

MARCH 1987

ORLANDO, FLORIDA

Chicago Conference Canceled



THE NEW 120 WIDELUX IS HERE!

At long last the new 120 Model 1500 Widelux is about to be a reality. We hope our IAPP publication is scooping all the other photographic publications with the news of this new camera from Panon Camera Shoko Co. Ltd., Tokyo, Japan.

As you can see in the photographs, it is a greatly improved version of the old Panon and Panox cameras of the 50's. In fact it looks like a large version of the F7 Widelux and has all the same features of the present F7 except it takes 120 film.

The camera is a companion version of the Widelux F7, for 120 roll film, the picture format is 50x122mm, field coverage is 151.47°, 50mm f/2.8 taking lens, minimum aperture f/16, slit-open focal plane shutter with 3 different speeds, 1/8, 1/60, 1/125 second. A single stroke lever shutter setting, a knob film transport, self-cocking, built in 3 different type filters. Size 200x100x150mm. The selling price in the USA was not announced.

There will be 3 import agents in the USA, Photo Connection, California; Helix, Chicago and Adorama, New York. The cameras will be available beginning in April.

Our April 23-25 Chicago Conference has been put on hold due to the lack of proper advanced planning and the lack of funds required by the hotel. As the Chicago committee found out, there is considerable detail work to be done well in advance to have a successful Conference, its a case of too little too late!

Last year many IAPP members expressed their concerns about having a meeting each year and that we should consider meetings every 18 or 24 months. That is not the real problem. It is having a set date and then having a person or persons actively doing the work to make it happen - getting commitments months in advance for speakers, hotel rooms, meeting room, exhibit space, food functions, AV rentals, entertainment, transportation, etc. All projected cost must be known in advance so a registration fee can be calculated and charged to cover all costs with a little left over to help IAPP stay solvent. A successful meeting takes advanced planning.

A less formal IAPP meeting can be held where we have a few good speakers, some workshops, panel discussions, and just plain meeting and talking with old friends. Informal or not, it still has to be planned months in advance and we have to know who will attend. Maybe a trip to somewhere in the Bahamas, or Bermuda, Puerto Rico, Jamaica, Hawaii, Australia, Cairo - some place of interest and good picture possibilities.

So where do we go from here? Our newsletter is still in the black and interesting to read, thanks to those submitting good material for me to print. We have a new look which you can read about in the "BITS" column. There are enough funds left to print a couple more newsletters and then we hopefully can begin collecting some dues again to keep it going. To keep our newsletter lively, I need a continuous source of interesting material to print.

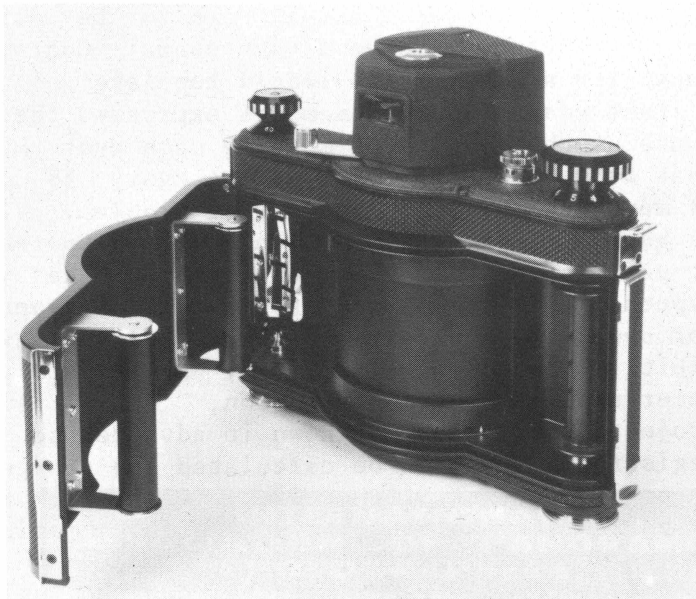
One thing we needed to do at the IAPP Conference was to elect a new President. Harold Lewis has served us well since our Orlando meeting. He was going to nominate David Paskin as our next President (who said he would be honored to serve).

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This may not be the way Roberts Rules dictate to run an organization, but enclosed is a ballot with David Paskin's name as well as a blank space for a write in of your choice. I will continue this job unless someone else wants it (please don't be bashful folks). We have no nomination for Vice President but then do we really need one? We have a very loose organization which in some ways is good. No bickering over rules or hard feelings about who is doing what to who - as in most organizations.

