

Moving Trains from page 15

train photography. The TD-70 has separate electronic drives for the film and camera rotation and uses Zeiss lenses. It's heavy, cumbersome and difficult to keep the two electronic drives synchronized. It's not a camera for the faint of heart.

Living in the "Midwest, The Heartlands of Our Nation", I soon ran out of breath-taking scenery, so I decided to take a type of panoramic photography of which we have an abundance of subject matter - railroad trains.

The first step was to reduce the size of the camera by separating the film drive (which I needed) from the rotation drive (which I didn't need). I had a gimbal type mount made for the film drive part of the camera. This was necessary because trains run on the tracks in two directions and the film must be synchronized with the train, camera right side up for one direction and inverted for the other.

The camera has several things that make

this photography possible: a viewfinder with a moving bead chain showing the velocity of the moving film in the camera, a tachometer which shows the RPM of the film drive roller and a potentiometer for



Bob's modified Hulcher with the prism finder (left) and with the special mounting bracket (right).

changing the velocity of the moving film.

The exposure is determined by a combination of the film velocity, slit width and lens diaphragm, the same as conventional panoramic photography.

Now came a trial and error period until a workable technique evolved.

The camera was set parallel with and at the proper distance (scale) from the tracks. The first attempts at trying to synchronize the train and film with the moving bead chain in the camera were a disaster. Next

came a tachometer/synchronization system. A chart was made with trains' speeds at different distances from the trains (scale) with matching tachometer settings. Hallelujah! Now all I had to do was set the camera at working distance (scale), estimate the train speed and set in the tachometer number with the potentiometer. This was another disappointment because I'm a bad estimator

Moving Trains continues on page 18

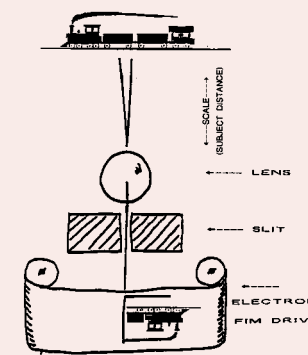
Below are two panoramas Bob created using the described techniques. Both trains are part of a collection of trains operating at the Illinois Railway Museum.

MPH - TACH - SHUTTER
SCALE: 1" = 15'

MPH	TACH	SHUTTER
5	375	1/8
7.5	525	
10	675	
12.5	750	1/15
15	900	
17.5	1125	
20	1350	
22.5	1500	
25	1650	1/30
27.5	1800	
30	2000	
35	2200	
40	2400	1/60
45	2700	
50	3000	
55	3300	1/125
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HULCHER TD-70 IN SCANNING MODE



Moving Trains from page 17

of train speed. I purchased a used radar gun and I was finally on the right track.

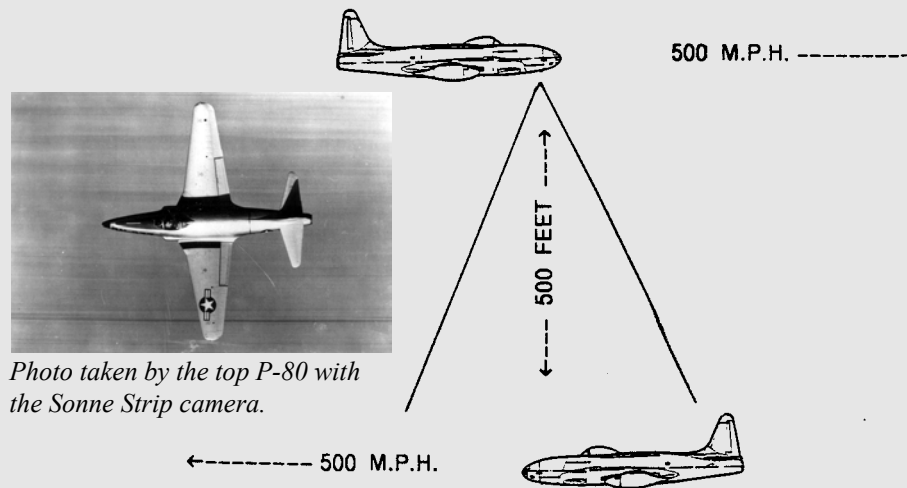
My train photographic technique is similar to "Continuous Strip Aerial Photography" used during World War II. The Navy used a low flying aircraft (a few hundred feet above the deck) carrying a Sonne S-7A Strip Camera. The film was synchronized with the ground by the pilot through his control panel or electronically with a scanner computing the velocity/height ratio. This type of aerial photography was used by the Navy to photograph beaches of Pacific Islands for study before invasions.

