

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

February 1988

Reston, VA

Orlando, FL

Seattle, WA



A Sydney Stadium, Then and Now

President's Message

This is the first newsletter of 1988; let's hope that it is the first of many. Before I tell you about our new editor, I want to take this opportunity to thank Dick Fowler for the wonderful job he has done for us over the past three years. Dick, we appreciate your efforts in bringing the newsletter and our association to its present status. May you be around taking panoramic pictures for a long time to come.

It is amazing just how many people offered to help keep the newsletter going. I was going to mention each person by name, but as the list of people phoning or writing to Dick or myself got longer and longer, I decided it might be easier to give you a list of people who had not offered to help! It would be considerably shorter! Thank you everyone for your offers.

Let me tell you how we will operate in the future. John Stamets will be our new editor. All correspondence and articles should be addressed to him (see page 6). John is an excellent photographer and has recently published a book of Widelux photographs. He also has experience in publishing newsletters and is eminently qualified to do the job.

Jerry Wood of Annapolis, Maryland has agreed to print the newsletter for us. Jerry has his own in-house printing and facilities, as well as automated collating and mailing systems. As part of his operation, Jerry has a four-color printing press. The postcards you recently received are typical of his color work. Maybe one day we shall see our newsletter in color!

Finally, Dick Fowler will stay active with the association by keeping the mailing lists and printing the labels. He will also act as treasurer, so please send your 1988 subscription to him.

We need your input to make the newsletter a continued success. Let John have news items, wants, comments, or articles. He cannot produce an interesting newsletter without input. Let's give him all our support.

David Paskin

Panoramas Revisited

New Interest in Cirkut
Re-Photography, pp. 2-3

Alaskan Cirkut Photographer Ron Klein in China

Ron Klein, a full-time Cirkut photographer from Juneau, Alaska, recently returned from a panoramic trip to China. The formal occasion was an opening exhibition of 25 of his color panoramics of Alaska taken with a Cirkut # 10. The exhibit, which is now traveling throughout China, was part of cultural exchange program between "sister provinces" Alaska and Heilongjiang, in the far northeastern corner of China. Three thousand people showed up for the opening reception in the capital city of Harbin!

Ron reports that panoramic photography is very much alive in China, at least for the purpose of photographing large groups. He saw a number of good American Cirkuts in operation during his one month trip in September 1987. The Chinese typically shoot on 5" or 8" black and white film, made in China. Although he did not see any panoramic photography done for purely aesthetic reasons, he did purchase some 3 x 12" scenic cards that appeared to be taken with a Cirkut-like camera. Modern automated color systems for printing panoramics -- which make Color the film of the choice in the West -- is what the Chinese don't have. His hosts had many questions about Ron's color printing system.

But the real surprise of the trip, Ron says, was to discover that the Chinese are currently manufacturing their own 360° cameras,

cont. on p. 4

Panoramics at Winter Olympics

By John Stamets

The Winter Olympics in Calgary, Alberta apparently will open without an official 360° panoramic photographer. Too bad. But Kodak will be there shooting for the giant 18 x 60 ft **Colorama** in New York's Grand Central Station. The plan is to shoot the Feb. 13 opening day ceremonies with a variety of 120-roll film cameras, then fly back to Rochester for processing. If all goes to plan, the Winter Olympic Colorama will be up in Grand Central by Feb. 16.

IAPP member **Doug Brown** in Calgary was disappointed not to get credentials to shoot the Olympics with his Cirkut #8, but that's not going to stop him from trying to get a picture anyway. Opening day he's taking one of his Cirkuts up in a flock of Hot Air Balloons and hopefully, the winds will carry the colorful armada over the opening ceremonies. He might get the best shot yet! Good luck Doug.

Kodak photographers **Steve Kelly** and **Bill Cafer Jr.** will shoot the Winter Olympic Colorama on Vericolor film with a 6x17 cm Linhof (90mm lens), a 6x24 Art Panorama (90 and 120 mm), and a 6x7 Pentax with its various lens. Steve says all the cameras are necessary because "We only got one crack at it. We have to come back one with something." Whatever the format used, the final image is cropped to the 3.3 to 1 aspect ratio of the Colorama.

