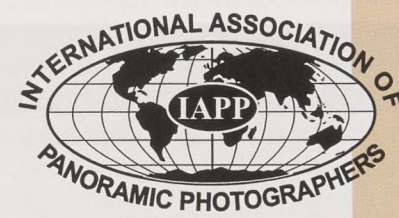


PANORAMA



The Magazine of Panoramic Imaging

September 2000
Volume 17, Number 3



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

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Articles and other materials submitted for publication may be edited and may or may not be published at the discretion of the editor. Submissions will not be returned.

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President's Message

We are moving along with planning for our International Convention in Napa, California, the last week of March 2001. Several members have joined me up in the Wine Country to scout, evaluate, and kick around some good ideas. For starters, we recommend losing a lot of weight before the convention, as this is a terrific area for great food and wine. So far we have an optional ride-and-lunch trip up through the valley on the Wine Train, a few prizes lined up for a raffle, some good shooting loca-

tions, good wineries to visit, and we've decided to have some different categories for our photo contest (more on this from Peter Burg). The registration form will be in our next issue.

The Burgs have worked hard to plan a wonderful conference in Orlando in October, and I hope to see you there. The topics are interesting and Sea World is my favorite theme park in town.

The anticipated stampede to the speaker's platform at the International Con-

vention in March is moving rather slowly. Slowest stampede I ever saw! If you have an interesting presentation, please contact Peter Lorber or myself soon. This is a member-driven event, and volunteerism is greatly appreciated!

Peter and Addie Lorber did a generous and fantastic job of presenting the PPA Convention attendees in Las Vegas with panoramic photographs. Peter and Jan Burg and Fred Yake were also there to let people know of the opportunities with IAPP. We have 10 new members and more people are aware of us.

Liz Hymans

Panorama Needs Your Help

By: Peter Lorber

All our members look forward to receiving their issue of Panorama, and Warren is doing a great job as publisher. However, he needs contributions from the membership in order to maintain the high quality of Panorama.

The IAPP is fortunate that there are many photographers in our group with a variety of interests, including digital applications. Please do not be shy about submitting articles and photographs to be published. There is always something to be learned from the many articles written. Just think about your last assignment, or trip, or photo opportunity, or challenging panoramic shot. Send it in to be shared with the rest of our group.

I look forward to receiving the articles from new contributors as well as those who have and will continue their contributions. ■

**Deadline For
December Panorama
is November 1st**

Visit IAPP on the
World Wide Web.
panphoto.com

IAPP International Convention 2001

Napa, California

March 27 thru April 1, 2001

Mark Your Calendars Now!

IAPP And MyAssociation.com

IAPP has decided to embark on creating a more visible web-based presence for the benefit of the organization. This presence will come in the form of an auxiliary web site, in partnership with a company called MyAssociation.com (URL: <http://www.myassociation.com>). This auxiliary site will have numerous capabilities that can greatly improve the dissemination of information and ideas from IAPP's governing body to

the membership, and from members to themselves. These capabilities include chat rooms, discussion boards, calendar of events, organization news, surveys and opinion polls and the ability to donate funds to IAPP (specifically the Richard Fowler Education Foundation) on-line with a credit card.

Within a month or two, individuals will also have the ability to renew their

memberships or join for the first time - again on-line with a credit card. Members should know that any and all information collected by this company will NOT be shared with any other entity. You will not get spammed, you will not get junk mail from them.

There are some expectations from MyAssociation.com on the part of IAPP. The auxiliary web site will have a visible commercial component to it, specifically on-line shopping. No member is required to make on-line purchases. IAPP is not expected to meet or exceed any sales target or quota. However, if you are comfortable with on-line shopping and enjoy some of the products available on the site, please note that IAPP will receive a small commission on every purchase you make. The more you buy, the more you help the organization.

Periodically, IAPP will need to make its membership aware of specials and changes to the online shopping roster of companies. This may take the form of an advertisement in the magazine and/or a flyer included with the magazine. We may also have information of this type available at the International Convention. Rest assured however, we are not about to become "hustlers" for Eddie Bauer. MyAssociation.com prefers a non-intrusive, low-key approach.

By joining MyAssociation.com when we did, IAPP was given "Charter Member" status and with it, free standard services (as detailed above) for the life of our relationship. After checking a couple of references (such as the National Council for Adoption in Washington, DC) we found partners that were happy with

their relationship and very enthusiastic about the revenue-generating possibilities of their site. Please note however, that if for any reason IAPP decides that the relationship with MyAssociation.com is not in our best interests, we can end the partnership without any legal or financial ramifications.

We encourage you to visit the MyAssociation.com web site and familiarize yourself with the company and the services it offers. Also, try visiting one of their featured clients, such as the University of Maryland Medical Systems. By the time of this magazine's printing, it is not known whether the auxiliary site for IAPP will have yet been created. To check, simply visit the IAPP website (www.panphoto.com) and look over the Home page for a banner or logo that says MyAssociation.com. By activating that image with your mouse you should instantly be transferred to the auxiliary site, likely to be identified as <http://iapp.myassociation.com>. ■

Secretary Says

New Ideas and Procedures

By Richard Schneider, Secretary / Treasurer

This issue of Panorama contains new ideas and procedures that will hopefully improve our internal operations and our presence in the ever-advancing digital world.

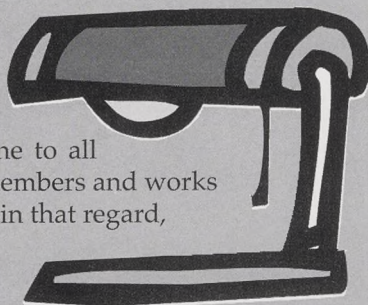
On the operations side, we have decided to publish the membership application early for the 2001 calendar year. It is hoped that this will reduce the number of late renewal submissions, the result of which is a member not being included in the Membership Directory in that particular year. Please read the enclosed article carefully; there have been several changes made and improvements in the way a person can pay their membership dues.

I wanted to acknowledge the great assistance I am receiving from Jan Burg of Maitland, Florida. Jan has volunteered to take on the responsibility of mailing Panorama

magazine to all IAPP members and works closely, in that regard, with Warren Wight.

She has taken a huge burden off of my shoulders and I wish to publicly thank her for making my job easier.

On the digital presence side, we as an organization are embarking on a partnership with an online company, devoted to improving the operations of organizations, called "MyAssociation.com". Please read the article on this page carefully and visit the web addresses mentioned. It is hoped that such a web presence will be a win/win for all concerned parties and will help make IAPP stronger, membership-wise, and more financially secure. ■



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2001 International Convention Update

Napa, California - March 27 thru April 1, 2001

The next IAPP Convention will be held in the vineyards and rolling hills of Napa, California, about 100 miles north of San Francisco. The wildflowers will be at their peak and we invite you to join us for wining, dining, and panoramic photography. You'll have opportunities to see and use the latest in panoramic cameras.

The International Convention:

We present opportunities to make friends, meet face-to-face with panoramic photographers, historians, and inventors, and those working on the cutting edge of technology in digital photography, virtual reality, and computerization of panoramic photography. Our convention's most important objectives are 1) formal presentation of new and interesting material, 2) informal exchange of information and ideas, and 3) photo opportunities with vendors and other members.

Photos courtesy of Gerald French.



Accommodations and Airports:

Reservations can be made with The Chateau, 4195 Solano Avenue, Napa, California, 94558 USA. Phone 707.254.9500. Be sure to tell them you're in IAPP to get the special convention rates beginning at \$90 per room per night for either single or double occupancy. Convention registration and an opening social will be the evening of March 27, 2001, and our closing night banquet will be March 31. The closest major airports are San Francisco and Oakland, and airport shuttle service from either airport to the



hotel costs \$23 per person.

Registration:

Registration forms, optional activities, and information about the photo contest and raffle will be available in our next issue.

Tentative Convention Schedule:

Tuesday March 27:	Evening pre-registration and social
Wednesday March 28:	Morning registration and seminars Optional 3 hour Wine Train Lunch Tour of Napa Valley Evening Trade Show and Round Table Discussions
Thursday March 29:	Seminars and Optional Field Trips Evening Trade Show and Round Table Discussions
Friday March 30	Seminars and Optional Field Trips Evening Trade Show and Round Table Discussions
Saturday March 31:	Morning Business Meeting, Group Photo, Photo Safaris Evening Awards Banquet and New Officer Installations

Missing An Issue Of Panorama?

PANORAMA

The Magazine Of Panoramic Imaging



December 1999
Volume 16, Number 5



Back issues of *Panorama* are now available for purchase. The cost per issue is \$2.00 US and includes postage. Sales are subject to availability. To purchase, write down the issues you desire and send, along with the appropriate payment, to the IAPP Secretary / Treasurer.

