

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

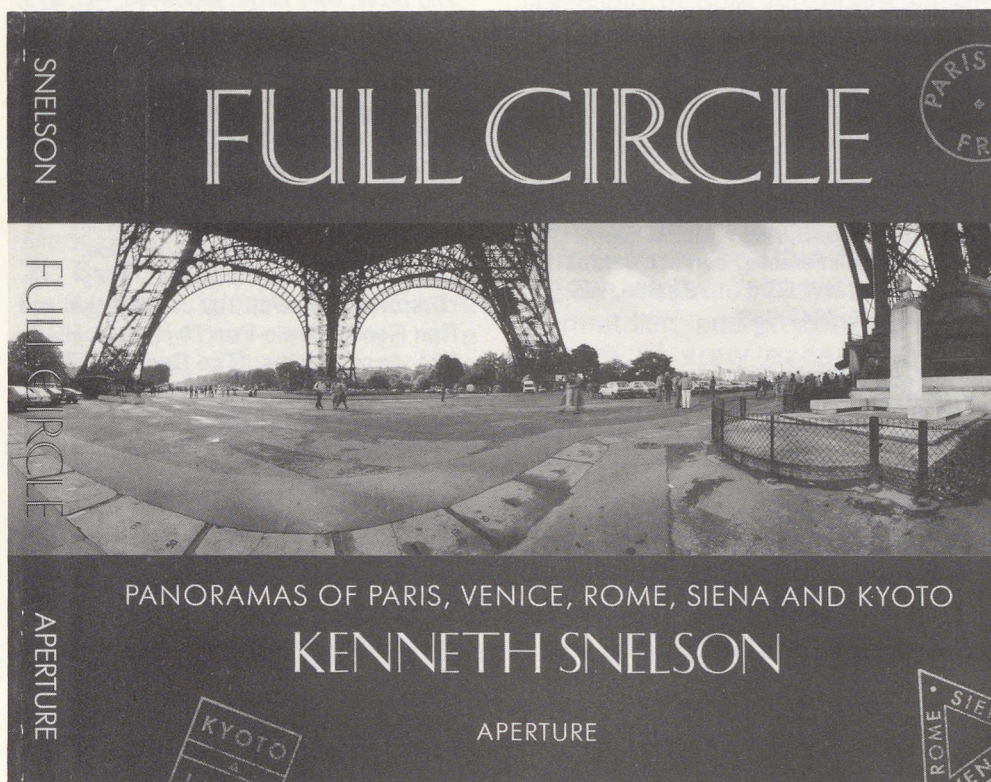
July 1991

#6

RESTON, VA

Orlando, FL

Chicago, IL



(Full Circle: Panoramas by Kenneth Snelson. Aperture 1990, \$39.95 HC)

View I

The following article appeared in © Artforum, December 1990, Review of Kenneth Snelson, Charles Hagan.

Using a motor-driven, rotating Hulcherama camera, Kenneth Snelson photographs scenes that lend themselves to the sort of spatial manipulation characteristic of the panorama process: small places in Paris where several streets converge, the intersections of canals and alleyways in Venice, and so forth. These images offer a surfeit of information, providing a tantalizing sense that the camera is showing

everything that can be shown about a given scene. The frame, which usually delimits the photographed world, is pushed so far at the edges of the image as to lose its defining power. The sense of the photograph as a unified and limited compositional field is replaced by a continuous scroll of flowing forms. The wider view offered by Snelson's camera reveals the way buildings and streets define urban space. Most of the pictures here were taken in the early morning, a fact which gives even the busiest tourist sites the still emptiness of archaeological digs; the Spanish Steps, for example, seem positively eerie without their usual hordes of visitors. The elongated format suggests the sequential filmic pan shot, allowing a viewer to scan the

Snelson's "Full Circle" Two Views

surface and reanimate the scene by tracing the path taken by the camera. The normal sense of time in a photograph is disrupted; in a few cases the same figures that appear on one end of the image appear on the other, as the camera exceeds a 360-degree scan.

In other contexts, the distortion produced in the images would take on an emotional coloration, with the sharply receding alleyways and bulging buildings suggesting an ominous, De Chiricoesque quality of alienation. Here, the result is more coolly analytical. Like Snelson's gravity-defying rod-and-wire sculpture, these images are less involved with metaphorical suggestion

(continued on page 6)

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. © 1991 IAPP.

