

# PANORAMA

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ASSOCIATION of  
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PHOTOGRAPHERS

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## President's message

First of all let me take this opportunity to personally thank each and everyone of you for your support. Without you there would not be an IAPP.

The outlook for 1996 is great! We have five meetings planned for all over the globe. The England mini-meeting, September 5th-8th, will be our first one ever held outside of North America. I am counting on all of you in Europe to make an effort to attend and to bring along all of your photography friends. The big event of the year will be the World Conference, October 23rd-26th. If you have never attended one of these international meetings you have truly missed something great. Start making plans now to attend. To assure success, Addie and Peter Lorber took time out from their

busy schedule to visit the site exactly one year in advance. The pictures they showed me of the fall colors are breathtaking.

On the other hand, 1997 looks grim; to date, there are no meetings scheduled. It is not too early to start planning one. If you would like to help organize a regional conference please let me know. Would those of you who suggested locations for the World Conference be willing to host a regional meeting instead? The greatest concentration of IAPP members is in the greater New York area but we have never had a meeting there. How about all North America, Europe, Asia, and/or Australia meeting(s)? Would you like to take a photo safari cruise to the Caribbean or

Alaska? If you are willing to volunteer to organize a gathering please call or write to discuss the details.

The IAPP member's exhibit is no longer at the Museum of Science and Industry. Special thanks to Bill Pakosz and Bob Meiborg for personally transporting the IAPP exhibit to Jim Johnson's for safe keeping. If you missed it don't despair. We are actively looking for another facility and you can help. Do you know a museum that might consider showing the exhibit? Please write or E-mail me the name, address, phone number, and provide the name of a contact person if known. If you are willing to make the initial contact please do so. Perhaps we might get multiple exhibits all over the world.

I am looking forward to hearing . . . from you.

## Cherokee, N.C. it is!

### World Conference - October 23-27, 1996

By Addie Lorber

Mark your calendars now for the next World Conference of the IAPP, October 23-27, 1996 in Cherokee, North Carolina. Getting there is not difficult; if you plan on flying in, there are a number of airports to choose from or you might enjoy driving in through very picturesque mountains.

Cherokee is an Indian Reservation located at the base of the Smoky Mountains. On one side you can take the Smoky Mountain Drive all the way to Knoxville. On the other side, the Blue Ridge Parkway leads to Asheville. Either way the scenery is breathtaking and there

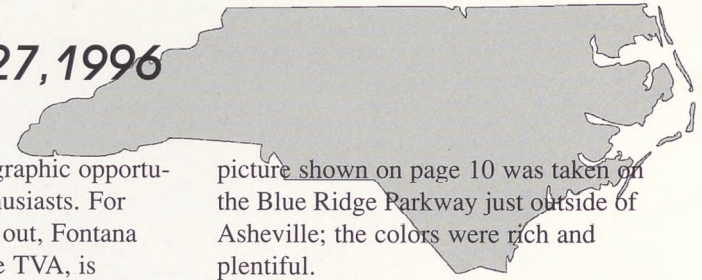
is a cornucopia of photographic opportunities for panoramic enthusiasts. For those wishing to venture out, Fontana Dam, which is part of the TVA, is interesting and the drive up is unbelievable. Antique lovers will enjoy Asheville, only 1.5 hours from Cherokee by highway or 2-3 hours on the Parkway.

Peter and I picked the right time to visit the area as their tourist information states the best color is the third and fourth weeks of October, and sometimes extends into the first and second weeks of November. IAPP's meeting will be held during the peak color change period. The

picture shown on page 10 was taken on the Blue Ridge Parkway just outside of Asheville; the colors were rich and plentiful.

The hotel is the Holiday Inn Cherokee and the convention rate is \$75.00/night per room. It is comfortable, the rooms are spacious and the hotel is located right off of the main road so it's easy to find. For reservations please phone 704-497-9181 or write to Holiday Inn Cherokee, Hwy. 19, Cherokee, NC 28719. Remember to tell them you are with the IAPP in order to get this rate.

We are looking forward to seeing



# Seeing all and everything

By Suzanne Lafontaine

[1. **Panorama** comes from two Greek words: **pan** means all or every and **horan** means to see.]

**M**y first encounter with panoramic format was through the use of Fuji disposable cameras. I took tons of pictures, mostly rural landscapes of the Eastern Townships in Quebec. With this kind of camera, most of your work goes into trying to correct the parallax problem! Anyway, that's how I got *hooked* on the format. As the years went by, most of my work was used to search and document a master thesis (landscape representation as mourning process).

I remember one picture taken very early one November morning. An unannounced snowfall during the night had frozen everything outside. Three small trees in an orchard were all covered with snow. I went out (brrrr) and took one of the most poetic pictures I had ever done. Although using a color film, the picture turned out to be all and only in shades of blue-grays. It went from a very pale whitish blue to a kind of dark bluish charcoal for the tree trunks. As the sun went up that morning, all of the snow melted and there was no more snow until after Christmas. I made a panoramic post

card with that picture and used it for my holiday greetings. A great success among friends and family.

Because processing the Fuji's wasn't cheap, (I was still a student at the time), I had to go back to my regular camera. A Nikon with, among other lens, a **17-28 mm grand angulaire**. No need to say, it was **very** frustrating. and in no way fulfilled my desire to pursue my work with the panoramic format!

Considering the body of work mentioned before, I realized that my fascination with the panoramic format had to do with nostalgia. As a matter of fact, most of the pictures were melancholic or nostalgic subjects. The pictures were part of a longing process for a landscape that had disappeared, a lost place.

