

PANORAMA



THE MAGAZINE OF PANORAMIC IMAGING

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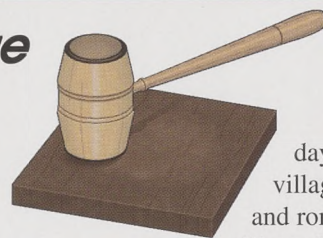
Presidents Message

By Denis Tremblay

After a long trip in France on assignment for the French tourist department I am very happy to be back home.

I am pleased to announce that the plan for a French conference at Peyresq is in progress and I look forward to seeing you in France. The date of the conference is June 7 to June 12, 1999.

During my last trip to France, I stayed 5



days in the Peyresq village. It is a very nice and romantic French village. It is only one and a

half-hours from important French cities such as Nice, Marseilles and Saint Tropes. There is bus service from Nice to Peyresq.

Make your plans soon, as there is a maximum attendance of 60 people.

Take care and good photos. ■

Secretary Says IAPP Member Honored

By Addie Lorber

I have always been proud to be a member of the IAPP and serve in the capacity of Secretary/Treasurer in the organization made up of extraordinary people with many talents. It is especially rewarding when our members are honored for service above and beyond.

Bruce Boyle from Ajax, Ontario Canada was recently awarded the 1998 Ajax Civic Award for his many years of volunteer service. Not only is he running a business and helping to raise a family, Bruce has given countless hours of his

time to community service. He has been an active member of the IAPP for many years coming to both international and regional meetings and always has positive ideas to contribute. Congratulations Bruce!

Denis has arranged a wonderful meeting in France for June 1999. There will be a limited number of rooms available so watch for more information to appear in *Panorama* as it will be a first come/first served basis. I am looking forward to seeing many of you there. ■



Now Available In The IAPP Boutique Moab 1998 Cirkut T-Shirt

These Cirkut Tees from the IAPP Moab Convention, are available in white or beige, in sizes large and x-large only. Special close-out price of \$7.50 each!



African Safari Being Planned

Dave Orbock is organizing an African safari for photographers which will include a climb of Kilimanjaro (elev. 19,340 ft) via the Shira route. Trips to the Serengeti, Ngorongoro Crater, and Victoria Falls will also be made. The 3 week trip is planned for the mid January to late February 1999 time period. This customized safari will be limited to 12 people. If you think you would like to come along and wish to get on the mailing list please contact Dave by e-mail - fullcirclephoto@mindspring.com. Phone 410-685-7896 or fax 410-685-9426. ■



Photographing The Wreck Site of the Sailing Ship Frolic

By Al Greening

Last November Richard Everett, the Exhibits Curator for the San Francisco Maritime National Historical Park Museum asked me to take a panoramic photograph of the wreck site of the sailing ship Frolic on the Mendocino Coast. He wanted a panorama for the entrance to an exhibit on the Frolic, which was scheduled to open in February 1998. The Frolic, a New England sailing ship, wrecked on the Mendocino Coast in 1850 with a cargo of goods being shipped from Hong Kong to San Francisco.

Everett was planning to have a large air brushed mural made from the #10 cirkut photograph. I told him that Custom Panoramic Lab could make a one-piece enlargement using their Roundshot enlarger. He agreed to go for the enlargement.

In between two of last winter's many storms, I took my #10 Cirkut up to Mendocino, found the wreck site, and took two panoramas under much

less than ideal conditions. To get the view requested, I had to shoot directly into the low winter sun. I made two exposures and mailed the negatives to the lab.

After looking at the initial proofs, which were straight uncorrected prints, Everett was ready to give up on the idea of an enlargement. The center of the panoramic where I had shot into the sun was washed out. I talked to Peter Lorber and he made 4 more proofs, burning in the washed out area. Everett was happy with one of the proofs and at this point we ordered a 40-inch by 18-foot enlargement to be made using the Roundshot enlarger. Everyone was pleased with the overall appearance and detail in the finished print.

The photograph will be on display at the Museum through 1998. The Museum is located on the San Francisco waterfront at the North end of Polk Street near the Hyde Street cable car turnaround. ■

FOUND! The Wreck of the Frolic...



"Contacts" In Europe

By Barbara Orbock

Riddle: What do these people have in common? A ten year-old rollerblader in Parc Monceau, two charming ladies from Yorkshire touring Chambord, a market vendor named Patrick selling chickens in Brugge, a WW II resistance fighter in Pont Aven, three Israeli collage students in Amsterdam, a group of roving artists in Monmartre and a contingent of Chinese businessmen on the medieval ramparts of Luxembourg City.

Answer: Curiosity - about a man in a ponytail walking around a revolving white box that parches on top of a very big tripod.

The questions begin in rapid French, in halting English or in various forms of sign languages. "What is that thing?", "Are you making a movie - do you know Harrison Ford?", "Are you Harrison Ford?", "How can you tell what you're taking? - There's no viewfinder", "I take panoramas too", smiling and holding up a Kodak throw-away. These are typical encounters on a safari through Europe with Dave and Barbara Orbock, two Hulchers and a Roundshot, trips that are always more adventure than vacation.

The past two Septembers have been spent in France and the Benelux countries. The first week each time was spent in Paris where walking eight to ten miles a day was the normal. Always looking

for the unusual, Dave tried to capture the familiar such as the Eiffel Tower and Arc de Triomphe in different perspectives but also sought out the little known as well. His advantage in finding the

"hidden" Paris were tips from Blaise, the gracious host at the small family-run Hotel Castex.

Whatever the location, Dave was approached several times a day by interested onlookers and the shoot at that particular spot became a photography lesson, an exchange of

ideas and a boost for international relations. In order to illustrate just what his cameras do, Dave carried contact samples of his work which to the amazement of his audience, he then freely distributed as gifts. It was an amazing way to gain friends in faraway places.

However, it wasn't always the photographer that was the center of attention. On one occasion it was the Hulcher that was the star. Dave was taking some scenes in front of the old Opera in Paris when a crew of commercial photographers arrived with truckloads of equipment and three very



Checking out the Hulcher.

Contacts continues on page 4

Contacts from page 3

gorgeous models. As they set up, the two men in charge seemed to be discussing Dave. Not wanting to interfere with what was obviously a pre-planned job, Dave quickly finished and moved aside. With that the two men excitedly approached, gesturing and speaking in runaway French. It seemed that they thought the Hulcher would be the ultimate prop. What had originally begun as a twenty-minute shoot wound up taking two hours, after which Dave had to explain panoramic photography to an interpreter, whom then relayed the information to the director and the cameramen. So now somewhere in France the reliable old Hulcher shares the limelight in a clothing catalogue with the three gorgeous models.

Part of each trip was also spent in the French countryside - Normandy, Brittany and the Loire Valley. For their base, Dave and Barb used gites, which are usually old buildings in villages or on farms that have been converted to modern, well equipped cottages available for weekly rental. Imagine a cozy two-bedroom dwelling complete with kitchen, great room and laundry for twelve hundred francs per week - roughly two hundred dollars. In addition your hosts live nearby and treat you like family. One

even had a soccer-playing dog. And these congenial folks know their neck of the woods far better than any guidebook. How else to learn of LeGouffre or Beauvron-en-Auge or Kerdalo?

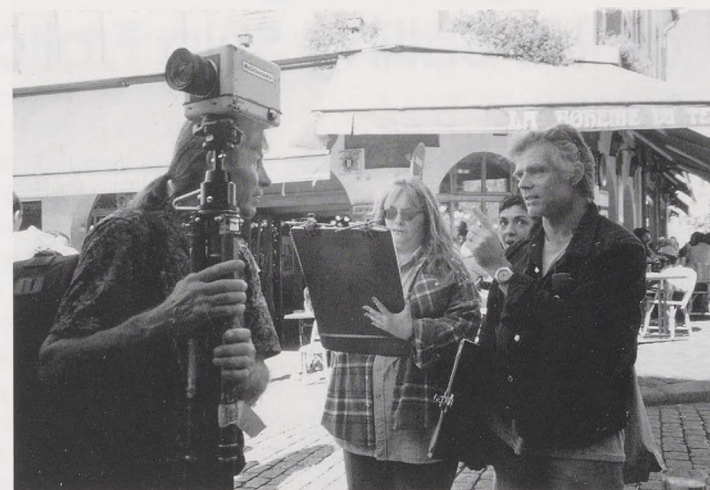
Having a base from which to take daily trips also allows you to spread out a bit and saves hauling luggage, equipment and acquired purchases around in your car every day. It is also nice to be able to take advantage of the local markets and do your own cooking as well as relax in front of a roaring fire at the end of a long day. Just be sure you have noted landmarks along the winding country roads, because when it is dark it is very dark. Knowing that you must turn right at the twenty-foot high wine bottle at the end of town or take the first left after the silver statue of Jesus certainly helps.

