INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

DECEMBER 1986 ORLANDO, FLORIDA

WIDELUX 35mm ULTRA WIDE ANGLE OF VIEW 140° CAMERA

KODAK STOCKING 10" COLOR CIRKUT FILM

The November issue of the Kodak Stocking Dealers Bulletin had an announcement of great interest to all Cirkut Camera owners that 10" x 6' Vericolor III professional film type S, catalog 148 3106 will be a stocked item and can be ordered in any quantity from your local Kodak Dealer. List price is $35.50 per roll.

I don't know how this has come about, but our repeated requests have been answered - THANKYOU KODAK!

PRESIDENT'S MESSAGE

Dear Members,

With 1986 galloping to the finish line, it's time to reflect on the progress of IAPP during this year. Our paid up membership has grown to 204 members in 8 countries. This is a fine increase and indicates our members' enthusiasm and efforts.

We need to continue to inform people about our association and enroll new members. We find there is a considerable increase of sharing and knowledge between members. Our telephone bills now show calls to the far reaches of the USA and overseas, to people we never knew before and who are now members of IAPP.

This issue of the Newsletter will be devoted mostly to the Widelux and how many of our IAPP members are using this fine camera. This is not an endorsement of the camera - just how it is being very successfully used.

The idea of a rotating lens camera like the Widelux, originated from many camera designs built well over a hundred years ago using this exposure principle. The Panon Camera Shoko Company, Ltd. of Japan introduced the 120 Panon camera in 1953 and in 1958 the later model was called the Panox. Neither of these cameras are in production today. In 1959 the 35mm version of the Panon camera called the Widelux F5 was introduced. The current production model is the Widelux F7. The camera has a 26mm f2.8 Lux lens, revolving drum-type shutter speeds of 1/15, 1/125 and 1/250, 21 exposures 24x59mm on a 36 exposure roll of 35mm film. The optical viewfinder gives you a fairly accurate 140 degree image angle that the camera will cover. The camera is fixed focus and has no synchronization. When the lens is stopped down to f8 and f11, everything from a few feet to infinity is in sharp focus.

Fortunately several members responded to my request for Widelux data and how they were using this camera. You will read stories of this cameras use to create fine art photograhy, aerials, journalism, commercial, pictorial, to creating 3D projection transparencies on a curved screen. I am really amazed at the quality of the work that has been sent to me for this issue.

FINE ART WITH THE WIDELUX

By Janet Gelphman, 3327 Underwood, Houston, TX 77025.

I started using the Widelux panorama format because I became bored with the traditional 35mm SLR to create my photographs and I have become enthralled with the Widelux because of the way the panorama format sees space and time. Plus the versatility of the

CONTINUED PAGE 2

PRESIDENT'S MESSAGE CONTINUED

Plans for the April 1987 meeting are firming up and it promises to be another great Conference. We still need people to give papers and panel discussions. Do you have a special skill? Have you learned something about the history of panoramic photography and cameras that you can share? Have you a special marketing skill? If you want to take a topic and get a couple of collegues to provide different views, that could make a lively presentation. Please contact me with your ideas.

Now I wish to thank all the members who have shown real commitment to our organization. Their efforts and energy ensures the health of IAPP. We have survived the birth and infancy of our society and now go on to longer and larger panoramic photos.

Wishing you all happy and healthy holidays.

Your President,

Harold B. Lewis
617 969-0879

GELPHMAN CONTINUED

Widelux enables me to take the camera places where the Cirkut camera and other panoramas would not go. The vertical format of the panorama is also really exciting.

I have selected a few of my photographs for publication from a series of what I call, "Moments of Panorama Spacetime". The series explores how the panorama is unique from all other cameras because of its ability to record space over time. In each of the photographs, some type of motion (either camera or subject motion, or both) plays a part in making the panoramas distinct.

Photo 1, Vertical Art Form, 1/125 f8, this vertical composition works very well to create action through out the photograph. JG

Photo 2, Invisible Motion, 1/15 f5.6, Tri-x ASA 1200. Infinity mirror images.

Photo 3, Visual Riddle, 1/15 f5.6, Tri-x ASA 1200. Now you see her and now you don't.

Photo 4, Subject Motion, 1/125 f8, Pan F, ASA 50.

Photo 5, Roller Disco, 1/15 f5.6. I panned the camera right, stopped, panned again to the right during the 1/15 lens movement which also goes from left to right.

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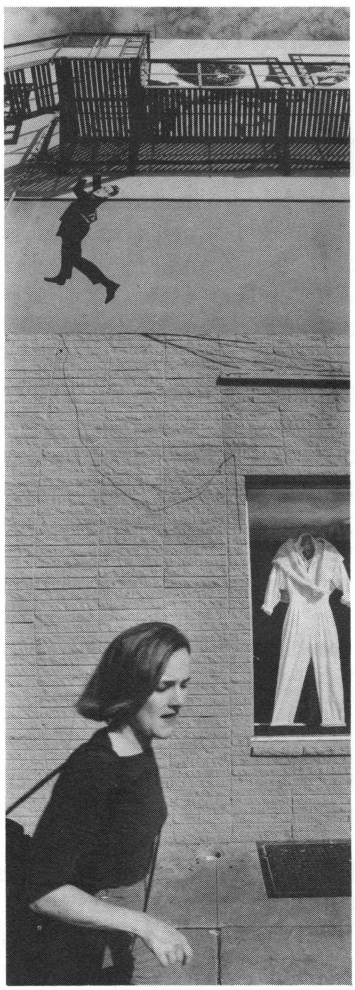

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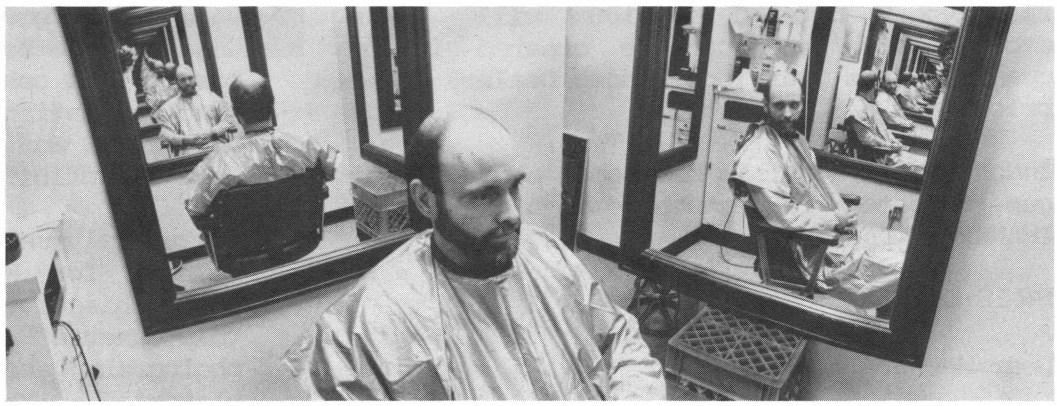