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Ads & Notices

For Sale: Paskin-rebuilt 10-inch Cirkut camera with tripod, complete gears and Turner Reich triple-convertible lens. \$5,500. Sixteen-foot wooden tripod. \$300. Hundreds of empty 10-inch Cirkut film boxes. \$1 each. Call Ray Herbert: 404-681-2373.

For Sale: Instruction books (photocopied) for No. 8 Cirkut outfit. \$12 each. David Hittle 6 Middleton Lane, Sterling, VA 22170; 703-430-9134.

For Sale: I'm planning to manufacture and sell Cirkut spring for the 6-, 8-, and 10-inch models and possibly the 5-inch as well. \$40-\$65. Spring material also available. If interested contact: James Vilett, 3040 NW 63rd St., Seattle, WA 98107; 206-784-0983.

For Sale: 10-inch Cirkut turntable, 8-inch Cirkut outfit attachment and F&S #2 tripod. Contact: M.H. Win, 10126 Campus Way S #201, Largo, MD 20772; 301-336-1290.

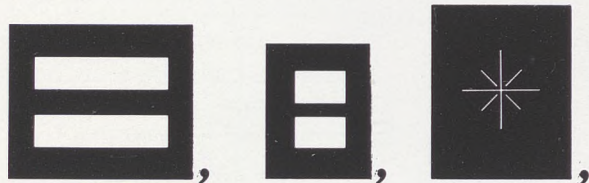
For Sale: Linhof 617 with finder and original box. Excellent condition. Reduced to \$3,250. Contact: J.E. Clark Photographics, Suite #107, 1100 East Oakland Blvd., Fort Lauderdale, FL 33334; 305-563-3433.

For Sale: New hardcover books: "The Eternal Landscape" by Emil Schulthess (author of "Swiss Panorama")—images of AZ, CO, NM, UT—taken with a predecessor of Alpa Rotocamera, HC-sealed, list \$60, my price \$45; "The Panoramic Photography of Eugene O. Goldbeck" by Clyde Burtleson and Jessica Hickman—the definitive book on Goldbeck, with multi-page foldouts in color and B&W, very large, slipcased, HC, \$75; "Italy: Seasons of Light," "Eye on Australia," and "Eye on America," all three by Michael Ruetz with mostly Linhof 617 images, HC, lists respectively for \$50/\$60 each, sell for \$35 each; "Panoramic Photography" by Joseph Meehan, tells how to do it all, HC, \$29; "Full Circle" by Kenneth Snelson, Hulcher panorams of Paris, Venice, Rome, Siena, and Tokyo, HC, \$36; "Panorama Hawaii" by Jack Rankin and Ron Ronck, Cyclo-Pan 70 images, HC, \$24. Ansel Adams: "The Camera," "The Negative," "The Print," each lists for \$27.50, sell for \$16.50 each; "Autobiography," \$33. Plus shipping! Call David evenings in Boston at 617-254-1565.

For Sale: 2 1/4x2 1/4-inch (6x6cm) slide projectors for Widelux 35mm, Rolleiflex, Hasselblad, and 645 formats. New in boxes, \$95 plus shipping. Call David evenings in Boston at 617-254-1565.

(continued on page 3)

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In the News...

IAPP member and river guide **Liz Hymans** has been commissioned by The North Face to create 13 color, 5x15-foot panoramas for display in its stores around the country.

A 10-inch Cirkut photo by IAPP member **Myron Wright** appeared in the April 1991 issue of *National Geographic*. It was used as a "teaser" to promote the upcoming Mark Stouffer documentary "Life in the Bush," a film about the people living near the Yukon's Eagle River. Barring editing, the documentary will contain footage of Wright shooting his group portrait with his Cirkut.

The summer 1991 issue of *Outdoor & Travel Photography* magazine contains an extensive article on the panoramic work of commercial photographer **Harry De Zitter**. Unfortunately, the text contains the usual barrage of hyperbole, plus some misleading information. However, the article may be of interest to those who use Linhof or other 6x17cm equipment.

