

INTERNATIONAL ASSOCIATION OF PANORAMA PHOTOGRAPHERS

May 1994

Orlando, FL

Volume 11, Number 2

IAPP '95 International Convention

April 26 - 30, 1995 at Flagstaff, Arizona

By Richard Fowler

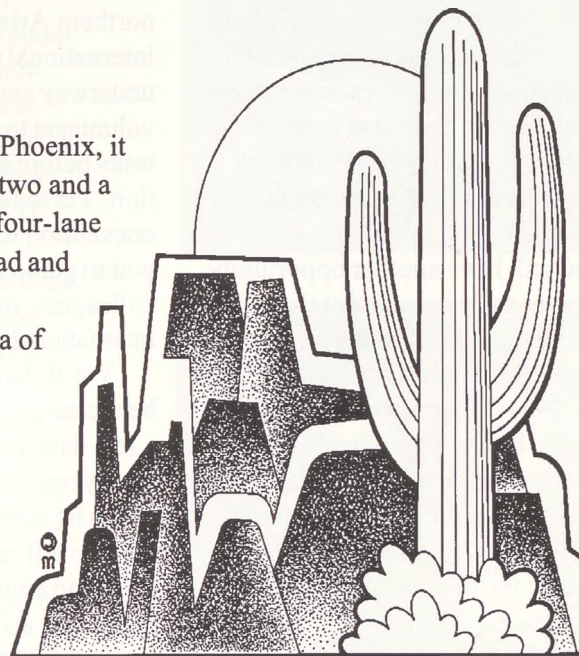
The 1995 IAPP International Convention dates and place are all set! After the Las Vegas conference, I traveled to the Grand Canyon and spent a night in Flagstaff, Arizona. While there I visited the Little American Hotel and met with the convention manager. It is an excellent first-class hotel in a great location. The dates are firm, the contract is signed, and the plans are in progress. In each of our upcoming publications there will be additional information about the 1995 international meeting. President Chet is forming committees to do the advanced planning; he is looking for speakers and exhibitors (please contact him if you are interested in doing either).

For those who have never been to Flagstaff, you and your family are in for a treat. This part of the USA offers some of the most spectacular scenery in the world. To get to Flagstaff, fly to Phoenix, as it is serviced by most major airlines. Then catch an American West Airlines flight to Flagstaff. If

you decide to rent a car in Phoenix, it is a 135 mile drive (about two and a half hours) on route 17, a four-lane divided highway. Good road and great scenery!

Let me give you an idea of what you can see in and around the Flagstaff hub. First, for those who don't want to do their own driving, three bus tours (departing from our convention hotel) are available. Tour one explores the Grand Canyon. Tour two takes you to the Oak Creek/Red Rock Canyons and tour three departs for the Sunset Crater/Wupatki National Monument.

Obviously, the Grand Canyon would be the major attraction; it is one of the wonders of the world. For those who want to stay overnight at the Canyon, you must make reservations many months in advance (not cheap). Make reservations early for any side trips you'd like to take - like the mule ride down into the canyon.



It takes about one and a half hours to drive to the Grand Canyon from Flagstaff. There are many view points to stop and photograph from along the South rim of the canyon. Other attractions: Sunset Crater, Walnut Canyon, Oak Creek Canyon, Sedona, Jerome, Fair Field Snow Bowl, Monument Valley, Montezuma Wells and Cliff Dwellings. The scenery south of Flagstaff in the Oak Creek Canyon and Sedona area is spectacular. I just toured and photographed most of these areas. It would take a couple extra days to travel to all of these locations. Some could be done in a morning or afternoon trip and would work into our convention schedule.

Mark your 1995 calendars and make your family vacation plans early.

**Boca Bash....
IAPP Florida Meeting
August 4th - 6th, '94**

**See Page 15
for details**

President's Message

Getting together

As President of IAPP, I continue to be impressed by the vast expertise of our growing membership. Participation in our national and regional meetings allows me to interact with more and more of our talented members. While these meetings are always informative and challenging, they also help us strengthen our professional network and build friendships based on our mutual interests.

You will have another opportunity to get personally involved at the upcoming regional meeting at Yosemite National Park, June 1 - June 5, 1994. Not only will you have the chance to photograph this spectacular park with the guidance of an experienced IAPP member, Roy Christian, you will also meet many interesting and dedicated panoramic photographers. See page 7 for more details on the Yosemite meeting.

I encourage you to begin planning

now to attend the 1995 IAPP International Convention in Flagstaff, Arizona. The convention will be April 26-30, 1995 at the Little America Hotel. Flagstaff will be a great central location for the diverse and breathtaking photo vistas of northern Arizona. Plans for the international meeting are well underway and we are looking for volunteers to assist with various tasks before and during the convention. Personal involvement at the convention is yet another way for you to get to know your panoramic colleagues, nationally as well as internationally.

We all have busy schedules and hectic careers. Yet I urge you to take a few days to enjoy the unique and highly rewarding meetings IAPP offers its members. Members continue to tell me how much they learn from and enjoy our meetings. I hope to see you at one (or more!) of the events IAPP will be hosting in the future!

