

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

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New Pan Format Cameras

Horizon Panoramic Available in U.S.

One of the hottest news items concerning panoramic photography is the remanufacture of the Russian Horizont now called the "Horizon Panoramic". It uses 35mm film with a 24X58mm format with 22 images on a 36 exposure roll of film. It incorporates a curved film plane coupled with a 28mm f2.8 rotating lens.

The camera offers 6 shutter speeds from 1/2 second to 1/250 of a second and 6 aperture choices from f2.8 to f16. the effective angle of coverage is 120 by 45 degrees and the spirit level in the viewfinder assures accurate horizontal positioning of the camera. The optical finder shows exactly what you'll get on the film.

Other features include the standard 1/4" tripod socket and a removable handle. The camera is supplied with a handy carrying case and strap. Also included are 3 filters - a skylight, neutral density and a yellow/green filter. The camera weighs 2 lbs and measures 4.6" X 5.8" X 2.9".

The camera is imported and distributed in the USA by Bogen Photo Corp, Ramsey, NJ. It has a list price of \$1335.

A new panoramic camera in the 3.5"X10" format, is the reloadable Minolta Freedom Vista; it's advertised as the worlds first ultra-compact 35mm panoramic camera with fully automatic operation. It has a superwide 24mm f4.5 high quality all-glass lens, auto-focus, auto-exposure, quartz data back and an automatic switch over flash. It also has automatic DX film coding for 100 and 400 ASA films. The viewfinder has panoramic frame lines. Price not quoted.

Argus has a 35mm Panoramic Camera Outfit which can be converted for full frame, or with an insert, the new panorama format (3.5"X10"). It is a simple point and shoot camera which you can reload, with built in strobe, fixed focus lens and sells for \$21.95.

Another camera introduced at the PMA show, was the Fujicolor QuickSnap Panorama Flash one time use camera in the 3.5"X10" format. It is the first disposable



panorama model equipped with a built in electronic flash for indoor and low light level use, with a flash range of 3 to 10 feet. It has a fixed exposure of f11 at 1/100 of a second with an exceptionally sharp 25mm wide angle lens that has a focus range of 3 feet to infinity. It also features an optical viewfinder in the pan format. The camera is loaded with 24 exposure Fujicolor Super HG 400 film, and has a suggested retail price of \$22.95.

IAPP could devote several pages in each issue of our newsletter to illustrate and write about the many new pan format cameras appearing on the market. We will try to keep up with all the new cameras, even the cheap, one time use cameras because many of them still make pretty good images. ■

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Changes to the GST Rebate for Visitors to Canada

Visitors to Canada may claim a rebate for Goods and Services Tax (GST) paid on **certain goods taken out of Canada** and on short-term accommodation in hotels, motels, resorts, bed and breakfasts and similar establishments. A GST rebate is not available on goods and services used in Canada, such as meals and beverages, tobacco products and entertainment.

It is now easier for visitors to claim a GST rebate. Visitors can receive a cash rebate (of up to \$500) simply by presenting their

original receipts at a participating Duty Free Shop - **no application form is required!** (Visitors making claims of up to \$500 also have the option of mailing an application form and original receipts to the address shown below).

For claims of more than \$500, visitors must complete a rebate application form and mail it, with their original receipts, to:

Revenue Canada, Customs and Excise, Visitor Rebate Program, Ottawa, Canada, K1A1J5. ■

Note: As announced in the November 5th Press Release issued by the Department of Finance, the rebate calculation has been modified. Non-resident individuals have the option of claiming the actual tax paid or a flat rate of \$5 per night up to a maximum of \$75.

Richard Fowler received several awards for his panoramic images he entered in the 1992 Florida Professional Photographers Annual print competition. Of the five panoramic images Dick entered in this years competition, four of them received Merit awards. He also received a third place for one of the four Merit prints. Congratulations Dick!

A special thanks to Bob Shell, editor of Shutterbug, for keeping IAPP informed of news pertaining to panoramic photography.

From a clipping received from an ad at the PMA show. A company is making packaging for your 3 1/2" X 10" panoramic prints. Photo calendars, reflexion frames, print pouch, photo albums, etc. Contact: Winthrop-Atkins Co., Inc., 35 East Main Street, Middleboro, MA 02346. 1(800)331-3140.

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

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Tips: For Those Attending the IAPP Conference In Banff

By David Hargrave

If you plan on attending the IAPP Conference in Banff, May 7-9, here are a few travel tips:

- Calgary is the nearest airport to fly in to.
- There are two bus companies that will transport you to the hotel. PACIFIC WESTERN makes two trips: 12:30pm and 4:00pm. BREWSTER TRANSPORT makes two trips: 3:00pm and 5:45pm. The cost is \$25 Canadian per person each way. It is about an 1 1/2 hour trip.
- DO NOT BRING ANY HANDGUNS or you will be a permanent guest of Canada for quite some time.
- NO TRADING CAMERAS, there could be a problem with customs when leaving the country.
- WEATHER can be freezing or as high as 85 degrees. This year it has been about 16 degrees above normal. Check newspaper for weather reports and bring suitable clothing. ■

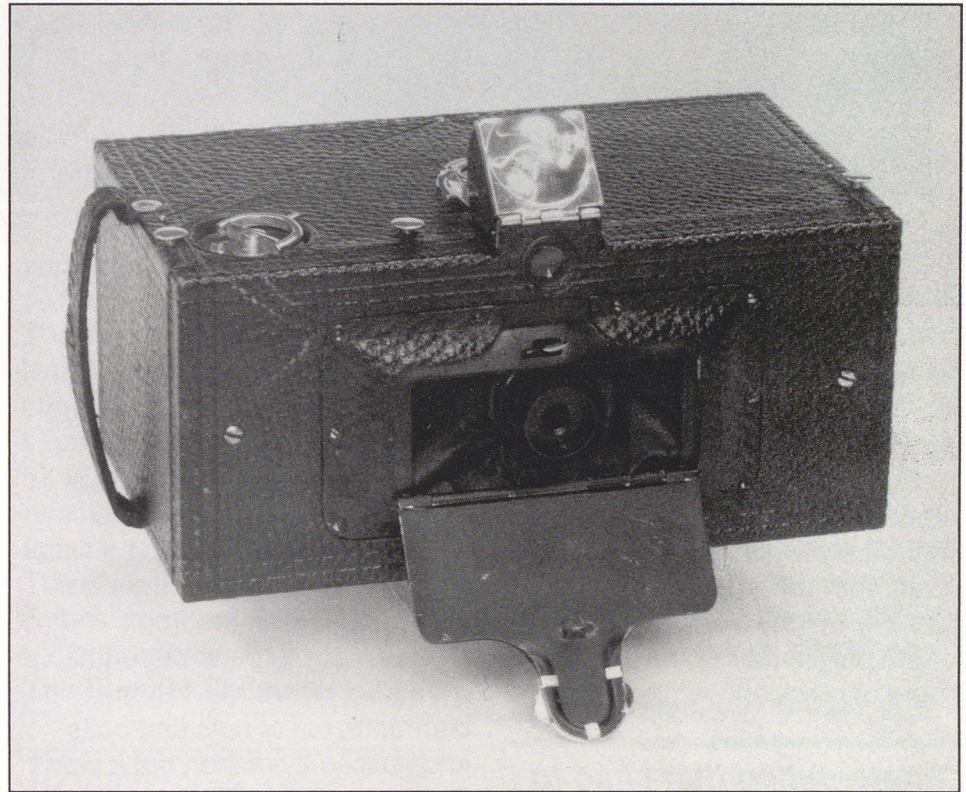
A Boyhood Dream Come True - Sharpening up the Original Lens on a Kodak Panoram #1

