

PANORAMA

the Magazine of Panoramic Imaging



Spring 2002
Volume 19, Number 1





The Way and the Mountain - Viewing as Sequential (one-at-a-time)
View from the Top of Moon Hill; Guangxi, China. March 1985/92 (above)
View of Moon Hill; Guangxi, China. March 1985/92 (below)

By George Berticevich

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Tears of Stone



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On The Cover

Quitting Time at the Harbin Boiler Factory

Cover Photo By Ron Klein

In 1986 Ron Klein was invited to China to have a solo exhibition of his panoramic work. This image was created with a #10 Cirkut camera.

The original idea was a small group of people in front of the factory signs. Suddenly a steam whistle announced time for everyone to go home.

Immediately, 10,000 workers began pouring out of doorways making their way to the main gate. With the camera's slow speed of rotation and people

walking in and out of the scene, the picture became magic.

Panorama is the official publication of the International Association of Panoramic Photographers.

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Color proofs are preferred with digital submissions. If one is not provided, we will do our best to correct the image but can't be held responsible for color and density differences from the original.



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President's Message

By Peter Lorber

The new year is here and there are a lot of exciting things happening. I just returned from PMA in Orlando, Florida. Between George Pearl, Jan and Peter Burg and myself, we made a few contacts for speakers, vendors and new members. I also met a few members who have dropped out as members of IAPP and I am pleased to report that quite a few wish to rejoin and attend our International Convention in Shepherdstown.

The mailing labels on the Spring 2002 magazine envelope will have a 7-digit number after your name. This is your membership number for the 2002 calendar year. There may be a time this year when this number may be useful for such things as registering for the convention or accessing members' only pages of the web site. In the meantime however, please keep the number handy.

As of March 15, 2002 the IAPP will no longer have a companion web site at <http://iapp.myassociation.com>. MyAssociation.com was purchased by another company, BlueStep.net and what had been free to us as a "Charter Member" would now cost the IAPP \$1000 a year, or more. Thanks to all who had joined and participated in this endeavor.

Addie & I wish Richard Fowler a speedy recovery. He has not been himself lately and I know he would like to hear from the membership. His e-mail address is IAPPMAN@aol.com. GET BETTER REAL SOON! ■

Peter

Editor's Message

By Richard Schneider

My apologies to all for a tardy Spring issue of *Panorama Magazine*. A lot of material came to me at the last minute and it became time-consuming to sort everything out. For the Summer 2002 issue however, I will not have the "luxury" of being able to wait until all the material I am expecting arrives. Because time-sensitive information related to the International Convention will be in this issue, I will need to keep its submission deadline to the first week of May 2002.

What started out as an idea for the color 'center spread' became over time a magazine dominated by the theme of China. I wish to thank all the members who contributed to this issue. My only regret is that more material could not be featured. I am especially thankful to George Berticevich, who contributed a wealth of historic and contemporary material, and Ron Klein, who created the image and design for the magazine cover.

Over the next few issues *Panorama Mag-*

azine may undergo some changes in order to improve its appearance and content. Some of these changes are evident in this issue. Some changes may remain, be discarded or modified over time. I am not a genius at either editing a magazine or helping our designer create a new look. Therefore, I welcome input from the membership on these and other matters that affect the one facet of the IAPP we all share in the magazine. ■

Richard

Letter to the Editor

By Max Warwick

I don't know if it would have sufficient support to improve the present state of membership, or if indeed increasing International members is desirable, but I have an outline of an idea for recruitment.

The basis of the proposal is to expand the International element by extending the Association to 'Overseas Chapters' in any Country or group of countries where an Organizer can be found to start a local Chapter and voluntarily run its organization, administration, recruitment and self-supporting finances.

The mechanics of the affiliation could allow the usual membership fees to be paid to the US, with additional or some minor debit for local expenses. It could be both costly, time consuming and difficult to police, but I am sure there is some formula which could offer all some advantage, if its outline rules and constitution could provide something

which proves popular.

There are quite a few names going through the various Panoramic Bulletin Boards, of people overseas who in isolation find they need assistance in various matters Panoramic who might give their support/presence to occasional instructive/networking events. From evidence in the US it is obvious that the Panorama head count is small worldwide so our specialist Association is never going to attract high numbers/income. But I believe there are a few people in each of a number of developed countries that could benefit from meeting up occasionally, which the IAPP might like to get a handle on.

If you feel there is any merit in going further down this route I would be happy to spend more time on it.

Max Warwick lives in Weymouth, England. His e-mail address is max@360prod.freemove.co.uk ■

Mark Your Calendars Now!

IAPP International Convention 2002
Shepherdstown, WV

October 8-13, 2002

More information in upcoming issues of Panorama and on our website



2001 Financial Report

By Richard Schneider

The year 2001 was an important and fruitful one for our association. There are several highlights that occurred which made this possible.

Financially speaking, the International Convention in Napa was a huge success. While it may not have set records for general attendance, it did reach a distinction of having featured the most vendors and corporate support (18) a convention of ours had ever experienced. This support came in the form of renting of tables for the vendor exhibits, sponsoring coffee and snack breaks and especially donating items for bids at the Silent Auction. We will have our work cut out for us in Shepherdstown to meet or even surpass this mark.

The revenue generated from the convention was partially offset by a reduction in both membership dues collected and corporate advertisements in Panorama Magazine. Both are unfortunate and the Board is trying to find ways to reverse this spiral. We have engaged in small projects to boost membership, for instance, by contacting and informing panoramic photographers listed with the American Society of Media Professionals (ASMP) about the IAPP.

We thank all of you who have donated funds to the Richard G. Fowler Foundation and celebrate the surpassing of the \$2000.00 mark in 2001. We are discussing ways

to use some of these funds to enhance the educational portion of our upcoming International convention.

The Board has tried to find ways to conserve operating funds. We have enjoyed success in this area, reducing telephone costs by 69% and office supplies costs by 46% over 2000 year levels. It is encouraging for me to report little change in our postage costs, despite the fact that the US Postal Service raised rates significantly in 2001, especially for overseas deliveries. This may, of course, be the result of a lower membership base. We also decided to place \$15,000.00 into an interest-bearing Certificate of Deposit, as a way of generating revenue in an "effortless" manner.