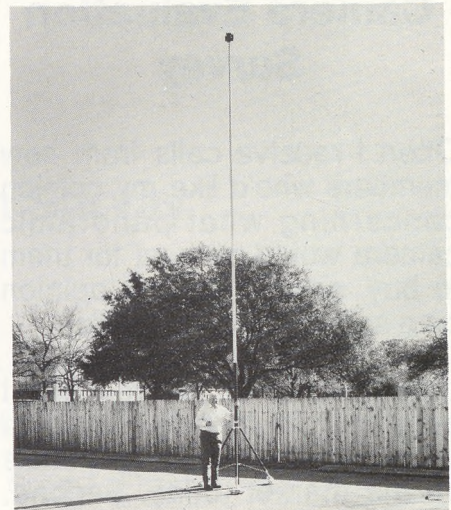
Steven Morton's Panopticon "ultra-wide 120 panoramic camera (see IAPP newsletter, May '91) is generating much interest in publications worldwide. *Nippon Camera*, a Japanese photo magazine, published a six-page article about the camera and Morton's photography in its July issue. **IAPP** also received mention, including membership details. A similar article also appeared in *The British Journal of Photography*, and a third was published in *New Scientist*, a British scientific magazine. *The Australian*, Australia's national daily newspaper ran an article about the Panopticon last June.

Panopticon Update: Alan Holland, who built the Panopticon

for Morton, recently converted a Zuiko 24mm f:3.5 shift lens for use on the panoramic camera. Using the 24mm lens, the camera produces 360-degree image on 120-format film that measures 56mm x 155mm, making it possible to print the entire image using a 5x7-inch enlarger. (See page 12 for photographic examples.) The vertical angle of view is now approximately 130 degrees. Morton plans to try a 16mm Nikon "full frame" fisheye lens on the camera, which will produce a negative measuring about 44mm x 100mm on 120-format film, and produce a vertical angle of view exceeding 170 degrees. Undoubtedly, some of the tripod will appear in the photographs, as well as considerable distortion. The camera also is being modified to use a "stick shift" gearbox, enabling rapid changing of the rotation/exposure speeds. The minimum effective shutter speed also is being changed from 1/30 second to about 1/100 second.

IAPP member **Harry L. Fridman** had one of his panoramas, a view of El Morro Fortress in Puerto Rico, appear in the June 3 issue of *Time* magazine. Fridman also produced six color panoramas for a sales brochure for a San Juan apartment complex. The art director butted three of the panoramas end to end to create a three-page, fold-out panorama cover for the brochure.

Do you want to rise quickly in the world? The new **Hi-Pod** tripod can help. The Hi-Pod has a maximum extension of 30 feet and reportedly is built like a Rolls Royce. Retail is \$2,950. For further information contact: Tony Weissgarber, 627 Many Oaks, San Antonio, TX 78232; 512-494-7727.



The Hi-Pod

(continued from page 2)

Wanted: Used Wing/Lynch 1-gallon tanks and C-41 timing module. Also looking for information and/or help in finding a supplier of aluminum grid material used for directional or spot lighting on electronic strobes and other lighting equipment. Or perhaps a supplier of different aperture grids to fit studio strobes with a diameter of approx. 6.5 inches Please call Steven Morton at +613 565 3663, or FAX +613 565 3637 or write Physics Dept., Monash University, Clayton 3168, Australia.

Wanted: Fuji Panorama G617 with filter and hood, or Art Panorama 170, or Widelux F8 35mm. Contact: Andrew J. Donelson, M.D. Women's Medical Center of Bowling Green, P.S.C., 825 Fourth St., Bowling Green, KY 42101; 502-781-0075

Cirkut Film Purchase Partners Wanted: I just bought an 8-inch Cirkut camera and I'm looking for people to go in with me on a special-order film purchase from Kodak. Call Robert Erickson at 407-392-4955.

**Submission
Deadline for
Sept. Issue
is Aug. 15.**

The Panoramic Camera Evaluation Survey

Often I receive calls from new members who'd like my opinion concerning what panoramic camera would be best for them to buy, or perhaps my opinion on a specific camera model.

Unfortunately, for two reasons, I can't be of much help. First, I've never used most of the models on the market today. Second, and more important, even if I owned one of each available camera, it still would represent only ONE camera. It's probably not fair to recommend or rebuff a camera, on the basis of quality at least, basing one's

judgement on a single example.