Steve says the camera likely to get the most use is the 6x24 Art Panorama. It has interchangeable lens, the largest original film size (2.25 x 10"), and the widest angle (over 100° horizontally with a 90 mm Nikkor). However, you must shoot at about f 16/22 to get good sharpness, Steve says, and the camera takes only three pictures per 120 roll, which can be a disadvantage when covering a major event like the Olympics. That's why they carry the 6x7 Pentax, to stay flexible as the scene changes, or for the unexpected.

Although the Colorama format is well-suited for panoramic photography, images from rotating-lens cameras are hardly ever used. Norm Kerr, the Colorama's Creative Director, says Kodak prefers a "standard look" in this display, and a rotating lens can result in too much distortion to fit that standard. Still, they give it their best shot with the new wide-angle roll film cameras.



It's not a bird, it's not a plane, it's...

A Panoramic Pinhole from Chicago.

IAPP member **Duncan Mitchell** is constructing this rotating pinhole camera at home. When finished, it will expose 9.5 x 74" pieces of film using an outer aluminum drum (with pinhole lens) that rotates around a stationary inner drum that holds the film. Duncan is using mirrors to direct the light instead of prisms, which have been used on similar cameras. A full rotation takes 80 seconds and the focal length is 12".

Duncan is confident the camera will work, whenever he can carve out the time and space to finish it. He's already designed and built two prototypes out of cardboard for 2.25" film, and those worked fine, he says. He'd be happy to talk with anyone interested in this design or similar cameras. Write or call: Duncan Mitchell, 162 Oakley, Chicago, IL 60647. 312-227-2270.

Where are large collections?

By Barbara McCandless

The HRHRC Photography Collection in Austin, Texas includes the Goldbeck Collection of panorama photographs from around the world. As far as we know, it is the largest collection of panoramas, including an estimated 15,000-20,000 individual views. We are in the process of planning a grant proposal to properly house, print and make copy safety negatives from the nitrate panoramas. For this reason, we would be interested in finding out if there are any other large collections of panoramas, and if so, what solutions have been found for the rather unique problems which this format produces. We are also interested in knowing whether there have been any surveys of panorama collections. If you know of any panorama surveys or large collections, please contact: Barbara McCandless, Photography Collection, Harry Ransom Humanities Research Center (HRHRC), University of Texas, P.O. Drawer 7219, Austin, TX 78713.

Goldbeck Rephotographic Project Planned

By Eric Beggs

While working as the staff photographer at the Humanities Research Center at the University of Texas in Austin, I was fortunate to have the opportunity to work directly with the E.O. Goldbeck Collection of panoramic photographs. After printing the 10" x 72" *Paris, The Wonder City 1927* a number of times, I began to wonder what it might look like today from the same spot. That eventually connected me with Tom Bleich, who happened to own a 1917 10" Cirkut and liked the idea. We spent a number of hours rehousing and cataloging the top 500 scenic images Goldbeck had photographed in his life's journeys. From these, 50 of the best are to be selected, printed archivally, with the nitrate negatives copied to safety base film, and the image researched to obtain as much relevant rephotographic information as possible. We would like to come up with 25 successful images. An exhibition, a book and a video are all possible products of the (ad)venture. Some fine possibilities exist for: New York City shot from Brooklyn in 1939 with the World's Fair in the distance, San Francisco in 1932 with E.O. himself, Alamo Plaza in his hometown of San Antonio. An 8" print of Houston in 1925 by Schlueter has also been located and the central plaza in Mexico City circa 1910 will surely show some changes!

Funding for both the preservation and the rephoto project are being sought. Photo suppliers, travel related industries and major publications are to be approached as well as foundations and independent sources.

