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See page 5 for details

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS



July/August 1995

Orlando, FL

Volume 12, Number 3

IAPP World Conference '95 You should have been there!

By Warren Wight

Well, the 1995 IAPP World Convention is behind us, and I must say it was one of the most successful conferences ever! Congratulations to Chet Hanchett for the fine job he did putting it all together (with a little help from his friends). What a perfect area for panorama photographers to gather! Spectacular scenery and perfect weather combined to make this conference not only a learning

experience, but a week long photographic extravaganza!

The Little America Hotel was absolutely grand. We couldn't have asked for a finer place to hold our conference. Their attention to detail and willingness to help our group was appreciated, and helped to make our conference run smoothly. Thumbs up to the Little America Hotel.

There was an incredible amount of information shared in Flagstaff, not only from our scheduled speakers but during the roundtable discussions, vendor nights and over meals as well. There is no way you could have left this conference without picking up some new bit of info.

After greetings from Chet, reports from Dick Fowler, and a magazine update

Please see "Should have" page 9



Cecil Simpson created this pan, "Geese over Lake DeWeiss" about 6 am at Lake DeWeiss, Colorado. He used a Noblex Pro 120, and shot at 1/125 sec. @ f5.6.

© Simpson

**Voted best
"Swing Lens"
Panoramic in
the world at
the IAPP
World
Conference.**

President's message

Greetings from your new Prez!

WOW! The 1995 World Conference in Flagstaff was FANTASTIC!

Those of you who couldn't attend really missed out. But don't be sad hearted, we have two more conferences planned for this year and three for 1996.

August 25-27, 1995 plan to be in Chicago to experience the IAPP Exhibit at the Museum of Science and Industry. Sept. 29-Oct. 1 be sure to take advantage of Janet and Kornelius

Schorle's hospitality in Irvine, California. We are in the planning stages for 1996 conferences in Washington D.C., (Easter weekend during the peak of apple blossom time) and Oxford, England and Lusdorf, Switzerland (beginning of September), as well as the fall World Conference in a location yet to be determined.

I figure it is going to take at least ten members to do the work that past Executive Secretary Richard Fowler did. Committees have been formed to help take up the slack. The 1996 World Conference committee consists of Bob McIntyre, Jim Johnson, Fred Yake and myself. The IAPP-Euro conference committee members are Michael Westmoreland (England), Michel Dusariez (Belgium), Herman Seitz

(Switzerland), and Peter Lorber (USA). The IAPP Policy and Procedures committee is made up of Richard Fowler, Addie Lorber, and Chet Hanchett. If you have any concerns or wish to volunteer please contact these fine individuals. Just a hint,

if you make suggestions about how something should be done you may find that it has become your responsibility. If you feel you have something to contribute please get involved. Your efforts

will be appreciated!

The IAPP magazine is printed to publish YOUR photos, camera designs, problems, solutions, wants, and needs. Would you like to have one of your photos published in an internationally distributed publication? Do you have a picture of a camera you built yourself? How about a candid of you or another member shooting a panorama? Well then send it in! Do you have extra equipment gathering dust on the shelf? Are you looking to buy a piece of equipment? Have any books or prints for sale? Advertise FREE in the classified section. Have you been on the assignment from hell? Did you have a tough job turn out heavenly? Do you know the solution to an age old problem? Write up the experience and submit it!

"If you feel you have something to contribute please get involved. Your efforts will be appreciated!"

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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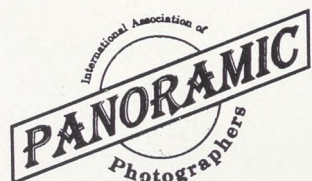
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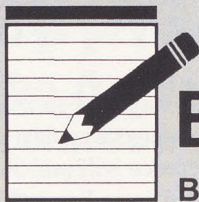
Looking for a logo

The IAPP has never really had an official logo, so we are "looking for a logo". The logo will be used on T-shirts, letterhead, etc. and should represent IAPP as a whole. If you have any ideas please submit them to me. Here are a couple of ideas from Bob Erickson and Fred Yake. Get creative and send me those logos. The creator of the logo we decide to use will WIN a free T-shirt with the logo imprinted on it! You gotta like that!



Warren Wight
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Maitland, FL 32751

INTERNATIONAL
ASSOCIATION OF PANORAMIC
PHOTOGRAPHERS



Bits & Pieces

By Richard Fowler

It is a done deed, Addie Lorber has received all the IAPP files; they are in her computer and are up and running. Just be patient with her until she learns the routine and how to run the two programs where IAPP records are stored.

After over ten years of performing as IAPP secretary and treasurer, it feels rather strange not spending time each day on the computer updating files, writing letters, etc. I am still getting some IAPP mail as my name is connected to IAPP all over the world. (Not to fear, they are either taken care of or sent directly to Addie.) It will take me some time to get used to the idea that I am indeed retired from my long-standing job with IAPP. I will stay on as the coordinator between IAPP and the PPA. If some of the new brass wants my opinion on something I will happily toss out an idea or two.

For those who attended the IAPP World Convention at Flagstaff they were greatly enriched with more data than one could possibly absorb. Our print show was magnificent; I can't believe how each show improves. All the new pan cameras are producing outstanding images at the hands of some very skilled IAPP photographers. Didn't attend? You should have!

I was also quite pleased that several men came over to me at Flagstaff and said they were so impressed with my warning about prostate cancer and suggestion about having a PSA blood test, that they either had the test or were about to have it. Very smart men! Prostate cancer is one of the highest killers of men only because they will not go to a doctor and be checked. Caught early it is very curable, caught late, good bye world. (I will soon be an eight year

survivor so please take my advice.)

I want to pay a special thanks and congratulations to our past president, Chet Hanchett, who worked far beyond what should be expected of a president to make the Flagstaff World Convention such a success. Chet was one of four IAPP members to be honored with Life Membership in IAPP. The others honored were, IAPP past president Harold Lewis, West Newton, MA; Jerry Wood, Annapolis, MD; and Harry Friedman, San Juan, PR.

A few weeks ago I had to delete 80 USA and 16 foreign members from the computer for nonpayment of 1995 dues. I think IAPP has a very fair, low dues price. For those who can't afford to pay such a low price once a year - raise your prices - why live in poverty. Yes, we also got a few who said they never got a bill. Sorry, but you had to unstaple it twice out of the magazine. Oh well, 'taint my job anymore. Hope Addie has better luck next year collecting dues. Members can now pay by credit card which will help many of our foreign members. I could not accept credit cards because the IAPP address was my home, not a store front.

I believe I mentioned this many years ago, I do not understand why those who live outside the USA rarely ever put a return address on their envelopes. There have been several times in the past when I have received letters and could not read or understand the person's handwriting. They had no printed return address, thus they never got a reply from me.

I want to thank all IAPP members who extended their good wishes in my IAPP retirement and I extend my good wishes to our new IAPP President Bob Erickson and his board of directors.

Panoramic Photography of W.J. Moore 1913-1939 *Exhibited at the Vancouver Museum*

This exhibition, organized by the City of Vancouver Archives, provides unique historical views of Greater Vancouver from 1913 to 1939 through a selection of 51 black and white panorama photographs by commercial photographer, W.J. Moore.

Moore specialized in panoramas, working with a #8 Cirkut Outfit camera. He demonstrated experience, skill and planning to master the mechanical and aesthetic considerations of the panoramic format.

The selection of historic panoramic photographs featured in the exhibition document the industrial development of False Creek, shipbuilding and other local industries, as well as people, neighborhoods, civic events, the waterfront and cityscapes. Featured in the exhibition is a 360-degree view of Vancouver from the roof of the second Hotel Vancouver in 1914.

