

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

September 1993

Orlando, FL

Volume 10, Number 4

Have you made plans for Bar Harbor?

I hope you answered yes! If you haven't made arrangements for your stay at Bar Harbor, do so at once! Remaining space is limited and the convention rate might not be available.

Remember, you must call 1-800-835-0304 and ask for Karen Bronstein or Maureen Brinkmann.

This year's convention is going to be a great one. The photographic opportunities will be plentiful (the Fall colors should be at their peak!), and our list of speakers, vendors and activities is getting longer. Along with the platinum printing workshop put on by The Palladio Printing Company, Inc., Bob Erickson will show us how to process and print circuit film on location.

Don't miss the chance to not only see the latest equipment available to panoramic photographers, but to spend time with other panoramic enthusiasts from as far away as Thailand and Australia. Patty and I are looking forward to seeing the friends we made at Banff, and to making new friends at Bar Harbor.

Complete information on the convention is in the July 1993 issue of our newsletter, pages 9 thru 12. The only major change in the schedule is the business meeting originally scheduled for Monday, will be Saturday, October 9th, 8 am. A complete schedule will be available at the convention.

See you at Bar Harbor! ■



Photo by Henry Fichner

Platinum printing demonstration

The Palladio Company, Inc., Medford, Massachusetts, is a company which specializes in the process of platinum printing, supplies, and chemicals. If you have explored this process in the past, you know that you had to coat your own paper, a laborious process at best, and often fraught with failure. Today, The Palladio Company, Inc. has removed this obstacle by coating their own printing paper and providing it in ready-to-use form.

As a special feature at the 1993 convention The Palladio Company, Inc. will demonstrate this process. This demonstration, (which is usually offered at conventions for an additional cost), is being offered to IAPP convention participants at no extra charge.

They ask that you bring a special B&W negative, and if time permits, they will use your negative to make a platinum print. Please use discretion when bringing your original negatives to Bar Harbor (no negatives larger than 9 1/2 x 11 1/2 inches), only one per person, remember that platinum printing is expensive! For best results negatives should print best on #2 grade paper or less.

NOTE: The IAPP and The Palladio Company, Inc., are not responsible for damage to any negatives which might occur during the demonstrations. ■

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President's Message

By Chet Hanchett

The convention is just a few weeks away! I hope to see many new faces there and renew contacts with members who have attended in previous years. At this year's convention, there are several **new speakers**. We have purposefully scheduled speakers with new topics and materials for the first part of each day. Speakers with updates on previously presented topics will follow, allowing you to select the number and variety of topics which best meet your individual needs and professional interests.

There will be ample opportunity in Bar Harbor to photograph the wonderful autumn scenery of New England, to meet with colleagues from across the country, and to examine new products and services.

If you decide not to attend a session, rejoin the group for special events or attend the "Open Forum" in the evening. Remember, the convention has been organized to best accommodate all photographers, whether they are first-time participants or returning members.

The schedule of topics and events for the convention is being finalized as this newsletter goes to press. We presented a tentative schedule in the last issue, but be sure to check in Bar Harbor for the final program so you won't miss anything.

If you have not yet made hotel reservations in Bar Harbor, remaining space is limited. It is imperative that you contact the travel agent immediately. The convention rate quoted earlier this summer may no longer be available.

At the convention we will be discussing the proposed set of bylaws for IAPP, drafted by Bob

Erickson, which are published in this issue. Please take a few moments to carefully consider these before you arrive in Maine. While many members tell me that they enjoy the loose, and informal style of IAPP, the daily operations are often difficult without a general management framework. This is particularly true when key issues such as annual dues or the election of new leadership are raised. My experiences as Acting President in 1993 have convinced me that our organization must establish a solid base if we are to continue in the future.

Members have also contacted me regarding other issues, many of which I hope to discuss when we meet in Maine:

1. Should IAPP design a new logo?
2. Should the IAPP be renamed? Are we truly an international organization?
3. Should we sponsor a special book/publication project under the auspices of IAPP?
4. Should we make annual dues payment by credit card available?
5. Where will our 1994 convention be? We will then need to identify members to serve on the planning committee for it, including members available to work on local arrangements.
6. Will IAPP sponsor a project/event/etc. to celebrate the 100th year of panoramic photography?

All of us who are actively involved in IAPP welcome your ideas and suggestions on these and any other issues.

Looking forward to seeing you at Bar Harbor and to an exciting, productive national meeting. ■

IAPP Group Photo!

The annual IAPP Convention group photo will be taken Saturday afternoon, after the morning session. Peter Lorber, owner of Custom Panoramic Lab in Pompano Beach, FL (Their ad is in every IAPP newsletter) will be the official photographer this year.

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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The Panorama Press

By Hideaki Sato

Many people in Japan have recently become interested in the art of the panorama, which helps us to almost instantly get the whole image information of the surrounding space. Two famous examples of recently published panorama art in Japan are: the drawing "Panorama of Berann" and the photograph "Swiss Panorama".

Many of you have probably been tempted to capture the image you saw when you looked around the summit of a high mountain or from an aircraft. Commercial 360 degree panorama cameras, however, are not always very good for this purpose; the intention of the builder of a panoramic camera does not always coincide with the needs of its users.

I am personally not satisfied with the very elongated images they produce, because the elongated images are difficult to

get printed and published. Hence I built a 35mm panorama camera that takes a panorama image with a low length/height ratio. I named it "Panorama Press" because the image it takes is very good for publishing.

The Panorama Press consists of a camera body, a motor, and three gears. As you see in Fig. 1, the rotation axis of the motor is fixed to the bottom of the camera body through the central hole of gear 1; gear 1 is fixed on top of the motor body and does not turn on its axis. Gear 2 is fixed to the camera bottom, gearing with gears 1

and 3; gear 3 is coaxial with the drum in the camera body that winds the film. When the motor is on, gear 2 turns on its axis and also around gear 1. With the rotation of gear 2, gear 3 turns on its axis and slowly winds the film, which is exposed through the slit on its front.

