

# INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

December 1992

Orlando, FL

Volume 9, Number 5

## Revolutionary new rotating lens camera from Germany - Noblex Pro 150

**F**irst a little history on the evolutionary process of the Noblex Pro 150. Over the last twenty years, Kornelius Schorle' and pro Photo Connection were the importers, distributors and repair station for the Widelux camera from Japan. Being a perfectionist and panoramist himself, Kornelius constantly investigated all possibilities to improve the image quality.

The short comings of most rotating cameras are widely known. Most of them are spring operated, and have gears and gear trains for speed reduction and speed control. They use primitive centrifugal escapement mechanisms. Any metallurgist will tell you how long a steel spring can be constant and how much noise and flutter gears create, which translate into streaks and density variations (you know, all that stuff you don't like in your pictures).

Also contributing to the problem, specifically on the "widely" known Widelux, are the light baffles - those little velvet pads that are spring

loaded against the rotating drum. If there are finger prints on the drum or if there is excessive moisture in the air, the velvet gets wet and lays down and allows light to enter - which also results in striations or a nice fat light leak streak. What effect all this has on your shutter speeds is beyond belief. When you analyze most of the rotating cameras and check tolerances, you wonder how you get a repeatable performance at all.

After 20 years of talking to pros and finding out what they really wanted and needed, we set out to design a piece of equipment by a process of elimination.

First we eliminated anything that caused striations or density variations. We looked at all the instruments that needed absolute speed control.

Then a non-mechanical light baffle had to be researched and found. As you know, most swing cameras have problems with the acceleration and deceleration of the lens turret, example: The Widelux 1500 will self destruct at 250th of a second.

Consequently, we had to design a



mechanism to accelerate the lens turret and keep the shutter closed until the lens entered the picture area. Hence our newly patented "full rotational drum" and our patented non-mechanical light trap in which the light is reflected into a specially designed groove and spun infinitely into itself.

A single piece aluminum alloy housing was cast and line bored.

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## Noblex

from page 1

An extremely precise drum was mated to the body. The inside of the drum contains, in precise balance, what some people call an "eagle eye", a Zeiss Tessar 50mm f4.5 lens, infinitely variable to f22 with a patented f stop control mechanism easily accessible from the front of the drum.

Since we went with an electro-mechanical precise drive, we now needed a speed control device to govern our speeds from a 30th, 60th, 125th, and 250th. We then designed a special multi-exposure circuit in which the drum can be rotated an infinite number of times to accumulate exposures of seconds, and if you so desire - hours! An electro-mechanical breaking system was installed to slow down the drum at any speed.

In order to make the camera more user friendly, film loading and unloading had to be simplified. All controls are easily accessible and the body had to be ergonomically designed with the restrictor handles to keep your hands confined to a place where they do not extend into the

picture area. The restrictor handles also hold in their

grip a very unique drum protection plate which comes in handy during transport - backpacking, etc.

Since the camera is operated by batteries, a battery check, via a green LED was installed. The same switching mechanism contains the shutter speeds, off and on positions and the battery check.

In order to save weight, the top, bottom and back plate were made of extremely durable plastics.

A roll of 120 film yields six precisely spaced images. The absolute film planeness is achieved by two pressure rollers guiding the film around the arc. A coated optical viewfinder with a level, shows approximately 90% of your picture area.

An American family named Noble had a photofinishing business in Detroit and was willing to trade it for an old camera factory in Dresden (Germany) owned by a Swiss Jewish family who, for obvious reasons, wanted to come to America in the late 1930's.

After the trade, Noble developed the Praktiflex and Praktica cameras. Soon after, the war broke out and Nazi's made life in local internment most difficult. The Nobles survived the terrible February 1945 air raid over Dresden in their home, San Remo, which overlooked both the city and the Elbe river. When the Soviets

liberated Dresden, they arrested the Nobles as American capitalists and held them in prison camps (including Buchenwald).

John Noble was released from a Soviet Siberian slave camp because of President Eisenhower's personal intervention. Noble left only with

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*"First we eliminated anything that caused striations or density variations."*

---

his life and memories of the horror reserved only for the

few who survived.

Noble wrote two books about his experiences, *I Was a Slave in Russia* and *I Found God in Russia*. After his return, Noble was knighted, not only for courage, but also for his service to humanity in helping many people survive their own ordeals.

When the Berlin wall fell, Noble reclaimed his camera factory and San Remo (his family home).

Now, with a small elite staff of engineers and designers, he is finding a niche in specialized application instruments and cameras, like the Noblex Pro 150.

In April 1991, Kornelius had the pleasure of meeting Sir John Noble and his design and engineering staff. Kornelius proposed the idea of a precision panoramic instrument. He gave them his research and a synopsis of 20 years of experience. Within weeks a rough design and a feasibility study was made.

In September 1992, at Photokina in Kollan, Germany, the Noblex Pro 150 had its premier, and orders came in from all over the world.

The panoramic world now has an instrument, and plans for more innovative panoramic products are in the works.

The Noblex Pro 150 - a package of technology and precision will sell for under \$3000. ■

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

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# IAPP has a new interim president

By Richard Fowler

**C**het Hanchett, Fenton MO, is IAPP's new interim president until our next IAPP Conference. At that time we can have formal nominations and an election or whatever the members choose to do.

In our October '92 publication, we requested that any member interested in being president of IAPP send me a letter highlighting your proposals along with your photograph. A couple members voiced an interest but after many weeks, Chet was the only one to formally respond.

Chet and I, over the past several weeks, have had numerous telephone conversations about IAPP. I sent him 100 copies of our October publication plus membership application forms, which he gave out at his booth at the

recent VisCom '92 meeting in New York City. He also shared some of his copies with the guys at Roundshot, who gave them out at their booth. Chet and John McCarthy of Fuji had some conversation about IAPP and John was also willing to distribute IAPP membership applications. In fact, John said that maybe Fuji could help sponsor and coordinate IAPP's next conference if it were held in the New England area.

December 11th, Chet called and told me that the New York show was a success, he had given out the copies of our IAPP newsletter, and told me about his conversation with John McCarthy. He asked how many members sent in presidential proposal letters? When I replied none, he said

he would immediately respond with his letter and photo - which he did. He had several more phone conversations with our newsletter editor, Warren Wight, and myself about his ideas on IAPP and it's future. All positive!

As Secretary/Treasurer of IAPP, and "chief cook and bottle washer", I've made an executive decision. On December 13th, I called Chet and told him since he was the only one to make a formal response, and since he feels so strongly about IAPP's continued success, that as far as I was concerned, the position of interim president of IAPP was all his. He accepted!

The next day Chet called me again, with the news that he and John McCarthy of Fuji had further discussions about our next IAPP Conference. Corporate Fuji approved the idea to sponsor our 1993 IAPP Conference in the Bar Harbor, Maine area next fall. Chet, John and Fuji will work on the details. Any members with suggestions about that area, please respond to Chet at 1(314)781-3600 or fax him at 1(314)645-7515. Chet is also looking for people interested in giving a program at the '93 Conference in Maine. If you are interested or have any ideas on possible programs, give Chet a call.

Chet Hanchett is indeed a man of action! I am very impressed and I hope the membership approves of my decision and will give Chet their full support. I spoke with David Paskin about Chet, and he was delighted that he has accepted to be his replacement. ■

## Pan popularity at Photokina

**T**he increased popularity of panoramic photography is evident everywhere including Photokina 1992.

There was a number of point-&-shoot cameras that switch back and forth between a conventional 35mm frame and the cropped middle third panoramic configuration.

There were also many new products on the professional level introduced at Photokina, including the Noblex Pro 06/150, an impressive new panoramic camera from the Noble company. The Noble company also introduced its version of a behind the lens shutter for large format cameras. The Noblex Pro 06/150 is the subject of our front page story, be sure to read it for more

details and the history behind this great camera.