By Harry Green

At the age of 12 a friend of our family came over to show us his new camera; it was a Kodak Panoram #1. He took a picture looking out our living room window and the lens swung around. By this time, I was a second generation photographer and had converted my bedroom closet into a working black and white darkroom. We see-saw processed the film and I was hooked on panoramic photography.

I went on to the Brooks Institute of Photography in Santa Barbara, Ca. and pursued a career in commercial photography. Long before I ever owned a wide-angle lens, I designed table-top set ups with false perspective, using art-border tapes and painted lines on the background. The first wide-angle lens I acquired was a 65mm Schneider Super Angulon lens for my Sinar 4X5 camera. What a tool! I learned to exaggerate the perspective even further by mastering view camera controls. I could pre-visualize and create wide-angle vistas in my commercial work as well. From architectural interiors to multiple exposure in-camera masked still-lives I could use depth.

My fascination with depth worked two-dimensionally; I wanted to work deeper and wider. Experiencing the Kodak Panoram at an early age, but having to spend years using 35mm motor drives with zoom lenses and more recently auto focus cameras,



Kodak #1 Panoram accepts 120 roll film. Stopping at #2, 6, 10, and 14 in the small red plastic window at rear of box will yield 4 exposures per roll.

increased my frustration.

I have reached a new decade now at the age of 36. I located a Kodak #1 Panoram. For years I have canvassed used camera newspaper ads, and sections of camera and antique stores. Very few people even knew about the camera I was looking for. Then someone led me to Mr. Allen Weiner in New York City. After 2 years, he found a man willing to part with the #1 from his collection. I acquired it.

Upon receiving this mint condition camera, I shot a test in black and white. I was displeased with the clarity of the shots. I carefully lowered a fluorescent work light into the interior of the camera back and discovered a

cloudy, dusty lens. I wondered how I would be able to use it?

Being a natural tinkerer, I carefully removed the two screws holding the cone that projects the image to the film. Then I was able to remove the single element lens and polish it gently with a piece of lens tissue. Upon returning the element and placing a piece of frosted plastic mylar in the film plane, I viewed a clear bright image. I was eager to do another test.

Incidentally, you can free the lens in its rotation by tensioning the speed to either low or high speed and releasing the swing lens and simultaneously holding

Please see "Sharpening," page 4



San Francisco Golden Gate Bridge shot with Kodak Panoram #1 with 2mm opening and low speed shutter tension by Harry Green.

Sharpening

from page 3

the lens on its turret. In this way you can test the image, view the process or paint with light.

Recently, I photographed an interior by the painting with light method, by swinging the lens gently with my fingers 5 seconds over the windows and 15 seconds for the darker part of the interior. Years of black and white dark-

"I determined that I had to reduce the amount of light reaching the film."

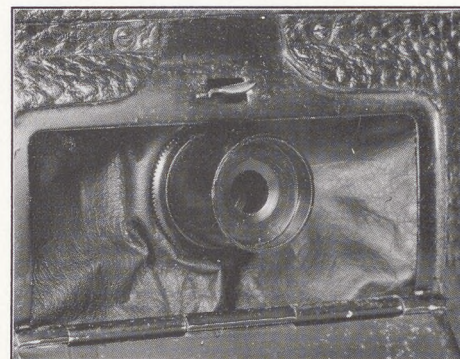
room work has helped me to think on my feet when it comes to shooting. What's more, it yields a far better result printing a negative "straight" rather than trying to burn in a window 300% or more. It should work in color as well, even though most of my work has been in black and white.

The results of my second test were better, although I wasn't completely pleased. I grew up using Kodak Verichrome Pan in 120 and prefer it for my black and white work. In full sunlight on high speed swing, the exposures were at least 100% overexposed and the lens quality wouldn't permit me to use the image beyond contact print size of 2 1/4" X 7".

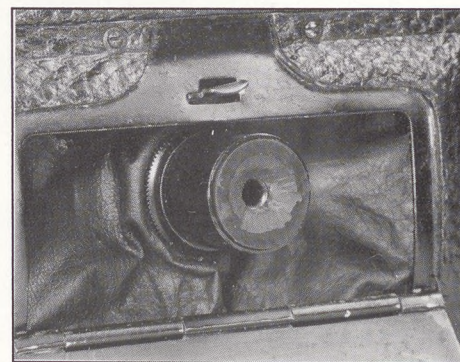
I determined that I had to reduce the amount of light reaching the film. Rather than add neutral density gels to the back of the swinging lens, I went in a different direction, noticing a small recessed ridge around the opening for the lens in the front.

I went to my parts department, a wooden drawer next to my bathroom, full of nuts and bolts and noticed a washer, but it didn't fit into the space. The next day I went to my local hardware store and cruised the aisles thinking about what might fit in the lens space. I located a 1/2" diameter black rubber washer for a faucet with a 1/4" diameter opening in the center. I then whittled the outside diameter down with an exacto knife and sandpaper so it would fit snugly, but still be removable from the front of the lens. I also whittled out the subject side of the washer to produce a lens shade appearance and function. My reasoning is this single-element lens needs to be clean, clear and have everything going for it to be used professionally.

I then acquired a .05mm thick brass strip and drilled a hole 3mm in diameter and another one 2mm in diameter. This corresponds to a 1 stop difference. The full-width



Kodak #1 Panoram's original lens aperture. The lip protrusion was a natural shelf to store the new f-stops. Full aperture.



Medium aperture opening installed on lens. (3mm opening)

aperture of the lens from Kodak as made, was an opening of 7mm. I've constructed a table to use as an exposure guide. (See next page.)

Please see "Sharpening," page 5

New 617 to Hit the Market

A new American company, V-PAN Panoramic Cameras, introduced their prototype 617 format camera at Photo 91 in New York. The V-Pan 617 represents a new concept in the panoramic market. This modular system gives you the flexibility to configure the camera to your needs. Best of all, you can use those large format lenses you already have.