When they left France, Dave and Barb headed north to roam Belgium, Holland and Luxembourg. Their stays there were at bed and breakfasts or small hotels. Again the priority was not luxury but an opportunity for friendly encounters that invariably turned up great tips that became great pics. When they visited a restaurant, market or art gallery that Dave had photographed previously, he had copies of the shots for the hosts or waiters or proprietors. Some he had

mailed copies to ahead and it was nice to see them on display.

The trips both ended in Luxembourg City with host Johnny at the Hotel Carlton, respectable establishment in the middle of a boisterous, semi-red light district. You might witness a drug bust from your window at three in the morning, but breakfast is terrific and staying there is always great fun.

Some notes on foreign travel that Dave has learned the hard way. Having contacts helps explain the cameras to wary security officers in airports, although in Europe these terrorist days, most won't agree to hand inspect and the film goes through x-ray with fingers crossed. If you want to make your flight, never argue with The Guardia Civil or counterparts in other countries. Also, when asked by officialdom if you are a professional, reply emphatically no, that you are an amateur. If using a tripod in an



outdoor place where they are prohibited, smile sweetly at the gendarmerie as they make their rounds and be ready for your shot when their backs are turned.

Next year is Italy and then the great safari to Kilimanjaro and the Serengeti planned for 1999.

Dave is looking for some follow photographers to join the team. Who's in for a great adventure? ■

Above: Dave has his caricature done while shooting panoramas in France. Below: One of the many panoramas Dave captured while travelling in Europe.



Web Report panphoto.com

By Warren Wight

The IAPP Website front page.

The IAPP website is growing by leaps and bounds. The look and feel of the website has been updated as well as a major increase in content. One of the most exciting additions to the website is a link to AltaVista Translations. This allows someone browsing our website to have the site translated into one of 5 different languages including; French, Spanish, German, Portuguese and Italian!

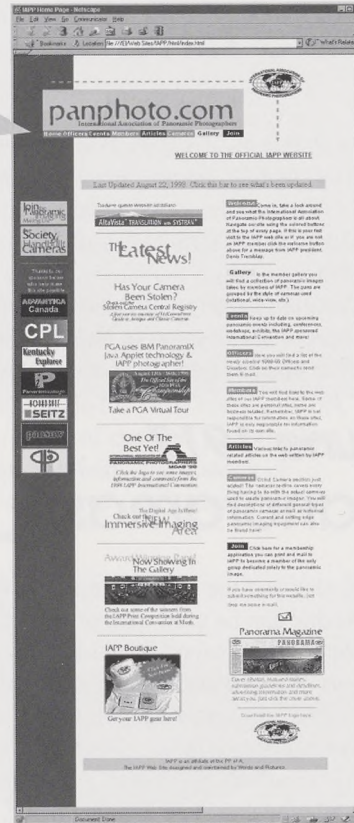
The home page now features a "Latest News" column that is updated frequently with the latest in news relating to panoramic imaging. Stories featured recently included the announcement of Hasselblad's new XPan camera, PGA's use of virtual reality (and an IAPP photographer) to give a "Virtual Tour" of the 1998 PGA Sahalee Golf Course, and announcements of new areas added to the website.

Speaking of new areas, there is now an area devoted to Immersive Imaging. There you will find links to all the major software and hardware companies involved in this exciting area of Virtual Reality using panoramas.

There is a Moab 1998 section with photos and a story about the recent convention. Kurt Mottweiler has started a Handbuilt Cameras mailing list which you can now subscribe to from a link on the homepage. A Submission Guidelines page has been added to the Panorama Magazine area, with information for both magazine and website submissions.

We now have over 45 members websites linked to the Members Page and over 25 images in the image gallery (including winners from the Convention).

Stop by the website soon and check out the changes! ■



IAPP member Everen T. Brown, announces EVEREN EXPEDITIONS, offering trips to unusual places. Internet specials include an Antarctic Cruise leaving November 10 for \$2800. (A \$2000 savings!). More details can be found at www.everent.com/expeditions or call 801-364-2642 with your wish list of travel.

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Discovering the #3 and #4 Panoram Camera

By Chuck Peterson

I recently was fortunate to find in a box of things at a local auction, a complete one year of issues of Eastman Kodak's *KODAKERY*, complete with a reorder blank. The issues ran from May 1917 to 1918, and the issues included an extremely interesting article on "PHOTOGRAPHING PANORAMA" and I would like to include it with this issue of our *PANORAMA*.

As a side I will say that the only Kodak Panoram camera I ever saw was owned by an elderly professional photographer whose studio was located in Neligh, Nebraska. At the I was time selling printing and had taken up photography as an amateur. I tried

to buy this #4 Panoram almost every time I called on clients in Neligh. I never could convince him to let me buy it, and he always told me the same thing, "when I die, I'll let you buy it in the auction."

But after he died, I went to the auction, the camera was no where to be found, and no one seemed to know where it had gone. I hope some one is giving it tended loving care. I have never seen another.

But now I have this magazine and pictures to show what the camera was. Here-with follows the story, pictures and ads from the June 1917 issue of *KODAKERY*. ■

From the Kodakery - June 1917 Photographing Panoramas

How often, when viewing a broad expanse of beautiful landscape, have we longed for a camera that would picture just what we wanted of the scene before us, from the point of view we liked best.

A broad expanse of landscape is a panorama, and the only camera that can make a panoramic picture from the best point of view, without recording an excess of sky and foreground, is a panoramic camera.

There are two styles of cameras that make panoramic pictures - the Panoram

Kodak and the Cirkut camera. A Panoram Kodak can be used with or without a tripod, but a tripod is an indispensable part of a Cirkut camera's equipment.

The lens on a Panoram Kodak is a meniscus achromatic, fitted with one stop. It is mounted in a barrel, which swings while the exposure is being made, thus exposing the film in sections. The field photographed by the No. 1 Panoram Kodak embraces an angle of 112 degrees. It makes three 2 1/4 x 7 pictures on the 6 exposure rolls, and six 2 1/4 x 7 pictures on the 12 exposure rolls of regular 2 1/4 x

3 1/4 Kodak roll film.

The field photographed by the No. 4 Panoram Kodak embraces an angle of 142 degrees. It makes two 3 1/2 x 12 pictures on the 6 exposure rolls and four 3 1/2 x 12 pictures on the 12 exposure rolls of regular 4 x 5 Kodak roll film.

These simple, yet thoroughly efficient panoramic cameras are provided with two exposure speeds - the slower exposure to be used for ordinary panoramic views, when the sun is shining, and the faster one to be used for photographing distant landscapes and scenes consisting chiefly

of sky and water, when the sun is shining brightly.

The construction of the No. 5 Cirkut camera differs from that of the Panoram Kodaks. It is fitted with a three foci convertible lens which can be used either as a doublet or as a single lens. With the f.8 doublet a focal length of 6 1/4 inches is available. When the f.12 rear lens is used alone a focal length of 11 inches is obtained, while when the f.16 front lens is used alone the focal length becomes 14 inches. With these three focal lengths, three sizes of images can be obtained,

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within the same size of picture area, from the same point of view. To illustrate: should the image of, say, a tree, be 1 1/2 inches high when the doublet is used it would be nearly 2 3/4 inches high when the 11-inch single lens is used, and about 3 1/3 inches high when the 14-inch single lens is used.

The iris diaphragm can be set for any stop desired and exposures ranging from 1/12 to 1/2 second can be made.

Instead of the lens barrel swinging on a pivot, it is stationary on the front board of the camera. When the exposure is made the camera itself swings on the specially constructed tripod head. A powerful spring motor, built into the camera,

revolves the camera and at the same time winds the film past the narrow slot through which the film is exposed.

The No. 5 Cirkut camera has a rising and falling front and a ground glass for focusing. It makes pictures 5 inches wide and any number of inches desired, not exceeding 42" in length. Its field of view embraces an angle of 360 degrees, so that a complete circle or any part of a circle can be photographed. How much or how little of the scene is to be included in the picture is wholly under the control of the photographer. It perforates the film between exposures so there will be no danger of cutting through the picture area of a negative, if

the films are cut apart before they are developed.

It registers the length of film needed for any given length of picture, and tells the length of film that has been exposed, so there is no guessing at how much film is available for subsequent exposures. It uses regular Kodak daylight loading film, which is specially spooled for use in Cirkut cameras. The film is supplied in rolls 15, 20, 30 and 42 inches long.