The panoramic image lends itself to such a process precisely because of its format. The long and narrow rectangle introduces a *continuum*, creates time, duration. It is, in itself, a narrative form that amazes and captures us. In our western culture, our eyes are well accustomed to the golden mean (*la regle d'or*) without even knowing about it or knowing it's there. But the panoramic format doesn't originate from the western world. It belonged at first to the oriental



cultures. To them, it is some kind of meditative space. In this space, our vision and OUT mind are invited to go beyond the regular span, beyond its usual limits and habits, beyond the conventional rules and regulations.

One other aspect of panoramic images that challenges our visual culture is the battle or tension going within the image format itself. On one side, depth and perspective - from painting to cinema, the entire history of our visual western culture is about perspective and point of view. On the other side, an unorthodox curve (*curviligne*) perspective. If a certain vertigo could be caused because of that, the long

rectangle - horizontal or vertical - prevents it by imposing its stability and sense of duration. More so, in a strange way, the panoramic image empowers us. We are entering a space, a moment of freedom: we are invited to look and wander freely - to decide of our own path.

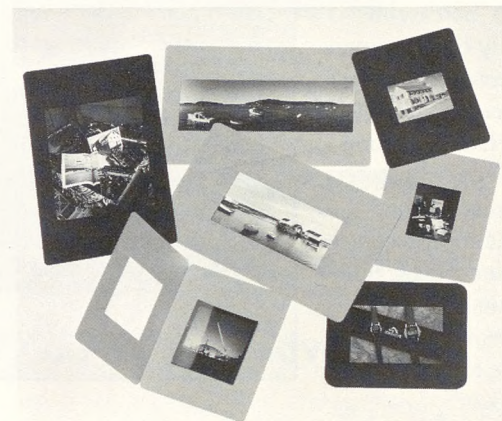
So, what about **you**, why are **you** into panoramic imaging?

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# Components to increase the versatility of the Hulcherama camera

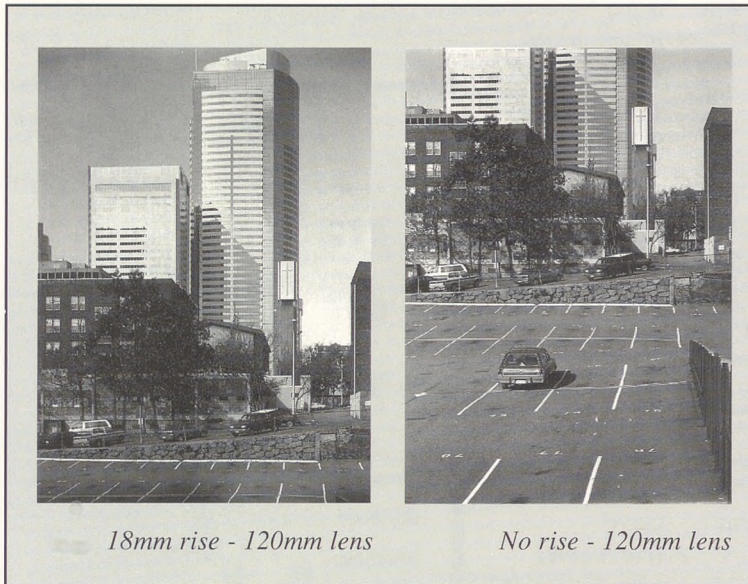
By Will Landon

The Hulcherama is the lightest, most compact, and most versatile of the medium format 360 degree rotational panoramic cameras in its cost range. It can accommodate lenses from 35mm to 250mm. I back packed it extensively on long wilderness trips when doing my book *Glacier Panorama*.

To increase the versatility of the camera, I engineered several retrofit components which I have used and modified over the past twelve years. While doing the most recent make over, I made a few extra units of each component, which are available to other IAPP members.

The first and most important component is a shift adapter for the Rollei SL66 medium format Zeiss lenses. These are the 40mm, 50mm, 60mm, 80mm, 120mm, 150mm, and 250mm focal lengths because these lenses were designed for a bellows camera with a focal plane shutter and lens tilt capability, they have no shutter mechanism and a very small rear structure. The bayonet mount is 21mm more forward than Hasselblad lenses. Both features favored the design of the shift adapter. Because the rear

elements vary in diameter, the amount of shift also varies. It varies 10mm on the 40mm lens, 13mm on the 50, 60 & 80mm lenses, and a full 18mm on 120 and longer



18mm rise - 120mm lens

No rise - 120mm lens

lenses; all shifts are up or down. The photograph of the camera is with the 120mm lens shifted up 18mm. The building photograph illustrates the effect of this amount of shift.

Because the Rollei SL66 is a bellows focusing camera, it was necessary to build in a fine threaded lens mount to shift adapter interface with an infinity stop to permit focusing. The 80mm lens can be focused down to under 10 feet using this threaded feature. The thread concept permits fine tuning the registration of

each lens to its roller in order to get the optimum resolution. Rollei and Mamiya factory parts were used on all the critical mounting surfaces. complexity has evolved in improving the design with 15 drawings now documenting all dimensions.

Accompanying the shift adapter is a viewing box with a ground glass that uses a Mamiya 645 lens mount to accept the shift adapter. The exact effect of the shift can be seen on the ground glass as well as the location of the sun above or below the format lines if it is close. Lens shading to cut out the sun is easy to accomplish using Rollei bayoneted lens shades in a 45 degree orientation and taped to form a slit.

