

Alternative Combination—Pinhole Panoramas

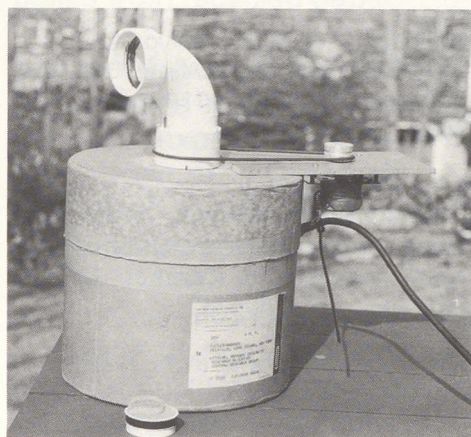
by Robert J. Lang

Panoramic photography is not the medium's only alternative genre whose popularity is on the rise. During the past few years, pinhole photography has also experienced a resurgence of interest among photographers.

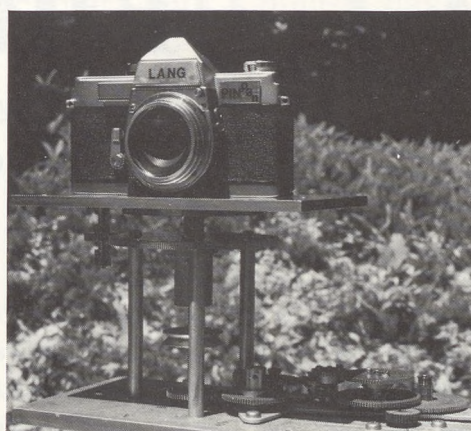
Although pinhole photography was enthusiastically practiced at the turn of the century, a number of IAPP members, including Chris Faust, Duncan Mitchell and myself, to name but a few, have incorporated pinhole apertures into panoramic cameras of various types. These cameras produce photographs that probably could not be created by any other means.

Although it doesn't produce "tack sharp" images, a pinhole aperture possesses two characteristics that makes it useful for creating special-effect panoramas. First, the small opening affords great, though not infinite, depth of field. Second, pinhole images usually require lengthy exposure times, especially when using slow-speed films.

Thus, pinhole apertures can create images with objects from



Robert Lang's Krauss-Deubresse-type panoramic camera with pinhole aperture.



The "Lang" 35mm pinhole panoramic camera, a modified Minolta SLR.

one inch from the camera to infinity appearing simultaneously sharp. Also, the "runners" who appear more than once in Cirkut group photos, could become "crawlers" in a pinhole panorama—the total elapsed time for scanning a 360-degree angle of view could easily exceed one hour when using a pinhole aperture.

I've taken many pinhole panoramas with cameras I've constructed especially for that purpose. However, I've also fitted pinhole apertures to conventional panoramic cameras, such as the Cirkut, with success.

The prototype for the first pinhole panoramic camera I constructed was the 1906 Krauss-Deubresse panoramic lens camera. The original camera featured a periscope-type device, with a lens mounted horizontally between the periscope's mirrors.

The periscope rotated in the center of a cylindrical drum with the film placed in the inside circumference of the drum. A slit, mounted on the inside mirror assembly, scanned the

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I A P P

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.

President

(Activities, Business)

David Paskin
11304 Taffrail Court
Reston, VA 22091 USA
703-476-5322

Exec. Secretary/Treasurer

(Memberships, Address Changes)

Richard Fowler
1739 Limewood Lane
Orlando, FL 32818 USA
407-293-8003

Editor

(Newsletter Items, Ads)

Larry R. Thall
P.O. Box 578366
Chicago, IL 60657 USA
312-348-8440

Printer

Jerry Wood
Annapolis Sailing School
Annapolis, MD 21403 USA

Ads & Notices

Wanted: 34mm filters for Widelux 1500. Write Raymond Starr, Jr., 11412 Marbrook Rd., Owings Mills, MD 21117.

Wanted: Will pay cash for issues of IAPP newsletters published before April, 1989. Harold Gee, 1229 Decatur St., New Orleans, LA 70116; 504-525-8486.

For Sale: Linhof 617 with original box and viewfinder. Excellent condition. \$3,500. Contact: J.E. Clark Photographics, 1100 E. Oakland Park Blvd., Suite 107, Ft. Lauderdale, FL 33334; 305-563-3433.

For Sale: Reconditioned Alpa Roto 70 . \$5,500. Contact: B. McAllister, Box 109, Boulder, CO 80306-0109; 303-444-9484.

For Sale: 5-Inch Cirkut camera, reconditioned by Ron Kline. Comes with tripod, 127mm Ektar lens and matching gear ring. \$1,000 Contact: Richard Schneider, 407-299-9262

For Sale: Technorama 617S, brand new with 5-year warranty and Heliopan center filter. \$5,200. Call: 407-488-0154.

For Sale: Fujica 6x17 in excellent condition; Alpa Roto 70mm in excellent condition; Korona 8x20 Banquet Camera

with 18-24-36-inch Turner Reich lens, one sheet film holder, and 10-sht. box of SuperXX film. Call: 713-660-8380.

For Sale or Trade: Kodak and Al-Vista cameras and much traditional-format still equipment, especially view cameras and accessories. I also am looking for literature on the operating principles of Cirkut and other panoramic cameras. Contact: Glennview, 7729 N. Ashland Ave., Chicago, IL 60626; 312-761-3302.

For Sale: Goerz Red Dot 19-inch Artar lens in barrel mount. Excellent condition, original wooden box. \$195. Contact: Peter Burg, 932 N. Maitland Ave., Maitland, FL 32751; 407-628-9705.