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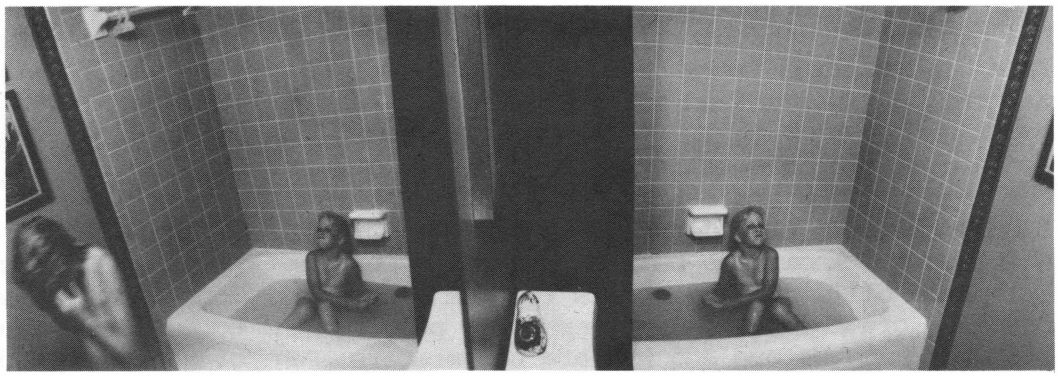

Photo 6, Circle Motion, 1/15, I did a series of exposures while swinging at high speed on a chair ride. I like this photograph as it has a great feeling of motion and composition.

(Janet Gelphman's photographs are highly creative, with motion, mood, excitement - using the Widelux in a different way than the norm - Editor)

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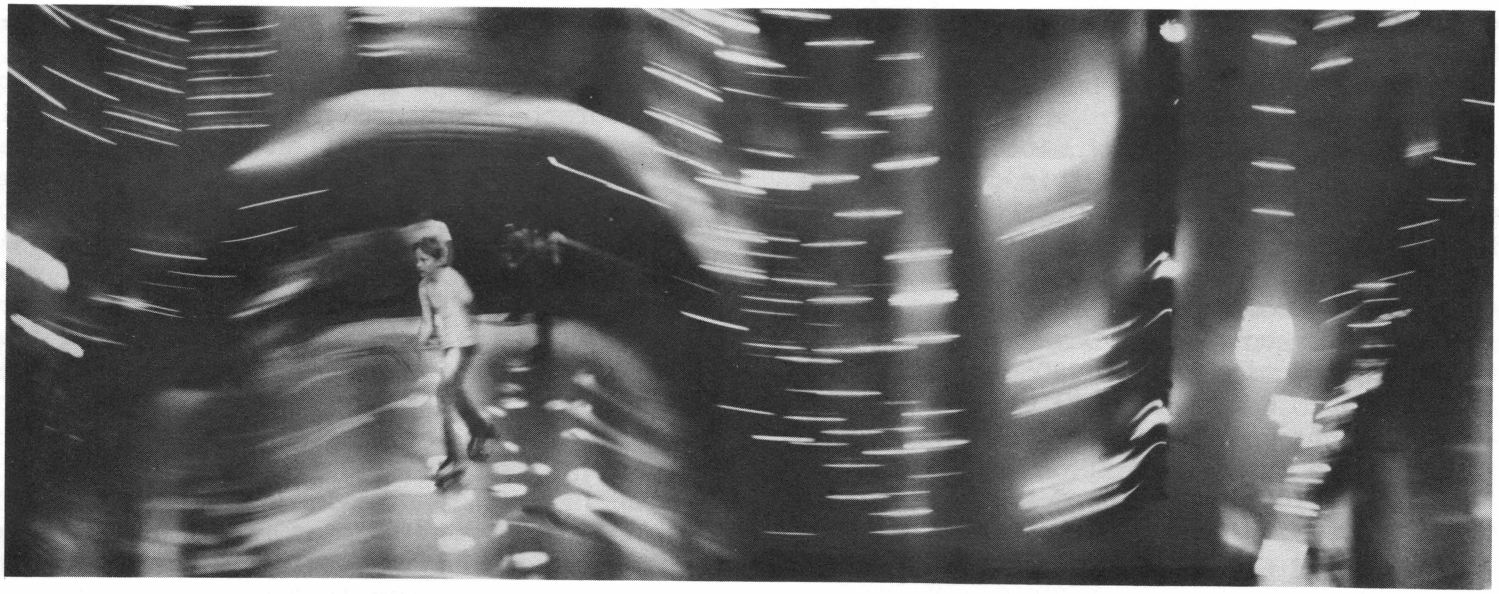

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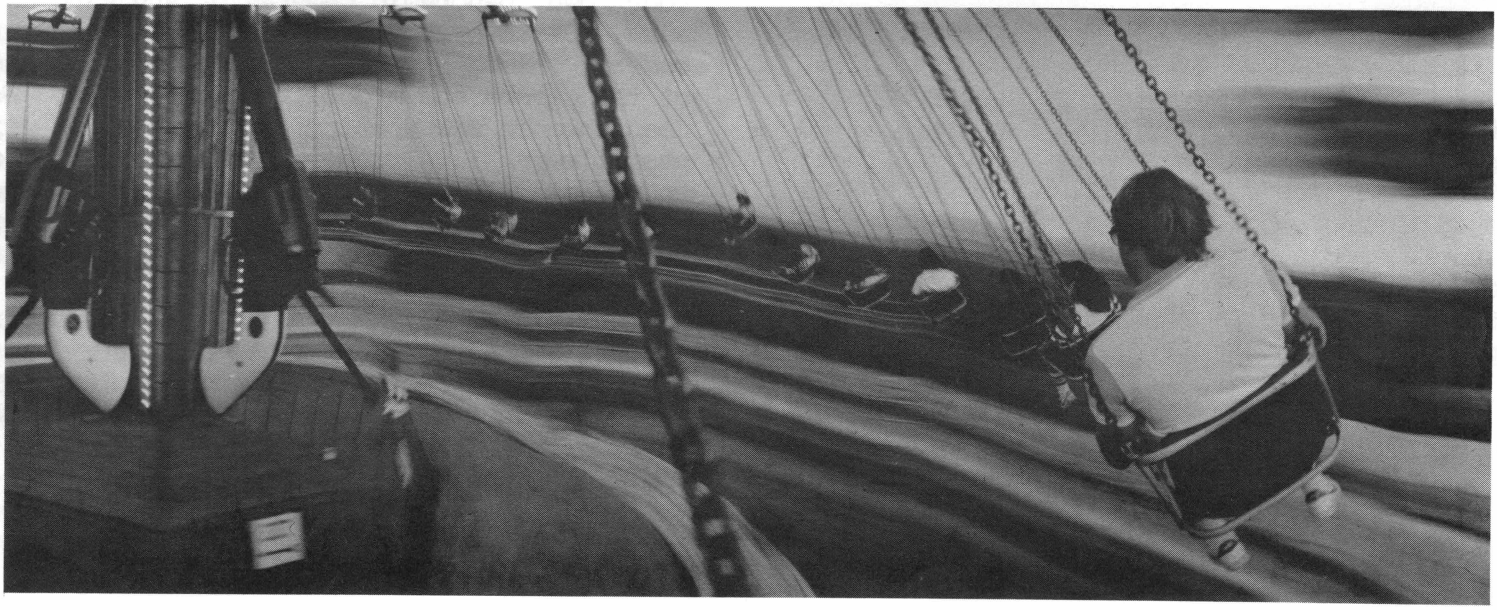