Our newsletter will continue to tie us together, make it your voice too! How about some constructive letters to the editor about IAPP and its future.



THE NEW WIDELUX 1500

BITS FROM HERE AND THERE!

LETTERS - I have received letters from various parts of the world that our IAPP Widelux issue has been photocopied many times and sent to other photographers to let them know that IAPP exists and what we are doing. There are no objections about copying our publications and putting them to good use. The Widelux camera is being used worldwide in some unusual ways and with great results. Keep sending me details of what you may be using that camera for that is different and unusual and would be of interest to our IAPP readers.

STOLEN - The E. L. Goldbeck company had two (2) #10 Cirkut Cameras stolen on January 8, 1987 in San Antonio, Texas. One of the cameras had the name E. L. Goldbeck engraved on the front and back. The other camera had been recently refurbished by David Paskin. Both cameras had the large triple focus convertible Turner Reich lens and both

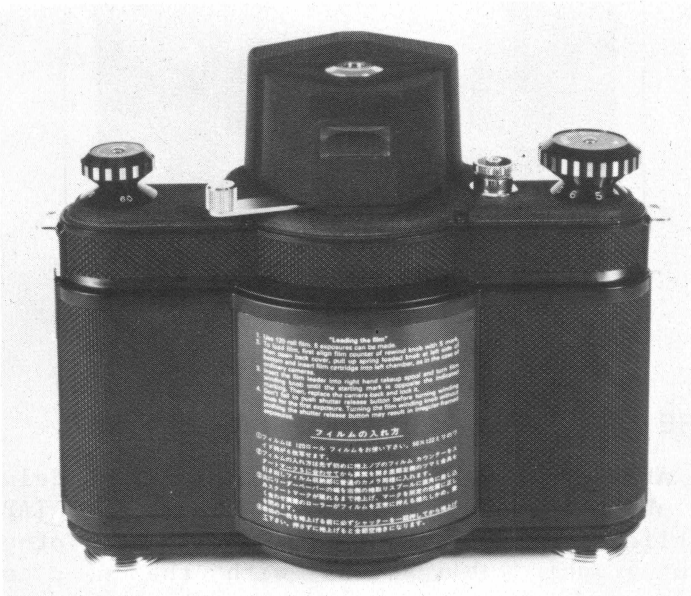
elements were engraved E.L.G. A reward is offered for information to the recovery of these cameras. Contact Ed Goldbeck (512) 656-1445.

ON DISPLAY - A very scarce and valuable Sutton Panorama Camera with a water lens (1859) 120° is on display at the Melbourne Museum of Science, Australia.

TIM RYAN, Cleveland, Ohio is now the proud owner of the Ohio license plate - CIRKUT.

FOR SALE: Brumberger 2 1/4 projector, 300 watt, 35mm adapter, case, plus 100 glass mounts, like new - \$100 plus UPS. Harold Lewis day 617 969-0879, evening 617 332-3649.

AL GREENING (IAPP) of San Francisco, CA, had on display during the month of February, several of his #10 panoramic photographs he took of the Marin Headlands. The photographic exhibit was held at the Golden Gate National Recreation Area, Marin Headlands Visitor Center.



LIST PRICE ABOUT \$1000

AUSTRALIAN photographer Ken Duncan was sent a photocopy of our Widelux issue and he responded to me here in Orlando of how glad he was to hear that others in the world were also interested in Panoramic Photography and he wants to be a member of IAPP. Seems he has been traveling these past 5 years all over Australia photographing landscapes with a Widelux. He has completed a book for release in September 1987 called "Australian Wide" and it will be 100% Widelux panoramas, the first of its kind in Australia. He says he has gotten to know the Widelux camera inside and out and has come up with some interesting accessories for their usage including an underwater housing. I hope we can print some of Ken's innovations in a future issue of our IAPP newsletter.

CARDS - At long last we now have IAPP membership cards. Have to give some thought to produce a wall membership certificate of some sort.

BOOK FOR SALE - I have been informed about another book with alot of panoramic images - 40921 ALASKA, photographs by Dennis Stock. Amazing panoramas and close-ups of the frontier state, its riches of wilderness and wildlife and its human inhabitants. 190 photos, 160 color. Harrison/Abrams, 16 1/2x12, originally published at \$125 now \$29.95 + \$3.00 shipping per order. Edward R. Hamilton, Falls Village, CT 06031-0358.