For Sale: Plastic developing trays for 6-inch Cirkut film. Eight inches wide, 30-36 inches long and one-quarter inch thick. \$40 ea. plus shipping. Also contact frames for 6-inch Cirkut film. \$90 plus shipping. Contact: W.L. Davis, 3649 Hearne Ave., Kingman, AZ 86401.

Info wanted: If anyone knows the name, address or phone number of the person who is turning Kodak Stretch disposable cameras into reusable cameras, please notify the newsletter editor. I would like to report the information in the next issue.

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In the News...

1991 IAPP Dues currently are overdue from approximately 125 members. Please submit checks to Richard Fowler A.S.A.P.

IAPP continues to grow. Twenty new members have joined our ranks since the last newsletter. They include: Richard Armstrong, 17 Allen St., Winsted, CT 06098; David Berenson, 32 Colwell Ave., Brighton, MA 02135; Richard Childers, 1727 Crestwood Drive, Columbia, SC 29205; Jerry E. Clark, 1100 E. Oakland Park Blvd., Suite 107, Ft. Lauderdale, FL 33334; Herschel Connell, Route 6, Box 207, Warrenton, VA 22186; James C. Cox, 923 Shumway St., Shakopee, MN 55379; John Egan, 234 Baylis St., Wagga Wagga, NSW, Australia; Donald Goudeau, 204 Chartres St., New Orleans, LA 70130; Jim Keller, 121 Ceder St. San Antonio, TX 78210; Al Keuning, 650 Riley, Suite D. Holland, MI 49424; Karl Leck, 604 Cobble Creek Curve, Newark, DE 19702; Nick Puopolo, 19 Neptune Ave., Winthrop, MA 02152; Allen Prier, P.O. Box 90537, Anchorage, AK 99509; Ron Rife, 2989 South Newark Place, Aurora, CO 80014; Duain Royster, 203 Viola Drive, Freeport, IL 61030; Miquel Salom, Placa Dels Hostals 57, Santa Marie del Cami, Spain; Chalee Sawangwat, 1654/34-35 Chant Road, Bangkok, 10120 Thailand; James Schwabel, 7945 Hywood Drive, Hamburg, NY 14075; Joe Sohm, 11693 San Vicente, #222, Brentwood, CA 90049; Robert Weeks, 16 Newman Way, Arlington, MA 02174.

Fuji Photo Film USA is canning plastic. The giant film manufacturer announced it will soon be discontinuing the production of plastic film cans. The cans, which contribute a reported 660 million pieces of plastic to the waste stream annually, will be replaced with waterproof paper containers. In addition, Fuji will soon begin manufacturing its outer film boxes from recycled paper.

Believe it or not, the 6x17cm Technorama may no longer be the most-expensive camera in that format. **Cullman** is marketing a new, solid brass, multi-format camera, designed by Dr. Med. K. Gilde. The camera can produce exposures in 6x6cm, 6x9cm, 6x12cm and 6x17cm formats. The camera will reportedly sell for \$7,000 U.S.

Minolta says its new **Riva** Panorama camera will be available in stores this May. The Riva looks like the typical point-and-shoot, black-bodied camera with a built-in flash. However, it produces exposures in the 13x36mm format (same as Kodak Stretch). The camera also features programmed autoexposure, automatic film threading, advance and rewind, a 10-second self-timer, DX code settings for ISO 100 and 400 films, a 24mm f:4.5 lens, and a 77-degree diagonal angle of view. The retail price for the Riva has not yet been announced.

IAPP member **Bill Murchison**, Odessa TX, recently had two photographs published in Earthtreks Magazine, a new publication featuring the work

of fine-art photographers who've travelled and photographed abroad. Murchison's photographs were used to illustrate a feature article dealing with a trip to Israel, during the country's 40th Anniversary.

IAPP member **John Warner** recently collaborated with a local printer to publish a beautiful four-color calendar, using twelve panoramas created by Warner. In exchange for the use of the images, the printer is supplying the photographer with as many free calendars as he requires, plus an opportunity to share the printer's mailing list of clients, which includes many art directors. Warner recommends this type of liason as a worthwhile low-cost method of self-promotion.

IAPP member **David A. Turner** had an exhibition of his Widex work shown in February at Kingston Camera Photo Gallery, Wakefield, RI. Included in the show were several images Turner made at the Yellowstone convention.

(See page 11)

Undoubtedly, the award for the most-creative business name must go to new IAPP member **Joe Sohm** for naming his enterprise Chromosohm Media. I presume most of his staff consists of male photographers, also known in Latin as *Homo Chromes*.

Correction !!!

The article "Panoramic Photographs," by IAPP member Harold Malde appeared in *American Scientist*, not in *Scientific American*, as was stated in the last newsletter.



East Main St., Port Jefferson, NY. Photo taken with Krauss-Deubresse-type panoramic camera with pinhole aperture.



Three-revolution panorama of Port Jefferson Harbor, taken with modified Minolta 35mm camera.

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picture area when the periscope was rotated, via a spring motor.

In my version of the camera, the lens is replaced by a pinhole, and rotational drive is accomplished via a gear-driven-motor-and-belt combination.

My periscope's mirrors were constructed from front-surface, silver-coated microscope slides. I was able to manufacture the mirrors myself, because I had access to the required vacuum-coating equipment.

To construct the cylindrical drum, I used a discarded cardboard chemical container, which has an inside circumference that's about

equal to the length of a roll of 120-format film.