ITEMS FOR SALE

WIDELUX F6, all accessories, M, $575; Elwood 8x10 enlarger, new bellows, no lens, $275 + FOB; Superchromega 4x5 color head, new filters, $375 + FOB; Arkay dual-dri model 150, E+, $445 + FOB; Simtron color analyzer, M, $130; Mamiya 645J body, prism, 120 insert, boxes, M, $375 + UPS Thomas F. Kelsey, Chickadee Hill Farm, PO Box 93, Ivy, VA 22945

THE 1987 Gus Foster Poster-Calendar, 12"x37" in full color, is now available, $20 each - Gus Foster Studio, PO Box 1778, Taos, NM 87571

#8 CIRKUT OUTFIT, complete, for more details write - Colin Bullard, The Melba Studios, 445 Victoria Road, Gladesville.NSW.Sydney, Australia (02) 816-4277

#10 CIRKUT CAMERA, 10.5/18/24" TR lens, 9 gears, tripod, electric drive by Lipari, complete and working, $2550 Oscar Bailey, Route 2 PO Box 1007, Burnsville, NC 28714 (704) 675-5844

#10 CIRKUT CAMERA & CASE, 10.5/18/24" TR lens, 9 gears & case, tripod & case, all restored, $3000 - Richard G. Fowler (305) 293-8003

#10 CIRKUTS, complete camera systems $3500, gears cut for any Cirkut Camera & Lens, ring bands, instruction books, 220 adapters - Jim Lipari, 901 S 69th Street, Omaha, NE 68106 402 558-7665

#10 CIRKUTS totally restored with electric motor drive with electronic control, $4995 - David Paskin, 11304 Taffrail Court, Reston, VA 22091 703 476-5322 (evenings & weekends).

CENTRAL PHOTO COMPANY, Inc. (202) 544-6065, 317 H Street NE, Washington, DC 20002 - FRESH CIRKUT FILM, Vericrome Pan at $2.00 per foot; VPS III Color at $4.50 per foot; SO 200 ASA 400 Color at $6.25 per foot. We spool our own film and must ask you to supply spools, leaders & tails or to return ours if you don't have any. Orders over $100 free shipping UPS 2nd Day Air. B&W processing also available.

ITEMS WANTED

#5 CIRKUT Geared Tripod Head, 6 gear set for a #8 Outfit - John Armstrong, PO Box 2477, Dunedin, FL 34296-2477 (813) 796-6800

8" COLOR FILM - Chris Faust, 1621 Portland Avenue, St Paul, MN 55104 (612) 645-7006

6" Cirkut or 8" Cirkut Outfit in working or restorable condition, also a Widelux or Linhof Technorama. Reply to: D. Orbock, 1924 Edgewood Road, Baltimore, MD 21234 (301) 661-1648

BOOKS FOR SALE

"SWISS PANORAMA" by Emil Schulthess (List Price $50.00) - special price to IAPP members - $40.00 plus $3.00 shipping, order from - Karl Heitz, PO Box 427, Woodside, NY 11377

"THE PANORAMIC PHOTOGRAPHY OF EUGENE O. GOLDBECK", 120 text pages with 39 duotone reproductions and 20 panoramic fold-outs in duotone and color, hardbound, slipcased. (List Price $75.00) - special price to IAPP members $63.75 plus $2.00 shipping, catalog #TX010H, order from - University of Texas Press, PO Box 7819, Austin, TX 78713-7819

"CHINA" by Hiroji Kubota, 204 pages of color photographs, many taken with the Fujica 617 and the Fujica 820, an 8" x 20" camera. Fujichrome 50D and 100D were his main films for the over 200,000 photographs. It took 1020 days over a 7 year period to cover all the provinces in various seasons of the year from which the selection of photographs were made for this book. It can be ordered from your local book store - ISBN 0-393-02243-9 $65.

OUR NEXT ISSUE

We will need your help and cooperation to make our next issue interesting to our members. All of you that have constructed your own panoramic cameras of any kind and size, PLEASE write about your project, your camera, along with one or more photographs of the camera and a good result from it. We need them in B&W no bigger than 10" if possible. I already have heard from a couple of IAPP members that have built some unusal cameras and I know there are more of you out there. Let's document them all in one big issue of our IAPP Newsletter.

Other items scheduled for our next issue will be data about our next Conference. Also have some data on how to determine the exact speeds of your number 10 camera.

Future issues of our IAPP Newsletter will be as successful as you members make it by giving me something to print.

EDITORS NOTE

I have constant requests for information about books and any other published material about panoramic photography, cameras and technical data. I don't know of any source for such material. Anyone out there that knows of such published data, please let me know what and where such data can be obtained so I can publish this information in our next IAPP Newsletter. I don't like telling people that I guess they will have to learn like the rest of us by trial and error.

Our membership now stands at 184 USA and 20 foreign plus the press and a few complimentary. Some of you still haven't responded with your dues. CHECK YOUR MAILING LABEL - IF IT DOESN'T SAY 87/ - WRITE A CHECK FOR $15 OR WE MUST PART COMPANY!

When you respond with your dues, please fill out the membership form as it is part of my permanent record keeping file after the data is updated in my computer.

I have received 9 letters from members with their thoughts about future IAPP meetings. Some suggested meeting every 18 months, a couple thought every 24 months would be enough. Others I heard from or have talked on the phone with, still like the idea of yearly meetings in a city that has easy air access and cheaper fare rates. Robert Krockel suggested that we look into the campus of USC, Riverside, CA, the home of the California Museum of Photography for a future IAPP Conference. I think that is an excellent suggestion for 1988. Need someone to make the inquiry at USC and see if we would be welcome.

CONGRATULATIONS to two of our IAPP'ers who have been recently published:

Dr. Andrew Davidhazy, Professor at R.I.T. had an article about his 35mm streak camera, construction and use, published in the August 1986 issue of Industrial Photography Magazine.

Tom Yanul, Chicago, was one of several photographers quoted in an article, "Super Duper Cameras and Lenses" published in the November 1986 issue of the Photo District News. One of his 12x20 Banquet photos was printed in the article.

NEXT NEWSLETTER DEADLINE -
MARCH 1, 1987

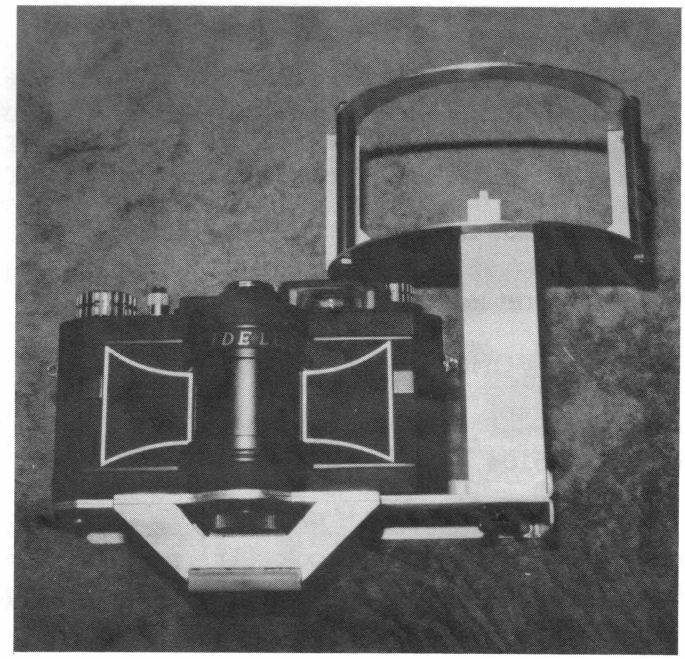
THE WIDELUX VIEWFINDER

Alfred H. Richter, 2416 Holcomb, Des Moines, IA 50310 sent in some interesting Widelux ideas. He has been a user for about 3 years and does his own printing.