MARK & DOUG SEGAL, 115 Crescent Lane, Steele IL 60919, have recently founded an agency, "Panoramic Stock Images" (PSI), which sells only panoramic/wide angle images to a select group of markets. Contact Mark for more information and how to submit images to PSI for stock sales.

OUR NEW LOOK - Your editor has purchased a new word process program which also includes a proofreader and dictionary disk for this computer plus a daisy wheel computer printer to give our IAPP newsletter and correspondence

a professional touch of class. It has taken me some time to learn the new system and to get the printer codes on line, so far I like our new look. Hopefully it will eliminate typo and spelling errors.

AD SPACE FOR SALE - for those with a product or service to sell or wish to inform our members about, and to also help offset the expense for this newsletter, we will accept camera ready ads and payment on a per issue bases. Display ad rates per issue are:

Full Page \$85	1/4 Page \$30
1/2 Page 50	1/8 Page 20

GRAY EDITS BOOK ON SYDNEY, AUSTRALIA


Sydney commercial photographer Philip Gray has published a book nearly one metre wide of panoramic photographs using a camera specially constructed in Switzerland at a cost of \$20,000 (Australian).

Philip recently came upon a rare collection of panoramic negatives of Sydney, taken in the inter-war period. The photographs are the life work of John Ennemark and Hilda Bridges, were recorded with a 10" Kodak Cirkut Camera using 25cm wide film.


At the top of each double fold out page, is one of the old b&w Cirkut views of the city and beneath it is one of Philip Gray's remake in glorious Ektacrome using his new, one of a kind 70mm panoramic camera.

We hope to have more information about the book and how we can obtain copies here in the USA. We also hope to have more details about Philip Gray's camera. A little was published of the camera in the news release about the book. It has a variable exposure time from 8 seconds to 1/250 second with a quartz electric motor drive. The lens is a f/4.5 65mm Rodenstock Grandagon. 360° uses 49cm of 70mm film.


AUSTRALIA WIDE



CAMELS, Broome — Western Australia



OLGAS, Northern Territory




MONA VALE POOL, New South Wales

By Ken Duncan

<p>PHOTOGRAPHER KEN DUNCAN PO BOX 15 WAMBERAL 2260 NSW, Aust. TEL (043) 84 6275</p>	<p>AMERICAN AGENT WOODFIN CAMP AND ASSOC. 415 MADISON AVE 23RD FLOOR NEW YORK NY 10017 TEL (212) 750 1020</p>	<p>AUSTRALIAN AGENT KEVIN WELDON AND ASSOC. 43 VICTORIA ST McMAHONS POINT 2060 NSW, AUST TEL (02) 929 5677</p>
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AUSTRALIA WIDE



KEN DUNCAN PHOTOGRAPHER
PO BOX 15 WAMBERAL 2260 AUSTRALIA PH. (043) 84 6275

THE GANN PANORAMIC CAMERA

By W. L. Gann, 603 Oklahoma, Poteau, OK 74953

I first became interested in panoramic photography while working on a scenic photograph of mountains. My first panoramas were taken with a Mamiya 645 and then the prints were assembled to form the panorama. The problems with matching the prints along with the color balance problems from frame to frame indicated that a different method was in order for me to pursue. I decided that what I needed was a camera that would make the photograph in one piece. Searching for a camera proved to be a catch 22 situation. It seemed that everywhere I looked provided just a partial answer. I could find a camera but film wasn't available or the film that was available was not designed for the camera.

At this point in time I decided to check with Eastman Kodak, but they were also not able to supply film. They recommended that I find a camera that worked with conventional film or build one of my own. They suggested I contact Ed Segal in Washington D.C., an expert in the field.

I called Mr. Segal to see in what direction he could point me. His guidance was invaluable. He not only was able to tell me about panoramic photography but also gave me the name of another expert, Jim Lipari.

Mr. Lipari's technical guidance and assistance provided an unlimited source of information and help.

My first camera that I built, Panoramic 1, did not work however. I was able to learn from my mistakes and eventually built Panoramic 2, which operates like a Cirkut camera only my uses 120 or 220 film. My camera building experiences were very rewarding. I not only was able to construct my own camera but also met some very interesting and helpful individuals.