The longest photograph I've taken is a circus train, which is 70mm x 13 feet. There isn't any reason why a photograph up to 100 feet can't be made if anyone has need for it.

When tired of waiting for trains, try shooting local parades or carnivals (below). The same technique is used, just different subject matter. ■

1000 M.P.H. Aerial Photography

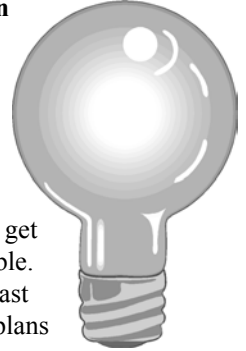
In order to prove the versatility of the Sonne Strip Camera, March 31, 1948, two (2) P-80 jet aircraft (one a FP-80 reconnaissance aircraft) were flown at 500 mph over the same ground track in opposite directions with 500 feet of altitude (vertical) separation. The upper FP-80 was equipped with a Sonne S-7 Strip Camera and its camera photographed the lower P-80 as they passed each other at a combined speed of 1000 mph.



Thinking Ahead

By Everen T. Brown

As the IAPP Quebec Convention gets even closer, it is time to make those plane reservations to get the best airfare possible. Don't wait until the last minute. Make those plans now and save money.



With the fall colors it will be a great time to be in scenic Quebec. Photo opportunities will abound. The US dollar goes even farther in Canada. You will be happy with the exchange rate. Fine dining will enhance your visit.

The biggest benefit is seeing old friends and learning about the latest trends in panoramic imaging. So much is happening so fast, this is a great way to catch up and Think Ahead! ■



*IAPP Member Featured
In Local Newspaper*

Photographer Takes Wide View Of World

Sharon Fudge - The Wrangell Sentinel

It's a big job, but somebody's got to do it. And Myron Wright is the man for the job. A free lance photographer, he and his wife Mary Bethe have dedicated themselves to, recording at least one panoramic photo in all the towns between Sk-agway and Ketclikan. Recently, they immortalized the town of Wrangell, on film.

Beside the travel involved, the pictures and equipment themselves make the job big. Wright's finished panoramic photos can measure up to 10 inches high and up to 10 or 20 feet long. Wright captures them with an antique 1915 Kodak box type camera, itself weighing 75 pounds. The camera is worth about \$20,000. Wright found it in a camera magazine for just \$2,000.

Wright has been interested in photography for years. Since he became a free-lance photographer in the 1970s, he has put about \$22,500 into film and other materials. His latest commercial venture was a CD named "Virtual Alaska, 11 which contained 65 panoramic images from around the state.

"Why panorama? Why not panorama?" Wright said. "We see in panorama, and this is part of our challenge, finding that perfect panoramic spot." ■

Photo Exhibition Opens In Germany Historical Professional Photography Over Three Generations

IAPP member and fourth generation photographer Axel Bauer announces an exhibition of about 100 vintage photographs from the three previous generations of his family.

The photographs, taken by Carl, Josef and Helmut are on display in the Carl Deiss-Galerie during normal business hours through the end of the year.

There are also some historical cameras on display as well as an early panoramic postcard of the Swiss mountains which Josef shot around 1910.

To coincide with this display, Kodak Germany is sponsoring a portrait project. Twenty-five portraits of children men, women and teens (individuals and groups) will be photographed using no studio lighting at all. All will be produced using a daylight studio, similar to ones used in 1870's. Each subject will include props from the job or hobby they are involved in.