I would like to ask any reader who may know of additional historic panoramic scenics in either the 8" or 10" format to please contact: Eric Beggs, P.O. Box 611, Austin, TX 78767. All suggestions, ideas, and recommendations are welcome.

More rephotographics...

Philip Gray of Willoughby, Australia (see adjacent article) is also interested in rephotographics. He writes: "For purposes of cataloging, I would like to know the whereabouts of early black & white panoramas taken anywhere in the United States, particularly California. Please give panoramic location, photographer and date of pan (if known). I am in the process of compiling a master list of panoramas from all over the world, which eventually will be available to IAPP members." Please write to: Philip Gray, 4 Oakville Rd., Willoughby, N.S.W. 2068, Australia.

New Books on Sydney, Perth

By Barrie Smith

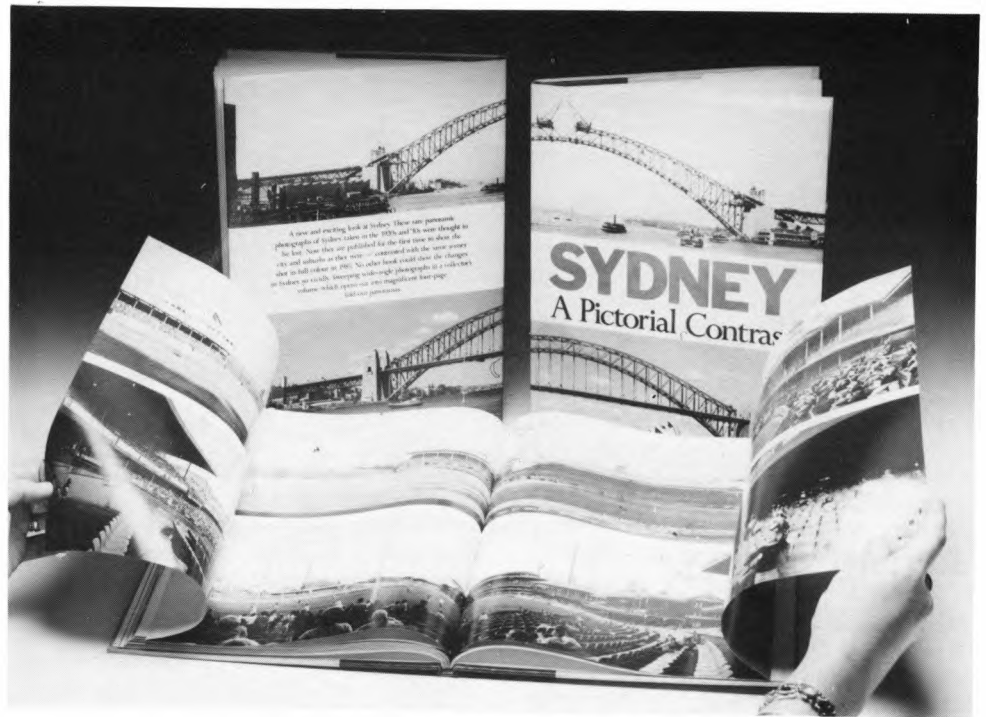
I've known Phil Gray nearly 20 years or so. My business is movies, his is stills. In recent years we've both become fascinated with panoramics, but he's done something about it. In late 1986 a novel photographic book on Sydney appeared: "Sydney - A Pictorial Contrast" by Philip Gray.

An IAPP member and well-known Sydney commercial photographer, Phil had come upon a rare collection of panoramic negatives of Sydney, Australia taken in the the intra-war period of the 1920s and 30s; namely the lives' work of John Ennemark and Hilda Bridges of EB Studios. The couple used a Kodak Cirkut #10 and operated from a studio on Sydney's George Street.

Poring over the wide pictures from EB Studios, Gray realized they held highly evocative memories of a great city's recent past and deserved a wide audience. He and a partner, Peter McGill, decided on a book as the vehicle, but with a twist. At the top of each page would be one of the old views, beneath it a glorious remake in Ektachrome.