IAPP a national affiliate of PPA

By Richard Fowler

Word has been received that IAPP has been approved by the Professional Photographers of America Board as a national PPA member. One of the many advantages to being a PPA member is the PPA merits we can now give our PPA-IAPP members who speak at our meetings. These merits are used towards Master of Photography and Photographic Craftsman degrees. At last count about thirty IAPP members are also members of the PPA. For those interested in becoming members of the PPA, you can call 1-800-786-6277 for details. The PPA annual convention will be held July 8-13, 1994 at the Denver Convention Center in Denver, Colorado. there will be more data about our affiliation in the July '94 issue of our newsletter.



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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Panoramic camera I.D. needed

By Robert B. Holmes

About two years ago I discovered an old Navy Intel Camera, that had been abandoned, practically left for the junk heap. Since then, I have committed myself to the discovery of the camera's origin, and its practical use as a panoramic camera. (Used in the science of photogrammetry.) "The use of visual information as a reliable measurement of 360 degrees". So far, my search into the design and development of this camera has come to a stand still. For whatever reason, the more questions I ask about this camera, the less I know.

As a new member, I'm presenting this to the readership of IAPP to please assist me in the search for all the pieces to the puzzle of *Camera Type KG, Developmental, Panoramic Camera*, manufactured by Photogrammetry of Silver Springs, Maryland.

The photos enclosed are of the camera in its outward appearance, then.... with the housing removed, revealing the camera control section.

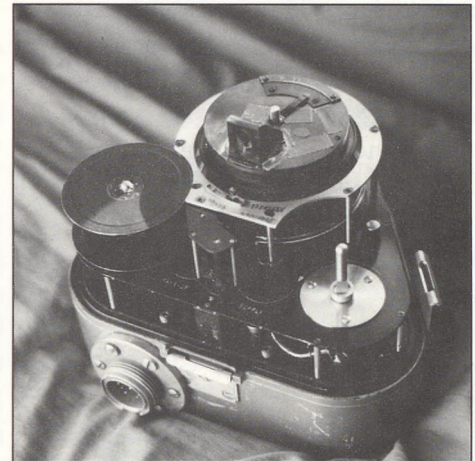
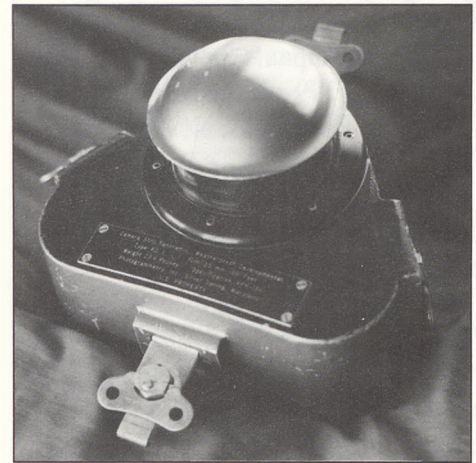
P.S. In talking with Charles Hulchur, Hulcherama, (after he had reviewed the videotape of the camera's operation) Mr. Hulchur could not place the camera's design or development. Could this be an early attempt at a virtual reality environment?....Or, the predecessor to a planetary probe?

Pan taken by Robert Holmes with the mystery camera.

Specifications:

- Camera is made of 1/2 inch die cast aluminum.
- Weight of camera is 23 pounds.
- Film capacity is 100 ft 35mm film on daylight spool.
- Camera has three rotation speeds. 1.4/3/5.5 seconds.
- Built into the camera housing is a strip heater, set with a transistor to activate at 32 degrees F.
- Aperture is motor controlled by means of a control box.
- Momentary switch activates release of turret.
- Camera is water tight with O-ring seals.
- Power requirements are 115 volt A.C. 60 cycles.

Information should be sent to:
Robert B. Holmes
1809 E. Marion St #308
Milwaukee, WI 53211



This photo was taken on top of a seven story building in Milwaukee. At noon it was -25 degrees F with a wind chill of -65. The camera worked perfectly. It has built in heaters and o-ring seals to ensure a water tight environment.



Las Vegas meeting fun for everyone

The first regional meeting sponsored by the IAPP was a great success. A total of 40 participants met March 11-13, 1994 at the Maxim Hotel in Las Vegas, Nevada. Many thanks to IAPP Board member Fred Yakes who organized this meeting and coordinated all local arrangements.

The meeting was opened by Fred Yakes and Wayne Cody (also from Las Vegas), who introduced IAPP members to attractions and photo opportunities in the Las Vegas area. Chet Hanchett, President, welcomed participants on behalf of the IAPP, expressed the organization's appreciation for the diligent planning done by Fred, and recounted his recent experiences in England, including personal contacts with international IAPP members Bob Westmoreland, UK; David Burder, UK; Miquel Salom, Mallorca, Spain. Bob Erickson, President Elect, concluded the morning program with a presentation on his No. 6 Cirkut Camera.

The IAPP Board met during lunch to discuss plans for the 1995 convention. After lunch, Joe Jacobson from Chicago talked about the stock photo industry. Cornelliuss Schorlé gave a presentation on the Cyclopan Camera, various techniques used in panoramic camera design, and discussed technical developments in the Noblex Camera. Don Ginthner gave an informative program on the restoration of a banquet camera and his sequential development of custom contact printing frames, which are now available through special order. The first day of the regional meeting concluded with participants enjoying the many new attractions

on the Las Vegas "strip" or photographing in and around the city.