An interesting twist is that all subjects must have hair longer than 25 cm from the entrance to their ear. The long hair or beard is an old symbol in their countries for freedom.

Axel has photographed people from the three-country corner of Switzerland, France and South West Germany, the area around the Black Forest for the project.

He is inspired for the daylight photography from the German photographer August Sander and the US photographer Irving Penn and his project "Worlds in a small room". Daylight studio around the world. ■



Some of the vintage photographs featured in the Three generations photo exhibition.



Some of the historical cameras on display in conjunction with the photo exhibit.



Axel's daylight studio setup.

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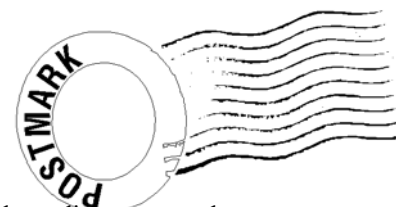
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From The Mailbag

A letter to the membership of IAPP
from Kornelius Schorle'

As the new millenium approaches, with the promise of ever accelerating technological advances, this would be a good time to take stock as to where we are as an association in the "Digital Age". Being one of the most successful extreme panoramists in the world, I would like to say to the membership "It's Over Baby". The end of film is almost here and I can here many of you screaming in the background like a bunch of bleeding reactionaries still whittling your brass gears and pulling the splinters out of your hands from those wooden cameras, wishing you could still coat your own film and build ten foot developing trays and work on overlays to cover-up the banding



that those dinosaurs produce.

And here is the tremendous contrast. The mainstream has realized that the mouse is a more powerful tool than an elephant sized wooden box loaded with left over coo coo clock parts. Our own inability's to grasp and realize the changes that are taking place has lead to the decline of our association. Therefore I am recommending that we take drastic measures immediately to revive and strengthen the association if it isn't already to late. Instead of being a growing association, we are in decline if not total denial. In an age of instant communications this should be alarming to anyone

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honest with themselves and possessing any logic.

Item 1: In order to make the association more visible, and for that matter more relevant, I would like to propose that the name of the association be changed or amended to reflect the new realities as they apply to panoramic photography and photo imaging in general. Some examples would be; *International Society of Alternative Imaging*, *International Association of Panoramic and Alternative Imaging* or *International Society of Panoramic and Alternative Imaging*. And at the risk of sounding pretentious, we need a new association for a new millenium.

We are the future so long as we, the association, make the future happen.

I have personally, and will in the future, support and contribute to the IAPP.

However, I would like to see more

progressive thought in the leadership.

About the decline in the membership, I would like to remind the members that "rats don't jump on a sinking ship".

Item 2: Why are so much of the association's resources spent on producing a publication aimed at a declining membership? And since the magazine is read almost exclusively by the membership, isn't this like preaching to the choir? We need a new harvest of members from the mainstream photographic community.

We need an online magazine (updated at least monthly) which has the potential of reaching millions of readers instead of 500 or so. The IAPP website is just that, a website, not an online magazine.

Have a simple newsletter of 3 or 4 pages to be published 4 times a year (seasonal issues) saving on printing costs and postage. Contained in the newsletter would be published the news and other

relevant information of the association for the membership. An ad in PDN advertising the website and the online magazine along with seminars and education efforts of the IAPP would do more to promote the association.

Item 3: Elect leadership that serves a longer term. Every 18 months the quality and direction of the association changes like the wind. This only results in an association that goes nowhere fast.

Item 4: One of the reasons more professional photographers don't join the IAPP is because it isn't professionally advantageous for them to do so. The association needs to be aligned with organizations such as ASMP or PPA in such a way as to become a more professionally recognized group.

Item 5: Have the World Conventions annually at two major hubs of the photographic world alternating from coast to

coast namely New York around the time of Photo East when thousands of photographers are in town to attend and similarly in San Francisco around the time of Seybold. We as an association would be drawing from the power of those trade shows. Along with the meetings for the association would be seminars and workshops given by members to non-members who would pay to attend. The association could become eligible for grants used in educational programs also. Have the meetings of photographers giving presentations, as with the current conventions, at regional meetings where people of similar interests could get together and share information and show images. It is a useless exercise to be giving a talk at a convention knowing that half of the members attending have no use for the information you present.