As most of the early panoramics were anywhere from three to six feet in length and 10" high, the choice of a gatefold format was made with the page folding back double on itself, and each open pair of pages becoming four. When fully open, the book measures nearly a yard.

Making the new pictures, and choice of camera, was another matter. The Alfa and 35 mm Widelux were considered, but both were ruled out as unsuited to the task at



hand. So Phil chose the hard way. He commissioned a team of Swiss specialists to build him a camera for \$20,000 Australian (at the time equivalent to \$17,000 US.) Called the Philip Gray Special, this one-of-a-kind camera takes 70 mm film and has a 65 mm, f4.5 Rodenstock Grandagon lens. The equivalent exposure is variable between 8 seconds and 1/250 second using a quartz electric motor drive. A 360° view takes 19" of 70 mm film.

"Then came the hard part," says Phil. "The shots themselves. Some of the scenes were almost impossible to relive 60 years later. Trees completely obscured the view, or the original site had been so changed, it couldn't be used. But gradually I found ways of reshooting the photographs that seemed to have historical importance."

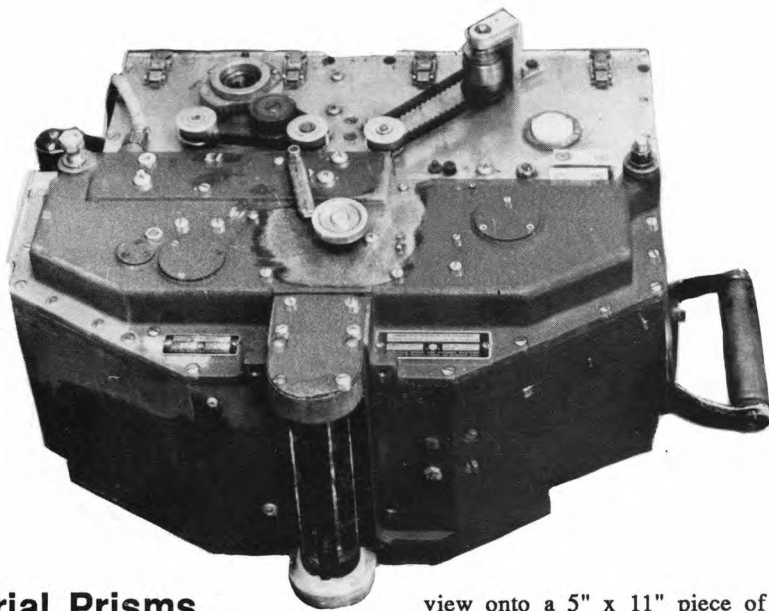
The book contains more of Sydney than just the Bridge and the Harbour, and the text is informative. Like a shot of a Sydney beach with the information that a crowd of 130,000 turned up on Nov. 16, 1929 to see the 20th century's "modern marvel," a shark proof net.

Producing the book was an exercise in exertion and patience for both Gray and his partner. Publishing in Australia is not easy, especially for a newcomer with an unconventional format. Despite near-disasters along the way, the book came out and was followed two months later by Volume 2 on Perth and Ferndale, the host towns for the America's Cup in Western Australia.

cont. on p.7

Sydney Harbor, Then and Now





Aerial Prisms

New members of the IAPP include **Ken Brewer** of Gig Harbor, Washington, a picturesque town on south Puget Sound near Tacoma. Ken works by day as an accountant for the county, but the rest of the time -- and then some -- he and his wife Pam work at their panoramic business (International Panoramic Photography, PO Box 1932, Gig Harbor, WA 98335. Tel. 206-851-3248). His specialty is rotating prism aerial cameras (for 70 mm and 5" roll film) adapted for general use. Ken has just acquired his second Fairchild KA-56 low altitude aerial camera which snaps a 74° x 200°

view onto a 5" x 11" piece of film. The camera uses a double-dove rotating prism assembly and a stationary 75 mm f4.5 lens. Equivalent shutter speeds, adjusted by slit width, are 1/100 to 1/5000 of a second.

