the difference between a good running camera and a banding machine might cost a big job and a lot of money. However, for the most part these modifications did little more than wreck the mechanism.

Having given a lot of time to thinking about true improvements to the cirkut camera, I thought sharing these thoughts might spark imaginations in people. If you reading this article and

have even better ideas SPEAK UP! I'm not saying that we build a camera by committee, but good ideas are good ideas, so let's get them on the table for discussion.

The gear train in the #10 mechanism has twelve gears mounted on shafts. There are no bearings or bushings, the upper plate and the bottom of the camera are made from brass and the function as bushings for the shafts. For me, this is too sloppy and there are more gears meshing than needed. If we could eliminate some of the gears and have better



Totally new drive mechanism by Ron Klein.

bearings a big improvement should be noticed.

With the original spring driven mechanism, the gear train was necessary to provide the correct speed reduction from the spring to the governor. Having

looked at this for a long time, I decided that most of the gears could be eliminated if we used an electric motor positioned in exactly the right place. In fact, only TWO gear meshings are needed. Obviously a gear needs to be on the film drum, and another gear needs to run in a reverse direction for the pinion gears that are attached to the mechanism when we take a picture. (please note, I'm not really trying to confuse you, but it does get a little complicated) Basically the inner guts have only three gears, one on the electric motor, one for the pinion gear shaft, and one for the film

diameter gear thus eliminating backlash problems. Further improvement is by using precision ball bearings instead of relying on bushing.

With the prototype, I found that I have four good working speeds by adjusting the motor voltage, approximately 1/30, 1/15, 1/8, and . However, by reducing the number of teeth on the motor gear by , it would be possible to have exposure speeds of , 1,2,and 4 seconds. At this point I saw a flash of genius, why not have both gears on the motor? By unscrewing a base plate and shifting it up or down the second gear on the motor would become engaged when needed. Now we would have a full range of speeds from 1/30 to four seconds. This can be improved even more reducing the film slit with in half, making the fastest speed 1/60 of a second. Having a cirkut camera pan at speeds faster are not too practical. There is no sense in having the camera fly off the ring gear from rotating too fast. Reducing the slit width more to gain even faster speeds is just asking for banding problems, but just maybe with a really good motor and only two gears in the train, it might work to have a slit that is only 1/16 inch wide. That would give a top speed of over 1/100 second. How fast do you want to go?

With my prototype, I did a film test with 1/30 second and didn't see any serious banding in the negative even though I was using a cheap surplus motor from my junk box. Yes, there was some very slight unevenness in the exposure, but the motor I was using sounded like a worn-out electric can opener. I expected much worse.

Alive and Well continues on page 6

Alive And Well from page 5

The next thing to do is order a precision motor from some place like Micro-Mo in Florida, and I think we are really in business.

How much should this new cirkut improvement cost? A good electric motor alone is about \$400. Add to that the cost bearings, gears, shafting, and lathe work etc., and the project could be well over \$1,000. I haven't even mentioned how to power the new motor. I prefer to have all the batteries and controls inside the camera, out of sight and small. The batteries should be rechargeable and replaceable for a reasonable price. Video equipment batteries could supply the answer. This is

where people living in big cities where the "cool stuff" can be found should pitch in and help find what we need. A lot of legwork is still necessary and as well, serious attention to detail.

So who wants this improvement? Sadly, I'm not a real machinist, but a photographer living in Juneau, Alaska. However I do enjoy making gears for other cirkut users and I have enough equipment to make just about everything for the cirkut camera. This is tedious work, but I have the advantage of very long winter nights to fabricate items in my little machine shop. But there are drawbacks to living in Alaska. My remote location makes it hard to get materials and parts, and the cost of everything is much higher than most places in

"Having given a lot of time to thinking about true improvements to the cirkut camera, I thought sharing these thoughts might spark imaginations in people."

The bottom line is that anyone interested in having this new mechanism could get in on a real deal if we can pool our resources and are willing to do a little sweat equity as well. To be successful this undertaking needs to be done in mass, and all at once. People interested in this project should contact me soon. Maybe we can organize something that will work. I can be reached at:

Ron Klein, 1208 Pike Court,
Juneau, Alaska 99801
907-780-6248 or fax 907-780-5871
panorama@gci.net

Just remember that in using the cirkut camera we will be keeping alive a grand tradition well into this new century. Believe it or not, it is actually fun as well. The next project might be to make a totally new #10 camera. So please stand by... ■

Help Make Panorama The Quality Magazine You Are Used To

For *Panorama* to be an informative and entertaining magazine, we need a wide variety of articles, photographs, tips, tricks, etc. That's where you come in.

Almost all the content for *Panorama* is contributed by members. Without submissions from members there will be no *Panorama* magazine.

So send in those articles, photographs (with a description of where it was taken and any other technical information about the image), tips, tricks, etc. today.

The new address to send all submissions for *Panorama* is:

IAPP Panorama Magazine
1385-87 Palmetto Park Road West
Boca Raton, FL 33486

Fax: 561-361-0494
E-mail: CustomLab@aol.com

Send all other business correspondence to:
Richard Schneider
IAPP Secretary / Treasurer
P.O. Box 6550,
Ellicott City, Maryland, 21042

E-mail: iapp_secretary@email.com.

Look into my eyes. You will send us your very best pans.



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Las Vegas Conference

Let The Good Times Roll

By Jean and Fred Yake

The Las Vegas conference was a huge success. There were 40 members and 13 spouses who traveled from all over the U.S., several from the East coast. Jacques Monteil even flew in from France. Over half did not attend the Quebec convention and we had several new members. Numerous members had never attended a conference or a convention. The conference centered on digital imaging, photo shop manipulation and VR creation. Cliff Crutchfield demonstrated the Pano Scan camera, which produces digital panoramic images, Bob McIntyre demonstrated the high resolution D1 digital camera and Mike Cieslikowski demonstrated his new large format pan camera, the Gran View. There were panoramic photos displayed and a session critiquing member's images. Evenings were spent shooting the lights of Las Vegas, round table networking about panoramic cameras as well as using several computers and lap tops practicing their new found skills. The ladies spent part of a day having lunch together at a restaurant in the Forum Mall and then hiking over to the Venetian Hotel Mall.