Roundshot introduced a new 360 degree panoramic medium format camera, which could perform other specialized slit-scan shutter functions such as scanning a round object to give a long single view of the entire surface.

Roundshot also had a medium format scanning enlarger in which both the elongated negative and the print paper pass by their respective slit-scan shutters in the reverse operation of a panoramic camera taking a picture.

It's great that there are now so many equipment options for those who are involved in panoramic photography. ■

# I want to be your president!

By Chet Hanchett

I am applying for the position of interim president. It came as a great surprise that David Paskin stepped down as president of IAPP. The loss of his leadership and dedication to the IAPP will be felt for a long time.

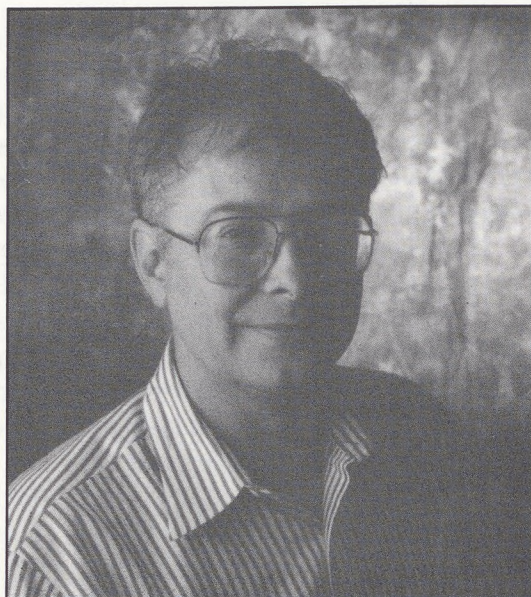
I want to share with you my commitment to maintain the continuity and high standards of the IAPP as embodied by our past president. As we look to 1993, I will do my best to continue to increase membership, promote panoramic photography, and prepare for another successful convention in the Fall.

One of my main goals is to establish a constitution the members of the IAPP want to adopt. This constitution would provide a framework under which the IAPP can operate in the future.

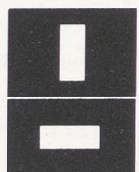
Another goal would be to establish a source book of panoramic photographers, repair services, and labs specializing in panoramic services. This source book would then be sent out to advertising agencies, design firms, and other interested parties. This source book would give the IAPP a professional presence in the photographic community.

During this period of transition, and until another general election can be held, I will look to all of you for your continuing support, and active participation in the IAPP.  
Sincerely,

Chet Hanchett



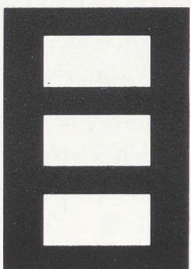
## Panoramic Presentation



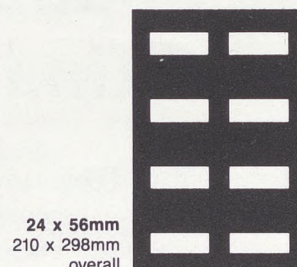
24 x 56mm  
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overall



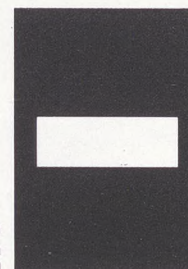
6 x 12cm  
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overall



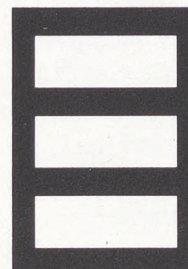
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6 x 17cm  
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overall



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210 x 298mm  
overall

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# From The Mailbag

Dear Richard,

A few comments as per your request in the last newsletter. As only a short time member of the IAPP, it seems to me that the organization exists because of the dedication of a few individuals such as you, David Paskin and the new editors.

Perhaps it would be nice to have a set of bylaws and a regular board of directors, especially if you were

unable to continue. Pending that circumstance, keep things the way they are. There are already a number of formal, large photography organizations to which one can join and have all sorts of details to worry about.

The IAPP seems fine to me as it is, especially the excellent newsletter. For those who find out about us and want to join, fine; otherwise leave it as is.

I have been working with a Linhoff 6 X 17, and despite its bugs (it seems to jam once a roll, requiring replacement of the lens cap and a second release of the shutter to allow the film to advance) I have had some success with it. I had a recent exhibit of work from Guatemala with two pans in it. One was a 10 X 30 color print, the other a 30 X 90 print (from Fuji 400) which was razor sharp and virtually grainless. The print was made by one of your occasional advertisers, Skyline Color Lab in Virginia.

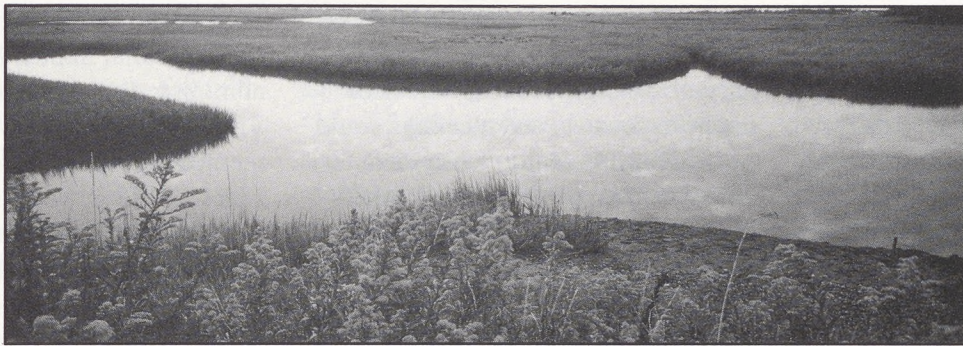
Enclosed is a color print shot on

Ektar 125 in a Minolta Vista camera. I think the quality is quite good from that little camera.

Keep up the good work.

Sincerely,

*Peter E. Randall, Portsmouth, NH*



Dear Mr. Fowler,

In answer to the questions posed in your editorial in the October newsletter, I am satisfied with the IAPP as it is. I see no point in growth for the sake of growth. People who are genuinely interested in panoramic photography will learn about IAPP and join.

I regret that David Paskin has resigned, particularly if he did so in response to one member.

IAPP has been extremely helpful to me. I appreciate the guidance and encouragement I have received from its members, especially Jim Lipari and Bob Erickson.

Sincerely,

*Louise Daniel, Amarillo, TX*



Dear Mr. Fowler,

I have procrastinated too long in answering your request for comments on the future of the IAPP.

The IAPP is currently doing a good job from my perspective. I find

the newsletter informative and helpful. The meeting schedule and content is also good. I have attended three of the last four meetings. I probably would not be able to attend more frequent meetings.

I like the current informal organization of the IAPP and would hate to see it become a bureaucratic organization. I doubt that we really need a VP and a Board of Directors. With a board, it could be harder rather than easier for the President to operate.

I do not see any significant advantage in making a costly effort to become a much larger organization. If people are really interested, the increase in size will come naturally. There are probably people out there who would join if they knew about the IAPP and more publicity might help these people find the IAPP. I have no idea how difficult it would be to obtain (or how much has been attempted in the past) but we might try for some free publicity in photo magazines in the way of meeting announcements or articles on panoramic photography.

I have the following suggestions which might reduce (or at least disarm) the current discontent:

-Publish a brief financial report annually in the IAPP newsletter. I see no need for a formal audit or anything like that, but offer to have the detailed account records available for inspection at the next meeting. (I doubt that

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there will be much interest in actually inspecting the records).

-Include a request for nominations for officers in the IAPP newsletter prior to the next meeting with a notice that an election will be held at the meeting. This should avoid future complaints.

Finally, I would like to nominate David Paskin for President.

Sincerely,

*Al Greening, San Francisco, CA*

.....

Hello Richard,

I have finally gotten a chance to read the October issue of the IAPP newsletter. I work for the Department of the Navy and have been travelling a great deal of time for the last two months. It is great, or at least good for shooting, but poor for most everything else.