He acquired his first KA-56 (along with four 70 mm prism cameras which take 40° x 200° views) from Bud Kimball of Washington State when he retired in 1985. The original KA-56 weighed 90 lbs. Most of the weight was the film magazine which was designed to fit on the underside of an F4 jet fighter. So Ken rebuilt a smaller magazine to fit the KA-56, as shown in the accompanying photo. Total weight now is

30 lb, which can be hand-held from a helicopter. For terrestrial work, Ken has built a hand cart.

The modified film magazine holds 100 ft of 5" film which is advanced by gears instead of pressure rollers. Since perforated 5" film is not readily available, Ken also built his own film perforator. Other modifications include micro-switches for single exposure control, and removal of film data recorder to achieve full 200° view.

All processing, mounting and framing are done at home by him and Pam in the "workshop," a large darkroom and processing lab built next to the garage. Using a track-mounted 10x10" Salzman enlarger (also acquired from Bud Kimball), they project the images horizontally onto a 96" vacuum easel. They use a Durst 18" processor with Ektaprint chemistry. Typical prints measure 16" x 72".

Airshows are his stock and trade for event pictures, but he also does panoramic photography for government and civic agencies. Homeowners are also a good market, Ken says, especially in the forested scenic inlets of the South Puget Sound.

Very few KA-56's are in civilian hands, says Ken. He'd be glad to talk with anyone else who is using these or similar cameras. Contact him at the address above.

Ron Klein in China *from p. 1*

from 2.25" (6 cm) to 8" in film format. Although these limited-production cameras seemed to be available to working Chinese photographers, they are not marketed to Westerners. However, Ron has arranged to acquire the 6 cm film model with a 58 mm lens. He is also negotiating to import these cameras to the USA. We'll have more on these Chinese cameras in a future issue of the newsletter.

After the gala reception in Harbin, Ron traveled throughout the country with his Cirkut #10. He took a total of 27 panoramic pictures on 10" film, including well-known landmarks like the Great Wall, the Forbidden City, Tianan Square in Beijing, and in the south, the dramatic Guilin limestone formations.

Back in Alaska, Ron is well-known and much-honored for his panoramic photography. In the best of the Goldbeck tradition, he has mastered the art -- and showmanship -- in taking large group pictures. His collection of "Alaska Town Portraits" is a wonderful contribution to the contemporary history of the Far North. But mostly he shoots landscape scenics, and sells them through galleries. You can contact Ron Klein at Box 1587, Juneau, AK 99802. Tel. 907-780-6248.



160° view of Horn Spires and Battle Glacier near Juneau, Alaska. Taken from a mountain top



Red Dog Saloon in 410° on 6" color film (in Cirkut #10) with 6.5" Dagor lens. Rotation time

Northwest Focus

The dramatic mountain and coastal scenery of the Pacific Northwest offers many good locations for 360° scenic photography. And the frequently gray, cloudy weather turns the sky into a giant soft-box -- virtually even dream lighting for panoramic takes. No wonder, then, there are some of very good panoramic photographers here.

For some unknown reason, there seems to be an odd concentration of Cirkut #16's in the hands of Northwesterners. Only about 20 of these large Cirkuts-- which take 16" film -- are thought to exist. And 5 or 6 of those can be found in Alaska, Washington and Oregon, says IAPP charter member Rich Chalfan of Bellevue, WA. Chalfan acquired his in 1970 for its antique value, but he didn't get serious about panoramic photography until 1981 when was sub-contracted to help shoot President Reagan's inauguration. Since then he has run an informal panoramic business and shoots with Cirkuts #5, #6 and #10, in addition to the #16.

Other #16 shooters in the Northwest include Ron Klein of Juneau, AK and William Landon of Bellevue, WA. Landon recently had an exhibit at Seattle's leading photo gallery, the Silver Image. Ted Larson, also in the Seattle area, recently sold two of his Cirkuts, including his #16, to make the down payment on a new house!