Camera Body -

I modified a Mamiya X-30 camera body to make the Panorama Press. The Mamiya X-30 is an old 35mm X-ray camera similar to a Leica



Sato's Panorama Press

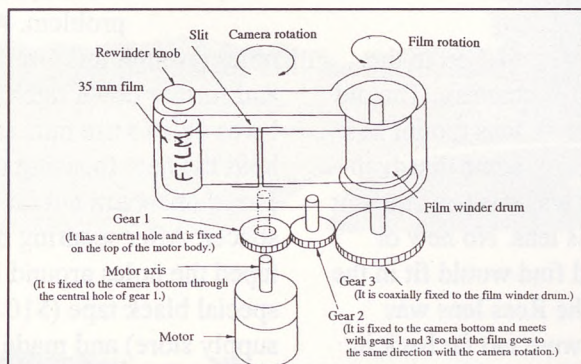


Fig. 1 The structure of the Panorama Press

it does not have a sprocket-type winder, but has a large diameter film winder drum.

This large drum is excellent for keeping a regular film speed; the speed would become gradually faster if we used a small diameter drum because of increasing diameter during rotation as the film winds up on it.

Shutter - The Panorama Press does not have a normal shutter but has a 0.5mm slit in front of the film.

Lens - Since I aim to take a 360 degree photo with low length/width ratio, I have been using short focal

length lenses. (The length of a 360 degree panorama photo (l) is expressed as $l = 2(\pi)f$, where f is the focal length of the lens; hence shorter lenses produce shorter images). This time I attached an ultra-wide Canon FD 14mm f2.8L lens. With this lens, I can take a 360 degree panorama photo of 88mm long by 24mm wide, which has a length/width ratio of 3.7, just a half of the length/width ratio of commercial 360 degree panoramic cameras such as Alpa or Panoscope.

Another purpose of using an ultra-wide lens is to reduce the sometimes troublesome process of vertical adjustment of the panorama camera. When trying to take a panorama photo with a commercial panorama camera with a long lens, you have to shift the lens vertically. I need not shift nor exchange the lens of the Panorama Press, because the ultra-wide lens covers enough range of vision; I only have to trim and/or enlarge the image in whatever way I like. It provides a way of cropping that is like using a shift lens.

The lens mount was taken from a junk Canon camera, and the board that

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Building a telephoto panoramic camera

Fitting a 180mm lens to an old Burke & James Royal Panoram

By Adri de Groot

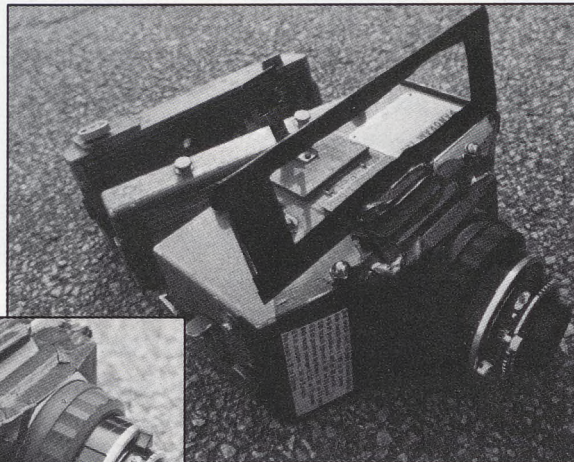
I had bought an old Burke & James Royal Panoram 617 camera, that comes with a detachable ground glass and detachable rollfilm back. The exact size of the image is 2" x 7", so to be accurate, the camera is actually a 5 x 18 cm, providing an aspect ratio of not 1:3 but 1:3.60. People who truly know this camera, buy them used, not so much for the camera itself, but more so for the rare rollfilm backs, around which they will build their own camera. The reason

people build their own camera around the old rollfilm back is that the Burke & James camera itself possesses several drawbacks:

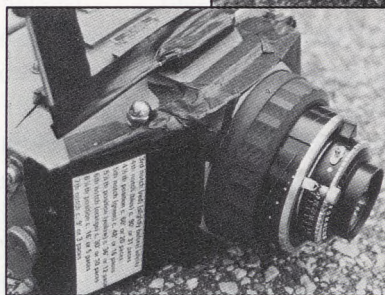
1. At 9 lbs. it is very heavy.
2. The original 5" Ross lens has f-stops only from 4.5 to 11.
3. The old lens is not sharp enough, especially at the edges, making the usable negative only about 5 1/2 inches wide. An effort to sharpen the lens by putting a black disk in front of the lens with a smaller f-stop didn't work, as the louvre shutter would suddenly appear in the photo (read: get focused into).
4. The internally mounted louvre shutter has only one speed of c. 1/125 (Bulb if you hold the shutter open, and about 1/15 to 1/30 if you depress the shutter release button a bit slower).

The advantages, on the other hand, are that it is virtually indestructible, that it's weight contributes to taking sharper pictures by hand, and that it comes with a detachable groundglass (great for critical focusing and framing) and detachable rollfilm back.

My hope was to outfit this camera with a new, large format lens. I would have sharper photos, more f-stops and many more shutter speeds. My initial hope was to fit my Rodenstock 90mm,



Adri's own B&J/Osaka



Graflex focusing tube with focusing guide taped to the body.

because it was built as one unit with the old Ross lens. No new or used lens I could find would fit in the space left after the Ross lens was removed, many were too far back in the mounts recess to reach the lens' controls. Furthermore, the old lens turned with the focusing tube, which would further complicate matters when using a lens with all the controls mounted with it.