He has a local 60 minute lab process his Widelux film but their machines can't print the full image. He requests they make left and right prints from each negative which he then trims and matchs for evaluation. Great Idea!

Anyone that owns and uses the Widelux learns very quickly that the viewfinder leaves much to be desired. Horizontally seems fine but vertically you seem to get twice as much on the film as you see in the viewfinder. You can have a 35mm camera with you with a lens as close as possible to the 26mm focal length of the Widelux to be used as an accurate viewfinder for critical work. Or you can do as Al Richter did, build a custom viewfinder.

If anyone has tried to build a viewfinder for the Widelux, they might like to see my efforts. It doesn't give F3 accuracy, but it sure beats the finder furnished on the camera. The idea was to build something that would indicate the coverage of the camera and to rely on direct vision for composition. Scientific guesswork resulted in an arrangement using an inverted "T" post to line up with a curved rectangular front frame to locate the boundaries of the scene. Dimensions were scaled from the camera's specs with the horizontal sweep estimated at 137 degrees. Construction is of .0625" aluminum.



AN EXTENDED MONOPOD

By Frank Norman, PO Box 337, Hornbrook, CA 96044 (916) 475-3221

I hope the following will be of some use to our IAPP members concerned with panoramic photography, and who use cameras similar to the Widelux.

Since I first purchased my Widelux, I have been plagued with the problem of too much foreground in my pictures. I found a simple solution that helps solve the problem.

Locate the following materials! A wooden closet pole, 12 to 15 feet long, (Also check a pool supply store for a telescoping aluminum pole - Editor). An old flash bracket with camera flatform of some sort, round bubble level from a hardware store, pneumatic bulb type release and a crutch foot, the large safety type works best.

I treated the wood pole with thinned turpentine to prevent warping. I then shaped the top to accept the flash bracket. The crutch foot is attached to the bottom of the pole to give an ankling action on level or sloping surfaces. Next I made a small shelf for the bubble level which is attached to the pole at a convenient height. Thread the air release tubing through large staples.

In use I have learned just before making an exposure, press your forehead against the pole, this will dampen any remaining vibration and help steady the bubble level during the exposure.

My monopod is now in a state of refinement. It will become jointed into 5 foot sections, have a removeable bubble shelf and a better mounting plate for the camera. I am also looking into a radio remote release so I won't have to thread the hose each time I set up.

There it is, it's simple and it has worked very well for me these past 2 years.

ANOTHER MONOPOD IDEA

By Chris Faust, 1621 Portland Avenue, St. Paul, MN 55104 (612) 624-1026

I conferred with Frank Norman about his monopod concept and took it a few steps further. I expanded on the idea by using two Bogen monopods, a #3018 for the bottom and a #3017 for the top. They will both extend to a total of 110". I had a 2" diameter by 1 1/2" aluminum disk drilled and tapped with a 1/4 x 20 hole. Mounted along with this double female adoptor is a Globus Level. The two monopods are screwed together top to top using the Globus level and the double female adaptor. The bottom of the #3017 monopod (which is now the top of your combined poles) I sawed off and attached a machined camera platform plate. A bulb release is also used to operate the Widelux camera. This pole system could be adapted to be used with a Hulcher and other panoramic cameras.

I also have another idea for our IAPP members. I converted a 220 Nikkor reel to hold 8" Cirkut film. I had the reel sawed in half and had a stainless steel tube machined to the proper length and then soft soldered. I am now able to load the 8" film on the reel and process B&W and C-41 in my Wing Lynch processor. I can provide photographs to any member interested or I can have my machinist provide the service.

TRIPOD LEG EXTENSIONS

We all have had the problem of setting up our number 10 camera and we need more height. Purchase a 3/4" x 21' thin wall conduit pipe, cut it into 3 - 7 foot lengths. Slip them over the last section of the wood tripod legs. Various lengths can be cut to get your camera at what ever height you may need. It is a simple way to get you out of a bind. Thanks to Jack Davis. (I have used this idea, works great, Editor)

SANTA BARBARA CAMERA SHOW

IAPP member Bill McBride is chairman of the Santa Barbara Camera Show scheduled for Sunday, January 11, 1987 at the Earl Warren Showgrounds. Last years show sold 127 tables and had an attendence of over 1250. For more details, call (805) 684-7268.

HELP - HELP - Anyone have some information about getting a Widelux repaired? Have a member that is having problems with banding marks (vertical density marks) mainly in the sky areas. Is there a cure for his camera? Please contact this Editor with any helpful information that I can pass on or even publish in the next Newsletter.

MY WIDELUX

By Dave Howard, 13413 E. Avenue D-8, Lancaster, CA 93535

Earlier this year I purchased a Widelux and in the course of exploring its potential have done well in competitions with it.

Finding a lab that would make machine prints of Widelux negs would indeed be a problem. Custom prints on an enlarger are no big deal, any 2 1/4 negative carrier will work. That was one of the main attractions of the Widelux for me, being able to use my 2 1/4 Durst M605 enlarger. It's carrier is ideal, as sliding pins center the 35mm negatives and the built-in masking blades mask off spill light on top and bottom. Omega also has a masking attachment that goes under any carrier for their 4x5 enlarger. Beyond that it is just a matter of trimming the non-standard format prints.

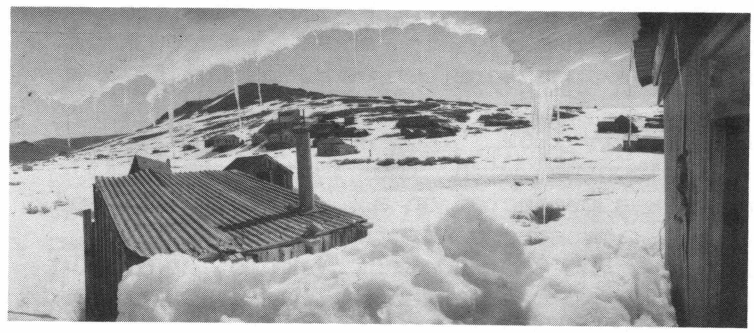
As for the camera itself, it has many pros and a few significant cons. It is small, light weight and benefits from the plenthora of 35mm films available. The somewhat strangely spaced shutter speeds (1/15, 1/125 & 1/250) can be irksome at times. I also don't like the fixed-focus feature. At f8 & f11 there's no problem, but at wide f stops you have no control over the zone of sharpness other than careful placement of the camera in relation to the subject. The actual point of focus of the lens is approximately twelve feet. A simple zone-focus capability would be a big improvement.