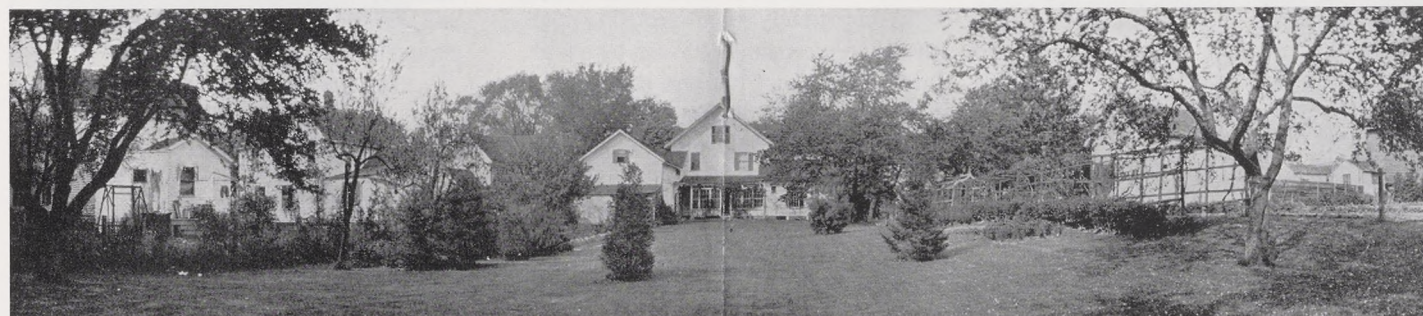
Panoramic cameras are specialists. They refuse to do the wide range of work that other kinds of cameras perform, but in their special field - the making of panoramic pictures - they stand without a peer. ■



A cirkut panoram at Washington, D.C. made with a cirkut camera.

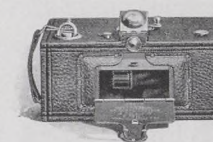


Grazing sheep. Made with a No. 4 Panoram Kodak.



The Homestead. Made with No. 4 Panoram KodAK.

Panoramic Related Ads from the June 1917 Issue of Kodakery.



As you glance through the pages of this magazine, certain pictures stand out from the rest by reason of their very unusualness. These are pictures of the panoram type and their size, shape and scope make them distinctive.

Such pictures are easily made with a Panoram Kodak whose lens, swinging on a pivot, commands the whole view at a single exposure.

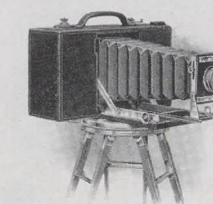
THE PRICE,

No. 1 Panoram Kodak, scope of lens, 112 degrees, . . . \$10.00
No. 4 Panoram Kodak, scope of lens, 142 degrees, . . . 20.00

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ROCHESTER, N. Y.

At your dealer's.

Panoramic Pictures



The No. 5 Cirkut

This camera will include as much, or as little, of the view as may be necessary to produce the best pictorial effect. It will include any angle up to 360 degrees, and all on one Eastman Daylight-loading Film. The No. 5 Cirkut Camera makes a picture five inches wide and of any length up to forty-two inches.

This camera is fully described in the new Cirkut Book. May we send you a copy?

FOLMER & SCHWING DEPARTMENT,
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Member Profile

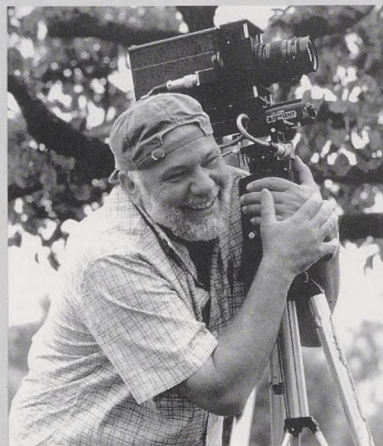
Kornelius Schorle'

Kornelius was born in Berlin, Germany, studied photography and engineering before escaping from the East in 1960 and presently resides in California. He and his wife, Janet, own Pro Photo Connection doing processing and printing of panoramic images as well as panoramist for the Long Skinny Picture Co.

Kornelius lived, studied and worked in New York for ten years and then came to California. He experimented successfully in many areas of photography. He worked in "Extreme" photography; did mono prints on Ciba of the "inner universe spectrum" and worked for many years in black and white and color on urban landscapes. His most successful works on the urban theme were done in Mexico, Brazil, Germany, Austria and Los Angeles.

During the 70's and 80's his award winning work was exhibited in many competitions, museum shows, galleries and he is represented in several collections. He was the photographer for the US Women's Olympic Volleyball Team and in 1984 produced their official Olympic poster.

In the 90's, Kornelius concentrated his artistic efforts on "Extreme Panorama". Life has become a total emergence in impossible photo



projects. Total scan photography from conception to final execution is what he specializes in. His panorama photographs are represented in all 50 states in over 1200 galleries. Internationally he is represented in Canada, Spain, Japan, Brazil, Mexico, Australia, Greece and Italy. He is now in the process of gathering extraordinary panoramas from around the world by documenting the way it is in his lifetime.

To quote Kornelius, "My images bare witness to the fact that I really like creating them. The odds are against all those complicated panoramas being successful. Consider all factors: light, proper exposure, illuminating 360 degrees, furthermore the quality of light and the subject. What is the way? Will everything work at the proper moment of exposure? Also composing such a large angle and keeping all of the unwanted subject matter out of the scene, all of this makes doing panoramas almost impossible. It is not the equipment nor the knowledge of the medium, it is simply my iron will, that makes it happen".

Kornelius has been an active member, sponsor and supporter of IAPP since the Las Vegas convention and he strictly uses the 70mm Roundshot plus the 6x14 and 6x17 Noblexes. ■

New Products

R.T.S. breaks the price barrier on a professional 35mm panoramic camera with the introduction of the New Noblex 135 ProSport model.

The 135 ProSport boasts the same high standards as the entire line of Noblex of panoramic cameras and accessories.

Like the Noblex 135 S and U model, the 135 ProSport delivers photographs with an angle of view of 136°, and corresponds to the natural space perception of the human vision.

The 135 ProSport is being introduced to appeal to the advanced amateur/semi-professional/professional photographer, who, up until now, has thought that professional panoramic photography was perhaps out of his or her reach. With an estimated selling price of approximately \$999, professional panoramic photography can certainly become a reality.

The Noblar 4.5, 29mm lens, combined with a completely smooth rotation of the lens/drum mechanism (driven by a high torque DC motor), delivers images that are tack sharp, with perfectly even exposure from edge to edge. This lens/drum mechanism makes one complete rotation per exposure.

Shutter speed range of the 135 ProSport is from 1/500 sec. to 1/30 sec., with an aperture range of f4.5 to f 16.

A roll of 36-exposure film will deliver

19 exposures, with a picture size of 24mm x 66 mm. A full line of filters is available for the 135 ProSport. 4 AAA batteries provide power. A

1/4" tripod socket is located on the bottom of the camera.

The New Noblex 135 ProSport operates along the same principles as the entire Noblex line of panoramic cameras: a rotating drum/lens revolves around a curved film plane. As light enters the front of the lens, this light is passed through a 4mm slit at the rear of the lens,

completing the exposure. Noblex pictures are genuine panorama photographs with an angle of 136° and correspond to the natural space perception of the human vision. Noblex panorama cameras are exceptionally well suited for landscape, architectural landscape and travel photography, group portraits, wedding, sport, and still life photography.

The rotating lens drum is driven by a high powered DC motor and makes one revolution per exposure. During the first half the drum reaches a constant speed and will thus produce an absolutely even exposure during the second half.

For more information, contact:

R.T.S. Inc.
40-11 Burt Drive, Deer Park, NY 11729
516-242-6801 or fax 516-242-6808
E-Mail: RTSINC@EROLS.COM

See Technical Specifications for the ProSport on the next page.