The shift adapter for Rollei lenses can be used on any Hulcherama with the basic Mamiya 645 bayonet lens mount and the appropriate gear changes and rollers for the standard Mamiya lenses that match the Rollei focal lengths (e.g. 50mm, 80mm, 150mm, 250mm). The camera lens mount plate does have to be machined into an oval to accommodate the shift without vignetting.

The second component was a quick change gear box system designed to change gear ratios in under 60 seconds without having to adjust gear backlash,

Please see "Hulcher," page 5

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### Upcoming Issue Deadlines

Issue	Deadline
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June/July 96	May 1
Aug/Sept 96	July 1
Oct/Nov 96	Sept 1

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

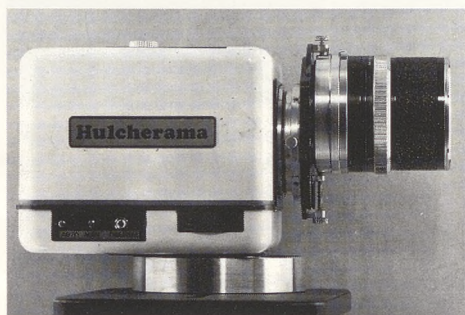
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## Hulcher from page 4

because a change in gear ratio was usually required when changing lenses it was necessary to figure out a method of doing so rapidly before the lighting changed on a scene. A secondary objective in determining gear box ratios was to use common rollers for several key lenses, for example, the same roller can be used on

the 50mm and 80mm lenses, which are used on nearly 80 percent of my photographs, by changing only the gear box ratio. This is especially useful when a long 220 film is in-process and it is desired to change lenses without having to change the roller, the 35mm and 120mm lenses also use the same roller under the current gear ratio plan. The current gear box design can only be adapted to cameras with serial numbers up to 1070.

In practice I carry the 35mm sekor, the Rollei 50mm, 80mm and 120mm lenses when back packing or traveling by public transportation. A photographer that already owns the existing Mamiya 645 50mm shift lens would only need the Rollei 80mm and 120mm or 150mm lenses in order to derive the flexibility of full frame composing when using the Hulcherama.



Hulcher with 18mm rise with 120mm lens

## Workshops and meetings

**Feb. 16-17, 1996 - Rocky Mountain High** - Broadmore Hotel, Colorado Springs, Co See page 13 for more details

**April 15-20, 1996 - Palm Beach Photographic Workshop with Joseph Meehan** - Delray Beach, FL - See page 14 for more details.

**April 25-27, 1996 - Return to Flagstaff** - Little America Hotel - Flagstaff, AZ - Call 800-352-4386 for reservations - Chett Hanchett - 314-781-3600.

**May 12-19 & Oct 27-Nov 3, 1996 - Los Pinos, Spain with Michael Westmoreland** - See page 12 for more details.

**Sept. 5-8, 1996 - Euro-IAPP** - England - Bob Erickson - 407-276-0886.

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# Al-Vista panoramic cameras

By Bill McBride

*Editor's note: This is part one of an extensive series on the history of the Al-Vista Panoramic Cameras. Be sure to check the next issue of **Panorama** for more on these interesting panoramic cameras.*

One of the most fascinating mechanical developments in photographic systems was the panoramic camera. Its function was simply to photograph a very wide field of view without distortion. The Al-Vista Camera is one of the most interesting mechanical panoramas made in America. The Al-Vista was manufactured by Multiscope & Film Company of Burlington, Wisconsin. The company produced Al-Vistas in at least eighteen different models which ranged in size from 2 1/4" roll film to 8 1/2" roll film. The company also marketed glass plate cameras under the Tiger and Badger names but their main manufacturing business was the Al-Vista Panoramic Camera.

The inventor of the Al-Vista was Peter N. Angsten, born in Coblenz, Germany in 1855. While in Germany he conceived the idea of a camera with a turret-like, spring driven lens that would turn an arc of almost 180°. The camera viewing scope was two or three times wider than other cameras manufactured at that time. However, Angsten was stymied because of his inability to obtain a type of film that would make the camera workable. The solution to this problem came when Eastman Kodak introduced the emulsion covered roll film.

Angsten emigrated to the United States in 1882, settling in Chicago where he worked as a painter and decorator. In spare hours at home, he put together the first working model of the Al-Vista Panoramic Camera. Taking on Charles H. Gesbeck, a Chicago photographer, as his partner, Angsten patented on September 8, 1896 (No. 567,559) his original camera and began making Al-Vistas on a small scale in Chicago.

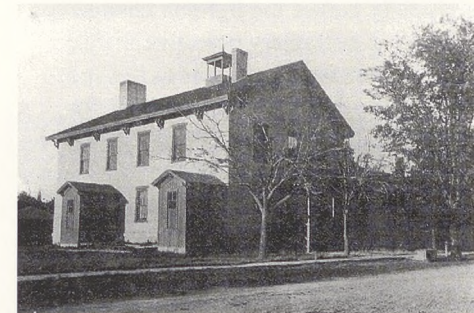
In 1897 Leonard J. Smith, a Burlington industrialist, met Angsten on a Sunday afternoon while walking in Lincoln Park in Chicago where he observed Angsten taking pictures with a box camera that had a moving, odd-looking nose on it, which was one of the earliest Al-Vista Panoramic Cameras. Smith was astounded by what the Al-Vista camera could do, as the camera featured a pivoting, spring-wound lens that recorded a 160° wide view on standard roll film. The astute Smith hustled back to Burlington to persuade four friends to join him for the purpose of buying the Al-Vista patent and putting the camera into production at Burlington. This effort blossomed into the Multiscope & Film Company, capitalized originally at \$25,000 and later on boosted to \$60,000.