On Saturday, Fred Yakes reviewed the 5 inch Roundshot and Chet demonstrated the new break down rail for the VPan 617 mark III. The Saturday program concluded with Bob Erickson taking a group photo, using his No. 6 Cirkut Camera. Our thanks to Bob for taking the group photo and sending it to the editors.

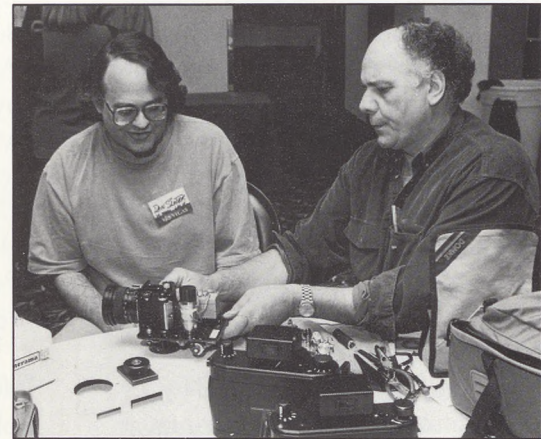
After a free afternoon for photographing, members gathered at 7 PM for roundtable discussions on techniques, equipment and professional issues.

On Sunday, March 13, the dynamic conversation and networking continued at the open house hosted by Fred at his Las Vegas home.

Everyone who attended the regional meeting in Las Vegas had a great time. Plan now to join us at our next regional meeting, which begins June 1 and continues through June 5 at Yosemite National Park in California. Meeting coordinator and IAPP member, Roy Christian, will lead a "photo safari" in the park, an area he knows well. There is still time to make arrangements to enjoy this very special meeting and photo expedition. For more information, contact Roy Christian in California, 408-688-3342.



Fred and his Roundshot.



Kornelius helps Dan with his Hulcher.



Chet shows off the new V-Pan 617.



Group photo taken on a windy day by Bob Erickson with his #5 fan Cirkut.

Newcomers welcome

By Doug Matthews

I recently attended my first IAPP conference in Las Vegas last month and was welcomed with open arms. I would like to extend my thanks to the many new friends I made while at this very informative conference.

I have been a professional photographer for over 14 years and have been involved in many professional associations. It's rare to find so many individuals in one group so willing to help the newcomers. This to me exudes IAPP's strength and commitment to the advancement of the fascinating endeavor of panoramic photography. I, for one, am very excited about my future in panoramic photography. Las Vegas was a great "How Do Ya Do" to the association. Here's a little of what I learned.

Cameras, pictures, techniques, and opinions!

Bob Erickson is one fired up guy who could talk the skin off a polecat! He really enjoys his work, and it shows through his enthusiasm. I think Bob could talk for hours on end about panoramic photography and for what it's worth Bob, many of us would listen for hours on end. I have to admit I was amazed, no astounded to hear that he uses one crusty \$50 lens on his cameras. Wow! Despite this horrifying fact, Bob's expertise and insight were greatly appreciated.

There were some real technical dynamos attending the conference too. Take Kornelius Schorlé for instance - the guy left my head spinning. I think I retained only a very small percentage of what he said until we started playing with the Noblex, then his words all started to click.

I noticed that not only is Kornelius a technical expert he is also a great marketer of his photographs. During his many decades of being in the business, Kornelius has learned a great

deal and has much to share with the newcomers.

Roundshots, V-Pans, Cirkuts, and gizmos galore were also part of the main event in Las Vegas. For me it was like being in a candy store and all you needed was a lot of money.

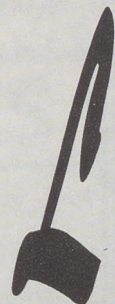
I'd also like to recognize a few other special people in the group. Our President Chett Hanchett, our Executive Secretary and Treasurer Richard Fowler (who is by the way very speedy in signing up new members) and last but not least, Mr. and Mrs. Fred Yake who put the whole shake rattle and roll together. Again, my thanks to everyone there, it would not have been the same without you!

Segal does LIFE magazine

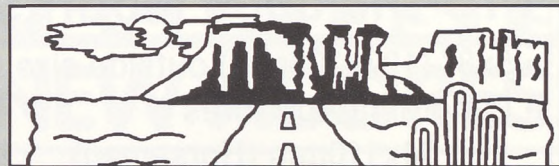
Mark Segal, IAPP member known for his dramatic advertisement work, received a call from Life magazine three days after the Los Angeles earthquake. After two days of scouting the devastation, Mark discovered Nick Turturro, of TV's NYPD fame, whose home in Sherman Oaks, was among those with severe structural damage. Mark created a panoramic image of Turturro, his family and friends as they stood amongst the rubble carrying their last recoverable possessions. The poignant pan covers a four page fold out spread in the March issue of Life in the aptly named Big Picture section.

Panoramic seminars

By Chet Hanchett



iz Hymans, in conjunction with the Grand Canyon Field Institute, will



be offering classes in panoramic photography May 17 - 19 and October 18 - 20, 1994. Course fee is \$195.00, equipment included. Cameras have been donated by Fuji, V-Pan and lenses by Nikon. Class size limited to 10 people. For more information contact Grand Canyon Field Institute 602-638-2481 or FAX 602-638-2484.

Gier and Kate Jordahl, in celebration of the 150 year anniversary of panoramic photography, gave a workshop on panoramic photography Saturday, April 30, 1994. The workshop was held at Photo Central in Hayward, California.