Film is held in place in a track mounted on the drum wall. All film loading and unloading must be done in complete darkness. Therefore, only one 360-degree photograph per roll could be taken before returning to the darkroom.

Photographs produced with this camera show little signs of banding, which is surprising considering the crudeness of the device.

I received a second surprise when I developed my first image. Although I'd read a number of articles describing the prototype of this camera, one serious drawback was never mentioned. The camera

produces images that are foreshortened on the horizontal plane. This is due to the fact that the distance from the pinhole to the mirror, and subsequently to the film plane, is greater than the radius of the drum.

I also created a second pinhole panoramic camera, in order to give myself the capability of producing multi-revolution, long-exposure panoramas. I modified a Minolta SRT series 35mm SLR so it would operate in a slit-scan mode, similar to that of a Cirkut camera.

I fitted the camera with a very slow-speed gear motor, which produced a revolution time of approximately 4 minutes. This slow revolution time permitted me to use a small .010-inch

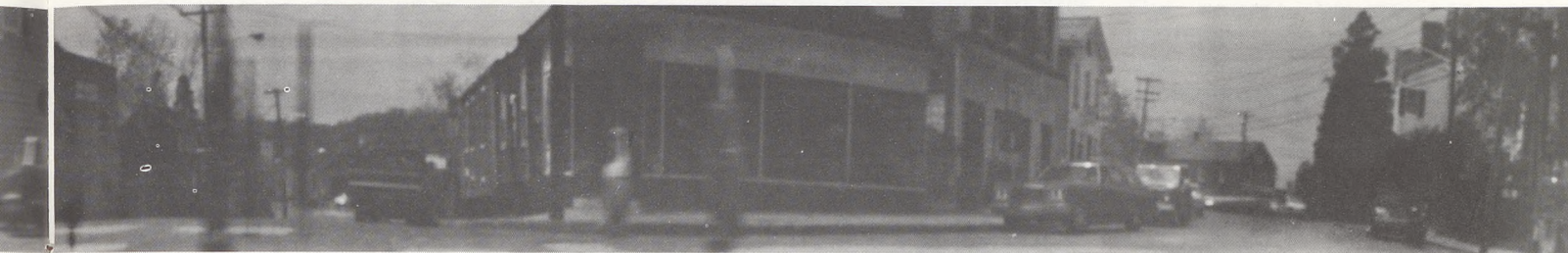


Photo by Robert J. Lang



Photo by Robert J. Lang

pinhole aperture. This means that photographs taken with this camera are time recordings, rather than frozen "decisive moments."

The effective focal length of the pinhole is 25.6 mm, and a 360-degree image creates a negative slightly more than 6 inches long.

My favorite photograph taken with this camera is a three-revolution shot of Port Jefferson Harbor, in New York. A large ferry boat, which is loading passengers, is tied up at the dock during the first revolution. During the second revolution, the ferry is out in the harbor. The third, and final revolution of the exposure, finds the ferry now out of sight—on its way to Connecticut.

The pinhole photographs I've made using a Cirkut camera were an outgrowth of work I was doing on macro-Cirkut photography. Larger-than-life-size images of three-dimensional objects made with lenses suffered greatly from shallow depth of field.

I found a .030-inch pinhole aperture yielded good results in those situations. Sufficient artificial light was provided by floodlights mounted directly to the Cirkut camera. Also, the rotation speed of the camera was reduced by using a slow-speed gear motor engaged with the large-ring gear, as a brake against the Cirkut camera's spring motor.

A short bibliography will probably be useful to those interested in getting involved

with pinhole photography. The two-part series by Bob Schwalberg, published in 1976 in *Popular Photography* magazine, is a good primer. A more-technical discussion of optimum pinhole size/focal length, can be found in "Pinhole Imagery," by Kazuo Sayangi, published in the *Journal of the Optical Society of America*, Vol. 57, No. 9, 1967. Finally, the *Pinhole Resource*, Star Route 15, Box 1655, San Lorenzo, NM 88057, is an organization serving pinhole photographers. It publishes *Pinhole Journal* three times a year. The journal contains many articles covering both the technical and fine-art aspects of pinhole photography.

The Pinoramic—

The World's Most-Beautiful Pinhole Panoramic Camera

by Kurt Mottweiler

The Pinoramic camera is the result of my 15-year interest in the craft of camera making, as it was practiced in the early years of the medium. Some of the most-exquisite handmade photographic tools ever produced were made during that period.

Although I build other types of cameras, mostly lens models, the Pinoramic pinhole panoramic camera is perhaps the most unique.

The camera has evolved somewhat, since the first model, which was highlighted in *Peterson's Photographic* magazine. Although the physical dimensions are the same, I now use cherry wood instead of mahogany. Cherry is more trouble to find and work with, but it's a bit more-attractive than mahogany and takes a nicer finish. Also, I have an environmental concern for Honduras mahogany, a rain-forest wood.