The following back issues are available as of August 1, 2000:

September - 1994
 July/August - 1995
 September/October - 1995
 November/December - 1995
 March/April - 1996
 June/July - 1996
 August/September - 1996
 October/November - 1996
 January - 1997
 March - 1997
 June - 1997
 September - 1997
 December - 1997 (1997 year is complete.)
 February - 1998
 April - 1998
 July - 1998
 September - 1998
 December - 1998 (1998 year is complete.)
 February - 1999
 September - 1999
 December - 1999

IAPP Represented At PPA Show In Las Vegas

By Pete Burg

I had never realized that IAPP was the best-kept secret in photography until I attended the Professional Photographers of America convention at the end of July in Las Vegas. In March, Fred and Jean Yake made the inspired suggestion to the board that we should have a booth at the convention trade show in order to increase our exposure to the professional world and it was voted that we would be there. Peter and Addie Lorber with Custom Photo Lab agreed to share the space and to give out 1100 panoramic prints of Las Vegas that Peter took during the conference in March.

Everything came together when we all rendezvoused in Las Vegas on July 29th. Richard Schneider had shipped membership applications and past issues of the magazine to the Yake's and Fred helped bring all the information and the display boards to help set up the booth. Will and Pat Landon came from Seattle to help with the booth and he and Peter Lorber gave a seminar on panoramic photography that morning as well. Jan and I flew in from San Francisco and our visit to Napa Valley with Liz Hymans. We

brought information to give out about the upcoming Orlando conference and the international convention next March in Napa.

We were almost continuously busy for the 3 days that the trade show was open. Both Peter Lorber and I had brought images that we felt would interest professionals to show different commercial applications (architectural, group, interior, and aerial) and recreational uses for panoramic photography. We handed out all the posters and all the membership applications. We answered questions about the organization, the upcoming conference and convention and about panoramic photography. We signed up 9 new members on site and had many more people who expressed an interest in joining and attending either the conference or the convention. We also made contact with several potential advertisers for the magazine and vendors for the IAPP convention trade show as well as potential sources in industry specific magazines for future submissions.

We all felt that this was a very positive move for IAPP as it made our presence known to

at least 1000 more photographers. Two of our newest member we signed up are nationally and internationally known and will help promote our organization. ■



Pete and Jan Burg in the IAPP booth.



Will and Pat Landon in the IAPP booth.



Fred Yake and Peter and Addie Lorber man the booth at the PPA Convention.

A Must Read

By Bruce Boyle

A must read for anyone planning to visit Napa next spring is a book we were lucky to receive, "Napa Valley, the ultimate winery guide". Antonia Allegra wrote this book with panoramic photos by Richard Gillette. It is a great book with detailed information on 29 wineries. It goes into depth for each winery with the history of each as well as type of wine produced. It also has headings for: contemporary art collections, special architecture, gardens, caves, and for our group "outstanding panoramas" with the Sterling Vineyards listed as having the most spectacular vista in the Napa Valley.

As it was a gift I don't know the price but ISBN #0-8118-2858-1 will do. Hope to see you in California. ■

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



Orlando IAPP Conference

The Orlando IAPP conference starts on the evening of October 12th and continues through the morning of October 15th in beautiful Winter Park, Florida. The world famous Orlando area is home to over 100 lakes and offers such activities as hiking, nature trails, bicycling, water activities, tennis, golf, a multitude of museums, including the world famous Morse gallery, home to the largest collection of Tiffany glass in the country, antique stores, shopping, fine dining and more theme parks than you could possibly visit in a week. You have the option of coming early and staying longer if you wish.

We are planning a full range of activities starting with an open house Thursday evening. The conference starts Friday, October 13th. We will start off the day with a continental breakfast and conference registration at the Winter Park Civic Center - located behind the Best Western Mount Vernon Inn.

*Downtown Orlando Skyline
by Steve Vaughn*

Our tentative speakers are:

Peter Burg and Richard Fowler - The history of panoramic cameras and photography with working examples.

Tim Kelly - Composition dynamics and maintaining maximum quality in digital imaging.

Warren Wight - Photography for virtual reality use and stitching for the Web.

Steve Vaughn - Panoramic photography and the art market or Peter Misseldine marketing your panoramic images

Bob Erickson - Panoramic group photography and printing

John McCarthy - Latest advances in film and cameras by Fuji.

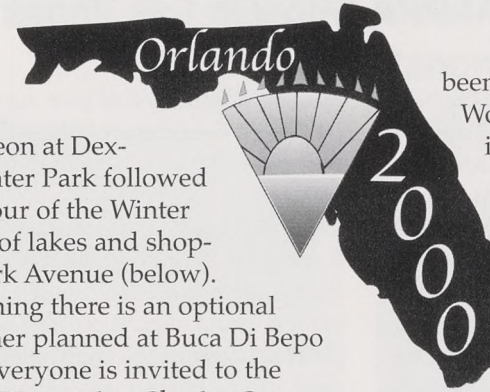
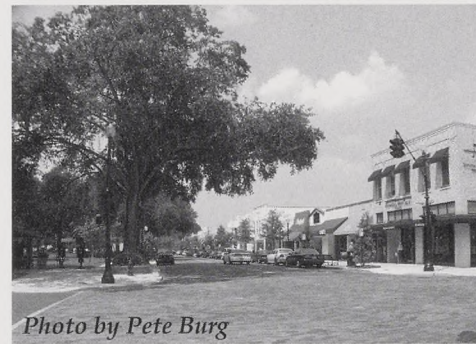
Peter Lorber - Roundshot 360 panoramic photography

At 3:30 PM members attending the conference are invited to take a lab tour and digital demonstration at Photobition, Orlando's premiere commercial lab.

For those members who have brought a spouse with them, and we encourage spouses to attend, we will leave the

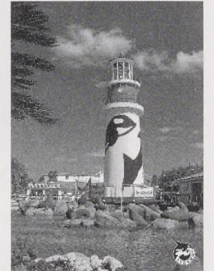
hotel at 11:30 am for a luncheon at Dexter's in Winter Park followed by a boat tour of the Winter Park chain of lakes and shopping on Park Avenue (below). Friday evening there is an optional Italian dinner planned at Buca Di Bepo and then, everyone is invited to the home of IAPP member Charles Curry for a dessert party.

Saturday the 14th is the day for fun and photography. Through the generosity of Fuji and John McCarthy, we have



been able to reduce the cost of Sea World admission to \$22 including a lunch voucher for IAPP members and spouses.

As a special early registration incentive - all IAPP members who register for the conference by September 28 will be eligible for a drawing for a free ticket to sea world. There will be 2 different members names drawn.



For those members that do not wish to go to Sea World, you may try an outing to one of several places suggested in your registration packet or plan an activity on your own. We are now home to 8 different theme parks in the Orlando area, all within only 30-45 minutes drive. The Winter Park Fall Art Festival



will be held on Saturday and Sunday just behind the Mount Vernon Inn. IAPP's own Steve Vaughn will be one of the exhibitors. Saturday evening will be a dinner and information exchange at the home of board member Peter Burg (and the dessert party to follow will be hosted by Charles McDonald and Art Leather).

Sunday morning October 15th, there is an optional farewell breakfast buffet at Gleason's Grille. The tentative price for breakfast is \$9.50 and will be paid at the restaurant that morning. If you didn't visit the Winter Park Art Festival on Saturday, now is a good time to go.

For those of you who are interested, our designated travel agent for the event

is Mary Rose with Bon Voyage International Travel (an American Express Agency). She has negotiated a 5% discount with Delta. You can also extend your trip, if you wish, with a 3 day window on either or both sides of the conference. You can reach her at 1-800-881-5255 extension 103. You can also check with your own travel agent for packages if you wish to incorporate a trip to Walt Disney World or Universal Studios or any other parts of Florida that you are interested in.

We are 4 hours from Miami or Ft Meyers/Sanibel, 11/2 hours from Tampa, 1 hour from St. Augustine and 45 minutes from the east coast including Daytona Beach and Cocoa Beach. You can book your hotel rooms through the

Mount Vernon Inn at 1-800-992-3379, just mention IAPP when you book your reservations. Prices are \$67.50 for a standard and \$77.50 for a deluxe room.

