

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

June 1990

RESTON, VA

Orlando, FL

Chicago, IL

Brides Vote For Panoramas

by Richard Lynn

This year's Brides' Choice Competition, held at 1990 the Professional Photographers of America Marketing and Management Workshop in Las Vegas, gave wedding photographers insights into the photographic preferences of newlyweds.

What did entrants learn from the judging panel consisting of five recent brides?



Photo by Monte Zucker, winner of the 1990 Brides' Choice Competition.

First, a panoramic photograph of the bridal couple, their wedding party, family and guests outside the church is a favorite photographic choice among brides.

Second, two-page spreads of the bride, groom and wedding party, cropped in a panoramic format, were included in the wedding-album entries of the first place winner and runners-up.

Although the winning two-page spreads were cropped to panoramic-format proportions from full 6x6cm negatives, this type of photo is a natural for Bronica users who own a 24x54cm-format film back.



© Gary A. Baratta

New IAPP Logo?

Would the image of the IAPP as an international organization benefit from adoption of a new logo?

IAPP member Gary A. Baratta thinks so. Baratta, a graphic artist, designed and submitted the accompanying logo. The international character of the IAPP is represented by the map. Panoramic photography is portrayed by the lens sweeping the points of the compass.

Baratta generously has offered to donate his design to IAPP. This will be a democratic decision. Send your vote to David Paskin by August 1, and the results will be announced in the October newsletter.

President's Message

By David Paskin

This is the first newsletter put together by our new editor, Larry Thall.

He and I met last March and decided to simultaneously shorten the newsletter and make mailings more frequent. We hope this will encourage members to send in bits of current information that won't be ancient history by the time the newsletter is published.

What happened to all those people who promised to write something for us? Don't forget, this is **your** newsletter!

Our 1990 convention plans are still in the embryonic stage. One of my big problems is organizing three days of programs. The IAPP is a small, highly specialized group. After four

conventions, we've basically said most of what there is to say about panoramic photography.

Perhaps we should try a new format. How does a general get-together with no formal advance program sound?

In this vein, Larry suggested changing the convention's name to either Annual IAPP Networking Forum or Annual IAPP Networking Assembly.

This format would take a big load off my back and give members a chance to socialize in small groups and exchange information. I would welcome comments and suggestions.

Dick Fowler informs me that we have a total membership list of 439 people and that's great!

(cont. on page 5)

IAPP

This newsletter is a bimonthly publication of the International Association of Panoramic Photographers. Our offices are located at the various addresses listed below. © 1990 IAPP.

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Ads & Notices

IAPP members are entitled to free classified ads in this space. Send information to the editor at the address in the left-hand column.

Wanted: Cosmetically intact Globuscope 360° panoramic camera in mechanically unrepairable condition, with or without lens. Contact Paul Keck, 313 Linda Ave., Hawthorne, NY 10532.

Wanted: Original lens for a Cirkut #16. A camera with lens will be considered. Contact: Mike Westmoreland, 358 Victoria Park Road, Leicester LE2 1XF England; 0533-705828.

For Sale: Graflex WXL body (similar to a Brooks Veriwide and accepts film backs from that camera). Cosmetically in very good condition, but has broken nibs in the focusing ring. Will cost \$90 to repair. Price for camera body \$45. Contact: Larry Thall, P.O. Box 578366, Chicago, IL 60657; 312-348-8440.

Wanted: Information about John R. Connon of Elora, Ontario, and his Wonder panoramic camera. The Wonder may have been the first 360-degree camera and I'm planning to write a biography of Connon. Send information to: Christopher Creighton, P.O. Box 321, Port Hope, Ontario, L1A 3W4, Canada

For Sale: 6x6cm-format slide projector for Rolleiflex, Hasselblad, etc. Near mint cond. in box, \$95.

New Books For Sale: *The Eternal Landscape* by Emil Schulthess, \$45 (Same format as "Swiss Panorama," but with views of Arizona, Utah, New Mexico and Colorado); *Portrait of a Market* by John Stamets, \$15 (Widelux images of Seattle); *Las Vegas New Mexico* by Alex Traube, \$15 (Widelux images); *Italy: Seasons of Light and Eye on Australia*, both by Michael Ruetz, \$35 (Linhof Technorama images). All prices plus shipping. Harold Lewis, P.O. Box 63, West Newton, MA, 02165; or call (617) 254-1565 late evenings.