It is with great interest that I have been reading your lead article concerning the future of IAPP. One of my past hobbies was stage magic, you are probably wondering what that has to do with the IAPP. The connection is with the size of the organization. The International Brotherhood of Magicians has a world-wide membership in the thousands, and its annual convention will probably have one to three thousand attendees. It can be a real mob scene, and they publish a fifty to sixty page monthly magazine (5 X 7 format). But there is a full time staff and the dues are about \$50 per year.

I take the middle of the road between your comment and those of the other member. I believe that IAPP should be promoted. If we can gain new members, it cannot hurt, and will give us some additional voice in the photographic community. I am subscribed to General Electric's "GENIE" bulletin board services and like to browse through the photography roundtable. I have posted the

address for the IAPP membership there, yours actually, for anyone interested in panoramics. I do not see the gain in large numbers, but some advertising or at least getting our name around couldn't hurt. The cost of a new computer could be acquired by a one time fee of \$10 per member, both new and old. The new member portion of the fee would help with maintenance or new equipment. Ownership of the equipment might be in question, I would suggest that a form of Incorporation of the IAPP be considered, as protection and continuance of the organization. This need not be expensive, and meetings could be held electronically, when there is no convention or get together scheduled, via a BB service like GENIE.

I like the idea of the get togethers occurring every year and a half to two years. Have we considered New England in the Fall, or even in the Summer? Just a thought.

I am not running for President, however I will volunteer for whatever the Association needs help doing.

*Bruce Nasset, Virginia Beach, VA*

*P.S. Considering the rise in popularity of Panoramic photo books, has the IAPP considered publishing one? If the membership "donated" images, any profit used could help support the IAPP. If we have 400 members world wide, we could cover the world.*

.....

Dear Richard,

I salute you and David Paskin for the outstanding leadership and organizational skills you have provided to IAPP. I honestly marvel at how you two have actually kept the organization not only running, but running so well. When I read of David's resignation, my initial fear was that IAPP would fall apart. But, I

realize that IAPP will progress forward, steadily and surely. You've done a super job.

In response to "Mr. X's" views on IAPP, some have merit but just aren't practical at this point for IAPP. What he's describing is more appropriate for an organization like ASMP (American Society of Magazine/Media Photographers) of which I'm also a member. ASMP is a professional organization with 5,000 members worldwide, full-time employees, an extensive legal staff, a million dollar annual budget, and an administrative director with a \$150,000 salary. They also have membership dues of \$250 a year. And I feel ASMP is worth every penny.

But ASMP didn't start in 1984 and wind up with 5,000 members today. They started with only a handful of members, and that was in 1944. Maybe by the year 2040 IAPP can have several thousand members too. But not next year.

I also belong to the Amateur Radio Relay League, a non-professional group of amateur radio operators in the U.S. They started in 1914, long before 1944. The ARRL has bylaws, 12 National District Directors and sub-administrative personnel all over the country. The monthly

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### 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

## Mailbag

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newsletter is a 100 page 4-color magazine. But annual dues are only \$30, similar to IAPP's. The difference? ARRL has 15,000 members. At \$30 a pop, that's a \$4.5 million annual budget from dues alone. You can do a lot with \$4.5 million.

I would not object to an increase in dues to cover the cost of IAPP because it's growing and promoting itself.

But it's IAPP's financial resources that should delineate what IAPP does. IAPP should not run faster than it has strength.

I enjoy IAPP as it is now. I would probably enjoy it if we had 5,000 members. But I do think we're at a crossroads.

If our membership increases, we are going to need one or two full-time employees and office space, like it or not. In that situation I'd be willing to sustain an increase in dues. But, I would not support a big increase to make our 400-member organization function like a 5,000-member organization and still only have 400 members.

How much of an increase in dues is okay? Well, what's IAPP worth to me? My membership in the National Geographic Society is \$21 a year. I'm a member of the Consumer's Union for \$29 a year. ARRL is \$30 a year.

My dues to ASMP are \$250. I've submitted entries to the Clio and Emmy competitions where the entry fee alone is \$175...each. Look, I'm a professional. I make money by what I know and do with photography. What I gain from IAPP is worth at least \$100 a year to me. Heck, I pay twice that much every year to park my car in Salt Lake City. But I would expect that increase in dues to come as a result of increased growth and demand on IAPP.

The things of most worth to me relative to IAPP are one, the newsletter, which is outstanding in my

opinion, and two, the meetings every 18 months. I'd support a small increase in dues just to sustain these two programs.

I hope you find this input helpful.  
Sincerely,  
**Craig Moyer, Bountiful, UT**

.....

Dear Richard,

In response to your article/column on the front page of the October newsletter, I vote for "if it's not broken, don't fix it."

No organization, including IAPP, can be all things to all people. Has "Mr. X" done anything constructive, such as volunteering to do work required to achieve his great vision? Or is he following in the footsteps of so many of the world's great kibitzers, and waiting for someone else to implement his grand plan? I vote that "Mr. X" be refunded (pro-rated, of course) the balance of his dues and be asked to take his aggravation somewhere else. Maybe he could start his own organization. But then who would he bitch to?

You and David Paskin have done an admirable job and I hope that you will continue to do so. I, for one, am happy with the newsletters and the wealth of information that each provides. As to the conferences, I was not in attendance at Banff due to last minute business constraints that could not be put off. I read about it in the newsletter with envy, however, and plan to do everything I can to attend the next one.

I suggest that you tell "Mr. X" to take a flying leap...

Sincerely,  
**John Pearce, Cincinnati, OH**

.....

Dear Mr. Fowler

First of all, I would like to thank all involved at the Banff Conference for a great time. It was wonderful to

meet a very diverse and interesting group of people all there for panoramic photography. The seminars, technical information, print and slide shows were top notch.

I think we should all be proud of the association and appreciate how good it really is.

The newsletter is very informative and interesting, nothing fancy but exactly what we need. We should all thank the people who put so much time and effort into putting out a very good product.

I have been involved in other photographic associations in the past and have been very disappointed. They get too tied up in running the association and spending money, and the last thing that seems to matter is photography.

I really see IAPP as a very different organization. One with the interest of photography first and foremost.

As for the concerns of Mr. X, I don't think IAPP should spend money on advertising and expanding the membership, having elections and board members, bylaws and all the problems that are associated with these things. Does he want to be a politician?

I won't spend any more money on an organization that does nothing but argue about bylaws, elections, meetings and member fees, where the last thing getting discussed is photography. I've been there and I didn't like it.

I would be glad to spend more money on membership fees to be part of an association that puts on a great convention (like Banff), puts out a great newsletter, and gets down to photography.

Don't worry about membership, the unique and elite will find IAPP. I do hope IAPP can keep up the great fun. I just joined during the Banff conference, it was a great introduction!

Thank you,  
**Albert Normandin, Coquitlam,**

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## Mailbag

from page 7

Dear Dick,

I was surprised to read about David's resignation. He should be proud of the service he has provided to all IAPP members over the years. He has done far more than his fair share, however, no one should have to take the responsibility for running the organization for life.

As you stated in your article, it's time we establish bylaws, a board of directors, and the vice president's office. Please count me in for whatever help I can be.

Please add my name to those who wish to be considered as a board member. My platform is as follows:

1. The IAPP should promote all forms of panoramic photography.
2. Membership should be open to everyone with an interest in the format. Applications for membership should be printed in the IAPP newsletter and national publications.
3. International meetings should be held on a regular basis for the exchange of ideas and methods.
4. Nominations for the office of president, vice president, and secretary should be accepted at the International Conference. The election should be held via mail following the conference. The person holding the office of vice president would succeed the president.

In response to the five points that you made in your article...

First - The cost for computers has dropped dramatically. For about \$3 per member the IAPP could provide one for official use.

Second - I run my business from my home. I believe that with the help of modern business machines the organization could be run from someone's home.