Thus, I started to search for a new focusing tube, that could accommodate a new lens, fit on the old Burke & James body and would not turn with the mount. From Peter Gowland Productions I acquired an old Graflex aerial camera focusing mount for only \$200. I then fitted, without any problem, my new 180mm Osaka f5.6 lens from Bromwell Marketing (costing less than \$300) to this

focusing tube. Although I initially hoped for a much wider lens to be fitted, I nevertheless liked the idea of a panoramic with a longer lens, as I had already acquired a Linhof 617, as well

as a Noblex, and my wide angles were adequately covered.

I then did some experimenting to see how far away from the front of the camera this new focusing mechanism and lens should be. The back of the Graflex tube is not flat; there are some protrusions. By using some spacers between the mount and the camera, I solved this problem. After drilling

holes through this Graflex lens mount, and further down into the old camera, I was able to use nuts and bolts to hold the new focusing mount in place. I used one extra nut on each bolt as a spacer. After securing the mount, I taped the holes around it with a special black tape (\$10 from an art supply store) and made sure there were no light leaks anywhere. Of course, I could have used something else that is perhaps more permanent (e.g. some kind of epoxy), but by using tape, I make the arrangement more semi-permanent, easy to remove, modify and repair as needed, and it does the job just as well. Beauty wasn't an issue, for the old military looking camera itself is far from a beauty. It looks more like a beast.

I then removed the top of the camera, by unscrewing the four top nuts. I then cut the flash cord. Next, I unscrewed the little screw knob on the

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B&J/Osaka
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right side of the camera body and pulled the entire shutter mechanism out of the camera (by pulling hard on the left side handle). I then removed the old internal louvre shutter. The newly created hole was then widened 1/4 inch on both sides with a metal rod saw. There is no need to make the hole higher, only wider. The shutter release button on top also came off and I taped it light tight with the same black tape on both sides. A wooden peg could be used as well.

Viola, a new camera. Well, almost. What to do about a viewfinder you might ask. Well, if you are going to shoot an entire roll of the same scene (bracketing for chrome film), then using the ground glass first for accurate framing and focusing is a good choice. If you want to shoot different images on one roll of film, you need to use the frame finder. I set my camera on a tripod, ground glass in place and figured out how much the wire finder should be decreased. I narrowed the inside of each vertical side by 3/4", and by about 1/2" at the horizontal perimeters. I used rubber bands to mask the new frame finder and later used black tape. You really have to fine tune this yourself to see

what works best for you, and you have to remember which reference points, when looking through the small mask closest to you, work best with your eyes.

But we are not finished yet. What about focusing, you say? Does that new focusing mount have a distance scale? No it does not. It has little notches, dot shaped. This is what I did. I went to the Grecian style columns at the Arboretum in Washington D.C. to see which distances to each column would coincide with which little dots on the focusing tube, confirmed by a 10x loupe on the ground glass, and the camera on a tripod. I used a measuring tape for setting close distances and my own one-step units to confirm longer distances. In real life, I would walk to an object to see how far away it is from my camera, and these distances are then translated to the position of the dots on the focusing tube. Close focusing is about 8 feet with the lens wide open (I still have minor modifications to make, resulting in being able to put the lens a little more forward for closer focusing). Instead of making distance engravings on the focusing tube (again, I didn't want to circum-

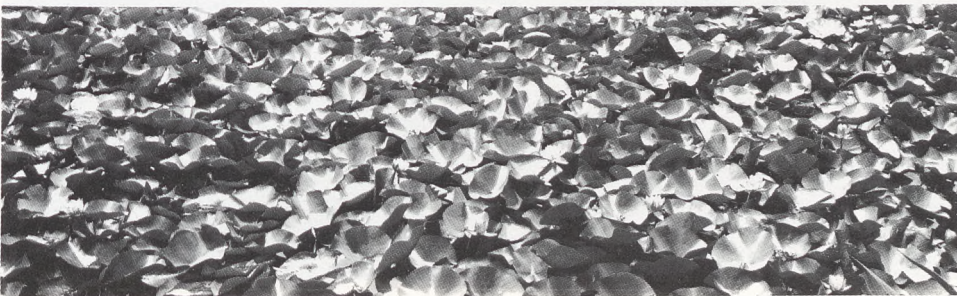


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The very wide view of the columns at the National Arboretum, shot with a Linhof 617. The problem here, however, is the subject matter, in this case the columns, is too small to stand out as a dominant feature. One wishes for a longer lens, and indeed....



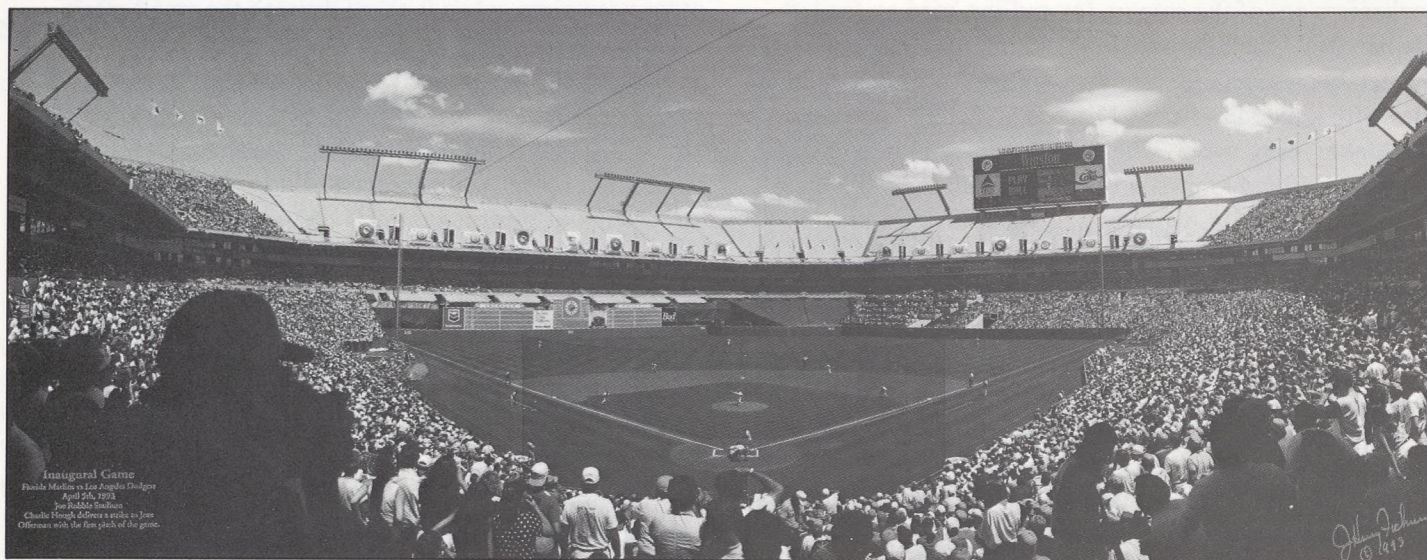
Viola! From the same vantage position, the same shot with the 180mm lens on my new B&J/Osaka provides us with the dominance of the columns we wanted. This shot would not have been possible by getting closer to the columns, because I would need to set the camera at a much too low vantage point, and would not be able to get a tree in the foreground corner.