Mailbag continues on page 23



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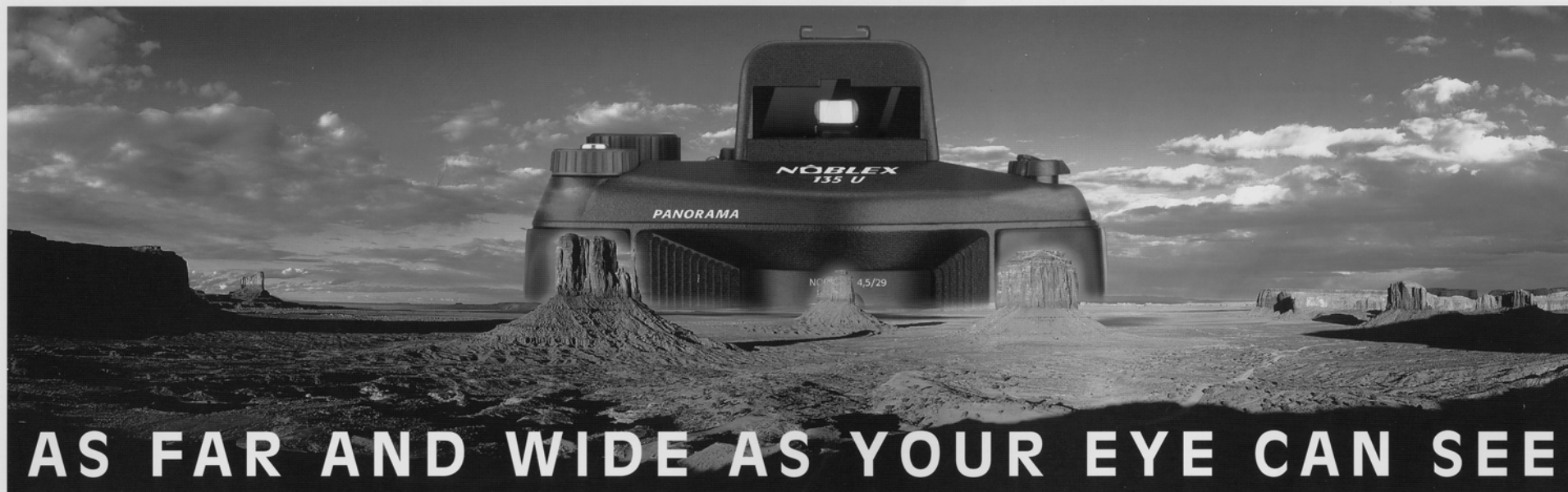
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Mailbag from page 21

Item 6: Its been said that "the proof is in the pudding" so if there is to be a system by which the members can earn accreditation from there knowledge of panoramic photography, have that done by a jury to judge photo images that would earn a member points toward a degree as

PPA has with their Master of Photography program.

These and other issues need to be aired and hopefully they can be addressed at the Quebec City Convention.

This letter was written not as a criticism of anyone, especially those many members

who have worked so diligently, putting time and effort into the building of this association. It is simply that the time has come to do something and do it as if the life of the association depended on it.

Thank You,
Kornelius Schorle'

Joseph DeRenzo
contributed to the
writing of this letter.

Have you made your reservations?



