

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

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IAPP Conference A Huge Success!

By Warren Wight

The 1992 IAPP Conference in Banff was a huge success!

Not only did we have members from the United States and Canada attend the conference, we also had members from Australia and Thailand. It was truly an International event!

We couldn't have asked for a better location for the conference. The Banff Springs Hotel was one of the nicest hotels I have ever been in. It was

certainly the most impressive man-made structure in the area. I say "man-made" because the scenery in Banff was absolutely breathtaking. Everywhere you looked there was a "photo opportunity."

The weather, if nothing else, was varied. We had some sunshine, some moody storm clouds, and we even had a little snow on Friday night, giving the area a completely different look the following morning. I must say, for this Florida boy, the snow was definitely a conference highlight!

CONTENTS

Glacier Panorama.....	5
Sedona, Arizona.....	6
Mailbag.....	8
Banff Photo Review.....	10
Classifieds.....	16



Banff panoramic landscape taken by Bob McIntyre.

If the beautiful hotel and scenery weren't enough, we also had some excellent speakers. All the programs were very informative, whether you were a panoramic beginner (like me) or a seasoned pan man (or woman). The topics were quite diverse and an incredible amount of information was exchanged.

The first program was given by Doug Brown and Jim Johnson on photo opportunities in the Banff area. It was a perfect way to open the conference, by giving all the out-of-towners a brief run down on good locations for photography, areas that were still not accessible because of snow and ice, and warnings of "Elk with attitudes."

Next, David Orbock discussed selling fine art panoramics. He discussed the product, including price, technique, subject matter, presentation, artist reputation and quality. He also

talked about possible markets for photography including individuals, institutions, post card companies, museums, etc.

Dave also discussed topics including marketing tools, pricing, sales, hints from gallery directors, and what creates a demand for panoramic photographs.

Dennis Tremblay discussed other uses for panoramic photography. Dennis uses panoramic cameras in his commercial photography work, photographing a wide variety of subject matter including churches, hospitals, industries, libraries, hot air balloon festivals, theaters, and many others.

Dennis emphasizes the unique image that panoramic photography creates when trying to sell his work for brochures and other commercial uses. He showed us some very large-sized

Please see "Banff," page 2

Get Your Panoramics Published

The editor of (C) Map.A.zine TM is going to feature the Durango, Silverton, and Uray areas of Colorado. She is looking for images to use. She's offering \$100 and a photo credit for each image used. These images will be used only for her maps. Photographers retain all other rights. Her print run is 60,000. If you are interested in submitting images, please contact: Ms. Sonja Cox at 1(800)368-MAPS. This may be a good opportunity for those of you just starting out to get your pans in print. ■

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

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Banff from page 1

prints, that were just incredible.

Mark and Doug Segal talked about marketing panoramic images, especially in the stock photography market. They went over everything you need to know about what stock agencies are looking for. They used slide shows to give examples of what makes a good stock image. Mark and Doug have their own stock agency specializing in panoramics, and their programs were a great help to those interested in selling photos for stock.

Cornelius Schorle talked about the Cyclopan camera he is working on and also had some impressive pans printed using slit scan technology, that were over 20 feet long!

Bill Epstein demonstrated the Linhoff hybrid pan camera, available from Ken Hansen, and then invited people to go out and shoot a roll through the camera to give it a test run.

All of this information was presented on the first morning of the convention and we still had two more mornings full of programs to go.

Other programs included Ray Starr who held an open forum on the Widelux, that went on to encompass other topics, including alternative printing processes for those who enjoy playing in the darkroom, as well!

Speaking of darkroom work, Bob Erickson showed us how to process and print cirkut photos on location. Bob also got to prove his techniques work, because after shooting the IAPP group shot, Bob proceeded to process and print photos for us in his hotel room. He had finished photographs

later that evening for conference attendees to purchase. Incredible!

The Fuji rep, John McCarthy discussed Fuji panoramic cameras as well as other format Fuji cameras available today.

Bill McBride discussed the various panoramic cameras made from 1900-1950. He gave an overview of pan-



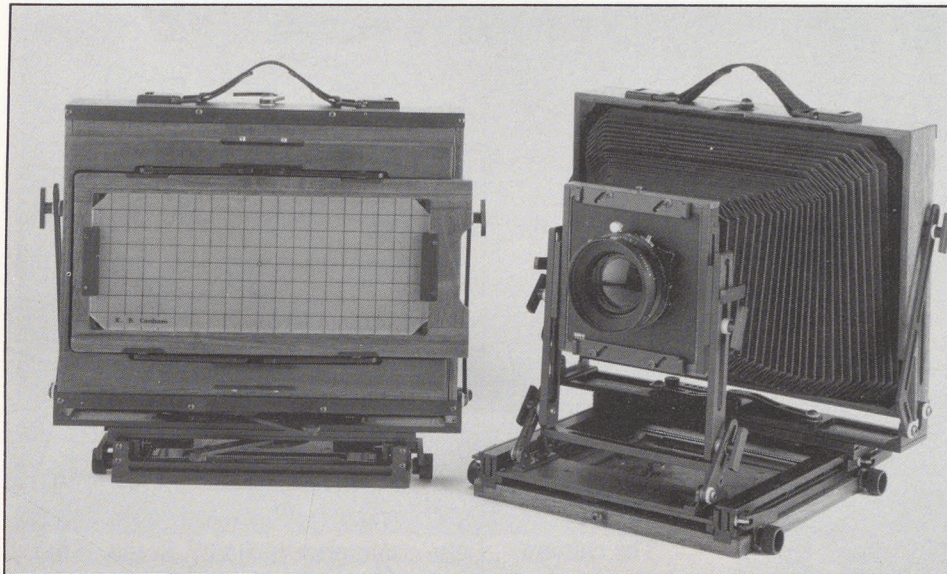
Conference attendees: from left to right - Neil Meyerhoff, Chet Hanchett, Bill Epstein, Dave Hargrave, Aaron Walters.

oramic photography during that era.

Mike Hanemann brought an Osborn Panoramic camera to the conference and discussed it's use by the forestry service for photographing 360 degree pans from the tops of lookout towers throughout the country. It was a real treat actually seeing an Osborn in person, since only ten are known to exist, and not all of the ten have been located.

Will Landon not only talked about how to publish a panoramic book, giving helpful hints on saving money by doing a lot of the work yourself, but he also gave what I consider to be the most moving slide show I have ever seen. Evidently I was not alone in my thinking, because Will received a standing ovation at the end of his show. He used special projectors that allowed him to project panoramic images, (the images by themselves

Please see "Banff," page 7



New 4X10 Camera Introduced

Introducing the T6410 WIDE VIEW camera by K.B. Canham Cameras. The WIDE VIEW features the unique film format of 4" X 10". K.B. Canham Cameras also manufactures cassettes that accept the 4 X 10 sheet film. By cutting standard 8 X 10 sheet film in half, 4 X 10 film is created. This gives the photographer the option to use any of the 8 X 10 films readily available. The diagonal of the 4 X 10 format is 273.5mm. This measurement makes it possible to use a 115mm focal length for the panorama look. The camera features a maximum bellows extension of 26 inches. Camera movements

operate at all bellows lengths. The movements include swing, rise and fall, base and axis tilt on the front standard. Base tilt, swing and a total of 7 inches of lateral shift are incorporated on the rear standard. A unique locking mechanism on the focus rails, a feature on all K.B. Canham Cameras, makes this camera extremely rigid, even at maximum extension. With these attributes the T6410 is 6.5 lbs. A 5 X 7 configuration is possible by removing the 4 X 10 bellows and rear standard and replacing it with the optional 5 X 7 accessory unit. This 5 X 7 accessory will accept a 4 X 5 reducing back. Changing from one format to the other takes only a minute to complete. A 4 X 10 accessory back is also available for the CANHAM T657. Black walnut and 60 series T6 aluminum are used in the construction of this camera. The camera accepts TOYO field camera lens boards.

Retail price of the camera is \$2990. For more information contact: K.B. Canham Cameras, 2038 East Downing, Mesa, Arizona 85213. (602)964-8624. ■

To Join IAPP Call or Write:

RICHARD FOWLER
1739 LIMWOOD LANE
ORLANDO, FL 32818 USA
1(407)293-8003

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

President's Message

By David Paskin

Panorama '92 is over, and what a time we had. Magnificent scenery, superb hotel, excellent food - expensive! Thank goodness for the little deli down stairs - I think most of us ate there.