Third - I believe you that the current cost of producing the newsletter is \$5 each. However, most of that is in the fixed production costs. Once

the newsletter is ready to be printed, the only added cost for additional copies for new members would be for paper and postage. The cost per copy would drop as membership increases.

Forth - I agree with you that participation in trade shows is too costly.

Fifth - I do not agree that additional members equals a raise in dues. With the economies of scale, the more paid dues the IAPP collects, the farther the money will go.

Sincerely,

**Bob Erickson, DeLray Beach, FL**

.....

Dear Richard,

With the arrival of the latest newsletter, I was upset to discover that politics of one kind or another had finally reached the IAPP. Is nothing immune from these plagues? Well let's put a stop to it now! Let's put a stop to it in such a way that it never raises its ugly head again.

My vote, I like things just the way they are now!

We have a very comfortable, cozy little group. I like David Paskin as President and I like Richard Fowler as, well whatever hat he is wearing on any given day.

Enough said.

**Doug Brown, Calgary, AB, Canada**

.....

Dear Richard,

Sorry to learn about IAPP's troubles and the resignation of the president.

I am basically a member at large, not having time to attend conferences and so on. I am waiting until the conference comes closer to the South.

However, I agree with you about keeping the membership small or as it goes, not recruiting at trade shows, placing advertisements and the like.

I am a member of SPE (Society for Photographic Education) and I've seen that organization ruined by a swelling membership, politics, and special interest groups.

Within a smaller group, it is more fun and manageable to keep up the good work.

In support,

**A.J. Meek**

.....

Dear Richard,

I am responding to your request for observations and comments on the IAPP from its members.

Internal politics are detrimental to the health of an organization. I am familiar with the structure of two other organizations, and my comments are based on their success and growth, which I participated in.

The IAPP has entered into the 90's and it would be legally wise to create bylaws and a board of directors to protect the group, officers, and members. Thousands of membership dollars are also involved. No organization that I know of does not account for its money. Similarly-sized Friends of Florida Folk, Inc. even places financial statements monthly in its newsletter.

I am familiar with "Mr. X" and believe he holds no malice in his questioning. His original intent was to expand the IAPP's visibility, and not to maim our association.

I believe IAPP should grow! We should nurture new ideas, technology, add young members and season it with the wisdom of experience. Growing to a thousand members should not frighten us. We already have a well-designed and professional newsletter. Extra printing costs are negligible as the newsletter is already done bringing per unit costs down.

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## Mailbag

from page 8

Postage costs are picked up from member dues. We have a wonderful, professional and informative newsletter. It's our only communication link with each other.

I agree that it would be cost prohibitive to send a member to represent the IAPP at trade shows. I suggest a traveling exhibit could be loaned to organizations and shows to be set up by THEIR volunteers. The initial investment creating the show would be incurred by members themselves with their submissions. The IAPP's visibility would be widened and individual talent would be showcased...and as a career newspaper graphics editor I know free advertising is available through news releases.

Computer hardware restrictions are easily overcome with a minimal investment in a separate storage drive such as a Syquest for minimal cost. I work with one statewide organization of nearly 900 members in which one person is a 40 page, monthly newsletter editor and membership secretary. The newsletter also includes two detailed monthly calendars of statewide events. Now this takes work and it is done on the smallest of computers. This organization's dues are only \$10 a month. It has a board of directors and regularly sets up display booths at statewide events.

Getting an international membership together is harder. The National Press

Photographer's Association has similar problems. It brought their group to a regional level with zoned chapters. Each local chapter votes for its own officers. It holds local seminars (open to all members who want to travel) yearly but not coinciding with the national meeting. A yearly convention is hosted by the various chapters. They also have traveling exhibits on loan to groups and organizations. The exhibit is refreshed by monthly contest entries. Awards are as small as certificates of merit with an accrued point system for the photographer of the year. Entry photos are also available for the monthly magazine.

Meeting every 18 months seems to far apart, especially when the convention is in a rather remote location. Also, it is not easy to know when my membership expires and should be renewed. Dues are easily overlooked.

The main conflict seems to be ruffled feathers and ideology. I also find it unusual that there are no election of officers open to the membership. If I don't attend the convention, I should not be punished by taking

away my voting privilege even if I wish to continue the present officers. It is not ethical for a few to make the rules for many. The questions are good ones and should be answered.

I too enjoy the apathy of just receiving the

newsletter and was content with the IAPP but after consideration, I vote for growth. Without growth and new ideas, the organization is facing inevitable decay. We should have new members - freshmen and seniors. The IAPP is fine today but will it be tomorrow?

Sincerely,

*Henry Fichner, Coral Springs, FL*

.....

Good Morning Richard,

I received the latest IAPP newsletter this past week and was sorry to hear that David has tendered his resignation as president. Both of you have been doing a fantastic job and as a person who has been involved with both engineering societies and community related organizations, as an officer and member of executive boards, I know the work takes a lot of personal time and can be stressful.

I don't believe IAPP should go for a "large" membership because I don't think additional members will increase the quality of our organization. Certainly, there are more people out there interested in taking "pictures" in the panoramic format, but the true panoramic photographer is closer to the type of members now in our organization.

I also don't think more meetings need be pursued since the current membership finds it hard to meet on our present schedule.

Increased dues will not increase membership but decrease it. I am VP of the Photographic Historical Society of New England and we have 500 members. In order to keep membership up we have to offer a 40% reduction in dues the first year to new members to balance the current number of members not renewing. The organization is international in

Please see "Mailbag", page 13



# Inside-out panoramic photography

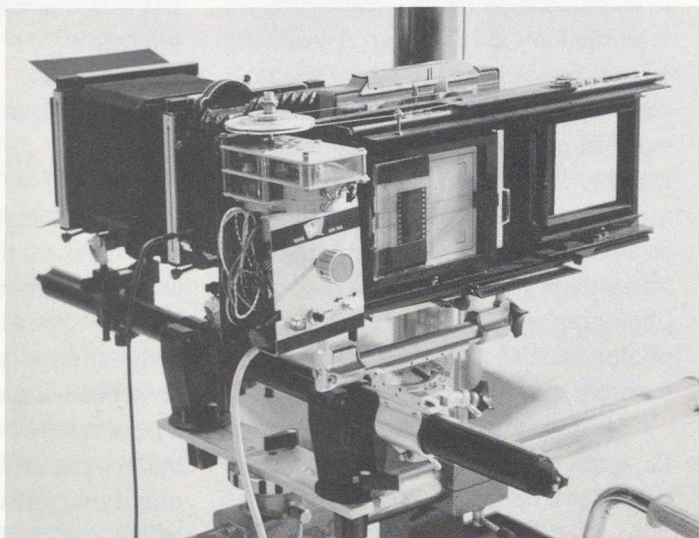
By Herman Hoeneveld

**I**t all began with oil company BP's brief for a recruiting campaign. The headline that was to persuade aspirants to get in touch with the oil company punned, "Ever felt rolled out?" This headline served two purposes. First, it called out to technical personal coming out of the steel (rolling) industry; secondly, it was a subtle reference to the intriguing prospects offered by BP to those tired of their existing jobs.

After reading BP's brief, photographer Joost Guntenaar, long obsessed with wide-angle and panoramic photography, let his thoughts roll around, mindful of the client's wish that the visuals should be eye-catching and fascinating. His experience with wider-than-usual wide-angle photography encouraged him to experiment. These expensive, time-consuming, harebrained schemes that eventually pay off, are worth it, and without them, Guntenaar couldn't work.