For your information, if everyone presently in the database were renewed by March 1, we would have 437 members in IAPP. As of February 19, 2002 we had 337 renewals and new members, or 77% of that 437 total.

While neither of the regional conferences produced eye-popping revenue for the association, they did serve an important and valued function by bringing IAPP to members who may not be able to attend conventions – often held in far-off places. We applaud anyone who is willing to undertake the process of organizing and hosting a regional conference. We hope to add more to the schedule in 2002 and especially in our "off-year" in 2003.

Otherwise, financially speaking IAPP is in good, solid shape. If members not only have good ideas, but the time and energy to make these ideas happen, we would welcome your participation in boosting our membership and our corporate supporters. Thank you. ■

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DESCRIPTION	DEBITS	CREDITS
Balance as of 1-1-01		\$ 16,117.81
2001 International Convention (Napa, CA)		\$ 19,508.25
Advertising (Panorama Magazine and Web Site)		\$ 5,732.00
Boutique		\$ 136.00
Closeout of Bank of America Account in California		\$ 4,178.33
Membership Dues (2001 and 2002 Calendar Years)		\$ 26,100.00
Regional Conference (Boston, MA)		\$ 440.00
Regional Conference (Orlando, FL)		\$ 1,020.00
Richard G. Fowler Foundation		\$ 2,137.00
Sub Total		\$ 75,369.39
2001 International Convention (Napa, CA)	\$ 9,070.43	
2002 International Convention (Shepherdstown, WV)	\$ 500.00	
Accountant	\$ 150.00	
Bank of America - Merchant Services	\$ 805.29	
Certificate of Deposit (Withdrew from Account)	\$ 15,000.00	
Liability Insurance	\$ 200.00	
Office Supplies	\$ 430.00	
Panorama Magazine Layout and Design	\$ 7,800.00	
Panphoto.com Web Site Maintenance	\$ 651.92	
Postage and Shipping	\$ 5,421.31	
PPA Affiliate Renewal	\$ 400.00	
Printing of Magazine and other Publications	\$ 15,595.27	
Regional Conference (Boston, MA)	\$ 287.43	
Regional Conference (Orlando, FL)	\$ 639.42	
Telephone	\$ 360.43	
Sub Total	\$ 57,311.50	
Account Balance as of 12-26-01 (Credits - Debits)		\$ 18,057.89
Certificate of Deposit (Matures in October, 2002)		\$ 15,000.00
Grand Total - IAPP Funds as of 12-26-01		\$ 33,057.89
ANALYSIS		
2001 International Convention (Napa, CA)		\$ 19,508.25
	\$ 9,070.43	
Net to IAPP		\$ 10,437.82
Regional Conference (Orlando, FL)		\$ 1,020.00
	\$ 639.42	
Net to IAPP		\$ 380.58
Regional Conference (Boston, MA)		\$ 440.00
	\$ 287.43	
Net to IAPP		\$ 152.57

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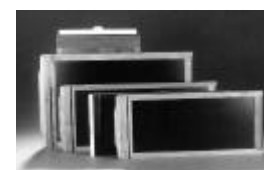


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8x10-25	59.17	11x14-25	113.78
7x17-25	93.94	8x20-25	120.62
14x17-25	call	12x20-25	182.15

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4x5-25	4.92	5x7-100	7.17
8x10-25	12.68	8x20-100	43.42
11x14-100	26.25	16x20-25	24.33

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11x14	210.00	8x20	210.00
12x20	231.00	16x20	315.00

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PMA 2002

By Peter Lorber

As I mentioned in the president's message, I just returned from PMA and as you can well imagine, digital was the focus. For all practical purposes, you would have to look very hard to find anything new in the old-fashioned photography game. The Kodak booth was the best example as the whole area was filled with digital cameras and printers-too many to mention.

Panoramic photography had only 3 new products (or at least what I noticed). One of them was Kornelius Schorle's digital panoramic camera, which is mainly for industrial use as described by Kornelius. For more information, contact Kornel.

The second was the Chinese swing-lens 35/120/220 camera shown by George Pearl who is the official distributor. Well done, cost effective to buy and George really believes the camera will fill the void. For more

information, contact George.

The last is the Roundshot 28/220 which finally made the market. I was happy with the reception to the camera. For more information, contact me.

As for digital printing gear, I found the most positive and helpful booth was Epson. The representatives were willing and able to scan and print film brought to them by anyone asking. They concentrated on the individual photographer's needs. After visiting their booth, I decided to purchase the 7500 myself.

I had every intention of purchasing another Fuji Pictography, the 4000, because I already have the 3500 and it is an excellent machine. However, during the 4 days of the show and 2 days after, I did not receive a return call from their sales people in spite of my daily visit to their booth.

I also heard from a photographer from Miami who wanted to purchase the Frontier, but ended up with a Noritsu because he had the same experience did. It certainly does not put Fuji at the top of the totem pole in sales and service.

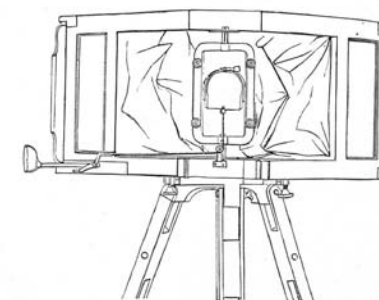
A few interesting observations on products to look into: The new Lightjet works with 72 paper; the Encad 880 (now owned by Kodak); Roland wide printers; and the new inkjet minilab-first of its kind. For those of you printing your own digital images, look into the new Ilford 9ml fast drying paper. Really nice.

PMA is far too big a show to see at the same time as having your own booth. Shutterbug will bring a major report as well as other photo and digital magazines. If anyone needs more specific information, please contact me and I will try to answer the questions. ■



360 degree panorama of PMA taken by Peter Lorber with one of his RoundShots.

The Scovill Panoramic Camera.



We take pleasure in introducing to the photographic fraternity our new Panoramic Camera, which is made in various dimensions up to the size capable of making photographs 18 x 41 inches.

A new design of constructing these cameras in hemispherical form has been invented; a new movement of crossing the lens over the segments of the circle, and an automatic release for the shutter has also been constructed. Carbutt's No. 8 films, or his orthochromatic film of the same sensitiveness, are used by means of an ingeniously constructed flexible dark slide, which permits of the necessary curve to conform with the back of the camera. The cameras are solidly and serviceably made, elegant in finish, and in every way maintain the world-wide reputation of the American Optical Company. The cuts shown hereafter give an idea of the external appearance of the camera, and the dark slide for holding the film.