We want to acknowledge and thank all of the members who participated in sessions and especially our speakers Cliff Crutchfield, Denis Hill, Will Landon, Peter Lorber, Bob McIntyre and Dave Orbock. The finale of the conference was a Sunday BarBQ at the Yake home, attended by almost everyone and the weather was perfect. Mike Cieslikowski, of Gran View Camera, sponsored a coffee break. After rental equipment and other expenses were paid the Las Vegas Conference generated a \$500 profit to IAPP. Everyone had a great time and felt the time spent at the conference was very worthwhile. ■



Peter & Addie Lorber with Larry Allen (right).



Off to find the perfect panorama.



Checking out a pan camera.



The judges in action.

Vegas 2000

April Panorama Meeting Held In Washington DC

By Richard Schneider

From April 6-8, 2000 I organized and hosted an "April Panorama Meeting" which was held in the Washington, DC area. This meeting was conceived of on two fronts: one, to make up for the conference I was forced to cancel last year and two, to have a venue where the audience was not limited only to IAPP members, thereby bringing an element of "newness" to the mix. As far as I know, IAPP does not have a policy on whether non-members (other than spouses) can attend meetings, conferences and/or conventions. I personally believe we should open up our events to the greater photographic community; each new attendee can be viewed as a potential new member.

Because this was not conceived as an "official" IAPP event, it was not advertised in *Panorama* magazine. I did however, receive help in advertising from the panorama-I chat line, administered diligently by Steve Morton, and from Bob Erickson's on-line Panoramic Photography Club. Thanks to all.

Our first day was dominated by one long "field trip" to the Mall in Washington, DC. We began at the Library of Congress and with excellent presentations by Carol Johnson, Curator of the Photographic Collection, and Andrew Robb, Photographic Conservator. Carol is responsible for the mammoth undertaking of placing all of the Library's panoramic photographs on-line. Please visit the site at <http://lcweb2.loc.gov/ammem/pnhtml/pnhome.html>. One highlight of our visit was seeing an original George

Lawrence print of the 1906 San Francisco Earthquake.

We then proceeded to have lunch at the Department of Labor building, which



Above: A nice turn out for the informal meeting held in Washington DC



Left: One of the speakers from the National Archives.

has a very nice balcony that offers an unobstructed view of the US Capitol and Grant Memorial from 6 flights up. Afterwards, we headed to the National Museum of American History, part of the Smithsonian Institution. There we met up with Jim Wallace, Director of Imaging, Printing and Photographic Services, and David Haberstich, Archivist. While Jim took one group to see how the Smithsonian "gets things done" photographically and digitally. David took another group to see some of the Smithsonian's panoramic collection.

The second day was spent entirely in College Park, Maryland, at the National Archives facility. I scheduled Archives employees and some audience members

to give presentations on a variety of subjects ranging from "Panoramic Patent Records" to "On-location Scouting". We got to see many original photographs and pertinent archival records.

Because this day contained the most number of attendees, it provided an excellent opportunity for networking and catching up on what others were up to.

The last day was also spent in College Park. First at the Archives building, where we took a group shot and where I gave the group a tour of the still photography "stack" area where all the records are stored, and second, at a nearby restaurant where we all had lunch. The restaurant experience was especially memorable, for it was there that Ellen Johnson, a recent member who had never before attended an IAPP function, got some hands-on advice and instruction from some IAPP veterans on

how to operate her recently acquired #10 Cirkut!

This meeting provided no direct financial benefit to IAPP. However, 13 attendees were either non-members or former members who may have simply forgotten to renew their membership. I encouraged these folks to join/rejoin IAPP.

What helped make this meeting a success was its casualness and relative ease in organizing. I concentrated on having quality presenters and interesting tours/activities. I did not arrange for people's lodgings, food, transport or evening activities.

In the end, people were asked to contribute only \$5.00 to me, to cover refreshment expenses. Everything else was YoYo. Most considered this a great deal.

While I applaud the success of the Las Vegas Conference in March and wish success for the upcoming Orlando Conference in October, I don't think that all IAPP events need be so "grand". While I may have an advantage in being near the Washington, DC area, with all its museums, etc., I don't see why several interesting and exciting meetings couldn't be held elsewhere in the US and abroad at different times during the year. People are what make this organization special and the more people can get together, the better for themselves and for IAPP.

My plans are again to organize and host another meeting in the Spring of 2002.

Hope to see you then! ■■■

Panoramic Workshop at Coupeville Arts Center

By M. Denis Hill

It's not a coincidence that I live in an extraordinarily picturesque area, Washington's Whidbey Island, and that the island is home to the Coupeville Arts Center. The non-profit school of visual arts capitalizes on this location to attract photographers and painters from novice to professional.

As a member of the Arts Center's board of directors, I decided a year ago to try my hand instructing a workshop. This led to the recent class: Hands-on Introduction to Panoramic Photography.

My objective was to give students hands-on experience working with real panoramic photography gear, as well as to help them develop personal roadmaps to the panoramic equipment, techniques, and output media that would match their interests. I was determined to spread the gospel and share the knowledge I had gained from Cornel Schorle and other IAPP members who have helped me expand my knowledge and vision through PANORAMA articles, conference sessions, and participation on the panoramic E-mail list.

Based on direct feedback during the workshop and student evaluation forms, the class was a success. I credit that success in part to the active participation of the students, and the practical experience that our guest speaker, Joe DeRenzo imparted to the group.

One of the first topics of the class was a history of panoramic imaging and photogra-

phy, followed by a detailed description of most panoramic cameras currently in use around the world, and my experience during the short times I owned many of them! Other subjects included composition, common mistakes to avoid, scanning, output, and visualizing panoramic images.

Two students brought XPans, while one came with a rented G617. One with a 4x5 camera brought a 6x12 rollfilm back. Another with a smaller field camera used a 6x9 film holder. One student worked exclusively with digital cameras, while another used 35mm SLR and rangefinder cameras.