Water lilies photographed with the B&J/Osaka provides a pleasing view. Stopping down to f32 was necessary to provide enough depth of field.

Play ball!

Photo by Henry Fichner



Henry Fichner captured the first pitch of the Inaugural Game of the Florida Marlins April 5th, 1993 at Joe Robbie Stadium. Marlin's pitcher Charlie Hough delivers a strike to Los Angeles Dodger Jose Offerman with the first pitch of the game. Henry is producing a poster of this image which should be available soon. A Noblex was used to produce the photo.

Panorama Press

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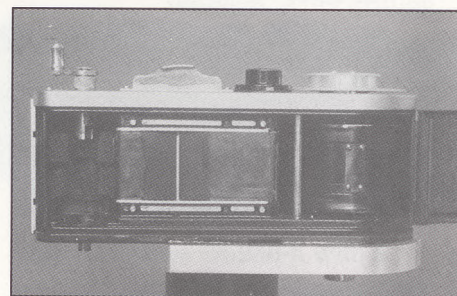
supports the mount was designed by myself. (I used an electronic slide caliper for all measurements!). I asked a factory to build the board, set the mount and exchange it with Mamiya's original board.

Motor - I am using a motor with a gear head that turns once every 1.2 seconds with a 12V supply. The torque of the motor should be high to avoid fluctuations in exposure, which can be caused by friction in turning the camera and/or winding the film.

Slit - I put two PVC stiff sheets

opened a 0.5mm slit perpendicular to the guiderails. The thickness of the sheets is 0.1mm. I paid special attention that the PVC sheet should not come closer to the film than the guiderails do, so the sheet does not damage the film.

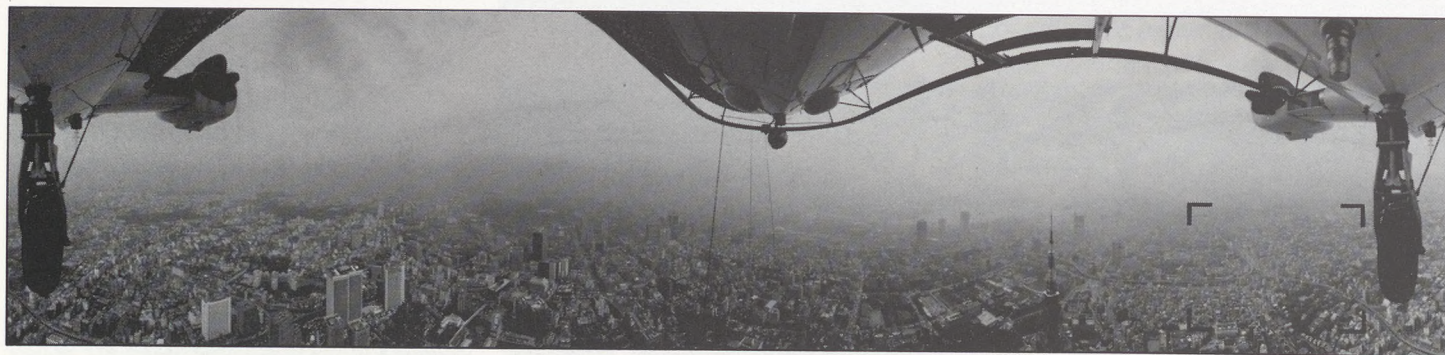
Finder - I always feel uncomfortable when I use the finder attached to a commercial panorama camera. After I set the camera on a tripod, I have to rotate the camera once and see whether the camera height is proper or not. The essence of this process is to see if objects having the largest angles of



Rear view of Panorama Press

evaluation and declination would be within the vertical angle of view.

See "Panorama Press" page 16



360 degree photo taken with Panorama Press (see page 16 for details).

Servicing the No. 5 Cirkut camera

By Bill McBride

To maintain a smoothly operating camera, the #5 Cirkut needs to be lubricated periodically. The two main assemblies that should be oiled are the spring motor mechanism and the geared tripod turntable. The servicing supplies utilized to perform the lubricating tasks are: a non-toxic and non-residue cleaner/degreaser, available from clock shops, and graphite, available from hardware stores. The following technique may also be used on the #6 Cirkut Camera.

To clean the tripod top, remove the small horizontal center pin and pull the two assemblies apart. Make a mark on the ring gear and the aluminum casting so that they will be installed back in the same place, then remove the six machine screws. Thoroughly clean the metal parts with a non-toxic cleaner/degreaser. Lubricate the tripod top center post and the six brass turntable wheels with clock oil, then re-assemble the tripod top.

The following steps indicate the procedure to remove the #5 Cirkut motor assembly so that the proper lubrication can be performed.