The prices of these cameras, including in each case a substantial wooden box or trunk for holding the instrument, a suitable tripod, a panoramic printing frame, two holders, two developing baths, and the celebrated Swift lens, are given below.



Price of The Scovill Panoramic outfit for making photographs 10x20 inches, complete as above, \$250

Price of The Scovill Panoramic outfit for making photographs 16x41 inches, complete as above, 300

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Regional Meeting in College Park, Maryland Has Been Postponed

The April Meeting, scheduled for April 4 and 5 in College Park, Maryland will be postponed until next year.

My apologies to all those who had expressed an interest in attending.

Thank you, Richard Schneider



Convention News

By Peter Lorber

"We are fortunate to have many talented members covering a wide range of experience in film and digital photography."

The time is getting closer and closer for our anticipated International Convention. Your officers and board are busy planning to make sure this is the best!

One of the major features is our speakers and the wide range of topics. We are fortunate to have many talented members covering a wide range of experience in film and digital photography. In addition, the attendees are always interested in learning about fascinating trips, tips on marketing and sales, as well as the wide variety of new and useful products available. Please contact Peter Lorber or Ron Klein and let them know you are interested in being a speaker.

The Board members are in charge of the various planning committees for the convention. Help from the membership is always appreciated. The following is the list of committees. Please contact the Board member in charge with any assistance and ideas you can give.

There are plans to have a separate exhibit of panoramic prints by IAPP members at Shepherd College in Shepherdstown. The exhibit will run the entire month of October. We have tentative corporate support that could enable us to have framed and matted prints on display. More information, such as what to submit for consideration and where to submit it to, will be printed in the Summer issue of Panorama.

Don't hesitate to contact us with any constructive comments that will help us plan an eventful and informative convention.

Peter

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Peter Burg

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Ben Porter

PUBLICITY

Alan Bank 662-566-2699

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NOMINATING COMMITTEE

To Be Announced

EXHIBIT / MEMBER GALLERY

To Be Announced



Above: Pedestrian and CSX Rail Bridge with Maryland Heights in the Background

Harper's Ferry, West Virginia.

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Member Spotlight:

George Berticevich

I took my first photography class in high school back in the late 1960's. Standard cameras and normal lenses were my basic tools.

As the years progressed so did my context for image-making. I made a natural progression to wider and wider lenses in order to express my ever-expanding view. In the mid 1970s I discovered the Widelux, in the late 1970s my father and I started matching wide Nikon 35mm lenses with 220 film backs to make extreme wide circular images. Around 1983 I purchased one of the early Globuscope 360 cameras. In 1985, with Globuscope in hand, I began my first round of visits to China. The rest is history. Since 1997 I've added a Seitz Roundshot to my tool chest.

My background is in black and white photography, which is what I feel most comfortable with. My prints, both panoramic and circular are small and intimate. All prints are handmade by me and later laboriously hand colored using translucent water-soluble dyes. The feeling of color, like time itself becomes a highly personalized experience.

The whole process from start to finish is a challenge in focus and a meditation. My works are a dialog between photography and painting.

My images can be viewed individually, in couplets that reflect, complement, rotate, multiply and evolve in discourse. As a series, they can be seen circumambulating as a whole.

From document to metaphor, front and back, they illustrate stories and journeys both internal and external, simultaneous and over time. While embodying meta-physical insights as well as cosmic processes.

The use of parallel couplets is commonly used in Chinese poetic calligraphy to attain multiple meanings, an approach that I have explored with my own style of photography. My panoramic work also pays homage to traditional Chinese horizontal scroll painting (*please refer to the color 'couplets' on pages 2 and 31 in this issue*).

Titles, captions, shades of hand coloring, different image combinations, rearrange themselves over time. My work has little to do with any one decisive moment but derives numinosity through time and change. As the image in the mirror changes so does the viewer.

"One should not only photograph things for what they are but what else they could be." - Minor White



"My work has little to do with any one decisive moment but derives numinosity through time and change."

Spiral Journey

First I am an image-maker. In part my "way of seeing" has emerged over time through a series of extraordinary intuitive experiences including out-of-body journeys, precognitive dreams, and pinpoint synchronicities. These effect not only my world-view but also techniques employed in my photography--my visual aesthetic. These peak shifts in awareness are nearly impossible to describe accurately, but translate into my perspective and results as a photographer.

The afterimage left by these events is threefold. First, is a shift from the narrow view of the eye to the full circular view of the soul. Second, they display reality to be a theater for the amusement of a seer that sees everything, from all perspectives, yet remains unseen. Finally, they connect me with traditional cultures and world-views that have a foundation in synchronicity.

The closest I have come to objectifying these experiences is in my panoramic photography. These images

abandon the traditional 2:3 ratio, the classical picture frame view of the world, in favor of an all-round view that more closely resembles moments of expanded consciousness. This is what I see expands into this is where I am, and ultimately, what I am. The viewer and the viewed become one.

The way I actualize these peak experiences in seeing is that I create 360-degree panoramic photographs and collect photographer's painted backdrops and photographs that contain them. My interest in China is that is that it's traditional Taoist world view is that of a living, evolving, holographic entity, a Mobius strip where inside becomes outside, with emphasis on synchronistic phenomena as guide towards panoramic vision and harmony. China's home grown and has best been symbolized as a circle with center. It is through it's own circular lens that I record and reflect upon my experience of China.

Time and change along with industrialization have taken their toll across the world. It's a sad fact that plant and animal species are vanishing at such a rapid pace. The old and obsolete are being discarded, this is also true in the case of individuals and their unique perspectives.

Photo backdrops are imaginary worlds seen from the artist's mind's eye and are therefore more personal and intuitive.

Self-portrait on China's Great Wall, Badaling, China. May 1985/90.

tive. It is a lost art steeped in tradition and worthy of preservation. I have one of the largest personal photo background collections in the USA. As collector, I am a collector of historical vantage points. Since the early 1970s I've tried hard to preserve the vanishing legacies of many photographers and backdrop painters who's work never achieved the recognition and appreciation it's deserved. Archives were either destroyed by acts of nature and neglect or actively thrown out. Over the years I've managed to acquire a number of these archives.