The manufacturer's claim that the lens does not distort is correct only so far as it goes. If the lens was fixed, the resulting photos would display no distortion, ie. no barrel, pincushion or huge forground object with radically receding background. However, the rotating lens arrangement does induce variable angle or view/perspective in the image. If you shoot broadside into anything straight (roads, sidewalks, fence railings, buses, etc.), the rotating lens will "warp" it. Shooting straight into a wall, such as an art gallery, is a classic example. Rather than ending up with a wall that is the same distance away at the center and both edges of the print, the "Wideluxed" wall will display an apex directly in front of the camera with the wall dropping away from you sharply left and right. If you enjoy fracturing reality, you'll love this aspect of the Widelux. I don't, so I avoid that type of situation. I find it best with irregular subject matter, such as most scenics, where the viewer won't be able to identify the distortion.

Leveling the camera is mandatory unless you like concave or convex horizons.

In hand held use, you must hold it with your fingers on top of the camera, thumbs on the bottom. If you hold it like a normal 35mm, your knuckles will be in the picture.

Lastly, time exposures are possible, but you must bolt the camera to a very heavy sturdy tripod and make multiple passes at 1/15 by recocking the shutter, by taking hold of the lens drum slit with your fingertips and turning it back to its starting point and letting go. This can be done repeatedly to build an exposure density. It takes nerve to do this the first time, but it supposedly does no harm.



All in all, the Widelux is a friendly little camera, capable of unique and dramatic results, once you learn its idiosyncrasies. Some Widelux users have gotten some novel results photographing moving objects moving parallel to the camera front, either stretching or compressing them, depending on which direction they're going. I'm still exploring its talents, and probably will for a long time to come. DH

IT'S A WIDE, WIDE, WIDE DEEP WORLD

By Brian P. Beatty, 6 Henwood Street, Forest Hill, Victoria 3131. Australia

My interest in "Widescreen" began in 1953, when I was a high school student and saw the showing of several 3-D movies. My first film was "Bwana Devil", a colour film that was photographed with two synchronized cameras and presented by the use of two projectors which required Polaroid glasses to be worn to see the 3-D effect.

Reverting to the subject of Widescreen, the latter part of 1953 had the Hoyts Theater Chain advertising the new "Cinemascope" process. Their first film shown was "The Robe" on a slightly curved screen, coupled with 4-track magnetic sound. This Cinemascope process, with it's stereo sound, created quite an impression for me as it did not require special viewing glasses.

In 1954, two other widescreen films were introduced in "Superscope" and also "Vista-Vision" with a film titled "White Christmas". From then on Cinemascope, Superscope and Vista-Vision were the main Widescreen systems shown in various cinemas around Melbourne, until December 1958. Also in late 1958 we saw the introduction of "This Is Cinerama", on a deep curved screen of 146 degrees; this system utilised 3 cameras and 3 projectors to make their productions. Cinerama was in my opinion the most spectacular of all the Widescreen systems to be shown in Melborne with a screen 20' x 63'. On a seperate 35mm film, Cinerama used a 7 track magnetic stereophonic soundtrack, which had a beautiful quality in sound reproduction. These viewings were between 1958 until 1969.

In February 1959, "Todd-AO" was introduced in Melbourne with the film South Pacific which was projected on a slightly curved screen, measuring approximately 20' x 44'. In 1968, the Todd-AO film "Around The World In 80 Days" was projected onto a 120 degree deep curved screen. By this time Cinerama's 70mm presentations were also using the 120 degree screen, compared with 146 degrees for their 3 lens projection. Of all the widescreen processes that I have seen, the 3-strip Cinerama on the 146 degree screen I liked best. Next was the 70mm on a deep curved screen. Lately I have seen the Cinema 180 and Cinema 2000 systems and although their presentations are very realistic, they lack the clarity that came out of the Cinerama and Todd-AO projectors.

To date, I have not seen Imax but will soon in Queensland. An Omniemax theater is being built in Sydney at a cost of (Aust) $11 million.

Cinerama with it's 146 degree view and Todd-AO with it's 120 degrees were wonderful for panoramic scenery. The Widelux 140 degree camera is a close relative to Todd-AO and Cinerama.

I first came to know about the Widelux camera back in October 1960 when there was an article in our daily newspaper about the camera. But it wasn't until 1965 that I purchased a used F5. In 1969 I purchased a new F6 model and in 1980 the new F7 Widelux. My F6 and F7 cameras do get quite alot of use. The difference between these cameras are as follows:

F5 - 26mm fixed focus lens.
Shutter speeds, 1/10, 1/100 & 1/250th, apertures f2.8 to f11

F6 - 26mm fixed focus lens.
Shutter speeds, 1/15, 1/125 & 1/250th, apertures f2.8 to f11
This camera takes filters and picture quality is slightly sharper although there is nothing wrong with the lens quality of the F5 camera.

F7 - 26mm fixed focus lens.
Shutter speeds, 1/15, 1/125 & 1/250th, apertures f2.8 to f11
Like the F6 model, this camera also takes filters. The image is just a fraction sharper than the F6. The body of the F7 is all black, whereas the F5 & F6 cameras are chrome and black.

These cameras all use 35mm film and yield 11 frames on a 20 exposure roll and 21 frames on a 36 exposure roll of film. The picture size is 24mm x 58mm, the angle of view is 55 degrees in height by 140 degrees in width.

These days I find that Agfa, Kodak and Fuji films are all very good indeed to use in the Widelux, especially the slower ASA films which yield the sharpest results.

PROJECTION OF WIDELUX SLIDES

I use a Noris Trumpf 66 Projector which can show both 35mm and 6x6cm slides. For showing the Widelux slides, you must use a large format projector to cover the 58mm width. The Noris uses a 24 volt, 150 watt

I.Q. lamp, a slide changer for the 35mm and large format slides plus a 150mm f3.5 lens. I also use the 100mm Isco f2.8 lens for large screen projection of my Widelux slides. The 100mm lens is superior to the 150mm lens after checking both lenses with a test slide. I am able to project my slides on a flat, slightly or moderate curve of about 90 degrees without losing to much definition from the center to the edges of the screen.

The Australian distributor of Isco lenses, is trying to find out from Isco Optic GMBH, about the availability of a lens to project Widelux images on a 120 degree screen. With so many Widelux owners, it could be a viable proposition to produce such a lens to project our films on such a deep curved screen.

Having raved on about Cinerama type screens for realism in presenting Widelux slides, let us take this subject one step further - Twin Widelux Stereoscopic Photography!

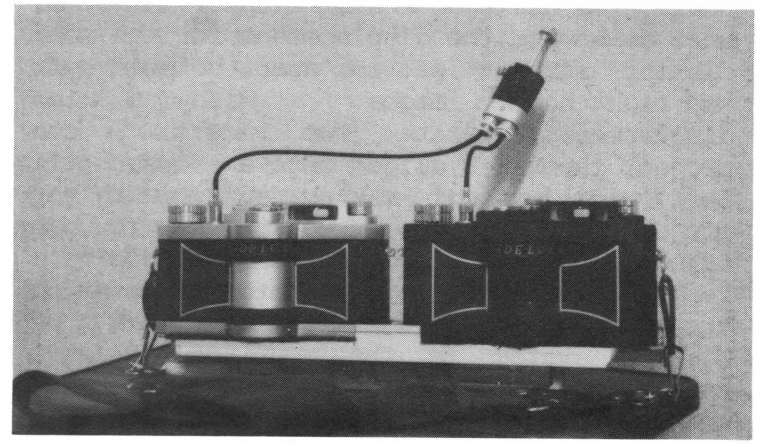
STEREOSCOPIC WIDELUX PHOTOGRAPHY

With owning two Widelux cameras, several years ago I thought about the idea of taking 3-D stereo, 140 degree slides but wondered if such a system would work with cameras using rotating lenses? It was June of 1983 when I took a pair of slides of our lounge room by sliding the camera 2 1/2" from left to right. I viewed the processed transparencies with my 3-D glasses and, much to my amazement, the 3-D Widelux looked fabulous. It worked! Later on, I cut and mounted the slides in seperate mounts, and using two projectors, tried viewing the stereo pair on my screen. At this part of my experimenting, I was using red and blue/green filters to view 3-D on the screen with acceptable results. By using colored filters, there was a large loss of light for 3-D projection. So I thought about trying another method: the over/under system with polarized light and glasses as used in the cinemas.