On September 1, 1897 back in Burlington, the first stockholder and organizational meeting commenced for the Multiscope & Film Company which was incorporated under the laws of Wisconsin. The main office and factory were to be in Burlington with an additional office in Chicago. The five original stock subscribers were Gustave C. Rasch,

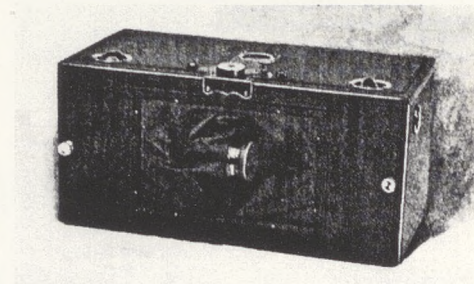
the temporary Chairman, W. A. Bennett, William N. Selig, Leonard J. Smith and Ed Caldwell, where each man was persuaded by Smith to put up \$4,000 for 40 shares each of stock in the company.

Then this group of men proceeded to elect officers where G. C. Rasch was named president, a one-time local storekeeper who steered the Burlington Blanket Company, progenitor of Burlington Mills, to an international reputation for its products. Elected vice-president, W. N. Selig was given "exclusive supervision of the machine part" of the fledgling company. Selig was chosen for this position due to his experience on developing, in 1895, the Selig Standard Motion Picture Camera and the Selig Polyscope Motion Picture Projector. W. A. Bennett was named Secretary and Treasurer, and L. J. Smith and E. Caldwell were named Directors.

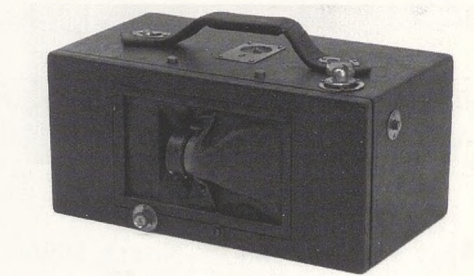
At the September 28, 1897 stockholder meeting it was decided to have P. N. Angsten and C. H. Gesbeck assign to the company their Al-Vista Camera patent for 50 shares of the company's \$100 per share stock. This payment was to include all future improvements of the cameras. It was voted to pay the officers of the company \$1800 for the coming year commencing from September 1, 1897. The salary of C. H. Gesbeck and P. N. Angsten was decided to be \$16.50 per week for the coming year starting October 3, 1897. Since a deal was made, Angsten moved to Burlington from Chicago to take a hand in production and develop improvements for his camera. To manufacture the Al-Vista Cameras the company



*Fig. 1 - Lincoln School: The first factory site for Multiscope and Film Co.*



*Fig. 2 - The first Al-Vista Panoramic Camera No. 4 manufactured in 1898.*



*Fig. 3 - Model No. 4 Al-Vista of 1899. The left top button is the shutter release and the right top button is the shutter lock after exposure.*

rented space in the Lincoln School in Burlington which was the first factory site (Figure 1).

A meeting of the stockholders was called by the Secretary on September 30, 1897 at the Multiscope & Film Company Chicago office at 43 Peck Court. Mr. S. P. Wily of Chicago proposed that the capital stock of the company be raised from \$25,000 to \$60,000 through a financial plan of his. The stockholders made an option deal with Mr. Wily so the capital stock was increased to \$60,000.

A Multiscope Company Directors meeting was convened on November 2, 1897 where W. E. Bennett resigned as Secretary and Treasurer. A motion to have the office of Secretary and Treasurer be made separate was approved by the Directors. J. F. Byrnes was elected Secretary, L. J. Smith was elected Treasurer and W. N. Selig was again given the position of supervisor of the mechanical part of the company.

On February 16, 1898 a Directors meeting was called to elect a Secretary, as F. J. Byrnes left the company where L. J. Smith was elected the Secretary of Multiscope & Film Co., as well as being the Treasurer.

The 1898, Multiscope & Film Company catalog offered the "Al-Vista" Panoramic Cameras, the "Tiger" Plate Camera, printing frames, camera tripods and other photographic apparatus. The main office and factory were in Burlington, Wisconsin with additional offices in Chicago at 218-220 Market Street and in New York City at 346 Broadway (New York Life Building).

In 1898, only one model Al-Vista Panoram was offered which was No. 4 (Figure 2). This panoramic camera took roll film which ran on curved guides inside the camera box. The lens was

pivoted at its optical center and was rotated by a cylindrical spring which was adjustable for fast or slow exposures. A lens cap was provided to shut out the light when the shutter was rotated to be cocked. The back of the lens was fitted with a flat tube through which a vertical strip of the picture was exposed as the lens rotated. This model made five 180° 4"x12" photographs per roll of regular 4" roll film. The camera had a spirit level, fast and slow lens swinging speed, film perforating punch on the left side of the camera, polished brass metal fittings and high quality leather covering. This Al-Vista was not provided a carrying strap or viewfinder, and the box size was 5 x 5 1/4 x 10 1/2 inches.

Ads showed an attractive lady holding the Al-Vista No. 4 when a tripod is not used which also implicates the camera is easy to use. The Al-Vista No. 4 with a rapid special double lens, complete, was priced at \$25 or with extra rapid special double lens, detachable front and back, different size stops, complete, cost \$30.