The group was just as much a mix in their photographic goals. One was a professional wedding and portrait photographer seeking to develop a stock business. Another was interested in digital stock sales. Two were intent on making a business of immersive imaging. Most of the students, however, were principally interested in expanding their skills for noncommercial purposes. Several vendors supported the workshop with loaned equipment, brochures, and demo CDs. These included Kaidan, Lookaround, Noblex Canada, PanoCam,

Everen T. Brown (with Globuscope info), and Tim Bass who loaned his Globuscope. As previously noted, Joe DeRenzo of Panoramics NW shared his deep knowledge of imaging and gear, especially Noblex cameras.

Although the late April weather never favored the group with the kind of spectacular light that can make Whidbey an enchanting place, we spent plenty of time in the field. You'll find some student work at <http://www.area360.com/panoramic>.

In addition to working with their own equipment, the students took great interest in working with my XPan and Noblex 135U, as well as Joe's Noblex 150 and 175 models. Among the knowledge that I gained were an easy way to find the nodal point of a rig (thanks to the instructions with the loaner Kaidan head) and how to use two micro focusing rails to improvise a rig to set a camera to rotate around its nodal point. Some of the more interesting exchanges (for me, anyway) revolved around differences of opinion ... like many discussions about photography.

I encourage IAPP members to seek platforms similar to the Coupeville Arts Center to offer introductions to our craft. This can be a great recruiting platform for the organization. If I can help get you started on the right foot, please contact me at denis@area360.com. ■

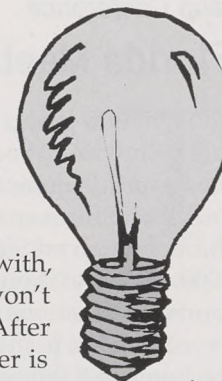
Participants working with the latest panoramic equipment at Ft. Casey



Think Ahead

By Everen T. Brown

When designing your Panoramic Website, a great outline will save time and money. If it isn't on paper to begin with, then it probably won't end up on your site. After all, your web designer is not a mind reader!



Here are just a few tips for creating a great website:

- 1. Make it quick to download.** Don't get carried away with too many graphics and photos.
- 2. Give viewers the option** to download large files at their convenience.
- 3. Use low res images.** These are generally good enough for the web and they deter people from printing out your valuable content.
- 4. Have contact information** easy to find. After all, someone might actually contact you! If it is hard to find, they will just move on.
- 5. K.I.S.S. Rule - Keep it simple!** Make it easy for the average person to quickly move around the site. Make it truly user friendly. Have some friends check it out to verify it works "for the rest of us" before uploading it to the web.
- 6. Have fun with it!** Make it a unique place viewers want to stop by regularly.
- 7. Keep content fresh!** Update at least bi-weekly.

These are a few ideas to create a Website that Works, when you Think Ahead! ■

IAPP Conference

Florida Meeting Planned

The Orlando group of IAPP members will be holding a meeting here in the beautiful, quaint city of Winter Park from the evening of October 12th through noon on Sunday October 15th, 2000. Orlando is one of the premiere tourist destinations in the world. With over 100 lakes in the area, we are also the home to 8 theme parks including 4 at Disney World, 2 at Universal Studios, and 2 at Sea World including their newest interactive adventure park, Discovery Cove. From Orlando, it is one hour to the east coast of Florida including Daytona, New Smyrna, Cocoa (Kennedy Space Center), and Ormond Beaches, one and a half hours to Tampa- St Petersburg/Clearwater area, four hours to both Miami on the east coast and Fort Meyers/Sanibel Island on the west coast and one and three fourths hours to St. Augustine, the oldest city in the United States. There is fishing, swimming, boating, photography (we will include suggestions about locations for panoramic in your information packet), water skiing, golfing, museums, and sight seeing enough to keep people busy easily for a week or more.

Winter Park is a small community just north of Orlando. The host facility is the Best Western

Mt. Vernon Inn located on 17-92 (North Orlando Avenue) in Winter Park. It is located just minutes away from shopping, museums, and restaurants. The rates for the conference are \$67.50 for a standard room and \$77.50 for a deluxe room plus applicable taxes. You can make your reservations by calling the motel at 800-992-3379 or 407-647-1166 and mention IAPP. For those of you who are interested, our designated travel agent for the event will be Mary Rose with Bon Voyage International Travel. You can reach her at 1-800-881-5255 extension 103. She has negotiated a 5% discount with Delta Airlines and you can extend your trip with a 3 day window on either or both sides of the conference.

We will start the evening of the 12th with an open house at Peter Burg's studio. On Friday the 13th, we will have speakers for most of the day followed by a tour, in the late afternoon, of

Photobition Orlando, a large commercial and digital lab. Friday during the day will also be busy for the spouses with a luncheon, a boat tour of the Winter Park chain of lakes and shopping

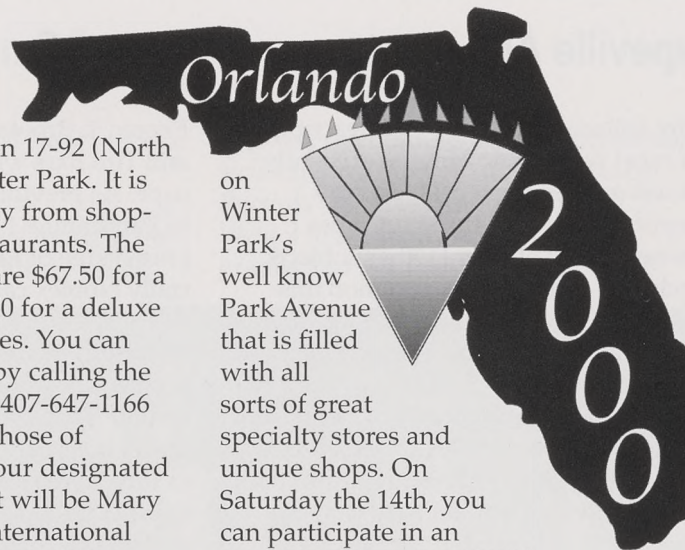
We are looking for speakers for the Orlando Conference covering the following areas:

Virtual reality photography and stitching

A comparison study of different panoramic cameras as related to subjects: i.e. rotational and straight back cameras used in landscape, architectural, and product photography.