Based on the high level of interest and the number of excellent suggestions they received, V-Pan's designers have been hard at work enhancing the original design. They anticipate that this will take 4 to 6 months. At that time they will test the new design, make any additional changes necessary, and go into limited production.

The basic V-Pan 617 outfit will

include:

The Front Standard - This front standard will have rise and fall, side to side shift, and axial tilts. The lens board size is equal to that of Linhoff/Wista. One lens board will come with the camera.

The Rear Standard - This is the part of the camera that accepts the removable film cartridge and has a focusing screen built in, that pops into place after the film cartridge is removed.

The 120 Film Cartridge - This film cartridge is removable and can be configured by the use of special masks for 6X9, 6X12, and 6X17. The film counter will indicate the position on the film by a special predetermined read out.

The Main Rail - The rail will be 16 inches in length. Other size rails will be available as accessories.

The Regular Bellows - This

bellows will extend to 16 inches, and other bellows will be available as accessories, ie. bag bellows for wide angle lens and an extra long bellows for extreme telephoto lenses.

Sports Finder - Will include special masks for the 65mm, 75mm, 90mm, 150mm, and 210mm lenses.

Tripod Adapter - Will accept quarter twenty and three eights twenty tripod screws.

For those who are interested in V-Pan's first limited run, a special introductory price of \$2500 will be offered. You will also be put on a special owners list for other premium offers.

If you are interested in becoming part of the elite first run list, let them know soon so you can take advantage of the special pricing.

Please see "V-Pan," page 12

Sharpening

from page 4

A 2mm opening x 1.4 = 2.8mm rounded up to a 3mm opening. Using 1.4 as the factor per standard f-stop, my 2mm opening thus corresponds to an opening 3.5 stops down from the full width opening. My 3mm opening represents a 2.5 stop down from the full width. Modern films are appreciably faster, even the slowest ASA films.

The metal holes drilled in thin brass were then epoxied to the rubber washer and painted with Kodak's dull Black Lacquer. I could simply put the reduced f-stop in front of the lens, and tape it in for safety and use the camera.

The following table is my suggested exposure table for outdoor photography:

	High speed transit shutter tension	Low speed transit shutter tension
Kodak Verichrome Pan in full sun exposing for shadows	full lens opening 7mm	3mm opening
Kodak Tri-X in full sun exposing for shadows	3mm opening	2mm opening

When I acquire another Panoram I'd like to disassemble the camera and mount a high quality, more modern optic as well, with adjustable f-stops and focusing front element.

My boyhood plans continue as a young adult enjoying the pleasures of wide angle and

panoramic photography.

For additional information, I'd be pleased to communicate and share with other IAPP members. Call me at 1(310)399-1906 or FAX at 1(310)392-4557. ■



From The Mailbag

Dear Richard,

Was hoping for the opportunity to meet you and others at Banff. However, our old 8th Air Force bomber group is going back to our base in England, April 30 to May 9, and it could be our last visit as a group.

Hope to meet you soon.

Vince Re, Cincinnati, Ohio

Richard,

Loved your article on how to develop B&W film - I never knew it could be so simple. (I'm the originator of the 6" sewer pipe method). I'm going to buy some washtubs right away!

Karl Schurtz, Beverly Hills, CA

Dear Mr. Fowler,

Trying to trace the history of a city in the San Fernando Valley in Southern California named "Panorama City" - I'll keep trying - the new newsletter issue is great!

Harry Green, Santa Monica, CA

Dear Richard,

Just received the great Jan. issue. In "Mailbag", there is a letter regarding the cable release

problem with the Widelux 1500. Actually, no construction is necessary. Simply remove the "trigger guard" (the piece which surrounds the shutter release button) - it just unscrews counterclockwise - and replace it with a Nikon/Leica cable release adapter. It is an exact fit. Then screw in any cable release and that's it. Only trouble is, it must be removed to use the camera without the cable, just like the old Nikons. This same procedure also works on the Widelux F7.

I wrote to Widelux in Japan a while back to inquire about filters for the 1500 and also about getting an instruction book. They replied that no instruction book was necessary as the camera was so simple! Actually, they were right, all I really wanted was a depth of field table. At the same time I asked about getting 34mm filters. Their answer was that they are available anywhere. The Hoya book does list them, but all dealers I've asked have said they are not imported. It's an absurd situation, but what can you expect from a company that won't print instructions for a \$2500 camera? Oh well, if I had wanted an easy life I would have stayed away from panorama cameras in the first place.

Richard Twichell, Rochester, NY

Editors note: *I purchased a very early Widelux 1500 and one of my evaluations and complaints was that I could not remove the outer release guard on my 1500 like I can on my F7. I wrote to Mr. Kabuta and asked why they had not used the same release hard-*

ware on the 1500 as they do on the F7 so that Nikon type screw in cable releases can be used. No reply!

Apparently some of the models of the Widelux 1500 do have the same release hardware as the F7 - lucky you. Mine must be welded on, it will not unscrew, even with minor force, thus the homemade adapters. Thanks for the data on the 34mm filters. We get enough people working on this and we might one day get it resolved.

RGF

Dear Richard,

This latest issue of the IAPP newsletter was excellent.

I've been working very hard with Doug in organizing, editing and producing the agency's first catalog, to hopefully be completed by late April. It will be 130 pages and contain 500 pans, mostly in the 6X17 format. We are marketing worldwide through networking with agencies who will represent the catalog in 10 countries. It's being printed in Japan in late March.

After spending the last year traveling on assignments I'm looking forward to concentrating more on stock than ads. After 100 flights across the US, I stopped keeping track of miles. I just completed my eighth annual report since last February, including 3 trips to Japan, 2 to Hong Kong, Singapore and Indonesia.

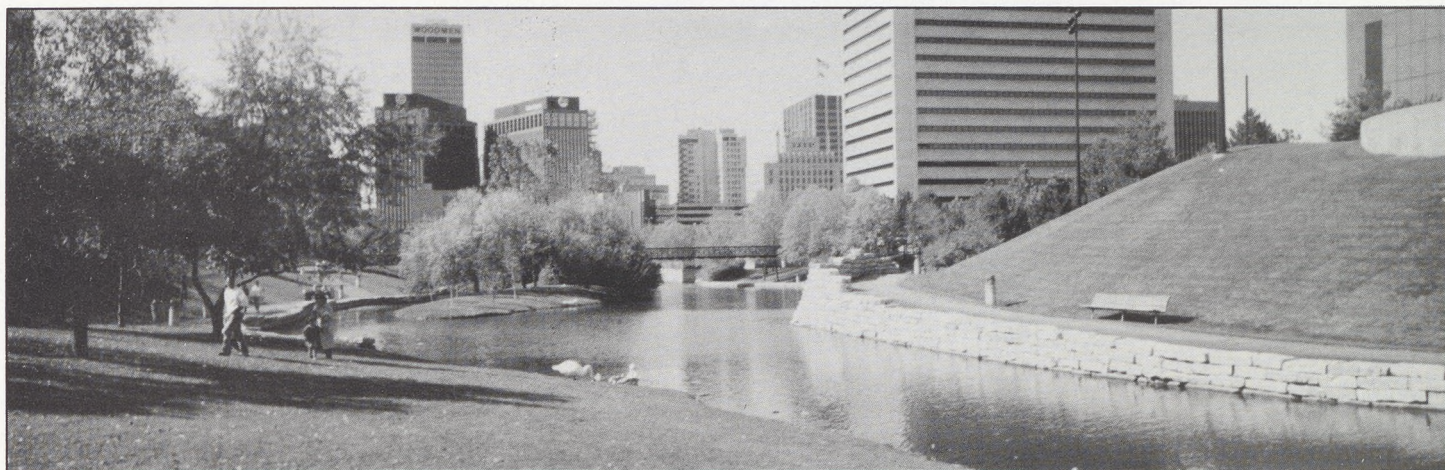
As far as Widelux 1500 filters, yes I'm interested in buying two sets of each of the following