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Midnight Sun Panorama

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PANORAMIC EXHIBITIONS.

Modern panoramic equipment in use:
Round-Shot all models, Widelux,
Fuji, Gorisont and rare cameras.
C-41 processing and
Fuji color copier. (E-6 available)

The place is at research center of
Oulu University, in the national park of
Oulanka, near Arctic Circle, 8 km from
Soviet boarder. Nearest airport is Kuusamo.

Some foreign students or panoramic
photographers can be accepted.

The price is only USD 350,- incl the course,
fullboard & lodging.

Course Instructor: Rainer K. Lampinen, FRPS

Teachers are famous pan-photographers.

Summer University of Oulu

Kasarmintie 8, SF-90100 Oulu, Finland
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Cyclops Update

by Larry Thall

Polyphemus the one-eyed Cyclops chieftain in Homer's "Odyssey," imprisoned Ulysses and his companions in a cave and proceeded to devour some of them.

As reported in the last newsletter, W. Guy Warner, owner of WW Inc., might take a bite from the 120-format Widelux market with his new Cyclops Wide Eye swing-lens panoramic camera.

Warner's three principal weapons correspond to the reported three main foibles of the Widelux 1500 (the company's 120-format model)-availability, service and price.

Purchasing a Widelux 1500 will probably necessitate spending time on a dealer's back-order list. The Cyclops is available now from WW Inc.

"This model [the Widelux 1500] has a poor mechanical quality record but high demand," according to a December 1989 "Shutterbug" ad by Widelux dealer Del's Camera of Santa Barbara, California. This might be disturbing to potential buyers, considering the very small number of qualified repairmen in the U.S.

The Cyclops Wide Eye was introduced just 12 months ago, which probably isn't time enough to fairly assess the camera's overall reliability. However, each unit is sold with a one-year parts and labor warranty, and service is readily available from the Chicago-area facility.

Finally, Del's Camera lists the current back-ordered price of the Widelux 1500 at \$2350. The Cyclops sells for \$649, plus shipping.

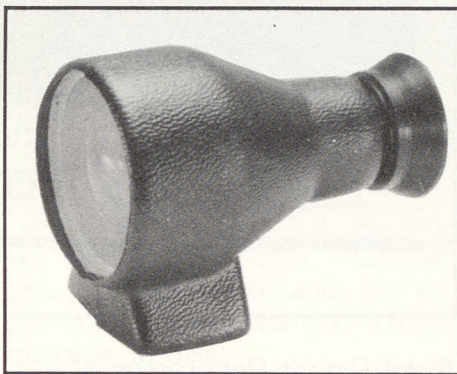
The previous report, however, was a bit dated by the time it reached your mailbox, as Warner recently introduced a second model.

Called the Mark II Cyclops, it is available by special order only.

Although externally the same as the Wide Eye, the Mark II offers several improvements.

Unlike Warner's first model, the Mark II offers variable focusing. Also, its horizontal angle of view is 115 degrees, as compared to the Wide-Eye's 110 degrees.

Most important, however, is the Mark II's faster f:3.5-45 80mm coated Corygon lens.



The CYCFINDER

Both cameras accept 120 and 220 film sizes and produce approximately 6x15 cm. images. Each model also features a film counter, tripod socket, bubble level and primarily hand-machined construction. The Cyclops Mark II retails for \$895.

A new optical viewfinder, designed especially for the Cyclops, also is now available. Named the Cyfinder, it costs \$139.

For further information contact: WW Inc., 16640 S. 104th Ave., Orland Park, IL 60462; 708-403-7576.

Editor's note: Has any IAPP member used the Cyclops? If so, please write to me with your comments. I'm sure many members would like to know how it performs.

Panoramic Fun Fact: *The wife of Czar Nicholas II was an ardent user of the Kodak Panoram swing-lens camera.*

News Briefs...