Joost came up with the idea to keep the panoramic camera still and let the subject turn around. The relation between the subject's rotational speed and its distance from the film plane. Meters of film and days later,

Guntenaar discovered formulas "in an old book" that had sprouted from the fevered



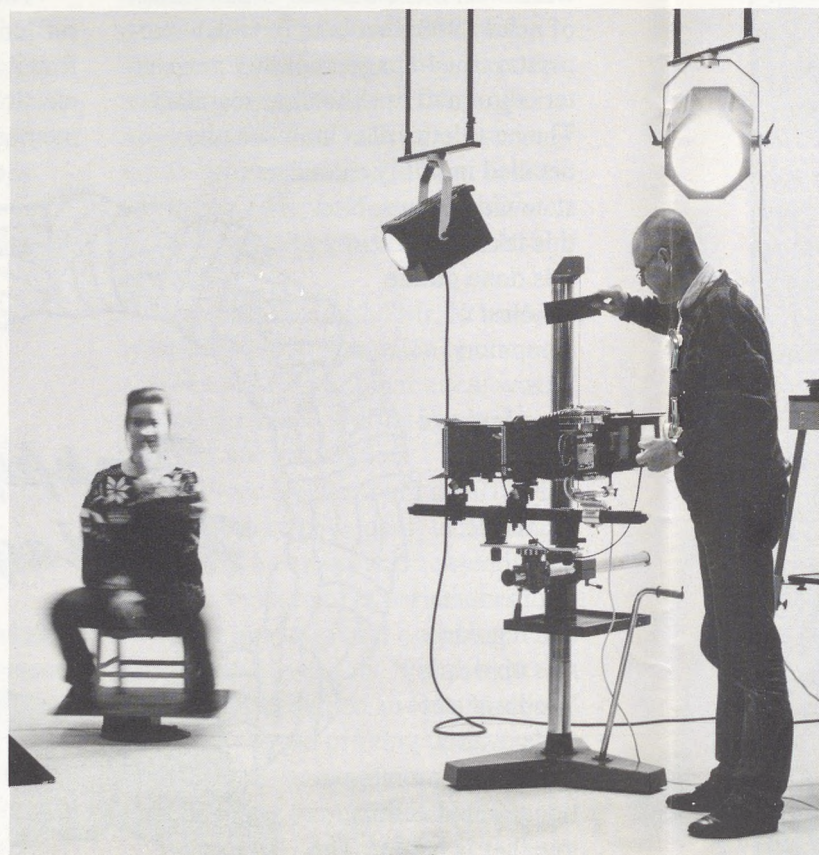
*Modified Sinar back.*

brain of an equally obsessed historical colleague. Immediately, Guntenaar went to work rebuilding the back of his Sinar. The aim was to allow the film to pass at a given speed along the lens opening while the subject pirouetted on a revolving stool set at an exact distance.

The portraits and self-portraits are curious, as are the photographs of Dutch tulips. To paraphrase the language of Surrealist imagery, one might describe this as "periphallistic photography." What's in a name - as long as the image speaks for itself...? ■



*"Dutch Tulips" by Joost Guntenaar*

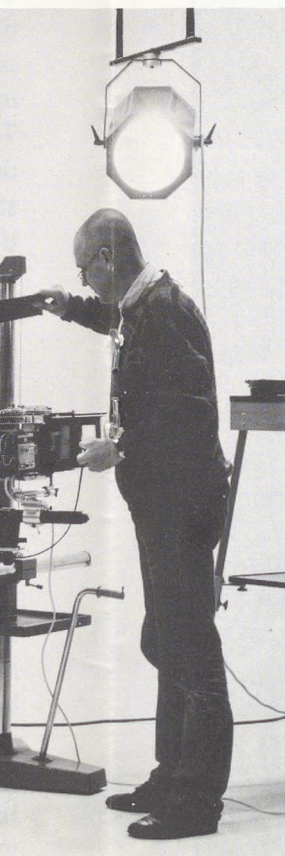


*Joost in the studio.*

JAP members at VisCom '92



antenaar



"Self-portrait"

# IAPP members at VisCom '92

By Chet Hanchett

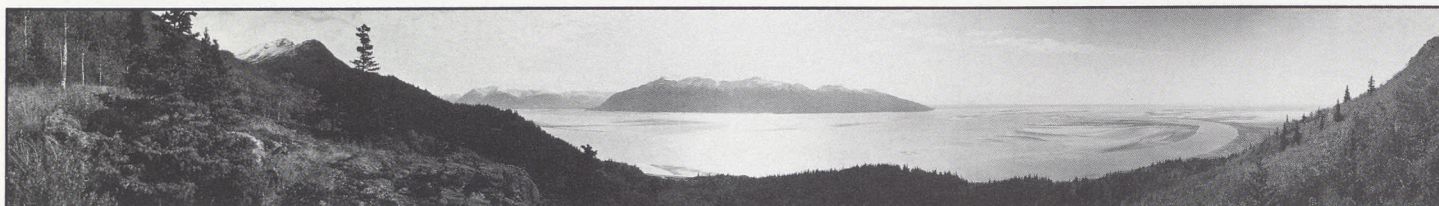
**T**he IAPP was well represented at VisCom 92 in New York. Some of the exhibitors from the IAPP included V-Pan 617, Round Shot, Kornelius Schorle' and his Noblex Pro 150, and Fuji USA. Members that stopped by the V-Pan booth included Mark Segal, Joe

Mehan, Bill Epstein, and Neal Meyerhoff.

Simon Nathan, a well known expert in many areas of photography stopped by our booth also. In the sixties Mr. Nathan created a 617 camera called the Simon Wide. He cut to Mamiya 120 backs and spliced

them together. Along with a spacing box in front and a helical lens mount, he created the first 120 roll film 617 camera. Later he made a telephoto version using a 360mm lens, a helical mount and a radio chassis. another

*Please see "VisCom", page 18*



*Photo by Myron Wright, Alaska shot with a #5 Cirkut.*

## IAPP Newsletter publication dates

**W**e are planning on producing five IAPP Newsletters in 1993. Listed below are the publication months and the deadlines for receiving submissions, including articles, photographs, classified ads and display ads. Remember, the IAPP Newsletter is your publication and the quality of its contents depends on how much information we receive from you. Send submissions to:

Warren and Patty Wight  
314 Croton Drive  
Maitland, FL 32751.  
1(407) 339-3756 (evenings)

<u>Issue</u>	<u>Deadline</u>
February '93	Jan 10
April '93	Mar 10
July '93	Jun 10
September '93	Aug 10
December '93	Nov 10

### Classified Corner

Cirkut camera instruction books for #10 Cirkut, #6 & #8 outfits, \$6 each - lenses measured, gears cut for cirkuts - repairs - motor tune-ups - **Jim Lipari**, 901 S. 69 Street, Omaha, NE 68106. 1(402) 558-7665.

**Wanted:** The names of labs which enlarge Cirkut negatives to mural size and process black and white Cirkut film. Louise Daniel, 3805 Overlook, Amarillo, TX 79109. 1(806) 355-4636.

**For Sale:** #16, #10 cirkut cameras and #8 and #6 cirkut outfits, each complete with lens, gears, and tripod. Jim Johnson, 1N740 Burr Oak Road, West Chicago, IL 60185. 1(800) 323-4433 (days), 1(708) 293-0431 (evenings).

**For Sale:** Beautiful handcrafted 7X17 holders, made for the Korona, \$200 each. Sam Wang, 1(803) 654-5456

**Wanted:** Cirkut #10 (or #16) manufactured by Rochester Panoramic. Also looking for any original cirkut catalogs, or instruction books. Always looking for old panoramic views, negs or prints of trains, street scenes, etc. and photos by George Lawrence. Also looking for a Wollensak 7" Raptar 1A lens for #6 cirkut camera. Jim Johnson, 1N740 Burr Oak Road, West Chicago, IL 60185. 1(800) 323-4433 (days), 1(708) 293-0431 (evenings).

**For Sale:** Widelux 1500 - Like new condition, \$2300. Alpa Roto Panoramic - Like new condition, comes with custom shipping case, extra battery & charger, Costs \$11,000 new, now \$6000. Fuji 6X17 panoramic - only 45 rolls shot, \$2100. Call Mark Segal Photography. 1(312) 236-8545 or fax to 1(312) 704-4077.