J.D. Power, the firm that evaluates new cars, probably takes the best approach to what is a highly subjective endeavor. Instead of relying on the opinion(s) of one or two professional test drivers, Power surveys thousands of actual owners to see what they think about the machines they've spent their hard-earned dollars to acquire. The volume of responses negates any possible skewing of results caused by a lemon, an irate owner and so forth.

Obviously, there aren't as many Round Shots or even Wideluxes out there as Buicks, but I'd like to try to follow the

J.D. Power example. Fill out the form on the following page and mail it to P.O. Box 578366, Chicago, IL 60657. I will tabulate the information and feature the results for one camera in each upcoming issue. I hope to have at least 10 responses for each camera model. If there are fewer, I'll include the number so readers can judge for themselves how valid the information is likely to be.

Please limit responses to cameras that currently are on the market. However, rebuilt cameras, such as a Paskin-Cirkut, are acceptable as well, so long as the person who did the renovation work is still in business. - Editor

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Panoramic Camera Evaluation Survey

1. I own a _____ camera.
2. How long have you owned it? Less than a year () 1-3 years () 3-5 years () more than 5 years ()
3. How would you rate your camera's overall construction quality? Excellent () Good () Fair () Poor ()
4. How would you rate your camera's exterior finish? Excellent () Good () Fair () Poor ()
5. How would you rate the sharpness of your camera's lens? Excellent () Good () Fair () Poor ()
6. How often is banding a problem with your camera? Often () Occasionally () Never ()
7. Does your camera perform well in below-freezing temperatures? Yes () No () Sometimes ()
5. How would you describe your camera's instruction book? Easy to understand () Somewhat confusing ()
All Greek to me ()
6. How many times has your camera required servicing? Never () Once () Twice () More than twice ()
7. Warranty repairs were handled: Promptly () Reasonably fast () With utter disregard for my blood
pressure ()
8. What do you like best about you camera? _____

9. What do you like least? _____

10. If you had it to do over again would you buy the same camera? Yes () No () Maybe ()
11. If you answered "No" to question 10, what camera would you buy? _____
12. Panoramic photography is my: Profession () Obsession () Occasional hobby ()

(continued from page 1)

than with a sense of mysterious physical facts embodied directly.

For all the romantic associations of the locations, these are very unromantic photographs. Snelson depicts these endlessly photographed sites with the abstract passion of a mathematician working out an equation. There's a teasing irony involved in presenting such well-known scenes in an unusual way; Snelson refuses to let viewers settle into the comfortable clichés usually offered by images of these tourist traps. In the end it's not the scenes that fascinate most about these pictures but the photographic process itself.

The unusual perspectival projection of these weird images challenges the supposed normalcy of photographic depiction, suggesting that the spatial web in which a standard lens arranges a scene—by now nearly invisible, thanks to its ubiquity—is as much an optical distortion as the elongated taffy-like lines in these images. -CH

View II

by Larry Thall

Although I don't agree with all of Charles Hagen's conclusions and inferences regarding Kenneth Snelson's panoramas, I do concur with with a basic premise put forth in his *Artforum* review.

Hagen writes, "*The frame, which usually delimits the photographed world, is pushed so far at the edges of the image as to lose its defining power.*" In other words, good photographic composition relies almost as much on judicious exclusion as deliberate inclusion.

It's precisely this basic principle of photographic composition that makes creating good panoramas much more difficult than creating well-composed photographs with

traditional-format cameras. The panoramic camera severely limits the photographer's ability to exclude. This is true even with a fixed-lens 6x17cm camera, whose horizontal angle of view is less than 90 degrees. With the much greater angles of view offered by swing-lens and rotating cameras, the problem is compounded. In Snelson's case, shooting 360-degree panoramas on his Hulcherama, his ability to exclude on the horizontal axis was completely eliminated. And on the vertical axis, his ability to exclude was severely limited by the minimum and maximum extensions of his tripod.

Kodak has dubbed its disposable panoramic camera the "Stretch 35." Regrettably, it's an apropos monicker, for far too many panoramas are nothing but "conventionally seen" images, forced to conform to a "stretched" format. I'm sure any reader of this newsletter has seen dozens (more likely scores) of panoramas in which at least one-quarter to one-third of the photograph is "dead space," adding nothing to the image, either in terms of composition or meaning. If one were to selectively view these images through a 6x6cm, 6x7cm or 6x9cm mask, it would be easy to create much stronger compositions from a section of each image. In other words, a part of the panorama is stronger than the whole. When this is the case, there seems little reason to employ the panoramic format, except for the sake of novelty.