In addition to the photographs, there will be a #8 Cirkut Outfit camera on view. There will also be a section in the exhibition describing how the W.J. Moore Cirkut negative collection is being conserved.

This exhibition is the result of a four-year project undertaken by the City of Vancouver Archives through the Province of B.C.'s Community Archives Assistance Program, to preserve the W.J. Moore collection of nearly four hundred Cirkut negatives.

The exhibition will be on display until the fall of 1995. Vancouver Museum, 1100 Chestnut Street, Vancouver, B.C. - phone 736-4431.

Introducing IAPP's new officers and board members

Elections were held at our World Conference at Flagstaff for new officers and board members for the '95/'96 term. The members below are donating their time and energy to help IAPP grow. If you would like to get involved, let one of them know.

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Doug Segal, Chicago, IL
312-236-8545, fax 312-704-4077

John McCarthy, Springfield, MA
800-736-3600, fax 914-789-8295

Euro-IAPP '96

The first planning stages of an IAPP European Conference are under way. The conference will probably take place in August or September, with visits to England and Switzerland.

There will be more information in the next issue of the IAPP magazine. If you have questions or would like to help plan this conference contact anyone on the Euro-IAPP committee:

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Apple's QuickTime VR

The future of panoramic photography

By Chet Hanchett

Panoramic photography has now entered an entirely new dimension with the introduction of Apple's QuickTime VR computer software. This innovation fits all the descriptions of traditional panoramic photography; it can use a 360 degree image that is in cylindrical perspective. The possible applications are staggering. This new technology will enable the user to travel to unreachable destinations, create dazzling images for CD ROM, or perhaps restore aging circuit camera images to their original concentric shape.

Apple introduced QuickTime VR at the IAPP World Convention in Flagstaff. Ted Casey from Apple, demonstrated the capabilities of QuickTime VR. Using the special software, he "walked us through" the Apple company store and showed us how we could look at and interact with different items. Later, using QuickTime VR, we "toured" a museum in San Francisco, discovering that surrogate travel could take us to many different sites without leaving home.

Prior to Flagstaff '95, I had the opportunity to field test the QuickTime VR camera rig. I used my Nikon N90 in the vertical position with this special rig and took segmented, overlapping panoramic images to capture the 360 image. The position in which the 360 degree picture is taken is described as the "nodal point" (note: not to be confused with the nodal point of a lens). I used a 20mm Nikor lens, but could have used prime and rectilinear lenses from 15mm - 35mm. I took 12 images at 30 degree intervals on color negative film. After processing, the film images were then transferred onto a photo CD. Using one part of the software, this system stitches the 12 images together into one, seamless

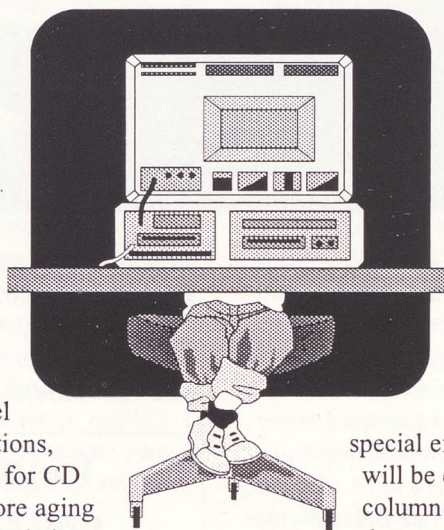
panoramic picture and converts it into a cylinder. Another part of the software called dicing converts your stitched

picture into a QuickTime movie by tiling the image into an even number of horizontal and vertical tiles based on the image resolution. The last part of the software configures the nodal points so that the viewer may "move" from one nodal point to another. (Other

special effects are possible and will be discussed in a new column about panoramic photography and the computer.)

I photographed two St. Louis locations. At the Missouri Botanical Garden, the system produced a realistic walk through historic gardens and lily ponds, capturing the true feeling of the famous setting. At the Museum of Transportation, however, the system allowed me to recreate my explorations between railway cars, ending with my arrival inside the actual cab of an old steam engine. While the QuickTime VR system is relatively easy to use, I found that my experience shooting panoramas made a great difference both in understanding and judging the position of nodal points. The pre-planning phase on any project done in QuickTime VR is probably the most important. When I saw the final results, I realized that I was seeing first hand the next dimension of panoramic photography. No longer is the panoramic format merely a novel style of photography, but has broken into cyberspace. Thanks to Ted Casey for traveling from Cupertino, California to introduce QuickTime VR to IAPP members at the Flagstaff World Convention. Ted's presentation was a convention highlight and we all appreciated Apple's support of our association.

Check page 6 for pricing information or contact me at 314-781-3600.



Magazine changes!

By Warren Wight

Pardon our dust! The IAPP magazine is under construction. Patty and I are giving our magazine a totally new look. The magazine will now be published in a horizontal format, that when opened will have a 22 inch spread. Now we can print those panorama prints even larger. The masthead will be totally different, and the name of the magazine will be the "Panorama". We are excited about the changes coming to the magazine. We think you will be too!

The internet is fast becoming the place to be in the 90's, so I am working on an IAPP World Wide Web (WWW) page. Once completed, people will be able to access our page and find out information about the IAPP, panorama photography, equipment, etc. One of our members, Santa Fe Photographic Workshops, has their own web page, and I have my own web page too. If you have access to the World Wide Web, check out Santa Fe Photographic Workshop's Web Page at: "<http://www.nets.com/site/sfworkshop/intro.html>", and my web page at: "<http://www.magicnet.net/~warren/>". I will keep you updated on the progress for the IAPP WWW page!

There are lots of changes in the future of panorama, with digital imaging, the internet and WWW. Its going to be exciting, so hold on and enjoy the ride!



"Out on the Shoals"

A book by Peter Randall

I APP member Peter E. Randall of New Hampshire has just published his twelfth book, this one is a collection of color photographs of the Isles of Shoals (a group of nine small islands located about six miles off the coast of New Hampshire and Maine).

Out on the Shoals is the result of some twenty years of photography at the magnificent Isles of Shoals which inspired the works of poet and essayist Celia Thaxter and the paintings of Childe Hassam. The result of many trips to the islands in all seasons is a book of spectacular photographs covering the Shoals from sunrise to sunset, from wildflowers to Celia Thaxter's garden, and from unique bird colonies to the surprising colors of the intertidal zone. Picturesque buildings on Star Island, the rugged beauty of Appledore, crashing waves on White Island and its famed light, and abandoned stone walls of Smuttynose all are captured by Randall and his camera in an unforgettable portrait



of one of New England's most exceptional natural places.

The book has 58 pictures (most of them in color) including four 6 x 17 panoramic views prepared especially for this new publication. For lovers of seacoast New England and fine photography, *Out on the Shoals* is a must addition to any library. The list price is \$16.50 plus mailing, but the special IAPP member price is \$14 including mailing. Each copy autographed on request. Send orders to Peter E. Randall Publisher, Box 4726, Portsmouth, NH 03802.

Samuel Haley house, Circa 1800, on Smuttynose Island, Isles of Shoals, off Portsmouth, New Hampshire. Linhof 6x17 Velvia transparency by Peter E. Randall.

QuickTime VR Authoring Tools Costs and configurations

The QuickTime VR Authoring Tools Suite will now be offered in three configurations:

1. A bundle that includes: the QuickTime VR Authoring Tools Suite, MPW(r) Pro and one seat at a QuickTime VR training course offered by Apple's Developer University. The bundle is priced at \$1995.