Come see why Orlando is the #1 travel destination in the world for yourself. Join us in Orlando in October for a wonderful time of ideal weather, interesting speakers, and gracious hospitality. ■



Photo by Pete Burg

REGISTRATION FORM

Name _____

Street Address _____

City _____ State/Prov./County _____

Country _____ Postal Code _____

Telephone _____ Email _____

Registration Fees:	Early discount	after 10/01/00	
Members	\$40	\$45	_____
Non-Members	\$60*	\$65*	_____
Spouses	\$30	\$35	_____
Students	\$20**	\$25**	_____

Optional			
Sea World trip with lunch voucher	\$22***	_____	_____
Friday Italian dinner at Buca di Bepo	\$15	_____	_____
Total		_____	_____

*\$20 will be applied to your \$50 USD US initial membership fee if you join IAPP by November 15, 2000. Canadian/Mexican membership \$55 USD. All other countries \$60 USD.

**Student fee does not include Saturday night dinner.

***Sea World tickets available at this price to only IAPP members and their spouses.

Price for all others for \$26 plus \$8.25 lunch voucher. This is normally a fee of \$55.

Send form and checks or money orders (we cannot accept credit cards) only to:

Jan Burg, 932 N. Maitland Avenue, Maitland, FL 32751 USA
407-628-9705 or email - pete@burgphoto.com

TENTATIVE CONFERENCE SCHEDULE

IAPP conference to be held at the Best Western Mount Vernon Inn 110 S. Orlando Avenue, Winter Park, FL 32789. For reservations you can call toll free 1-800-992-3379. Rooms are \$65 and \$75 per night.

Thursday October 12th

7:30 pm Open house - Conference registration available.

Friday October 13th

8 - 9 am Registration and continental breakfast
9 -10:30 am Speakers
10:30 -10:45 am Coffee break
10:45 am -12 pm Speakers
1 - 3 pm Speakers
3:30 - 5:00 pm Lab tour and digital demonstration at Photobition Orlando

Spouses:

11:30 am - 4:30 pm Spouse luncheon, boat tour of the Winter Park chain of lakes and shopping in downtown Winter Park on Park Avenue.

Evening: Optional dinner at Buca Di Bepo, Maitland followed by an open house dessert party at the home of member Charles Curry

Saturday October 14th

9 am Optional outing to Sea World - sponsored in part by Fuji and member John McCarthy
Or free day - suggestions included in your information packet
7:30 pm Dinner and information exchange at home of Peter Burg

Sunday October 15th

9 - 10:30 am Optional breakfast buffet and farewell gathering at Gleason's Grille in Winter Park (cost \$9.75 inclusive including beverage) - pay at the restaurant.

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Between the Ceiling and the Sky

By Allan Chawner

On my visit to Europe in 1995, I planned to photograph architecture and street scenes, but found I was increasingly drawn to the interiors of churches. I like to photograph in the darkened theatres of light they produce. Having photographed in Europe years before, I came back to rephotograph and try to restructure my ideas on the way I had seen it.

As I walked into the first great edifice, I was struck by the scale and I found myself looking up rather than around, so I photographed the vast ceiling with my panoramic camera. The swing lens camera produces a long frame with curvature distortion. It also dramatically foreshortens anyone caught by the camera in a way reminiscent of Mantegna's "Dead Christ."

The camera creates a representation of space. The building itself is remarkable, but you do not know just how remarkable it will be as a print until you see it. I wondered, as I stood there, how the ribs of the building might look, and how these lovely columns would be bent in the final image. I do not attempt to comprehend what the camera has done until I am holding the finished photograph. The scanning camera torments and distorts buildings, reconstructing the space, and breaking the normal bounds of visual perception.

I considered making an actual ceiling out of the photographs, to display the ceilings in the same perspective as they were originally seen, but this would have been the opposite of what I intended. I want to create a new vision of the space and thus dislocate the view-

er's presumptions about the process of seeing.

Photographs of the Sistine Chapel are normally assembled from smaller images, and carefully corrected to match what we know to be physically correct. The photographs I have produced are not about such a world. They are wild distortions of reality. In fact, neither kind of photograph describes the truth of our perception.

Similarly, I photographed the Pantheon, a great concrete domed building with a hole in the roof, knowing that the camera would harmonize with its design. The camera does not appear to distort the circle, because it curves the space and sympathizes with spherical canopy. Our natural desire to retain straight lines in these situations is rejected by the camera.

My Australian photographs represent distance as I look out into the landscape. As long as the horizon is kept central in the camera distortion is not apparent. This does not matter because the landscape is not composed of straight lines and geometrical shapes.

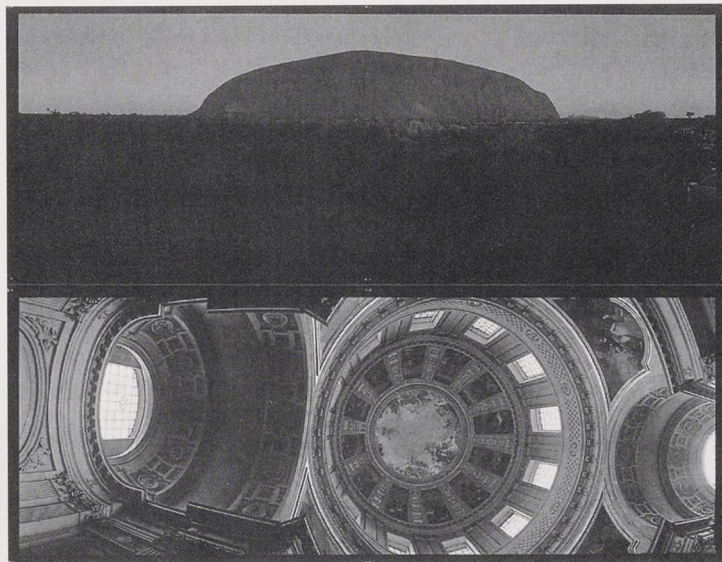
This exhibition is designed to draw comparisons between landscape and architecture. The Basilica of San Marco in Venice has five great domes. Their ceilings are stretched like a membrane of culture across the architecture. I imagined looking up from within Uluru (a stone monolith in central Australia) and seeing into its outer shell, and finding the most exquisite skin of translucent red rock. In Australia the earth itself

delivers the architecture. Unlike Europe, its exoskeleton is a literal exterior landscape. I could still see these Australian landscapes when I got to Europe, and set out to make a statement about the culture of seeing, and to bring back some evidence of its origins as embodied in European architecture.

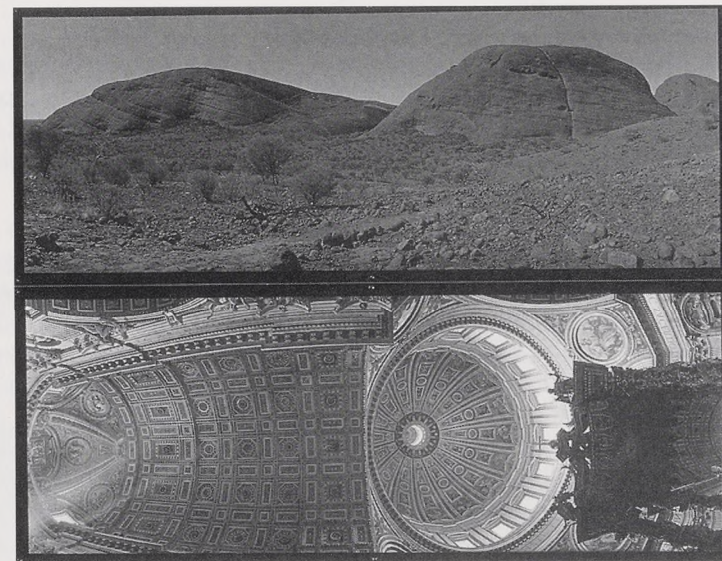
My interest in the ceilings lies in the apparent mystery and human suffering that these structures represent. The desire to be part of it and bring it back here is an intriguing phenomenon that makes tourism, like pilgrimage, a journey of discovery of the self.

The exhibition has been shown in the Fine Art Gallery, University of Newcastle, New England Regional Art Gallery, Armidale Australia and Sarjeant Gallery, Whanganue, New Zealand. You can see more of *Between the Ceiling and the Sky* photographs at the website: <http://www.newcastle.edu.au/departments/fad/fi/allanch.htm>.