What makes a good panoramic photo - composition and lighting

Contact Jan Burg at pete@burgphoto.com for more info or if you would like to present a program.



on Winter Park's well know Park Avenue that is filled with all sorts of great specialty stores and unique shops. On Saturday the 14th, you can participate in an optional visit to Sea World or just spend the day enjoying the other sights and sounds of Central Florida with some suggestions from your conference information packet. We have arranged a special rate of \$35 per person for Sea World admission and a luncheon voucher (this is normally a \$57.25 fee). On Saturday evening there will be a catered dinner and on Sunday morning, a farewell brunch is planned. For further information please e-mail Jan Burg at pete@burgphoto.com.

A golf outing may be planned for early arrivers on Thursday if there is enough interest. Contact Warren Wight at warren@wordsandpictures.com if you are interested.

NOTE:

If you have not received an e-mail about the Orlando conference- please send your e-mail address and any other errors in addresses or telephone number corrections from our latest IAPP directory to our new Secretary, Richard Schneider at PO Box 6550, Ellicott City, MD 21042 so we can have a corrected and current list of both. ■

Vantage Points

By Will Landon

Few panoramic cameras have sufficient shutter speed to make action stopping photos. Normally I look at flat panoramic cameras as the best way to stop action. The X-Pan has a 1/1000th shutter speed, but has a small 35mm format. With Jim Lapari's help we rigged up a 4x5 speed graphics focal plane shutter on a view camera system to take "clouds of flying birds" action photos. It works well but changing aiming points rapidly is not feasible. I have written in the past about how to use the old Super D Graflex camera with 6x12 rollfilm back, and find that that is still the best way for mobility, changing aiming point and action stopping pans using either color neg or B&W films. Ilford's new 3200 ASA Delta pushes to 12,000 with 16 minutes of development in X-tol developer, which is about right for 1/1000th shutter speed and f16 or f22 depending on the light.

The swing lens cameras such as the Noblex with 1/250th shutter speed are not fast enough for rapid action, but do well with birds if they are at an oblique or oncoming angle. Of the rotational cameras only the 35S is capable of rapid rotation and 1/1000th "equivalent" shutter speed, which I am told is in reality about 1/250th of a second insofar as the action stopping slit transverse is concerned. The 1/250th speeds on the Roundshot and Hulcherama cameras are not fast enough for repetitive "motor" drive action shots of something like the Kingdome implosion, taking around 2 seconds for each rotation. Because the Kingdome implosion was in a panoramic setting that included the city

of Seattle of from 100 to 180 degrees depending on the photographers location, and because it was occurring at a very rapid sequence of events, it became an interesting photographic challenge, which had two possible solutions. Both solutions required digital intervention.

The first solution was the one I used from a bridge overlooking the scene, combining a Hulcherama to capture the panoramic view of 180 degrees just 30 seconds before the implosion (portable radios kept us informed.) I used Ilford FP4 film rated at ASA 100, and a yellow filter, developed 8 minutes in X-tol. The lens on the Hulch was a 120mm Zeiss Sonnar. A second identical lens was mounted on a Rollei SL66 camera on a clamp mount on the same tripod, aimed at the implosion. It was hand cranked through three exposures, about one a second, with the second exposure capturing the action best. By the 4th exposure a cloud of dust obscured the collapsing structure. After the implosion the Hulcherama was turned on again to capture the cloud of dust moving towards the city, and then partially enveloping the city. I scanned both the negatives, matching density and getting the best ink jet

print I could, then took it over to Joe DeRenzo who replaced the pre-implosion Kingdome in the pan with the action shot of the imploding Kingdome.

Joe DeRenzo and John Gateley also captured the Implosion. John used a Hulcherama rapidly rotating with a 35mm Mamiya 645 lens. Joe used a Pentax 6x7 camera with a 165mm lens to make a pre-implosion stitch together pan, and then the action shot of the implosion itself, which he stitched into place. To hold a spot in the best photographic location on Beacon Hill, the two of them spent the night there alternating between them, working around police restrictions by "keeping moving" but leaving their tripods in place.

Their fortitude paid off (after 16 hours of creative squatting) in a stunning color

panoramic photo of about 100 degrees, with the city in the right background, the thousand boats in Elliott bay, including a huge freighter, and the Olympic mountain range as a backdrop. John's 360 image captured the thousands of other photographers there at the same location including a 3Dcam from Montreal.

A Canadian company was broadcasting a live 3D event over the internet as John and Joe recorded the implosion on film. Not until three weeks after did we find out that a fourth IAPP member was on hand to photograph the event. Ron Karabaich was on top of the old hospital building directly behind John and Joe's location. He used a 10" cirkut camera and had quite a high vantage point to view the implosion. In his shot you can see how all freeway

activity was stopped before the Kingdome was reduced to a cloud of cement dust, and not until it had dissipated fully, were cars allowed back on to I-5 and I-90. Ron had to time his exposure so that the lens was pointed at the Kingdome during the few seconds when the implosion was taking place. 3 seconds to early, or to late, and he would have missed it. It's quite possible that this was the most photographed event in Seattle history. ■

Top Photo: John Gateley photographs the crowd photographing the implosion.

Bottom Photo: Joe DeRenzo stitched several images from his Pentax 6x7 to create this pan.

See more IAPP member made implosion panoramas on the next page.



Members In Action

Jim Ivey of Central Photo, Washington, D.C., and IAPP member, taking a group photo on the steps in front of the U.S. Capital, with the # 10 Cirkut camera. Central Photo has been around since 1919, and Jims Dad, Bill Ivey now retired, took over the business in 1947. The Cirkut

tradition lives on. On a busy day, Jim does some 54 group shots, and the groups are lined up around the reflecting pool awaiting their turn, rain or shine. The largest group Jim has done to date on the steps in front of the U.S. Capital is 1200 persons. ■

Photo By Jeff Weisenberger



Upcoming Events

Orlando 2000

The Orlando group of IAPP members will be holding a meeting in the beautiful, quaint city of Winter Park
Thursday October 12th thru Sunday October 15th, 2000.
Contact Jan Burg for more details at pete@burgphoto.com

2001 International Convention

Join IAPP In Wine Country
Napa, California - March 27 thru April 1, 2001

More Implosion Panoramas



Top Photo: Ron Kareibch's version of the implosion.