Wess Plastic, Inc. recently announced it will soon introduce a glassless 24x54cm Widelux-format slide mount. The new mounts will complement Wess' 24x54cm glass-covered mounts, which have been on the market for approximately two years.

Kodak Ektar 25 color negative film becomes available in the 120-format this month. Kodak compares Ektar's extra-fine grain to that of ISO 100 4x5-inch film. That should be good news for users of 6x12cm and 6x17cm cameras. The new film will be sold in single rolls only.

Fuji also has a new 120-film on the market. Fujichrome Velvia is an ISO 50, daylight-balanced transparency film. Its grain and color saturation is reported by the company to be as good or better than Kodachrome. Velvia, however, is compatible with C-41 processing.



© Mark Segal/Panoramic Stock Images

A panoramic photo by IAPP member **Mark Segal** was featured on the cover of this year's Photo Midwest '90 showguide. The conference and trade show, sponsored by Photo District News, also featured a two-hour Segal seminar, "Specialty Stock: Shooting and Selling Panoramic Photography." Mark and his brother Doug own and operate Panoramic Stock Images, located in Chicago.

Editor's Note

As the new editor for the IAPP newsletter, I look forward to building upon the accomplishments of John Stamets, my predecessor.

New blood, however, usually is accompanied by change and I offer no exception to the rule. Hence, I would like to outline my plans for future issues.

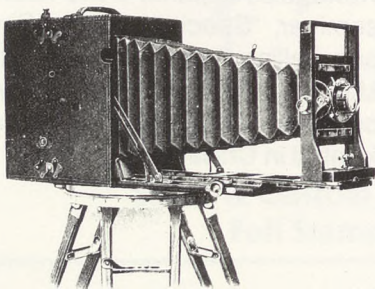
First, I'd like to address the issue of publication regularity. The newsletter is a major benefit of IAPP membership. So, from now on, members can count on receiving a new issue every two months.

Initially, this will result in thinner newsletters. I strongly feel, however, that a timely publishing schedule is very important—not only to members, but to current and prospective advertisers as well.

Second, although history and equipment are important to IAPP members and will continue to be featured in the newsletter, I hope the membership will generate some articles on marketing and making money with panoramic photography. I would like to start a regular marketing column, but that idea hinges on membership input.

Last, I would like to make the newsletter more visually oriented—perhaps even initiate a Reader's Gallery section. Again, I need members to send me their most exciting recent B&W shots for this idea to get off the ground.

I look forward to the challenges ahead, and I hope all of you will help me make the newsletter a continued success.



WILLIAM RIDER-RIDER



Panoramic Photographs From the Great War

Rider-Rider's Panoramamas

From the Great War

Lt. William Rider-Rider made more than 2,500 photographs during his 21 months as Official Canadian Photographer during World War I.

Most of his images were made on conventional view cameras. A tiny minority, however, were taken with a Kodak #4 Panoram.

These 44 panoramas represent the first significant experiment with panoramic photography in war documentation

Rider-Rider's critics thought the Panoram, with its waist-level finder and two shutter speeds, was too slow for action photography.

Indeed, only two of the 44 images show what can be considered scenes of violence. On several occasions, however, Rider-Rider did use the camera in very close proximity to battle. Even in these situations, though, he must have composed carefully, for rarely is there any distortion of the horizon line.

Rider-Rider used his Panoram mostly to record the destruction of the war, as well as the everyday life of the soldiers in camp. There also are several scenes of mass burial services.

An exhibition of Rider-Rider's panoramic photographs is now on tour through Canada.

Christopher Creighton, the show's curator, writes, ". . . I received a Canada Council Exploration Grant to research the history of applied panoramic photography in Canada and was quick to order a complete set of William Rider-Rider's panoramic images. It was only after seeing these prints that I realized the scope and importance of his work, and decided that these virtually unknown photographs should be shown *in toto*, for what I believe is the first time."

An exhibition catalogue is now available for \$10 (Canadian). To obtain a copy, write to: Gallery of Northumberland, 55 King St. West, Cobourg, Ontario, Canada K9A 2M2

Unmatched Versatility
in the new

Silvestri Superwide:

by Larry Thall

Before Vincenzo Silvestri introduced his new Silvestri 6x7 MB, wide-angle cameras offering both perspective control and focusable lenses all had shortcomings.