Please see "Mailbag," page 7

To Join IAPP Call or Write:

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Send your name and address for membership information: \$30 USA and Canada, \$40 Elsewhere



Central Park Mall, Omaha, Nebraska shot with recycled Kodak Stretch

Recycled Kodak Stretch Panoramic

By Jim Lipari

I have enjoyed and been amazed with the quality of the 25mm, f12 acrylic lens on the Kodak Stretch Panoramic 35mm camera.

I have made some changes on the top-inside of the camera, take-up spool, plus a brass tool which makes it possible to reload the camera over and over again without going to a dark room.

I have this camera available for \$20.00 postage paid, complete with instructions and 8 (3 1/2" X 10") pressure sensitive labels.

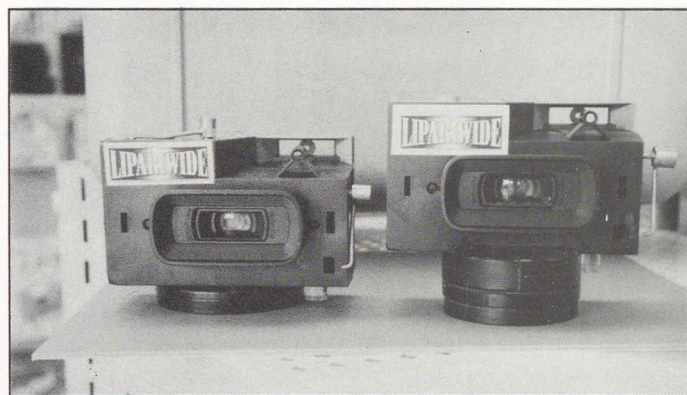
These are placed on the film cartridge to eliminate problems in the photo finishing plant. Panoramics are enlarged 7 times

instead of 3 1/2 times.

On special orders, I will add a rotating base with 6 indents at 60 degree intervals, with pivot positioned under the nodal point of the lens for great 360 degree panoramics, 8" X 50"

by having the full 24mm X 36mm negatives enlarged to full 8" X 10".

The Kodak Stretch Panoramic Camera comes with a 13" X 36" insert, which can easily be removed for a full 24mm X 36mm



Jim's recycled "Lipariwides"

frame. This camera screws on to a regular tripod and is available on special order for \$50.00 postage included, money back guaranteed. ■

Mailbag

from page 6

screw-in filters, when available: 81A, 81B, 30M, 40M, & Polarizer.

Please let me know of your progress in obtaining filters. Hopefully we'll see each other in Banff.

Mark Segal, Chicago, IL

Dear Warren and Patty,

I am a new member to IAPP and have just joined the organization. I have a #10 that has been

completely restored by Jim Lipari. I bought a #10 because the film I wanted was not available for a #8. I have not even shot the first picture yet, but have done photography for many years so I am no stranger to the art!

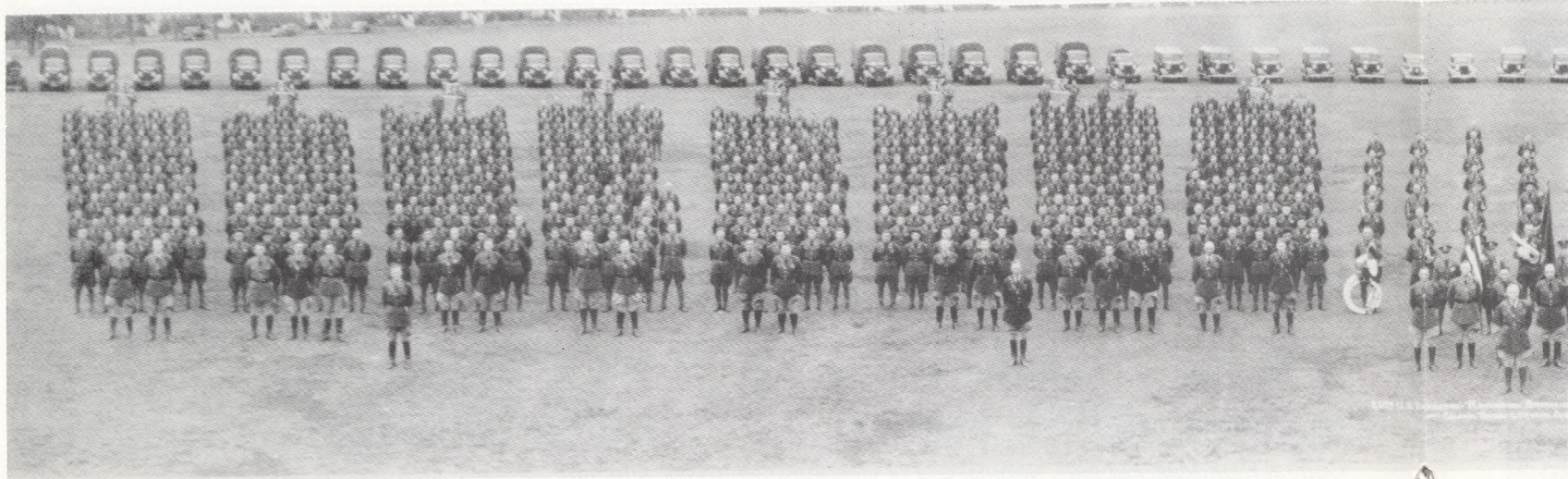
I have been getting tanks made, items machined to get ready to go into the panoramic photography business in Beaumont, Texas. It really has been a

hassle getting started.

With a camera that has a setting of 1/2 sec to 1/12 sec and f6.8 up, there is not a lot of play in the sun, and I plan to take a lot of outdoor shots.