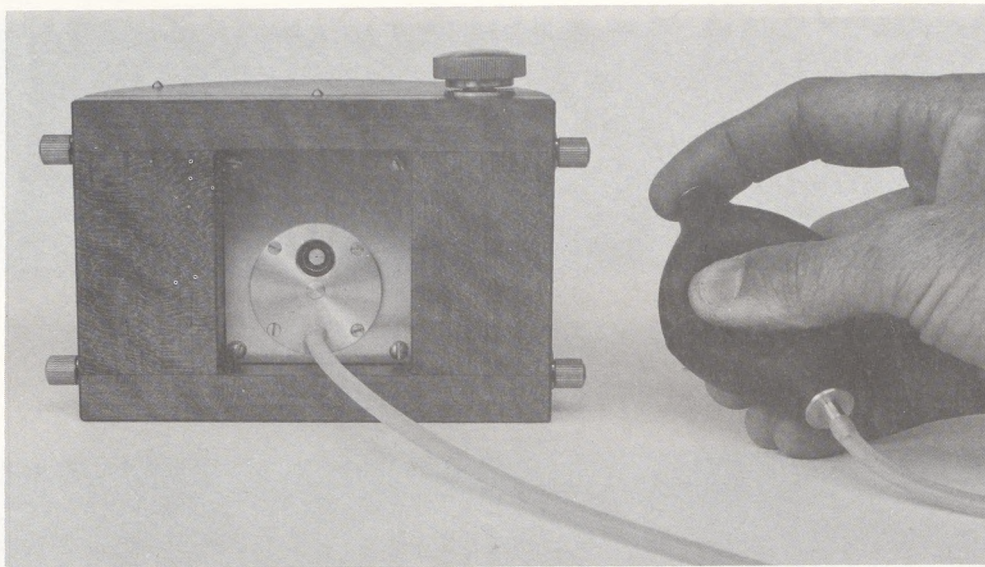
I complete all the woodworking and brass work myself, in my Santa Fe workshop. The only parts I purchase are screws and a special clutch, which is used in the film-advance-knob mechanism.

Film is loaded, advanced and rewound as in most conventional 120-format cameras. The Pinoramic can be tripod-mounted, or placed on an appropriate surface, as with any other pinhole camera. Although I haven't completed tests, I think hand-holding the camera might be possible with ISO 3200 films.

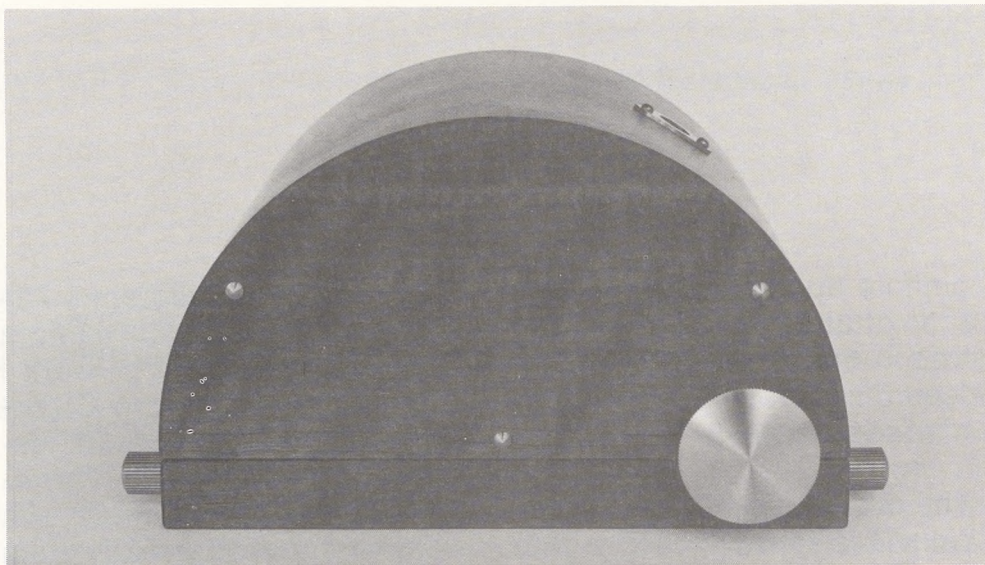
The Pinoramic yields six negatives per 120 roll of film, each measuring approximately 2 inches by 5 inches. A red viewing window is located on the back of the camera to keep track of exposures. (Film is advanced to odd numbers on the film's backing paper.)

To insure even exposure across the width of the negative, film is wound around a curved film plane. The pinhole is located at its axis. The effective focal length of the pinhole is 60mm, and it exposes the entire negative simultaneously—it doesn't rotate across the film plane. The aperture is f:200. The camera's horizontal angle of view is approximately 120 degrees.

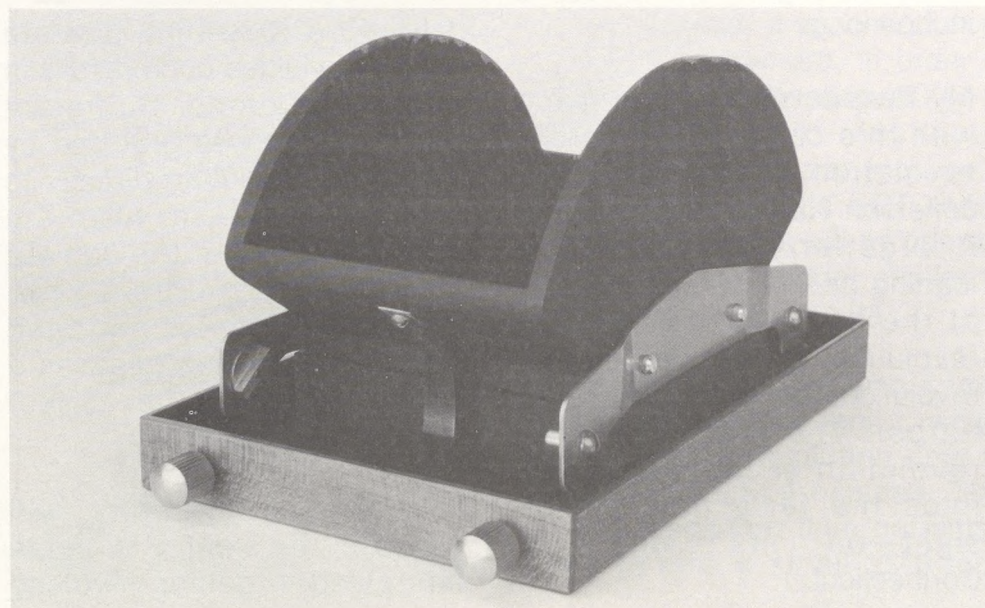
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Kurt Mottweiler's Pinoramic camera shown with bulb shutter release.