Silvestri adopted the strengths of previous models and incorporated them into an extremely compact camera that's flexible, both in regard to film-format and lens choice, offers an adequate amount of perspective control, is well-built and features ample Italian industrial-design flair.

Choose the 6x9cm film back and a 47mm lens to obtain an angle of view equal to that of a Brooks Veriwide. Switch to the 6x12cm film back to obtain a ready-made version of John Stamets' Skyscraper Camera (see IAPP July, 1989 newsletter).

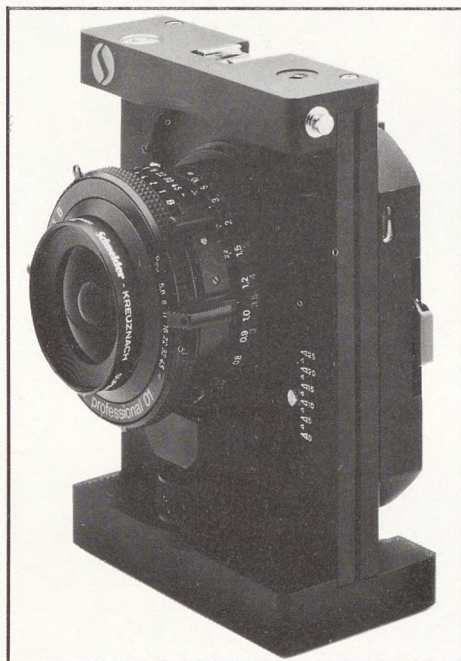
In both instances, though, the Silvestri gives the photographer the added benefit of 25mm of lens movement.

The camera's body is constructed from matte-black aluminum and resembles a sculptural interpretation of an I-beam section. Its size barely exceeds that of the lens—extending just far enough to allow for 25mm of geared lens movement, and a pedestal base, top and bottom.

The Silvestri features a bayonet lens mount (popular on 35mm SLRs), which accepts four focusable Schneider lenses—F/5.6 47mm Super Angulon, F/5.6 65mm Super Angulon, F/5.6 75mm Super Angulon, and F/5.6 100mm Symmar-S. All lenses may also be used on conventional view cameras, via the use of an optional adaptor.

Photographers can also choose their lenses mounted either in standard Copal or self-cocking shutter models.

A self-cocking shutter offers increased flexibility to architectural photographers, allowing them to carry



The Silvestri 6x7 MB

less strobe equipment. Multiple flashes of small strobe units can be used to equal the power of one flash from larger models.

A conventional shutter, however, requires the photographer to manually re-cock between each exposure, thus risking slight camera movement. With a self-cocking shutter the camera need not be touched.

The Silvestri accepts roll-film backs from two popular manufacturers—Mamiya and Horseman. A variety of formats are available, including 6x4.5cm, 6x7cm, 6x8cm, 6x9cm and 6x12cm (the 6x9cm and 6x12cm backs require an adaptor). A Polaroid back is also available.

The camera's Graflock back rotates 360 degrees, and features built-in levels and a gridded BosScreen groundglass. A leather-bellows focusing hood with built-in magnifier is standard equipment on the MB.

Although the camera's 25mm of lens movement is intended as a rise, shift and fall movements can be accomplished by tilting the camera 90 degrees for shifts, or mounting it upside down on the tripod (tripod sockets are provided on both top and bottom) for fall movement.

The amount of possible lens movement will vary with different lens/film-format combinations.

An accessory shoe is provided on the top of the camera to accommodate auxiliary viewers, which combined with the camera's diminutive size, makes for easy hand-holding.

Current list price for the Silvestri 6x7 MB is \$2,195, minus lens and film back. The list cost for bayonet-mount Schneider lenses range from \$1,720 to \$3,102. In-store discounts are available.

For further information contact: Adorama, 42 West 18th Street, New York, NY 10011; or Flashpoint, 42 W. 18th St., New York, NY 10011.