Bottom Photo: Will Landons panorama of the implosion including the digitally inserted version of the stadium during the implosion.





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Member Gallery



Top Left: Immaculate Conception - By Alan Kafton. This panorama has an interesting story. When we got off the tour bus at the Sainte-Anne-de Beupre church, I took a few shots of the exterior, while Will Landon immediately went inside to shoot the interior of the main chapel. By the time I got inside, Will was already set up with his Noblex....& I figure it would be a waste of time to try to out shoot Will. But I remember reading in my guide book about a small chapel downstairs called the Immaculate Conception Chapel. I don't think anyone else went down there, & that's too bad. As you see in the photo, it is quite "ethereal" and has a heavenly feeling about it. This chapel was VERY different & quite unique.

Top Right: This com
in San Antonio, Te
the E-Pan. Look for
available camera. I

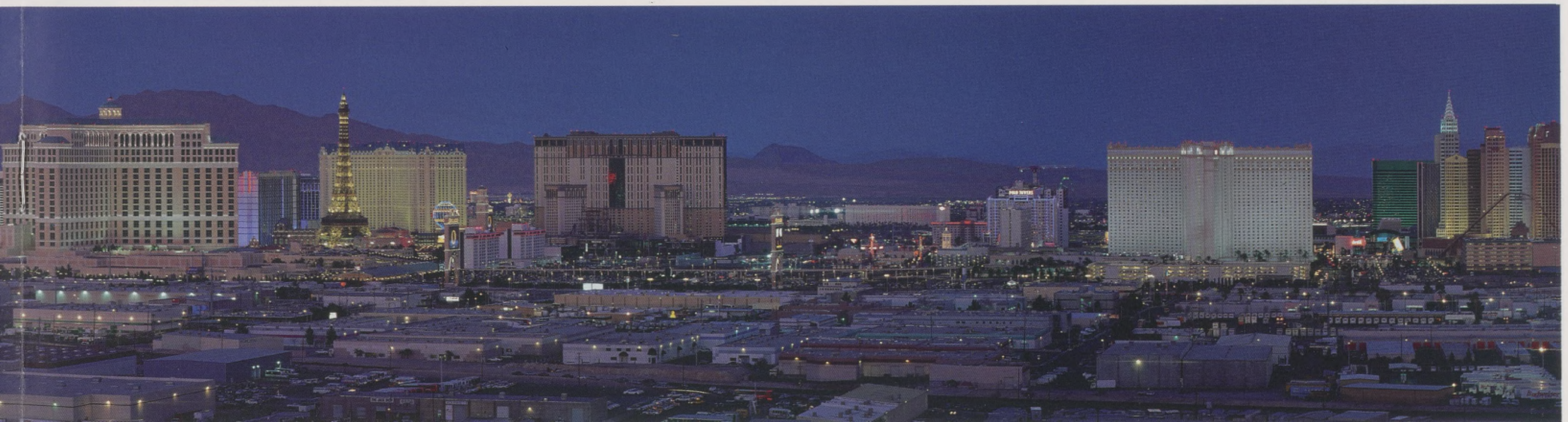




This completely digital panorama was taken at the Mission San Jose in San Jose, Texas by Ansen Seale using his new digital panoramic camera. Look for an article in an upcoming Panorama on this soon to be camera. If you are interested in the camera's specs visit epan.net.

Bottom: Will Landon and Peter Lorber created this breathtaking image of Las Vegas during the recent conference held there. Will and Peter used a Roundshot 70mm Super Camera for the panorama while perched high atop one of the many hotels in Vegas.

Want to see your pans in print? Send them to IAPP, 1385-87 Palmetto Park Road West, Boca Raton, FL 33486.



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*Digital Delvings***Exploring the World of Digital Imaging - Software**

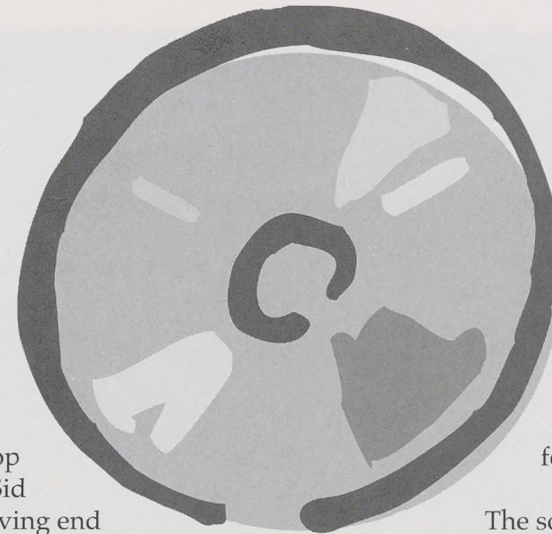
By Kornelius Schorle

Software is the heart and brains of the digital revolution. The most important software that serious panoramist/photographers need to concern themselves with is the latest version of Photoshop. This is by far the most powerful tool! It is so powerful that software developers make plugins for Photoshop. For example, filters, color management, manipulative tools like overlays, brushes, descreeners and patterns, etc. It also drives scanners and it manages, calibrates and controls computer monitors especially if you are lucky enough to have a G4 Macintosh which operates with OS 9.0 which of

course has ICC imbedded profiles which are now the graphics industry standard. Digital artist with these configuration view on their monitors exactly what we view on our monitors therefore we can print from their CDs or digital files. This is only possible because ICC profiles generated by a software program.

Photoshop allows you to stitch and join photos together seamlessly. There are many new software packages available for the digital artist that allow large files to be reduced or compressed and then be reestablished after they have been worked on. The most amazing

is Mr. Sid which takes large digital files, compresses them to very small files so they can be sent over T1 or wideband to far away place rather quickly. With a Photoshop plug in for Mr. Sid you on the receiving end can reestablish the large file without loss of content. NPL. No Pixel Loss. This is a program that



has helped our business tremendously. Since customers can send their digital files from all over the world to our Lightjet and have their files printed up to 4 foot by 8 foot at 5000 dpi.