2. The QuickTime VR Authoring Tools Suite purchased with MPW Pro (a \$495 value) for \$695.

3. The QuickTime VR Authoring Tools Suite can be purchased as a stand alone product for \$495.

QuickTime VR Authoring Tools Suite version 1.0 will initially ship with final versions of the authoring tools and the run-time software for Macintosh®, and a beta version of the run-time for Windows. The final version of the run-time for Windows will follow as a free upgrade.

As of today, the QuickTime VR run-time software can be distributed by developers along with their QuickTime VR titles as follows:

CD-ROM Titles - Enhanced Audio CDs

Less than 25,000 units	No charge
Less than 50,000 units	No charge
Over 25,000 units	\$400/5,000 units
Over 50,000 units	\$750/25,000 units

(There are no royalties charged for non-commercial use of QuickTime VR.)

To join IAPP call or write:

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Internet: CustomLab@aol.com

Send your name and
address for membership
information: \$40 North America.
\$50 Elsewhere

Upcoming Issue Deadlines

Issue	Deadline
Sept/Oct 95	Aug 20
Nov/Dec 95	Oct 20
Jan/Feb 96	Dec 20
Mar/Apr 96	Feb 20

Please send in your stories,
photographs, technical information,
etc. to:

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407-339-9501 (fax)
Internet: warren@magicnet.net



From the mailbag

Dear IAPP,

I'm writing to let you know how much I enjoyed the IAPP World Convention in Arizona... my first convention, and I can't wait for the next one!

I've come back to Miami with renewed creative enthusiasm to apply panoramas to my editorial assignments and to build a panoramic stock submission, lots of technical and camera information and a clear soul after spending several days in the wilds of Arizona.

The convention programs I particularly enjoyed were Jay Dusard's open spaces and down home style, John McCarthy's Fuji pans and projector setup, Apple's Ted Casey and the amazing computer pans, and Doug Segal and Gerald French on the nittie gritties of stock.

Those programs alone were worth the

trip. As were the new and old friends who gave me lots of camera and shooting tips. I also ran into an old friend who I hadn't seen in 22 years, Ben Porter of Ashville, NC...we were both young idealistic volunteers, and amateur photographers, for a public service corps, and now both members of IAPP! It is a small world.

I would like to suggest a program for the next World Convention, the application of panoramic photography to editorial, travel and portrait photography. There are photographers out there, like McDuff Everton, who has made a mark in travel photography, for example.

Again, thanks for a great program!

Tom Salyer, Miami, FL

The Nimslo Panoramnic

By Andrew Bieber

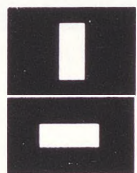
I have talked to a number of photographers about modifying the Nimslo 3D camera to a panoramic camera. Many photographers have heard about the camera, but few have ever seen one. To be honest, I'd never seen one either before I started my conversion.

Before I get into the camera, it might be helpful to give you some of my background. I am not a professional panoramic photographer. In fact, I haven't done a serious still photo assignment for quite some time. I'm a cinematographer and have spent the majority of the last twenty years working in the film and television industry.

I've been interested in panoramic photography and wide screen motion picture formats for a long time. Fortu-

Please see "Nimslo" page 17

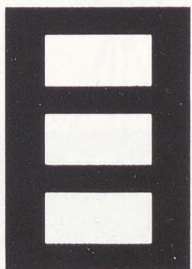
Panoramic Presentation



24 x 56mm
5 3/4 x 4"
overall

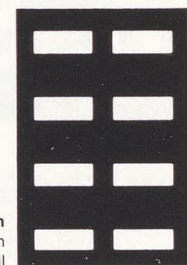


6 x 12cm
210 x 298mm
overall



6 x 12cm
210 x 298mm
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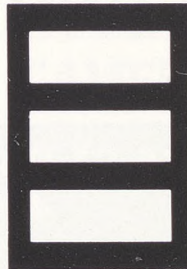
24 x 56mm
210 x 298mm
overall



6 x 17cm
210 x 298mm
overall



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Unit 7/8 Peverel Drive, Granby, Milton Keynes MK1 1NL, England. Tel: 0908-642323. Fax: 0908-640164.

Thinking ahead

By Everen T. Brown

Promotional pieces get new business for photographers. Have you put together a promotional piece to showcase your panoramic photos? It could be a brochure or a piece that gets used, like a calendar.

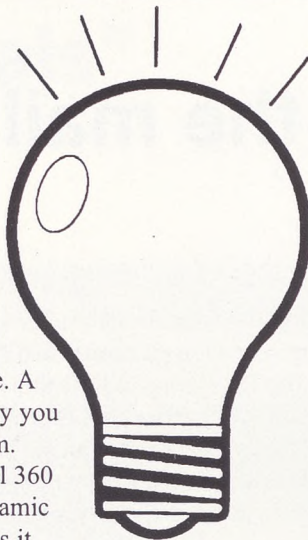
A promotional piece is like a mini-portfolio that a client gets to keep. Unusual shapes and sizes are great to have so clients remember who you are. A functional piece won't end up in a drawer. A calendar, a bookmark, a mug, etc. with your work imprinted on it, reminds the client daily. It also sparks interest with others who see it.

Once you design and print a promotional piece you need to get it in the hands of prospective clients. They need to see it, to appreciate your work.

A promotional piece also lets you educate a client about panoramic

possibilities. This is not a "box". It is a view of the world that is unique. A view that only you can give them. Perhaps a full 360 degree panoramic photo that has it all....all of a clients buildings, all of a scenic viewpoint, etc.

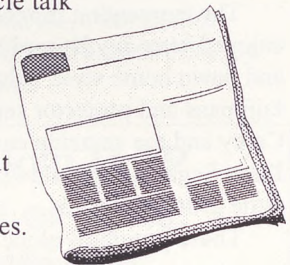
I am sure there are some IAPP members who have published various promotional pieces and would be willing to send them in to share them with us. Please surprise us with your promotional pieces. Having a promotional piece ready to send out to prospective clients shows you're thinking ahead!



Ed Segal makes the Post

Ed Segal, owner of Capitol Photo services in Washington D.C. and long time IAPP member, was featured on the cover of the Style section of *The Washington Post*. The headline read "He's Got The Whole World in His Lens".

The article was a synopsis of Ed's photographic career, focusing on his panoramic group photographs. Not only did the article talk about Ed, and his career in photography, but went into great detail about the Cirkut equipment he uses. Way to go Ed!



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Should have

from page 1

from yours truly, the convention got under way. Bob Erickson gave us a report on the Chicago Museum of Science and Industry IAPP Exhibit. Everen T. Brown showed us video footage at the exhibit and Bill Pakosz showed slides of the exhibit too.

Bill Jorden spoke about his book project, "*Haleakala: Spiritual Journeys in the Heart of Maui's Volcanic Wilderness*" and showed slides of his images in the book. (There will be a complete story on Bill and his book in the next issue of our Magazine.) We also had the pleasure of Jay Dusard speaking to us about his books and photographic career. A true cowboy, Jay spent a lot of time with "working cowboys" in the field, documenting their life-style and taking portraits. In his most recent book, "*Open Country*" Jay photographed the West, using his Canham 4x10 and his own homemade 4x10 camera. The images were great and he stayed around to sign books for us.

Members attending also got a look at what's new out there in the commercial panoramic market. Herman Seitz was there with the Roundshots, Kornelius Shorle showed us what's new in Noblex, including the first look at the Noblex 6x17. Chet Hanchett had his V-Pans there and Keith Canham showed us his 4x10 field camera. Patti Harris showed her film changing tents, some of the best built ones on the market, and Don Ginthner displayed his custom film holders and contact printing frames. Addie Lorber also discussed the relationship between the lab and the photographer. Her main message, "Communication is the key to making everybody happy when it comes to working with a lab".