1. Remove speed dial plate and pointer as one assembly by removing the wood screws and pulling the assembly out of the body.
2. Remove the start & stop lever assembly screw(s), if any, and pull out the assembly. Late model cameras have the lever assembly lightly pressed in so carefully pry it loose, then pull it out.
3. Remove the film drum lock screw on body top along with the coil spring, and the film drum disc.
4. Open back of camera and turn film drum to expose the drum shaft lower set screw (the motor may have to be operated or turned by hand to get this

set screw in the vertical position). Remove the bottom set screw only, as the top set screw does not have to be removed, and then pull the drum shaft out. If shaft is difficult to dislodge, place a 3" C-clamp on the square end of the drum shaft and gently pull and twist the shaft out of the clockwork spring brass housing.

5. Remove all of the wood screws holding down the folding front bed rails then remove the front bed rail hardware.

6. Remove the wood screws holding the motor baseplate to the camera body. Leave the flat head machine screws attached to the baseplate.

7. Now the baseplate should be loose. Pull out the spring motor end first to put the baseplate at an angle and slide baseplate toward the spring motor end, then gently work the governor end of the baseplate out of the camera body which will bring out the entire motor assembly as one unit.

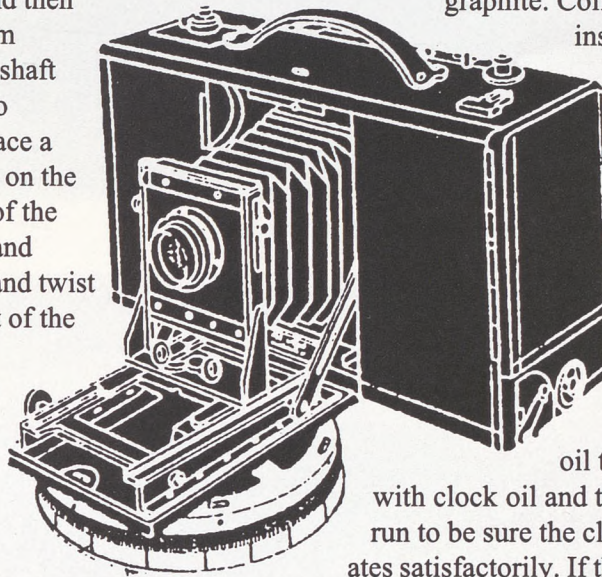
8. Clean the motor assembly with a non-toxic cleaner/degreaser. To produce a smooth and consistent running motor, the main spring should be cleaned and lubricated with new graphite. It is recommended that two people handle the spring to insure that it will not get out of hand and fly around the room. Remove the spring from the brass case and lay it down flat on the floor. Clean off the old graphite on both sides of spring with a solvent, then wipe spring clean with a

soft cloth. Coat the brass spring case interior with new graphite, then coat the spring on both sides with the new graphite. Coil the spring and

install back into the spring case. Add a light coating of graphite to the top of the spring, then replace the spring case cover. Re-assemble the motor assembly,

oil the gear journals with clock oil and then, make a test run to be sure the clockwork operates satisfactorily. If the governor turns too slow on the test run, adjust the governor top screw and lock nut to achieve the proper running speed through trial and error.

See "#5" page 9



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The IAPP newsletter is published 5 times per year.

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IAPP member displays panoramic prints



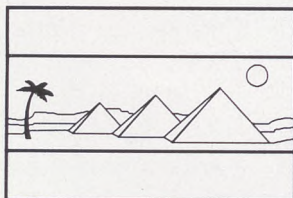
IAPP member Al Greening of San Francisco, California, installed a show of 11 of his scenic panoramics at the Sierra Club's Tappaan Lodge in Norden, California. (Norden is near Donner Pass in the Sierra's and is about a mile from the Soda Springs exit on I-80). His images will be on display there until early September.

The two photographs shown here are part of the exhibit and both were taken using a #10 Cirkut camera with a 24-inch lens.

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Vermilion Lakes in Banff taken at last year's IAPP convention.



The Alaska Range from the Kantishna Hills in Denali National Park.

#5

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9. To re-assemble the motor assembly back into the camera body, unwind the spring motor all the way to zero tension. Push the governor brake shoe all the way down and be careful not to move it while putting the motor back into the body. Place the exposure slot pin in the vertical position, then twist shaft slightly on (toward the camera back) so it will remain in that placement during assembly.

10. Put governor end of baseplate in first at an angle with the spring motor end out, then slide the spring end of motor assembly into the body. Be sure the exposure slot pin is properly engaged into the exposure slot lever.

11. Place several wood screws on each end to hold the motor assembly onto the camera body.

12. Install the start-stop key or lever back onto the camera body.

13. Place the speed control dial to the 1/2 speed position. Rotate clockwise the speed control plate down slightly then work it in to engage with the governor brake without changing the 1/2 position. Then install speed control dial plate wood screws.

14. Wind the spring, then start the camera. It should go slowly and increase in speed in steps as the speed dial is moved past the different governor speed positions on to 1/12 speed. Should the motor go fast when first starting the camera, re-assemble, as the governor brake moved during assembly.

15. When everything is running OK, install the rest of the baseplate wood screws, then re-install the front bed rails and hardware. Re-install the film drum vertical shaft, and then the top spring, locking disc and screw.

Should the reader have any questions, please contact Bill McBride, P.O. Box 6237, Santa Barbara, CA 93160. ■

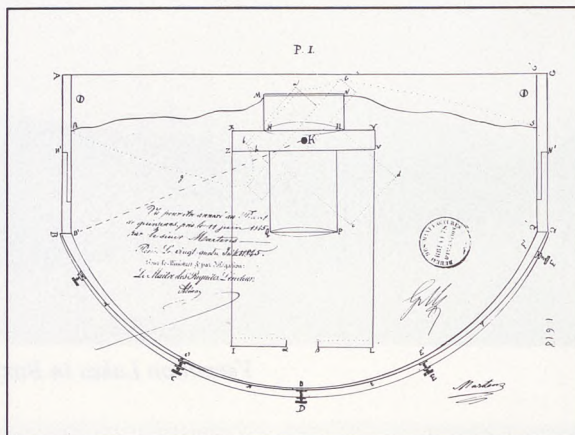
More on the origins of the panoramic camera

By Steven Morton

In the May and September 1991 issues of the IAPP Newsletter I wrote about Joseph Puchberger, an Austrian who patented a swing lens panoramic camera in June 1843. This is a year earlier than the year given by historical texts books that cite Friedreich von Martens, a German engraver/photographer living in Paris as devising and building the first swing lens camera in 1844.