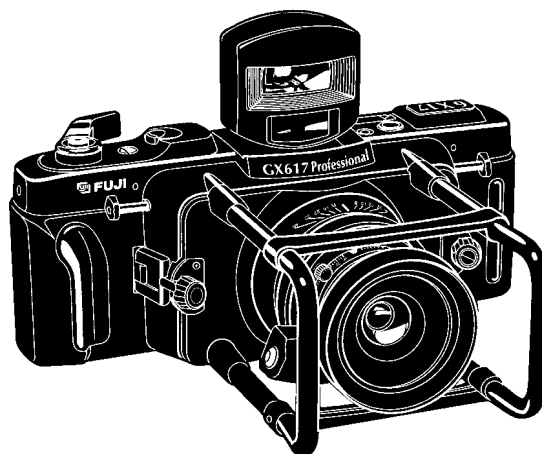
Deadline for the next issue of Panorama magazine is: November 15, 1999

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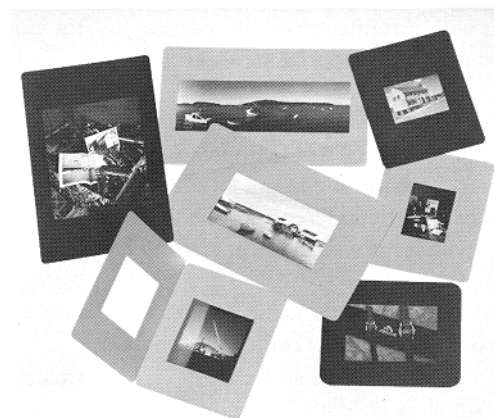
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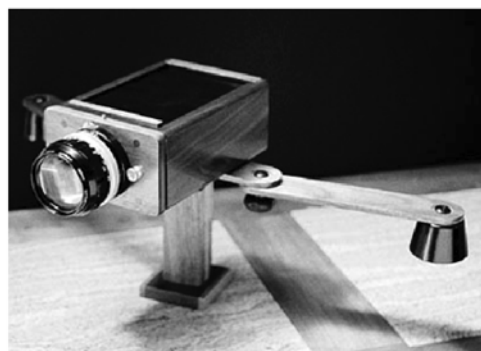
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Member Profile

Bob McIntyre

By Leslie Weddell

For more than 50 years, McIntyre has been chronicling the steady stream of celebrities and world leaders who have visited the famed Five-Star resort.

He's photographed Olympic gold medallists, foreign heads of state, entertainment legends, sports personalities and six U.S. presidents. Music groups ranging from The Kingston Trio to Jefferson Airplane have appeared before his lens; he shot Jimmy Stewart on his honeymoon and can count on a yearly Christmas card from Bob Hope.

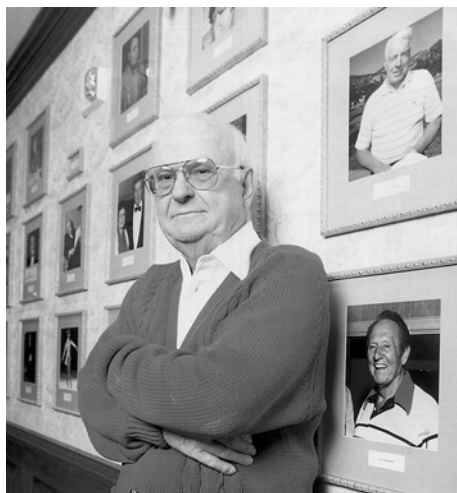
McIntyre's portfolio resembles a Who's Who of the past half-century, and many of those photos are on display in the Hall of Stars, a corridor in Broadmoor West that leads to Stars' Club & Cigar Bar.

Lining the walls in understated black and white elegance are photos of Clark Kent and Lois Lane, Joe DiMaggio, Henry Kissinger, Sugar Ray Leonard, Walt Disney, Marlene Dietrich, Arnold Palmer, Van Cliburn, Walter Cronkite, Douglas Fairbanks Jr., Princess Anne, Mickey Mantle and dozens of other world famous names and faces.

No wonder his job recently was named as one of the 10 best in Colorado Springs.

One of the biggest challenges of his job is to think under pressure, McIntyre says. When he was starting out as a photographer, McIntyre had to repeatedly tell himself that if he missed a shot, he missed it, and he'd just have to try and get the next one. Judging from his portfolio, however, it was rare that he has ever missed a shot.