Not every camera was commercially

made. Jim Lipari showed us a number of his hand built cameras; Will Landon talked about upgrading Hulcheramas, allowing for shift among other things; Shinichi Yamamoto wowed us with his rotational panoramic camera which started out as a Mamiya RB. Mr. Yamamoto along with Hideaki Sato updated us on Panorama in Japan, and Betty and Colin Bullard showed us how things are done down under in Australia. Bob Erickson showed us some unique ideas for making panoramic gadgets and things (including the "beer can pod").

John McCarthy showed us a great slide show using a three projector system that created full length panoramas, all taken with his Fuji GX 617 camera of course. John Boyle also presented a slide show of images taken at our last convention at Bar Harbor. The slides were beautiful and his commentary kept us laughing. Chris O'Kane and Richard McKelvie from Scotland showed us a new way to present panorama slide shows. Their Panomorph system is incredible. Using a standard 35mm camera and lens with their lens attachment (that compress the image), you can photograph a scene on a standard 35mm slide and then project it on a standard slide projector with a second lens attachment (that expands the image to a 6x17 format). You have to see it to believe it. Hopefully there will be a story on it in a future IAPP magazine.

Richard Schneider gave us a slide tour of the new National Archives Facility at College Park, Maryland, and Don Werthmann spoke about the workshop experience and The Santa Fe Photographic Workshops. After listening to Don, I think everybody was ready to sign up for workshops, to get those creative

juices flowing. Dave Orbock showed us how to create and view stereo panoramas using the Hulcherama camera. Ron Kline and Mark Segal, suffering from major jet lag, spoke briefly about their photographic trip to Korea. They flew straight to the convention from over seas, and before they hardly had time to put their luggage down, they were telling us about their trip. Now that's dedication to IAPP!

Doug Segal and Ray French gave us the straight scoop on panoramic stock photography, not only filling us in on what sells, but the business side of stock photography as well.

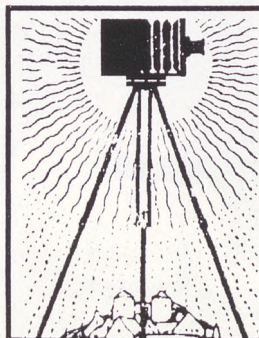
We also got a preview of Apple Computer VR Technologies. Ted Casey showed us where panoramic photography is going, and it is the electronic environment. There will be more on this new technology in this and upcoming issues.

Whew! I hope I didn't forget anybody! As you can see there was a lot to see and learn at our IAPP World Conference. Now you know why.....You should have been there!

Panoramas on display in Peoria

IAPP member Sam Decker of Peoria, Illinois, currently has photographs on display at the Peoria Art Guild.

Albert Normandin, also an IAPP member, from Coquitlam, B.C., has a continuing exhibit of his panoramic photography in Caterpillar Inc.'s World Headquarters, in Peoria.



PANORAMICS NORTHWEST

DEALING IN FINE WIDE FORMAT CAMERAS

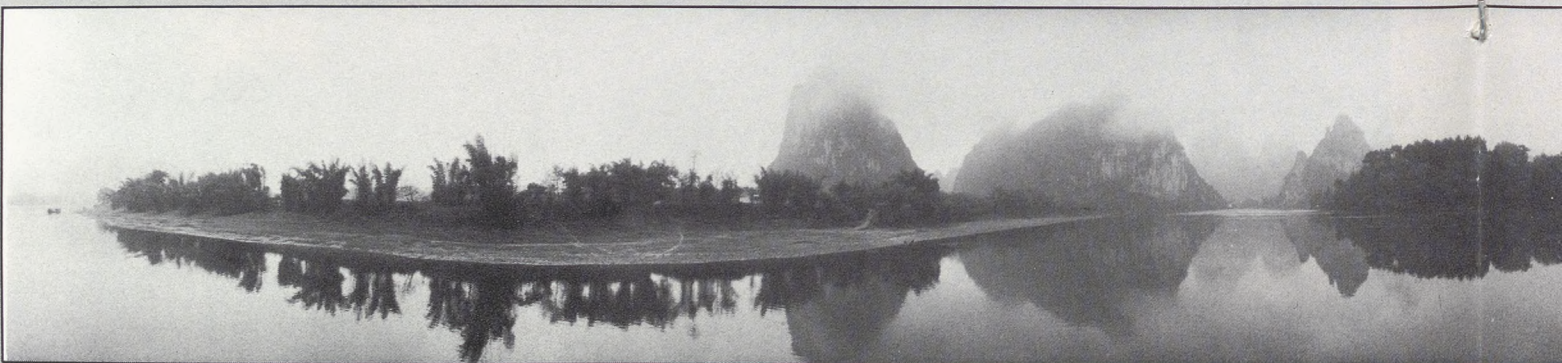
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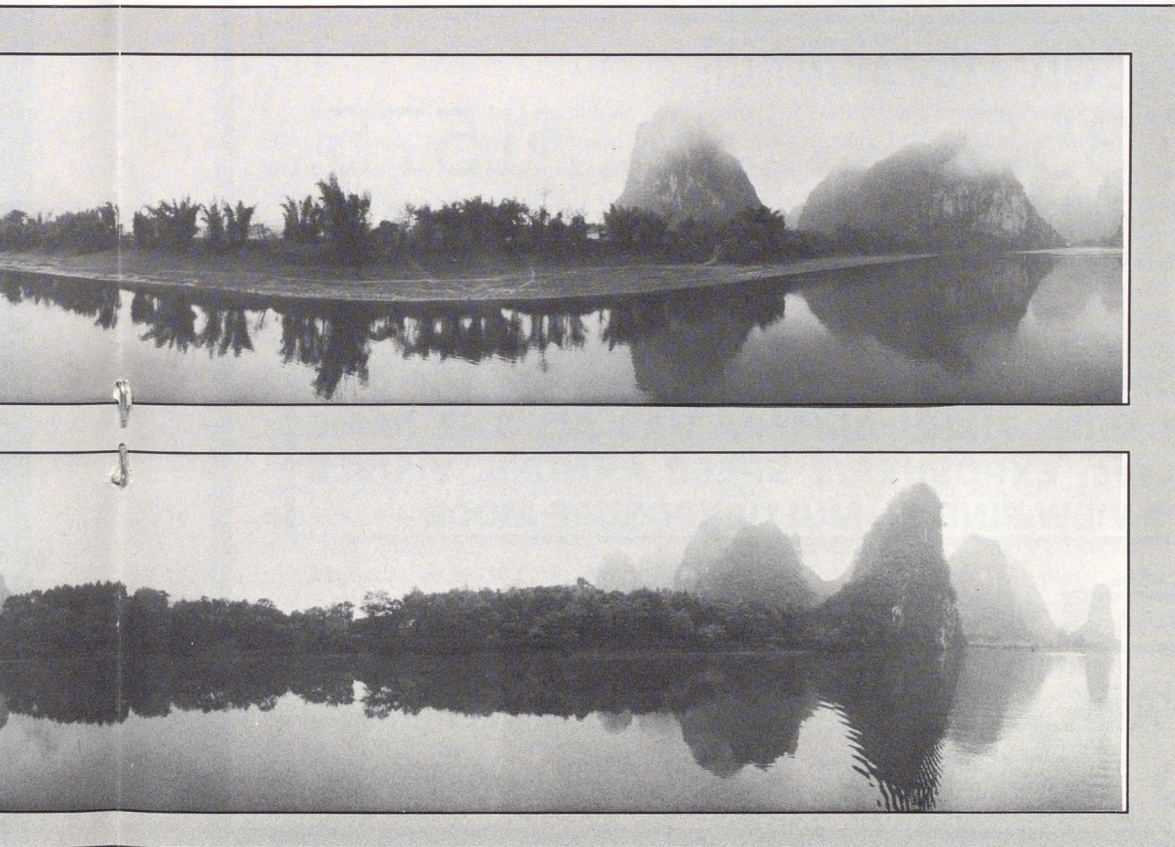
More prints voted "Best in the World"





Using a Linhof 6x17, Peter Randall created this panoramic, "Holy Week, Antigua, Guatemala", on Fujicolor 400 film.