I remounted the 3-D slide in a 2 1/4 x 2 1/4" glass covered mount, with the image, the right view. For projection of the over/under system, I purchased a Stitz Stereo Attachment to place in front of my Noris projector lens. My first attempts for good 3-D were dismal but I kept trying and finally the combination of the Stitz Stereo Attachment, polaroid 3-D glasses on a silvered surface screen worked beautifully for excellent 3-D projection.

The next experiment was to take several Widelux photos on a single camera but this time, the camera is moved across from left to right a distance of 7 1/2" (hyper-stereo) to try out the stereo effect. These photos were mounted by the over/under method and projected with excellent results.

Next, I made a bracket for mounting the two Widelux cameras side by side, which gives a lens spacing of 7 1/2" apart. I made several exposure pairs to find out if the F6 and the F7 lenses matched. When mounted and projected, I found they matched perfectly. More 3-D images were taken using my side by side cameras and all with great success.



With the Widelux cameras now mounted side by side, I use a twin cable release to have the film exposed simultaneously as this is very important if taking subjects where anything is moving (traffic, people, etc.). If the cameras don't expose the images at the same time, the audience will have eye strain in viewing such slides.

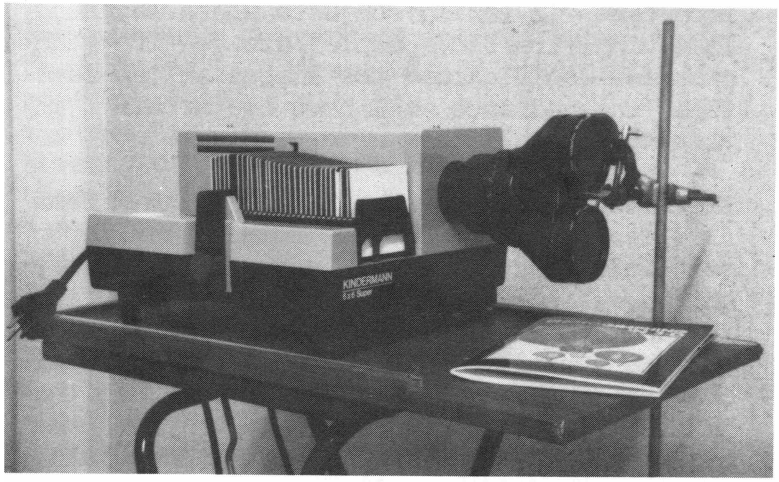
The Widelux cameras are fitted with 26mm f2.8 lenses, which have extremely good depth of field and also the lenses produce very sharp, clear images which are very important in good 3-D viewing. Both cameras must be mounted absolutely level on the horizontal bracket and tripod. I also try and keep the closest subject about 12' to 15' from the cameras. I use the one-in-thirty rule, which is as follows: The stereo base is equal to the thirtieth part of the shortest distance (near distance or distance to the near point)

On a three week tour of the Hawaiian Islands in December 1983, I decided to photograph the islands with my Widelux 3-D system. I used Kodacrome 64 and Ektacrome 400 films. I slightly underexposed the Kodacrome by 1/3 stop to give a richer colour but I found it to be a little too dark for the best 3-D projection. I now expose K-64 at ISO 50 which I feel is just right for 3-D.

MOUNTING "WIDELUX 3-D SLIDES"

I have tried every known glass 2 1/4 mount I could find and the best for my application are made by Gepe. The dimensions inside the Gepe 2 1/4 x 2 1/4 frames are ideal for mounting 3-D slides for the over/under system. Mounting these slides takes quite a long time to do and you cannot be in a hurry to carry out this task.

As stated earlier, the first of the stereo pair that I mount is the upper picture which is always the left image. Then I mount the right hand image into the bottom half of the frame, setting this image at a perfect horizontal distance from the upper image, as well as having the displacement for the most distant subject set 1mm apart between left and right hand images. With a 1mm displacement of the two images, I can project these 3-D slides onto a screen 11 feet wide without making adjustments for projection. On a larger screen, I can adjust the Stitz Stereo Attachment to give a 2 1/2" separation of the infinity point on the screen. The hardest task of all in my Widelux system is the mounting. I can't stress enough the importance of accurate, uniform mounting of the slides. It's the extra time and care taken during mounting that makes for a successful and enjoyable 3-D projection.



STEREOSCOPIC PROJECTION

For projecting Widelux 3-D slides, place the Stitz Stereo Attachment (with it's mirrors one above the other) in front of the projection lens. With the attachment, I am able to align and fuse the images on the screen and can fit any screen size from 4'6" high and up to 16' wide or wider. Because of the light loss due to the Stitz Attachment and polarization filters (purchase two 58mm filters, one for each lens), I now use a more powerful projector. It is the Kindermann Super 66 with a 250 watt, 24 volt lamp, which gives 1 stop more light than the Noris Trumf 66, which uses a 24 volt, 150 watt lamp. Comparing the 150mm lenses on both projectors, the Kindermann f3 lens is far superior in quality and I get extremely sharp pictures from edge to edge.

I had given alot of thought to my using twin projectors, one for each transparency image, but decided that it was too complicated regarding the mounting of the Widelux slides and setting up and aligning the twin projectors.