New IAPP member Reid Callanan, of the Sante Fe Photographic Workshops, will be offering a panoramic workshop during week 7, July 31 - August 6, 1994, featuring Macduff Everton. Tuition is \$595. IAPP members Kornelius Schorlé and Chet Hanchett will be demonstrating the Noblex and V Pan 617 cameras during this week long course. For more information contact the Sante Fe Photographic Workshops at 505-983-1400.

Panoramic photography workshop in Santa Fe

By Don Werthmann

This summer Santa Fe Photographic Workshops will be featuring a workshop on panoramic photography with Macduff Everton. IAPP members registering for the Panoramic Photography Workshop by May 15th (hurry!) will receive a 10% discount on the tuition. This is an incredible week for participants to immerse themselves in panoramic photography, high desert and alpine landscapes, Territorial and Pueblo Revival Architecture, and the Spanish and Native American cultures of Northern New Mexico.

We are fortunate to have technical assistance provided by Kornelius Schorlé, designer of the Noblex

Camera, and IAPP President Chet Hanchett, designer of the V-Pan 617 Camera. Both Kornelius and Chet will bring cameras of their respective designs to the workshop for participants to use. They will provide technical assistance, describing the camera design and its potential through demonstrations, on assignments with participants and during morning critiques. Kornelius promises to bring a Roundshot, a 6x24 camera, and a large format projector. Generous equipment sponsorships will also be provided by Calumet Photographic, with the Cambo-Wide 120 system, and by Linhof, with the Silvestri Wide Angle Shift Camera series, Technorama 617S, and the Technorama 612 PC II cameras.

Over a twenty year period, Macduff Everton has extensively photographed the Mayan culture of the Yucatan Peninsula. His life-long passion for the panoramic format and the Maya is collected in the book *The Modern Maya; The Culture and Transition*. Macduff's client list is as impressive as any professional working today, and we are looking forward to having him in Santa Fe this summer. The Panoramic Workshop will be held from July 31-August 6. The tuition is \$595 with a lab fee of \$80. (Don't forget the IAPP 10% discount.)

For more information, or a 1994 Santa Fe Photographic Workshops catalog, call 505-983-1400.

To Join IAPP

Call or Write:

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

Send your name and address for membership information: \$35 USA and Canada, \$45 Elsewhere

Upcoming Issue Deadlines

Issue	Deadline
July 94	June 10
Sept 94	Aug 10
Nov 94	Oct 10

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Make plans now for meeting at Yosemite

Planned for June 1st-5th, 1994

By Bob Erickson

Roy Christian has agreed to host a photo safari for IAPP members June 1st through 5th, 1994 at Yosemite National Park. He owns a condominium in the area and knows the park very well.

Members of IAPP who wish to attend should start planning now because reservations in the area fill very early. There is a narrow window of opportunity to see the park and it's falls at their peak. It runs from the day after Memorial Day when the park is crammed with tourists until June 15th when the school kids arrive en masse. Earlier in May, Glacier Point Road is usually still blocked with snow. After June 15th some of the falls have already dried up.

Plan ahead! Everyone should make their own reservations for accommodations as soon as possible. Informal get-togethers are planned for the evenings. During the day Roy will guide members to some of his secret picture taking spots.

Options for accommodations are as follows:

1. Yosemite West Condos - Reservations are made

through Yosemite Gateway. There are 40 units available which rent for about \$90-\$110 per night for two people. Extra persons are \$9 extra. Most rooms have a queen size and/or sofa bed. Small units sleep 2 to 4. Larger units sleep six. Two units sleep eight. All have kitchens. This is where Roy is staying and is bound to be the center of activities. For reservations phone 209-454-2033.

2. Yosemite Park and Curry Co. - The Lodge rooms run about \$80 night with a cafeteria and restaurant available. The classy Ahwahnee Hotel runs about \$200 a day. For reservations phone 209-252-4848.

3. Marriott Hotel at Fish Camp - About forty miles away and about \$180 per night.

4. Other accommodations are available in El Portal, CA outside the park. See any AAA guide for names and phone numbers.

For those who are flying in, Fresno is the closest city, about two hours away. San Francisco is farther away, about five hours, but would make a great second stop!

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Indianapolis 500

Panoramic history at the track

By Al Isselhard

Panoramic photography is no stranger to the Indianapolis 500 Mile Race. The world's best attended one day sporting event has been panoramic photographed since the green flag dropped at the track's first race in 1911. Since then, Cirkut cameras have photographed the drivers, mechanics, officials, sponsors, etc., posed on the main straight-away just prior to the start of the greatest spectacle in racing. This photographic tradition continued until sometime in the mid 1950's.

If you ever visit Indianapolis, a stop at the Indianapolis Motor Speedway (IMS) and its racing museum, will enable you to see many Indy 500 Cirkut photos mounted, framed and on display along with hordes of famous race cars, trophies, original racing art, and race memorabilia of all kinds related almost entirely to the "500".

In addition to the track museum, there are restaurants in the area which exhibit panoramic photos of early race scenes. The Union Jack Pub in Speedway, Indiana (the suburb where the track is located) is one as well as St. Elmo's Steak House in downtown Indianapolis. St. Elmo's is a fascinating place, possibly the first "sports bar" ever. This establishment opened in 1902 and hasn't changed much in the interim. Pressed tile ceiling, enormous wooden back bar, waiters in tuxedos. Hundreds of vintage sports



photos have graced the walls of the eatery long before today's "sports bars" ever existed. Many cirkut photos, both racing and non-racing, are also displayed there.