Voted best "Wide View"
Panoramic in the world at
the IAPP World Conference.

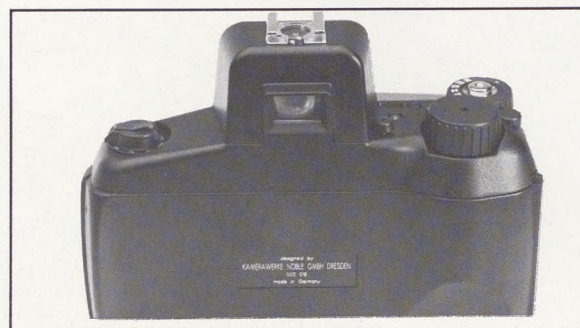
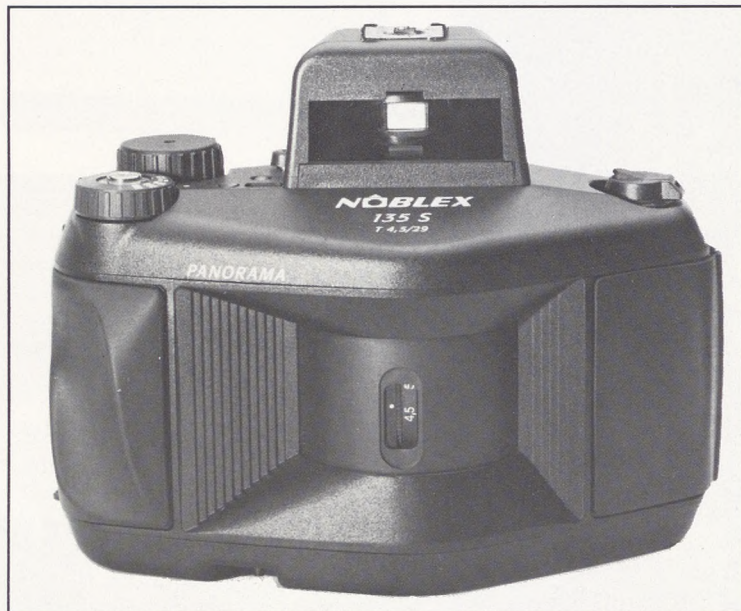


"Looking Ahead is Looking Back (The Imprint of the Architect of All of Nature is SYNCHRONICITY and comes from Within/Without)" is the title of these two pans by George C. Berticevich. The images are hand-colored b&w prints, photographed using a Globuscope. The top image, "Looking Ahead" and the bottom image, "Looking Back" were photographed at the Li River, Guangxi Province, China, May 1988.

Voted best "Rotational"
Panoramic in the world at
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IAPP Panoramic Exhibit

at the Chicago Museum of Science and Industry

By Bill Pakosz

The IAPP Panoramic exhibit at the Chicago Museum of Science and Industry has been well received by the museum and the public as well.

John Boca (lead artist of the museum) and his staff took three weeks to assemble and display the 66 photographs and multiple cases of cameras. The public

response was delightfully expressed through gestures and a lot of finger pointing. It was just as exciting to see the public's reaction to the exhibit, as to see the exhibit itself.

The exhibit is located on the 2nd floor opposite the full size 727 airplane, and there are a thousand *if not more* people

passing by the exhibit daily. That's a lot of new people being exposed to panoramic photography.

Be sure to check out the exhibit if you are in the Chicago area.

Editor's note: See page 23 of this issue for a panoramic photograph of our display at the museum.

Classified
Corner

For Sale: Cirkut camera instruction books for #10 cirkut, #6 and #8 outfits, \$6 each. Also lens measurements, gears cut for cirkuts, repairs, motor tune-ups.

Jim Lipari, 901 S. 69 Street, Omaha, NE 68106. 402-558-7665.

For Sale: 15 rolls of Provia 220 with exp. date of 1/1996. Has been frozen since I purchased last fall. Can't use it in my Linhof 6 x 17. \$100 including postage. Peter Randall, Box 4726, Portsmouth, NH 03802.

For Sale: all exc-mint condition, Mac Performa 2vx/33mhz w/Photoshop and more! \$ call, Audioviewer Kodak projects+internal 10" screen \$325 Hassy 150 Sonnar-chrome C (not CT or CF) exc \$850 Beattie Intenscreen/Brightscreen (Hassy) \$89 Horizon Pano 35mm, MORE features than Widelux, only \$550 w/warranty, 6x9 back for 4x5 w/intern'l back: Graphic \$175 & Wista \$250, 90f5.6 for 4x5 \$450, MC Rodenstock, copal #1, SMALL 180mm circle Luna Star flashmeter w/book \$200. For purchase remit to: Andrew Van Dis, PO Box 5253, Berkeley CA 94705. 510-531-0443 or E-mail: JAVD@aol.com

Wanted: Canon 430 flash, SWCMT* 50APO Rodagon, broken Wista 6x9 rollholder, Quantum Turbo or Jackrabbit. Fed Ex delivery and money back guarantee included w/your prepaid order. Contact: Andrew Van Dis, PO Box 5253, Berkeley CA 94705. Call 510-531-0443 or E-mail: JAVD@aol.com

For Sale: 360 degree PANOPTIC PHOTOGRAPHY EXPERIMENTS, Michel DUSARIEZ, Ludovic PIERROUX & Lars R. LARSEN. New technical approaches to panoptic photography with instructions which enable skillful amateurs to construct their own panoptic materials, using simple & inexpensive elements. The English version 138 pages is now available. It examines in details different 360 degree panoptic systems which are easy to build, with diagrams and advice. Additional article, about stereo 3D panoptic photography on 360! & very new panoptic 360! underwater experiments. English version price: 700 BF package and airmail postage include everywhere. (about U.S.\$ 24.00 at printing time) Only credit cards VISA, MASTERCARD, AM. EXPRESS or cash, can be accepted. Bank check can not be accepted. ISBN 2-9600048-1-7. UNLIMITED FIELDS PHOTOGRAPHY c/o Michel DUSARIEZ 14, avenue Capitaine PIRET 1150 Brussels - BELGIUM. FAX 32 2 512 68 29

For Sale: Brooks Veriwide 47mm/5.6 lens. Good shape with viewfinder. Asking \$750, shipping included. Call Don at 707-443-9956. Best time 8-11 am or after 7pm PST.

Wanted: People interested in 10" x 6 ft. Kodak Pro 400 Cirkut film. Will order when total order is 100 rolls. Contact Cecil Simpson for more info. 806-793-0641.