IAPP member Snelson, on the other hand, truly sees in the panoramic format. The whole of a Snelson panorama is greater than any of its parts; virtually none of his images could be made compositionally stronger by dramatically cropping them.

Hagen implies that any visual success on Snelson's part is due to his choice of "*scenes that lend themselves to the sort of spatial manipulation characteristic of the panorama process: small places in Paris where several streets converge, the intersections of canals and alleyways in Venice, and so forth.*"

There is some truth to Hagen's assertion. Does that mean, however, that anyone can become a good panoramic photographer simply by traveling to cities with narrow streets, alleyways and canals? I don't think so. Wars certainly "lend" themselves to dramatic photographs, yet not anyone with a camera in a war zone can become a W. Eugene Smith. England's great cathedrals have been extensively photographed, yet another Frederick Evans has yet to come along. I don't mean to imply that Snelson is the Smith or Evans of panoramic photography. However, the images in *Full Circle* do constitute one of the strongest groups of 360-degree panoramas I've seen in a long time. What they may lack in terms of romanticism or metaphor they make up for with their precise and beautiful articulation of visual harmony and balance, in a genre that makes those qualities particularly hard to achieve.

I believe to be truly adept at creating 360-degree panoramas, one must acquire the ability to conceptualize in something approaching three-dimensional terms. In this respect, Snelson has a great advantage, for he also is an accomplished sculptor. Whether working on a piece of sculpture or a 360-degree panorama, Snelson can view only a portion of his subject at a time. Yet to be able to pre-visualize a full 360 degrees is vital to the success of works in both media.

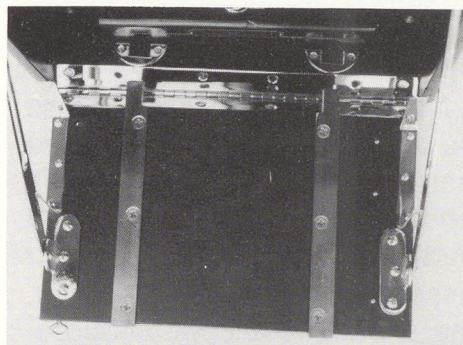
I've never owned a 360-degree panoramic camera, and given their price, I probably never will. However, if providence were ever kind enough to send a generous benefactor my way, I'd probably be rapacious enough to request that some tuition money accompany my camera. I wouldn't necessarily take sculpture classes: pottery, furniture-building, or topiary gardening classes would probably suffice—anything to get me thinking visually in three dimensions rather than two. Many of the great Renaissance artists worked in more than one medium. It's hard to believe that different media, which required different modes of thought, didn't have a synergistic effect on their work as well.

Constructing a No. 10 Short Bed

by Richard G. Fowler

All owners of No. 10 Cirkut cameras know that, when using a wide-angle lens (a 10 1/4-inch in my case), the lens cannot be lowered without including the end of the camera's bed in the photograph. This presented me with a dilemma when I was assigned to take a 360-degree Cirkut photograph of an event, with the camera placed about 15 feet above the crowd. I needed to drop the lens as low as possible in order to include as much foreground as possible. However, I didn't want the camera's bed to be visible in the picture. My solution was to build a short bed.

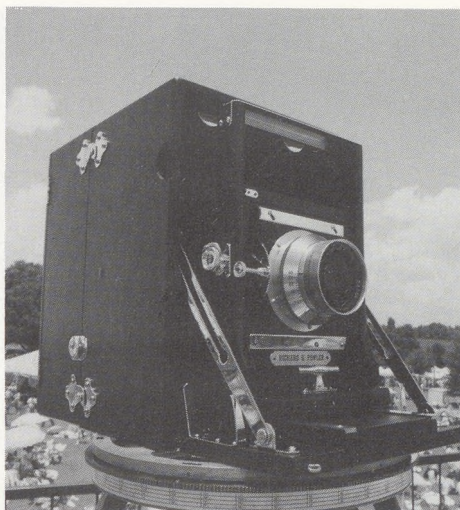
The short bed is made from two pieces of 1/2-inch plywood, and the dimensions are taken



Top view of short bed.

from the existing bed. A table saw and drill press, as well as some skill at using both, also are required.