McIntyre has taken hundreds of thousands of photographs in a variety of



locations and lighting conditions - photographs that range from Jack Nicklaus blasting out of a sand trap to Peggy Fleming skating while her father drives the Zamboni to Victor Borge playing a baby grand piano before an audience of giraffes at the zoo.

He also photographs conventioners, honeymooners, couples celebrating anniversaries and guests who simply want a keepsake of their stay at The Broadmoor. His goal is always the same: Regardless of who the subject of the photo is, McIntyre tries to take the best photograph possible.

"We offer a photography service here at the hotel; we are not the paparazzi," McIntyre says. "If someone doesn't want their picture taken, of course we respect that. We always ask before we take someone's picture. People have the right to privacy."

He also destroys unflattering photographs and negatives.

McIntyre, who maintains an office and darkroom at the hotel, keeps meticulous files. He frequently gets requests for reprints of pictures he has taken; some-

times the request comes 35 or 40 years after the original photograph was shot.

Celebrities aren't the only ones requesting photos; many requests come from guests who have celebrated special occasions at the resort.

McIntyre admits he was pretty green when he left his job at Pikes Peak Photo and started at The Broadmoor on Jan. 17, 1949. But the young photographer had two valuable assets: he knows how to take pictures and he was a gregarious, outgoing person who genuinely liked people. Both qualities are apparent in his half-century worth of work.

In the course of photographing celebrities, McIntyre often became friends with them. One of his favorite stories is about the time he took a father and son fishing. The son, an amateur golfer, was competing in the 1959 U.S. Amateur Championship, which was held at The Broadmoor. The young golfer was looking for a fishing guide when someone suggested he contact the hotel photographer.

McIntyre, a renowned fisherman, obliged, and so he spent the afternoon fishing with Jack Nicklaus and his father on a reservoir behind Pikes Peak.

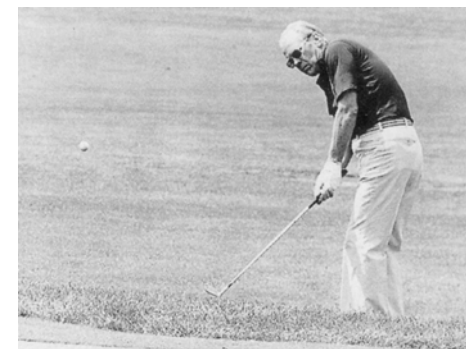
After sharing fishing

Two of Bob's favorite golf shots taken as photographer for the Broadmoor. Gerald Ford in the top photo and a young Jack Nicklaus in the bottom photograph.

lures and lore, McIntyre couldn't help but root for Nicklaus - who went on to win the tournament and would eventually be named Golfer of the Century by the Professional Golfer's Association.

The photo McIntyre took of Nicklaus as he was on his way to winning that pivotal tournament is one of the photographer's favorite pictures. McIntyre likes the composition, the captured action of the ball and flying sand, the expression on Nicklaus' face and, of course, the story

Profile continues on page 28



Panoramic Cameras For Sale

I am still thinning out my collection of Cirkut and other Panoramic Cameras. While most have been sold, the list below shows what was left as of January 1.

- Governor type # 10 with lens, gears, tripod, accessory case
- Fan type # 10-beautiful collector's camera.
- Paskin electric #10 - like new
- Complete #10s (or nearly so) with mismatched fronts and backs that need to be put together - \$2100 ea. No tripod gears or cases.
- Governor type # 16
- Fan type #16
- No. 5 Cirkut camera
- No. 6 Cirkut camera
- No. 6 Cirkut outfit
- No. 8 Cirkut outfit
- Extra backs for #6 and #8 outfits
- Extra long legs for #10, #16
- Sets of three newly constructed legs for #10, #16
- Widelux 1500
- Hulcherarna with 4 interchangeable Zeiss lenses with shift- (Landon)
- 12x20 F&S banquet camera w/holders and Schneider lens
- 12x20 Golden Bush banquet camera with case
- 6x8 Century view camera with holders
- 8-1/2" film holders Century style
- Complete springs for #10's
- New spring steel for inside of #10 spring housings
- Gears, most sizes (\$25 ea.)
- Many, many parts
- Instruction books for all sizes of Cirkuts