The most prominent and closest to my heart is that of The May's Photo Studio, that served as core image-maker to San Francisco's Chinatown community for over 30 years (*please refer to the 'Historic Panoramas' article elsewhere in this issue*).

George C. Berticevich was born in San Francisco, California in 1952. He has been a panoramic photographer since 1974 and a member of the IAPP since 1987. He was chosen by the IAPP as the first "Photographer of the Year" in 1988 and the "Best in the World in 360 Degree Photography" award in 1995; Both awards were for his photographs of China and Tibet. George is a world traveler with a focus on Asia, a noted collector of folk art photography, with the distinction of being one of the world's only collectors of photographer's painted backdrops.

George Berticevich lives in Tiburon, California. ■

Exhibitions:

Tears of Stone: World War I Remembered

By Jane Alden Stevens

While on a research trip to France a few years ago, I was deeply moved by the sheer number of monuments created in honor of those who died in World War I. The unprecedented number of wartime casualties introduced the concept that when a country loses a huge portion of its population in wartime, it has a need to acknowledge and defend the sacrifice in a public manner. In Western Front countries, the thousands of national, local, and private memorials that were built became, and continue to be, places of pilgrimage and remembrance, along with the hundreds of military cemeteries where soldiers lie buried.

A long-simmering curiosity about World War I was rekindled during that trip, and a new project titled "Tears of Stone: World War I Remembered" was born as a result. I brought to it a comprehensive knowledge of European culture and history, having earned a BA in European Studies and having lived and worked in Germany for many years. In addition, my 20 years as a fine arts photographer specializing in interpretive picturemaking had given me vast experience with both technical and aesthetic picture-making skills. This knowledge base provided me with a unique capac-



ity for the historical and visual research that the project required.

I began by spending a year researching the logistics of the project and writing numerous grant proposals seeking funding. I read many books devoted to the subject of World War I, and particularly to its aftermath. The Web informed me about local weather conditions, available daylight hours

throughout the year, and specific sites that might be of interest. Because of this extensive planning period, I was ultimately able to shoot roughly 300 rolls of film at 189 various sites.

A series of camera and film tests conducted during this research phase was essential for determining which camera

would yield the type of picture I envisioned. Although all of my prior panoramic work was done on an AI-Vista Model 5D camera, I now needed something that would be more versatile and allow me to shoot more quickly. I ultimately chose two medium-format panoramic cameras, a Pinoramic 120 made by Kurt Mottweiler, and a Noblex Pro 6/150 U.

The Pinoramic 120 camera has an aperture of f200, with a 60mm effective focal length and a 120-degree field of view. It yields 6 exposures on 1 roll of 120 film, and has a bulb actuated pneumatic shutter. It allowed me to get extremely close to my subjects, while the Noblex made photographs with exquisite detail. Both of these cameras were convenient to use in the field, and the size of the medium format negatives yielded superior image resolution.

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Tears of Stone: World War I Remembered

from page 11

When the preliminary research was done and funding from the Ohio Arts Council, the English-Speaking Union, and the University of Cincinnati was in place, the shooting phase of the project commenced, which took a year-and-a-half to complete. I made a total of 5 trips to Europe, including Belgium, Germany, England, and France, with a stay of 10-14 days per trip. After each visit, I returned to the United States to process, print, and evaluate the results.

The limited amount of time for shooting during each trip presented a unique set of challenges. Since I did not have the luxury of staying and photographing in any given location for a prolonged period of time, every minute of each visit counted. I would arrive with a chart that outlined the time of day when sunrise, midday, sunset, and dusk occurred for the region I would be in. In summer, I could shoot for 13-14 hours a day, while in winter only 8 hours of daylight were available.

Since I was shooting primarily outdoors, inclement weather was definitely an issue, regardless of the time of year I was there. Fingerless fleece gloves with a leather palm were perfect for keeping my hands warm, yet provided me with the necessary flexibility for using the cameras. An oversized pair of snow gaiters fastened above the knees protected my ankles from the wind and my knees when kneeling on the ground. In addition, my raingear was absolutely waterproof, lightweight, and big enough to

accommodate the layers of clothing needed when shooting in winter.

Using a fanny-pack style camera bag meant minimal back strain at the end of the day. This bag style can swing easily out of the way to rest on one's back while kneeling, squatting, or lying down on the ground, thus eliminating the usual putting-down-and-

trip, I had packed a lightweight tripod, but soon discovered that when the wind blew at speeds more than 5mph (which it always did), the tripod legs would vibrate. The resulting photographs were not as sharp or clear as I would have liked, so I carried a heavier, more stable tripod on all subsequent trips.

I had determined early on that, because

BW software and quad black inks, and printed them to 12"x28" on Wells River paper. Cone Editions also made larger (21"x48") exhibition prints for me on an Epson 9000 that were matched to the output of my own printer.

The resulting exhibition is a conceptual installation that allows viewers to participate in the process of remembrance.



picking-up routine that one experiences with normal camera bags. In addition, it came with a built-in rain hood which I used to protect the bag and its contents during the daily showers I experienced while out in the field.

Besides the rain, wind was also a real problem. The Pinoramic 120 required long exposure times, and that means absolute camera stillness. On my first

of the nature of the subject matter, this project would be shot with black & white materials and digitally printed on watercolor paper. Two digital printing workshops at Cone Editions Press in East Topsham, Vermont, provided me with hands-on experience with scanners and printers, and prepared me for the post-production phase of the project. I made most of the exhibition prints on an Epson 3000 with Piezography

A strip of molding which runs continuously around the gallery walls is affixed below the photographs. Scores of photographs of written comments from World War I cemetery visitors' books are made available on pedestals placed throughout the gallery.

Viewers are asked to write down their thoughts or observations on the reverse side of these pictures and to place

them at any location along the molding. Regardless of which side is facing out, writing is visible and the exhibition itself takes on the character of a memorial.

Going into this project, I knew that I would find many monuments, memorials, and war graves along the former Western Front. I was surprised however, to discover how many people were still making pilgrimages to these places. In fact, I found evidence of active individual and collective mourning everywhere I went. That the memory of these soldiers is still very much alive to current generations despite the passage of time reflects both the enormity of the human loss incurred during the First World War and humanity's ongoing need to find meaning in something that is essentially incomprehensible.