The other camera offered by Multiscope in 1898 was the Tiger 4x5 plate Camera which could have been made by the Western Camera Manufacturing Co. as it is similar to their 4x5 Cyclone Sr. The camera holds three double plate-holders and can be used for either vertical or horizontal pictures. The achromatic meniscus lens was supplied by Bausch & Lomb and the camera was equipped with the "New Common-Sense Shutter" which cannot get out of order according to the manufacturer. The Tiger 4x5 Plate Camera was priced at \$7. Developing and printing outfits were available for both the Al-Vista and Tiger Cameras.

P. N. Angsten and C. H. Gesbeck

applied for a panoramic camera patent on May 31, 1898 for a camera similar to the 1898 No. 4 Al-Vista, which was patented on December 27, 1904 (No. 778,394).

A Company Directors meeting was called on October 22, 1898 to establish an understanding with P. N. Angsten about the manufacturing of the cameras. L. J. Smith wanted to shut down the factory in Burlington and have the cameras made in the East. Angsten stated that he did not think this was right and if the company moved he would not give the company his new camera design improvements. Angsten also stated that a Charles Wm. Schober of Chicago had designed several improvements for panoramic cameras and that the company should try to interest him to give his inventions to the company in exchange for stock. L. J. Smith was instructed to write to Schober to find out what his terms would be. Also at this Director's meeting, Clarence E. Partee from Mississippi, L. J. Smith's son-in-law, joined the firm as a Director and as a company employee.

On December 7, 1898 L. J. Smith wrote to W. Schober a letter inviting him to come as soon as possible to Burlington with his improved camera. Schober's panoramic camera had the feature the lens can swing either way on making an exposure. The 1898 Al-Vista lens could swing only one way when taking a picture, so the company was eager to get Schober's invention patented before someone else got the idea patented.

The Directors and Wm. Schober had a meeting on December 15, 1898 to sign a contract with him for his panoramic camera improvements. Mr. Schober agreed to turn over all improvements and future panoramic camera improvements

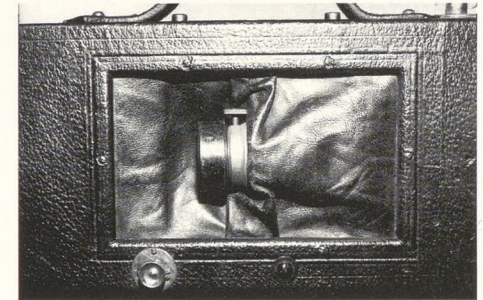


Fig. 4 - Model No. 4 camera front side showing the brass speed adjusting dial. Screw on right is the lens rotational speed adjustment. The lens as shown is in the picture exposed position.

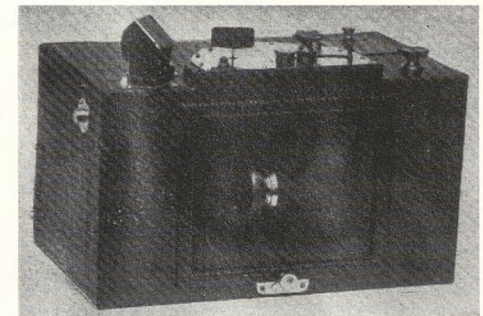


Fig. 5 - Al-Vista 1899 Model 4B and 5B with the external clockwork mechanism.

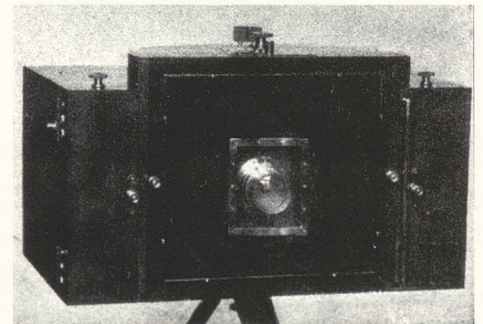


Fig. 6 - 1899 Al-Vista Senior panoramic camera which is the rarest and largest of all Al-Vistas manufactured.

## Al-Vista from page 7

for the consideration of 8 shares of Capital Stock of Multiscope & Film Co. and a salary of \$2.75 per day until P. N. Angsten and W. Schober manufacture cameras on contract. All improvements of W. Schober to be patented at the company's expense.

The Company annual meeting was held in Burlington on February 1, 1899 to elect officers for the following year. The election named G. C. Rasche as President, P.N. Angsten as vice-president, C. E. Partee as Secretary, L. J. Smith as Treasurer and W. Schober as Director.

For the first part of 1899 Multiscope continued to produce the No. 4 Al-Vista (Figure 3) but added improvements. They also added a new model No. 4A Al-Vista. The improvements added to the 1898 No. 4 were a carrying strap and three lens traveling speeds of rapid, medium and slow, which was controlled by a brass dial on the front of the camera (Figure 4). The dial placed a variable amount of friction on the rotating lens vertical shaft as a means of controlling the speed of lens rotation. On the top center of the camera is where the exposure counter was located which was attached to a round disc inside of the camera box. As the film was pulled through, the disc rotated to indicate the number of the exposures at that particular moment.

The new No. 4A Al-Vista was equipped the same as the No. 4 but included a removable revolving viewfinder, different sized diaphragm stops and a short negative attachment. The No. 4A now could make 4x4, 4x6, 4x8, 4x10 or 4x12 inch pictures using regular 4" roll film. Both the No. 4 and No. 4A cameras were quality leather covered with

polished brass metal fittings. The 1899 No. 4 was priced at \$20.00 and the No. 4A was priced at \$25.00. The 1898 Tiger Plate Camera was retained with no changes for 1899.