The software that allows you to upscale a photograph is called Picture Graphics. It is a software like Fractal and Fractal Pro. It takes a

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Historical Panoramas

By Richard Schneider

relative small file and rezs up on the fly while printing. The information stream flows from a powerful PC within Windows NT workstation software. This is the most stable of all PC operating software and it has a quality that allows large files to be transmitted to a data intensive printer. The transfer rate has to be 100mhz or better. Window NT accomplishes that feat by literally throwing raw data directly to this hungry printer bypassing the processor.

The next software that is important is color management and nesting. This software is used in RIPs. Rasterizing Image Processor. The software used to make devices communicate to each other in the same language is Profiling software and the device that creates profiles is Spectro Photo Meter. This is the meter that reads a test strip created by a printing device and creates profiles that are embedded in the computer and printer software package. Nesting is a software function that lets you throw images of all colors and sizes into a print application and the nesting program aligns the images, color corrects them and lets the printer output them in perfect predetermined size and order. ■

Next installment: Printing devices.



Still Picture Archivists with the National Archives and Records Administration (NARA) are often faced with the questions "Why was this photograph taken?" and "What purpose did it serve?"

Unfortunately textual documentation, other than what might be written on the photograph itself, does not normally accompany a given image, so researchers and archivists alike are left to speculate in the absence of hard facts.



The largest number of panoramic photographs in the Still Picture holdings is in Record Group 165-PP: Records of the War Department General and Special Staffs. Their total is approximately 1800, none of which have the accompanying negative. Most of these images are group photographs of US Army Soldiers and Officers taken during the World War One era, either in US-based

Training Camps [1917-18], or in Europe [1918-20].

In April, Ed Segal brought a photograph in his collection to our attention. It

was an image of Fred Schutz, a prominent and prolific DC-based photographer, displaying, presumably for sale, a series of military group photographs. Therefore, the answer to the question, "Why was this photograph taken?" became crystal-clear to all: It was a profit-making enterprise. Hence, the War Department, and later the National Archives, would only have the print

purchased from the photographer and not the negative, which would have remained in the photographer's possession. Had a government photographer (Signal Corps for the US Army) shot the image, it would likely be in our holdings. (As it turns out, the entire collection of Fred Schutz panoramic negatives is now in the custody of Doug Segal, Panoramic Images, Inc.).

As far as the question, "What purpose did it serve?" one should note that this was the first time in military history that an extensive series of group photo-

Historical Panoramas continues on page 18

Above: Fred Schutz. On-location gallery. Allentown, Pennsylvania. Schutz identification #1303. Summer / Fall, 1918. Image courtesy of Edward Segal, Capitol Photo Service, Mt. Rainier, Maryland.

Below: Personnel, Office of Chief of Naval Operations, Navy Dept., Washington, DC. Dec., 1918. Schutz identification number 1644. Records of the War Department General and Special Staffs, National Archives and Records Administration. NARA identification #165-PP-66-9.



Historical Panoramas from page 17

graphs were taken of American soldiers. These panoramas offer a unique view, not of the action or the casualties of war, but of the sheer mass of humanity necessary to carry out a military mission of global proportions. E. O. Goldbeck and his company would single-handedly carry out a similarly scaled project in the mid-1930's.

The group photograph reproduced here was taken in Washington, DC on the steps of the Pan-American Union (later the Organization of American States) building at Constitution Avenue and 17th Streets NW. While it is unclear why the group was assembled at this non-military site, the building was just a short walk from the State, War and Navy Building (later called the Old Executive Office Building). One can speculate that lighting conditions or other factors may have played a part in moving the group to a different location. Albert Kelsey and Paul Cret, winners of the largest architectural competition in the history of the National Capital, designed this DC landmark. The cornerstone was laid in 1908, and the building dedicated in 1910.

The post of Chief of Naval Operations was created by an Act of Congress in 1915. Admiral William S. Benson was appointed the first CNO in May of 1915 and served until his retirement in September of 1919. He was chiefly involved with defining the scope and functions of the new position and saw his duties greatly expand as the United States entered the theater of World War One. Admiral Benson was an active participant in the peace negotiations held in France after Armistice (November, 1918) so it is unlikely he was present for this group photograph. ■

The Story Behind the Picture

By Michael Westmoreland



Editor's note: Sometimes the story is as good or better than the photograph. If you have a good photograph with a good story, please share it with us! Our next deadline for submissions is August 1, 2000.

Since I've been making long narrow pictures for upwards of thirty years (panoramic and otherwise), and putting on innumerable exhibitions, I have a fair idea now of how this activity is viewed by other photographers and by Joe Public. By and large it seems to be perceived as a rather eccentric specialization, in the same category as collecting old grain elevators or building models of the Kremlin out of matchsticks. For a long time I thought of myself as a one-off job, but then fifteen years ago I heard that there were other lunatics at it across the pond and they were starting to have get-togethers.

What seemed to have happened overall was the mutual discovery of each other by a small heterogeneous collection of people who had been beavered anonymously away at their unusual preoccupations. The first gatherings I attended were informal affairs which were convened naturally enough by Cirkut Man (IAPP had its beginnings in the desire of this species to swap ideas and bits of metal and to harass Kodak into making some large color negative film on a

regular basis), .. The other identifiable group were the mad inventors who engineered or contrived photographic apparatus out of the most unlikely bits and pieces: in our early days those were mainly people who couldn't afford, or couldn't find, a Cirkut camera.

No one of that era could have foreseen that it would have led in such a short time to camera supermarkets with shelves full of pan cameras, and the idea of do-it-yourself digital stitching software would have been beyond comprehension. I am sure no one imagined the evolution of a large organization which took itself seriously enough to acquire a President complete with gavel, a Board complete with Procedures, Rules, Minutes etc, and an Examination with certificates qualifications and other bits of paper.