Portrait of a Market: An All-Widelux Book

As the new editor of the IAPP newsletter, I hereby shamelessly plug my own book, just released in 1987: *Portrait of a Market: Photographs of Seattle's Pike Place Market* by John Stamets with text by Steve Dunnington. All 73 black & white photos are full-frame Widelux images. Credit for the high quality printing goes to Seattle designer Ed Marquand and the South China Printing Co. in Hong Kong.

I plug the book partly as an introduction to my panoramic background, but mostly because I believe publication of any all-panoramic book is newsworthy to IAPP members. If you know of other panoramic books, please send in the relevant information. In a future issue, we'll publish a list of available panoramic books.

No review here, but the back cover blurb for *Portrait of a Market* reads: "Seattle's Pike Place Market is the oldest continuously operated farmer's market in the United States. The Market is a blend of contrasts: farmers, fishermen and craftspeople ply their wares; family-run businesses meet new entrepreneurs; history meets change. John Stamets' panoramic photographs offer an individual vision of this unique American landmark."

For individually signed copies shipped via first class air, send \$14.95 plus postage and handling to: John Stamets, 403 14th Ave. E., Seattle, WA 98112. To USA, add \$3.55 (for total of \$18.50). To Canada, add \$4.55. To Europe, add \$9.00. To Australia or Japan, add \$11.55. For trade orders, contact the publisher: The Real Comet Press, 3131 Western Ave. #410, Seattle, WA 98121.



1" color film with a Cirkut #10 and 19" Artar lens. Photo by Ron Klein.



min. Side-lighting rotated with camera. Photo by Ron Klein.

I A P P

This newsletter is a quarterly publication of the International Association of Panoramic Photographers. The offices of the IAPP are distributed coast-to-coast in the USA at the addresses below. Newsletter contents are copyrighted by the IAPP and individual authors/photographers.

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Please include a stamped self-addressed envelope (or postage) if you would like submitted materials to be returned. You may also send newsletter ideas to David Paskin and Richard Fowler if you would like to bring it to their attention too. Don't worry if you send an item to the wrong person; we'll straighten it out. Since most of current members are in the USA, all addresses and \$\$ in this newsletter are USA unless noted otherwise.

Editor's Note

As the new editor of the IAPP Newsletter, I welcome this opportunity as a challenge and responsibility to put out the best publication of panoramic and wide-angle photographic news anywhere. That's easy, you say, because there aren't any other publications devoted exclusively to panoramics. Maybe so, but that's no excuse not to put out the best possible.

This newsletter is a volunteer effort and ultimately can only be as good as the input from the members. For that I ask your help in feeding me ideas, articles and information on panoramics from your region and from your perspective. In general, the newsletter should provide a balance of technical, aesthetic and feature articles of interest to panoramic photographers.

Although I am a relative newcomer to panoramics (but not photography), I've enjoyed some success so far with the publication of an all-Widelux book on Seattle's Pike Place Market (see p. 5). My personal interest in the panoramic format is its potential for urban documentary, historical and news photography, but be assured that all types of panoramic photography and cameras will be fairly represented in the newsletter.

I've had experience as a news reporter and just finished working six years as a technical editor/writer, which I guess is why I got this job. My business is freelance photography, art and writing. I recently bought an Apple Macintosh so I can produce the newsletter at home through a combination of desktop publishing and the "old-fashion" light table.

Goodbye '87

I, for one, am glad to see 1987 disappear as it was not one of my good years. It was September 2 that my doctor told me I have "cancer of the prostate." Then came the abdominal and orchiectomy operations followed by two months of daily radiation treatments. It's now five months later and I am happy to report that the cancer is in remission to the point of non-existence. But my odds are still poor that the cancer has microscopically spread elsewhere. Only time will tell if it develops into a problem and I will concern myself about it then.

I have learned a lot in these last five months about a cancer that is the second greatest killer of men. Anyone that wants information about prostate cancer, please call me anytime and I will be glad to talk to you about what to do, who to see, etc. You men, one thing to remember, anytime you have a blood test, request they check your "prostatic acid phosphatase" level. This can be your first indication of prostate cancer, which *must* be caught in its earliest stage.