I think the highlight of the convention was Will Landon's slide show. He received a standing ovation at the end of his it! You would not believe the problems we had getting his special projectors into Canada without special paper work, but we managed it, and it was well worth the effort.

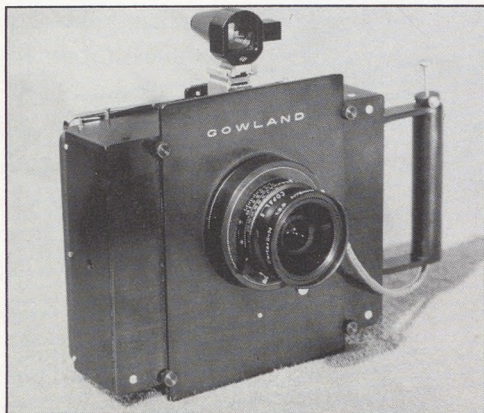
The group picture was also a highlight of the convention, and was certainly the first IAPP group photo of its kind. Bob Erickson got the group outside and after waiting for him to set up his camera, we were frozen stiff!! However, to get us all warmed up again, he suggested that some people might like to race from one end of the group to the other - remember that classic circuit trick? To make a long story short, about 20 members stampeded around the back of the camera to the other side. After a couple of practice attempts together with cheers and encouragement from us more stationary types, the herd of people managed to get it together, and we got a great group photo. Even more impressive, Bob delivered the prints to us the next day!!

I would like to take a moment to thank Warren and Patty Wight for their excellent coverage of the convention, Dick Fowler for his behind the scenes administrative work, our convention speakers for their excellent presentations, and lastly to all the attendees, your presence made it all possible. I look forward to seeing you at the next convention. We'll try to put something together for early '93. ■

Peter Gowland's Panoramic Camera

Peter Gowland, famous glamour photographer, works mostly with large format cameras; 5X7, and 8X10 for eight Playboy Centerfolds, film ads for Kodak and Fuji, Smirnoff, Black Velvet, Lancers, NAPA, Better Homes and Gardens, American Home and Ridge Tool Calendars. Alice and Peter have also written 22 books and sold over 1,000 national magazine covers, shot mostly on 4X5 with a Gowlandflex, which is Peter's own design.

The Gowlandflex, a 4X5 twin lens reflex camera, is one of many cameras Peter Gowland has designed. One camera he designed is what he calls a "Poor Man's Panorama." This new 5X7 wide-angle architectural camera can be used for 6X17cm panorama



pictures by cropping the film. Like the 4X5, it has one-inch movement of the lens in four directions and can be ordered with a 75mm or 90mm lens. The camera cost \$695 (without lens or finder).

The camera comes with one cable-release handle. A second handle is available as an accessory. Slide locks are also available for using roll film. A folding metal hood and a reflex hood with magnifying glass can make composition and focusing easier. Both of these metal hoods snap into the Graphic focus panel.

For a complete catalog of Peter Gowland's products, contact him at: 609 Hightree Road, Santa Monica, CA 90402. (213)454-7867 or fax (213)454-6779. ■



Bits & Pieces

Thank you **Mark and Doug Segal** for mentioning the IAPP Conference in your Panoramic Images newsletter - Spring 1992 issue. I trust this is mailed to their stock image photographers and PI customers. Since my name and phone number was listed, we did get quite a few phone calls about the conference in Banff. Some of the callers thought they were already members of IAPP when they were not. A few also could not understand why they would have to pay the \$30 membership to attend the Conference. One caller from Chicago got quite indignant and very rude to my wife over his having to pay \$30 dues to attend. Then there were others who were very nice and wanted to join IAPP and attend the Conference. Takes all kinds! IAPP still appreciates being mentioned. **RGF**

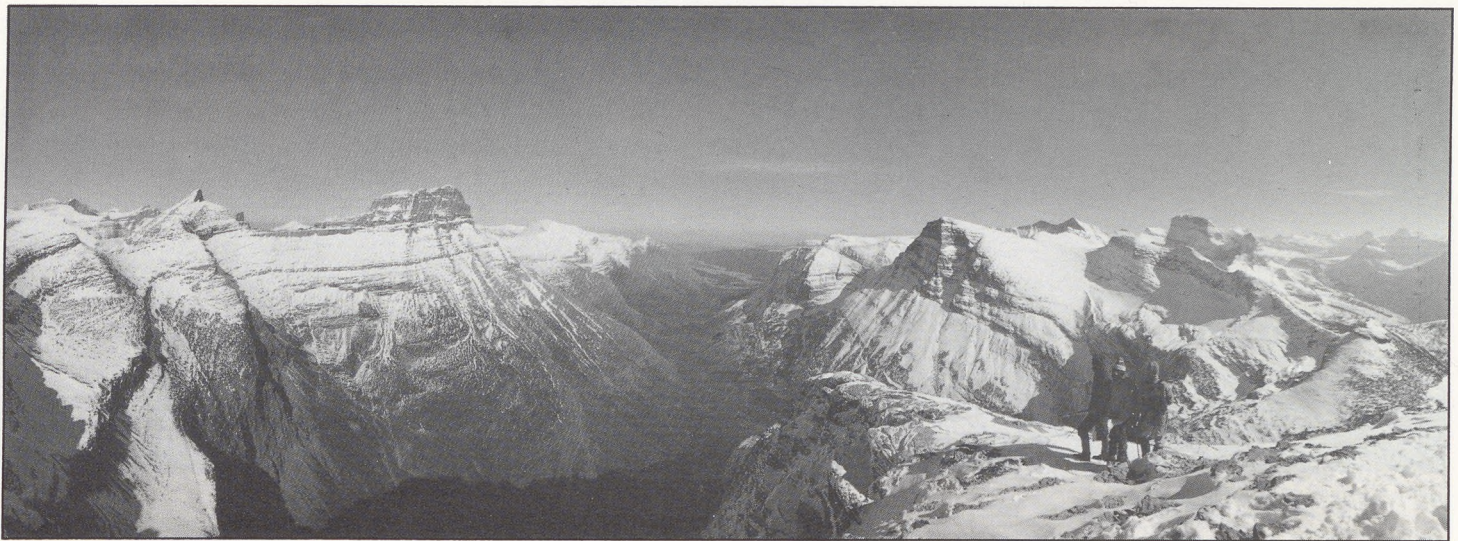
Michael Westmoreland, Leicester, England, recently had a major retrospective exhibition of his panoramas at the headquarters of the Royal Photographic Society of Great Britain, Bath, England for two months. The work spans the period from 1967-1992, and is almost exclusively Cirkut work. Most of the prints are Cibachrome contact prints from 9 1/2 inch aerofilm transparency material. (Is anyone else out there using this material)?

Michael has been a Fellow of the Royal Photographic Society for many years.

His exhibition is mounted on ultralightweight aluminum frames behind 2mm acrylic, with window mounts, with approximately 30 images. It is available for touring anywhere in Europe.



Will Landon and his wife, pose next to their slide show equipment.



One of Will's panoramas of Glacier National Park.

Glacier Panorama Hot Off The Presses!

By Warren Wight

Will Landon's book, *Glacier Panorama*, is hot off the presses and gracing bookshelves everywhere.

Anyone fortunate enough to see the spectacular slide show Will presented in Banff already knows how great this book is!

If you weren't able to make it to Banff, let me tell you, it was very moving. In fact, Will received a standing ovation after the show.

Perhaps the writings on the slip cover of Will's book say it best.

"Here, in words and images, writer and photographer Will Landon of Bellevue, Washington, captures the majesty and diversity of Montana's Glacier National Park. In sweeping panoramas of up to 360 degrees, counterpointed by intimate close-ups and highlighted segments of a grand scene, Landon explores the vast scope of the northernmost national park in the continental United States. This is *Glacier Panorama*, photographed over a period of twenty-two years, from 1968 to 1990.

A photographer adept at handling the wide variety of cameras needed to convey the diversity of glacier's natural beauty, Landon has included scenes familiar to those who only have time to drive through the park or take short day hikes, as well as images of many of the remote and ruggedly beautiful areas few visitors ever see. Accompanying Landon's photographs are written impressions from his glacier journals, and the names of the many magnificent peaks he has captured on film.