To start, I made the new bed 133mm long, keeping the width the same as the existing bed. The hinge end of the bed needs to be cut at a 45-degree angle. I made the second piece



Camera with 12-inch lens.

of plywood, which holds the two rails, 120mm long by 116mm wide. A router bit, used in a drill press, created two flat grooves to hold the two rails at the proper depth and width, matching existing bed measurements.

The rails were made from brass stock, professionally machined to a 60-degree angle on one edge. I made each rail 136mm long and drilled three holes for brass screws, countersinking the screw heads. The rails are long enough to be used with 12- and 14-inch lenses as well.

Once the pieces are made and assembled, the screw holes on the original camera bed and the new short bed have to be matched. I used paper-masking tape on the edge of the original bed, punched holes in the tape at each screw hole, transferred the tape to the short bed and punch marked each hole to be drilled. Double check all measurements before drilling! I next painted the bed black and covered its bottom and edges with black fabric.

With the short bed installed, the

camera now can be placed on the tripod with its lens lowered as low as possible, and front-bed cutoff will no longer be a problem. However, an internal cutoff problem may be created by the camera's bellows, as it wasn't designed for wide-angle work. Check out your camera's limits. I also inserted three brass nails in the bed at infinity settings for my 10 1/4-, 12-, and 14-inch lenses. Since the focusing track isn't moveable, the camera's front standard must be slid back and forth until the image is sharp on the ground glass. When sharp, lock the standard in place.

I completed my assignment with my new short bed and it worked perfectly.

**Coming In
September...**

**Puchberger
Patent Update.
&
Reviews of
"The Italian
Garden" &
"Beneath an
Open Sky."**



BUILDING AN INTERCHANGEABLE PAN BACK FOR 35MM SLRs

Wouldn't it be great if your interchangeable-back 35mm slr could double as a 360-degree rotating panoramic camera? Not only would it be less expensive than purchasing two different types of cameras, but when using a wide-angle lens—let's say a 17mm—such a camera would produce a 360-degree negative that measures only 106.8mm in length (enlargeable in any 4x5-inch enlarger).

Belgian IAPP members Michel Dusariez and Ludovic Pierroux thought this was a terrific idea and developed a panoptic back for a Canon slr. In December, 1989, the pair also founded the Panoptic and Panoramic Association, and they are anxious and willing to disseminate information



regarding the building of 35mm panoptic interchangeable backs.

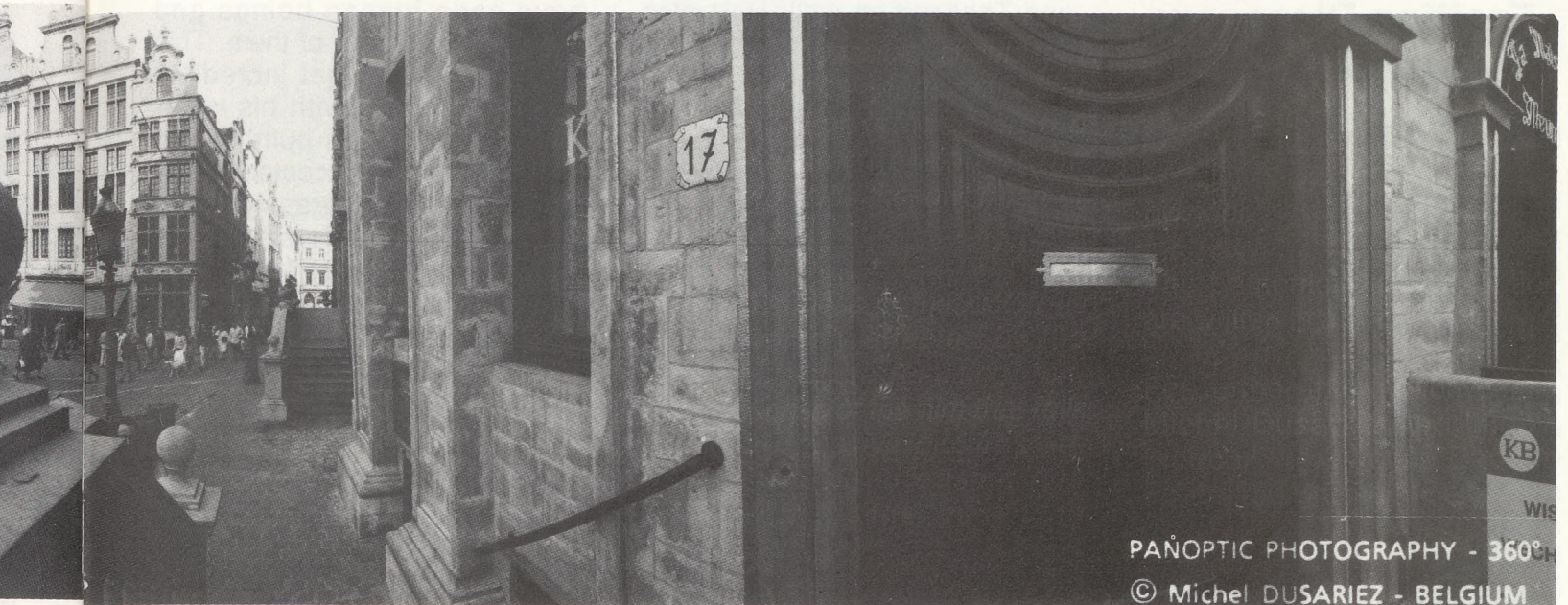
Dusariez and Pierroux have published an informative 11-