Wm. Schober's new camera improvements were incorporated in the panoramic camera patent filed on April 10, 1899 and granted to him on April 28, 1903 (No. 726,356). A panoramic camera patent was also filed on August 11, 1899 and granted to P. N. Angsten on April 2, 1901 (No. 671,154). The Panoramic Camera in the latter patent resembled the Al-Vista Model 4C or 5C.

By May 1899 Multiscope came out with new additional panoramic cameras which were the No. 4B, No. 4C, No. 5, No. 5A, No. 5B, No. 5C Al-Vistas and an Al-Vista Senior Panoramic Camera. The No. 4 and No. 4A Al-Vistas were still available but were updated to the new camera line. The previously described features were similar except the cylindrical spring swinging shutter had an adjustable knob, that provided three exposure speeds, mounted on top of the camera instead of the front as shown in Figure 7. The exposure counter was moved from the center to the left side of the box. The new counter also had a dial to show how many inches of film have been wound through up to twelve inch increments. The No. 5 and No. 5A Al-Vistas were the same as the No. 4 and No. 4A except they used 5-inch roll film instead. All of these new models were quality leather covered with polished brass metal fittings, and came with a spirit level on top. The No. 4B, No. 5B (Figure 5) and Al-Vista Senior (Figure 6) were new more advanced Al-Vistas with the

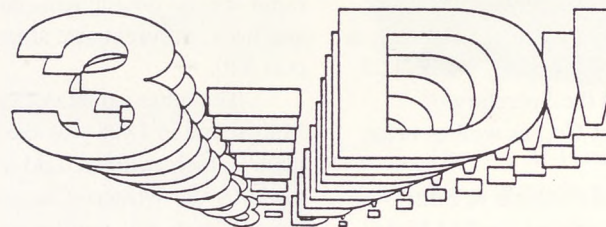
added provision of more swinging lens traveling speeds using an external geared clockwork mounted on top of the camera box with different sized air resistance fans so the speed of the lens can be varied from snapshot to about a half minute or more. By watching a clock operate, Peter Angsten conceived the idea of clockwork for the swinging lens, which gave the swinging lens a smoother and steadier motion when taking a picture.

The No. 4A, No. 5A, No. 4B and No. 5B were being advertised as being "Many Cameras in one and but one in itself" as they could photograph five different lengths of pictures (4", 6", 8", 10" and 12"). The No. 5 was priced at

\$25, the No. 5A, \$30, the No. 4B, \$30, and the No. 5B, \$35.

The No. 4C and No. 5C could produce the same pictures as the No. 4B and No. 5B respectively, but also had the provision to take pictures using standard glass plate holders if desired, as well as panoramic pictures. The No. 4C could use 3 1/4" x 4 1/4" glass plates and the No. 5C used 4" x 5" glass plates. Both cameras were provided with an extra achromatic lens, and both models had built-in focusing ground glass similar to the one shown in Figure 18, that did not interfere with the panoramic picture ability of the camera. To take glass plate pictures, the flat cone is removed and then the lens

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frame is latched stationary in place with the lens barrel opening facing straight ahead. If a portrait with the subject 4' to 6' away is being taken, the double rectilinear panoramic lens is used. If an outdoor landscape or a group of people is being photographed, the single achromatic lens is put to use. The No. 4C was priced at \$40, and the No. 5C was listed at \$45.

The AI-Vista Senior Panoramic

Camera was made for the professional and could take 8 1/2"x 26" pictures on a 500 inch continuous roll film and the catalog list price was \$300 in 1899. The Senior was finely finished in Rosewood, had highly polished brass trimmings, came with special ground very fine extra rapid rectilinear lens, and was provided with different sized f-stops, and a set of different sized exposure speed air resis-

tance fans. This model did not sell well due to the high camera cost and the odd sized roll film required for the camera so only a few were made. As a result of these factors the Senior was discontinued during 1899. The Senior model is the rarest of all AI-Vistas manufactured and the largest AI-Vista produced where none are known to exist today.

The company literature stated "we

also make larger sized cameras when desired where prices would be furnished on application". Just how many "larger cameras" were custom manufactured by Multiscope, if any, is unknown.

*In the next **Panorama**, the AI-Vista history continues with the leasing of the Burlington Novelty Co. factory building to manufacture the optical goods for their cameras.*

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# More panoramic photography on the Web

By Ed Kalin

I am building a series of Web pages devoted to panoramic photography. So far, I've been experimenting with the display of images that have greatly reduced resolution and color depth (typically 570 pixels wide by 72 pixels high with 256 colors) to accommodate the folks with slow network connections and VGA-resolution Web browser screens, although in the future I'd like to provide viewers the option to download higher-resolution, true-color images. To check it out, set your browser to look at <http://ourworld.compuserve.com/homepages/radia>.