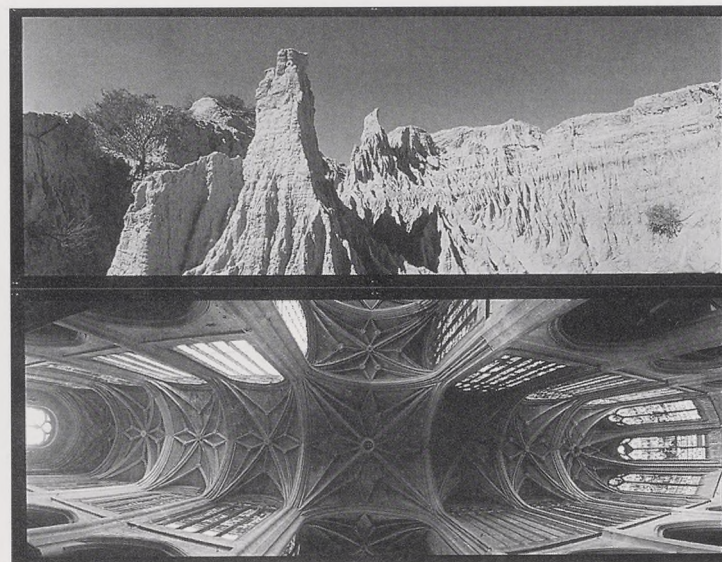
Allan Chawner is a lecturer in Photomedia at the University of Newcastle where he has been teaching photography in what is now known as the School of Fine Art since 1978. The Australian landscapes were all taken with a Wide-lux F7 and the European ceilings with a Noblex 135u. The film varied in brands but all C-41 and all the prints are RA4 glossy. Allan prints the work himself and the exhibition prints are pinned to the gallery walls. ■



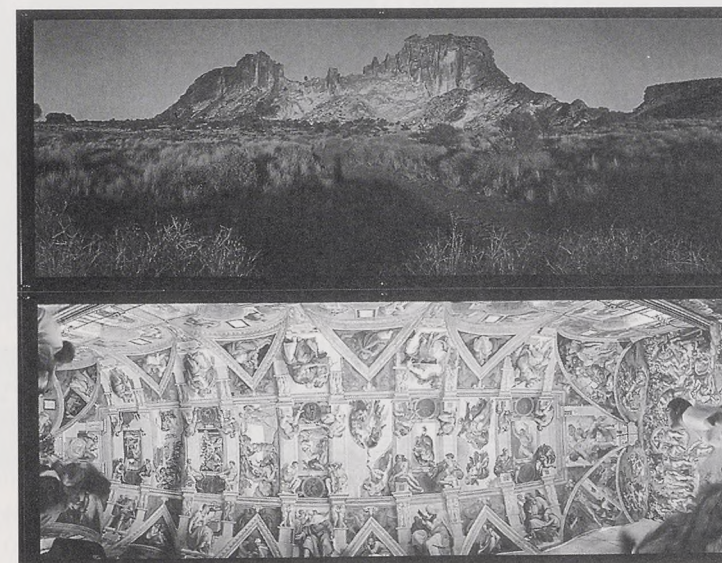
Top: Uluru, NT, Australia Bottom: Paris, France



Top: Kata Tjuta, NT, Australia Bottom: Rome, Italy



Top: Mungo National Park, NSW, Australia Bottom: Paris, France



Top: Rainbow Valley, SA, Australia Bottom: Rome, Italy

Make Your Plans Now For The IAPP International Convention, Napa, California

March 27 thru April 1, 2001

The "Bird-Eye"

Written by Thomas B. Kunz in German and translated to English. Translation from TBK English by Liz Hymans.

For several days I have carried out an investigation on the topic BIRDEYE. I can now claim to own one rare antique from the beginning of the modern "Panorama Fotografie".

Approximately in the mid-seventies I worked in a photo business in Berlin (Germany) and bought a strange photo accessory named "Bird-Eye" from a representative of a photo-supplier. It was a filter-thread with lens holder that can be screwed on a 49mm Objectiv. The representative extolled this thing as a very effective accessory and said that it was even more terrific than the "Fisheye" ancillary lens. At that time, I was very open and very curious about experimental equipment. I immediately bought these extolled accessories from the representative for my private experiments.

The purchaser at the photo business in which I worked at that time declined the purchase as nonsensical. Well, I therefore got an elegant box with the Bird-Eye and a little leaflet with pointers for successful photos. The price lay between 100-150 DM at that time.

On a beautiful sunny day I took my Olympus OM1 and made my first Experiments. The resulting round pictures were quite strange and didn't want to fit properly into the predominant scheme of the rectangular photo world.

The Bird-Eye made extensions of these round photos that people didn't like. After approx. 1 to 2 films my enthusiasm had vanished and the thing landed in a corner.

Many, many years passed until the day finally came that I anxiously looked among my photo things for the "Bird-Eye". I had moved many times and hadn't thought of the "Bird-Eye" and the crazy photos for a long time. Finally I was reminded in 1999 by the Fa. Cyclovision of my interest in panoramic photography back in 1974. When I found the Bird-Eye again, I built an adapter to attach the 49 mm fil-

terscrew to my Nikon CoolPix 900 almost 25 years later. Now I could produce lovely, perfectly circular 360 degree pictures and convert with the help of software (Panoramatools of Helmut Dersch) to a rectangular general view. Fantastisch! Twenty-five years ago this was not possible with the early computer technology. Would this old "Bird-Eye" finally come to honors now?

The first results were successful and seem to be well. Unfortunately, my enthusiasm was dampened by the reflections of the glass cylinder since they proved immediately disturbing to

the viewer.

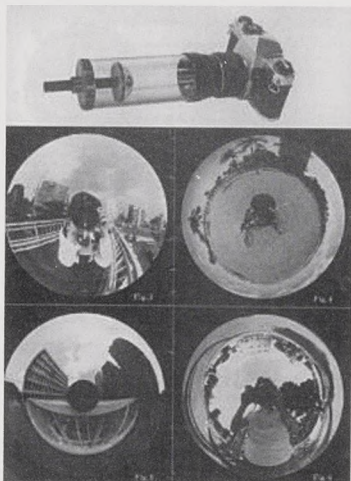
Nevertheless I had some enquiry for this accessory due to my activities on the internet and I tried to find out whether one can still buy such a piece of equipment. After many telephone calls for companies and references I was lucky and by telephone I reached the already retired pensioner which was the photo representative at that time. Because of my enquiry the pensioner remembered this "Bird-Eye" of 25 years ago and remembered that only few pieces had come from a very little Japanese company to Germany. A short time later, no one could remember hearing anything about the company or from the "Bird-

Eye" again. Unfortunately!

Back then there was no interest or market for parts. There have been such "orphans" once in a while. So, this man could not tell me more. There was no more product and no service at all. It's not possible to determine the value of this single item.

I didn't suspect 25 years ago that such a piece of equipment would belong to modern panoramic photography.

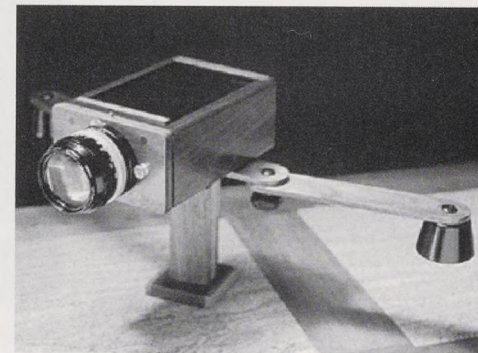
Result: Everything that is praised as new and registered to the patent today can often already be an "old hat". Right or what? ■



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Shooting In The Badlands

By Clark Most

A couple years ago I had the opportunity to work on some literature for the Pine Ridge Indian reservation located Southwest of Rapid City, South Dakota whose lands also overlap the well-known Badlands.

On this trip I had spent the better part of a day near the town of Scenic, just north of the reservation when a storm with some visually exciting clouds started to approach from the west. I drove quickly

across town to a location where I had previously found an appropriately western-looking landscape to accompany the drama of the sky. With the storm moving quickly I opened the doors of my van, unloaded my equipment and frantically bracketed shots using Kodak E-100SW transparency film with both my 2 1/4" camera and my Widelux 1500 in hopes that I would end up with a couple "keepers". When the clouds started to swirl over the top of the alu-

minum-sided barn to the right of the image I was nervously hopeful (perhaps foolishly so) that I might photograph my first tornado, though it never fully developed into a real twister.

I found a location on the northern ridge of the Badlands where I captured this panoramic of the Sage Creek valley on a late August afternoon (below). Film used was Kodak E-100 SW transparency film in my 1500 Widelux medium-for-

mat camera. I prefer to use transparency film in all of my work because it provides me with images that are only one "generation" away from my computer where as a designer/photographer, I do my work for publications. Shots that I believe to be successful can be printed directly from the original transparency to prints as Cibachromes, or small limited editions are printed from computer files as archival "Giclee" prints onto acid-free papers.