Glacier Panorama is an extraordinary book, destined to be a classic of its kind."

Will is offering his book to IAPP members for a special introductory price of \$50 (which includes shipping). You will not only receive this beautiful book, but Will Landon will personally autograph your copy!

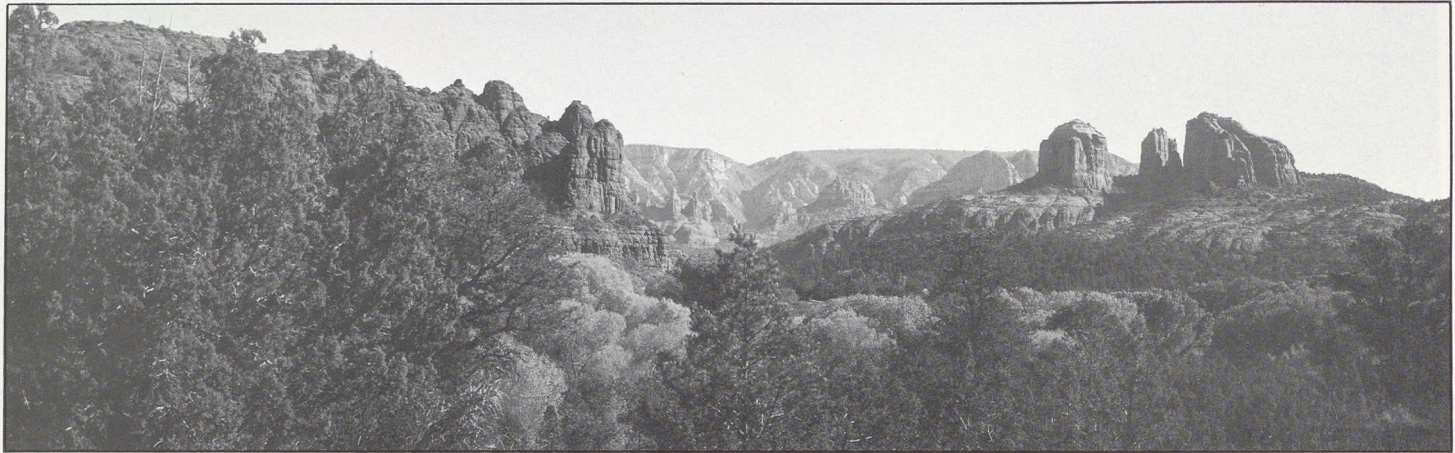
Send your check for \$50 to: Will Landon, 15913 SE 6th St., Bellevue, WA 98008. Be sure to tell Will your name or nickname for the autograph, and include your return address. ■

Notes: From The Executive Secretary

By Richard Fowler

From all reports from the many that attended our IAPP Banff Conference, it was indeed a great success. Unfortunately, I had to cancel my reservations at the last minute due to a staff infection at my latest operation site. As it turned out, the infection was medically cured and all is well once again. I thank everyone for the signed group photo taken by Bob Erickson - what a great gift! I am also enjoying the videos taken by Everen Brown - the next best thing to being there.

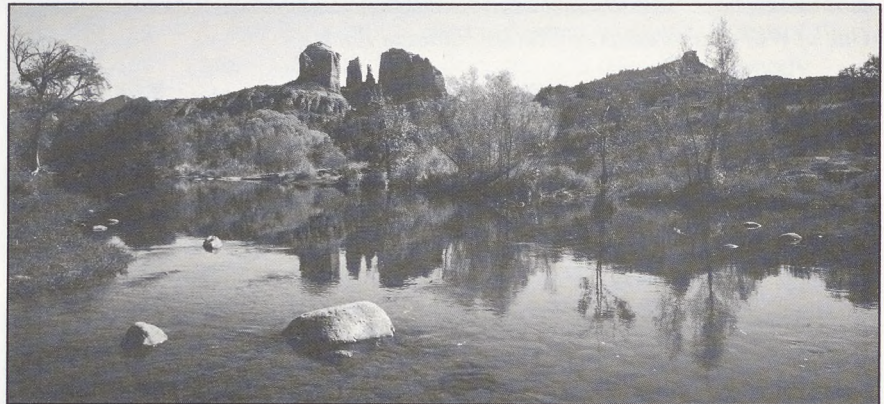
Seventy two people attended the convention. It was successful due to the attendees, those who spoke and shared their knowledge and to the man who coordinated the entire event, our president David Paskin, and his two on-site helpers, Patty and Warren Wight, our IAPP editors. Can't wait for the next convention - when and where? It's not too early to plan folks! ■



All photos by Chet Hanchett.

Tips On Photographing Sedona, Arizona

By Chet Hanchett



Sedona is located just south of Flagstaff, Arizona. Over the last twenty years the community has grown into what some people call the world's most beautiful community. From a photographer's point of view the community is spilling over into the once open spaces. There is still plenty of opportunity to do photography in this area, but don't wait to long as the shot you get today may be someone's front yard next year.

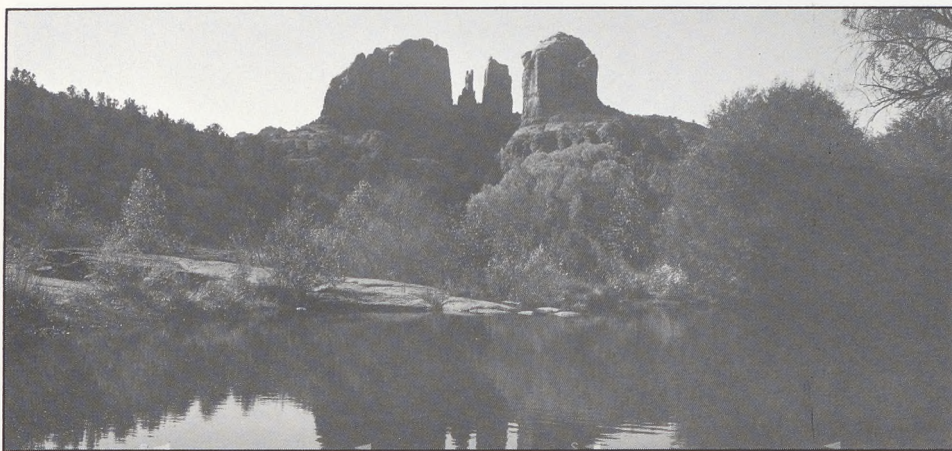
Most people arrive from the South traveling I-17 first through arid desert slowly gaining elevation until they reach the turn off of highway 179. However, the most dramatic approach is from the north out of Flagstaff. You take highway 89A south through a pine tree forest plateau. At the north end of Oak Creek Canyon there is an observation point, where you can get an overview of Oak Creek Canyon, before you leave the heights and descend by way of switch backs into

the narrow chasm. The two-lane road below passes by national forests, creek-side camping, resorts, and the red rock formations that rise above you. Sedona's elevation is 4,400 feet with a population of 10,255. This area supports a wide range of accommodations, restaurants, shops and recreational opportunities. Please note that Sedona is divided into three sections by a junction of U.S.89A with state highway 179. 179 north of 89A is called Uptown Sedona. This area has not changed significantly in the last twenty years. The growth is mostly along 89A and 179 south of 89A. The area along U.S.89A is called New Sedona. Finally the section of 179 south of U.S.89A is called Downtown Sedona. This is an upscale tourist area, unless you visit off season.

One of the guides I used in planning my trip was *The Best of Arizona*, by Don and Betty Martin. Publisher - Pine Cone Press, Walnut Creek, CA.

The other book I used was the *Arizona Travelers Handbook* by Bill Weir, Moon Publications, Inc. I liked this book better than the first book, it contains lots of color pictures and information about the geology of the area. Probably the best plan is to use the two books together for a more complete reference source.

A lucky find and a must for all who like to prepare prior to departure is to call 1(800)368-MAPS and ask for the Map.A.zine of Sedona. It is \$5.99 plus \$1.00 shipping and handling. This map is, "More than a map - more than a magazine. It's a pictorial tour guide designed to save time, \$\$\$, and gas." This guide gives you a complete correct map of the area. It also lists Vortexes, photographic sites, hiking trails, campgrounds, geology, plants, and more. Sonja Cox is the creator of (C) Map.A.zine TM. She also has a new Map.A.zine out on Northern Arizona which will cover



Sedona to Monument Valley and lists Indian reservations and contacts at the reservations, as well as attractions in between. Give her a call today and order one for your next trip West.