My next project is to construct an enlarger for my 16" negatives and I am also about to begin construction on my third panoramic camera.

CAMERA SPECIFICATIONS: PANORAMIC 2

Lens: Voightlander 60mm

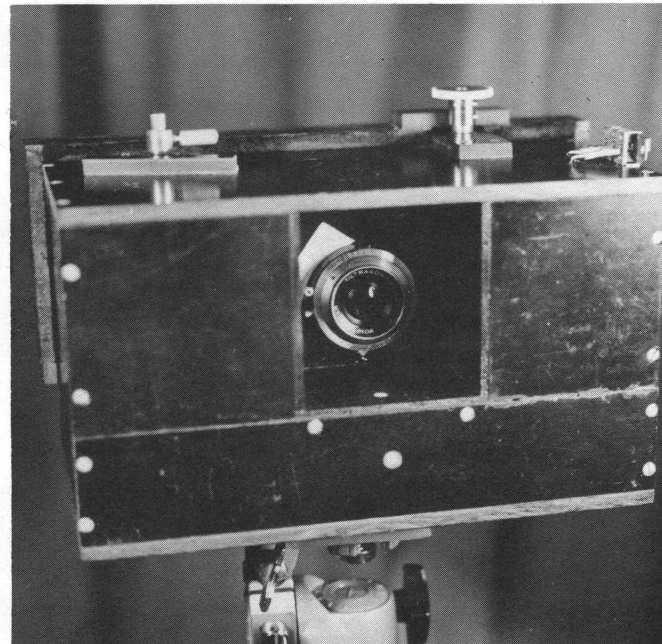
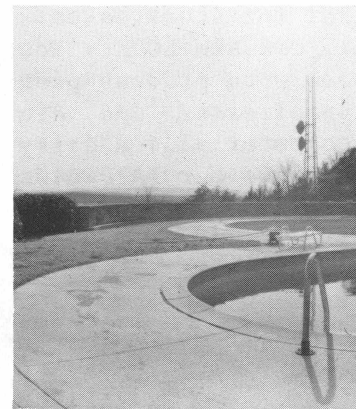
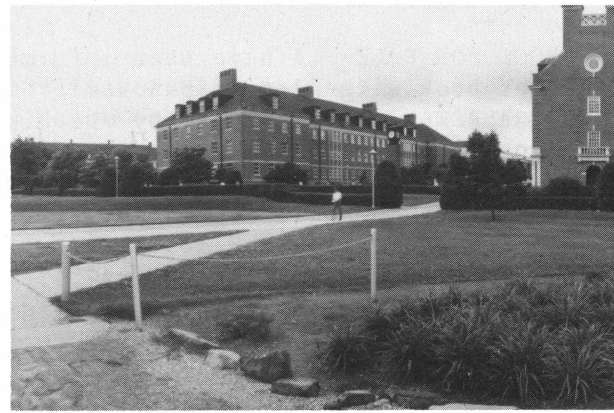
Effective shutter speeds 1/4 to 1/30