What I am getting around to is please do not tell Kodak to stop making 10' Vericolor III ASA 160 film. They can add ASA 400 to the

Please see "Mailbag," page 11



Over 1000 troops of the 26th US Infantry photographed by Goldbeck in 1938

E.O. Goldbeck

By Richard Fowler

I attended a January camera show at Largo, FL and spotted on a dealers table a rolled up #10 cirkut print. As I unrolled about 12" of the B&W print and saw it was a military, and the way the troops and vehicles were so perfectly lined up, I thought it had to have been taken by E.O. Goldbeck.

"Eugene O. Goldbeck was presented with a beautiful plaque and given the title, 'Dean of Cirkut Photography' by members of IAPP."

I rapidly rerolled to the end and there was indeed the Goldbeck logo. The image of over a thousand troops was made October 27, 1938 of the 26th U.S. Infantry, Plattsburg, New York. As usual an example of cirkut photography perfection by the master himself.

In February, while attending a huge outdoor antique show, good fortune struck again. I found and purchased an excellent high quality, framed, B&W 8" X 32"

cirkut group photo of about 250 people taken by Rankin & Ward, Lynn, Mass. As I was heading for my car, I spotted another framed B&W and rushed to pick it up and claim it. The first thing I heard was the dealer telling me the picture would cost me \$20. I looked at it and WOW! it was a great cirkut taken February 1937 of 62 airmen in front of an airplane in a hanger. Down in the lower right corner was the Goldbeck name and logo. Another great find! Both cirkuts now hang on my cirkut wall.

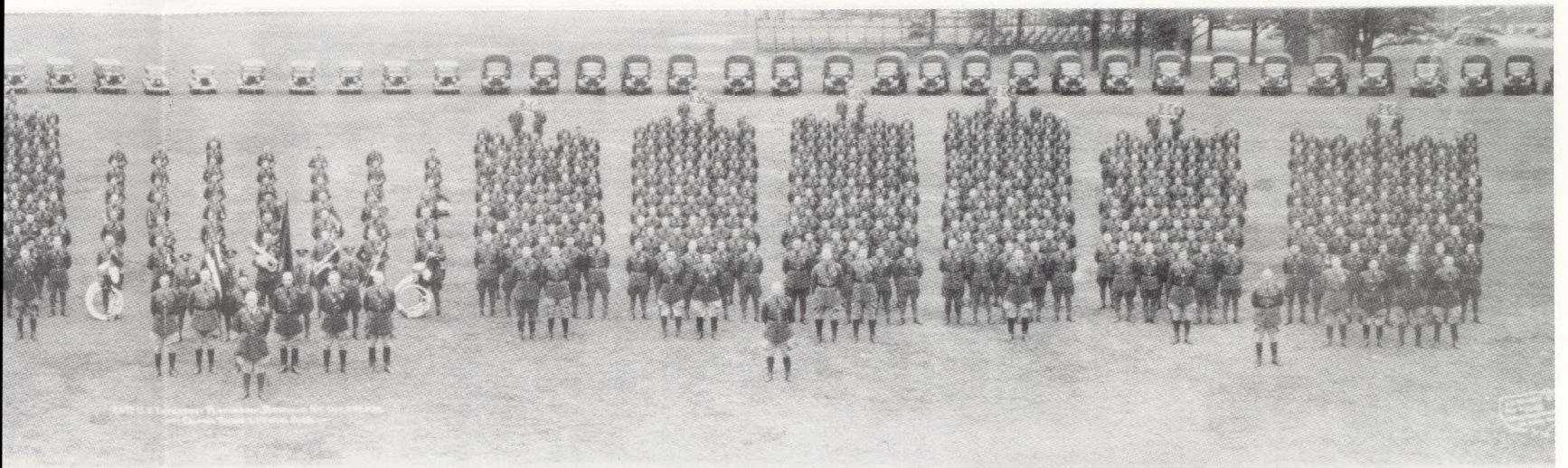
For the newer members, in November 1985, Eugene O. Goldbeck was presented with a beautiful plaque and given the title, "Dean of Cirkut Photography" by the members of IAPP. He shot thousands of cirkut photos all over the world, except Antarctica, which was to be one of his last adventures at the age of 92. He envisioned lining up all those penguins for a great cirkut shot. Unfortunately he was never able to make the trip, his health began to fail and he died one week before his 94th birthday.

His last book, "The Panoramic Photography of Eugene O.

Goldbeck" is indeed a classic (ISBN 0-292-72725-9 University of Texas Press). It is his story of the early days of cirkut photography with dozens of reproductions of some of his classic military photos and pictorials. He was a master of posing a few people or 10's of thousands.

At our first IAPP meeting in Hampton, Virginia, we had the pleasure to meet Goldbeck and have our Cirkut group photo taken by him. I shall treasure any images I can ever find of his and proudly display them in my home. ■





Members of 48th Bombardment Squadron, 8th Air Force, U.S. Army Air Corps, at Lowry Field, Denver, Colorado, 1945. Photo by Goldbeck.

62 Airmen photographed by Goldbeck in 1937



1st Meeting Of International Association of Professional Photographers, Hampton, Virginia, April 28, 1984.

Goldbeck Co.

Group photo at first IAPP meeting in 1984, photographed by Goldbeck (Kneeling on far right)

Thoughts on Panoramic Photography

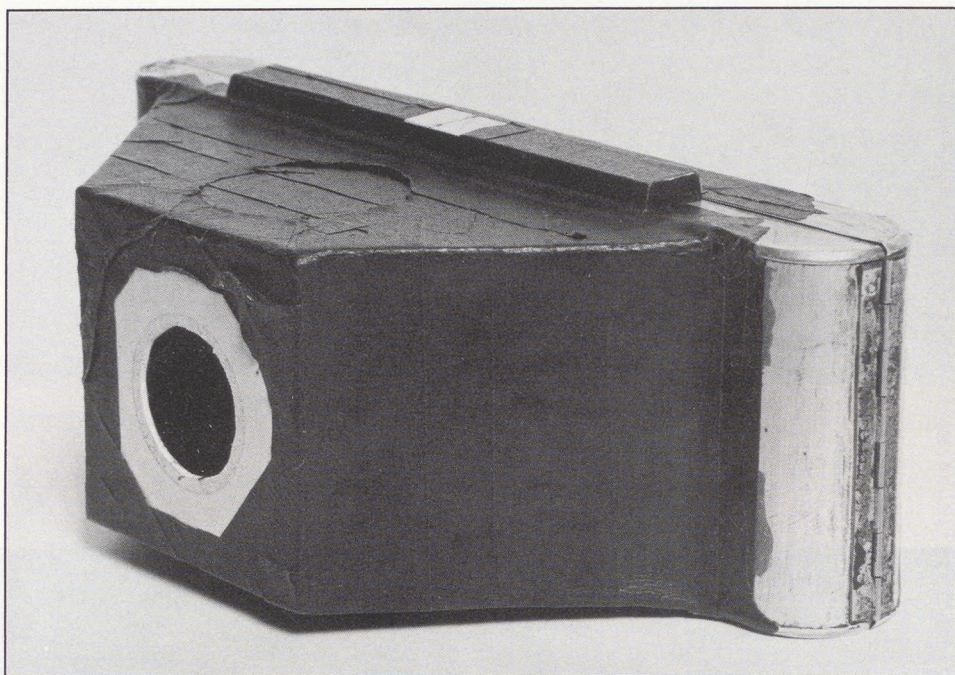
By Roy M. Scott

As far back as 1963, a Russian 35mm swing lens panoramic camera with a good 50mm lens was purchased in England for the equivalent in British pounds of \$25 US. Thus began my experience with panoramic photography.