Now armed with a lot of information, it was time for us to venture out into the Red Rock area and chase the light. As a rule, early morning, late afternoon, and magic hour are the best times to shoot in this area. Since this area is rather compact, you can check out several locations in a short time. This gives you the advantage of planning your shots and depending on the light making the right choice.

One of my favorite locations is Cathedral Rock, looking across the Shallow Oak Creek at a place that no longer really exists called Red Rock Crossing. To get there, drive through New Sedona 3-4 miles south on 89A, turn left on Red Rock Loop Road. After a couple of miles you will find Chavez Road. Turn right. The road will dead end into what used to be Red Rock Crossing. There is a parking area there, but for those that arrive early it will be locked and the trailer park has "no parking" signs posted on the road that approaches the legal parking. My suggestion is to park above the trailer park and walk into the area from there. Please note that in the peak of season this is a rather public place, especially on weekends. The season runs from Spring to Autumn. We were there in October

and caught the last of the color in the valley. In the morning by the time the sun appears above the spires, light races along the banks of Oak Creek. If you have never experienced this rapid movement of light and shadows, here is your opportunity. The best time to shoot is late afternoon or early evening. Some people prefer to photograph at night and shoot the star trails behind Cathedral Rock.

For those of you that are into the New Age Track, the Vortexes would be of interest to you. These are areas that have a mystical energy called a vortex energy. Many strange and special things happen in the vortexes. Many believe that their creative talents will be strengthened in the vortexes and their creative inner self will be reborn. However, you don't have to believe anything to enjoy the beauty of Sedona and Oak Creek Canyon. It is an area full of diversity. You have to come back several times to capture its many facets.

One of the reasons we picked Sedona to test the V-Pan 617 was the variety of angles for use of different lenses. The shot I mentioned above turned out to be a traditional 90mm shot, while some locations called for a 150mm, 210mm or even a 360mm. I look forward to a return trip to Sedona this year to test the final prototype of the "V-Pan 617."

You can contact Chet Hanchett at 1(314)781-3600. ■

Banff

from page 2

were worth the price of admission), but Will's photos, combined with his choice of music and the poetic narration (taken from excerpts in the journal he kept during his photographic excursions) made the show a truly memorable event.

We had quite a crowd gather both nights that we had the manufacturers tables open. Manufacturers brought pan equipment currently in production, as well as some prototypes of cameras that will be available later. It was a perfect opportunity to see and discuss the many panoramic toys available.

The convention ended with a wonderful banquet, with plenty of food and fun, giving everyone a last chance to talk with photographers/friends they may not see again until the next IAPP convention. I believe the general consensus was the next convention should be held within the next year; no one wants to wait 18 months for the next one!

All in all the IAPP conference was great fun, very informative, and gave people a chance to get together with friends they don't often see.

David Paskin did a wonderful job of organizing the event; he has a

Please see "Banff," page 13



I've come across a shareware program for IBM compatible computers that will give you information such as; sunrise, sunset, morning & evening twilight, moon rise & set, and more, for any date & location (as long as you have the coordinates for the area). Plan ahead for your next photo shoot! Call me for more information, Warren Wight, (407)339-3756.



From The Mailbag

Editor's Note:

Some of the letters in the "Mailbag" refer to photos taken in Banff. Please see the Banff pictorial section starting on page 10.

Warren & Patty,

It was great to meet you at the Banff get together. I've only been back a couple of weeks and I'd love to do it again immediately. I hope we don't have to wait another year and a half for the next one.

I'm sending along some "snapshots" that I took at Banff, I thought you might like to see them.

The long ones are the Hulchers I took the 2nd night of the manufacturers tables, I believe it had already started to snow, and you can make out the marathon Widelux workshop over in the corner. The smaller images are from the little Minolta Freedom Vista, a panoramic "Point and Shoot" that I kept firing while we ran around for Bob Erickson's group shot.

I wish I'd thought of putting the Hulcher on one of the tables in the Rundle Room, it might have shown even more of the people attending the conference.

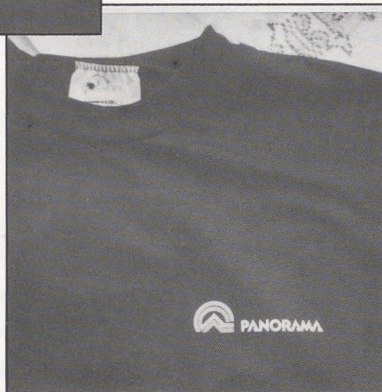
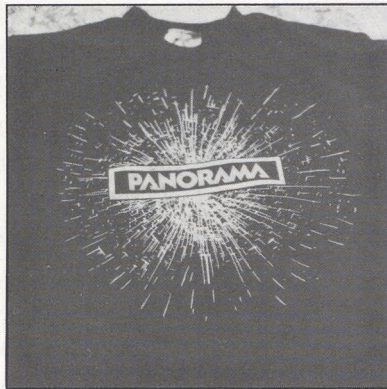
The color shots are of 2 T-shirts that Joe Derenzo and I found on the drive back to Seattle. As we were heading back south we passed a sign saying, Panorama, 15 KM", so we decided to take a little detour and see what was there.

Panorama turned out to be a

"condo-resort" area. There was a small store that happened to have a bunch of T-shirts on sale. These are the two I picked out, but there were several other styles as well.

I hope you enjoy these images from Banff. These are extras so hang on to them as long as you like. I look forward to seeing you guys again soon.

*John J. Gateley,
Seattle WA
(206)524-3371*



T-shirts found at Panorama Condo-Resort.

Dear Warren,

I had misplaced my January IAPP Newsletter until this week. First, let me compliment Patty and yourself on the quality of the "new" newsletter.

I own a Widelux 1500 and am very interested in obtaining filters, particularly red, yellow and green. If there is any new information concerning their availability, please let me know.

Thanks for your help.

Sincerely,
Ken Arnett, Mission Hills, KS

Warren,

Here's a few things from the convention, they are all done on my new Roundshot.

I thought with having the convention in my back yard and all that it would be the cheapest one I would ever attend, but after the Roundshot fell into my hands, well there goes the budget. But it is a wonderful camera and I've been busy ever since getting to know it.

Many thanks to you and your wife for the work you did towards another great convention.

Cheers,

*Doug Brown, Calgary,
Alberta, Canada
(403)295-0325*

Dear Dick,

Just returned from Korea and also retired from Dupont.

The last newsletter requested opinions on requesting Kodak to stock VPH cirkut film instead of Vericolor III. I would prefer to stay with the Vericolor film for the following reasons:

I prefer to run my camera at slow speeds, I believe it runs smoother.

I primarily take scenics and don't need the higher speed.

Cost is higher.

I also have a few comments on Henry Fichner's questions:

Averaging light meters? I use my Nikon through the lens meter and make a mental average of sky readings for the scene. I then add a stop or a stop and a half for negative film.

Polarizers? I sometimes use them on my cirkut when the sky can be improved. The polarizer causes density



Interior of Banff Springs Hotel taken by Doug Brown.

problems because it accents the difference in light as the camera rotates.

Banned because of tripods? The Cirkut camera on its tripod attracts attention and I have been questioned but so far not stopped. At one National Park site, I was required to get a free permit and this caused delay. One key is to insist that you are not commercial. I have also offered a free print when trying to get to a restricted area.

I enjoyed your article on developing. It has very good advice, much of which I learned the hard way. I will keep it for reference. I have used a very similar technique, which is an adaptation of Ron Klein's. Some differences:

I use a dishpan for pre-wetting, but I use plastic waste paper buckets for the chemical solutions, stand the film on end and roll back and forth.

I use a diluted (1/10) solution of HC110 developer, this slows down the development and I think gives more even development. I dump the developer after each negative.

For printing exposure, I use two 7 1/2 watt bulbs spaced about 6 feet apart and about 6 feet above the printing frame. This gives me long exposures and a chance to do a lot of dodging. The bulbs are mounted in a small box with a slot for half of a 6X6 polycontrast filter.

I also use wastebaskets for developing paper.