Although World War I memorialization was the catalyst for this project, undertaking acts of remembrance to lost loved ones is universal to the human experience, regardless of culture or era. "Tears of Stone" acts both as a reminder of the ongoing cost of historical events and as a mirror to the human heart.

"Tears of Stone" can be seen from May 24-June 29, 2002, at Cleveland State University's Art Gallery, and will be at Blue Sky Gallery in Portland, Oregon, in the fall of 2002. The exhibition is also available online and can be found at www.janealdenstevens.com. The interactive nature of the real world exhibit has been retained in the virtual version.

Jane Alden Stevens lives in Cincinnati, Ohio. ■



Member Spotlight:**Experiences and Photographs of China and Tibet**

By Peter Burg

September 7th, 2001 was the start of a great adventure for myself and twenty three travel companions who were, by in large, serious amateur or professional photographers like myself. We all did not realize then just how memorable the trip would be. After a fourteen-hour plane trip and nine hours of layovers we finally arrived in Beijing, China on the start of a twenty-day trip to China and Tibet.

Beijing was not at all what I had expected. It is now a very modern city with wide streets and tall glass and granite buildings. Evidently this transformation has been very recent as some of my travel companions had been in Beijing the previous year and continually commented on all the major changes. With the awarding of the 2008 summer Olympics, the Chinese are on a modernization quest. Everywhere you look construction is taking place.

The Chinese people are very warm and friendly and made us feel very welcome. We spent time in the parks where people gather in the morning to exercise, practice ballroom dancing and spend time with friends and socialize with their neighbors. One thing that I found interesting was that the Chinese also bring their birds to the park in cages. They hang the cages from the trees while they socialize and play games. We found that the people were as interested in us as we were in them.

After this enjoyable outing, we headed for Tiananmen Square and the Forbidden City. This is a must see when you

are in Beijing. Since this was a photo tour, we had plenty of time to wander around the square and then enter the Forbidden City. The famous portrait of Chairman Mao hangs over the entrance to the city. This was originally the home of the Emperors of China. The compound covers a series of halls, buildings and gardens. After walking through for over three hours, we had could have easily spend days exploring the various rooms within the palace. The palace is has very ornate columns, doors and roofs with reds and greens being the predominate colors. We were able to take pictures of what ever we wanted to on the exteriors but were limited to the photography that we could do of the interior rooms.

The next day was spent taking a rickshaw tour of the old city of Beijing called the Huta. This part of the city consists of a maze of homes with community areas where many of the older Chinese citizens still live. Families share kitchens, bathrooms and community areas. Some never have any reason to leave these areas because friends, family, and shops are all conveniently located within this maze.

The travel experience was severely disturbed by the events of September

11th. We found out about the bombings through CNN in our hotel rooms. Realizing that getting home at the time was impossible, we voted to continue our



Tibetain Praying in front of the Portecca Palace, Lahasa, Tibet - By Peter Burg

journey with heavy hearts and thoughts on our loved ones and countrymen at home. Our next stop was a tour of the Great Wall. We conducted a memorial service for those who had died and dropped flowers from the Great Wall in their memory. Being on the wall is an inspiring experience. As you may know, it is the only man made structure that can be seen from space. We were able to tour a section of the wall that is not frequently visited. Comprised a of a series of towers connected by a wall eight to ten feet wide, it goes on for hundreds of miles.

Our journey to Tibet took us the city of Lhasa. Once an independent country and the former home of Dali Llama, today it is part of China. The city itself is 12,500 feet above sea level. As we arrived at the airport, which is surrounded by mountains, we were greeted

by our guide and presented with a traditional Tibetan white scarf that is some ways, similar to the lei that a visitor receives in Hawaii. As it takes a few days to acclimate to the altitude, we were forced to walk slower and also to drink plenty of bottle water.

The most imposing structure in Lhasa is the Potala Palace that sits high above the city and is the ancestral home of the Dali Llama. The palace has 1000 rooms and is presently unoccupied except for some caretakers. We had the opportunity to tour the palace and see many of the tombs of the

past Dali Llamas. Photography within the palace is very limited except for areas that are open to the sky. In front of the palace is constant stream of Tibetans who stop and pray and they walk by carrying and spinning prayer wheels. The other important temple in Lhasa is the Jokar Temple. One can also walk through the temple and see its many treasures. From the roof of the Jokar Temple, one has an imposing view of the Potala Palace against a mountain background. In front of the Jokar temple at most times of the day there are people praying and in the courtyard are a large number of monks who live in the temple.

In the square in front of the Jokar Temple and also around it is a large market place. There you can purchase everything from yak meat to souvenirs and antiques. We spent many hours

wandering the market photographing the people and negotiating with the vendors for items. One afternoon a travel companion, our tour guide and I hired a local taxi and driver for the afternoon so that we could visit some of the more out of the way places such as the panoramic view of the Lhasa River and surrounding mountains. We had the opportunity also to visit at typical Tibetan village and school. We were invited in and had a chance to photograph the villagers and the school children. They are warm, friendly and curious about us as well.

The villages are very primitive without many sanitary conditions and running water, however the people, as in China, seem happy with their lives. We feel no hostility towards what we represent or us. After five days it was time to head for our next stops in China, the cities of Kunming and Lijiang. Lijiang is a very old city that has a maze of waterways that run through the old section of the city upon which many of the shops are built. This area was rebuilt after a severe earthquake a number of years ago. We enjoyed wandering the streets, photographing the people and listening to the local musicians.

Our final stop on the trip was Hong Kong, a very modern city that is in a constant state of building. It is the only place where construction is still done with bamboo scaffolding on high-rise buildings. Victoria Point is a must visit vantage point. It has a commanding view of Hong Kong Harbour.

A well-known stock photographer and

IAPP member, Bill Bachmann, designed the trip for photographers. Bill puts together at least one trip a year to various locations. I traveled with three cam-

eras: a Noblex, a Hasselblad Xpan with 30, 45, and 90mm lenses also, a Nikon N90S with 24, 35-70 and 85mm lenses. Film was both Fuji Provia 100 and 400

and Kodak E 100S and SW.