Technical Specifications For The Noblex 135 ProSport

Lens	Noblar "T" 4.5 29mm (4 elements in 3 groups)
Shutter Speeds	1/500, 1/250, 1/125, 1/60, 1/30
Picture Angle	136 Degrees
Picture Size	24mm x 66mm, (35mm film)
Number of Exposures	19 (with 36 exposure roll)
Film Transport	Manual - 360 Degree Winding Disc
Film Rewind	Manual - Film Transport Release
Exposure Counter	Electronic LCD
Fixed-Focus	Maximum depth of field - 1 meter to infinity
Aperture Selection	f4.5 - f16
Cable-Release	Connection via Shutter Release Button
Filter Attachment	Magnetic
Power Supply	4 x AAA
Optical Finder	Image Size 90 %
Weight	790 grams
Measurements	165mm length, 65mm width, 130mm height

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These 5 specialized brand cameras and lenses offer ingenious design, exclusive features, top quality, lifelong durability, extra long warranties, and have remained very much in demand. Many have been and are still being used during an entire lifetime, some by even 2 or 3 generations. And because of the limited numbers manufactured, especially earlier models are getting much rarer and have also become an excellent investment for collectors. It is therefore most desirable that they can also be serviced much longer than other cameras and lenses.



Heitz Service has been and still is exclusively distributing and servicing all of these special cameras and lenses, some of which are up to 65 years old. And today the company offers the largest inventory

worldwide of new and used, latest and earlier models - plus the spare parts to service them.

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49 years; Tessina - World's smallest, Swiss custom-built 35mm cameras for 41 years; Robot - 35mm motor-cameras, 30-

New Products continues on page 11

NEW! Hulcherama Model 120-S



NEW FRONT SHIFT

The new Hulcherama 120-S has a total shift up and down of 28mm or 1.125" (1 1/8"). The shift is operated by a rack and pinion positioning system for fine adjustment. This front shift will be available with Mamyia, Hassleblad, and Pentax lenses from 35mm to 150mm.

THROUGH THE LENS VIEWING

The Model 120-S is equipped with a viewfinder which enables the operator to set the lens shift to the desired position and focus. This viewer is equipped with a slide cover to ensure a light seal when shooting. Also included is a hand held sun shade with a magnifier which can be adjusted to suit operator's eye.

NEW SHUTTER ADJUSTMENT SYSTEM

The Model 120-S also has the improved slit opening which is adjusted from the top now instead of from the front. 6 rotational rates, 4 slit widths. Shutter speeds from 1 sec. to 1/500 sec.

HULCHERAMA 120-S.....\$6,995.00

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← **Standard Logo T-Shirt** red logo - \$15.00

All T-shirts are best quality available, 100% cotton, pre-shrunk, heavy weight, taped neck, hi-crew collar, full fit.

****New Items****

Moab 1998 Cirkut T-Shirt →

These Cirkut Tees from the IAPP Moab Convention, are available in white or beige, in sizes large and x-large only. Special close-out price of \$7.50 each!



Panoramic Resource Book - Contains information on panoramic equipment, supplies, service providers and more! You can't pass up this deal - \$5.00 each.



← **Coasters** set of 3 - \$10.00

Audio tapes - Set of six, 90 minute audio cassettes, of presentations at the 1996 IAPP Convention - \$18.00

IAPP members take 10% off listed price for books.

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New Products from page 9

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New Products continues on page 21

Non-Traditional School Panoramas From Down Under

Everybody sit up straight, look right at the camera and smile...no funny business! NOT!

As these two group shots below taken by Colin Bullard of Australia prove, not all of your group shot panoramas need to be perfectly setup with everyone dressed in the perfect attire, sitting quietly, crossing their legs the same with hands in laps and looking at the camera with the

perfect smile (although you better get a couple of those during the shoot to keep the schools happy).

Colin sometimes allows the groups to "cut loose" and have some fun during the photo shoot (after he gets the traditional shots he was hired for).

These wild and wacky group shots are usually great sellers and a fun way to add profits to your bottom line. ■



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Thoughts On Using The #16

By Mike Westmorland

After many years of using a wide variety of Cirkut cameras there is one remaining hurdle I have yet to surmount. Long ago I figured that the ultimate panoramic pictures should come out of the Model 16, and in particular when using its 36-inch lens; (as some of you know, this combination requires 18-20 feet of film to perform one 360-degree revolution). This seemed to me to provide the final answer to a very special location I discovered in Hong Kong in 1980, a total rotation shot encompassing the whole of its astonishing and unique waterfront. On that occasion I did the job with my portable No 6, its 15-inch lens and 9 feet of transparency film, and for many years planned to return with a No 16 when I

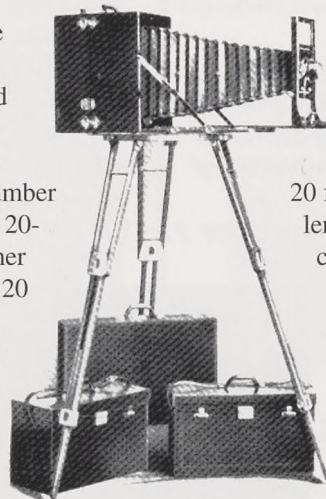
could afford to buy one. However I discovered two years ago that the viewpoint no longer exists, so the impetus to acquire one of those leviathans has somewhat diminished. At a later date I did acquire a lens for a 16 and adapted a bellows extension to use the 36-inch element on a number 10, together with a just feasible 20-tooth gear. (I don't know whether the 10 back will accommodate 20 feet of film and would be interested to hear from anyone who has tried. Thomas Bleich features with an entry in the Guinness Book of records relating to a 23-foot

negative through a Number 8 with 10-inch lens, but this must have involved a multiple-rotation).

The thing which intrigues me and to which I can't find an answer is whether anyone has ever made a 20 foot shot with the 36-inch lens; no one I ask at the conventions seems to have ever seen one. One of the inhibiting factors about acquiring a 16 for me was the extension I was going to have to build on my house to accommodate the

monstrous contact frame (is there also one of those out there?). Will Landon used a 48-inch lens on a 10, involving the construction of a special tripod, but he didn't go all the way round.

There seems to be a lingering suspicion from talking around that maybe the design had overreached itself at the 16 size, and that the quality attainable is not commensurate with the trouble and expense involved. Or could it simply be to do with the daunting cost of filmstock? In this context I should mention that the Russians apparently used 16-inch aerial cameras, so perhaps there is somewhere in deepest Siberia a warehouse which is willing to trade one for some cartons of Marlboro. ■



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IAPP Conference To Be Held In Peyresq

About 100 km to the North of Nice, at the output of a narrow sinuous road that runs along the mountain, sits a small typical village of the Alps of High-Provence. Proudly perched on its rock, 1528m above the Mediterranean Sea level, the village of Peyresq, depopulated between the two wars, defies time henceforth and dominates the valley that it defended of foreign intrusions.

The village would not exist any more if, in 1954, the ASBL Pro Peyresq had not bought many ruins there in order to rebuild them. Students and elders, coming from all different Universities and High Schools, grouped together in 1954 to rebuild that "Edge of the world".

The purpose of Pro Peyresq was to create a gateway office of meetings for young academics. Thus in 1963, the common work of rebuilding of

the village started with the construction of the first Archimedes house.

Peyresq currently contains some 30 houses that belong to associations, groups and individuals.

Livable since 1968, the capacity of housing of Archimedes quickly proved insufficient, which justified the purchase of an adjacent ruin. In 1994, the Circle Peyresq FPMs, particularly supported by the association of old (AIMs), inaugurated its second Galileo house.



Today Peyresq is a cultural center. Silence, beauty, landscape, nostalgia, magic... drives you in accordance with your own personality.

Come join fellow panorama enthusiasts at this special IAPP conference, nestled in the French Alps.

If you are interested in attending this special conference arranged by IAPP President Denis Tremblay, sign up soon as attendance is limited to only 60 participants. ■

Making a Cirkut Camera Run Better

By Ron Klein

Believe it or not, a cirkut camera can be made to run quite nicely. I have spent twenty years perfecting the operation but must say it is tricky. Having worked on at least fifty of the cameras, I have learned a lot about their construction. I have worked on every model camera from the #5 to #16 and beyond. (I have a 22-inch camera). I will confess to owning and using an electric version, but more on that later.

First bit of advice, DON'T MODIFY THE CAMERA!!! I can't tell you how many cameras that I've seen where the mechanism has been seriously altered to fix banding problems and the situation was only made worse.

If you could find a totally new cirkut camera, would you tear it up trying to make it better? I'm not against modernizing the cameras, but I firmly believe that any new work to the original machine must be totally reversible. For example, an electric motor conversion should be made by removing all of the original parts and replacing them with newly machined components that screw into the exact same mounting holes, so if you find out that your "better design" isn't solving the problem, you can get back to square one.

The original camera mechanism wasn't built to high tolerance. Remember it wasn't the space age! However the original design is quite good. The gear ratios were well thought out, as I have

Cirkut Tune-Up continues on page 14

More Images From Moab!

The 1998 IAPP Convention at Moab was such a great event we needed more than one issue of Panorama to show how great it was.