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Profile from page 26

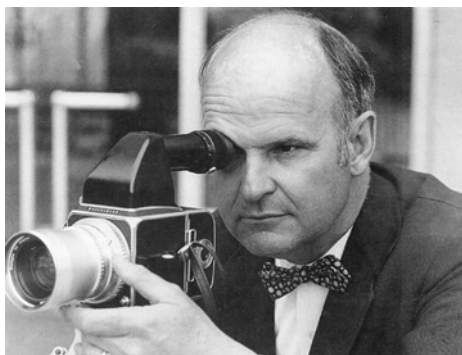
behind the photo.

Another of McIntyre's favorite photos is one of Bob Hope, wearing a brimmed hat, golf shirt and plaid pants, doing what McIntyre calls a 'fangandled dance' as he urges a putt to sink. A 30-by-40-inch enlargement of the photo, shot in the mid-1980s, hangs in the Grill Room at The Broadmoor Golf Club.

"It's a typical Bob Hope photo," McIntyre says. "He was just out there to have fun and was goofing around, doing that dance step." But apparently it wasn't enough; Hope missed the putt.

When he's not shooting guests and events at the resort, McIntyre often packs up his equipment and heads for the remote, often desolate areas of the Southwest. A board member of the International Association of Panoramic Photographers, he finds himself drawn repeatedly to Monument Valley, and the areas around Durango and Aspen in Colorado. The scenery in such places is perfect for shooting sweeping vistas of the mountains, lakes, valleys and deserts that McIntyre loves to capture.

And just like his photos of people, each picture has a story behind it. ■



Bob McIntyre at work in April 1971, taken by Jenny McIntyre, one of Bob's two daughters, and a photographer herself.

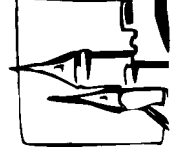
More Images From Peyresq

Here are some candid photos sent in by Alan Bank, taken during the IAPP Conference in Peyresq.



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Tear out this registration form, fill out completely, and mail to: IAPP - IAPP Convention Registration, PO Box 2816, Boca Raton, FL 33427-2816. Enclose your check made out to: IAPP, or your credit card information.



QUÉBEC

IAPP 1999

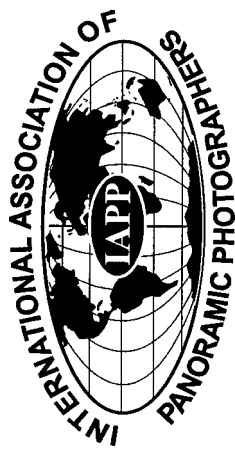
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Cullman Ad

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While attending the IAPP convention why not bring along 6 of your most fantastic photos for judging, it will save you mailing them in. Take and pass the QPP test, the tests are only given at the International convention or during a weekend conference. Then count up your service points, or go to work on them, and see if you qualify for a QPP designation. A QPP rating certifies that a photographer has achieved a level of technical ability to produce panoramic photographs. Add the QPP to your business stationery, cards and/or promotional material. ■



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For Sale: Fuji G617 with 105mm lens. Includes center-spot ND, polarizing, red and warming filters, plus case. Low mileage, good paint. \$2700 OBO. Tsolo: PO Box 310, Orcas, WA 98280, 360-376-5135. bluheron@rockisland.com.

Wanted: Commercial photographer seeking long bellows and short rail (have long rail already) for V-Pan Camera. Contact Robert @ Herko Photography - 800-847-0142.

Wanted: Hulcherama body, interchangeable gear mode. No lenses required. Mike Westmoreland Ph/Fax - 116-2705828 (U.K.).

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

For Sale: #16 Cirkut, serial #80747, made in the last batch of 36 governor types in 1917. Completely refurbished by Lipari with new leather bellows and new leather covering. All gears, ring gear, original wooden tripod and Turner Reich 15, 24, 36 lens - serial #N202377. A great collector's item. Also Schneider 47mm large format lens with Copal 0 Shutter, mint condition, \$7500. Karl Schurz, 310-275-0146 or fax 310-859-7527.