The centerfold section of this issue focuses on some of the panoramic news from the Pacific Northwest. Although this region was chosen for the obvious convenience of your new editor, I hope it can serve as guide for other regional focus issues. This could be good way to introduce IAPP members to each other.

Note that we have limited ability to reproduce long images, as shown in the centerfold. At present we can cheaply copy large images to b&w halftones if the original image does not exceed 48". Larger original images will be considered if you can provide half-tone negs (133 line) in final sizes of 16" or less.

To guarantee return of submitted materials, please include return postage or an SASE. Otherwise, all materials and photos will be kept in the "IAPP Archive." I hope you like the newsletter's new look. Please write.

John Stamets
IAPP Editor

JACK E. DAVIS 1920-1987

In remembrance of IAPP Charter Member Jack E. Davis, Miami Beach, Florida, who died December 11, 1987. The IAPP extends our condolences to his wife Mary and family. Jack was well-known in the field of panoramic photography, having used Cirkut cameras in his convention photography business for 28 years. He was a charter member of the IAPP and a Q member of PPA. He always loved to talk about and share the techniques of using Cirkut cameras. For us who knew Jack, he shall be forever missed.

We -- those who are self-employed -- need a health plan of some sort to pay catastrophic hospital bills. I know what this is all about! The higher the deductible, the lower the monthly costs. Make sure your company will pay for "outpatient procedures" as most tests these days are given on an outpatient basis. That means you check into the hospital in early AM, have tests or minor surgery done and go home in the PM - no overnight stay. For this a lot of companies pay nothing, as you were not an over night in-hospital patient. These procedures can add up very quickly to some big bucks. Cancer policies can be purchased rather cheaply but - again I learned the hard way - some do not pay near the actual costs of treatments. My 38 radiation treatments cost \$307.57 each. My cancer policy pays only \$50 per treatment and I pay the rest. But some sort of policy is better than nothing, and if you have nothing, you need the protection of a catastrophic health insurance plan.

Thank you one and all for your cards, calls and prayers. I feel great!

Dick Fowler
IAPP Executive Secretary

Ads & Notices

Free notices from IAPP members will run in this section on a space available basis, at least until we figure out an ad policy. Send to IAPP Newsletter address in Seattle on p.6. Panoramic/wide-angle only.

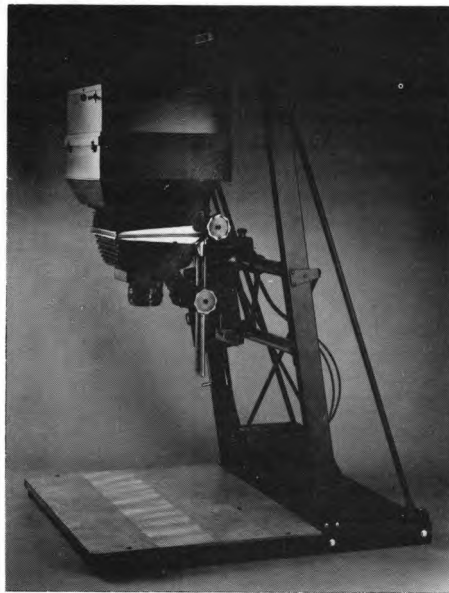
Wanted: a 6" x 72" or 8" x 72" Cirkut contact printing frame. Also, Cirkut photographs of Long Island, NY; the Indianapolis 500 starting line; Yellowstone National Park; and Yosemite National Park. Contact Bob Lang, 100 Cooper Ct., Port Jefferson, NY 11777.

Calendar Available: 1988 Virgin Islands Panoramic Desk Calendar. 13 full color panoramic views of the V.I. printed on coated card stock, plastic comb bound with one month's calendar below each picture. Days/dates on single line. Calendar size is 5.5" x 9.5". Cost: \$3.95 each plus \$.50 postage. Send check, Visa or Mastercard to: Annapolis Sailing School, PO Box 3334, Annapolis, MD 21403.