Top view.



Inside view showing curved film plane.

President's Message

by David Paskin

Thanks Larry for a great post-convention newsletter. Now, however, it's time to start work on our next convention, tentatively scheduled for the spring of '92. Canada and Puerto Rico are two locations now being considered, which is in keeping with our group's truly "International" membership. As plans develop, I'll pass the information on.

We still need more input from members for the newsletter. What happened to all those photographs that were promised last October? Let's see more classic pan pictures in future issues.

Exciting developments are taking place. IAPP member Jim Aldrich is organizing a giant panoramic exhibition, and Joe Meechan is continuing to work on the Anniversary of 150 Years of Panoramic Photography. Please give either person a call if you'd like to help.

IAPP continues to grow. We received a paragraph's mention last month in *Shutterbug*, which has resulted in several calls a day from potential new members. Our goal is to reach 500 members by the end of '91. We don't have too far to go.

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The camera features a pneumatically controlled shutter. The bulb is double-open-ended. One end is attached to the hose that goes to the shutter mechanism, and the other end controls the shutter's action, via the use of a finger or thumb.

If the open end is uncovered after the bulb is squeezed and the shutter is open, the bulb can then be relaxed, without the shutter closing. When the exposure is complete, simply squeeze the bulb, cover the open end with a finger and relax the bulb. This makes controlling the shutter during typically long pinhole exposures easy. For short exposures, keep the open end of the bulb covered with a thumb, while first squeezing and then relaxing the bulb after the exposure is completed.

Exposures in pinhole work are usually rather long, usually out of the range of calibration of most light meters. To address this problem, I've developed a straight reciprocity exposure chart for use with the camera.

f/number 200					
EV	EXP	EV	EXP		
5	21 50	10	39 0		
5.25	18 31	10.25	33 0		
5.5	15 44	10.5	28 0		
5.75	12 23	10.75	23 0		
6	10 25	11	20 0		
6.25	9 46	11.25	16 0		
6.5	7 22	11.5	14 0		
6.75	6 12	11.75	12 0		
7	5 12	12	10 0		
7.25	4 23	12.25	8 0		
7.5	4 41	12.5	7 0		
7.75	3 6	12.75	6 0		
8	3 36	13	5 0		
8.25	2 11	13.25	4 0		
8.5	2 50	13.5	3 0		
8.75	2 33	13.75	3 0		
9	1 18	14	2 0		
9.25	1 6	14.25	2 0		
9.5	55 0	14.5	2 0		
9.75	46 0	14.75	1 0		
10	39 0	15	1 0		

This chart makes use of the EV numbers used on most light meters to determine preliminary exposure time. The exposure numbers are given in seconds, starting at EV 15, and, in this case, switch to minutes at EV 9.25. I'm working on a chart that will incorporate the system used on film inserts, which use sky conditions, such as "Bright Sun," "Open Shade" and so forth.

I must caution those using my chart that it doesn't compensate for film reciprocity failure. However, I find Kodak T-Max films are very forgiving in this regard.

The price for the Pinoramic, in my current production run of eight, is \$600, plus \$10 for packing and shipping via UPS. For further information contact: Mottweiler Photographic, 1364 Rufina Circle, No. 3, Santa Fe, NM 87501; 505-473-5708.

Summer Workshops in Finland Scheduled

Ranier K. Lampinen, a Finnish member of IAPP, will conduct a panoramic photography course in his native Finland this summer.

The course will be held July 29 - August 8 at the Summer University of Oulu. The school is located in Kuusamo, which is near the Arctic Circle and the National Park of Oulanka.

The course covers panoramic aesthetics, techniques and darkroom work. Modern cameras, including the Technopan, Fuji, Roundshot and Widelux, will be available to students. Some rare panoramic cameras will also be used. E-6 processing will be provided.

Participants will be awarded a certificate upon completion. The price is \$250 U.S. Accommodations range from hotel to tent camping and an airport is nearby.

The **International Panoramic Photography Symposium** will also be held at the Summer University of Oulu, from August 3 - August 5.

The symposium will feature seminars, lectures, discussions and a cocktail party. A trade show featuring current models of panoramic cameras will also be held.

Panorama, an international exhibition of panoramic photographs, will be show July 22 - August 8, at the travelling center Karhuntassu (Bear's Paw) in Kuusamo, Finland.

Photographers from Europe, Asia, Australia and the U.S. are expected to participate.

The deadline for entries is April 1. Although prints are preferred, transparencies also are acceptable. Any panoramic camera and format is welcome.

A panel of judges will present a "Master of Panorama" award to the photographer who exhibits the highest level of creativity, originality and understanding of the panoramic format. Work of accepted photographers will possibly be published, as well as participate in a traveling exhibition.

For registration or further information on any of the above events contact:

P-A-N-O-R-A-M-I-C I-M-A-G-E-S,
Puskurinkatu 2, SF-33730 Tampere,
Finland Phone/FAX int. code, 358-31-645 382.