For Sale: B&W paper, Luminous Bromide, F.F., D.W., white glossy, 100"x52", Grade 1, Made in W. Germany. The paper is approx. 6 years old, in its original wrapper and box. I have a sample roll for those interested. 1 roll - \$75, 2 or more rolls - \$65, plus shipping. 10 rolls total. Jerry Seegers, 314-631-5398 (eves)

For Sale: Paskin-converted Cirkut #10 with 10/18/24 inch Turner-Reich convertible lens, calibrated gears for all lens applications, turntable, tripod and custom case. \$7,000 plus shipping. Dave Rentz, VPI, 105 - 26th St., Pittsburgh, PA 15222-4635. 412-281-9387.

For Sale: Noblex 06/150 panoramic camera, sharp 50mm f4.5-f22 Tessar lens. Six 150 degree 6x12 images on 120 film. Four speeds from 1/30 to 1/250, plus multiple exposures. Used little, in excellent shape. Supplied with simple case and close-up filter. Asking \$1950. Rodenstock Grandigon 90/4.5 wide angle large format lens. Great on 5x7, 4x10 and 4x5 camera. Used little, in original box, \$820, firm. Russian made FT-2 with 50mm fixed focus f/5.0 lens, with brass film cartridges. Eleven pictures on a 36 exposure role of 35mm film. Negative is 4 3/8" long. Four shutter speeds; 1/50, 1/100, 1/200 and 1/400. Only \$270 (below market). Prices include shipping and insurance via UPS. Selling to buy something else. Call Adri de Groot, The World and I, try first 202-635-4037 (W), weekends 301-587-4844 (H).

For Sale: Widelux 1500. Excellent condition with case and box. Just fully checked by C. Schorle. Makes very sharp 2' x 5' images, focuses to 1 meter. \$1,800 or best offer. R. Starr, 410-363-6952 or E-mail: RSTARR@UMBC2.UMBC.EDU.

For Sale: #10 Cirkut Camera, unused since being fully restored (with electric motor) by David Paskin, Turner Reich 10-18-24 lens Ser # 115822 complete with NEW wooden tripod, (also by David Paskin) all necessary gears and power supply as well as a NEW leather camera case. \$7500 + UPS to the USA. Colin Bullard. Sydney Australia. Phone: 61 2 816 4277 (Bus) 61 2 816 1742 (Home) Fax, 61 2 816 2509 Please note that 61 is the country code for Australia, 2 is the area code and we are 19 hours ahead of LA in time.

For Sale: #10 Cirkut and a Noblex. Contact Peter Lorber for more information. 407-361-0031.

Rocky Mountain High

By Bob McIntyre

A Rocky Mt. High mini meeting is set for the Broadmoor Hotel, Feb. 16 & 17, 1996. The five star hotel is giving members of IAPP a special rate of \$85.00 a night. To reserve your room call 719-577-5775. (Let them know you are with IAPP.)

This meeting will focus more on taking pan pictures rather than talking about taking pan pictures.

In Colorado Springs we have the Garden of the Gods, a sandstone formation around 3 to 5 hundred feet tall with Pike's Peak as a back drop, to photograph.

Just to the north is the United States Air Force Academy (a beautiful place for wide angle photography). And to the south is the Royal Gorge Bridge (the highest suspension bridge in the world) with a thousand foot drop to the floor of the canyon.

To the west is Wilkerson Pass (an overlook into South Park); it's thirty miles across with the continental divide as a back drop.

So, plan to attend the meeting Feb. 16-17. Any questions? Call Bob McIntyre at 719-577-5734 during the day.

PS. The Womens Open golf tournament is on TV July 10-15. Watch it to see what the Broadmoor Hotel looks like.

IAPP West

By Fred Yake

Kornelius and Janet Schorle will host an IAPP Western Conference, Sept. 29-Oct.1, 1995 at their studio in Irvine, California. Their studio is less than 1/2 mile from the Orange County Airport. Two hotels with shuttle service are also close to their studio. (The Marriott at \$59/night and The Courtyard at \$54/night.)

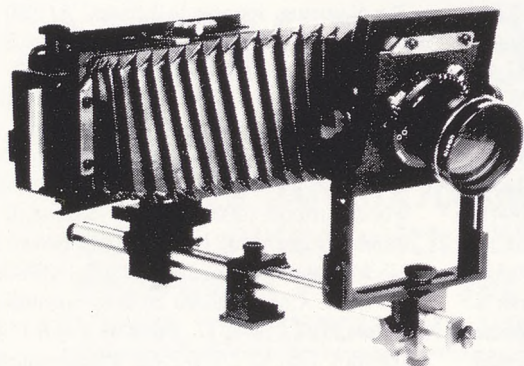
The schedule is: **Thursday** - Evening arrival and check in. **Friday** - Speakers and demos until the afternoon, then off to the beach for panoramic scenery and preparation for sunset shots. Maybe an evening picnic on the beach. **Saturday** - Speakers in the morning and shooting in the afternoon. In the evening we will process and print the days film at Schorle's color lab - dinner together. **Sunday** - Morning breakfast at the Schorle's home - noon departure.

This should be a great conference. Those wishing to attend should contact Fred Yake, so the Schorles will have an idea of how many members to expect. Fred Yake, 7125 S. Cameron, Las Vegas, NV 89118. 702-361-5885 or svst76a@prodigy.com.

If you would like to speak or present a demonstration, contact Kornelius or Janet to get on the schedule. Panoramic Industries, 714-250-7073 or 714-250-4038. (fax)

Registration fee for the conference will be \$20/member, \$10/spouse, with profits going to IAPP.

Thanks to IAPP members for great success!



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Nimslo

from page 7

nately I have been able to put this interest to work over the years in the form of wide screen mega slide shows and a few Panavision movies. These days however, most of my work ends up on the tube.

My most serious bout with panoramic fever started in 1980 when I bought a 35mm Widelux. At the time I was shooting a documentary TV series and carried the camera with me all across the US. I like the Widelux, but it's not the last word in flexibility. I have learned to work within the image capability of the camera but at times have become frustrated when I see a scene, visualize the image, and know full well the Widelux isn't going to give it to me.

I have had a number of camera designs floating around in my head for years. When I read about the possibility of adapting a Nimslo to a panoramic camera in Joseph Meehan's book, *Panoramic Photography*, I really started to get serious about building a camera.

The Nimslo Camera

The Nimslo 3D camera uses four, 30mm glass lenses to take four separate images, simultaneously. Each image is about the same size as a 35mm half frame camera. All four frames are positioned vertically on a length of film equal to the length of film required for two standard 35mm frames.

The exposed film, which had to be color, was then sent to a special lab for processing and printing. The lab combined all four images to produce one 3D photo on special lenticular printing medium. The 3D prints were viewed directly without the use of any special glasses or viewers. The photos I have seen from this system have an interesting 3D effect but I can never look at them for longer than 30 seconds without losing my balance.

I don't have a lot of details about the history of the Nimslo camera. The Nimslo Corporation had a corporate office in Atlanta during the 1980's but is no longer in existence. My cameras are stamped, "Made in the UK", and were all bought on the used camera market, in the boxes, with no signs of use.

Although these cameras are no longer

made, they did not leave this earth without a legacy. The second generation went under the name Nishika. The Nishika people used the same photographic principles that created the 3D effect for the Nimslo, but put them in a much less expensive camera. When Nishika launched their camera in the late 1980's they made an instructional video to help promote the use of the 3D system. I was part of the camera crew that shot this promotional film. It was during this shoot that I established my thirty second 3D photo viewing rule, and also got to work with one of the great actors of our time, the star of the video, Vincent Price. He was a joy to work with.

I also modified a Nishika camera, but I would not recommend this camera as an alternative to the Nimslo. The Nishika is 90% plastic, and adapting a larger lens to the plastic body is very difficult.