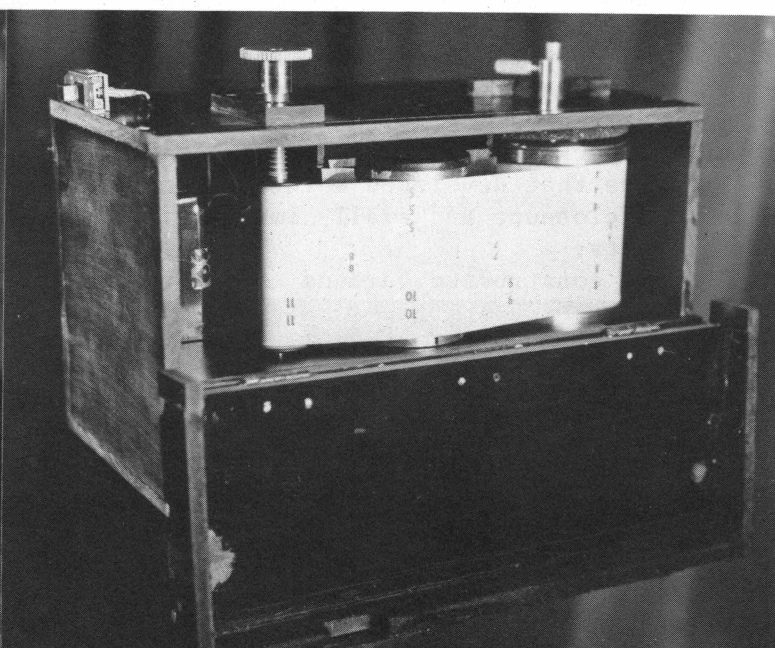
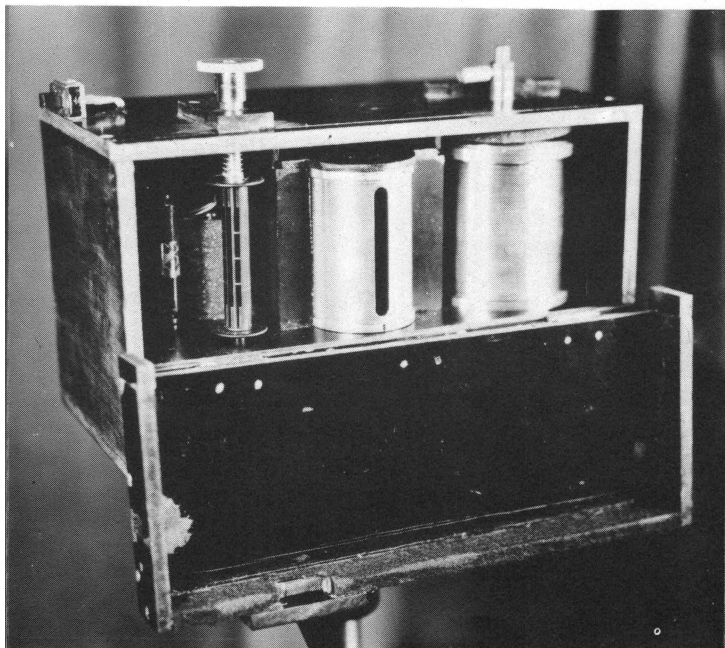
Film type - 120/220

Film pull for 360° - 16.08"

You can make 3-360° on one 220 roll.

Constructed of plexiglass and core material





THE MARK 7 PANORAMIC CAMERA

By R. Harland Wright, PanaVista, 3095 Chico River Road, Chico, CA 95928.

Search for information on panoramic photography led me to Eastman Kodak's Encyclopedia of Practical Photography where there was a brief description and sketch of the two general types of cameras. I chose to go to the type using stationary film and rotating lens. I desired to use 120 film for availability and cost consideration.

MARK 1 was constructed around a 80mm medium format lens. The camera body was wood construction, a near semi-circle with a radius of about 6 inches, the height was 5 inches and a bellows was tried. Film exposure was through a 1/8" slot set close to the film. The film support was a circular wood frame with a slotted film guide. The lens rotation was powered by a hydraulic door closer which certainly had limitations but worked smoothly but consistently. The bellows was made of cloth that seemed light tight but proved to be otherwise, even so the results were encouraging, if far from acceptable. The bellows idea had to be discarded as being impractical and probably too costly for just an experimental camera.

MARK 2, using the same lens, was constructed without a bellows. In place of the bellows, a full circle, light tight enclosure was made leaving a 1 inch slot for the lens opening. The enclosure was constructed to allow access for loading film by lifting the top of the enclosure away from the lens and film holder. A light tight bottom was made to fit and fastened to the removable section. This type construction necessitated rotating the entire enclosure. The unit was driven by a DC motor, powered with a battery pack, using a sprocket drive chain. Problems that developed were banding, distortion for closeups and small image size for distant shots.

MARK 3 was constructed around a 150mm, f/4.5 Schneider lens using the same principles as the previous camera except a gear train drive was tried. Occasional problems of banding remained with the system. The new lens required a larger radius for the film holder and the containment. It was at this point that PVC pipe came into use for the film holder. The pipe has a wall thickness of approximately 3/16". A track to carry the film was fastened to the inside of the holder.