For Sale: V-Pan 617 w/standard and wide-angle bellows, break-down rail, 3 lens boards, \$1900. Hasselblad 500 CM, 50mm BLK CT*, 24 magazine, 45° prism finder, \$1750. Ron Tuttle, 309-688-2504.

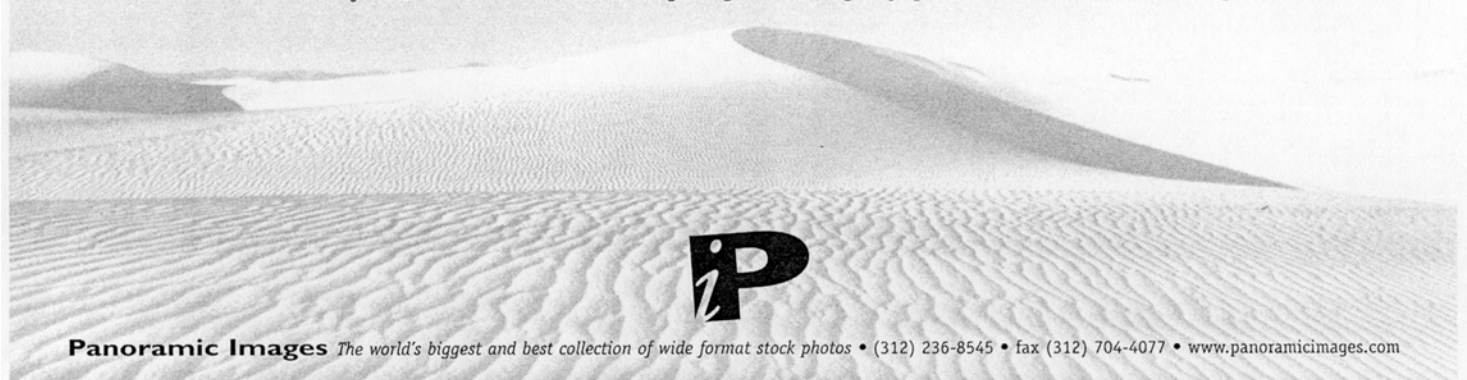
Services: All cirkut camera services. Gears cut, focal lengths measured, repairs, parts made. Contact Stanley Stern, 19321 Gunn Highway, Odessa, FL 33556. Phone 305-931-0493.

For Sale: Noblex - model 135N, \$950 - demo; Noblex 150F focusing model, \$2,550 - used; Noblex 175U - new - in stock; Linhof 617, \$3,500 - used; D2 Omega enlarger, \$450; D5 Omega enlarger chassie, \$300; Royal Print black and white Kodak processor, \$950; Noblex 150U+, \$4250 - demo. Contact David Hittle, 14240-D Sullyfield Circle, Chantilly, VA 20151. 703-222-5721.

Wanted: 70mm bulk film winder/loader. Contact Steve Delroy, 718-263-9619. stephen.delroy@gsa.gov.

For Sale: Fujica G617 with 105mm f8 lens, center filter, lens hood and carrying case. Mint condition, \$2700. Call Bob Meiborg at 630-668-5418.

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Mono Lake, situated on the Eastern Sierra area in California, was drained due to domestic use by the city of Los Angeles. Recently, environmental involvement has reversed the flow and the lake is filling. The famous tufa formations are being covered by water again. They were formed when the volcanically active area formed vents into the lake, spewing mineralized water. The minerals formed the tufa formations as they precipitated out with contact with the cooler

lake water. Sunrise is a fabulous time to photograph the formations. The quality of sunrise varies and if you are not fortunate enough to have a colorful sunrise and want the effects then filtering and bracketing are the only alternatives to pump up the color ranges. It is a wonderful place, a bit cold in the fall and winter mornings, but worth it. I joke with people and say, "it is against my religion to get up early, in the morning", but I do so for photography.