page, bilingual pamphlet describing their method for building a 35mm panoptic back.

The pamphlet probably will be of limited use to novices who've never built a camera and are unfamiliar with machine tools and their operation; no actual instructions for machining or assembly are given. However, the experienced camera-builder may gain valuable troubleshooting insights from Dusariez's and Pierroux's experiences.

The following excerpt, dealing with construction of the back's cylinder, illustrates this point well: *"The cylinder can be made from plastic, brass, aluminum or any other rigid material."*

"The diameter of the cylinder is



Panoptic Photo by Michel Dusariez



equal to twice the focal length of the lens. The center is pierced and an axle is placed in the center; the first cogwheel is fixed to the axle. The film is attached to a slit made in the cylinder."

"During our different trails, we had a surprise. Using short-

focal-length lenses, less than 24mm, the values given are not always correct. The erroneous measurements have an influence on the diameter of the cylinder and it is sometimes necessary to make rectifications."

"The cylinder is placed in the case, and if possible, should turn on two ball bearings. The first cog wheels are fixed on the extension of the axle of the cylinder outside the lower part of the case."

"The sharpness of the picture is not adversely affected by the small difference resulting from the thickness of the film that rolls up as successive pictures are made, thus increasing the diameter of the receiving



cylinder."

The pamphlet's other sections are written in a similar vein.

For further information contact Michel Dusariez and Ludovic Pierroux, 14, Avenue Capitaine Piret, 1150 Brussels, Belgium.

Exciting Discovery Down-Under

by Kate and Geir Jordahl

New Zealand is a truly wonderful place for panoramic photographers. Incredible vistas present themselves at every turn in the country's very curvey roads. During our month traversing the South Island with our Wideluxes and Round Shot, we experienced the additional excitement of meeting Andris Apse, New Zealand's premier landscape photographer. Following his slide presentation in Invercargill, and later at his home in Rangiora, we had the opportunity to talk and share information with him.

It's always a joy encountering photographers working in the panoramic genre who truly see in panorama. So, you can imagine the excitement we felt discovering a premier photographer, whose dedicated to the panoramic landscape, and relatively unknown in the United States.

Apse has received commissions to photograph not only throughout New Zealand, but in the U.S., Canada, Japan, Tahiti, England, Singapore, Australia

and Thailand as well. He's also worked as an independent freelancer in India, Chile, Easter Island and New Zealand's sub-Antarctic islands. Major book projects he has been involved with include: "New Zealand From the Air," "Thailand: Seven Days in the Kingdom," "Landmarks," "Travellers New Zealand," "Surprising Lands Down Under" and "Neuseeland." In 1990, Apse won the Olympus 70th Anniversary International Photo Contest.

Apse uses the Linhof Technorama 6x12cm and 6x17cm cameras, for both assignment and personal freelance work. Of the panoramic format he says, "I clicked with it straight away. It gives a more realistic impression of the landscape."