MARK 4-6 contained minor internal changes such as changing the film holder by cutting a 2 1/8" slot in the PVC pipe and installing guides so that the film could be loaded more easily from the back. It was a pleasant surprise to find the film could be pulled

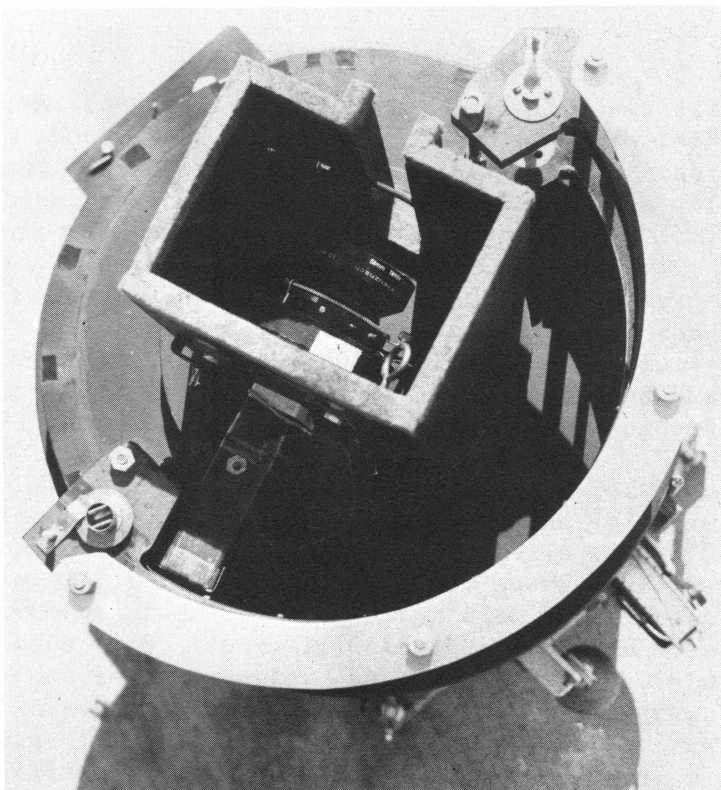
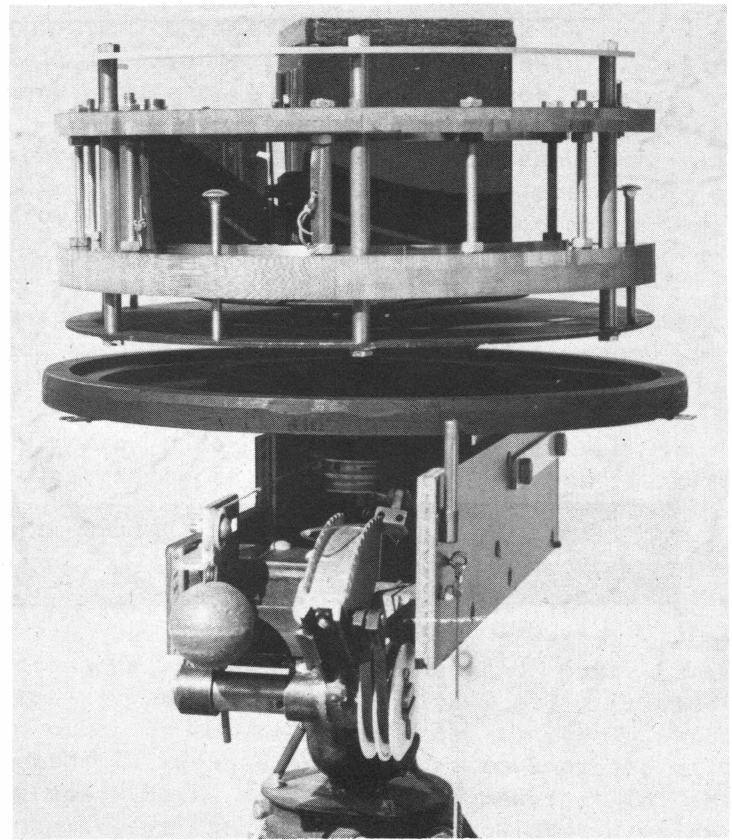
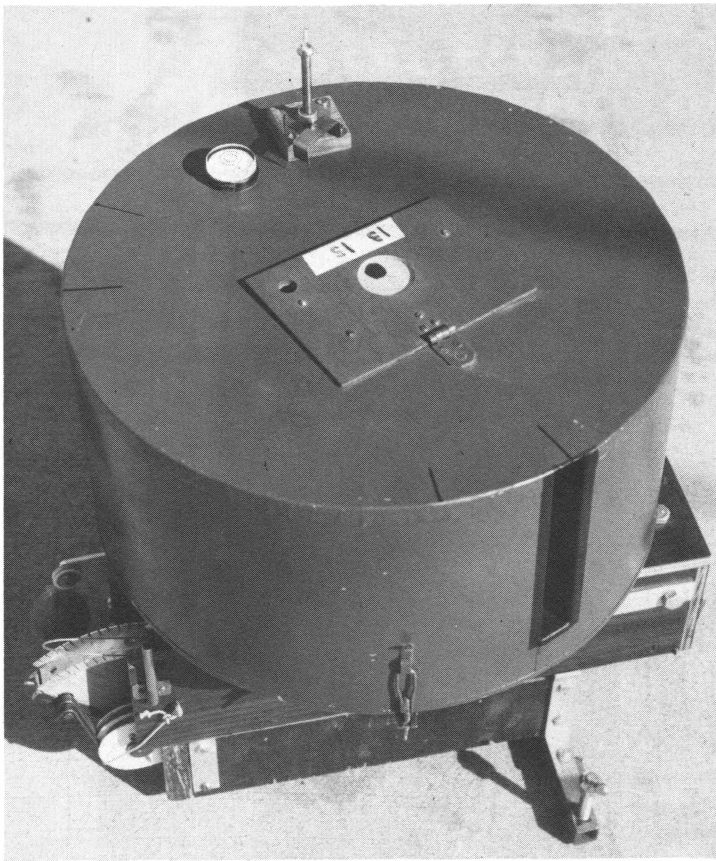
around a 6+ inch radius with only a 1/8" edge support. Major changes were instituted to increase dependability and eliminate banding. These changes included straight hydraulic drive with a foot pump, air over hydraulic, and a spring loaded hydraulic system. The spring loaded system seemed to hold the best promise, this of course was the same principle as the original drive.