Peter Burg is President-elect of IAPP and lives in Maitland, Florida. ■



Lhasa Tibet from the roof of the Portecca Palace - By Peter Burg



Front of the Forbidden City, Beijing, China - By Peter Burg

Member Gallery



Planting Rice Fields by David Orbock; Baltimore, Maryland - Roundshot camera.

Hang Seng Stock Exchange (Hong Kong) by Alvis Upitis; Minneapolis, Minnesota - Hasselblad X-Pan/45mm lens. EPJ-320 film with 40cc magenta filter.

"The Exchange is open only 2:30 – 4:15 on weekdays. Having shot on the floor of the Chicago Mercantile and NYSE, I expected real activity at the opening bell. No one moved. They merely started entering orders on their computers. One official offered, 'We don't want anyone running and we prefer they do not walk around.' The toughest part of this shot was the three days of faxes and phone calls for permission to shoot."



Mount Everest – Chomolangma; Tingri Pr





Great Wall by Gary Braun; Roswell, Georgia - Larscan camera.

ovince, Tibet. May 2001. By George Wong; Hong Kong, China - Linhof 6x24 with Nikkor-T 600mm f/9 on Kodak E100-VS film.



The Widepan 140° Panorama Camera

By: George S. Pearl, QPP - Atlanta, Georgia USA

Just back from its successful introduction at the 2002 Photo Marketing Association show in Orlando, Florida, the Widepan will soon be adding to panorama history in the list of cameras shooting true wide vista images. This new 140° swing lens panorama camera is quite versatile. The film formats able to be shot are 120mm, 220mm and 35mm films. It is able to do this with the use of an optional focal plane film guide insert and reel adapters for the 35mm film. Still, even without using the camera in the 35mm format of 24mm X 110mm, the camera will shoot either 120 or 220mm film. It gives six 50mm X 110mm images on the 120mm film and 12 on the 220mm film. No adjustment is needed to change from 120 to 220 films, the camera just

keeps advancing the film and the counter goes to 12 instead of stopping at 6 shots.

I discovered this interesting panorama camera on the Internet.



Mostly being sold in China, it was called the Panflex T120. I was intrigued with the camera, and made calls and wrote emails to China asking about the camera. It took me over 2 weeks to talk to someone in English about the camera. The

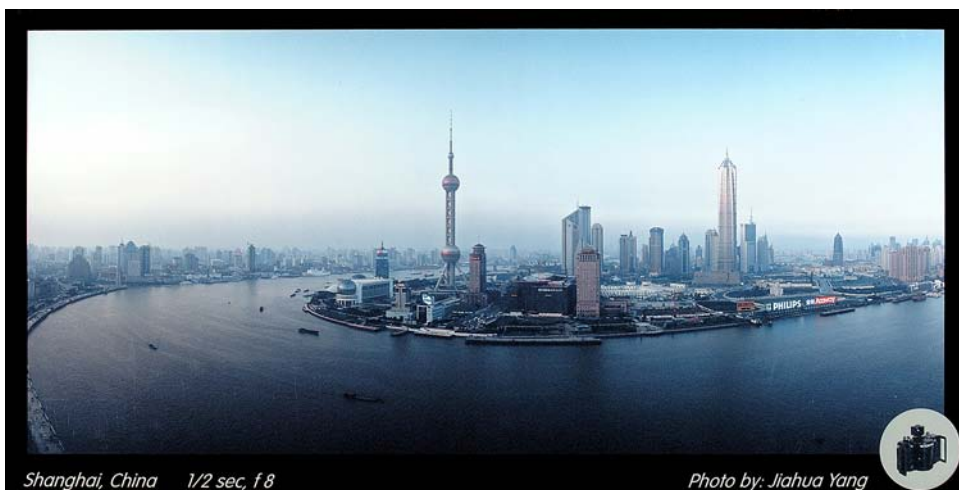
actual maker of the camera is a wonderful gentleman, having the last name of "Pan" of all things. He not only is an accomplished professional photographer, but also owns 2 restaurants, a theater, and a graphics

company in Shanghai. Because of his last name being "Pan", the camera was originally called the "Pan" flex. The Panflex camera name was a problem with other companies here so I suggested re-naming the camera the Wide"Pan", and it was renamed.

My love for panorama photography along with the knowledge that I had acquired when my company was an importer and distributor of the 35mm Widelux swing lens camera, for the late Panon Camera Company of Japan, spurred my interest in this similar look-



Above: Images of China using the Widepan, top photo with 35mm film and bottom two with 120.



Shanghai, China 1/2 sec, f8

Photo by: Jiahua Yang

ing camera. It reminded me of my old trusty Panox 140° 120mm film camera which the Panon Camera Company made up until the mid-1960's. That camera, I was told by the factory, was originally made for the Japanese Coast Guard for taking pictures of the whole coastline in one shot. The old Panox worked flawlessly for the 25 years of my using it. The workings of the new Widepan camera are somewhat similar to that old version camera with many updates. Even being so, as with any camera of this type, it is still highly recommended to read the instruction manual first.

The factory where this camera is being made employs 4700 people, but the technicians working on the making of this camera are all hand picked. Weiming Pan, of the Panflex Camera Company in Shanghai China, has told me in person that he wants to "make the very best panorama camera in the world".

He started with an extremely sharp Tessar type 50mm lens that can focus from 2.8 feet to infinity. It has an f-stop range of F 3.8 ~ F 22, and shutter speeds of 1/2 second, 1/60 second and 1/250th of a second. The shutter is quite unique in its operation as it opens a 3mm slit only when an actual exposure is being made. There is a special black cover simply being pushed back and forth to open and close. With a rotating drum housing the lens, the shutter is incorporated into this cylinder inside the camera. The film is held in an arc behind the lens, and the image is wiped onto it as the lens turns throughout the exposure. The film does not move during exposure, so the lens is able to focus as normal.

The picture sharpness and contrast

obtained with this camera is just delightful. One of the reasons is not only from the lens, but the factory in China has just bought a half a million dollar gear cutting machine to just cut the gears for the Widepan more precisely. Also incorporated into this updated version of the original camera is a double exposure prevention system. So far, about 1400 of the earlier Panflex cameras have been sold over the past year and a half.