**Mailbag**

from page 9

membership and we operate pretty much the same way you do. To keep financially solvent, we run an antique camera show twice a year and an auction with camera and darkroom materials that are donated by membership and dealers.

In addition, with the economy in its present condition, I don't believe this is the time for a drastic change in the organization.

I do believe that an executive board is a must but with the disbursement of members, it might be a financial impossibility for some of the interested members to attend board meetings.

Possibly the capital expense items you need, the computer upgrade, etc, should be paid for in the form of a one-time assessment of the membership. 400 members at \$5.00 each could cover it, or possibly the major suppliers of equipment and film for IAPP members might be solicited to provide equipment in the form of a more modern computer.

As you know, I'm pretty much an on-looker but my business experience tells me that manufacturers of the equipment and services used by IAPP members should have a deep interest in seeing the group remain solvent. I do believe they will be very cooperative.

I would hope that David would reconsider his resignation and return to the presidency of IAPP. I certainly support the work he has been doing and the direction in which he has been steering the organization.

I hope my thoughts are of value.

Best regards,

*Arnold Greene, Newton, MA*

.....

Dear Dick,

Per your article regarding help at IAPP, I will be available to serve as director, should this be the direction the organization chooses to go.

Toward that end, I could bring not-for-profit experience. But I have no intent on holding other positions, that is better left to others that can devote the necessary time and energies. Frankly, the way IAPP has been operated in the past - informally - well suits our organization.

Sincerely,

*James D. Johnson,  
West Chicago, IL*

.....

Dear Warren,

Enclosed is a print taken with the #5 Cirkut camera I purchased from Dennis Tremblay. I am pleased with the camera. It did require some work to make it usable. A new bellows will complete the restoration.

Concerning this new attempt to change IAPP, my vote is to keep things status quo. We have a congenial group who enjoys getting together. We are like a "panoramic family". I would hate to see that change.

Sincerely,

*Myron Wright, Anchorage, AK*

.....

To IAPP,

Here are my comments to you concerning the five points brought up in the October '92 Newsletter concerning our organization's future.

First, expanding membership for the sake of expanding membership does not appeal to me. People who are genuinely interested in panoramic photography will not have difficulty finding out about this organization. I didn't.

One question I have is that if by some chance in the future our membership does expand to 1000 members, are you prepared to handle that situation? I would hate to think that the only thing holding back membership growth is some clunky personal

computer.

Second, again, what thought has been given to the future growth of our organization, what if it should grow more rapidly than anticipated?

Third, My only worry about new advertisers is that their products will not relate to panoramic photography. For the most part, I do not care whether you have more advertisers or not. It is not an important issue to me.

Fourth, I cannot see any point in going after trade shows, especially with the costs being so high. This is an idea that does not appeal to me at all.

Fifth, I do not have any objections if you want to raise the dues five to ten dollars to help out with mailing costs or to buy a new computer for that matter.

For the most part, I like this organization. My suggestions for improving the IAPP have nothing to do with the criticisms from Mr. X. Frankly, I am not the slightest bit interested in Mr. X's criticisms.

I would like to see more articles and have the IAPP Newsletter come out once a month. Those are my only real concerns about the IAPP. Dealing with the inner workings and bylaws of the IAPP is not why I joined the IAPP.

I appreciate the efforts of all of you who put out the IAPP Newsletter and I enjoy it very much. I do not see any reason to expand IAPP membership as suggested by Mr. X. That will take care of itself.

*Warren J. Goehring, Jackson, MI*

.....

Dick,

If you need any help keeping the association together, please let me

Please see "Mailbag" page 14

## Mailbag

from page 13

know. I would be glad to help.

Thanks,  
**Everen T. Brown,**  
**Salt Lake City, UT**

.....

Mr. Fowler,

I am in support of maintaining the status quo! Thank you to everyone who has worked to keep this organization going.

Bigger is not always better. A small elite group has a unique perspective. Mr. X should join the PPofA for size, but he will pay higher dues and meet fewer helpful professionals.

Panoramas are a special format, with a limited number of potential users, therefore this point may be moot.

Keep up the great work, and let Mr. X move on to bother someone else.

Sincerely,  
**John D. Landry, Jr., Carencro, LA**

.....

Dear Mr. Fowler,

I was surprised and sorry to read that David Paskin resigned as president of our association; your article reads that he did so because of complaints by a single malcontent.

I think you, in particular, are doing a splendid job, and I certainly appreciate the time you've taken to answer my letters and calls!

You asked for our opinions and suggestions about the association, so here are mine.

I would like to see us run some small, inexpensive advertisement each month in Popular Photography or the like, so that people know where to sign up or get information if they need it. In my own case, I had to ask a friend in another state to ask a specific camera dealer that sells Widlux to get me information about "an association having to do with panoramic photography". I didn't even know your name at

the time.

I don't think there will be thousands of photographers interested in joining, no matter how much we promote it. But if communication becomes a problem, the policy could be stated that questions should be addressed in writing, phone calls not taken, or simply recorded for your later playback. I'd get rid of the "company fax" immediately!

Presently, it looks like about 10% of the cost of the magazine is for postage. If it is expanded substantially, this would increase postage to 15%. It would be OK by me to raise the dues enough to cover that. Have you checked with "Dandy Dime" type printers to see if they can help you with production and mailing? Done in their off-hours, they might be able to take some of the burden off your shoulders, at a fair price.

I think there is no point in sending a representative to various photographic trade shows; you're absolutely right that this would be a serious expense, and I doubt that it would do much good. The simple ad in Popular Photography would surely serve the purpose of making our presence known.

Sincerely,  
**R.A. Buchroeder, Tucson, AZ**

.....

Dear Mr. Fowler,

In support of the existing IAPP management, please find my check for renewal of my IAPP membership.

I am a member of this organization because of my interest in panoramic photography, and because it is a small group that allows friendly low key interchange between members.

My vote is to support you and David Paskin and the type of organization that you founded.

Sincerely yours,  
**Bill Markis**

Dear editors,

Some time ago there was a call for possible good names for the newsletter, and I didn't submit my suggestion, because I was thinking about using the name for my own business. But, later I decided that the name wasn't so good for a business because it's too confusing, but it would be very good for the newsletter.

The name is "Panoramania". Take it or leave it. Ha. I think it is a fitting name, for panoramic photographers are indeed kind of nutsy (myself included), all bitten by the same contagious bug.

Good luck!

**Adri de Groot, Silver Spring MD**

.....

Dear Richard,

I received the October '92 issue of my favorite magazine, the IAPP Newsletter. I am responding to your call for opinions on the future of IAPP.

Here is my opinions on the points of your article.

First, If membership is expanded, money generated from their dues would pay for a new computer, as they are not very expensive today!

Second, I manage my 427 KAPWA members, membership file, edit the newsletter and take care of the bookkeeping alone in about 10 hours a week. This is in addition to my professional job.

Third, With many of the newsletter production costs relatively constant, 2 to 3 times more members will not incur 2 to 3 times more expenses, but will generate 2 to 3 times the revenue.

Fourth, you are right, representation at photographic trade shows is not feasible.

Fifth, no raise in dues would be

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## Mailbag

from page 14

necessary with increased membership, because the increased revenue generated by their membership dues would be more than the actual expense of maintaining them as a member.

The IAPP must always be open worldwide to those looking for a new orientation of their hobby.

Right now the IAPP looks like a circuit users club, I hope this is not true. The name is "International Association of Panoramic Photographers", but is centered in the United States. It has also been difficult in the past to get things published in the newsletter.