Friedreich von Martens did not apply for a French patent for his camera "the Megaskop", until June 1845, two years after Joseph Puchberger was granted an Austrian Patent for his design of the same type of camera.

Puchberger explains in his patent that the existing



Top view of Friedrich Von Marten's swing lens camera from his 1845 French Patent.

lenses of the time would only cover a field of 30 to 50 degrees. He proposed a hand crank driven swing lens design in combination with a curved Daguerreotype plate for producing a picture with a view in one dimension of around 150 degrees.

In his 1843 Austrian Patent, Puchberger describes a special version of this panoramic camera where the Daguerreotype plate is curved like a section of an ellipse rather than just a section of a circle. This

creates a different focus from one end of the curved plate to the other. It allows both distant and near objects to both be in focus in the same photograph. That is as long as they are at different ends of the photograph.

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Origins

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While Friedreich von Martens was probably not the first to conceive of a swing lens panoramic camera as a means of greatly increasing the camera's field of view to around 150 degrees, his 1845 French Patent includes designs for many 360 degree cameras that were revolutionary in many ways.

Martens' French Patent includes the design of a 360 degree camera that is of the same basic idea as the camera called the Periphote that was built and patented by the Lumiere brothers in 1901. Martens did neglect to include the vital mirror in his design required to reverse the image when projecting it onto the outside of a cylinder but this would have been discovered upon construction and use. Another 360

camera first proposed by Martens in his 1845 patent appeared in 1906 as the French Krauss Deubresse Panoramic camera. Marten's design had two mirrors to allow the lens to project an image onto the internal wall of a cylinder. While the Krauss Deubresse

camera used prisms instead of mirrors the basic idea is identical.

Joseph Puchberger probably did design and build the first panoramic camera, but Friedreich von Martens must still be remembered for his innovation and imagination. His

considerable contribution to panoramic photography can be seen in his French Patent of 1845. ■

Cirkut images featured

By Bill McBride

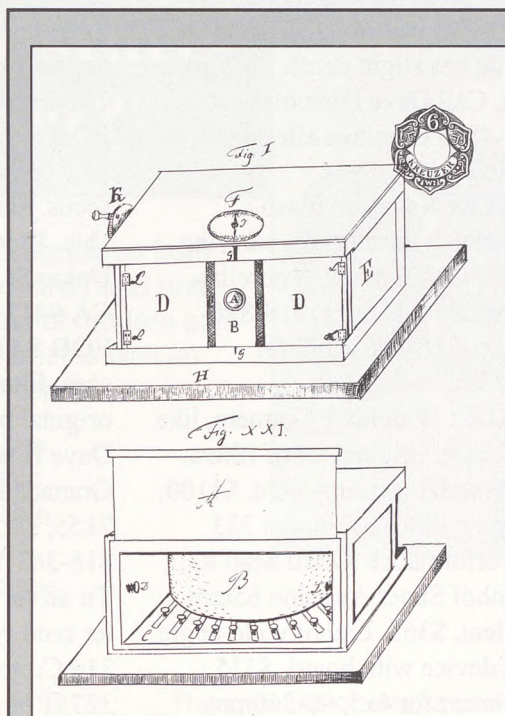
The city of Vancouver, B.C., archives has a collection of 364 cirkut negatives, 1913-1945, taken by William John Moore, probably using a #8 Cirkut outfit. The archives along with the Vancouver Museum are going to set up an exhibition of Mr. Moore's work in the spring or fall 1994. Contact Carol Haber, archivist, 604-736-8561.

The Museum of the city of New York will have an exhibition of William Hassler's panoramic images of New York City in November 1993. Mr. Hassler probably used a #8 Cirkut outfit and the photographs are dated 1918-1921. Contact Gina Webster, Assistant, Dept. of Prints and Photographs, 212-534-1672. ■

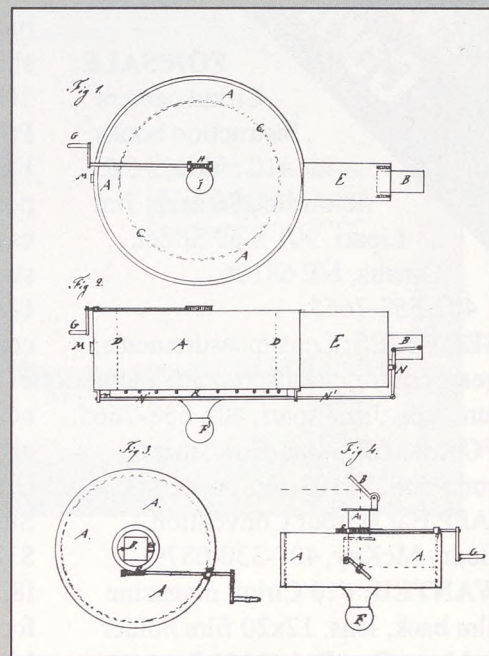
**See you in
Bar Harbor!**

**10-inch film
for sale**

If you are looking for Kodak VeriColor 10" film for your cirkut camera, contact Tom Hathcock. He has some extra rolls for sale for \$35 a roll plus shipping. Minimum order is five rolls. Tom Hathcock, 113 West 12th Street, Deer Park, TX 77536. 713-479-2603. ■



Joseph Puchberger's camera from his 1843 Austrian Patent. Front view (top) with lens marked "A" Rear view (bottom) showing curved Daguerrotype plate marked "B"



From Martens 1845 French Patent. Figures 1 & 2 are similar in concept to the Lumiere brothers' Pheriphote camera of 1901. Figures 3 & 4 are the same as the French Krauss Beubresse Panoramic camera of 1906.