The first professional cirkut photographer operating at the speedway was Charles Bretzman, a local photographer who made panoramic images at the IMS from 1911 thru 1915. Bretzman's negatives were offered to the Indianapolis Motor Speedway Corporation in 1978, but the

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51ST ANNUAL 500 MILE RACE
 INDIANAPOLIS MOTOR SPEEDWAY
 MAY 30TH, 1947

Photo taken in 1947 at the Indy 500.

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price was too high. Where the negatives went or if they still survive is anyone's guess.

Bretzman was joined at the track by another local panoramist, Harry Coburn, in 1913. I'm not sure if Coburn was the first photographer to group pose participants for a panoramic photo just before the race start but I do have a history of the "500" which printed one of his panoramic images from 1914. The group is aligned across the track, on

the famous brick start/finish line, and facing into the sun with the race cars gridded directly behind them. Coburn had the camera situated high above the group, probably mounted on a truck, and the photo included not only the many drivers and other participants, but the grandstands, scoring pagoda and infield fans.

Please see "Indy 500", page 13

on the widest side.



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The Russian FT-2

By Adri de Groot

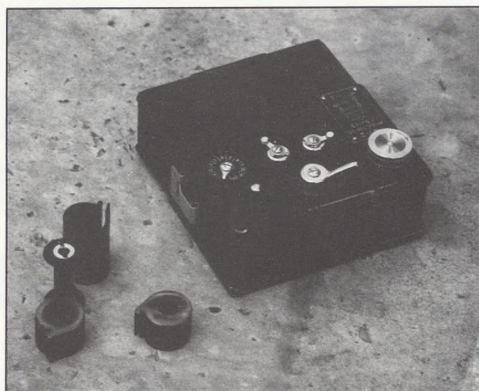
The Russian FT-2, a 35mm panoramic camera, was manufactured most likely between c1957 and c1967, by Krasnogorsk Mechanical Works (KMZ = Krasnogorskii Mekhanicheskii Zavod) in Krasnogorsk, outside of Moscow. (The company also produced the Zorki copies of the Leica II beginning in 1948 and started production of Zenit 35mm SLRs in 1952. They are still a major Russian optical goods producer.)

The earliest reference to the Russian FT-2 is found in the "1958 Great Soviet Encyclopedia Yearbook" along with descriptions of several other camera models produced in 1957.

Mr. Oscar Fricke, a panoramic camera historian from Mission Viejo, California, suspects production of the FT-2 ceased when the Horizont was introduced in 1967. This seems to be verified by serial number data, if in fact the serial numbering followed the usual KMZ convention in which the first two numbers represented the year of manufacture. Fricke has so far only recorded the following serial numbers: 5800233, 590080, 600549, 6000628, 64490, and 67110. My camera has the number: 590742.

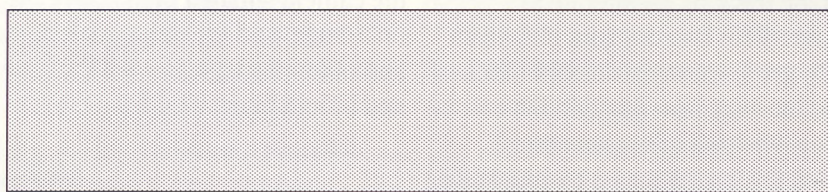
The RCO (Belgian distributors of Soviet photographic goods, located in Antwerp) gave out one documented warranty card as late as 1974, for FT-2 serial number 64490. They also supplied an English instruction manual. Mr. Fricke doubts that the camera was made in 1974 (more likely 1964, according to the serial number) but that they were still sold as new as

many as ten years after production. The FT-2 has an Industar 50mm/



The FT-2 with back half removed, and one film cassette taken apart.

f5.0 four-element/three group lens (according to the drawing in the Yearbook cited above and in the



Actual size of the T-2's negative.

instruction manual) covered with at least two coating (bluish and reddish). The constant aperture permits sharpness from 10 meters to infinity. The camera has three shutter speeds: 1/100, 1/200 and 1/400. The film area is 24mm wide x 110mm long, and the ratio is ca. 1:4.5. The nice thing about the lens is that it is placed high in the lens housing resulting in a built-in shift. The perspective of the lens is about the same as that of the Noblex 120, which uses a 50mm lens (although its true focal length is a little shorter than the FT-2's.)

When I shot the same scene with the Noblex and the FT-2, I laid the 35mm negative on top of the 120 negative and the perspective was nearly the same; however, I had to place the FT-2's negative higher by

about 3 1/2mm, revealing the fact that the FT-2 has a built-in shift.

The camera has a counter for 12 exposures, but I have only been able to get 11 so far (the instruction booklet states that 35mm film has a length of 165cm; however, a 35mm film I developed measured only about 135cm, which would explain the difference; after all to get 12 exposures of 11cm width, plus inter-spacing and leaders, one needs about 165mm of film. The horizontal coverage is about 120 degrees. The f-stop of f5.0 is somewhere between f4.5 and f5.6 on a light meter. My camera has what looks like a dial with numbers 1-10 underneath, which is firmly secured at number 10. This is the factory setting of the spring tension. The camera

comes with a sturdy leatherette case. Picture taking is possible with the case opened. Its tripod screw hole is the larger size. The case's

knob for securing the camera to itself holds the smaller tripod adapter you can screw out and attach to the camera to secure it to our more common smaller tripods.