My Nimslo Panoramic

The design of my Nimslo Panoramic started with the decision to use the set of lenses from my old Mamiya Super 23 Press camera. These lenses would cover the image area I was planning to get out of the Nimslo body. They are also barrel focusing lenses so I would not have to design and build any focusing mechanisms.

Since I did not want to modify the lenses in any way, the lens flange to focal plane distance of the Mamiya (60.9mm) governed the dimensions of most of the camera. The other important dimension was the distance from the front of the Nimslo camera to its film plane. To find this dimension, and to find out just how much work I was in for, I had to take the Nimslo completely apart.

Getting into the camera the first time was a bit tricky, but once I had broken the code and started to get inside I was pleasantly surprised. All of the four lenses and most of the mechanical end of the exposure system come out of the camera in one unit. What is left behind are two mounting surfaces that are clear of the image path and stable enough to support some heavier equipment. The distance from these mounting surfaces to the film plane is 22.95mm. By subtracting this

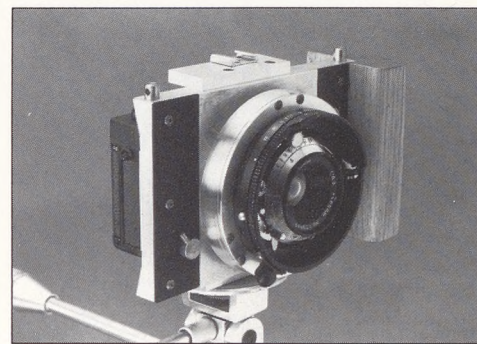


Photo 1: The Nimslo Panoramic with a 65mm Mamiya Sekor lens.

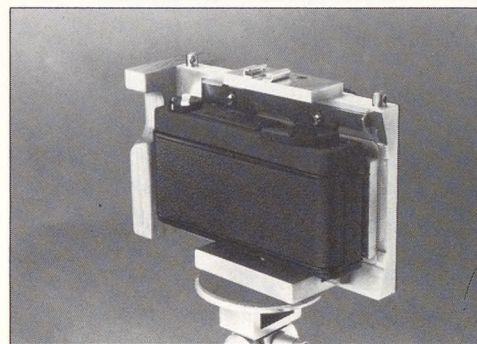


Photo 2: The back of the camera with film magazine mounted.

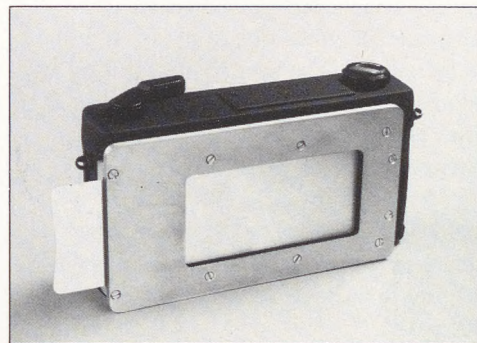


Photo 3: The modified Nimslo/Film Magazine.

dimension from the lens flange to film plane distance of the Mamiya, I knew that I had 37.95mm in which to build some kind of camera.

The Nimslo Panoramic is made up of four major components: a very simple camera body, a shifting lens mount, the film magazine, and a ground glass focusing hood. This basic layout is not new. A rigid camera frame that holds a barrel focusing lens at the front and a removable film magazine at the back

Please see "Nimslo" page 18

Nimslo

from page 17

describes many successful camera systems. I decided that following this format would be the best way for me to use the Nimslo and be able to get all of the features I wanted.

The camera body (photo 1) was milled from a solid piece of aluminum and measures 4" high, 6" wide and only .6" deep. The back of the body (photo 2) has a Graflock type mounting system to hold the film magazines. There is a plate attached to the bottom that acts as the camera's base, and one on top to hold the view finders. I intended to use the Mamiya wide angle viewfinder and mask it for correct framing. The space to the side of the accessory shoe on the top plate will hold a small level. I have become so accustomed to using the level on my Widelux that I incorporated one on this camera as well, I just haven't put it in place. There are two studs on top for a neck strap and a handle on one side.

The lens mount is a simple bayonet ring attached to a thin flat aluminum lens board. The lens board has two recessed areas on each side that ride in two channels on either side of the front of the camera body. The lens board will shift up 19mm and down 5mm. More downward shift is possible if a spacer is mounted between the camera base and tripod.

A number of different types of medium format lens mounts could be attached to the lens board as long as those lens systems have shutters and barrel focusing.

The film magazine (photo 3) is made of the modified Nimslo camera and an adapter plate, with dark slide, in order to attach the camera. So far I have manufactured two film magazines. This gives me the ability to shoot two different emulsions without the hassle of having to reload in mid roll.

In order to pack all of these components into a small space, I had to give up the ability to rewind and unload the film while the film magazine is attached to the camera. (Read that as "OOPS, I can't unload this thing with the magazine on the camera! Oh well.")

The focusing hood (photo 4) is constructed of aluminum and plastic, with a resin ground glass focusing screen. I

used a resin screen because it was much easier to work with than real glass. The ground glass is mounted on an aluminum frame that creates the frame line for the photographer. Four stand offs hold the ground glass frame at the same position as the film plane. A vacuum-formed plastic hood covers the unit to block out the light. The focusing hood is really essential when I'm using the longer lenses or shifting the lens up or down.

Modifying the Nimslo

This modification might be a bit more ambitious than the average handy man would consider attempting. I just happen to love working with metal and have over the years acquired the necessary tools. All of the work on this project was done in my own shop using a combination metal lathe, milling machine and drill press called a Smithy CB 1220; some hand files and metric measuring tools.

If you are interested in modifying the Nimslo, here are a few of my experiences that might help you get started.

First, the Nimslo is a nicely made camera that is really very easy to modify. All of the important components - the camera body, the film path, winding mechanisms and pressure plate are all made of metal. The only cutting you have to do is on the camera body itself. The rest of the camera's parts are either used as is, or removed entirely.

The front of the camera has a leatherette

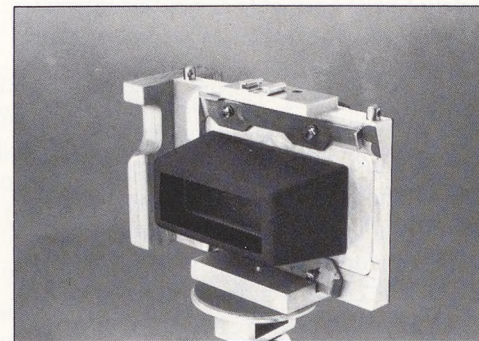


Photo 4: The focusing hood mounted to the camera.

covering. When this is removed it reveals four small screws that hold on a plastic lens shroud. Remove the shroud and you're in to the lens and shutter. Three more screws, and a bit of wire cutting and all the 3D magic is gone. The 3D process used preset lenses, so there is no focusing mechanisms to pull out. Go a bit further. Get rid of the battery, and cut, unscrew and pull out everything that has a wire running into it or out of it. Remove the bottom of the film winding mechanism first, than the top.

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You are left with a one piece camera body casting. In photo 5, you will see the casting and the two most important elements of this camera. The first are the four light traps that isolate the images from the four lenses. This is what you will be cutting away to enlarge the frame to panoramic proportions. The second are the unpainted lens and lens shroud mounting surfaces to either side of the light traps. No matter how you design your new lens mount, it is these surfaces that are the most practical anchoring points.

Photo 6 is my camera after the four light traps were milled off and the frame enlarged. The original Nimslo used four images 22mm high by 18mm wide. You can open up the frame to 22mm high by 73mm long by just cutting out the three frame bars between the four light traps.