Right now, I am not doing any black and white because I lost the use of my darkroom.

Regards,
Al Greening, San Francisco, CA
(415)771-3441

Dear Richard,

I have an ad for the next IAPP newsletter, but before I give you the text for the ad, I'd like to compliment you and the Wight's for the April '92 newsletter, which is probably the very best issue printed for this organization.

Sincerely,
Alan Isselhard, Holly, NY
(716)638-6994

Dear Richard,

It's been a long time since we corresponded and I have been intending, for ages, to join IAPP and here, at last, I have!

I shall certainly look forward to being a participating member and receiving the newsletter. Please advise if any back issues are available for my research files.

In case you didn't know, I am very sad to say that Harold Shields died last year - he was the most experienced panorama (Cirkut) group photogra-

phers in the country - and he, Mike Westmoreland, and I were old friends. Mike and I miss him very much indeed.

I did, however, acquire Harold's magnificent #10 which had been rebuilt and updated by David Paskin - indeed I also have David's early prototype electric drive camera (similar to a #10) that he was commissioned to build by Harold when he was Manager (later Managing Director and then bought out) Panoram, Ltd. I have also acquired his very interesting collection of panorama negatives and prints, many of them of historical value.

I also have a small collection of lovely old Kodak Panorams - a couple of which are still, more or less, in working order, though I use a Horizant for most of my work, and have recently used, for the first time, some Fuji Velvia - which is simply gorgeous.

Anyway, enough about me - and I hope that you and the organization are going strong and that your Convention was a great success.

With very wide wishes then,
Sincerely,
Brian L. Polden, Worthing,
Sussex

Banff Photo Review



360 degree panoramic of Banff Museum by Jim Johnson. Shot with a # 10 using available light.



1992 IAPP Convention group shot by Bob Erickson.



Photo by Chet Hanchett



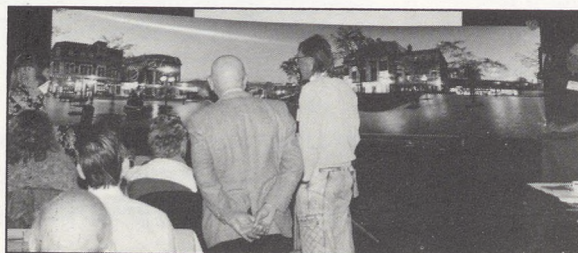
Aaron Walters shows some of his pans to IAPP members.



Henry McKay checks out the Roto-Joe prototype with the master mind behind the camera, Joe DeRenzo.



Playing with the roundshot.



One of Dennis Tremblay's huge prints gets a closer look.





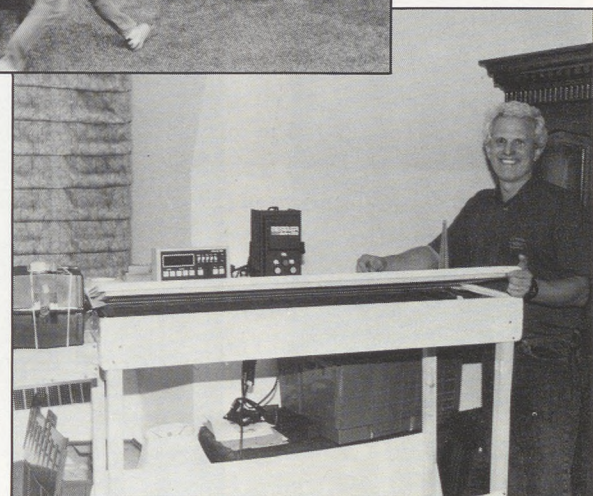
Chris LaFontaine does some shooting at Lake Peyto.



The "yes you can be in the photo twice" camera run! Photo by Ray Starr.



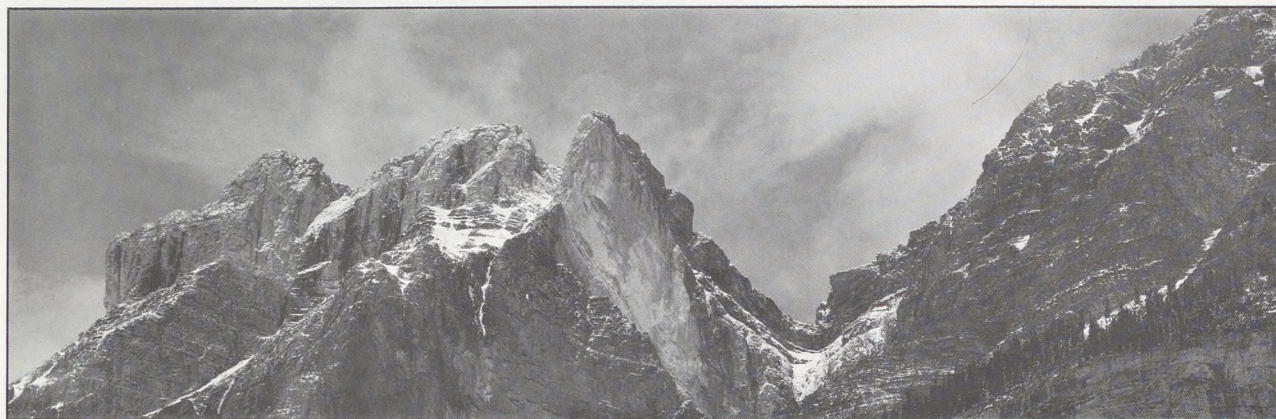
IAPP banquet by Doug Brown, shot on his new Roundshot.



Bob Erickson printing our group shot in his room. Photo by Bob McIntyre.



Manufacturer's Table nights were a great place to visit and see what's available for panoramic photography. Photo by John Gately.



Beautiful Banff scenery by Chet Hanchett.



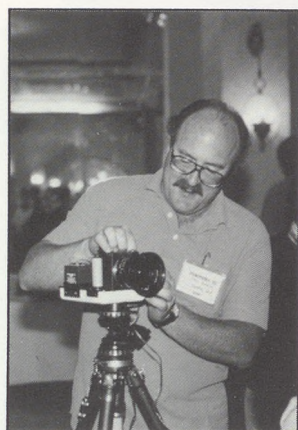
Cornellius Schorle' uses his Hulcher at the Sulpher Mountain observation deck.



Photo by Chet Hanchett.

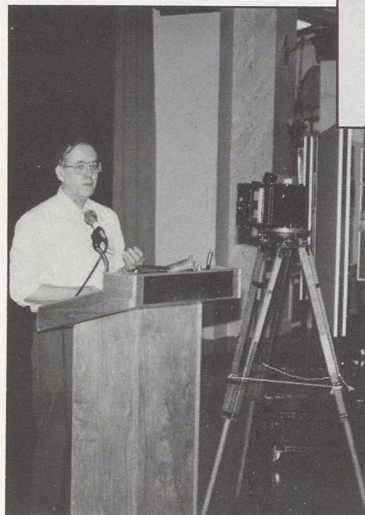


Doug Segal shows Russell Young his new stock catalog.



John Gately loads a Hulcher.

Mike Hanemann talks about the Osborn panoramic camera.



Jim Lipari and Ed Segal looking over a pan camera.

Kurt Mottweiler shows of his latest panoramic project.





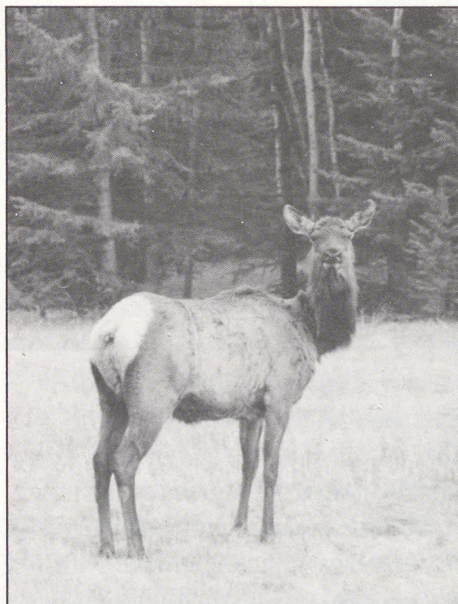
Banff from the Banff Springs Hotel shot by Ray Starr with a Widelux F8.

Banff

from page 7

tough act to follow next year!