Classified Corner

FOR SALE:

Cirkut camera instruction books for #10 cirkut, #6 & #8 outfits, \$6 each. Jim Lipari, 901 S 69 Street, Omaha, NE 68106.

402-558-7665.

SERVICES: Lens measurements, gears cut for cirkuts, repairs, motor tune-ups. Jim Lipari, 402-558-7665.

FOR SALE: Alpa-Roto, mint condition, \$5500. Will have at the IAPP Bar Harbor Convention. Henry McKay, 407-330-0879.

WANTED: #10 Cirkut magazine film back, lens, 12x20 film holder and lens. Don Bok, 2151 Pope Ave., South Daytona, Fl 32119. 904-767-9588.

FOR SALE: 2.25 x 7.25-inch Torpedo Camera, model F-46, with 5-inch f4 lens w/yellow filter and defroster grid. Uses 120 roll film. Includes three backs (one has slight dent). \$275 plus shipping. Call Dave Dintenfass at 206-784-4803 evenings after 6 pm, Pacific time.

FOR SALE: Novatron Flash - 2 power packs, 8 flash heads, carrying case, snoots, barn doors, umbrellas, stands, etc. John Landry, 318-896-6842 or fax 318-896-8398 for complete list.

FOR SALE: Widelux F7 camera, like new, soft case, original set of filters, original box, IB warranty card, \$1100. Gitzo tripod, like new, model 323 Studex Performance w/ball head #3, \$320. Linhof Super Angulon 65mm f8, excellent, \$365. Linhof wide-angle focusing device with board, \$335. Linhof viewer for 4x5, 90-360mm, \$235. Call Biagio Guerra, 702-897-0046, evenings.

WANTED: Goertz Hycon 3-inch for aerial camera and roll film back for torpedo cameras. Also looking for panoramic prints from cirkut or banquet cameras. Biagio Guerra, 702-897-0046, evenings.

FOR SALE: Cyclops camera. Like new condition, no banding or soft focus. Sample photographs available, \$350. Al Greening, 1850 Union St., #1110, San Francisco, CA 94123. 415-771-3441.

FOR SALE: Widelux F7, soft case, filter set, instructions and original box. Mint, \$890 postpaid. Dave Howard, 11067 Encino Ave., Granada Hills, CA 91344. 310-858-7155, ext. 513 (work) or 818-363-1838 (home).

To advertise in the IAPP Newsletter send your ad to: Warren Wight, 314 Croton Drive, Maitland, FL 32751 or call 407-339-3756 after 5:30 pm Eastern time. Classified ads are free for IAPP members.

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The dating of Graflex cameras

Camera serial number	Company designation	Approx. dates
1 - 3,000	F&S Mfg. Co.	1887 - 1903
4,000 - 9,000	F&S Mfg. Co. of N.Y.	1903 - 1905
9,000 - 13,000	F&S, Rochester	1906 - 1909
	F&S Div. EK Co.	1907
17,000 - 25,000	F&S, Rochester	1910 - 1913
	F&S Div. EK Co.	
25,000 - 50,000	F&S Div. EK Co.	1912 - 1915
50,000 - 55,000	F&S Div. EK Co.	1915 - 1917
80,000 - 90,000	F&S Dept, EKC	1917 - 1918
95,000 - 100,000	F&S Dept, EKC	1919 - 1920
100,000 - 130,000	F&S Dept, EKC	1920 - 1923
140,000 - 145,000	F&S Dept, EKC	1924 - 1925
145,000 - 150,000	F&S Dept, EKC	1925 - 1926
150,000 - 155,000	Folmer Graflex Corp.	1926 - 1927
160,000 - 170,000	Folmer Graflex Corp.	1928 - 1930
170,000 - 180,000	Folmer Graflex Corp.	1930 - 1932
180,000 - 195,000	Folmer Graflex Corp.	1932 - 1937
200,000 - 250,000	Folmer Graflex Corp.	1936 - 1939
250,000 - 300,000	Folmer Graflex Corp.	1939 - 1941
300,000 - 350,000	Folmer Graflex Corp.	1941 - 1945
	Graflex, Inc.	1945
350,000 - 400,000	Graflex, Inc.	1945 - 1947
400,000 - 450,000	Graflex, Inc.	1946 - 1948
450,000 - 500,000	Graflex, Inc.	1948 - 1957
500,000 - 600,000	Graflex, Inc.	1952 - 1955
600,000 - 700,000	Graflex, Inc.	1952 - 1962
700,000 - 800,000	Graflex, Inc.	1951 - 1952
800,000 - 900,000	Graflex, Inc.	1951 - 1954
900,000 - 1,000,000	Graflex, Inc.	1954 - 1960
1,000,000 & UP	Graflex, Inc.	1955 - 1973

1956 Company Purchased by General Precision Equipment
 1968 Company Purchased by Singer, name changed to "Singer-Graflex"
 1973 Camera Manufacturing Dissolved

For additional Folmer & Schwing, Folmer Graflex and Graflex data, contact:
 Richard Fowler
 1739 Limewood Lane
 Orlando, FL 32818
 407-293-8003

Proposed Bylaws of the International Association of Panoramic Photographers

Article I - Name

The name of this organization shall be the International Association of Panoramic Photographers.

Article II - Object

The object of the Association shall be to promote the enjoyment, free sharing of information, study, and express opinions about panoramic photography.

Article III - Members

Section 1. Any person shall be eligible for membership in the Association and shall become a member upon completion of the Association's membership form and payment in advance of the full amount of annual dues.