Or contact Summer University of Oulu, Kuusamo Branch, Kaiterantie 22, SF-93600 Kuusamo, Finland Phone int.code 358-89-204 60 53.

Corporate sponsors for the events include Agfa, Fuji, Kodak and Panoramic Images.

Old Newsletter Article Photocopy Service

Almost from the day I assumed the editorship of the IAPP newsletter, I've received calls from members requesting old issues.

Unfortunately, not many old copies remain. In fact, I possess only one copy of each issue dating back to 1985. I'm not completely sure even I have a complete set.

Obviously, this situation hinders members' search for information of historical or technical importance.

Therefore, I'm initiating a new, free, photocopy service for current (dues paid) IAPP members.

Below is a list of all historical and technical articles published in the newsletter since 1985. News items and other topical pieces have been omitted.

Any member wishing to receive a photocopy of any article in the list can do so by sending me a letter indicating the issue, article title and author (if listed). A S.A.S.E. **must** also accompany the request.

My local photocopy shop is a nice place, but I don't want to live there. Hence, a **three-article limit** per request. Also, if I visit the shop too often, it will quickly lose its charm. So, please allow 30 days for delivery.
Editor

Articles

December, 1985

"Color Separations of Cirkut Prints"

"Interview with Kornelius Schorle"

February, 1986

"IRS Makes a 180° Turn"

December, 1986

"The Widelux Viewfinder" by Alfred Richter

"An Extended Monopod" by Frank Norman

"Another Monopod Idea" by Chris Faust

"Tripod Leg Extensions" by Jack Davis

"It's a Wide, Wide, Wide, Deep World" by Brian Beatty (The author discusses Widescreen, projection of Widelux slides, stereo Widelux photography, projecting Widelux 3-D slides, mounting Widelux 3-D slides, a portable curved screen and a bibliography on the topic.)

March, 1987

"The Gann Panoramic Camera" by W. L. Gann

"The Mark 7 Panoramic Camera" by R. Harland Wright.

July, 1987

"William H. Jackson Panoramic Camera" by David A. Gibson

"The Widelux 1500 Field Tests" by Joseph Meehan

"Testing the New Widelux 120" by Ken Duncan

"Converting a Half-Frame 35 to a 360° Panoramic Camera" by Peter Steinkamp

"The King 360 Special" by Ben King

"Design of a Panoramic Camera" by David Paskin

"British Cirkut Photography" by Michael Westmoreland

"Panoramic Cameras I've Made" by Andrew Davidhazy

February, 1988

"A Panoramic Pinhole from Chicago"

"Goldbeck Rephotographic Project Planned" by Eric Beggs

"New Books on Sydney, Perth" by Barrie Smith

"Aerial Prisms"

"Portrait of a Market: An All-Widelux Book"

"An Affordable 8x10" Enlarger"

July, 1988

"Panoramas in Stock" by Doug and Mark Segal

"Two New Round Shots"

"IAPP Panorama Documentation" by Robert J. Lang

"140° is Widely Exaggerated" by John Stamets

"Cirkut in Macro Mode" by Robert J. Lang

Fall, 1988

"Evolution of the Cirkut No. 10" by Bill McBride

"Trajan Staging From England" by John Stamets

"Round Shot Report From Finland" by Rainer K. Lampinen

"On the Golf Cirkut with John Yang" by Robert J. Lang

"Widelux Repairs" by John Stamets

April, 1989

"The Wide Wide World of Hollywood" by John Stamets

"Big Shot Panoramas" by Tom Yanul

"The Osborne Photo Recording Transit" by Mike Hanemann

"Russian Horizont" by Rainer K. Lampinen

"Al-Vista Panoramic Cameras" by Bill McBride

July, 1989

"Skyscraper Camera" by John Stamets

"Cirkut Printing at a Commercial Lab" by Rosemary Henry

"History of the Al-Vista Panoramic Camera: Part II" by Bill McBride

March, 1990

"Classic Cirkuts: The #5, #6 and #16"
by Bill McBride

"The Cyclopes (sic) Swing Lens"

"35mm Lipari-Ramas" by Jim Lipari

"Victor Kochetov: Panoramic Art From
Russia" by Rainer K. Lampinen

"The Stretch-35: Plastic Pan" by
Joseph Meehan

June, 1990

"Cyclops Update" by Larry Thall

"Rider-Rider's Panoramas From the
Great War"

"Silvestri Superwide" by Larry Thall

August, 1990

"360 ° for \$360" by Larry Thall

"Jane Alden Stevens"

"Vericolor 400 Goes Cirkut Format" by
Fred Newman, Jr.

"Del's Dissects a Widelux 1500" by
Larry Thall

"Super Wide-Angle Flash Patented"
by Robert Lynn

December, 1990

"Raymond H. Starr, Jr."

"Shooting with Cyclops" by Ray
Bosshard

"Shooting Small Seals With a Canon"
by Jim Lipari

"New Cameras" (shown at
Yellowstone)

"Sell. . .Sell. . .Sell. . ." by Larry Thall

**Submission
Deadline for
May Issue
is April 15.**

Mirek Hoza— Panoramic Photographer of Prague

by Dave Orbock

I've found that my "Hulch" can be as hypnotizing as the flute of the Pied Piper. Traveling with it usually insures me of an instant audience. In most places I've visited, the locals have never before seen a panoramic camera. They often mistake the rotating box for a strange movie camera or a bastardized camcorder. Even after long and patient explanations, some folks still walk away scratching their heads.