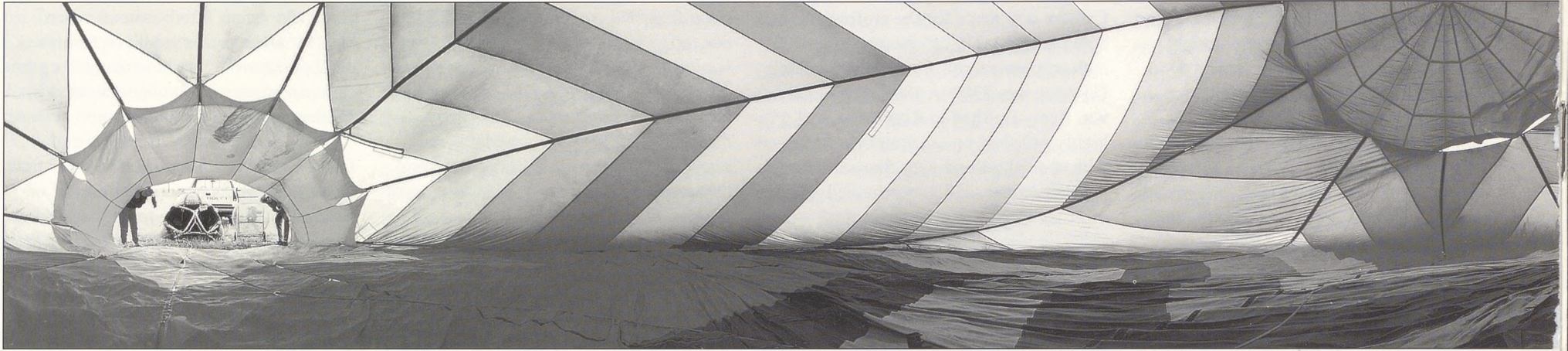
At present, the pages highlight my own work, but I'd be interested in displaying the work of other IAPP members as well. I can handle most IBM PC digital image formats, or I can scan photographs in sizes up to about 8 inches

high by 3 feet long (but smaller is better!). I'd also like to include links to other Web pages with panoramic photography content, as well as links to pages with material about 3D stereo, balloon- and kite-based aerial photography, pinhole cameras, or experimental or hand-made cameras. I've already included a link to the IAPP home page.

Other work in progress (but not yet ready for prime time) includes development of a Windows screen-saver that scrolls through panoramic photos, and experiments with digital panoramic camera technology.

Send comments or questions via E-mail to [70324.64@compuserve.com](mailto:70324.64@compuserve.com), or write to P.O. Box 319, Easton, CT 06612.

# Panoramic pages



# Rocky Mountain High

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Colorado Springs. The five star hotel is giving IAPP members a special rate of \$85/night. Call 719-577-5775 for reserva-

tions (be sure to mention IAPP). For more information contact Bob McIntyre at 719-577-5734 (days).



*Photograph of the Broadmore Hotel, Colorado Springs, Colorado, taken from across the lake behind the hotel.*

*Photo by Jeff Weisenburger.*

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## Joseph Meehan to give workshop in Florida

APP member, Joseph Meehan, will again be giving a hands-on workshop in the use of super wide angle lenses and panoramic cameras at Palm Beach Photographic Workshops in Delray Beach, Florida, April 15-20, 1996. The emphasis will be on location shooting along the east coast of Florida with a range of subjects from landscapes and seascapes to the art deco areas of Miami's South Beach. Non-rotation and swing lens panoramic cameras will be provided by Ken Hansen Photographic of West Palm Beach, Florida.

Joseph Meehan is the author of *Panoramic Photography* which will be available in an updated edition this spring. He is also the technical editor of *Photo District News* and the editor of both the *Photography Yearbook* and the annual *BBC Wildlife Portfolio*. For more information contact: Palm Beach Photographic Workshops Inc., 55 Northeast Second Avenue, Delray Beach, Florida 33444. Telephone 407-276-9797.

## The Photo-Eye bookstore

By Chet Hanchett

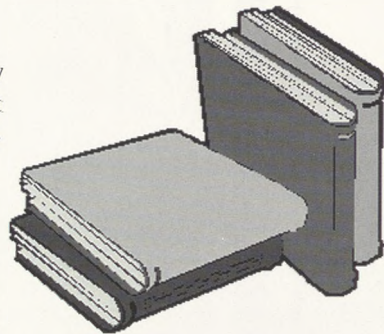
While in the magic southwest this summer, I found a wonderful book and print store in Santa Fe, New Mexico. The Photo-Eye is located at 376 Garcia Street. Photo-Eye is beyond the main tourist area in an out of the way adobe. They have a great book selection, including several panoramic books. Some of the titles include *Panoramic World* by Everen T. Brown, *Panoramas Collection* *Bonnemaison* an anthology of the massive Bonnemaison collection showing the historical development of the panoramic process, and many more intriguing selections. They also can locate rare and out of print photographic books.

If you are interested in buying high

quality collect Photo-Eye carries many established

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# Panoramic bibliography

Compiled by Adri de Groot, Ph.D.

Here is a short list of titles I have been able to determine; it is in no way a complete list. My hope is to publish another list in the future, adding many new and old titles. Readers' input, as always, is greatly appreciated. My address is: 8825 First Ave., Silver Spring, MD 20910.

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**For Sale:** 90mm Schnieder XL 5.6 excellent (almost new) condition \$1450. Douglas Peebles, 808-254-1082, fax 808-254-1267, E-mail peebles@aloha.com.

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I am getting ready to order some 10" Curkit Film (400) speed. If you think you might like some drop me a line. It will probably be about 2 months before I order it. Tom Hathcock, 713-479-2603, fax 713-479-2904, E-Mail; tommy@intergate.com.

**Wanted:** 7x17 cut film holders in useable condition. Will also consider ones needing repairs if they are complete, Bill Walsh 410-569-3753.