The incredible panoramas of Moab and the surrounding area photographed by IAPP members keep coming in. If you haven't sent in that panorama you created at the convention, send it in now!

We also are featuring three more of the award winning photographs from the print competition held at this years convention.

The panorama below, took 2nd place in the Straight Back category and was photographed by Denis Tremblay.

The panorama at the bottom of the page took first place in the Digital category and also won the Fuji Award for Digital. Michael Westmoreland created this pan by digitally stitching together sections of the street to create this unique panorama.

The vertical panorama was this years first place winner in the Swing Lens category. This photograph of the Eifel Tower was taken by Fred Yake during the Paris conference.

The top right panorama of Castle Rock was photographed by Alan Kafton, using his 35mm Roundshot. The bottom right panorama of the Needles Area,

Canyonlands N.P. was photographed by Ron Tuttle.

The photo below by Harold Cochran, is Everen Brown with his Globuscope photographing Delicate Arch.

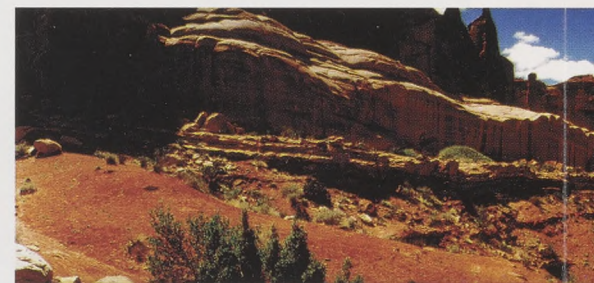
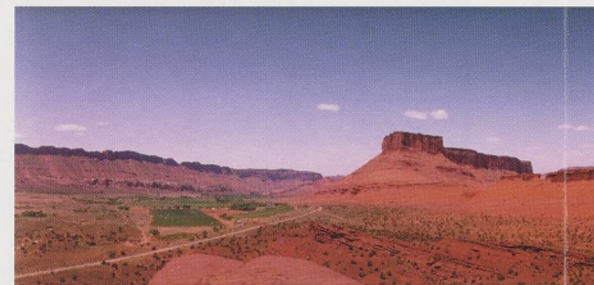
Keep those panoramas coming in! ■■■



Cirkut Tune-Up from page 13

been able to use lenses from 6-inch focal length to over 30 inches on a number ten camera with great success.

To begin, before you take your first picture, the camera must be inspected, cleaned, oiled and adjusted. Then at least once a year do the same.



Start with the tripod. Is it tight? Any broken legs, or missing bits of wood? How about the holes where the turntable attaches, are they loose? A wobbly tripod on a cirkut is trouble-trouble-trouble.

Next look at the ring gear. Separate the upper and lower halves and look at the teeth, and the upper surface. Look for damaged teeth from being hit or dropped.

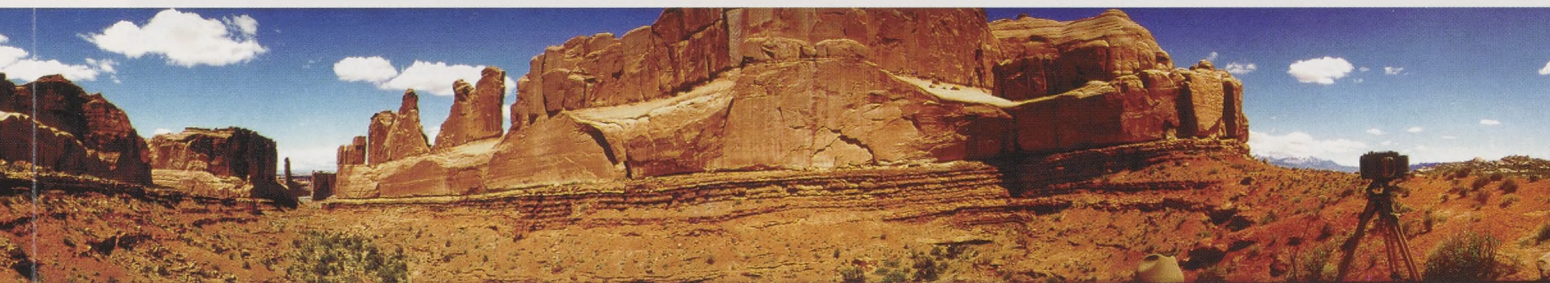
Also check the plating for peeling or wear. A bit of advice, **DON'T HAVE THE GEAR REPLATED** unless it is by someone who can do very precise work. An outfit doing car bumpers is not the place to go. Are there dents in the track surface? This must be repaired before replating.

Also, the ring gear must be leveled to

the turntable. This was originally done by putting paper shims under the ring gear. The gear is marked by a number stamped in it, and it should match the ring gear number and also be put back in the same alignment. The center pivot hole (not on #5 or #6 cameras) is actually **NOT** supposed to be tight. This seems contrary, but the rollers on the upper part of the

turntable center need a little slop to prevent binding. The upper turntable rollers should be checked for looseness, flat spots, and total wear. I was fortunate enough to inspect brand new rollers and can tell you that any flatness on the rim is wear. Eventually they wear down to

Cirkut Tune-Up continues on page 22



More Images From Moab!

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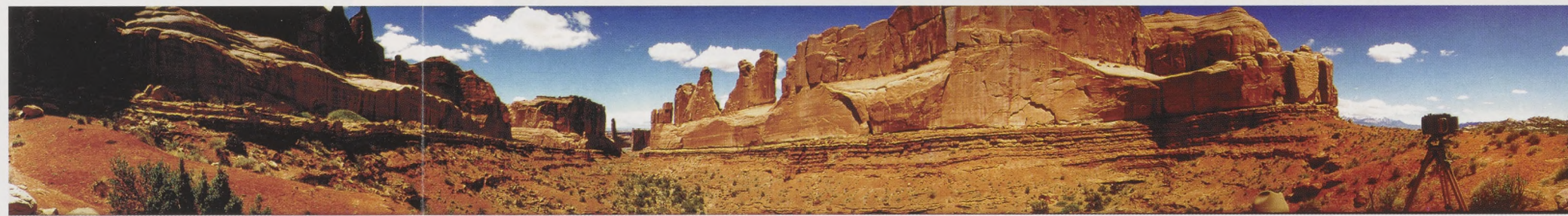
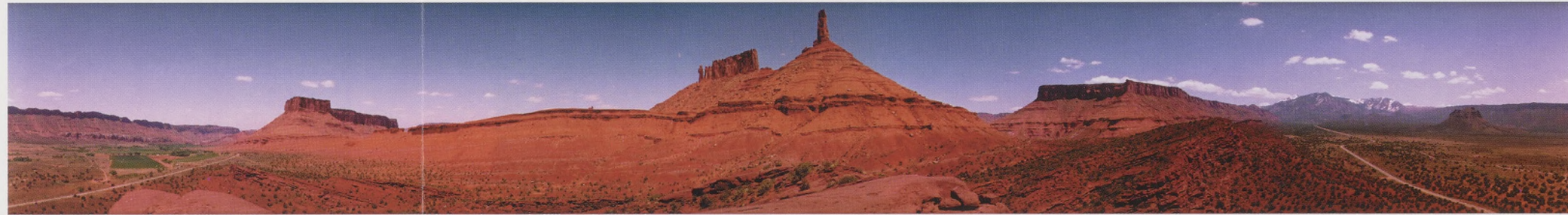
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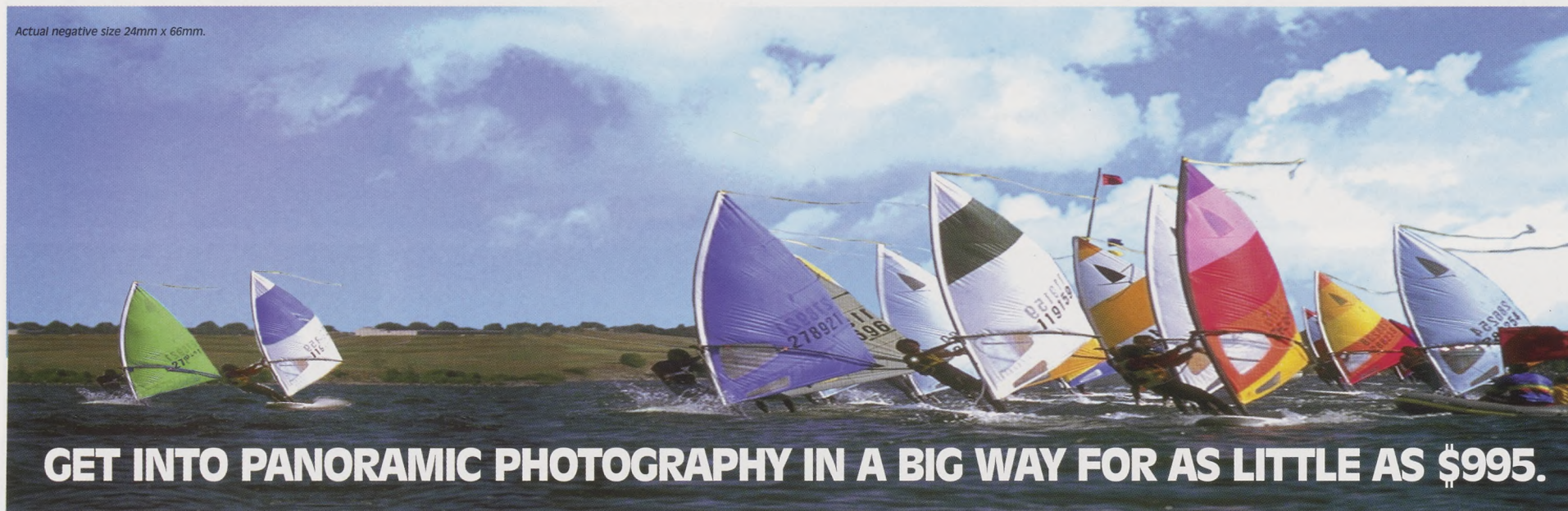
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Cirkut Tune-Up continues on page 22