8" Cirkut Owners: I have a paper splitter and will cut 10" film down to 8" film. Jim Spieth, Dallas, 214-241-2013

Finnish Panoramic Calendar: Single sheet (16x48") with 360° color view of Helsinki Harbor (6 x 48"). Contact the photographer: Rainer Lampinen, ARPS, PO Box 35, SF-00521, Helsinki, Finland.

Wanted: 5" or 6" Cirkut film spools. Mike Haneman, PO Box 22374. Milwaukie, OR 97222.



Sydney, Perth from p. 3

"Perth - A Pictorial Contrast" includes black and white panoramics taken by an old-timer, Reg Lambert in the period 1920-1960. These contrast sharply with the colour versions taken by Phil Gray in 1986. The books are available for \$30 each (Australian), plus postage, from Philip Gray Photography, 4 Oakville Road, Willoughby 2068, Australia. Tel. (02) 958-0067 or (02) 958-0092. (Ed. note: Hope to get postage to U.S. by next issue.)

Albuquerque Museum. Gus Foster's grand panoramas of western landscape. Thru April 3, 1988. Albuquerque, N.M.

An affordable 8x10" enlarger

If you've ever dreamed of owning an 8x10" enlarger, but couldn't afford one, you can thank California photographer Alan Ross for this one: an 8x10" cold light adapter that converts a Beseler 4x5" enlarger to an 8x10" enlarger. Ross recently licensed the patent to Beseler who is now the exclusive seller of this product. It should be available again by late February.

Using a 240 mm enlarging lens, the maximum print size from an 8x10" neg is about 24 x 30" if using the original Beseler 45M chassis. Despite the significant increase in film format, the adapter adds less than a pound over the original 4x5". This is primarily because the 8x10" cold-light eliminates the need for a heavy glass condenser. If desired, the enlarger can be easily restored to its original 4x5" format. For more information, contact: The Beseler Co., 8 Fernwood Rd., Florham Park, NJ 07932.

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Convention Planned for Sept. 1988

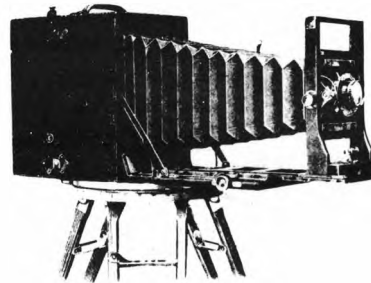
Yes, we do plan to hold a convention in 1988! About a year ago, I gave some thought to an ideal convention site and came up with a few simple rules. Among them are: a location used to having conventions, reasonable weather, picture taking opportunities, and interesting places within walking distance of the convention hotel. However, the most important rule was to have the persons organizing the convention living locally to the convention site.

After giving some thought to the various locations -- and having people willing to help -- we propose to hold the next convention in Annapolis, Maryland in September 1988. The tentative dates are September 8, 9 and 10. Annapolis is an historic area with interesting shops and restaurants. It is about one hour from Washington D.C. The weather should be good, and there is always something for people to do if they don't want to spend the whole day indoors.

Jerry Wood is a local person and has good contacts with the hotels. I am not too far away, and Jeff Aldrich is about a three-hour drive away. Also, there are 2-3 photographers in the Washington D.C. area who we can ask to help out.

I had the idea of having a three-day convention - say Thursday, Friday and Saturday - so that people could then leave on a Sunday at their leisure. Registration could be Wednesday night or Thursday morning. This time, we propose that the first day be a formal meeting; the second day be devoted to informal groups (e.g. a Hulcher group, a Widelux group, a Cirkut group, a Globus group, etc.); and the third day be devoted to field trips for picture-taking. Hopefully, we can get Kodak or Fuji to come up with some free film.

We will need speakers for the convention and need to know who has something to say and is prepared to talk to the group. We need some input from all of you, please let us have your ideas.



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