The FT2 was shaped like a small brick and produced maybe four or five good exposures from a 36-exposure cassette of 35mm film. Cassettes were supplied with the camera. Exposures were not consistently uniform because the swing lens didn't always travel at a constant speed causing banding and/or light leaks. This same camera occasionally shows up in "The Shutter Bug Ads", these days, for nearly \$600.

My next adventure into panoramic photography came with the purchase of a Widelux F7, a sophisticated 35mm panoramic swing lens camera. This camera has given good service, but occasionally gives uneven exposures (banding) when the swing lens doesn't travel uniformly at a constant speed, or when sudden changes in light occur during exposure.

In addition, we have owned the "Russian Horizant" which has problems of light leaks and



picture #1

banding. The lens is 28mm in focal length. This camera is available in "Shutter Bug Ads" for \$600.

When Fuji put the G617 camera on the market I became interested in panoramic photography again. The only problem with this excellent camera and others, such as Linhoff, is the price.

To experiment with panoramic photography, my son got the idea of stretching the body of a 120 roll film folding snapshot camera to create the same result. This was done with the removal of the bellows, cutting the body in half, and with sheet aluminum, cardboard, epoxy glue, and Scotch black photographic tape, a film transport was made: we decided to use an f8 Super Angulon as a lens. A cardboard cone was made from mat board.

The next step was to determine the distance the lens should be from the film plane. This distance was determined by mounting the stretched 120 roll film body

on a tripod and placing ground glass on the film plane. We adjusted the length of the cardboard cone until everything was in focus from about 15 feet through infinity with the lens wide open at f8.

A thin, birch plywood lens board was then attached to the cardboard cone. To keep the mock-up level, we acquired a round bubble (target) level (at the corner hardware store). We attached the level to the newly created product with Scotch black photographic tape. Then we sealed everything up with tape and put a dummy roll of 120 in the film transport.

By trial and error we determined the number of turns of the winding knob to get three or four exposures per roll. Since the red window in the body back wasn't in the right position for even spacing, the usual four 6 X 17 exposures you get on a roll of 120 film was a guessing game.(picture #1)

Please see "Thoughts" page 13

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Mailbag

from page 7

line. It would be great to have a choice.

I know on snow or sand with ASA 400 at 1/12 sec., I would be in great trouble. I know you can use ND filters, but that cost money. When I get through building my camera, I will have \$10,000 invested.

I watched a panoramic photographer shoot a school class in bright sun and shoot at 1/2 sec. at f22, so imagine ASA 400!

I vote for both, not to do away with ASA160, as I have always heard that the less grain the better the picture, but ASA 400 would be great indoors.

Keep up the great work and I have a story on a new case I have made for my #10. Will send it in soon.

Harry Kingston, Beaumont, TX

Dear Wights,

I enjoyed the first issue of the newsletter under your editorship. You are worthy successors to Larry Thall. Keep up the good work!

As for names, how about Open Cirkut: The Newsletter of Panoramic Photography? I like this title as it refers (not to electronics) but to an open dialogue - a place for discussion. It obviously refer to Cirkut cameras as well (although I do not own, use or plan to possess one). Thus, I added the part after the colon - so that those of us who do not own Cirkuts do not feel left out.

Regarding Alan King's search for filters for his Widelux 1500, I had a "wanted" notice in an earlier issue of the newsletter searching for the same thing - with no reply. An adapter would be helpful. However, any mounting procedure should be easy to use given the delicacy of the swing lens on the

1500 (and the F series for that matter). Filters I would be interested in acquiring are the ones listed on page 10 of the newsletter and also appropriate filters for black and white and color infra-red film. Finally, a polarizer could be a challenge, but it might yield interesting effects. Maybe a swinging viewer for holding the filter might be made for the polarizer.

Take care. Hopefully I will be able to meet you in Banff.

Ray Starr, Owings Mills, MD

Dick,

Since I saw you last at Yellowstone I haven't been idle.

I co-run a fine arts gallery, "Parts Gallery", an alternate gallery space for people that aren't famous. We will be featuring Kate and Geir Jordahl, April 25th to May 30th.

At the present I am working on three projects. First an academic project with a landscape architect on a visual study of suburbs. We are looking at the comodification of the landscape, in this case prime farmland, the lack of planning for the region as a whole and how the different present automodel suburbs differ from the streetcar suburbs of pre WW2. I'm now a finalist for the Bush Fellowship in visual arts for the project. I should know in April. This project is being totally photographed panoramic, using 617, Widelux and cirkut.

I'm beginning to work on a portfolio using that cute wooden pinhole pan camera I had with me at Yellowstone. I have used it on an editorial assignment for "Parenting Way" magazine. Enclosed is a tear sheet of one of the photos. (*EDITORS NOTE: The color photo is a great view of*

a bathroom with the camera sitting on the edge of the bathtub. Everything is in focus - great use of a pinhole pan camera.)

I've been perfecting my technique on the moving light source (softlight) with the #10 cirkut camera for doing groups inside. A laser light, which projects a brilliant red spot, is attached to the front standard of the #10 and a softlight with four totalites on a dolly is in another arc. The light is back about 15 degrees from the slit line at a 45 degree angle with the subject arc. As the camera turns, the assistant follows the laser spot on the side of the light. So far so good.

Chris Faust, St. Paul, MN

Name Your Newsletter Update

By Warren Wight

Well Patty and I have received many suggestions for names for the IAPP Newsletter! Thanks to everyone who has sent us ideas.

Below is a list of some of our favorites, maybe we can all get together in Banff to choose the new name.

Open Cirkut: The Newsletter of Panoramic Photography
The Horizon Line
Panhandler
PanoView
Broadnews
Widenews
Broadview
Panorcopian

If you have other suggestions be sure and tell Patty or myself when we see you in Banff! ■



Taken with Cyclops Mark I camera, 1/120 @ f22 on Tri-X

Praises for the Cyclops

By Dorothy Petraitis

In the Spring of 1990 my husband and I purchased a Cyclops Mark I camera. This was our first purchase of a panoramic format camera and it has been an eye-opening experience, so to speak!