Clark Most resides in Midland, MI., owns/operates a design studio and is a photography/design professor at Central Michigan University. ■



*One of Clark's
"keepers" from the
storm is featured
on the cover of this
issue of Panorama.*

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Film Is Not Dead

By Peter Lorber

There has been much written about digital imaging and the fact that it will replace photography as we know it. Every time you pick up a magazine more and more is being written about digital and less emphasis is being placed on film. If that's the case, why are the manufacturers of film spending time and money developing new and better negative and transparency films? Why are new and better cameras and lenses appearing on the market (and not digital either)?

For now, I have no intention of going digital in my photography or lab. The project I am working on needs both, my photography and collaboration with a graphic artist. I am working on a panoramic book about the founders of the new Florida Atlantic University Football Team, in conjunction with Coach Howard Schnellenberger of FAU. My partner in this project is Henry Fichner of Photo/Graphics, also an IAPP member.

I am doing all of the photography using Roundshot, Fuji GX 617, Mamiya 645 and Hasselblad X-Pan 90% is being shot on transparency and 10% on negative film. Once the film is developed, Henry

takes over all the graphics beginning with the scans. Hopefully the book will be out the beginning of 2001 and will be a project Henry and I are both proud of.

One of my most challenging shoots was lining up 4 fighter planes with pilots and shooting them, on film. First they had me up in the 5th plane while they flew formation and I photographed them - what an exciting afternoon. Once that was done they wanted a panoramic of all the planes which I had to position and shoot. Thank goodness for the Roundshot and film.

The next challenge was shooting (no pun intended) the Boca Raton Police Department with vehicles, including the Marine Unit. The picture makes the space I had to work with look really big, but it was not. I did a test run by positioning a car in 4 different spots to see how everything will line up. Then I

made my diagram on a proof print I did placing all the units. When I got to the location, I had them lined up and shot within half an hour. Again, thank goodness for Roundshot and film. The shoot was very successful and I received a letter of commendation from the Chief of Police on my speed and professionalism completing the shoot.

So, who said film was dead? I am a firm believer there will be a marriage between film and digital photography for a long time to come. ■

Top: The fighter pilots flying in formation

Middle: Fighter Pilots with their jets

Bottom: The Boca Raton Police Department





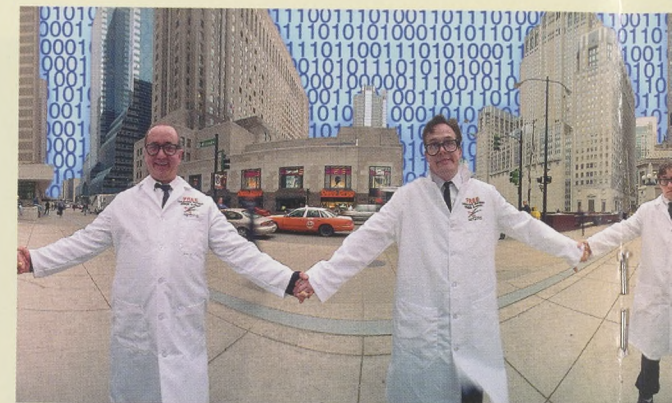
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Member Gallery
Shane Van Boxtel



The three panoramas above were selected from a number of images submitted by Shane.

The cannon panorama was taken in Quebec, Canada.

The fun pan in the middle "Computer Nerds" was the result of having fun with PhotoShop.

The moody panorama on the right is simply entitled, "Fog".

Watch for more of Shane's panoramas in the future.

A WHOLE NEW WAY

Images 1, 3, 7: © Gavriel Jecan / Art Wolfe, Inc.; Image 2: © Bob Krist; Images 4, 5, 6: © Doris Shepherd Wiese



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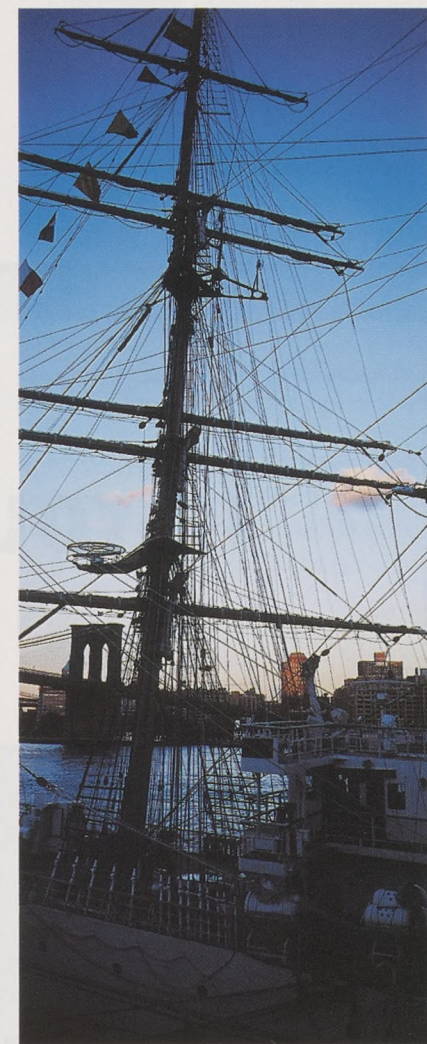
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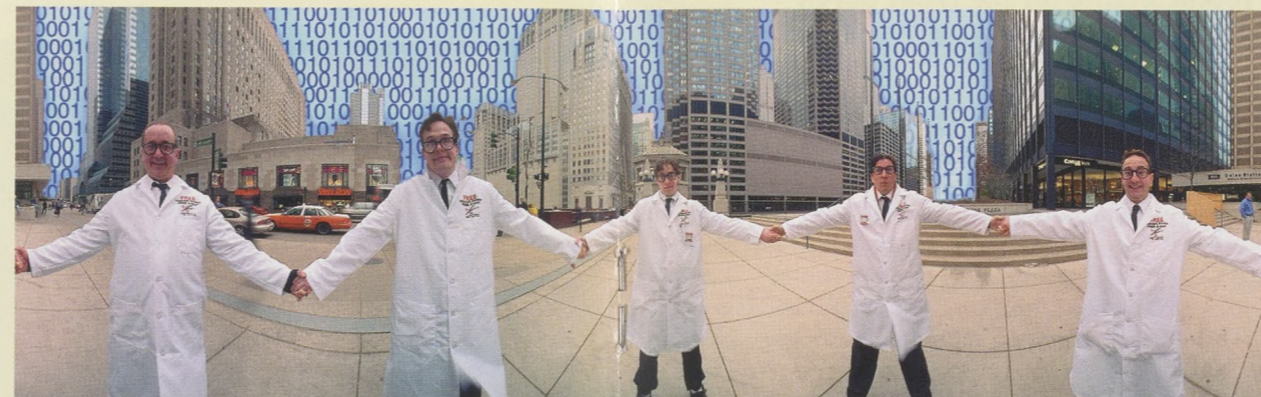
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*Panoramic images require custom printing from a professional lab.



Tall Ships by Stephen Delroy

Member Gallery
Shane Van Boxtel



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Watch for more of Shane's panoramas in the future.

A WHOLE NEW WAY TO USE 35MM FILM!

Images 1, 3, 7: © Gavriel Jecan / Art Wolfe, Inc.; Image 2: © Bob Krist; Images 4, 5, 6: © Doris Shepherd Wiese



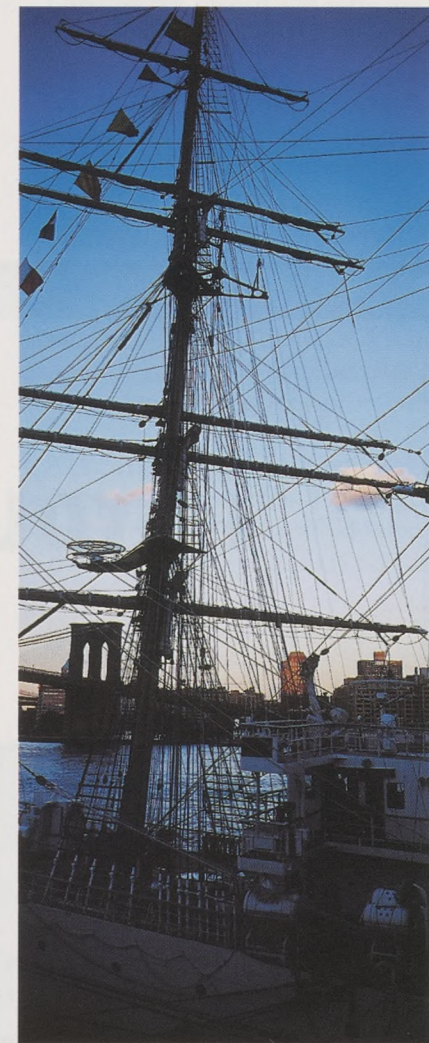
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Tall Ships by Stephen Detro

Liz Hymans Judges Art Festival

By Alan M. Bank, IAPP Board Member

Several months ago Liz, our president was asked if she would be interested in judging a three day Arts Festival in Tupelo, Mississippi by board member Alan Bank. She said that she had never been a judge in an all category show so naturally there was some hesitation. The next day the call came back from her which was positive, as Liz answered in her own style said, "I'll give it a go". Soon after the Tupelo Artist Guild (TAG), the overall chairman of the Arts Festival commissioned Liz Hymans as one of the two judges for the Gum Tree Arts Festival. Liz would help evaluate 7 art categories and a host of purchase award prizes amounting to \$18,500. All of these events happened the weekend

of May 12 - 15 with TAG paying her a fee and an all expense trip for the 3-day stint.