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Historic Panoramas

By Richard Schneider

Previously in this "Historic Panoramas" section, I have devoted the space primarily to panoramic images which are part of the National Archives' photographic holdings. In this issue however, I would like to introduce the reader to textual, or otherwise non-pictorial, records, which could be of interest to the panoramic enthusiast. These records can include reports, correspondence, office memoranda, treaties, case files, pension records and a vast assortment of other information that was either written, typed or imprinted on paper by an office or official of the federal government. In fact, the overwhelming majority of National Archives records are textual in nature, and encompass several million cubic feet in spatial volume.

Record Group (RG) 241 contains the Records of the Patent and Trademark Office. These records include patent descriptions, specifications, engineering plans and especially patent applications from the inventors. Most of the earliest original patent records, dating from 1790, were destroyed by fire in 1836. All of the numbered patent application files from 1837 to 1918 are in the National Archives at College Park, Maryland. The patent

files from 1918 to 1950 are in the process of being accessioned by the National Archives, and are currently in the Federal Records Center in Suitland, Maryland. All files after 1950 are still in the custody of the Patent and Trademark Office, which since 1925, has been part of the Department of Commerce.

Researching original patent application files at the National Archives, which

volume book set, Subject Matter Index of patents for inventions issued by the Patent Office from 1790 to 1873 by M. D. Leggett, or the Annual Report of the Patent Office, citation numbers I. 23 or C. 2 1. All these publications are in the National Archives Library and may even be in a library in your area.

For this article I chose three different panoramic camera patents which I found,

the first page of the patent specification number 778,394 for a "swing-lens" panoramic camera, as submitted by Peter Angsten & Charles Gesbeck, who called their camera the "Al-Vista". And Figure (C) is an engineering drawing from patent number 1,252,829 by Frederick Mueller which details the exterior and film holding mechanism for a unique "conical" panoramic camera.

If you recall the April 1998 issue of Panorama (vol. 15, no. 2), I showcased a circular aerial photograph for which I could "only speculate" as to what kind of camera took it. Thanks to IAPP member Bill McBride, who coincidentally was researching a Baltimore, Maryland camera inventor named Frederick Mueller, I was able to find the patent number for the camera in Figure (C) and could now confidently say that this camera took that picture! Another great source of patent numbers for panoramic cameras is IAPP member Bob Lang, who I'm sure would be

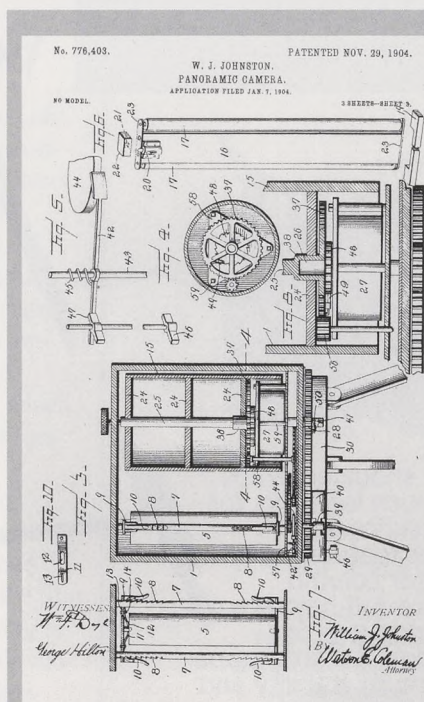


Figure A

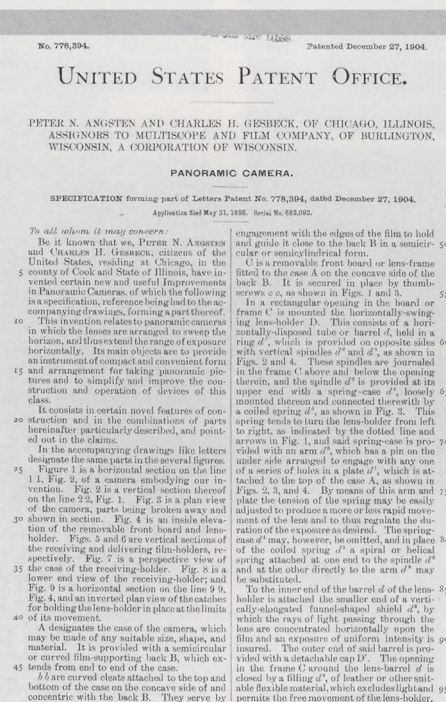


Figure B

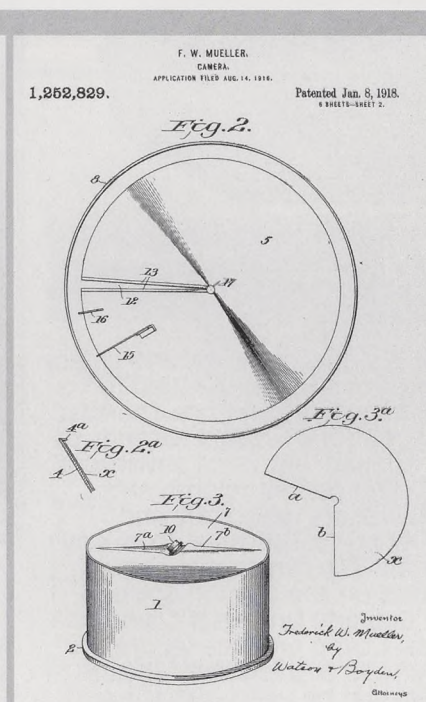


Figure C

contain the most thorough description of the inventions, can be quite easy. All you need is the patent number, which you would present to the attending archivists in the Textual Records Research Room. If you do not have the patent number you can cross-reference using the three-

as mentioned earlier, by simply knowing the patent number. Figure (A) is an engineering drawing from patent number 776,403 by William Johnston which details the gearwork for a rotational panoramic camera, which would come to be known as the "Cirkut". Figure (B) is

happy to send you the list of patents he has researched, which date back to 1865. Fellow members of IAPP can be an invaluable source of information and we should at every turn acknowledge their quiet but significant contribution to the organization. ■

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Here's My Card

At the recent IAPP International Convention at Moab, Doug Brown made a suggestion for a column for Panorama.

Since panorama photographers deal with a completely different format from traditional photography, many of you

have unique business cards as well.

Some have unique formats or sizes, others may feature panoramas you have created.

Doug gave me his card to use as the first example. His cards not only feature one of his panoramas, but are 5" x 8" in

size. Since he prints his cards on photographic paper, he can change images to suit the intended client.

If you have a unique or unusual business card

send it in to IAPP. It just

might be featured in an upcoming "Here's My Card". ■



PANORAMIC
PHOTOGRAPHY
by Doug Brown
(403) 245-6113

Long Roll Contacts Discontinued

Custom Panoramic Labs has decided to discontinue enlarged contacts on a long roll. The initial concept was to pick one exposure and print the entire roll accordingly. Unfortunately, the expectation has been perfectly color corrected and density balanced proofs, which isn't possible and still be cost effective.