MARK 7 a main change was to fabricate the negative carrier so that it can be raised or lowered to take advantage of the large image area of the 150mm lens. This allows for desired changes in composition in many instances. The carrier was fabricated so that the full film spool and takeup spool were an intricate part of the carrier. This solved a persistent transport problem with previous models where the spools were independent of the carrier. The drive was finalized using two coil springs obtained from car headlight retractors, a high quality hydraulic cylinder with a flow control valve that was easily and accurately adjustable. This system has given me good results but is somewhat bulky and heavier than I want.

MARK 8 under fabrication is being designed so that the negative carrier will remain fixed and the lens can be raised or lowered. Ease of adjustment is intended with this change. The design includes a sliding section for film loading access, eliminating the necessity of removing the light tight enclosure. Last but not least, a new drive is going to be tried. This drive consists of a fishing weight (varied weight to 3 pounds), a hydraulic governor with provision for variable speed and a piece of fishing line. I've always dreamed of a simple drive where I could hang a rock on the camera and make it go.

This work has been going on now for some 12 years. My desire for a panoramic photo stems from the frustration of photographing portions of a scene and coming back without the overall view that had caught my interest. Building your own panoramic camera from scratch is quite a challenge and I shall keep trying.

WE NEED YOUR STORIES AND
PHOTOGRAPHS FOR FUTURE
EDITIONS OF YOUR IAPP
NEWSLETTER



BALLOT FOR IAPP OFFICERS: (Take Office April 15, 1987)

PRESIDENT	-	-	David Paskin
	-	-	_____
VICE PRESIDENT	-	-	_____
EXECUTIVE SECRETARY	-	-	Richard G. Fowler
	-	-	_____

Photocopy and return to the Executive Secretary.

OUR NEXT ISSUE DEADLINE: May 1, 1987

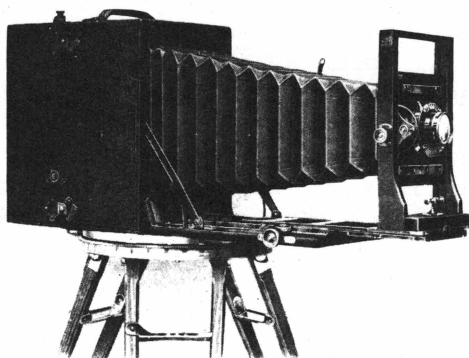
Your comments are requested and always appreciated.

**INTERNATIONAL
ASSOCIATION OF PANORAMIC
PHOTOGRAPHERS**

Richard G. Fowler
1739 Limewood Lane
Orlando, FL 32818

(305) 293-8003

Cirkut Camera No. 10



FIRST CLASS MAIL