The camera has a little viewfinder, that is just a sports finder. It is adequate enough, but you will get a much wider picture than shown in the finder. The cocking of the shutter is somewhat tricky, because you have to do it without hesitation, and your hand and finger have to be placed just right in doing so. Any mistake and the lever will hesitate, most likely causing the lens to open and expose your film unintendedly. It is not necessary to do it fast, and I found that doing it calmly and firmly is the safest way. The cocking mechanism is not connected to the shutter speed mechanism, which



Shot of the front doors of the Shrine of the Immaculate Conception, Washington D.C., complete with intentional distortion.

can be changed at anytime. Loading the camera is quite unique. The camera has two cassettes (according to the instruction booklet, it originally came with four), smaller than a regular 35mm cassette, made of brass and metal (some models came with plastic ones). One you load with 35mm film; the other is for take-up. I load it by putting one empty cassette under the winding knob, and wind it inside a changing bag or in a totally dark room. Once loaded, the cassette goes in the right chamber, the film is inserted into the left cassette, and placed below the winding knob. Ideally, you try to get the film counter to set at the empty spot before number one, but it can start from any number, as long as you remember when you wind it to the next frame, the film counter pointer needs to go around three times and land at the next number. Theoretically speaking, if you had more cassettes, you could pre-load them and keep shooting merrily without having to take a 10-15

minute break with a changing bag. I don't know why the factory didn't design the camera to accept regular 35mm cartridges, and we may never know the idiosyncratic thinking that went into this design. It sure is a foolproof system against light leaks, and if the camera is accidentally opened, the film in either cassette does not get fogged. Anyway, now you are ready to take pictures! After finishing a roll, you can unload it in daylight, but to reuse the cartridge, you need to put the exposed film into a light proof film canister inside a changing bag. I am planning to build a little daylight loader to make quick and easy changes possible. Does anyone have any extra empty cassettes?

The camera is surprisingly small: 12cm wide x 8.5cm deep x 4.8cm high (6cm including the winding knob). But the solidly built camera is quite hefty at 730 grams.

How sharp are the images? Well, that was at first disappointing to me. They are passable, but not great. I

have made some preliminary tests, putting magnets inside the rather wide slit in the back (ca. 5mm) in an effort to get sharper pictures from a narrower slit, but the results are so far inconclusive. A better way would be to figure out a way to make an f-stop mask in front of the lens. I'm going to try that next.

How about contrast? Not very good, despite the factory's assertion that the double coating of the lens would provide "pictures of higher contrast than an ordinary lens of the same type" would. After all, this is Russian technology c1960, not modern German or Japanese. The lens seemingly reduced the contrast of Fuji Velvia, although I have only been able to make tests under rather unfavorable weather conditions.

This article is intended mainly to be a report on the camera-as-is. With the help of my fellow IAPP members, I hope I can write on a number of ways the camera can be and perhaps has already been improved by one of you! Please tell me about your experiences! I am looking for another lens that could be fitted into this otherwise mechanically sound and pocketable camera.

You can contact me at: 8825 First Ave., Silver Spring, MD 20910.

My work number is 202-635-4037 or fax me at 202-269-9353.

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The versatile Silvestri

P Marketing announces its appointment as the exclusive US distributor for Silvestri, the Italian manufacturer of multi-format shift and extreme wide-field panoramic cameras.

Silvestri is a rock-solidly built modular camera system featuring rise and shift movement. This enables photographers to control perspective - to help eliminate converging lines from architectural, interior and landscape photographs.

The Silvestri system provides such a vast selection of roll film holders, viewer screens, focusing bellows, reflex viewers, rotating backs, viewfinders and Schneider-made lenses that photographers can virtually "build" their own cameras! To help organize this myriad of modular components, 4 Silvestri models are being marketed as "kits".

1. The Basic Kit has the "Hermes" model Shift Camera (with upward shift of 15mm plus a downward shift of 10mm) with a 6x9cm roll-back, Polaroid back, 58mm lens and accessories.

2. The Medium-Size Kit is the same as the Basic Kit plus an assortment of backs: 6x7, 6x12 and 4x5.

3. The Large Kit is the same as the Medium-Size Kit plus 47mm and 65mm lenses.



4. The Panoramic Kit comes complete with the 47mm Super Angulon lens, center filter, top mounted viewfinder with bubble level, concentric lens guard and hand grip with cable release plus accessories.

The Hermes camera has a host of available film backs: 6x4.5, 6x6, 6x8, 6x9 and 6x12cm roll film and 4x5 sheet film. Focusing is via a ground glass panel with Fresnel Screen. The Silvestri

back rotates 360 degrees with click-stops every 90 degrees. A custom Polaroid back is also available.

Eight Schneider-made lenses from 47mm/5.6 to 150mm/5.6, and a 180mm Topcon 5.6 lens are available. The 47 to 100mm lenses have helical focusing mounts; the 120 to 180 lenses have non-focusing bayonet mounts with focusing achieved by an accessory focusing bellows. All have self-cocking shutters.

For more information on this camera contact Charly Dyer or Lorraine Raguseo at 201-966-6655.