Regarding the future of IAPP, I agree with you, no change. No elections, no bylaws, no board of directors, just one or two persons with good ideas and free time, to promote panoramic photography. As long as you enjoy it, you will do the job, or

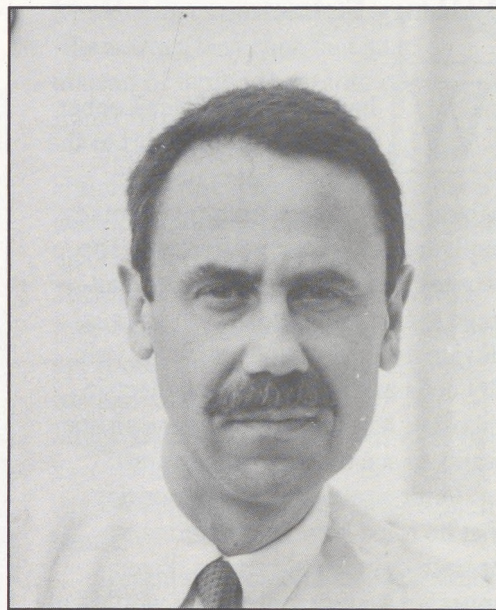
resign and let someone else take over.

The IAPP Newsletter should be expanded to include more international articles and information, and ads should contain information for worldwide contacts, not just phone number for local contact.

To finish, I would like to be your European correspondent (no charge of course), to facilitate contact with European people. I will be able to increase membership from European and Japanese photographers.

Sincerely yours,  
**Michel Dusariez, Brussels,  
Belgium**

*In response to Michel Dusariez, I think it would be great to have him as our European correspondent. Welcome aboard Michel. RGF*



**Michel Dusariez**  
European correspondent  
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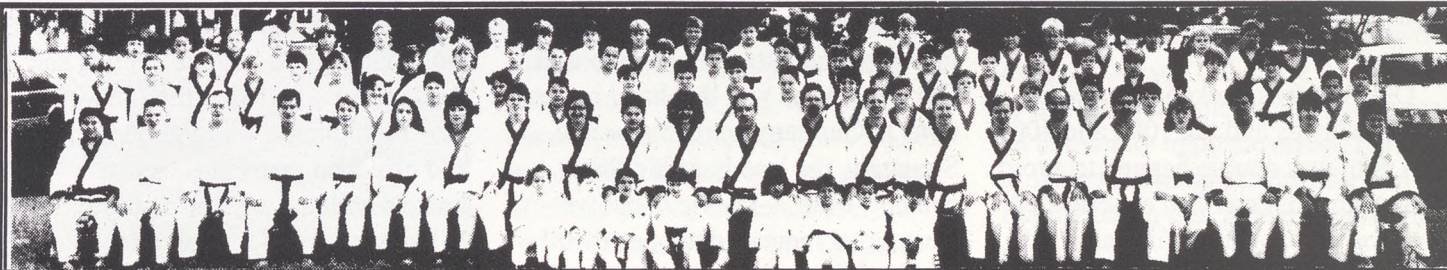
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# Shooting pans in Europe

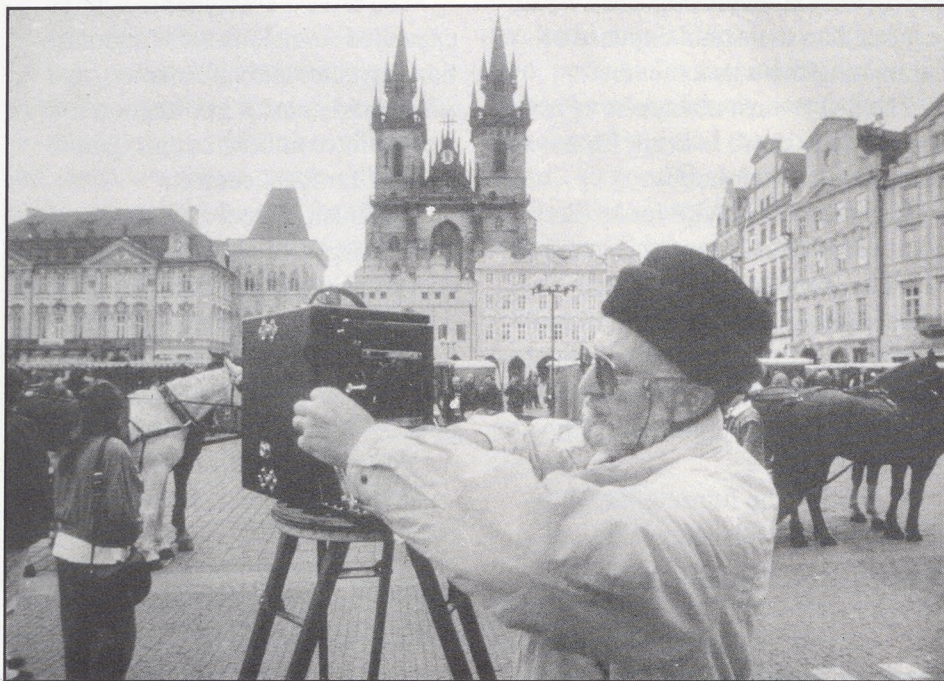
By Henry Fichner

**W**hen we heard Peter Loeber being paged to report to the Delta ticket counter in Miami, it was the beginning of many explanations of our equipment. The journey had not yet begun and baggage x-rays had detected an unusual device hooked up to a pair of 6 volt dry cells and attached to an electric rheostat. Not something every airline wants to see aboard their aircraft!

Peter convinced the authorities that he must have the batteries to operate our Cirkut camera. Peter appealed that they probably would not be available in Europe. After disconnecting them, Henry Fichner and Peter Lorber began their trip to Budapest, Hungary and Prague, Czechoslovakia from Miami, Florida on Delta Airlines.

We carried a dozen rolls of Cirkut film, nearly 200 rolls of 120 color film and 60 rolls of 35mm slide film, along with two fully equipped Hulcher cameras, rollers and lenses, one 1903 Kodak #10 Cirkut camera with assorted gears and original tripod, a Linhoff Technorama, one Nikon with a 20mm and a 70-210mm zoom, a Widelux, two exposure meters, 2 extra 6 volt dry cells, extra AA batteries, cords and a subminiature Minox with cube flash in our gadget bags and back-packs. Two Bogen tripods were snuggled into our regular baggage and shipped. Our equipment became heavy quickly and drew obvious attention from other passengers with minimal carry-on luggage!

Our film was packed into several lead-lined bags and the 1000 and 400 ASA film was double bagged to avoid X-ray damage. Peter had experienced some fog on his Cirkut film on a previous flight and we feared the same fate. The Delta personnel were



*Peter Loeber sets up his #10 in the Old Town Square in Prague.*

extremely cooperative and understood when we disclosed that it was photo equipment. They were curious and we described our panoramic mission. We found that all during our trip it was wise to voluntarily offer explanations before we were asked questions.

The flight had an intermediate stop in Frankfurt and a short wait and long walk between gates. Explanations were not accepted by authorities who again X-ray carry-on bags. There was absolutely no sympathy or reasoning with our request for hand inspection. EVERYTHING goes through the machine. Peter asked to speak with a supervisor regarding future procedures and after a 15 minute wait, the officer spoke with inspectors but attempted to avoid us. Our conclusion was that hand inspections in Germany were impossible. Strangely, the lead bags hid the contents from X-ray view, but we were never requested to open them!

Two photographers using similar equipment at the same location could

cause some confusion but Peter and I worked well together. My background in photojournalism and Peter's expertise with panoramas complemented each other. Future trips will see some changes from our first trip. We found that sharing of exposure meters caused some errors when different ASA films were being used. Using only ASA 400 and 100 film will be the rule. Our 1000 ASA film was especially grainy when compared to finer grain film and was not needed. Velvia was used in the 35mm and produced wonderful photos but added to the confusing array. It was too slow for hand-held use on overcast days. Konica 400 was the most useful film in the Hulchers and Kodak Gold had a good latitude. Velvia and Reala were directed to the Linhoff. The Technorama was a good backup and provided many spectacular images with the ease of mobility. The Nikon was used for short telephoto and journalistic photos of subjects and for personal use.



We also learned never to assume that our angle of view was satisfactory. A few of our exposures had our own images, tripods or gadget bags in them, and the few extra degrees of coverage would have been welcome. We will also take some sort of ribbon or tape to restrain inquisitive people clear of the camera swing. Many do not comprehend the unique camera movement and seem to slip in from nowhere.