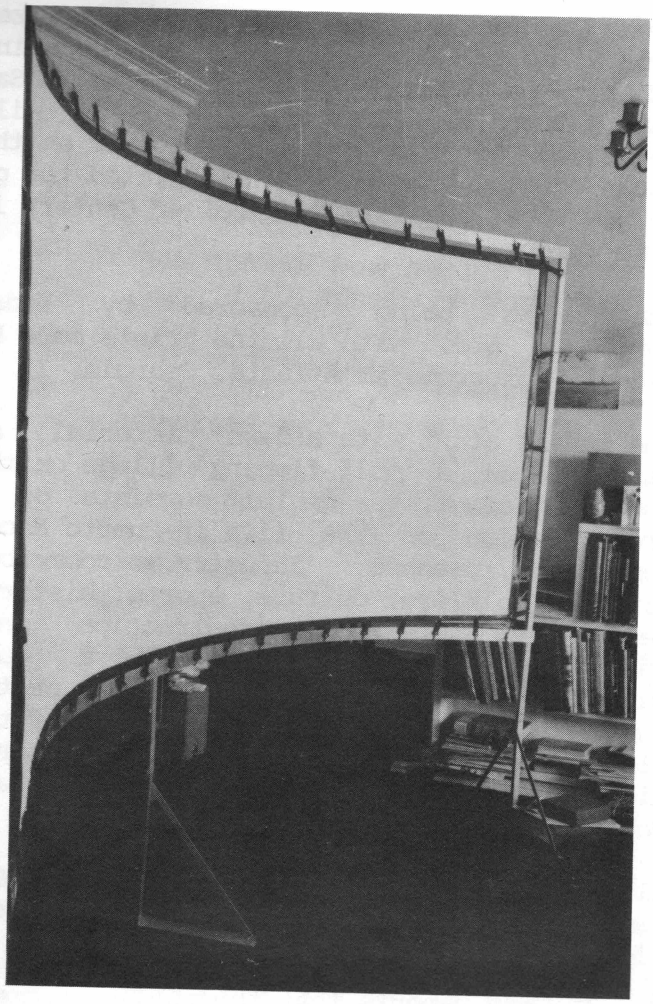
There are several advantages of using the over/under method with the Stitz Stereo Attachment: only one projector is required; the left and right hand images are in one mount and because of the single lens projection, the pair of images are exactly the same size.

There are also disadvatages, the greatest being the light loss after adding on the Stereo Attachment and polarization filters. The only solution is to use a high performance projector. The Gottschmann company manufactures several models, from manual with a 240 volt, 1000 watt globe, to remote control with a HMI 22cm arc lamp. The projector that interests me the most is the G645 with a 36 volt 400 watt tungston-halogen lamp. A large variety of projection lenses are available; 100, 135, 150, 180, 200, 230, 250, 330 and 400mm plus a 100-160mm zoom lens. The cost in Australia for the G645 projector body is $1522.00, the 150mm lens is $478.00 and the 100mm lens is $826.00 plus a tax of 32.5 percent. The G645 has about 4 times the light output of the Kindermann Super 66. One needs to win a big prize in the Australian lottery to afford such a costly projector.

PORTABLE CURVED SCREEN

My inspiration to construct a portable wide screen that can be curved, came from reading the articles written by Ian P. Smith, in Widescreen Magazines - May/June 1972 and June/July 1976 issues. In June of 85, I decided to have a try at building myself a screen that was portable and be easily assembled and dismantled.

I bought aluminum stock in 2 metre (approx. 6'6") lengths, consisting of 3 right angle and 4 flat pieces. For each of the 3 right angle pieces that are used vertically, you need to construct an "A" frame type footing. To these three vertical pieces, the four horizontal flat bars, which are 2 metres



long, 40mm wide and 3mm thick, are drilled so that it all goes together with wing nuts and bolts. The finished frame will be 6'6" high and 11' long. Before you construct the frame, you should have your screen material on hand so the horizontal bars can be properly spaced so the screen material can be stretched flat. The frame all brakes down for easy transportation in my car to where I am giving a screening.

The screen material was purchased from one of the suppliers for the Australian market. The name of the supplier is "Australux" in Sydney. I ordered "Australsilver" material which is very good indeed for my 3-D polaroid system. The size of the material that I ordered was 1.75 metres by 4 metres which when cut down gave me a picture size of 10' by 4'. The screen material is attached with elastic straps and hooks with eyelets every 6" all around all four sides. Over and above the 10' x 4' size, there is an extra 3" all around to allow for the eyelets. It takes me about 15 minutes to erect or dismantle the screen.

By having a flexible aluminum frame work, I can have a flat screen, slightly, moderately or deeply curved screen of 140 degrees. You simply bring each end of the frame forward to form what ever curve you desire. For my Widescreen 3-D, I use about a 60 degree curve for my projections. Using a silvered surface screen will give a hot spot in the center when it is curved but if one sits in the radius of the curve an even, bright picture is obtained. If the screen is curved at 90 degrees, sit at the radius of 90 degrees, etc.

I have been a member of the Widescreen Association (UK) since 1969, and the Australian Widescreen Association since 1972. In Australia, our members take Super 8 and 16mm movies and also widescreen slides using anamorphic lenses plus transparencies from the Widelux camera.

BOOKS ON WIDESCREEN

All about Widescreen by Tony Shapps - 1969

3-D Kinematography & New Screen Techniques by Adrian Cornwell-Clyne - 1954

Stereo Realist Manual by Morgan & Lester - 1954

Widescreen Cinema & Stereophonic Sound by Michael Z. Wysotsky - 1971

The World of 3-D by Jac G. Ferwerda - 1982

Amazing 3-D by Morgan & Symmes - 1982

Photographing in 3-D by Burder & Whitehouse - 1985

For more information about the Widescreen Associations contact:

In Great Britton - Mike Weston, 199 Longford Lane, Gloucester. Tel: (0452) 21302

In New Zealand - Richard Porter, 61 Merivale Lane, Christchurch, 1. New Zealand

In Australia - The Australian Widescreen Association, 18 Kangerong Road, Box Hill, Victoria 3128 Australia

In the USA - Bill Fleming, 2616 Voelkel Avenue, Pittsburg, PA 15216

EDITORS NOTE: I checked the 1986 issue of the PTN Master Buying Guide for 2 1/4 projectors and the following are those listed as being available new: Hasselblad PCP80, Rollie P66-S-IR, Kindermann 2 1/4 and Liesegang Fantex 600M. The prices range from about $400 to over $3000.

There are also many used versions that you can be found in camera stores that have used equipment, camera shows, Shutterbug Ads, hock shops, surplus stores, garage sales, flea markets - just to name a few places to look.

I have found two 2 1/4 projectors that way. One is a Realist 620 made by the David White Instrument Company. It's well made with optical condensers, 5" projection lens, and a fan to keep the 300 watt bulb cool. Another projector I just purchased for $15 at a camera sale, was a TDC Duo (Third Dimension Company) projector for both 35mm and 2 1/4 slides. It has an excellent optical condensor system, fan cooled 500 watt bulb and a 6" projection lens. Both the Realist and TDC use the push pull method to change slides. My Widelux images projected by the TDC are very brilliant and sharp.

You can have good projection equipment without spending alot of money. With 35mm being so popular, these old 2 1/4 projectors sit idle just waiting for a Widelux owner to put them back in use again.

SAN JUAN PANORAMIC EXHIBIT

IAPP member Harry L. Friedman, Santurce, P.R. inaugurated on November 19, an exhibit of 34 mural prints titled "Puerto Rico From Dawn To Dusk". The prints range in sizes from 6' up to 12' in length. The opening exhibit is at the Plaza Las Americas in San Juan. After the first of the year, it will be moved to the Ponce Art Museum on the South coast. From there it is slated to go to New York, possibly Rockefeller Center, in late spring.

The show is being sponsored by Kodak Caribbean Ltd. with all the prints made by Meisel Photocrome in Atlanta, Georgia.

The murals start with a dawn pictorial at Las Croabas, a small fishing village on the northeast coast, the exhibit consists of a cross-section of the life in Puerto Rico: landscapes, beaches, industry, commerce, finance, folklore, culture, sports, history, television, traffic, construction and technology. The exhibit ends with a dusk panorama of the Cabo Rojo lighthouse on the south western tip of the island. One of the highlights is the very beautiful Miss Puerto Rico lying on the beach in her bikini and enlarged to 4' x 12'.