When it comes to anecdotage, Cirkut Man has perhaps an inbuilt advantage over people who just went into a shop and bought their equipment in a shiny box. To give a public performance with one of these ancient monsters requires a

thick skin and/or a strong exhibitionist tendency: Getting the show on the road, never mind reaching a successful conclusion, often required private feats of pseudo-engineering and one-off improvisation. (In my case, and during the years of isolation, it involved inventing an entirely individual technology of cutting, spooling processing and printing huge rolls of color film; just about everything except grinding my own lenses out of glass ingots)

In launching this series from my own personal storehouse of reminiscences, the problem is how to choose from the many and varied incidents. Should it be the time I caused gridlock in London's traffic with the Tower Bridge overhead walkway shot, necessitating raising the world's most famous drawbridge for far too long? Or the time I caused a different kind of gridlock carrying a full Cirkut outfit up a narrow spiral stone staircase in Paris's Notre Dame (the sort where everybody going up rubs noses with everybody going down)... shouts of "lunatic" in a babble of tourist tongues haunt me to this day. Or the Edinburgh

Castle shot, necessitating transport of said Cirkut apparatus through the chamber housing the Scottish Crown Jewels, followed by a climb up the innards of a clock? Or the Hong Kong skyscraper reconnoiterings leading to (unsuccessful) negotiations in Pidgin English about temporary removal of aircraft warning lights which obstructed the pan. Anyway heres one to be going on with.

In 1977 I adapted a No 8 RB Cycle-graphic Cirkut Outfit to take a wide angle on an offset lens board. Within the space of an afternoon I contrived two of my all time favorite 360 shots with the only two rolls of film in the bag, each with about an inch to spare. The first, a contrived fluke, involved synchronizing the moving slit with a moving London bus which was driving around Piccadilly Circus. The resulting elasti-

cated enormous bus was far better (and sharper) than I had any right to expect. As it was a very bright day, the only way of keeping the sun's flare at bay was a convenient lamp post, and I used this at both ends of the picture. The second location in Trafalgar Square posed rather more awkward problems of how to cut out the sun in the middle of the square; the only answer seemed to be to use Nelsons Column for the mask. However I then discovered that in the time it took to set up the camera the shadow had moved some distance away.

So the trick was to work out which paving stone it would be on half an hour hence during its elliptical orbit and just hope. The second problem related to the scores of feral pigeons which endlessly swoop and circle for the crumbs of obliging tourists. Pigeons following the slit might transform into surrealistic imi-

tations of Canada Geese at full stretch, but pigeons going contrawise would just look like incomprehensible dirty marks. (no such thing as a Photoshop cloning brush in 1977). The only solution seemed to be to buy three loaves of bread and bribe three boys to go off to the other end of the square and start distributing largesse at a signal from me.

After working it all out, Nelsons shadow miraculously appeared in due course on the hoped-for paving stone and I prepared to flip the motor lever. At that precise moment there was a heavy hand on my shoulder. A London "bobby" at his most portentous gave me to understand that according to an Act of Parliament from 1887 it was a punishable offence to erect a tripod in the square and take a photograph with it without obtaining prior written permission from the municipal authority (no doubt an

unrepealed relic from the days when itinerant tintype photographers plied their trade thereabouts). It sounded like Take it Down Immediately; he didn't give the impression of someone I could ask for a favor. There was not a moment to lose if I was to keep that precious shadow: flipping the lever with one hand to start the Cirkut grinding itself around its circular track, I put my other arm round his shoulder and walked him slowly round the back of the tripod out of view of the lens. This was accompanied by suitably soothing phrases... .of course officer at once officer.. etc. It worked. Like 99% of the other onlookers he'd never seen a Cirkut before and hadn't the faintest idea what was going on. Seconds later I was doing his bidding and packing up.

P.S. I made up the bit about the loaves of bread; I just got very lucky. ■

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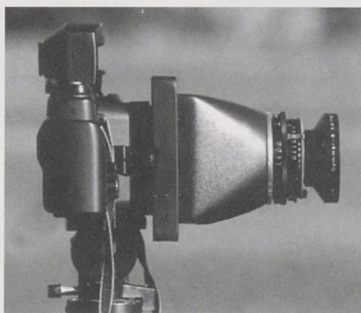
Press Releases

GRAN VIEW CAMERA - Rise and Fall Solutions For The Fuji 6x17

Keeping your 6x17 Panoramic Camera level has always been a critical issue when the best image is important. A slight tilt up or down can give a less than desirable result! Finally an economical solution has been introduced by Gran View Camera. "The Adapter" is the first accessory product for your FUJI 6x17 camera that enables you to take full control over the ever present problem of perspective control and framing your panoramic image.

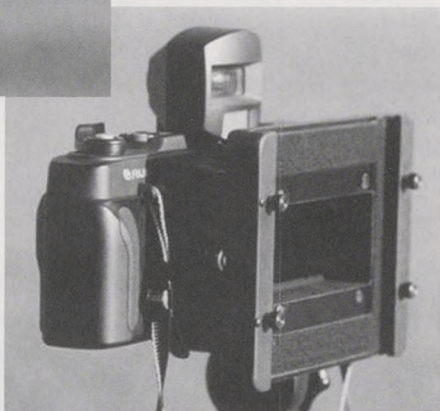
"The Adapter" is an accessory that attaches to the lens mount of your 6x17 camera.

Combined with a Gran View lens cone and your lens, "The Adapter" enables you to have a rise or fall of about 20mm or more! No longer will you have to compromise your images by having lost that foreground or background. Your architecture pans will be better than ever. In addition, this unique product



enables you to expand the range of focal lengths available for you Fuji 6x17 Camera. Whether you own or will purchase a lens for this system, the savings on a single lens setup can be more than a thousand dollars. "The adapter enables you to use focal lengths of 120mm-500mm.

You can also expect an increased focus distance range with the optional XL focus mechanism. Rise and fall, extended focus range, use your lens with big cost savings. This is a product the serious panoramic photographer



needs.

The Adapter" is priced at \$425 and the lens cones with standard focus mechanism are \$350 - \$465.

For more information contact Gran View Camera at 760.674.8994 or email@granview.com. Visit the Granview Camera Website at www.granview.com.

PANORAMICS NORTHWEST - New Swinglens Manual Available

The Swing Lens Panoramic Camera Manual is the first publication from Panoramics NorthWest, Inc. This forty page booklet is divided into three chapters.



The first chapter contains instructions and diagrams for film loading and filter installation along with tips for the Noblex cameras.

The second deals with photographic techniques such as creating 360 degree images with a monopod or the VR-3-Head.