We decided to bring back all of

some one hour labs in the cities. Fortunately we did not experience any damage to our film on our return trip. The 1000 ASA films also fared well using our double bagging technique. Leaving Prague, our film was X-rayed once by Delta personnel and again by Czech authorities. We were fortunate in Frankfurt not to change terminals and no re-inspection was necessary.

Items that we found useful were; a short roll of masking tape to hold slit filters and to make Cirkut spools

found a small penlight and penknife to come in handy. I suggested that Mr. Hulcher consider making the slit filters from lens caps that snap on instead of taping them into conventional filters.

The tripods we selected for our Hulchers were adequate but we have decided to bite the bullet and take our heavier Bogens on the next trip. I attempted to hasten camera leveling by attaching stick-on levels found at my motor home supply store, to the top and side of my Hulcher. The larger style were helpful but were not as accurate as the levels found closer to the center axis on our larger tripod heads.

A miniature calculator would have aided in converting dollars to crowns. During the flight I discovered that Peter had customs forms (#4457) for each piece of his equipment and this worried me - I did not. In my rush to renew my passport and not accustomed to foreign travel, I did not know to do this. Fortunately I was not asked about any of the thousands of dollars of equipment I carried, but I will not take this chance on my return trip.

Editing the film is quite a chore and even after a few weeks we have not completed the task. It's hard to weigh the merits of content vs. film size. I did experience some problems with the slow speed on the Widulux (1/15) and wished it had a wider selection of speeds. Knowing that I must open up a stop to get better exposures, the slower color negative films proved a hardship. I plan to buy a Noblex Pro 150 for this reason. It may not be as "pocket friendly" but it will standardize film size and improve image quality. I did enjoy the ability to use the telephoto on the Nikon for an extremely opposite effect. It also provided personal pictures for that family album that I have planned 30 years for!



Photo of Henry Fichner taken on the dome of the 12th century St. Adalbert's Cathedral in Esztergom, Hungary.

our exposed film for processing, as we were unable to find a processor for the Cirkut color film and did not have an opportunity to "test process" film at any available labs. There were

tighter by adding tape to the ends, extra allen screws to replace missing screw on the Hulcher take-up spool, a small tool kit including allen wrench and screwdrivers, neutral density filters, extra Hulcher releases - as we found that ours were not interchangeable, extra Hulcher batteries, these gave us security although the cameras operated fine with only one recharge, and AC converter plug for European current, a changing bag (one Hulcher wound film loosely but was repaired after comparing one to another) to remove film. We had torn the film backing on a Cirkut roll and the bag saved the film from ruin. We also

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1/4 Page.....	\$40

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1(407)293-8003

Please see "Europe" page 18

## VisCom

from page 12

photo personality, Peter Aaron also visited the booth. He is interested in the potential use of the V-Pan for architectural work.

The show was a big success! With over 30,000 in attendance. The show was made up of three parts, Electronic Imaging - Photo '92 - Pro-Lab '92. The show was held at the Jacob Javits Convention Center in New York City December 4-6.

Fuji USA used one of my panoramic images in their booth. The image featured chemistry related glassware and a microscope.

There were three other interesting things I found at the show.

A lab called Prolab Custom Colorlab. This lab makes color dupes for the panoramic photographer. Contact them at 10325 Jefferson

Blvd., Culver City, CA 90232. 1(310) 204-4608. The Schneider Super-Angy kib XL lenses, including the 58mm f5.6, 90mm f5.6, which both have an angle of view of 110 degree image circle when focused at infinity. Cardboard slide mounts for the 617 format are available through Picture Pocket at 1(800) 369-0852. ■



Chet using his V-Pan at Battery Park.



Bill Epstein gave us the tour of New York City.

## Europe

from page 17

The Hulchers did have some noticeable banding when shooting into the Sun. It appeared on all shots when the sun was at our right and to the left of the sun on the film. I am wondering if using slit filters (with counter-clockwise rotation and a reflection of the filter) was the culprit and why it would cause banding rather than flare. We took the 35mm lens but only used the 55mm and 80mm, which we preferred for exteriors. We plan to add the PC lens as we did have more foreground and sacrificed steeples in some cases. The Hulchers gave us excellent quality, moderate compactness and a variety of lenses. We preferred the stock model opposed to a much heavier all brass version. One had a convenient handle for removing the top which helped eliminated juggling it on location.

Carrying this amount of equipment was tedious and caused back discomfort after a few days. We both

have now bought Tenba backpacks to ease the strain and safely carry the equipment. The backpacks seemed logical as pan cameras are set up at a location as opposed to working out of a shoulder bag with smaller 35mm cameras.

We will take more advantage of subjects and models on future trips and for this we will have an ample supply of small change and bills for gratuity. It was quite inconvenient to have nothing smaller than \$20 American available.

Peter and I felt welcome in both Czechoslovakia and Hungary. Everyone from the border guards to taxi drivers were friendly and I felt secure even in the darkest alleys. We were never panhandled but were often solicited to

exchange money. It was an asset that Peter spoke the language and that I understood the similar Polish language. English was spoken more than I anticipated.

We both are anxious for a return visit in the spring and will have our spouses with us. I am sure my wife Judi will carry her own camera!

Henry Fichner 1(305) 344-6101. ■

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Annual dues are \$30 - North America, \$40 - else where.)*

# 93

Please check one:

**DUES PAYMENT** (Print in name and zip code plus any changes.)

**APPLICATION FOR MEMBERSHIP** (Fill in form completely.)

**DEADLINE FOR PAYMENT OF  
DUES IS JANUARY 31st.**

First Name			
Last Name			
Company			
Address			
City		Country	
State		Phone	
		Fax	

**Make checks payable to: IAPP**

**Send to:** Richard Fowler, 1739 Limewood Lane, Orlando, FL 32818-5960

**Questions:** (407)293-8003

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# IAPP update

By Richard Fowler

**I**APP can start 1993 on a real positive note. Many members responded to our request for their input on the future of IAPP. Seven and a half pages of this publication have been devoted to reproducing letters from our members who cared enough to write. You have also read that we have a new interim president, Chet Hanchett, and how that came about. I like his style, he is a man of action! For awhile I began to wonder who was going to come forth with a letter of intent to be our IAPP leader. So for now that problem is solved.

In less than 24 hours after accepting the interim presidency, Chet has set in motion, with the help of IAPP member John McCarthy of Fuji, our 1993 Conference. Now we need the help of our members to give us some input on suggested dates and locations in the Bar Harbor area of Maine. There are two

very important Jewish holidays in September that need to be considered. We also need speaker support. More on the conference in our next issue.

As noted in this issue, our editors have posted publication dates of our future issues for 1993 with the deadlines for articles and photographs for each issue. They need your continued support with articles and photographs. This publication is only as good as the material that is submitted from YOU the members.

Past president David Paskin and I keep in touch and he was concerned and hopeful that IAPP would continue with a good strong leader. He was delighted that Chet Hanchett accepted to be interim president until our next conference. As for himself, his custom wood restoration business has been steadily increasing. To enlighten those that do not know David and the business that he

established, he restores the wood in classic Rolls-Royce automobiles.

This past September, he was a speaker before the Rolls-Royce Pre-War Owners Club in Massachusetts, where he demonstrated his wood restoration techniques. They were so impressed with his demonstration that he received an invitation to be a featured speaker at the 7000 member Rolls-Royce Owners Club National Convention next August at Ashville, NC. It is quite an honor for David and he expects the additional notoriety could lead to an overwhelming amount of future work. Thus his retirement from the photographic business.

Speaking of business, DUES ARE NOW DUE FOR 1993 - YOUR INVOICE IS ON THE BACK SIDE OF THIS PAGE.

Happy Holidays to one and all and may 1993 be good to all of us! ■

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## INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

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