This camera is a very simple, straight-forward piece of equipment. There are only 2 shutter speeds, 1/60 and 1/120, and the f-stops range from f8 to f45. There is no viewfinder. It is a manual camera in every sense of the word, from loading the 120 film, to hand-cranking the shutter, to

advancing the film. While some may find this inconvenient, or too much work, I applaud the hands-on approach.

The Cyclops has gotten us excited about photography again, having both been 35mm hobbyists for about 20 years. Photography with the Cyclops totally involves the photographer in the process, from composition (think like the camera sees), down to the mechanical workings of the camera.

The camera was also reasonably priced - we paid \$650.00 for ours. Within a year we were nearly

able to recoup its cost through the sale of prints, on a word-of-mouth basis. In the over-saturated market of 35mm, it has been a definite advantage to offer such an unusual product.

This may not be the camera for everyone - those with limited imagination, or a fascination with bells and whistles need not bother with this format. But, for others, perhaps bored with the conventional, this machine provides a refreshing change of pace. ■

Don't Miss The 1992 IAPP Conference *Banff, Canada*

May 7,8,9

For more information see February's IAPP newsletter, pages 2 and 16 in this issue, or call Dick Fowler at (407)293-8003 or David Paskin at (703)476-5322.

See you there!

V-Pan

from page 5

The V-Pan 617 is designed for the photographer who wants to break the limits, and they want to help you challenge your limits with their great new camera.

For more information contact Chet Hanchett (President) at V-Pan Panoramic Cameras, 2725 Sutton Ave., St. Louis, Missouri 63113. 1(314)781-3600 or for pre-recorded product information call 1(314)645-7515 and press 1. ■

Thoughts

from page 10

To position the red window in the back of the camera, we used an electronic drill, jewelers saw, epoxy glue and tape. When the red window is positioned properly, you line up 1 for exposure one, 3 for exposure two, 5 for exposure three, and 7 for exposure four. Of course you have to have the type of skills and patience to accomplish all this.

A year ago last October, I acquired a Burke and James 120 Panoram camera. That came with two 617 backs and a ground glass back. This camera takes really

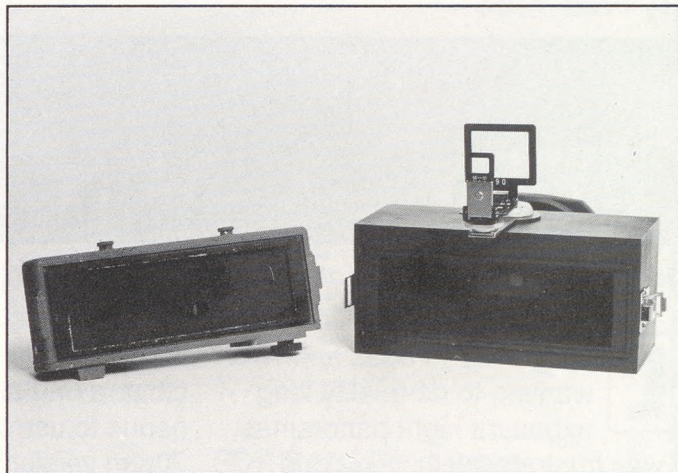


picture #3

nice panoramic pictures, but wasn't wide enough in coverage. To get wider coverage, I interfaced a wood box to the 617 back and mounted the f8, 90mm Super Angulon. After determining the proper space to the film plane for a fixed hyperfocal distance (using the panoram ground glass back),

i.e.; approximately 15 feet through infinity.(picture #2)

To this, I attached a Super Omega sports finder and bubble level. Using the 90mm frame on the sports finder gives center framing. You guess what the rest will look like. By making a light-



picture #2

tight, interfaced cover for the Panoramic 617 magazine, you could remove the back in a changing bag and substitute the ground glass back for exact composition. By using two magazines, you could switch from black and white to color. Cost of the black wooden box and original experimental stretch 120 transport - \$25.(pictures #3 & #4)

Cost of the Burke & James Panoram Camera with two backs, ground glass back and 120mm Angulon lens - \$500.

Good luck! ■

Ilford B&W Sheet Films: Now Available in Panoramic Banquet-Camera Sizes

ILFD PHOTO has announced the availability of its popular HP5 Plus and FP4 B&W sheet films in panoramic formats to fit the wide variety of banquet and wide-field cameras in use today.

Both Ilford films now come in 7X17 inch and 12X20 inch sheets, the latter easily trimmed to fit 8X20 and 10X20 inch film holders as well.

Ilford HP4 Plus panoramic sheet film will replace FP4 later this year.

Although banquet cameras are

mainly used to photograph large gatherings of people at dinners and public events, an ever increasing number of commercial and fine art photographers use wide format cameras and films to portray landscapes; especially, in black and white where Ilford films excel.

Banquet cameras are being produced today by Wisner.

Many old banquet cameras are in use today with name plates dating back as many as 70 to 80 years.

Among them are: Korona, Century,

Folmer & Schwing, Busch, Burke & James and Deardorff.

For information about large-format enlargers used to print banquet size sheet films, contact Custom Panoramic Labs in Pompano Beach, Florida at 1(305)970-4450. They have just installed 10X20 inch enlarger.

For the names of dealers handling banquet size sheet films, write or phone ILFORD PHOTO, P.O. Box 288, Paramus, NJ 07653.

1(201)265-6000. ■

Night Tracks

By Fred Yake



360 degree night panorama of Las Vegas photographed by Fred Yake.

Living in Las Vegas and wanting to do quality long exposure night panoramas, I was frustrated with cirkut and swing lens cameras which could not turn slow enough with good accuracy. I don't profess to be a technical expert when it comes to panoramic cameras, I just wanted better quality and versatility in a panoramic camera.

The Round Shot 65/70 was my answer, Utilizing both 70mm and 220 film. With a focus range of 3 meters to infinity and an accurate slow rotation speed of as low as 4 seconds the quality is impressive.

It is possible to shift the lens up to 28 degrees vertical. A downward view is possible by turning the camera upside down. Due to it's very slow rotation it is useful for interior shots as well and with practice during the long exposures, it is possible to shift the lens, change the f-stop and the focus during the exposure.

There are 3 other models made by Round Shot. One uses 5" film and is similar in operation to the 65/70. A 35mm version has a fixed focus lens with no movement capabilities. The 35mm (S) model has two speeds, fast (1/90 sec.) and slow (1 sec.) and uses a system of vertical and horizontal slits for f stop and speed combinations. the camera has reflex viewing, a 52mm filter holder, and can be hand held.

I use the 35mm S camera for

travel as it will fit in a fairly small camera bag and is more spontaneous to use than the larger 70mm version.

No camera gives you everything you want. The 65/70 has no provision for filters. I find myself taping filters on the camera so they are in line with where I have set the lens. It's battery pack is external and between the power cord, controller cord and sometimes light cord, you seem wrapped in a mass of wires.