The third chapter contains information for the Widelux along with everything you need to know about shooting infrared film. This section, written by Geir and Kate Jordahl, is full of valuable tips on exposure, handling and processing. A must for all pros and students of black and white infrared photography.

Price for the booklet is \$9.95 plus shipping & handling. To order your copy please call 206-524-9510 or e-mail pansnw@home.com

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Insurance (through PPA)	\$ 200.00
Licenses and Permits (Fla.)	\$ 61.25
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SUM TOTAL OF CHARGES	\$42,830.63

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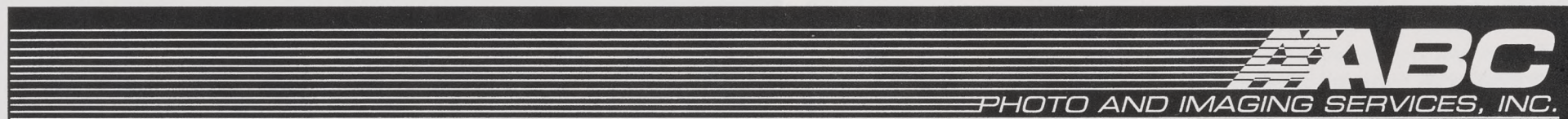
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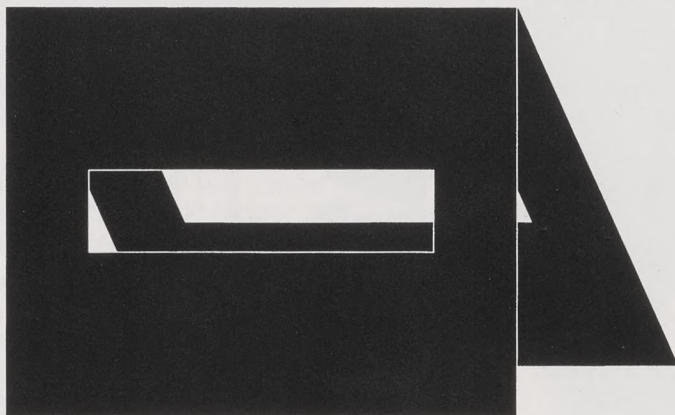
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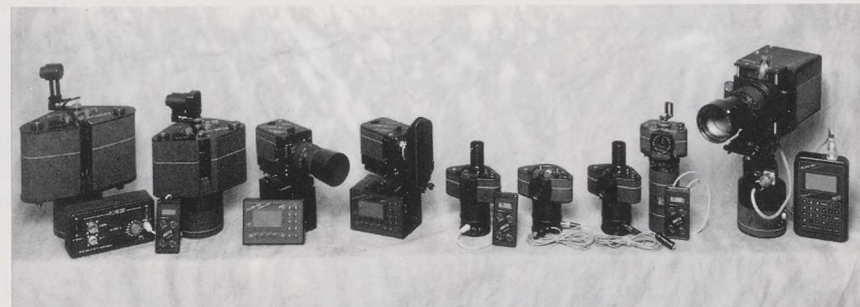
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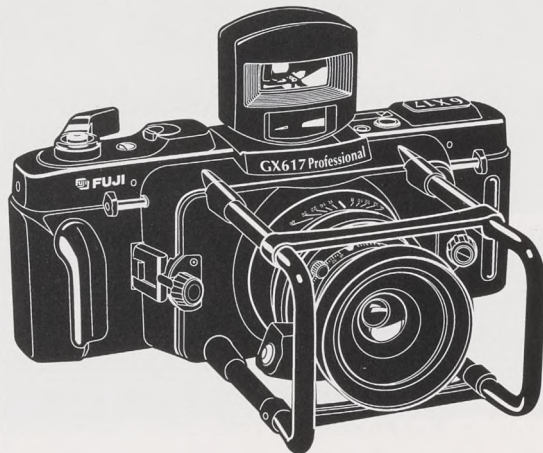
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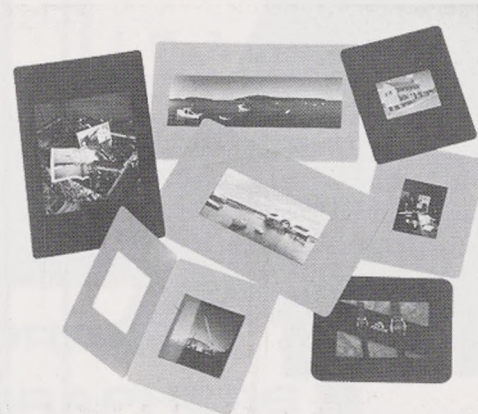
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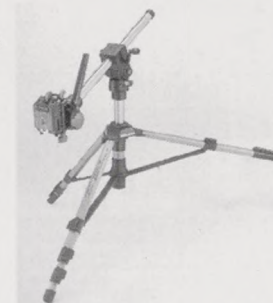
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303-837-1692 FAX
blackdiamonds8@hotmail.com

George Drazek

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Wichita, Kansas 67206
316-634-2681 phone
gstringray@netscape.net

Joe Jacobson

118 East Second Street
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Jerry C. Laderberg

2505 North Kenilworth Street
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William MacFarland

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Joe McCary

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Pauline Johnson

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Richard Robinson

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Ron Klein

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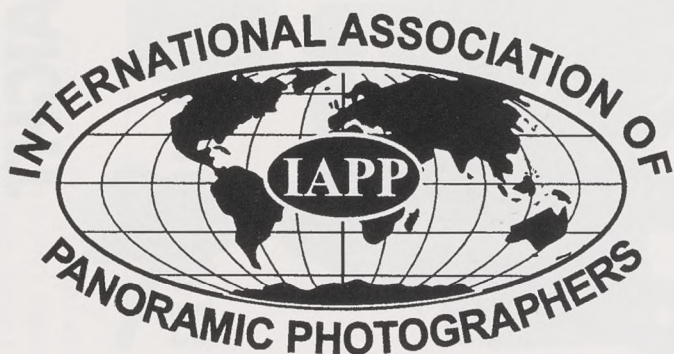
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This 270 degree panorama of Seattle was photographed by Will Landon. There are actually three images here combined digitally by Joe DeRenzo. Look for a future article in Panorama describing the entire process.