Section 2. The annual dues shall be determined by the Board of Directors, and shall be payable as of January 1 of each year.

Section 3. The secretary/treasurer shall notify members delinquent by one month in their dues, and those persons shall forfeit membership on March 1, if their dues remain unpaid. Reinstatement shall be as new members.

Article IV - Officers

Section 1. The officers of the Association shall be a president, president elect, secretary/treasurer.

Section 2. The officers shall perform the duties described in the parliamentary authority and these bylaws.

Section 3. The officers shall be elected by ballot at the annual meeting to serve a term of one year and until their successors are elected. Their term of office shall begin January 1 following his/her election.

Section 4. No person shall hold office if he/she is not a member, and no member shall hold more than one office at a time.

Section 5. Any officer may be removed from office at any regular or special meeting by a two thirds vote.

Article V - Meetings

Section 1. The regular meetings shall be known as the annual meeting and shall be for the purpose of electing officers, receiving annual reports, and conducting any other business that may arise.

Section 2. A special meeting may be held upon the call of the president or on written request of any twenty members of the Association. The purpose of the meeting shall be set forth in the notice.

Section 3. The annual meeting shall require a notice of at least ninety days. Notice of a special meeting shall be given at least thirty days in advance.

Section 4. Twenty five members shall constitute a quo rum.

Section 5. In the absence of the president, the president elect serves in his/her place. If both the president and the president elect are absent, the secretary/treasurer shall conduct an election of a chairman pro tem to preside until the arrival of the president or president elect, or until the assembly elects another chairman pro tem, or until the adjournment of the session, whichever occurs first.

Article VI - Parliamentary Authority

The rules contained in the Modern Edition of Roberts Rules of Order shall govern the Association in all cases where they are not inconsistent with these bylaws and any special rules the Association may adopt.

Article VII - Amendment

These bylaws may be amended at any regular or special meeting of the Association by a two thirds vote or by a majority vote of the entire membership. Notice of amendment must be given to all members at least 30 days in advance.

New V-Pan 617 makes debut at Bar Harbor

Vari-Pan Inc. will introduce its new V-Pan 617 Mk III at the October convention in Bar Harbor.

This camera has been described as "the ultimate panoramic camera in the 617 class". If you cannot attend the IAPP convention, come and see the new model at PHOTO '93 in New York City, October, 29 - 31, 1993. The camera will be displayed in the Lens and Repro Booth. Or call 314-781-3600 for more information. ■

Let's Vote

Nominations and elections will be held at the IAPP Convention at Bar Harbor. If you are interested in running for an office, or wish to nominate someone, contact Chet Hanchett or Richard Fowler at the convention.

Panorama Press

from page 6

I made a separate finder for the Panorama Press. I made use of the finder of the Mamiya Press 50mm lens; I attached a level to it and use it in the portrait position. Then its vertical angle of view is about 80 degrees and comparable to that of the Panorama Press. Owing to the ultra-wide angle lens on the Panorama Press (360 degrees x 81 degrees) and a long distance to an object, parallax does not become a serious problem

Results - The 360 degree panorama photo of Tokyo City shown on page 6 was taken from an airship. I hope you will see that I have achieved what I set out to do, producing a panorama image with low length/height ratio. The range of vision of a 50mm standard lens is shown in the photo, and the height of a panorama taken with a commercial pan camera would be about half that of my pans. My 360 degree pan covers about 2/3 of the whole space.

I wish to thank Dr. Shigeru Otoh (Toyama University, Japan) for his translation of this article and Mr. Steven Morton (IAPP member, Monash University, Australia) for his advise and encouragement. ■

B&J/Osaka

from page 5

vent making alterations), I taped a piece of paper with all the distance references, and color coded the dots on the tube for quick reading. Instead of your own personal steps as distance setters, you could also buy a rangefinder, sold by Army surplus stores, to determine distances more accurately. This is what I am going to do next.

What did this operation cost me? Not that much. The entire outfit cost me about \$1100, a real bargain for a rare "new" panoramic format camera. The camera cost me \$600, the lens \$275, the focusing tube \$200, and about \$25 for shipping, tools and parts.

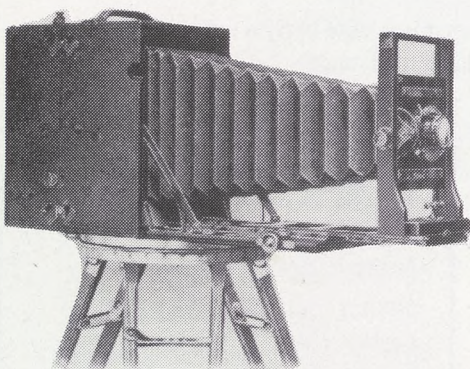
I intend to use it a lot, and even though I tried to sell this camera once, I am now glad nobody bought it and that I transformed it into something extremely useful and rare. There is no other handheld camera like this, as far as I know. The only way to achieve these effects is by using Chet Hanchett's V-Pan, or a 5x7 or 8x10 view camera.

So you wonder, what are the end results? Well, simply wonderful. Don't let the low price of the Osaka lens fool you. This Japanese company basically makes lenses according to old proven designs (mine is an Ektar copy), multi-coats them, adds modern shutters and presto, you have an excellent lens at a bargain basement price. The image circle of my 180mm lens is a sufficient 220mm at f16 at infinity, weighs only 6 oz., takes 40.5mm filters, has f-stops from 6.3 to 64 and uses a Copal 0 shutter, with its fastest speed of 1/500 sec.

I have named the new camera the B&J/Osaka. If you would like your Burke & James camera revived, given new life and modified to the same specs, just follow my procedures. If you are not so technically inclined, I'll gladly do it for you for a nominal fee. Give me a call at 202-635-4037 (work), or 301-587-4844 (home). ■

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

Richard Fowler
1739 Limewood Lane
Orlando, FL 32818 USA



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