If your article or photos weren't in this issue, be patient... they will probably be in the next one. Thanks for keeping the material coming in!

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Indy 500

from page 9

Race drivers are a superstitious lot and probably for this reason some drivers didn't want their photo taken before the race, and deliberately didn't assemble for the group shot. Only lately have race cars appeared in green livery, a terribly unlucky color, appeared in the competition, no doubt a result of their megabuck sponsor. (Remember last year's pole position winner, Roberto Guerrero crashing his green Quaker State Lola on the pace lap!)

Coburn recorded Indy 500 panoramas until 1926. In 1922 another panoramist, F. M. Kirkpatrick, began his work there. Kirkpatrick's era lasted till 1937. My history book published a panorama from 1924 giving photo credit to "Gravelle, Speedway Photo". Kirkpatrick took many, many photos at the track during his tenure, both panoramic and non-panoramic, and his

images are generally razor sharp, beautiful photos. From this period and beyond, I'm not sure who took actual panoramic photos, but the last panoramic group photo that I'm aware of was made in 1956. The drivers usually reported to their race cars directly after the photo was taken.

In addition to the official group photo, panoramic shots were made from numerous angles about the huge speedway grounds, such as from the grandstands and behind the pits. Arranging the group photo must have been a difficult task in view of the nature of the event. The shoot was a scheduled activity but was often a "hit & miss" matter. Can you imagine trying to assemble Indy race drivers today for such a photo?

Ron McQueeney, current IMS Director of Photography, who supplied me with much of the information for

this article, said that "From 1911 thru 1957, a local studio photographer owned 'Photo Concession' rights. They shot the photos and supplied the manpower, the Speedway supplied the credentials and from 1922 on, OWNED the negatives. The studio was allowed to make their money by selling photos on speedway grounds and through mail order. Several of the negatives (including the cirkut negs) never reached the Speedway in 1958 when the Speedway formed it's own Photography Department."

The speedway has an enormous collection of about 6 million negatives. Copies of prints from these negatives are for sale to anyone. Under the pit grandstand seating is an extensive photo shop selling film and other photo supplies but they have scrapbooks of

Please see "Indy 500", page 16

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Timing your #10 Cirkut Camera

By Robert Erickson

Determining the exposure time for taking photos with your #10 is not always as easy as setting the pointer to the proper scale setting. Some of the variables include the current temperature, how recently the gears have been oiled, type of oil used, and how often you use the camera. Every good cirkut photographer need to know the exact exposure time. Here is the math to determine exposure time and a chart, on page 15, to make it easy. I suggest that you photo copy the chart, have it laminated, and pack it with your camera. Mine is laminated to the lid of my gear box.

Double check the measurements for your camera but most #10s have a winding drum circumference of 11.5 inches and a slit width of 1/4th inch. The mathematical equation for determining exposure times for Cirkut Cameras is as follows:

Exposure time = Time of one Revolution of the winding drum in seconds / Circumference of the winding drum in inches x Width of slit in inches.

For most #10s the equation is
 $E = \text{Time of Revolution} / 11.5 \times 1/4$ or
 $E = RT/46$

Forget doing the math. Use the handy chart instead!

1. Time how long it takes for the drum to make one revolution. Every revolution the film counter clicks as the Film Used Counter advances. I use the stop watch function on my Casio wrist watch to determine *Time of Revolution* by measuring the time between clicks.

Another method is to watch the white line drawn on the lower milled head as it goes around. Time how long it takes to make one revolution.

2. Find the *Time of Revolution* on the left side of the chart and read across to find the exposure time in decimal form. I have also included some exposure times in fraction form.

For example, set the pointer on you #10s film box to the setting on the scale 1/2. Time how long it takes for the winding drum to make one revolution. It took exactly 23 seconds then the exposure time is .5 or 1/2 second. Congratulations, you have the only accurate camera in existence. Repeat for each setting on the scale and

How old are we?

By Warren Wight

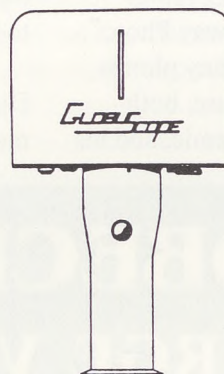
After publishing the logo Everen Brown made available to IAPP commemorating 150 years of panoramic photography, there have been many, many pages of faxes, between Steven Morton, Bob Erickson and Joseph Meehan on the subject of the birth of panoramic photography.

Steven Morton sited that Joseph Puchberger's hand crank driven swing lens pan camera was patented in Austria in June 1843. Therefore we should be celebrating 151 years of panoramic photography.

Bob explained that although certainly the first patent was in 1843, we are celebrating panoramic imaging, and IAPP decided to go not by when the first camera was invented, but by when a significant body of panoramic work was produced.

It was requested by Joseph that all the correspondence be printed, but it would have taken half this newsletter to do so.

If there is really enough interest in this "debate", I'll print the letters in full next issue. Write and let me know!



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IAPP exposure

News of the IAPP Convention at Bar Harbor made photographic journals in Japan and England.

Hideaki Sato of Japan wrote a three page article on the convention in the *Japanese Photographic Journal*.

Bob Westmoreland published an article on IAPP and the convention in the *British Journal of Photography*.

Thanks for helping spread the news of the IAPP.

#10 Cirkut Camera Exposure Chart

TR = Time for one Revolution of the take up drum.