This is understandable considering that on none of my many foreign trips have I run into another panoramic photographer. Therefore, it was an extremely pleasant surprise to chance upon one in an unlikely city, Prague, Czechoslovakia.

For me and Barb, my wife, this was



Czechoslovakian photographer Mirek Hoza (left) stands in front of his Prague gallery with IAPP member Dave Orbock.

our first trip to Eastern Europe. As experienced travelers we have visited many extraordinary places. Therefore, we were astounded that a city that spent so long under Communist domination could charm us so completely. The city's architecture is a perfect blend of Gothic, Romanesque, Renaissance and Baroque styles, with a garnish of Art Nouveau. Because no damage was sustained during World War II, statues and buildings remain unmarred, except for deterioration caused by air pollution.

The Velvet Revolution and the election of poet Vaclav Havel has given Czechoslovakia and its capital a rebirth, which manifests itself today through thriving entrepreneurship.

I was enticed by smells wafting from one enterprising shopkeeper near the Old Town Square, who was selling chocolate-covered waffles. As Barb and I headed toward the tantalizing aroma, I turned my head briefly while passing Karlova 28, and discovered a panoramic exhibit in the photography gallery of Mirek Hoza. The panoramas were of such excellent quality, it would be more than an hour before thoughts of waffles would cross my mind again.

Fortunately, Hoza spoke fluent English. He described his camera, one of two panoramic models manufactured in Czechoslovakia, as being quite heavy, even though it uses 120-format film. The camera produces 10-inch-long negatives and covers a horizontal angle of view of approximately 120 degrees.

On our last day in the city, Barb and I visited the photographer's gallery again, and I purchased two large panoramas. When I asked Mirek if I could display the prints at our upcoming Yellowstone Convention, he kindly volunteered two small prints as well. Those IAPP members who attended the convention last October saw the fine work of this Prague photographer.

Mirek is a friendly fellow, and he invited anyone visiting Prague to stop by his gallery and discuss panoramic photography with him. He'll also direct you to the best little restaurant in the Stare Mesto.

Ansorge's Simplified Cirkut Film Processing

by Larry Thall

My literary sensibilities tend to discourage me from using worn-out clichés. Yet, when I look at the fantastic detail on photographs made with Cirkut cameras, I'm forced to remember that there's no such thing as a free lunch.

In this case, the "meal" is paid for, in part, by the hassle of processing a strip of film that often reaches 5 feet in length.

IAPP member Robert Ansorge, of Storm Lake, Iowa, gave a presentation at the Yellowstone Convention, which outlined a simple, effective and relatively inexpensive method for processing Cirkut film.

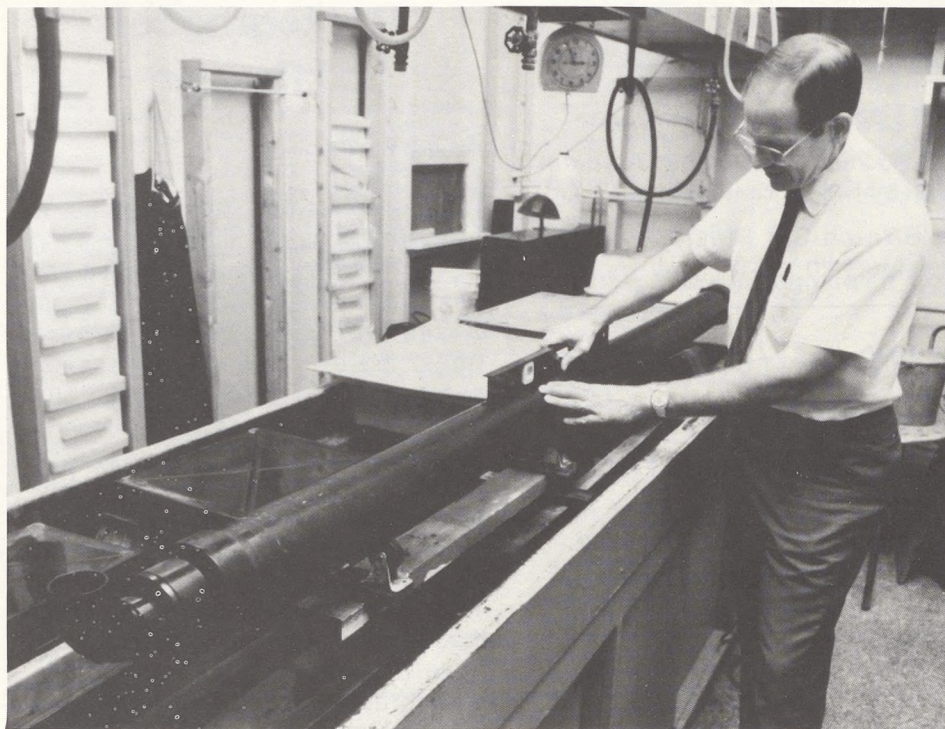
The heart of the Ansorge system is a developing tube made from a 8-foot-long piece of ABS plastic tubing, 4 inches in diameter (similar to PVC material, except it's black instead of white and more expensive).

On one end of the tube goes an ordinary plumbing end cap. The other end is fitted with a 2-inch-diameter elbow joint, which acts as a pouring spout for the chemicals.

Ansorge has positioned three light baffles inside the spout, in such a way as to let chemicals flow easily, but keep light from entering the tube. The baffles are made from plumbing knockouts. The plastic pieces are white, so Ansorge first coats them with three layers of ABS adhesive, which is black.