The 35mm on the other hand has a built in rechargeable battery. The camera has a reflex viewing system, and although accurate, the light shade is not attached. The f stop must be opened for the viewer to be fitted on the camera and is sometimes difficult to see through. Fortunately most of the time the viewer is not necessary unless the vertical view is critical, just level and shoot.

All these models are electronic and are controlled with a hand held unit which programs the camera rotations in 90 degree increments and is recorded and displayed in the hand unit as a film counter. A manual button can also release the shutter.

The Round Shot cameras are made in Switzerland by Seitz Phototechnik A.G. While travelling in Europe, my wife and I had the pleasure of visiting with the Seitz family and tour their small but hi-tech shop. For over 40 years, Mr. Seitz has been building rotation cameras for a variety of industrial uses, and all are built to a high standard of quality. His sons, Peter, and Werner have been involved in the business for many years.

The Round Shot cameras are expensive, but for a professional wanting to do quality panoramas, they are an excellent choice. ■



Bits & Pieces

By Richard Fowler

At a Florida camera show, I spoke with a Trevor Yoho, who lives at Brainerd, Minnesota, and he told me he owns a number 16 Cirkut in new condition with original cases and boxes. Sorry - NOT FOR SALE! That's another #16 accounted for. I will try to get the serial number and print that in a future issue. Of about 90 made, only about one third still exist. ■

Classified Corner

FOR SALE:

Two aircraft torpedo cameras, (2 1/4 X 7 1/4 format on 120/220) without lens assembly, with case and accessories - \$150 each. Extra roll back - \$100. Five Alkon 4 X 10 sheet film holders - \$15 each or all for \$60. Call Richard Ogden evenings at 1(308)986-2247.

WANTED: Someone to share an order of 8 X 20 Tri-X film. 1/2, 1/3, or 1/4 orders may be arranged. Also interested in buying 8 X 20 Tri-X film if you have any in stock. Contact: A. J. Meek, 3365 Kleinert Ave., Baton Rouge, Louisiana, 1(504)344-7020.

FOR SALE: Alpa-Roto - mint condition - \$5500. Contact: Henry McKay, 187 Stillbrook Trail, Enterprise, FL 32725 1(407)330-0879

NEW HARDCOVER BOOKS, PROJECTORS, MAILING TUBES FOR SALE: see ads in December 1991 issue. New addition - "France" by Michael Rutz, with mostly Linhof Technorama 617 images, HC, list price \$60, for \$35 (plus shipping). Call David evenings at 1(617)254-1565.

Any dealer members selling **pan cameras** such as Fuji G617, Linhof 617S, Art Pan, etc. send details on equipment for publication.

FOR SALE: Cirkut camera instruction books for #10 Cirkut, #6 & #8 outfits, \$6 each, Jim Lapari, 1(402)558-7665.

CAN DO: lens measurements, gears cut for cirkuts - repairs - motor tune-ups - Jim Lipari, 901 S 69 Street, Omaha, NE 68106. 1(402)558-7665.

WANTED: 5X7 Folmer & Schwing Revolving Back Cyle Graphic. #6 gearhead turntable (9 1/16") for #6 Cirkut outfit, Leonard Robertson, PO Box 395, Harrington, WA 99134. 1(509)253-4683.

WANTED: Cirkut Camera manufactured by Rochester Panoramic Company (original version) #10 or #16. Also any old collections of negatives and prints taken with cirkut cameras. Jim Johnson, 1N740 Burr Oak Road, West Chicago, IL 60185. 1(708)293-0431 (home) or 1(708)665-3333 (work).

FOR SALE: #10 Cirkut Camera, tripod, Lipari serviced and recovered, Turner Reich Lens with gears, plus 250mm Schneider Xenar with gear, 7" W.A. Protar (B&L) with gears, Lipari "look down wedge", hard case, \$5200 - Jay Schuyler. 1(618)596-6332.

WANTED: Someone to share a room at Banff Conference, Robert Burrington, 311 South Niagara Street, Denver, CO 80224. 1(303)321-4564.

WANTED: 8" Black and White film for #8 cirkut outfit. Also would anyone care to donate or sell a black and white cirkut print that I may use as inspiration, I'm just starting out. Jim McNally, 77 East Main Street, Newville, PA 17241. 1(717)776-4746.

FOR SALE: B&J Royal Panoram 120 with Ross 5" f4 lens, ground glass back, syn and 2 - 120 roll film backs, 4 exposures (2 1/4" X 7") on 120 roll film - \$595 M.H. Win. 1(301)336-1290.

WANTED: Photocopies of any literature, manuals (anything) about the 120 Panox/Panon cameras. Also where can they be repaired - who, where? Send to: Steven Morton Physics Dept., Monash University, Clayton 3168, Australia or fax to 011-61-3-565-3637.

34mm filters for 1500 Widelux - any source - contact editor.

FOR SALE: #8 cirkut outfit - \$1200, Tom Nielson, 3419 Burton Ridge SE, Apt. B, Grand Rapids, MI 49546. 1(616)942-0815.

WANTED: I am willing to trade a #10 Pan camera - front only - for a #10 tripod & turntable. I am also willing to buy a #10 turntable outright. George Bragg 1(304)469-4513

President's Message

By David Paskin

Greetings Panoramic Photographers. I am pleased to tell you that plans for the convention are proceeding, and I look forward to seeing you in Banff.

We will run the convention, or gathering as I prefer to call it, on the same format as we did in Yellowstone. Meetings in the morning and time to take pictures in the afternoon. That seemed to work well last time. We may switch one day to PM sessions or schedule our time according to the weather. Doug Brown who lives in Calgary can give us the best times for pictures, etc.

We still can use a few more speakers. Last time members turned up at the last minute and

wanted to talk. That's great, but I'd like to know in advance so we can schedule a time slot, so call me immediately - 1(800)852-4858. A carousel projector and a 9 foot screen (background paper), podium and microphone will be available to the speakers. If anyone needs anything else please call now. Bring a few prints of your work, we will have a display area available - but please no 80 foot prints - they are a problem to display. How about some Yellowstone pictures!

At our gathering in Yellowstone, we kept the Convention registration fee at a minimum and we plan to do the same this year. All meals will be "on your own" so that you won't feel guilty if you

want to leave before lunch or get back late from an early sunrise photo shoot. The one exception would be our Banquet. We have planned a "Western Barbecue" dinner. Those wanting a vegetarian dish need to give me advanced notice.

Don't forget you are entering a foreign country. It may be wise to bring your passport with you. Also register your cameras with US Customs before you enter Canada.

Dick Fowler tells me that he has heard from people in Germany, Thailand and Australia who plan to attend, so I hope everyone will make an extra effort to attend this IAPP International meeting and make it a great success! ■

**INTERNATIONAL
ASSOCIATION OF PANORAMIC
PHOTOGRAPHERS**

Richard Fowler
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FIRST CLASS MAIL