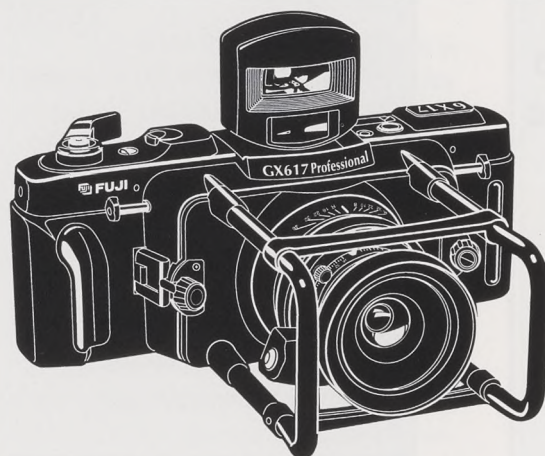
We are aware that many photographers use the proofs to sell the image therefore our suggestion is to process the film and send us only those images which may be needed. We will then proof those and charge accordingly. Again, proofs are not perfectly color or density balanced and they are not spotted. They are to give the customer an idea of what the final image will look like. A proof is not a final image.

Please feel free to contact the lab if you have any further questions. ■



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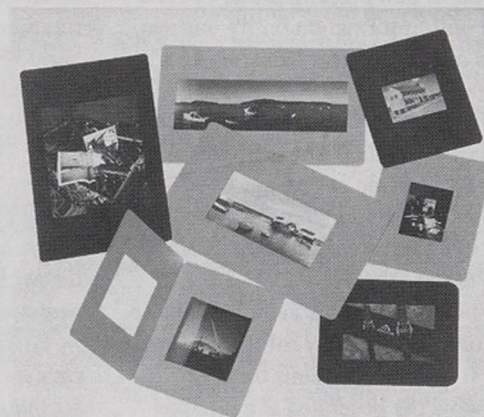
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Noblex Pro 150 <i>120 format</i>	\$ 50	\$ 200
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Fuji G617 6x17 <i>w/105mm, f8 lens, viewfinder, hood and centerspot filter (-1.5 stops)</i>	\$ 55	\$ 220

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New Products from page 11

Hasselblad XPan - a new dual format camera concept. Hasselblad is now expanding its world of imaging by opening the door to a 35mm film based dual format camera - the Hasselblad XPan. This new camera concept can be seen as a bridge between the medium format and the 35mm format, and is a natural development of the Hasselblad camera system, enabling it to cover an even broader spectrum of photographic needs.

The Hasselblad XPan appeals to a wide variety of photographers involved in advertising, architectural, nature photography and beyond. In addition, its use in illustrative and art photography can be advantageous as the full panorama format can provide an additional creative input into image making.

The Hasselblad XPan incorporates a dual format facility providing a full panorama 24x65 mm format as well as a conventional 24x36 mm format on the same film. This innovative camera offers all the convenience and advantages of the 35mm format, but provides the option to rapidly switch to the full panorama format, without changing film. It becomes, therefore, the first and only dual format camera on the market that expands the format instead of masking it, ensuring that every exposure utilizes the full area of the film. In addition, the 65mm width of the full panorama images is similar to the medium format, ensuring that the Hasselblad XPan will always give you superb quality.



The Hasselblad XPan is a feature packed and highly professional rangefinder type camera that combines the user-friendliness of modern technology with Hasselblad quality. The camera body is compact and ergonomically designed. It is a robust and titanium construction partly clad with synthetic rubber and built to withstand many years of hard work - a camera suitable for the true professional photographer as well as for the discerning amateur.

The full panorama format is made possible by the large image circles of the two interchangeable 4/45 mm and 4/90 mm lenses, which have been specially designed for the Hasselblad XPan. These light and extremely compact "medium format" lenses are characterized by razor-sharp image quality and excellent coverage. Multicoating of the glass elements ensures top quality results, exhibiting brilliant contrast and full tonal scale. The focusing ring with its smooth action ensures quick and accurate focusing, and the lenses are stylishly finished in black, in tune with the rest of the camera.

Viewing and focusing are by way of a bright-frame viewfinder and coupled. Viewfinder information is adjusted automatically according to the focal length of lens as well as an automatic parallax adjustment for close shots. No accessories or manual adjustments are necessary, so changing lenses is rapid and trouble free.

Film loading is automatic and convenient. After being inserted, the film is automatically withdrawn from the cassette. The camera has a DX code

New Products continues on page 23

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Cirkut Tune-Up
from page 15

the point that the pinion gear doesn't mesh at the right height to the ring gear.

If the rollers are wobbly then the center is worn. Resist temptation to replace the rollers with ball bearings. Unless the ball bearings have brass tires on them, they are too wide and will skid while rotating. The inside edge of the bearing would have to turn slower than the outside edge, which is not possible. It is a good idea to wipe the surface of the ring gear and check rotation just before you take a picture. One piece of crud on the track will cause a bad spot in the picture.

The camera guts obviously require the most attention. I could write a book on what to do, but it is actually quite simple to disassemble and clean. I will caution the #5 and #6 owners however. Those cameras are stubborn to pull apart and reassemble. The gears must be perfectly clean, and the shafts and journals as well. Journal must be inspected for wear, which is done by watching the ends while gears are wiggled back and forth. To try to tell you how much wear is acceptable in writing is difficult. I think a badly worn journal is obvious. If you are going to remove the upper plate, pay attention to small spacer washers that were used to shim the plate or the gear shafts. It is a good idea to make a sketch as you go. The gears can be wire brushed with a fine brass brush, but go easy. I soak gears in lacquer thinner to clean and wash all the parts except the spring in it as well. The spring is a special case. Taking it apart is not easy but can be done if you are brave. If you let it get away from you, there is 25 feet of razorlike material heading for your

Cirkut Tune-Up continues on page 28

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For Sale: Dual level, fits standard tripod holes & lets you maintain accuracy with a variety of cameras. \$35 postpaid in USA. Great for Roundshots, fax order & credit card info to Everen Brown. 801-364-2646.

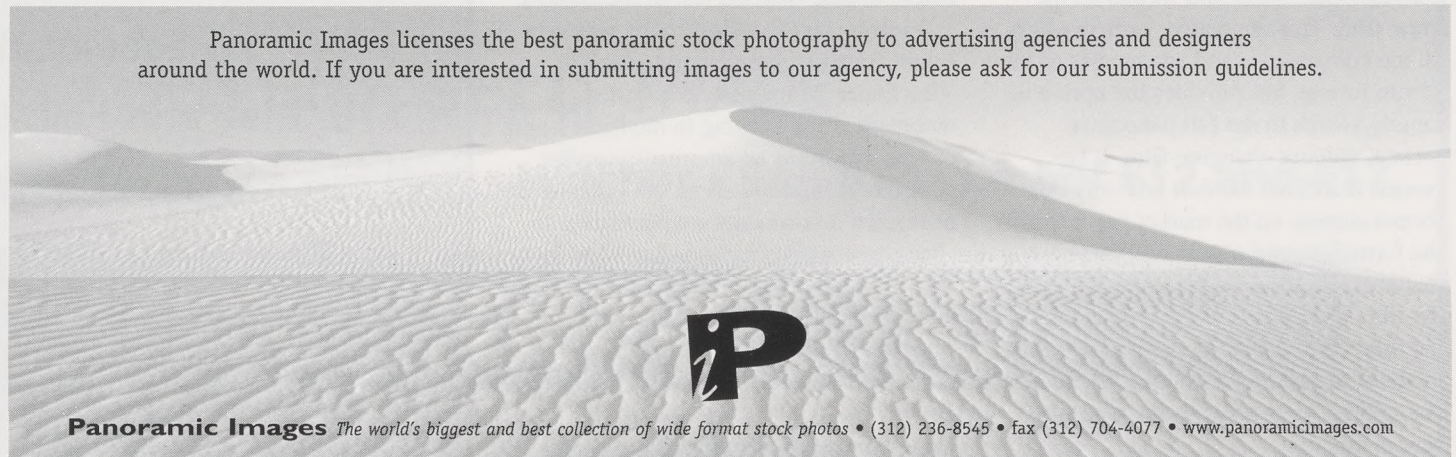
Services: All cirkut camera services. Gears cut, focal lengths measured, repairs, parts made. Contact Stanley Stern, 19321 Gunn Highway, Odessa, FL 33556. 305-931-0493.