Panoramic Fun Fact:
The largest wet plate negatives ever made measured 3.5x5 feet. They were used in 1867 by photographers Charles Bayliss and Bernard Otto Halterman to make panoramic views of Sydney, Australia. A platform 74 feet high was used by the pair. The camera mounted to the platform sported a lens that was 10 feet long and 2,500mm in focal length.

President's Message

(cont. from page 1)

However, only 268 have paid their 1990 dues and that's bad. C'mon folks, send in your subscription checks today.

Recent Chi-Town

Widelux Exhibitions

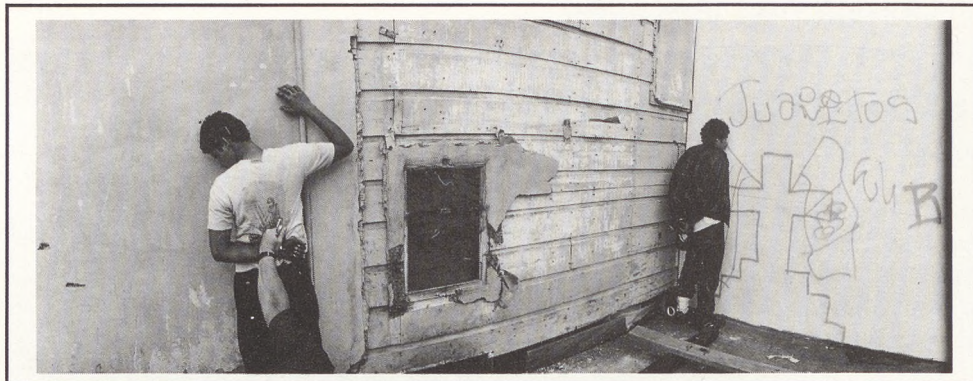
Thus far, 1990 has been a good year in Chicago for panoramic exhibitions.

The Art Institute of Chicago is showing the work of renowned Magnum photographer Susan Meiselas in the exhibition "Crossings," which closes June 10. The show examines the lives of Latins trying to illegally cross the border into the U.S. It features Meiselas' latest series of Widelux work.

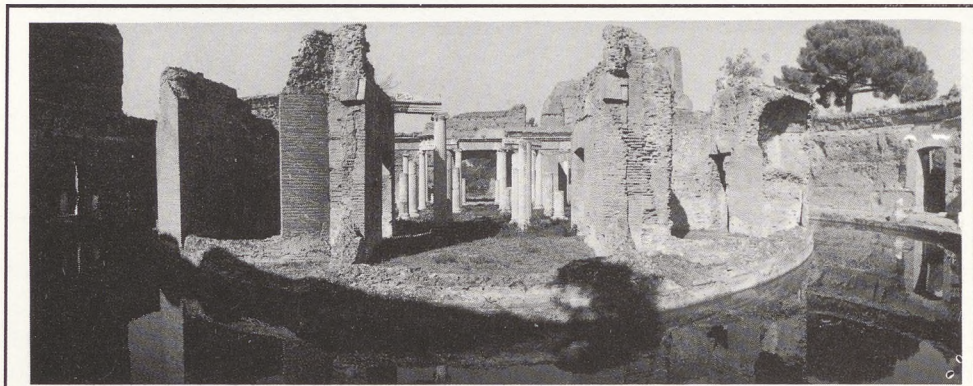
Earlier this year, Catherine Edelman Gallery featured the Widelux photos of Chicago photographer Ken Burkhart in the exhibition "Ciao Italia!" Burkhart's photos capture the remains of Hadrian's Villa. Hadrian was an architect interested in combining elements of nature within the architectural landscaping.

Last January, the Chicago Public Library Cultural Center showed the Widelux photos of photographer Francois Robert who spent several months documenting China.

Further panoramic exhibitions in Chicago are planned for next fall.



"Arrest of undocumented workers, 1989," photo Susan Meiselas. Print courtesy of The Art Institute of Chicago.



"Hadrian's Villa, 1986," photo by Kenneth C. Burkhart. Print courtesy of Catherine Edelman Gallery of Chicago.



"Untitled, 1988," taken in China by Francois Robert. Print courtesy of the Chicago Department of Cultural Affairs.

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

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