In Invercargill, we attended a slide lecture (or "audiovisual" as it's called there) by Apse. Concurrently on display were prints from his work on the sub-Antarctic islands of New Zealand. The photographs, taken in cooperation with the New Zealand Department of Conservation, focus on some of the southernmost points of land in the world and the wildlife living there. These islands are so remote that few of its animals

have seen human beings and thus have little fear of them. This allowed Apse to get incredible close-up images with his wide-view cameras. "It's humbling to see how you are accepted by the birds. My first impression was that I couldn't understand why they trusted us," Apse says.

Our subsequent visit to Apse's home and office in Rangiora provided us with the opportunity to view many of his 6x12cm and 6x17cm chromes from his image library. He showed us examples of commercial uses of his images and, like most pan photographers, complained that many designers and clients prefer to use a portion of his images rather than designing for the full panoramic format. An exciting exception is the current catalog by Fairydown, a New Zealand outdoor company, which is designed around Apse's long photographs.

Apse's compositions are exquisite, and his subject sensitivity and mastery of craft are apparent in all his work. It was a pleasure meeting such a dedicated panoramist down-under in New Zealand.

Apse can be contacted by writing Box 79, Rangiora, New Zealand, or FAX (0502) 35 052.



Andris Apse (L) in his Rangiora, New Zealand office with IAPP members Kate & Geir Jordahl.

President's Message

by David Paskin

Convention time is looming near. Our next convention is planned for the spring of '92. Since the last issue of the newsletter, I've received additional location suggestions and offers of organizing help from members. The number of possibilities puts me in a really difficult position—where do we go? Well, here's the plan: IAPP is a democratic group, so we'll vote on both the location and date.

Our last three conventions have been held in the fall. This made it difficult for some folks to attend, due to annual business commitments at that time of year. In fairness, therefore, our next convention should be held in the spring. Friday and Saturday seem to be the best days for a two-day event.

Listed below are the available location and date choices. If you plan to attend the next convention, tear out or photocopy this page. Circle your selections for place and dates and mail to:

David Paskin
11304 Taffrail Court
Reston, VA 22091

The closing date for placing your vote is Sept. 30, 1991, and the majority vote wins. Beginning Oct. 1, we set to work on convention plans.

Location/Organizer

Dates

Atlanta—Ray Herbert

April 2 – 4

9 – 11

Banff—Doug Brown

16 – 18

23 – 25

Chicago—Larry Thall

30 – May 2

Indianapolis—Bob Lang

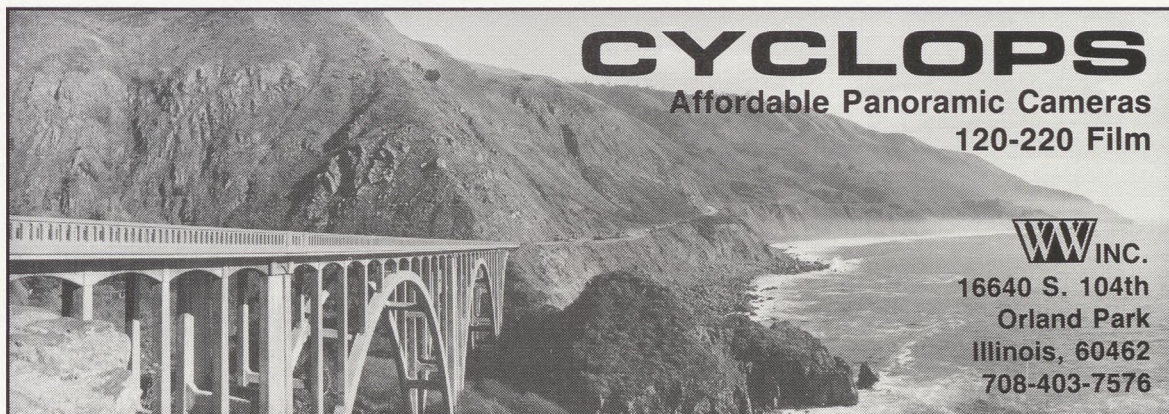
May 7 – 9

14 – 16

Puerto Rico—undetermined

21 – 23

28 – 30



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Panopticon photo by Steven Morton



Panopticon photo by Steven Morton

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