All photographs were done with a Fujica G617 camera using Kodacolor VR100, 200 and 400 film.

Mr. Fridman reports that the public response has been unbelieveable with visitors ranging up to 1000 per day. It's the commanding size of the mural prints that obligate a passerby to stop and look.

In remembrence of Honorary Life Member Eugene O. Goldbeck, 723 East Drexel Avenue, San Antonio, Texas 78210, who died October 28, 1986 at the age of 93. He is known by IAPP members as the "Dean of Cirkut Photography" for his many years of outstanding achievements in the field of Panoramic Photography.

He told of how he and his number 10 Cirkut Camera traveled around the world ten times creating thousands of images that are now looked upon as historic photographs unmatched by any other photographer in his time. In our August IAPP Newsletter we published two photographs of the May 28, 1986 San Antonio Express-News Sunday Magazine cover and inside spread which honored E.O.

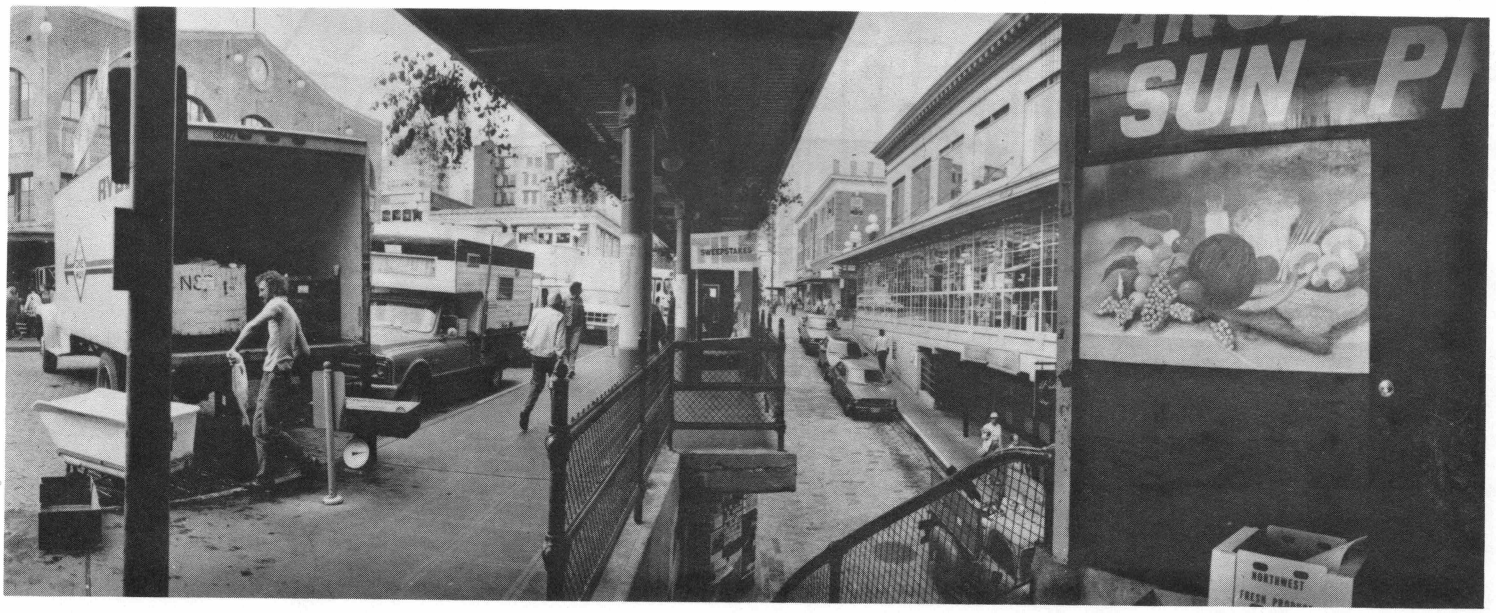
IAPP extends our condolances to his wife and family. On the day of his funeral, The San Antonio Express-News ran this editorial cartoon as a tribute to E.O. Goldbeck.

In rememberance of Charter Member John Gaydos, 7009 Mt. Vista Road, Kingsville, MD 21087, who died May 1, 1986. IAPP extends our condolances to his wife Anna and family.

"PORTRAIT OF A MARKET"

By John Stamets, 403 14th Avenue E, Seattle, WA 98112 (206) 323-1155

I just finished shooting a book on Seattle's historic Pike Place Market using the Widelux camera exclusively. Titled "Portrait of a Market" (ISBN 0-941104-17-6), the book is being published by Real Comet Press (Seattle) with an expected release date of August 1987. These are two of the photographs that will be in the book. My photographic approach was documentary as well as journalistic.



As for a bit of history about the Widelux, let me relate the following anecdote.

Last year a friend dragged me to a French film titled "Two or Three Things I Know About Her," made by Jean-Luc Godard in 1967. Personally, I have never liked Godard's films before, and I went to see this one only because of my friends insistance. Prepared for the worst, I was surprised and delighted at the projector's first flicker to see that the film's Technoscope wide screen format appeared very close to the 1:2.4 aspect ratio of the Widelux image. Although I don't think the horizontal angle of view was as great as 140 degrees, I certainly enjoyed the wide format, if not the movie itself. Then, in the middle of the film, an American war correspondent (on R&R in Paris from Vietnam) pops up in a brothel scene with a Widelux! He's photographing the woman he's hired, but my eyes were fixed on the Widelux, clearly identifiable as the first model by the chrome pivoting lens turret. Since the camera was first released around 1959, was this 1967 scene the camera's first (and only?) appearance in a major motion picture? Clearly Godard was fascinated with the panoramic image.

WIDELUX AERIAL PHOTO BY BILL KILBORN, MELBOURNE, FL

WIDELUX PHOTO BY BILL KILBORN, MELBOURNE, FL

WIDELUX HOTEL INTERIOR BY RICHARD FOWLER, ORLANDO, FL

4th ANNUAL IAPP CONFERENCE APRIL 23 - 25, 1987 CHICAGO, ILLINOIS

IAPP HEADQUARTERS - BLACKSTONE HOTEL

CONFERENCE AT THE BLACKSTONE & THE COLUMBIA COLLEGE PHOTOGRAPHIC DEPARTMENT

SPEAKERS ARE STILL NEEDED, ANYONE WHO HAS A PROGRAM OR A PAPER AND WOULD LIKE TO ADDRESS THE CONFERENCE CONTACT:

STAN JORSTAD 312 690-9222 (Work) 312 584-1157 (Home)

HAROLD LEWIS 617 969-0879 (Work) 617 332-3649 (Home)

(Members will receive an additional mailing of Conference Data in the next few weeks.)

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

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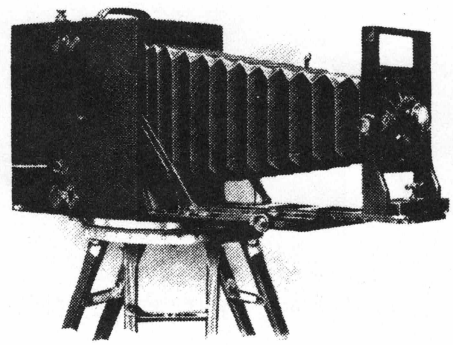

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