Liz arrived a few days early in order to get acquainted with the area and visit some of the historical sights. At one point Liz was found sitting on the front porch of Elvis Presley's boyhood one room shack that Elvis's father built for \$380 way back in the mid thirties. She toured the house as the first stop on the local scene. Other noteworthy stops were the monument commemorating the Battle of Tupelo, a short trip on the first footpath from Nashville, TN to Natchez, MS, approximately 550 miles long, now a two lane National Parkway

"At one point Liz was found sitting on the front porch of Elvis Presley's boyhood one room shack ..."

called the Natchez Trace Parkway, and a visit to all the important buildings of the area. She saw many Mississippi old south landmarks and commented "I've never met so many warm and friendly people" from the day she arrived.

Liz was appointed co-judge with a University of Mississippi art professor, Jere Allen, who had been a judge here before. They agreed on a schedule and criteria for visiting the 108 booths and making their selections. According to Tina Lutz, Executive Director of Tupelo Artist Guild, the judging went extremely well and the decisions made were near perfect. The festival was blessed with good weather and the crowds of people

and their families got to see the best show ever, now in its 29th year.

Liz commented that "the crowds were larger than she expected and I feel very positive about all our selections". She went around on Sunday and re-visited every person who won a category prize or a purchase prize just to re-assure that the decision was the fairest and that the Best in Show, 6 paintings made from egg yolks were of the highest quality.

After leaving Tupelo on Monday, Liz planned to stop in Oxford, Mississippi, birthplace of author William Faulkner, current home of award winning author John Grisham and took a tour of the

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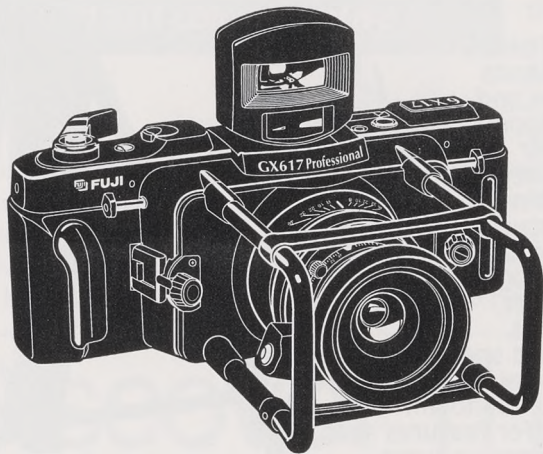
areas historical monuments and a look around the "Ole Miss" us. From there she planned a day in Memphis to visit Beale Street, home of the blues, the Pyramid Auditorium, and spend a few hours at Graceland, the home that Elvis Pres-

ley lived in... and where he died.

Liz said it was a great first for her as a judge, and now she's ready to go on to bigger shows that she believes gave her new talents and expertise. ■

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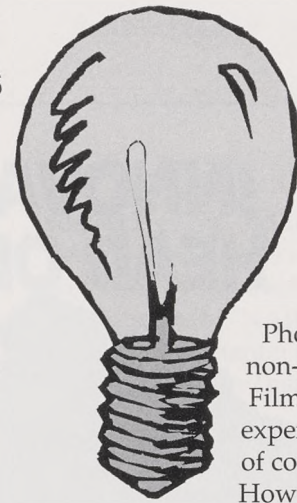
By Everen T. Brown

With increased use of Panoramic Photos on the Internet, photographers must be careful to protect their rights when negotiating contracts. Contracts negotiated in a hurry will come back to haunt you later, so take your time and do it right the first time...

1. Be specific where images are to be used. Many times clients think they have the right to use your photo on a variety of sites. Or they can re-license it to others. Make it clear which site(s) can use your image(s). Specify the number of pages it can go on as well, as some pages are linked to each other or are repeated.

2. Don't tie up images too long. Keep those royalty checks coming in with renewals. Put actual use dates in writing so all parties know how long they can use the images, and what the renewal fees are. If the client renews, it is automatic and no other contract needs to be signed. You just get your royalty check based upon a pre-agreed price and time frame.

3. Get a fair price for your images. Many Photographers are excited some big company wants to use their imagery. So they agree to the first price offered. If it is a fair price then go ahead. But if the client makes a lot of promises with very little pay, beware! Remember what it cost you to get the photo in the first place, and ask a fair price based on a fair profit. Clients will realize what is involved and



will respect you for being fair.

Photography is not a non-profit endeavor. Film and travel expenses add up. And of course, labor costs. How long did it take

to get just the right photograph? So base your price structure on what allows you to recoup your costs.

Many web clients promise links to your site in return for a low price. They also mention the prospect of fame on their web site. Remember, promises cannot be cashed at your local bank, only royalty checks are money in your account! So don't be fooled by empty promises.

4. ALWAYS get your contract in writing before releasing images. Then all of the players involved know what is expected of them. The best surprise is no surprise!

5. Print rights and Internet rights are two different areas. By licensing print rights you do not give the client the right to use the images on the Internet and vice-versa. Ask the client where they will be using the images so you can complete your contract with the correct terms. By giving them the option, you can increase your revenue when you sell both rights.

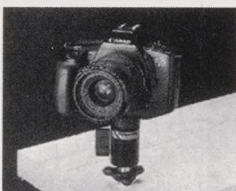
Great contracts can be written when you have the time to Think Ahead! ■

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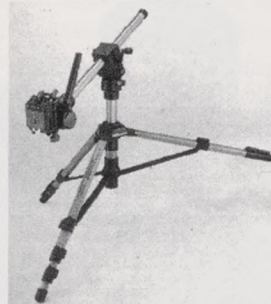
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History Pans

Panoramas From The Nixon Presidency

Special To Panorama Magazine

By Steve Greene

Audio Visual Archivist - Nixon Presidential Materials Staff of the National Archives

Rather than the pastoral landscape scenes that panoramic cameras commonly shoot, a team of government photographers at the White House Photo Office during the Presidential Administration of Richard Nixon (1969-74) used them to capture dynamic scenes at the "eye of the storm" of an presidency in crisis.

The photos accompanying this article were taken on August 9, 1974, as President Nixon addressed the White House Staff for the last time, and as a large crowd awaited the helicopter that would

whisk the President away to "exile" in San Clemente.

Both images are likely to have been shot with an F5 or F6 model of Widelux. Film used was color negative.

Over three hundred thousand images on approximately 22,000 rolls of 35mm

film were shot by the White House Photo operation in the six years of the Nixon Administration. The photos illustrate the daily life and work of the President and his core staff at the White House and the Old Executive Office Building. White House photographers

were present to document the President's activities during trips to China and to Russia (1972) and to the Middle East (1974).

As a work product of government employees, these photographs are in the public domain, and are available for research at the Nixon Presidential Materials Staff at the National Archives and Records Administration at College Park, Maryland. Finding aids include 146 binders of contact sheets, as well as a "Master Print File" consisting of about 6,000 images arranged by

subject content. Additionally, a small sample of about 420 images are available "on-line" at the National Archives' web site, on its "NAIL" (National Archive Information Locator) database, at www.nara.gov/nara/nail.html. The

More Nixon Presidency on page 20

"Both images are likely to have been shot with an F5 or F6 model of Widelux. Film used was color negative."

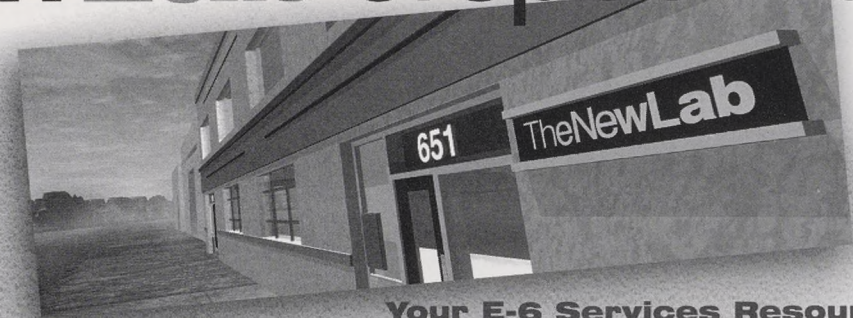


President Nixon about to conduct last press conference from the White House. August 9, 1974.