If you want to use the full 24mm height that is available on 35mm film it gets a little tricky. You cannot remove equal amounts of metal from the top and bottom of the frame because the Nimslo images are not positioned in the center of the film. There is a space at the bottom

that was used for a photographic coding system that was used at the lab to identify which four frame group made one 3D picture. If you cut more off the bottom of the frame you run the risk of removing too much of the support bracket for the sprocket wheel that is part of the film advance system. This bracket can be seen at the bottom left corner of the milled out frame. My frames are limited to 23mmx73mm.

I then fabricated a light trap along the top of the camera. In my design the original camera bottom cover works as a light trap.

I reconstructed the original plastic camera top to remove the Nimslo view finder. I made a mold of my new top design and cast new tops for my film magazines in polyurethane resin.

So far I have only shot some test rolls with the Nimslo Panoramic, but everything handles fine and the images are sharp. This was my first attempt at building a camera and I'm pleased with the results. Next time maybe I will build a larger format camera, and just maybe something that rotates.

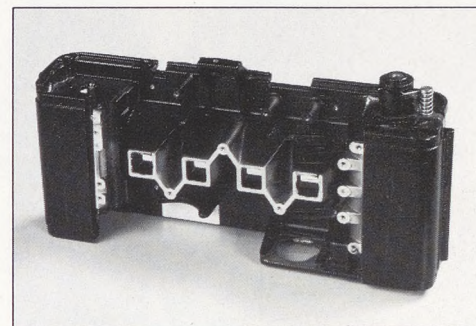


Photo 5: The original Nimslo camera body casting.

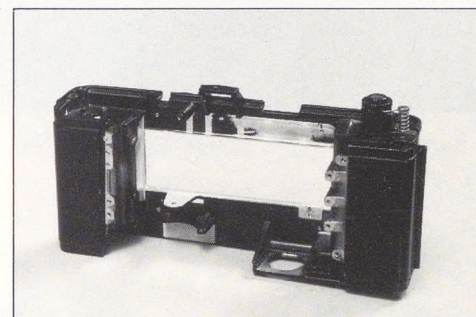


Photo 6: The Nimslo body casting after modifications.

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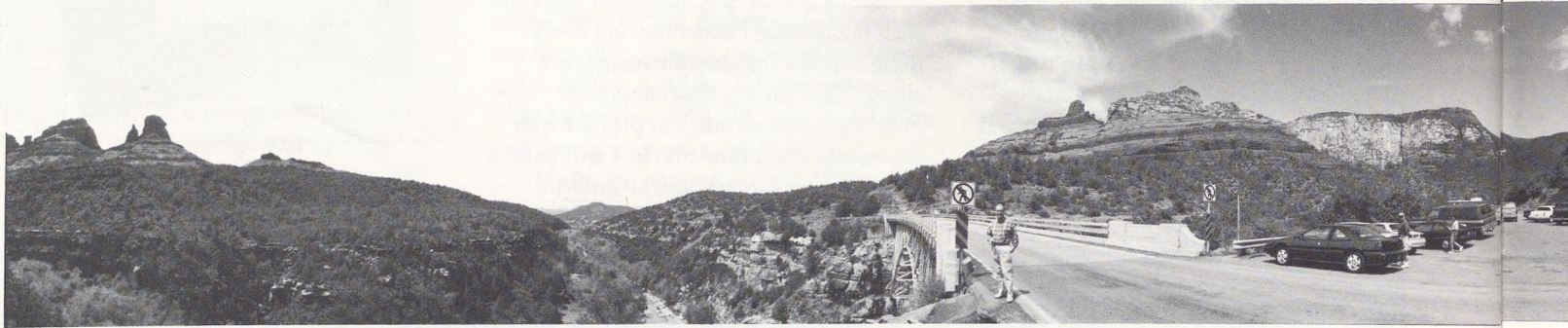
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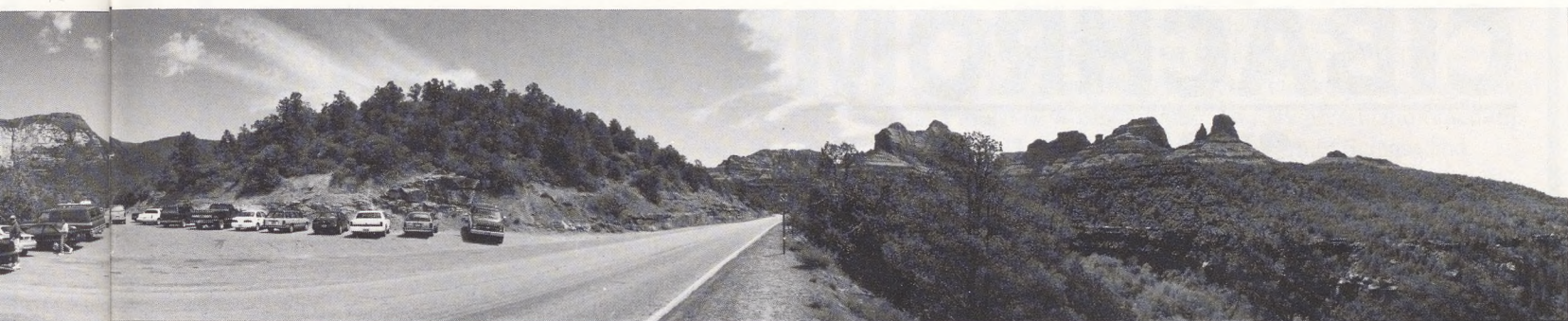
Take a walk on

A black and white advertisement for Marketing Corp. The main visual is a station wagon with a clothes rack mounted on its roof rack. The rack is filled with various items of clothing, including a pair of trousers. On the ground in front of the car, several pairs of shoes are scattered, including high-heeled pumps, lace-up boots, and patterned boots. The background is a brick building with large arched doorways, some of which are covered in graffiti. The text "Take a walk on" is written in large, bold, white letters across the middle of the image.

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In Canada: Baywin Photo, Marketing Ltd., Scarborough, ON M1R 2J9



The official IAPP World Conference '95 group photo taken by Tom Bleich and Peter Lorber.



433 degree image taken by Skip Baldwin with his Roundshot 65/EL. The exposure was f8 at 1/125 second.

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Photo of the IAPP exhibit at the Chicago Museum of Science and Industry, taken by Bill Pakosz with a LipariRama.

Chicago Conference '95

August 25-27th, 1995

Chicago Conference '95 will be held at the Executive Plaza Hotel. Located in the heart of downtown Chicago at 71 East Wacker Drive, near Michigan Ave. The rooms are \$85 per single or double room, plus city and state tax. The sight-seeing tour bus and boats are located across the street. We will be within walking distance of two of the world's tallest buildings, world class shopping, and restaurant district. To reserve your room call the hotel at 800-621-4005. To get the discount rate for

the room let them know that you are with the IAPP group.

The registration fee for the conference is \$20 in advance or \$30 at the door. Planned highlights are: Friday night social and round table discussions. Saturday presentations and trip to see the IAPP Exhibit at the Museum of Science and Industry. Sunday shoot city scenic photos and picnic. All members and guests are welcome to attend.

Registration Form - Chicago '95

Return this form with check made out to IAPP:

IAPP
P.O. Box 2816
Boca Raton, FL 33427-2816

Name _____

Address _____

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How many will be attending ____ x \$20 = \$ _____ enclosed

Will you please give a presentation? _____

What is your subject? _____

Would you like to reserve a table for the round table discussions? _____

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