The convention was especially nice for Patty and I, because we now have faces to put with the names and voices of the people we have been communicating with since we took on the position of IAPP Newsletter Editors. We enjoyed meeting everyone and look forward to seeing all the new friends we made in Banff at the next convention! ■



An "Elk with an attitude". Photo by Warren Wight.

Widelux 1500 Filter Problem Solved!

By Alan J. King

The news event of the year for Widelux 1500 camera owners, yes, there are filters available for them!

The filter thread size for the lens is 34mm. Thanks to Tom Grossa at Tiffen filter company and myself, over a period of many many weeks, we did find a filter combination that works! The filter adapter is a Tiffen 34mm thread adapter ring to series V.

Many companies have sold glass series V filters and they are available used and new. But, my suggestion for filters would be using Calumet polyester pro 3" X 3" filters, similar to the Kodak 3" X 3" gelatin filters, but better. Why better, because they are cheaper, and they are not as fragile and impervious to water as Kodak filters are. If you order six or more filters there is a 10% price break. They cost \$8.95 to \$12.49 each.

The filter adapter, which is made by Tiffen, can be purchased from any camera dealer, but I worked with a lady at Calumet, Valarie Maros, who informed me that the filter adapter retails for \$50.00, but Calumet will sell

them for \$42.95 each. They are listed in their computer, so the purchase of the adapter will be easier than from another camera dealer.

I mentioned earlier about using the polyester filters over the glass series V filters and the most important reasons why are:

1. They are inexpensive. Why? Because you can cut 4 circular filters for the adapter from each 3" X 3" polyester filter.
2. I tested the adapter ring with the polyester filters and there wasn't any difference in hesitation of the moving lens. With the added weight of the glass filter there may be hesitation. I did not test the glass filter because I didn't have one to test.
3. Also, obtaining that small of a filter may be time consuming compared to the polyester filters, also color correction filters may be very difficult to find in that size, but are readily available in the 3" X 3" size.

Contact Alan at 3722 Mt. Royal Blvd., Glenshaw, PA 15116.
1(412)486-7007. ■

Cutting, Rolling, & Processing B/W Cirkut Film

By Harry Heil

As a professor of Art at Western State College of Colorado, nestled in the beautiful Rocky Mountains, I became interested in the panoramic format. Being somewhat isolated from major Metro areas and groping for information, I read everything that I could get my hands on relating to the panoramic image. Trying several feeble attempts at cut and paste, making panoramic pinhole cameras, and building a swing camera, I always wanted wider vistas. I began a serious attempt to find a cirkut camera. I found several, but there was always something broken, or parts missing. Well, I quit looking.

One day I happened to be in a camera shop in a small Colorado town. I heard the piercing word, "Cirkut" for sale! Enquiring, I found a beautiful complete Cirkut #5 that had been restored, not more than 60 miles from my home in Gunnison. I ravaged the library looking for any literature on cirkut photography; I even wrote to Kodak to no avail. Finally, in desperation, I turned to my father who lives in California. He had a friend who was an old photographer who used a funny camera that he took school pictures with. In fact he took my school photos back in the early 50's. Mr. Fisher, a wonderful photographer, turned out to be a wealth of information. He had used a cirkut for over 70 years. What a find!

I also turned to a good friend here in Gunnison, Rocky Warren, who owns an Aero Mapping and photography business. He taught me many fine points of processing large rolls of film, plus I spent several years of experimenting by trial and error.

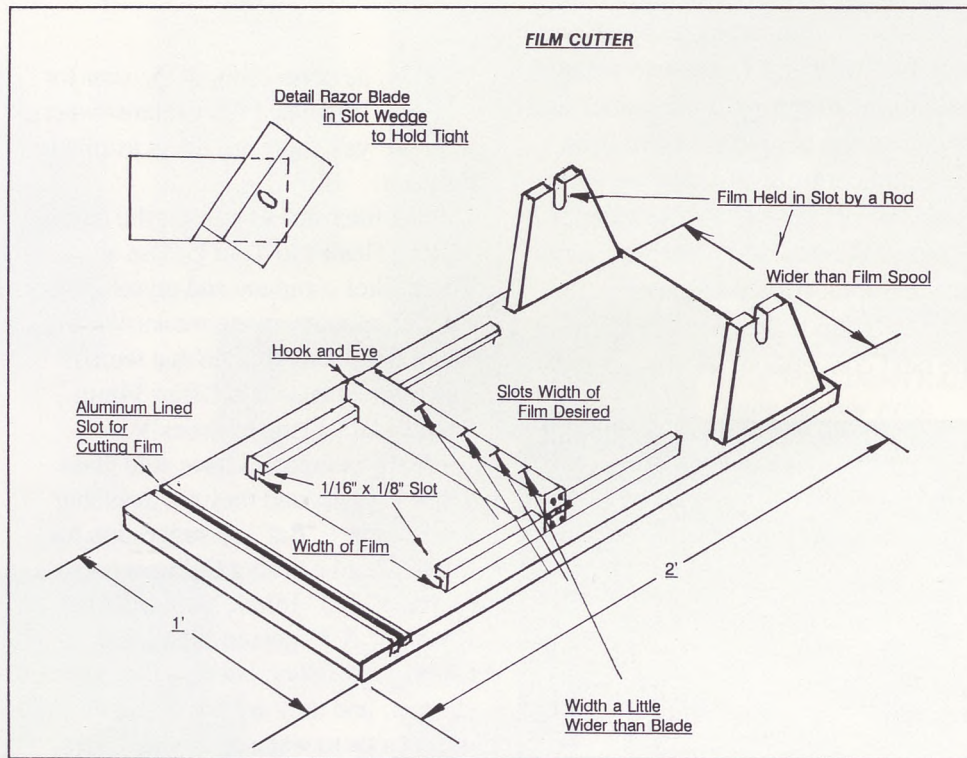
Several years ago, I found out about the IAPP. The journal has been

great! I look forward to every issue and the information from it's members. Reading the newsletter and finding others working for the common cause, wide vistas, I decided to write. Knowing my solutions are not the only way, but finding them adequate, I would like to share them with the members.

FILM CUTTER

The first problem encountered was cutting film to fit the camera. The first efforts were fruitless, trying several approaches with archaic results until

goes through the cutter. Glue these strips parallel on the backboard the width of the film. Make a small stand on one end of the cutter backboard with a notch for a dowel, to keep the spool of film from rolling all over the darkroom. A little over half way in the channel formed by the two parallel guides mount a 1' X 2" x width of film board with a hinge on one side and a hook and eye on the other. Cut several small slots in this board, in the direction of the film travel. This will accept a razor blade at the width you desire to cut the film. Make sure this board,



one day I saw an old roll paper cutter.

Taking a piece of plywood about one foot wide and two feet long makes the backboard. Take a 1/2" square piece of wood about 1 to 1 1/2 feet long, then on a table saw cut a small notch about 1/16" X 1/8" on one edge. This notch will keep the film flat as it

when it is down, will have a little clearance so it will not scratch the film. At the opposite end of the backboard and 90 degrees to the travel of the film, make a small channel on the table saw. Line the groove with two small pieces of aluminum about 1/8" square. This channel will allow

you to cut the film square with a utility knife in the dark. Pre-mark a 1" X 2" board for a ruler for the length of the film you desire.

Put a razor blade in the slot you desired for the width of the film and place the film in the channel. Put the 1" X 2" slotted board holding the razor down, latch the hook and eye, and pull the film through. A small wedge to hold the razor blade tight will keep the wobble of the blade from happening.