Double exposures can be a real disaster when shooting panoramas. When the film is loaded correctly into the camera, the winding knob will stop at the number 1 for 120mm or 220mm film. Then next to the winding knob there is a little button. When this button is pressed, one can cock the shutter and proceed to take a picture. If two or more exposures are needed to build up exposure from the 1/2 second shutter speed, this is possible by again pressing the button and cocking the shutter for another exposure. In normal operation, the double exposure prevention system will not allow the cocking of the shutter until the winding of the film has been made to the next frame.

Although the top and bottom covers of the camera are made of high impact plastic with the Widepan name screened across the top front panel, the rest of the camera is all-metal construction with the camera weighing in at about 4.4 pounds. At the present time the camera is sold in black and maroon color leather, but other colors such as blue, tan and green are planned as well.

Being a spring driven rotating shutter system, there are no batteries needed to send the lens flying through its arc of 140 degrees in any of the 3 shutter speeds. Because of the heavy spring driven movement, the lens is moving at speed instantly with no delay when the shutter is released.

Another feature of the camera is that there is an LED light to help illuminate the distance and F-stop settings on the front of the lens. Even though there are small adjustment knobs on the outside of the lens cylinder, the actual setting markings are shown around the outside of the lens. To see the settings one must look inside the lens cylinder. If the ambient light is low, the LED supplemental

lighting is a very handy feature that can be switched on and off with a small pushbutton switch next to the shutter speed dial on top of the camera.

Presently, as a promotion, the camera is being shipped with the optical bubble-level 140° viewfinder. This viewfinder is unique in that the photographer never has to take his eye away from viewing the subject to see the bubble level. The bubble level can be seen inside the finder as well as on its top. The camera will at some point be sold with a wire frame viewfinder standard, and the special optical bubble-level finder will become an optional item. Other optional accessories for this camera include a set of 10 optical filters, which cover color balance changes as well as density. There is also a cut gelatin filter holder in the set for those do-it-yourselfers out there.

The 35mm film adapter is easy to pop in and out of the camera. In fact, any film reel is actually sort of fun to put in and out of the camera because of the

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Setup for 120 Operation



Setup for 35mm Operation



Viewfinder with 35mm mask.



Viewfinder and Top of Camera.

The Widepan

from page 19

Widepan snap-out reel holders. With the push of a small button underneath each reel, the holding pin for the reel is rapidly removed from the reel. If you are pulling on the reel or film roll while doing this, the film or reel will just pop right out for you. The 35mm adapter installation is a breeze, and loading is not too hard, but a bit more than just using 120 / 220 films. Also, like any other 35mm film cassette, it must be rewound back into the cassette before opening the back door to the camera for withdrawing the film. The 35mm adapter comes with a slip-on mask for the optical viewfinder. This mask is to reduce the area of the top and the bottom of the frame to comply with the 35mm vertical coverage being about one half coverage as the larger 120 / 220 films. The 35mm ratio then becomes 1: 4.83 in size.

Hand holding the camera is easy and shooting at either the 1/60th or 1/250th shutter speeds is not a problem. If one grips the outside grip bars while taking the picture, both hands will become a part of the photograph. The fingers must be inside of the grip bars on both sides and behind a small rise on each side of the face of the camera so as not to become a part of the panorama picture taken.

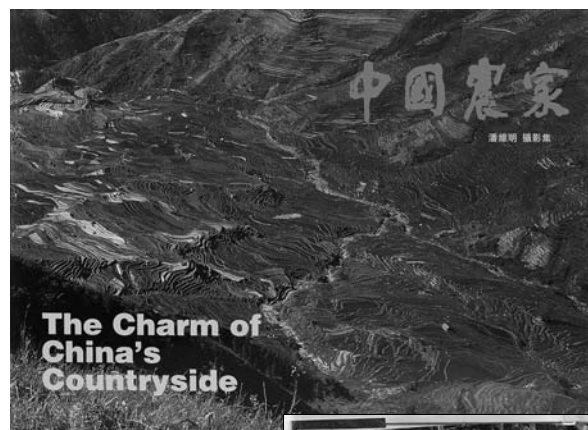
There is a 1/4 X 20-inch and a 3/8-inch screw hole under the camera for mounting to a tripod. Although I have not tested this yet, it looks like the 3/8-inch thread screw hole is positioned directly under the nodal point of the lens. Being in that position will easily allow the camera to be rotated around this point for 3 shots

to make an overlapping set of pictures. These slightly overlapped pictures can then be easily stitched together for VR (virtual reality) photography or output with large format digital equipment.

Although the film output of this camera in either format may easily be scanned, processed and contact or custom printed, still most photo labs have trouble machine printing our really wide negatives. While exhibiting at the PMA show, I made an asserted attempt to help the entire panorama industry of like camera manufacturers and present owners of similar cameras. I approached Fuji, Kodak, and Noritsu, and have given them either negatives or actual rolls of film shot in the Widepan for their testing. Many cameras have been sold with a similar format over the years, and are still being sold today with this long negative format.

Although Fuji told me they could not add this format into their new processing equipment, Noritsu was extremely receptive and they told me, "We have had many customers asking for that format in the past." Kodak took a roll of exposed Widepan film and was also very positive about being able to add the wide format into their machine processing equipment toward the middle of the year for the 35mm, and the 120 / 220 format to follow soon afterwards.

Adding the wide negative format for machine printing will be good for the entire panorama camera owner's com-



munity. Cameras such as the Widelux, Noblex, Horizont, Spin-shot, Panon, Widelux 1500, and any other 120mm or 35mm film camera with a long format less than 5 inches long wishing for machine prints to be made may now get their wish soon. Also, Kodak tells me that it will be a snap to output the film to a CD as well as their machine prints.

In a further effort to introduce the buyers of the Widepan camera to IAPP, our company has voted to put IAPP information and application for membership forms into every new camera box being sold worldwide! I would like to see other panorama camera manufacturers to do the same thing so that not only will the camera be sold, but also the customer will become aware of this great IAPP organization dedicated to advancing the field of panorama photography. Their photo experience will be improved.



Widepan, as well will have its own processing lab to soon come on line in this country for mailing film for processing and print orders. All available labs and dealers for the camera will be located on our new web site <http://www.WIDEPAN.com>.

Weiming Pan has been shooting with this new panorama camera and has even produced a full color panorama book titled: The Charm of China's Countryside. The photographs and

the color printing of this 173 page photographic book are exquisite. The detail of the pictures and the natural lighting pulls the viewer into each scene. The book took Weiming Pan about 2 years to complete and it is a real treasure. The book sells for \$75.00 and the Widepan cameras have a suggested retail price of \$1,499 US.