Services: Gears cut - 48 pitch and 32 pitch, 14 1/2 degree pressure angle gears with any number of teeth. Less than 50 teeth - \$25, 50 to 125 teeth - \$35, over 125 teeth - by quote. Gears are fitted with shafts or hubs made to customers measurements. Ron Kline, Northernlight, 1208 Pike Court, Juneau AK 99801-9549. 907-780-6248. panorama@ptialaska.net

For Sale: 8" cirkut camera - R.B. Cycle Graphic, Eastman Kodak - with f4 graphic rapid rectilinear lens. Case rough, interior (brass and wood) beautiful - asking \$1400. RoundShot 65 - 70mm/220, like new with case and charger - asking \$6500. David Orbock, 410-661-1648 or fax 410-685-9426, E-mail: fullcirclephoto@mindspring.com

For Sale: Fuji GX617 with 90 and 180mm lenses plus ground glass focusing unit, lens shades. Like new condition. \$6500. Peter Randall 603-431-5667. E-mail: Peterpix@aol.com

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Thinking Ahead Plan For The Convention Now

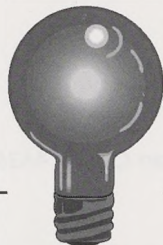
By Everen T. Brown

It's official...the Next IAPP Convention is October 13 to 17, 1999, in Quebec City, Canada. And now is the time to mark your calendar to attend.

You probably think I am crazy to think that far ahead. Before each convention, as I talk with IAPP friends, I often hear they will not be attending. They did not plan far enough in advance to get a reasonably priced airfare. Hotel rooms were sold out. Or they did not budget to attend at all, and at the last minute wished they had. What a difference a little planning will do

I learn so much from IAPP members at every convention. Even though I have been involved for a long time I am always happily surprised at what is new. IAPP members are a very sharing bunch of people. If you have never been to a convention, make the commitment to attend and see what happens firsthand. If you haven't been for a while plan to get involved again. Surprise yourself and learn something new.

Start planning now, airfares are cheaper when you THINK AHEAD!



New Products from page 21

sensor with manual override for maximum control. As the film is exposed, it is transported back into the cassette, frame-by-frame. This valuable feature cleverly protects the exposed section of the film, even if the camera is opened by accident.

The TTL exposure meter supplies a center-weighted average reading to provide an automatic aperture-priority facility with manual override. The camera can be used in single or continuous exposure mode. In continuous mode the frame rate is 3 frames/s with 24x36 format and 2 frames/s with 24x65 format. Using the camera in its auto-bracketing mode provides three consecutive exposures in + 0.5 or ± 1 - step differences.

The main LCD display, located on the camera back, presents all necessary information including film speed, shutter speed and battery status. Another LCD provides exposure counter information,

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with further information being shown in the viewfinder.

The Hasselblad XPan camera was

introduced at a Press Conference in Frankfurt, on 20th July 1998, and deliveries will commence in September 1998.

Hasselblad XPan Specifications

- Rangefinder camera with 45mm f/4 or 90 mm f/4 Hasselblad lenses
- Supports dual formats 24 x 36 and panorama format 24 x 65 mm
- Formats can be switched on the fly while photographing, no waste of film because the film is internally shifted to account for the new format
- Manual focus lenses
- Shutter speeds B, 8 sec to 1/1000
- Auto bracketing selectable by user
- Shooting up to 3 frames/sec.



Deadline for the next

issue of *Panorama* magazine is:

November 1, 1998

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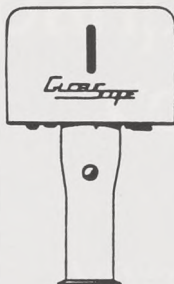
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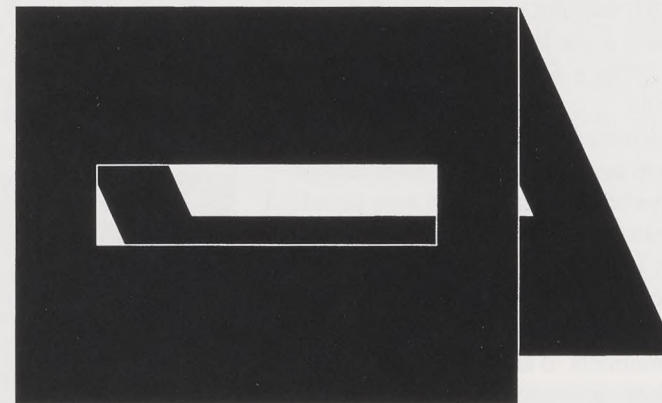
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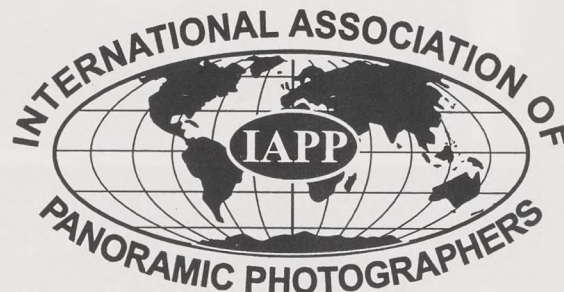
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Submissions may be edited and may or may not be published at the discretion of the editor.

Hollywood Widelux

By Patti Harrison

In 1897 a 63mm widescreen format was introduced in the motion picture industry called Veriscope. The large format projected beautifully, and started a love affair with the wide screen among filmmakers that has lasted to this day.

Two formats are currently in use for wide screen. The most common format, 1:85, is currently the format for theatrical release. Another popular format is anamorphic, 2:35, which requires a special shooting lens and projection lens. When you see a "letterbox" format on your television, that is full screen anamorphic format. Filmmakers' fight to have their films released in anamorphic format and the full screen letterbox version for video release.

As a camera assistant and camera operator in Hollywood, I constantly hid my Widelux at my side to document the set design, lighting set-ups, and special photographic effects. The camera crew and the still photographer are the only legitimate members of the crew allowed to shoot photographs at all times. The still photographer turns all their photos over to publicity, so I feel very fortunate as a camera crewmember to still have these behind the scenes shots. ■



Circus Train: 'Indiana Jones and the Last Crusade'. Inset: On location in Amorosa, Colorado.



Flying Pictures Commercial: stuntman jumping out of helicopter.



Set Design: 'Beetlejuice'. A set built and lit to look like another planet.



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First Class Mail

The cover shot of Quebec City, Canada, photographed by Denis Tremblay, is the site for the next IAPP International Convention, to be held October 13-17, 1999.

Cirkut Tune-Up *from page 15*

neck. The only reason to take the spring apart is to relube it and check for hairline cracks. **IMPOR-TANT!!! DO NOT PUT GREASE OR OIL ON THE SPRING!!!** The spring is lubricated with powdered graphite and is dry. If it were greased or oiled then on a cold day it wouldn't work at all. A good clock repair shop can do this work for you as well. They have special tools for unwinding mainsprings in huge clocks. If your spring is broken, it can be repaired. Usually it breaks on the inside end. I have cut off the broken part and drilled a new hole making the spring slightly shorter and it works fine. There is a trick to putting a hole through spring steel so please don't just try to drill it.

When oiling the parts, use a spotting brush and apply a small drop of oil to each journal and moving part. Take a clean rag and wipe excess oil. Too much oil will attract dirt. **DO NOT OIL THE GEAR TEETH!!** Brass gears are supposed to be dry. Lastly, a good trick is to use masking tape to seal the space between the upper plate and the base plate. This keeps dirt and crud from getting on the gear teeth causing instant banding. There isn't much room for the tape, but it will work. The next time you open the camera, lacquer thinner will dissolve the old tape.

The only real adjustment on the mechanism is the ball governor and damper control for speeds (not on fan cameras). The upper adjusting screw on the ball

governor should be loose, not tight. With the mechanism running the screw is tightened until the governor stops or slows down. Then back of 1/4 turn or 1/2 turn. There must be some endplay, which you can feel with your fingers. I have a #10 camera that had NEVER been taken apart since assembled at the factory, and with low mileage as well. The motor was very loose. This allows the 1/2 second speed to work.

There are a lot more little tricks, but not critical. If you have trouble, put all the parts in a zip lock bag and send them to me.

The best operating tricks are really simple. Eliminate backlash in the gear train, make sure the film is evenly attached to the take-up drum (not too high or low), and that your tripod is level. Old timers will tell you to rest your finger on the camera as it goes around to keep tension on the gear train. Just remember, Cirkut cameras are like violins. Some people can play them and others.....

If you are interested in electrifying your camera, let me suggest that an entire new lower plate be constructed so you can restore your original camera back to collectable condition. This will maintain its value and allow you to experiment with camera speeds unobtainable with spring motors.

So why use a big old cirkut camera when modern cameras exist that work better?

Because they're cool man!!! ■