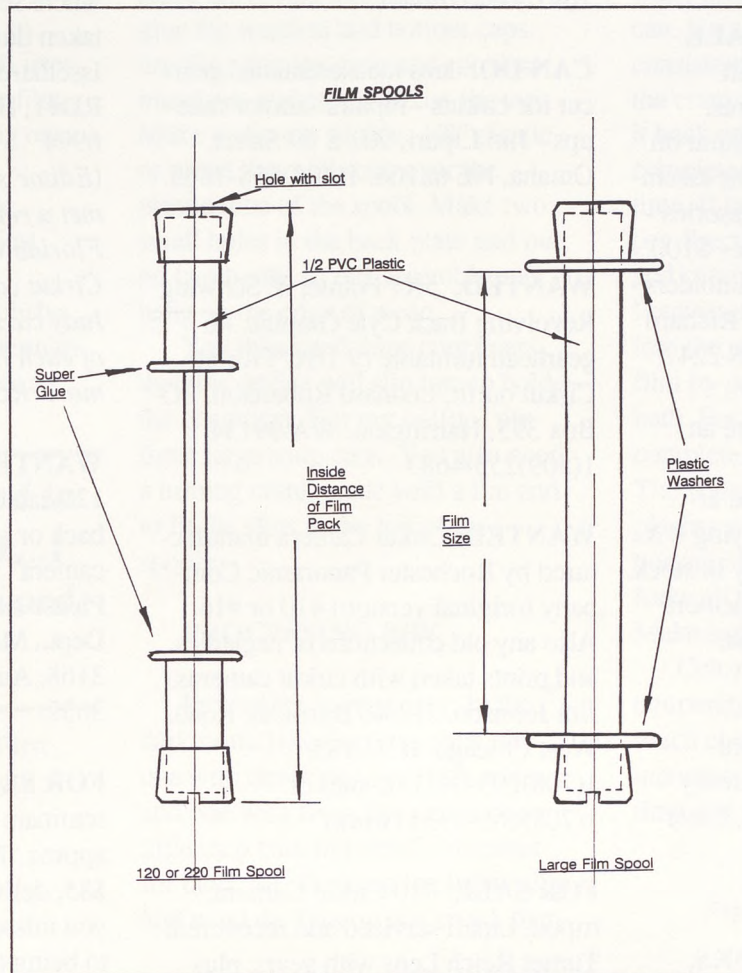
Enjoy the cutter because it will allow you to cut any width of film parallel and it will allow any length. The only suggestion is to keep the surface clean and the blade tight and sharp.

FILM SPOOLS

Using the film cutter you can use any size film in you cirkut from 35mm to it's largest capacity. Having many old cirkut spools, I found a problem with them. The metal ends sometimes will not stay square on the dowels and when the film is run through the camera the film would catch the edge of the metal spool and cause banding. I tried turning wood dowels and aluminum into spools but found the easiest way is by using 1/2" PVC plastic pipe, two caps and a plastic or metal washer with a 5/8" center hole.

Determine the length of pipe to fit your cameras film pack. Cut its length with a pipe cutter and make sure you allow for the lengths of the caps.

Find the center of the pipe and



measure out from the center the exact film size. Slip the washer on and super glue it into place. Round the edges of the washer so they won't catch the film.

Drill a center hole into the caps and cut a slit in one with a hacksaw. Glue the caps on the pipe.

For 120 or 220 film, cut with a tubing cutter two equal lengths of PVC pipe and prepare the caps. Super glue them right to the factory spool. The groove on the factory spool is the same size as the PVC pipe, so centering is easy. In fact, these spools are so easy to make, It's Hard! Before using the spools roll them on a flat surface to make sure they are square.

Rolling the film on the spools is easy. Go into the darkroom and cut and wind the length of film you need.

I do not use leaders except on 2 1/4" films so I wrap aluminum foil around my spool caps and put them in day containers made from thin wall ABC black plastic pipe with two caps. I use a changing bag to load my camera.

You know how the old changing bag lays on your hands when you are loading film. Don't you just hate that! I have a little suggestion. When I was a kid I played with tinker toys (Idea!). My kids are minus a few parts to their set. Just make a tinker toy cube and put it into the changing bag. No more

bag on my hands. It's compact and easy.

PROCESSOR

Processing film became one of my largest frustrations. Making large, long tanks out of plastic, for film, uses too much chemistry. Trying gallon buckets and all the tricks I had known from my college days, I always had inconsistency in my development. One thing I learned in my years as a teacher is humility. Go and ask the people who do it and find out how they solved the problem. My friend who has an Aero

Please see "Darkroom", page 17

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

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: 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.

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

WANTED: Cirkut prints or negatives taken at any automobile race, particularly the Indianapolis 500, where several cirkut photos were taken during pre-WW2 years. Alan Isselhard, 16336 Church Street, RD#1, Holly, NY 14470. (716)638-6994

(Editor's note: Several years ago I met a retired photographer here in Florida who for years used a #10 Cirkut camera to photograph the Indy cars lined up at the beginning of each race. Wish I could tell you more. RGF)

WANTED: Burke & James Panoram 120 camera and/or 6X17cm roll film back or similar "Aircraft torpedo camera" with 120 6X17cm back. Please contact Steve Morton, Physics Dept., Monash University, Clayton 3168, Australia. Fax# 011-613-565-3637.

FOR SALE: IAPP Banff Convention seminars on VHS video tape! You get approx. 7 hours on 4 VHS tapes for \$85, delivered by UPS in the USA. If you missed it...it's the next best thing to being there. Send credit card information (VISA, MC and American Express only) or a check to: E. Brown, 376 SW Temple, Salt Lake City, Utah 84101. Foreign orders add \$25 for extra postage. VHS tapes only. Orders must be received by August 15, 1992, as tapes will not be available after this date. **ORDER EARLY! THANKS!**

IAPP BANFF CONVENTION GROUP PHOTO'S are still available for \$20 each from Bob Erickson. Send Bob cash, check, or credit card # to: R.J. Erickson, 3042 Cardinal Drive, Delray Beach, FL 33444 or give him a call at (407)276-0886. Don't forget to include \$2.50 for postage and handling!

Please see "ads," page 20

Darkroom

from page 15

photography business works with large rolls of film all the time. He showed me a World War II Aero film developing system. It was so easy I built one out of plastic. It uses less chemistry and develops the film very consistently. After building one, I did

find an old WWII surplus tank and my homemade one works just as good, plus I made it myself which adds a feeling of accomplishment. It's kind of like a fly fisherman who ties his own fly and catches a fish with it.

"One day I happened to be in a camera shop....I heard the piercing word, "Cirkut" for sale!"

Making this thing is easy. First make two spools, 1/2" PVC, with only one plastic washer on the bottom of each. Make sure you round the edges of the washers. Don't put the caps on yet. Take a piece of 1/4" plastic and drill two 9/16" holes about 3 inches apart from each other at both ends. Heat and bend the plastic back

piece about 1/2" larger than your film you intend to develop. Now place the spools into the holes and glue the washers and bottom caps on. Take the top caps and cut slots into them and glue them on the top. Make a clip out of thin, 1/8" plastic or metal that will snap over the plastic tube of the spool. Make two small holes in the back plate and put on two hooks so this assembly can hang on the edge of a can.

You then need three containers that this device will slip into to hold the chemistry. For my outfit, I use three large soup cans. You also need a turning crank made with a flat end to fit the slots in the top of the spools.

PROCESSING B/W

Processing is very easy. In the darkroom, take the three cans, fill one with developer, one with water and one with fixer. Pre-measure a little stop bath in a small container for later use. Turn out the lights, clip and wind the film on one spool, then

clip the end to the other spool.

Put the unit into the pre-wash water and hook to the top edge of the can. Using the crank, turn with a consistent speed one way, then put the crank on the other spool and turn it back and forth. Make sure you complete this cycle regardless of the time. It takes about 20 to 30 seconds per direction. Put into the developer and complete the cycle and time. Pour your pre-measured stop bath into the pre-wash water and stop the film by putting the unit into the stop bath. Put the unit into your fixer and complete its cycle, then water wash. The water wash can best be done by placing a tube all the way to the bottom of the can. The water will force all the heavy chemicals out. Make sure you complete the cycles.

Color is very easy. Just keep temperature constant and don't use too much chemistry. Just follow the manufacturers recommendations for time and temperature.