**For Sale:** Kodak Panoram #4, Model B, in excellent condition and working fine. \$375 + shipping. Bill Walsh, 410-569-3753.

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Send your classified ads to:  
Warren Wight, 644 Magnolia Drive, Maitland, FL 32751 or E-Mail: warren@magicnet.net.

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: IAPP Display  
: Update

: Bill Pakosz, IAPP Museum Exhibit  
: Chairman, is working on new  
: locations for the IAPP Panoramic  
: Photography Exhibit.  
: Possible locations for the exhibit  
: include: The Science and Discovery  
: Museum, Fort Lauderdale, Florida,  
: during February, 1996.  
: The Leigh Woodson Art Yawkey  
: Museum, Wasua, Wisconsin, the Levil  
: Museum, Green Bay, Wisconsin and the  
: Kansas City Science Museum, Kansas  
: City, Missouri are other places Bill has  
: contacted for possible display of our  
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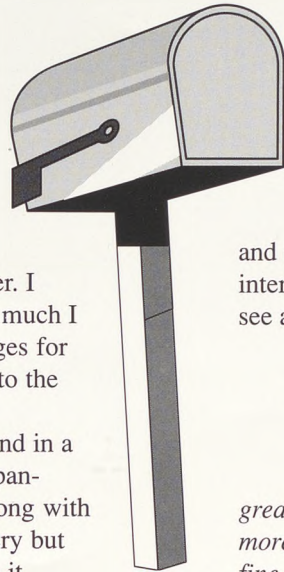
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# Custom Panoramic Lab



# Letters



IAPP,  
Yesterday I received the latest "new and improved" edition of our newsletter. I want you to know how much I appreciate all the changes for the positive in regards to the new format.

I've wanted to send in a second article on my "panoramic perceptions" along with some substantial imagery but haven't had time to get it together. There have been a number of changes in my life lately and I just need to spend a lot of time keeping up.

Just coming to a close are a series of national exhibitions of both my own panoramic work along with unusual work from my collections. These include East meets West, Buddhist and anthropological/historical exhibitions. I had two panoramic works from a Chinese American collection (SF 1930's) that I have in the "With New Eyes, Toward an Asian American Art History in the West" exhibition in SF, including a stunning Chinatown New Year's Dragon. Both images were major hits and at some point I may submit them to be included in our IAPP magazine.

I'll try and keep the newsletter updated as to when and where I'm exhibiting. I'd like to suggest that the newsletter have a regular calendar of panoramic related fine art events, exhibitions, openings, and that the exhibitors be requested to send in listings. The panoramic art market is expanding rapidly.

I'd like to see more personal, creative, psychological/philosophical

statements. Too much of the publication in the past has been devoted to bureaucratic, technical and commercial pursuits, all of which is interesting, great and useful, but I'd like to see a more balanced view.

Thank you,  
George C. Berticevich  
Tiburon, California

*Editor's note: George has some great ideas here. I would love to publish more images, information and articles on fine art related panoramic subjects. So all you artists out there, PLEASE send me information on upcoming exhibits (make sure there is plenty lead time so the announcement isn't after the event), awards you have won (along with the image), and any other info. or stories so they can be published in Panorama.*

.....

Dear IAPP,  
I've been a member of IAPP since late 1994 and I've greatly enjoyed absolutely everything in *Panorama* since then (including past issues). But, as you invited your readers to write, I wondered what kind of articles I would like to read in the next issues, besides the type of articles we already read and enjoy (and wish to read again).

Although "how to" articles about panoramic imaging are truly interesting - technical aspects and locations - some features on "why" would equally appeal to me. All these photographers (professionals and amateurs) haven't gone on for years without asking themselves at least once: *Why am I hooked on panoramic imaging? And what about the newcomers,*

*panoramic photographers of tomorrow: why the fascination?*

Because it is far too easy to criticize without pitching in any suggestion, I decided I would try to write such a piece. Big challenge in my case. First, because English is not my spoken language, and second, because of my very limited experience in panoramic photography. But, my interest is genuine, so I will give it a try!

Suzanne Lafontaine  
Montreal, Canada

*Editors note: Be sure to read Suzannes's story entitled "Seeing all and everything" on page 3.*

.....

Dear IAPP,  
I had a funny thing happen last week. I photographed a group of about 125 corporate types in front of their president's mansion. I tried to sell them

on me doing a panorama photo, but they were emphatic against it, so I shot with the Hasselblad Super Wide.

A funny thing happens when you have only 4 steps and a row of chairs to put 125 people on for a photograph...it gets long and skinny proportions. Actually, the people part of a standard 8x10 only took up about 1/4 area of the entire photo image.

For the hell of it, I printed an 8x10 and also a 4x12 "panorama" photo. I framed the 4x12 and left the 8x10 without a frame. When they saw the 4x12 framed "panorama" which they were at first so violently against, they went nuts over it. The president wants one for his desk and wants a framed one for every person in the photo! Can you believe that these are the same people who didn't want the panorama done because they thought panoramas were "tacky".

"Tacky" George Pearl



## IAPP Membership Application

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INTERNATIONAL

ASSOCIATION OF

PANORAMIC

PHOTOGRAPHERS

Warren and Patty Wight  
644 Magnolia Drive  
Maitland, FL 32751

## First Class Mail



*Centered in this photograph are the human habitat portions of Biosphere 2. The dome on the right end of the photograph is one of two giant lungs which allows the atmosphere within the habitats to expand and contract due to outside temperature changes.*

*Photograph by Charles A Ridgeway.*