The developing tube rotates on a piece of 2x4. At the far end of the wood strip, Ansorge has attached an ordinary set of rollers, modified slightly to permit leveling.

At the spout-end, the tube is rotated by a used Unicolor drum roller, designed for processing small prints. The roller has circuitry that alternates the direction of the tube on a regular interval. Ansorge recommends removing this feature, as the weight from the half gallon of chemistry needed for Cirkut film processing



Ansorge levels his processing tube to ensure even developing.

might burnout the roller's motor in short order, if made to repeatedly change direction.

Obviously, it doesn't take a mammoth leap of imagination to go from a drum for 8x10-inch prints on a Unicolor roller to an 8-foot Cirkut film drum. What made Ansorge's presentation so valuable was not so much the principal concept as his tips for refining and fine-tuning the system.

- It's often difficult in the dark to determine if the end cap and spout are squarely secured to the tube. Ansorge places a piece of electrician's tape on the outside of his tube, just above where the end cap and spout rest when secured. If the edges of the cap and spout are completely parallel to the edge of the tape, they are resting squarely on the tube.

- A half gallon of chemistry is heavy, weighing enough to dislodge an end cap if it's not secured tightly. Ansorge uses a little sand between the tube and end cap and spout to increase adherence. The sand works well—Ansorge says he needs a hammer to get the pieces off the tube.

- Always slide the film into the tube emulsion up.

- To prevent the film from curling in the tube, tape it at three places, at both ends and in the middle. Use splicing tape only!

- Preheat chemicals.

- Use a 5-minute prewash with 90°F water to warm the entire tube evenly.

- To insure even developing, make sure the entire length of the tube is level.

- For quickest filling time, turn the spout at a slight angle.

- Heat C-41 developer to 89°F instead of the recommended 88°F. It will lose one degree in the large tube.

- Discard developer after single use and discard bleach after two runs.

- Lift the end of the tube and rotate to empty chemicals quickly. The tube should empty completely in 10-15 seconds.



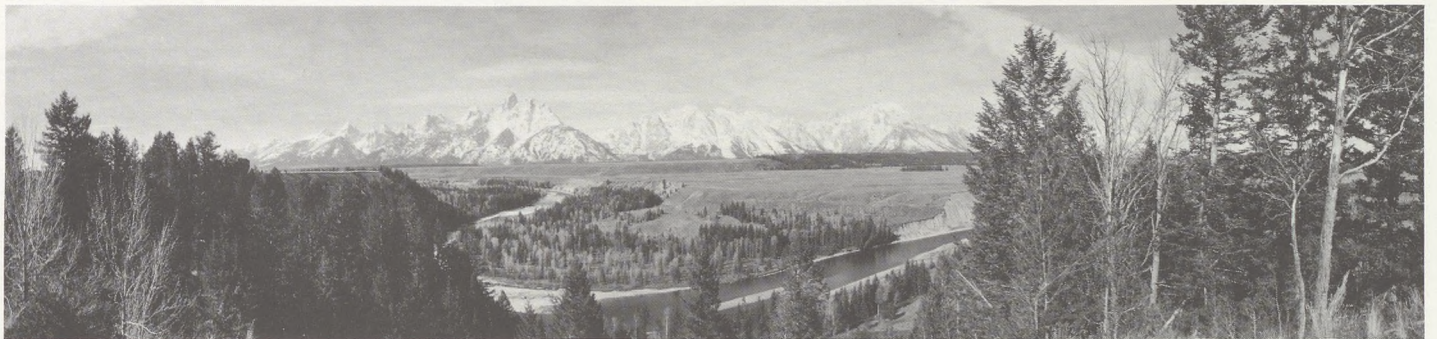
Widelux photo by David A. Turner

(Original in color)



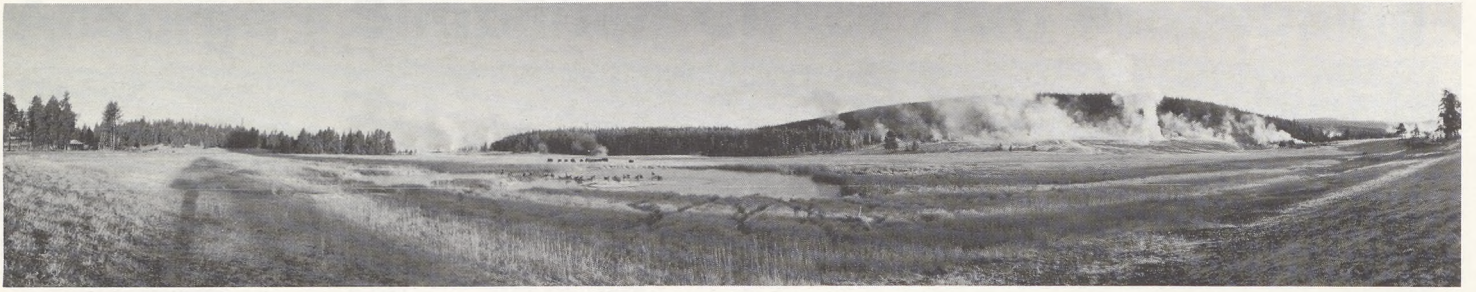
Widelux photo by David A. Turner

(Original in color)



Hulcherama photo by Dave Orbock

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**INTERNATIONAL
ASSOCIATION OF PANORAMIC
PHOTOGRAPHERS**

RICHARD G. FOWLER
1739 LIMWOOD LANE
ORLANDO, FL 32818 USA

First Class Mail