TR = Exposure time for film

1	= .02 < 1/20th of a second
2	= .04
3	= .07 < 1/12th of a second
4	= .09
5	= .11 < 1/9th of a second
6	= .13
7	= .15
8	= .17
9	= .19
10	= .22
11	= .24 < 1/4th of a second
12	= .26
13	= .28
14	= .30
15	= .32
16	= .35
17	= .37
18	= .39
19	= .41
20	= .42
21	= .45
22	= .48
23	= .50 < 1/2 of a second
24	= .52
25	= .54
26	= .56
27	= .58
28	= .61
29	= .63
30	= .65

Boca Bash

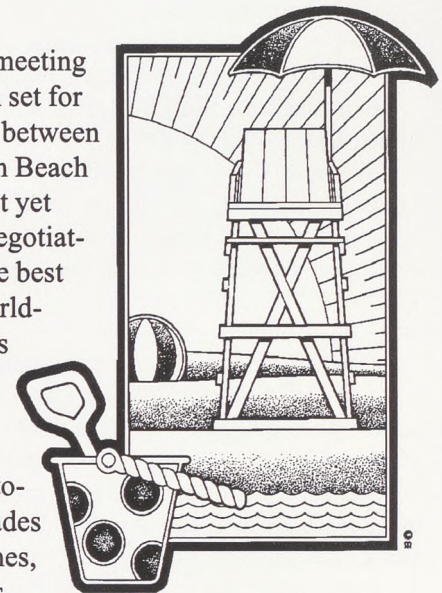
IAPP Florida meeting set for August

By Bob Erickson

The dates for this summer's IAPP meeting in Boca Raton, Florida have been set for August 4th-6th. Boca is half way between the Ft. Lauderdale and West Palm Beach airports. The official hotel has not yet been selected. We are currently negotiating with several in order to get the best deal. One of the options is the world-famous Boca Raton Resort & Club. It was named the 6th most beautiful resort in the world by *Lifestyles of the Rich and Famous*.

Make your plans now to join us in photographing the natural beauty of the Everglades National Park, deserted white sandy beaches, deep blue ocean, and lush tropical gardens.

Take a private tour of Peter and Addy Lorber's all new location of their business, Custom Panoramic Lab. If you would like to attend, please pre-register now so that we can have an idea of how many rooms to book.



Tentative Schedule:

- Thursday August 4th - Travel Day
7pm opening cocktail reception
- Friday August 5th - Morning - take photos of sunrise on beach & other locations.
1pm - 4pm - Meetings
5pm - 7pm - Cocktails and dinner
7pm until dark - More photo opportunities
- Saturday August 6th - 9am - Wild Airboat Tour of the Everglades.
1pm - 4pm - Meetings
5pm - 7pm - Cocktails and dinner
- Sunday August 7th - Leave Boca and on to Disneyworld, the Keys, the Bahamas or home.

Yes I plan to attend the Boca Bash:

Name _____

Address _____

City _____ State _____ Zip _____

I will need _____ room(s) How many adults _____ children _____

I am willing to be part of the program.

My topic will be _____

Please return information to:

Addy Lorber

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Services: Lens measurements, gears cut for cirkuts, repairs, motor tune-ups, Jim Lipari, 901 S. 69 Street, Omaha, NE 68106.

Wanted: Cirkut camera #5 or #8. Prefer complete and in working order. What do you have? Gerald Rose, 524 N. Quaker Lane, Alexandria, VA 22304-1827. 703-370-1880 or fax 703-370-9049.

Wanted: *Quarto Publishing*, London is interested in hearing from any panoramic photographers who have photographs of city squares, up to and including 360 degrees, for possible publication in a book. Any city, any country, although we are particularly interested in the States. We'd like to know what you have, and what your fees might be. Please contact Giulia Hetherington, Picture Manager, *Quarto Publishing*, 7 Blundell Street, London N7 9BH. Phone 71-700-8050 or fax 71-700-4191.

Indy 500

from page 13

proof sheets of negatives from the May time trials and qualifying and have prints for sale. In addition, literally hundreds of mostly 8x10 prints (usually from the past 20 years) are for sale at less than \$2 each, however all the well known drivers' photos have been sold.

The day before the Indy 500 there is a race memorabilia sale at the Hoosier Dome/Convention Center in downtown Indianapolis. This is a great place to find anything related to the history of the "500" and photography is no exception. I've bought many nice images at this sale, but I've never seen a panoramic image for sale there.

Many thanks to Ron McQueeney of the IMS for his cooperation in answering my many questions to provide the material for this article.

I can be reached at 16336 Church St. RD #1, Holley, NY 14470. 716-638-6994.

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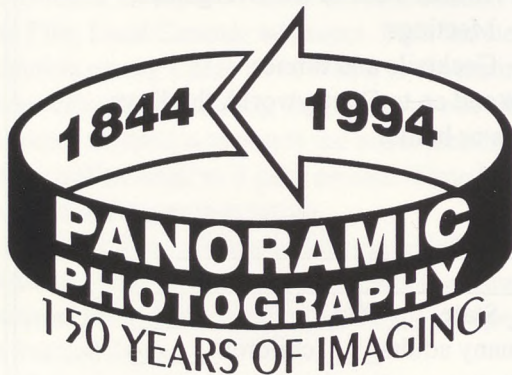
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