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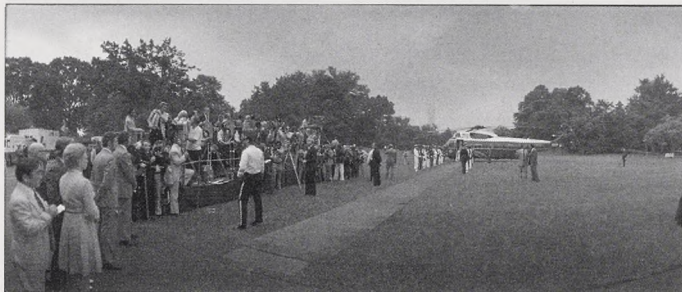
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Nixon Presidency from page 19

National Archives provides photographic reproductions through private contractors located on-site at our College Park, Maryland facility. Contact the Nixon Presidential Materials Staff at 301-713-6950 for more information.

The National Archives administers ten Presidential Libraries, one for every President since Herbert Hoover. In a dispute over the disposition of the Watergate Tapes and Presidential Papers, Congress took possession of the Nixon Presidential Materials in 1974 (in *The Presidential Recordings and Materials Preservation Act (PRMPA) of 1974*). The Act states that the Presidential Materials be made available to the public in the



Washington, DC area; the Nixon Presidential Materials Staff ensures that the requirements of the law are carried out. After several legal disputes with the government over numerous issues regarding the Presidential Materials, the former President and his foundation opened the private Richard Nixon Library and Birthplace (www.nixonlibrary.org) in Yorba Linda, California in 1992. The Library and Birthplace is not part of the Archives' Presidential Library system and houses the former President's personal papers and pre- and post-presidential materials. The Library and Birthplace's museum displays artifacts from various periods of the former president's life and political career, including selected artifacts on loan from the National Archives and copies of President materials. ■

Journalists await Nixon family shortly before their departure from White House. August 9, 1974.

Digital Improvements to Cirkut Images

By Michael Westmoreland

If you are a longtime Cirkut shooter and have amassed an archive of contact prints, it might seem that these images are at the end of the road in terms of what you can do with them. Of course you can frame them up, have exhibitions and if yours lucky, sell a few. What you haven't been able to do up to now is change the images in any substantial way. The very best of mine I rephotographed down onto 10x8 film for miniaturized process reproduction in magazines and self-promotional literature but the images were essentially the same as they were when the film was processed. There's a lot of other stuff which didn't quite make the grade. Maybe there was a trace of banding in the blue sky or maybe the lighter parts were marred with bits of dust or hairs which crept in despite all attempts to achieve surgical cleanliness during taking, developing or printing. Sometimes it might be an object in motion which finishes up like an incomprehensible dirty mark in the picture: sometimes the colours or tones or shadows weren't all perfect...

etc., etc. Hand retouching of conventional Cirkut prints can be a wearisome business especially when the fault is on the original film. It is this material which I have dug out again (some of it unseen for over twenty years), and which is now getting the benefit of new digital technology. Changing contrast (most of mine are Cibachromes), resizing up and down, adding nice borders, cloning out bits of crud, unsharp masking, etc.; all the digital refinements now available for pictures I long ago thought I had closed the book on.

I got into digital manipulation a few years ago because it opened up the possibilities for linear panoramas of street scenes, achieved by multiple 35mm shots stitched together into continuous array (see volume 15, number 4 Sept 98 for an example which won the Fuji prize for best digital image at the Utah convention). The software I used over those years was Micrografx Picture Publisher which has a unique and sophisticated stitching routine unlike anything to be found in Photoshop. It is a very precise tool allowing pixel to pixel matching, but is designed only for the manual stitching of flat images: that is to say it does not possess the warping capability which you need if you are trying to achieve panoramic cylindrical perspective from a series of 35mm frames swiveled around a nodal point. There are now a number of cheap software programs which offer the latter e.g. Photo Vista, Spin Panorama, etc. I did buy Photo Vista which offers both warping and non-warping (flat) options, but it has limitations for serious professional work. For example it has a rather small

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fixed unzoomable window which makes it difficult to see and make fine adjustments. For a long time I dreamed of using this technology on Cirkut originals but the file sizes involved together with the price of big hard

discs and RAM put me off.

Times and prices have now changed to the point where such things are entertainable on a modest budget.

When I came over for the Quebec Conference I was keen to meet a native of the city called Gilbert Morin who sells sophisticated stitching software called Panavue image Assembler. This is a complete package allowing both flat image stitching and warping stitching, and is designed to allow really large file sizes (is 500 MB a large enough file size for you?). It allows automatic stitching, (entirely performed by the software), and manual stitching if the software can't cope with what you are asking it to do. (This happens quite often with subjects which require warping treatment.) The web site for Panavue is at www.panavue.com and the phone is 1-418-688-4720.

I bought Panavue and have been using it exclusively for flat image rephotography i.e. joining up Cirkut prints scanned piecemeal on a flatbed. The trick here is

to ensure that you allow plenty of overlap in adjoining sections to give the software a maximum comparison opportunity; about 30% is what I give it.

The second trick is to ensure that all the scanned pieces are identical in size;

it doesn't matter if you are including extraneous matter e.g. borders in the scan, these can always be cropped out afterwards.

There is normally no need to go over 200 dpi unless you are contemplating dramatic enlargement (unlikely with Cirkut originals). The scanner I use is a budget priced Microtek Scanmaker 4 which also incidentally allows scanning facility on film sizes from 10x8 downwards via an unusual internal tray (I have even adapted it to allow 15 inch film, but that's another story, details supplied on request). With the above procedures I have found that the automatic facility works perfectly with flat images, and the joins are undetectable even on the most detailed subjects. After the years I spent with laborious manual stitching this certainly is a great boon.

Apart from improving your second-grade pictures, the other great bonus of all this new technology is that your best Cirkut archive can now be translated without too much expenditure of time and money into a tiny efficient economic storage area with little risk of image

degradation. CD writers and rewriters are now well under \$200 and the price of storage media far cheaper and more commodious than (say) Zip disks. One thing which has worried me for years is the prospect of my precious aerofilm transparencies starting to show their age (I know people whose 1960s Ektachromes are now losing certain color layers at a rapid rate). Up to now the only option for me was to build an air-conditioned vault or contact

print onto huge rolls of Cibachrome Micrographic film, both possibilities being absurdly beyond my pocket. With RAM now back into the realms of financial sanity, 200-400 Mb of the stuff can deal with virtually any Cirkut contact print at 200 DPI (and that's without compression). OK you aren't recording the full tonal range of the original but its prints which posterity is going to judge you by; its got to be worth doing and its not going to burden your heirs with a bulky legacy. So that's my job for the next lot of

long winter evenings.

Older photographers are still in many cases skeptical about getting involved in the digital game: perhaps like me, they are not interested in the meaningless montages which so often result from aimlessly playing around with the almost bottomless box of tricks contained in a PhotoShop type program.

More *Digital Improvements* on page 28

Apart from improving your second-grade pictures, the other great bonus of all this new technology is that your best Cirkut archive can now be translated without too much expenditure of time and money into a tiny efficient economic storage area with little risk of image degradation.