Please see "Darkroom," page 18

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Darkroom

from page 17

CONTACT PRINTER

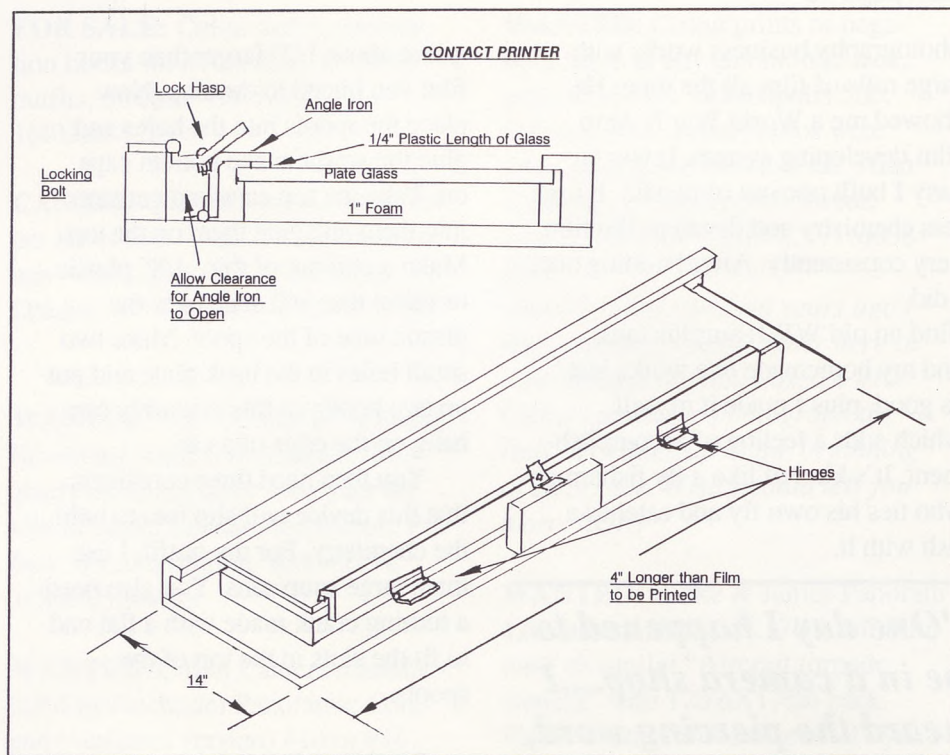
The contact printer is very simple. All that is used is a piece of 1/4" plate glass, 12" wide and however long you want to make the negative and print, a piece of 3/4" plywood several inches longer than the glass and 14 1/2" wide, a piece of 1" foam, 12" X length, and a piece of angle iron the length of the glass, several hinges, a small lock hasp, and 1/4" X 1/2" piece of plastic the length of the angle iron.

Glue a piece of wood with a groove cut on the side, the length of the plywood. On the other side, glue a small block of wood the same height as the grooved piece of wood. Use double sided tape to hold the foam in place.

The locking system is a piece of angle iron with 3 to 4 hinges mounted, and a 1/2" X the length of the unit, 1/4" piece of plastic glued on the length of the iron.

The lock is a lock hasp with the bolt mounted to the lock. This allows pressure to be applied to the glass to hold the negative to the paper.

One problem you might encounter is with pressure on the negatives, moire patterns may be created. If so, a very light coat of clear hair spray will remedy the problem. Not too heavy or



the spray could show up in the print.

I have several printers with different lengths and I use my enlarger as a light source so the filter system can be used for contrast with B/W papers or color filtration. If the circle of light is large enough there is very little problem with fall off, but I dodge and burn all my negatives anyway so that is no real problem.

I process my B/W and color paper in long narrow trays made from 1/4" plastic. I float the tanks in a long sink

for color to keep the temperature constant.

With the contact printer, use a static brush for lint and dust, you can pick it up and remove it from the darkroom. I believe compressed air just moves it from one place to another.

One little hint; If you are tired of holes in 35mm film, cut 120 or 220 film in half with a tubing cutter or make a small film cutter. ■

Invitation To Panoramic Photography Exhibition

PAN HORAMA 1992 - International panoramic photography exhibition will be in Tampere, Finland. Please send more than 5 real panoramic prints including postage to address below.

Awards will be given including Master of Panorama (MP), PANORAMIC IMAGES awards, AGFA, FUJI & KODAK awards, FINNAIR ticket to PAN HORAMA 1993. All participants will receive a poster and photo magazines. Please do not send any prints larger than 100cm, exception for Cirkut prints, no groups, except art pans. Only real panoramas are accepted, not cropped to panoramic format. Prints should not be mounted.

Send prints by AIR MAIL only. No UPS, DHL, TNT etc. EMS and FINNAIR freight to Tampere are accepted. The parcels must be marked - PHOTOS FOR EXHIBITION ONLY. TO BE RETURNED TO THE SENDER. NO COMMERCIAL VALUE!

Send return postage to POSTIPANKKI LTD account TA 70001631 in FIM. In case of checks, please add FIM 50 to cover shipping. Closing date is August 1st, 1992. Remember to write your name & address on the back of all prints!

Send entries to: **PAN HORAMA RY, Puskurinkatu 2, SF-33730 Tampere, Finland**

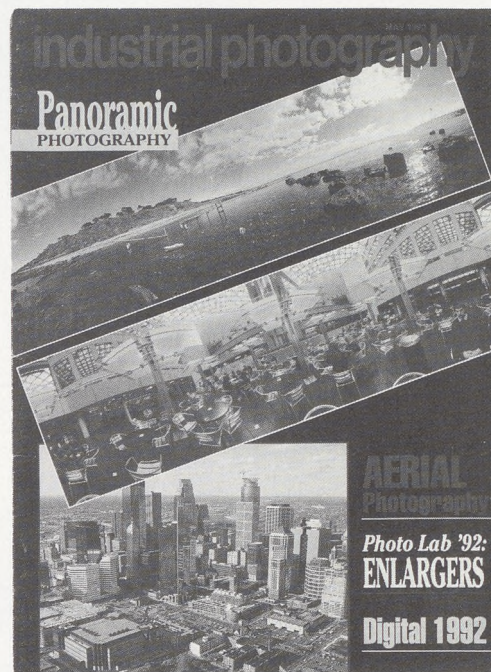
Panoramic Cover Shot

Steven Morton, IAPP member and Scientific Photographer in the Physics Department at Monash University in Australia, had two of his panoramic photographs on the cover of the May, 1992 issue of *Industrial Photographer*.

The photographs accompany a story Steven wrote on panoramic photography, including information on the Panopticon, a panoramic camera Steven and his friend Alan Holland developed. Four more of his photographs were used in the middle of the magazine along with the story.

Steven graduated from The Photography Department of The Royal Melbourne Institute of Technology, where he is still a part-time student, about to complete his Masters of Applied Science in Photography. His Masters project is developing a new autofocus system.

Be sure to catch his article in *Industrial Photographer*.



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from page 16

WANTED: People to share special order of 100 rolls of #8 or #10 VPH 400ASA film from Kodak. For more information call Bob Erickson at (407)276-0886.

FOR SALE: Art Panorama 170 set up for and supplied with a 90mm f8 Nikkor SW in Copal #0. Both are boxed in excellent condition with instructions. \$2795. Columbus Camera Group, Inc., (614)267-0686.

FOR SALE: Russian Horizont camera in like new condition, with case, but detachable viewfinder is missing. Four shutter speeds: 1/30, 1/60, 1/125 & 1/250. Lens is a 28mm f2.8 with stops to f16. Takes standard 35mm film. Negative/slide size is 24mmx54mm. \$500. J. Wexler, 13 Langshire Drive, Madison, CT 06443-2224. (203)245-2396.

FOR SALE: Darkroom Equipment, Hope 20 EP2 Processor with 7 gallon tanks and stand. Very good condition. Make Offer - PhotoMark (708)690-9222.

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.

IBM compatible computer program for information on sunrise, sunset, twilight, moon rise, moon set and much more, for any date and location. It's a shareware program so it can be copied and distributed freely! Call me for more information: Warren Wight, (407)339-3756, evenings.

WANTED: Bronica 35mm Wide back for ETRS. 24mmX54mm format. Call Warren Wight, (407)339-3756, evenings.

FOR SALE: Schneider Super Angulon 65mm f8 lens w/Synchro Compur shutter, \$325. Also a Rodenstock Grandagon 90mm f6.8 lens in a Copal 0 shutter, \$620. Both excellent. John Pearce, 2965 NW 68 Street, Ft. Lauderdale, FL 33309-1342. (305)978-2058.

FOR SALE: Linhoff Tech 3 Optical/Zoom finder, 90mm-360mm, excellent condition, \$175. Peter Burg, (407)539-2874.

FOR SALE: Complete # 5 Cirkut, complete, excellent + condition, \$1000 plus shipping. Dale Laubham, 1(407)857-5998, evenings.

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