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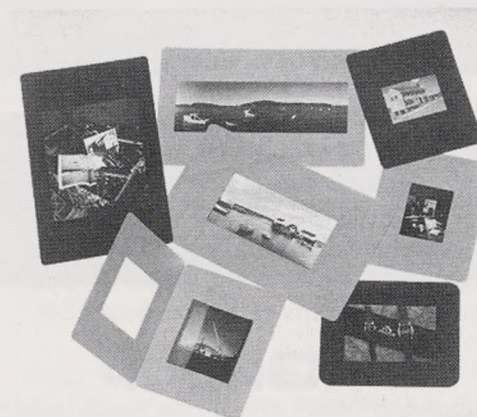
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Photo courtesy of Gerald French

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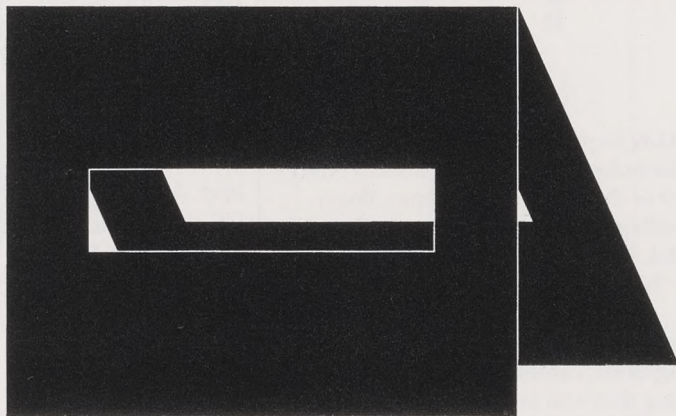
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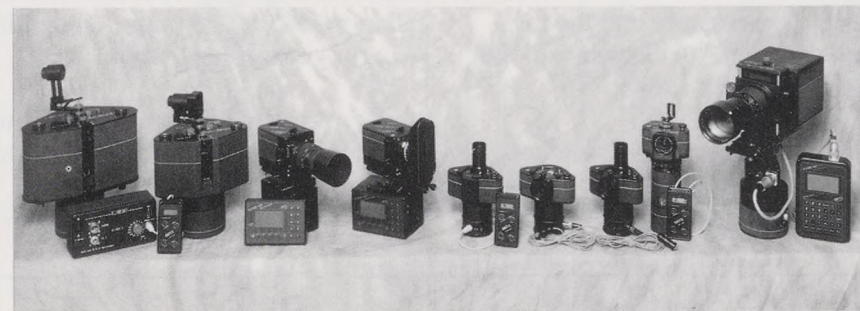
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Membership Application Arrives Early

By Richard Schneider

In order to reduce the number of late IAPP membership renewals, and with it the number of fully paid members who do not get published in the Membership Directory, we decided to try printing the form early this year for the 2001 membership cycle. For those interested in renewing, please ensure that the form is returned to the IAPP Secretary / Treasurer by December 31, 2000.

You will notice a number of changes and additions. The most obvious change is the new and separate application for

businesses. For the 2001 Membership Directory, we will attempt to include a section devoted to business and commercial networking. If you are a business that has no particular employee designated as an IAPP member, then this form is for you. Your dues would fall in the \$45 to \$55 range, depending on your geographic location.

If you normally fill out a membership application as an individual, but you also have a business or commercial enterprise, then you may continue to

apply as such. Your dues would also fall in the \$45 to \$55 range. However, if you would like your enterprise to be listed separately in the business portion of the 2001 Membership Directory, and benefit from the cross-referencing that will be featured there, then you would pay an additional nominal fee of \$10. All entries in the business section will be of the same size and appearance as those in the individual members' section.

Please note that this feature is not meant to replace those enterprises interested in

quarter-page (or larger) advertising in the directory. We welcome your support as always.

Other additions to the Individual membership application include spaces to list panoramic cameras owned, other organizations you may belong to and what your panoramic interests and pursuits might be (for instance, collecting cameras or photographing scenery). We will attempt as well to coordinate this information into a easily referenced network.

You will see that the Membership Dues Payment has been changed to reflect a more accurate cost of international mailings from the United States. Basically, Canadian members will need to pay \$5.00 more per year and Central and South American members will pay \$5.00 less. All other members outside of the US will continue to pay the same rate as before.

Another big change in the membership form deals with credit cards. IAPP will now accept American Express (AMEX) and Discover Cards for dues, Boutique purchases, and for registering for the upcoming International Convention. Please ensure that you check the appropriate card box on the application.

As always, please ensure that when filling out the forms, you write clearly and legibly. Directory mistakes have frequently been attributable to undecipherable handwriting styles! ■

Free ads for IAPP members

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SERVICES: All cirkut camera services. Gears cut, focal lengths measured, repairs, parts made. Stanley Stern, 813-920-4863.

SERVICES: Gears cut - 49 pitch and 32 pitch, 14 1/2 degree pressure angle gears with any number of teeth. Less than 50 teeth - \$25, 50 to 125 teeth - \$35, over 125 teeth - by quote. Gears are fitted with shafts or hubs made to customers measurements. Ron Klein, Northernlight, 1208 Pike Court, Juneau AK 99801-9549. Phone 907-780-6248 or e-mail: panorama@ptialaska.net.

FOR SALE: 6x12 roll film back. Fits 4x5-graflock style back. Accepts 70mm film (with/without sprocket holes) in 5m cassettes. 2 cassettes and IB. \$600. Andy, 860-676-2860 before 9pm eastern, buckwiet@yahoo.com.

FOR SALE: V-Pan 6x17, very good condition, with Beattie bright grid screen, two extra lens boards, and Nikor-W 210mm f5.6 lens, \$2400 (includes shipping in continental US). Davis Lawrence, 727-734-3884 or david@primeimages.net.

FOR SALE: Widelux medium format. Good condition with original box and papers \$2,150. Clark Most, 517-832-9710 or art@graphicspot.com.

FOR SALE: 10" Cirkut camera, 2 gearheads, a few gears and a tripod. All in excellent condition, \$5200. Tom Hathcock, 281-479-2764 or tommy@tomhathcock.com.

FOR SALE: 6x17 Fuji Panoramic camera in First Class condition. With corrective filter, lens shade and ground glass focus glass. Ward Clark, 218 Cobblestone Drive, Colorado Springs, CO 80906. 719-576-8466.

FOR SALE: Series II Turner Reich lens, 10 1/2, 18, 24 inch focal lengths for #10 Cirkut camera. Jerry Seegers, 314-631-5398 or JerrySee@yahoo.com.

FOR SALE: Super Roundshot 35 Complete Outfit - set for Leica Lenses, Rising front lens, Includes Bogen Geared Head Tripod, Plenty of Kodak Film. Will negotiate Price. AJ Weiner, 781-925-8611 or AJNECP@aol.com.

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Web Site / URL: _____

Type of Business / Products or Services Offered: _____

Please indicate "Yes" or "No" whether you also have an Individual Membership: _____ *

* If you answered "Yes", you have the option of having yourself and your business listed separately in the 2001 Directory without having to pay for a second full membership. The charge is \$10.00. With this option, you will not receive second sets of IAPP publications, only a second entry in the 2001 Directory.

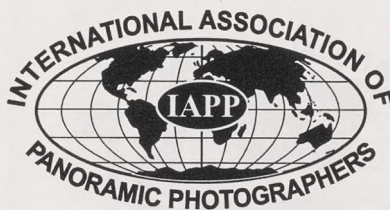
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Contribution to the Richard Fowler Education Foundation			\$
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Please list other Photography / Imaging Organizations you may belong to:

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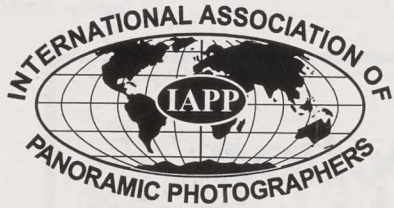
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Digital Improvements *from page 21*

But that's not really the value of the digital game. If you have a great reservoir of negs and trannies, digital photography offers the potential to open up your archive in all sorts of ways. Some of the greatest initial pleasure can be obtained from revisiting the storehouse of family snaps, tidying, cropping improving the color and Contrast etc. It's a great way to cut your teeth. Since I started, the initial learning curve in computer handling, file management etc, is getting much less steep. If you are a PC owner but repelled by the price of Photoshop, the big secret known only to the few people who use it is that Picture Publisher at a small fraction of the cost is every bit as good. The recent Epson six color printers now reach genuine photo-quality and can print rolls 13 inch wide by up to 44 inches long with 10 years guaranteed image stability to boot. (The lengthwise limitation appears to be an arbitrary software parameter which has no special rason d' etre.; perhaps IAPP could persuade Epson to write a patch for that bit of its code). The latest Epson model, the 2000P, is reputedly capable of prints with a life of 100 years.

Meanwhile, and it pains me to say it, my beloved darkroom gathers dust, although I go in occasionally to develop film. Sometimes I wonder how long it will be before it reverts to its original use, i.e. providing warmth and shelter to a motorcar. My craftsman's instinct recoils from the prospect of junking all those personalized technologies so painstakingly built up over the years. How long will it be before some museum will be interested in my homemade 20x16 color enlarger? or the giant Wilkinson 40 inch drum processor (you have to get your head and shoulders in the drum to locate the printing paper, I kid you not). Or the wallpaper machine adapted for lengthwise splitting of aerofilm rolls? Or the miniature railway I built for my contact printer to run on? I suspect it may all go eventually to the local dump. The above article is intended to be a pointer to ways of ensuring that your images don't finish up there as well. ■

Cover Photograph by Clark Most. For the story behind the picture check out page 11.