All things considered, this new panorama camera is a joy to shoot with and the images are startling. Being able to shoot 12 images on 220 films is quite a convenience. The camera's ability to take the vast array of 35mm films available today also adds immeasurably to the flexibility of this new gem from China.

*George S. Pearl lives in Atlanta, Georgia.
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Historic Panoramas

May's Photo Studio

San Francisco, Chinatown 1923 – 1976

By George Berticevich

In the Spring of 1976, while making my ritual Sunday morning visit to the Sausalito Flea Market, I came across a huge, stunning mural of a Chinese landscape painting stretched out across the ground. It later turned out that this incredible piece of artistry was the tip of the iceberg in uncovering the remnants of May's Photo Studio, both photographs and painted backdrops.

May's founders were a husband and wife team named Leo K.S. Chan (1894-1976) and Isabelle May Lee (1889-1968). The studio receiving Isabelle's Chinese name of May, meaning beauty. Leo was born in China, May was born in San Francisco. After more than 30 years of community image making their surviving imagery may very well be our nation's preeminent source of documentation from within America's largest Chinese settlement for that era. By contrast, most early photographs of Chinatown had been made by outsiders.

Services provided for the community were standard for their time. For personal use it was passport pictures, copies of documents, formal portraits recording the family life cycle (births, marriages, reunions and funerals). Serving a lively community included recording everything from political events, (Madam Chiang Kaishek and Kuomintang generals) to business, school, theatre and religious groups. Many of these groups provided the stage for Cirkut camera use. Sup-

posedly May's Studio the "Emperor" of Chinatown studios was the only community establishment to draw circles of clientele enough to support ownership of such an epic creating device.

When May's Studio closed its doors for the last time in the mid 1970s the greater portion of this priceless archive ended up at San Francisco's city dump. Surviving portions were uncovered in a street dumpster, with still more being dispersed at the Sausalito Flea Market around the time of my find.

Over time I've managed to reassemble some 1,100 prints and negatives, including some 70 epic Cirkut camera prints. Complemented by nine original awe-inspiring painted backdrops. Over the years it's been a great honor and responsibility to preserve and make this collection available in an attempt to gain much deserved recognition for Leo and May Chan's irreplaceable legacy.

Let us hope that much of what was once lost has now been found and will help to illuminate a long neglected aspect of American Chinese history.

George Berticevich lives in Tiburon, California. ■



Top: May's Studio panoramic "Chinese Drum, Fife and Bugle Corps" is a gold mine for thought and meaning. A still image of a posed marching band, young spirits captured by a revolving Cirkut camera. The photograph is a dialogue between background and foreground, a history emergent from myth, casting it's human seed into the fertile ground of a new world.

The painted backdrop if you look closely reveals The Great Wall of China, an excellent metaphor for their world view. No longer only Chinese, these descendents of the legendary Yellow Emperor (Qin Shihuangdi, unifier of the Wall) are uniquely Chinese-American. Not just Chinese, nor American but a very rich hybrid of both worlds.

Bottom: The group portrait immortalizing "All Members of the Great Ciina Self-Governed Talent Group" during Ching Ming remains a wonderful apparition and invocation between theatre in this world and exchanges with the next. The backdrop natural backdrop is the Chinese cemetery in Colma, just South of San Francisco.

Ching Ming (Pure Brightness Festival) is an annual observance that falls on the 3rd lunar month (around the 4th or 5th of April) at the beginning of Spring. During Ching Ming, Chinese pay homage to their ancestors. Ching means clean and pure with Ming depicting brightness. The name may have to do with life's return and the bright hopes of Spring.

Ching Ming and ancestor worship are considered the primordial religion of China. While Taoism (attunement with nature and cycles of change) and Confucianism (family and social order) are both home grown philosophies. Religious Buddhism was later imported from India.

Traditionally the ritual starts with cleaning around the headstones, followed by offerings of incense, flaming paper effigies of money, servants, palatial homes and jewelry. Contemporary offerings might include paper effigies of a Mercedes Benz, Sony video cameras and Rolex watches. All status items helpful for happy afterlife.

Instant 360 Degrees

By Michael Westmoreland

How would you like a camera which makes 360 degree pictures in a tiny fraction of a second without distortion, which uses no film and can make 200 such pictures a minute in colour and 3000 a minute in black and white? A camera with no moving parts, no vibration and no noise and which is approximately the shape and size of a can of tuna fish?

Meet Roger Downs (right), a British electronic engineer whose amazing piece of technology was the subject of a paper at the International Society for Optical Engineering (SPIE) convention last year. This technology has been granted a number of patents and has others pending. It won the award for best digital video production for 2000 from Advanced Imaging in the States, prestigious not least since NASA also received two awards in other categories. Roger is a veteran of such conventions and has a number of notable papers to his credit over the years with defence systems. He is currently engaged in negotiation with various parties who have an actual or potential interest in his camera, for example surveillance, target acquisition and tracking, teleconferencing, leisure, photojournalism, and television.

As a non-scientist I have trodden gingerly through Rogers very scholarly paper and there are some descriptive sections of the electronic process, which are well outside my capabilities of understanding. Basically, the camera is based on a circular array of small lenses

whose field of view overlaps. Initially the colour system used 10 lenses each covering a 40-degree field of view, but other configurations utilise six, seven or eight lenses. The current colour system uses eight lenses while the black & white live panoramic display system uses seven.



What I do understand is that the real breakthrough is in establishing instantaneous fusion of image data at the source from all the lenses,

so the viewer is seeing the image as it happens (previous technology required a time lag as the computer processed or "stitched" the information). The new system is termed as a "Virtual Image Sensor" and the main assumption at present is that the biggest users could well be people who need such instantaneous real time imagery such as the military or security services.

For surveillance purposes this system does away at a stroke with cumbersome PTZ (pan tilt and zoom) capture apparatus with its inevitable time-lag operation. The whole or any part of the 360-degree image can be accessed electronically as it is being recorded, in any perspective, by the use of zooming controls. Live viewing is possible on a single monitor allowing the entire panorama to be continuously monitored or zoomed

to a feature of interest. An interface for projection facilities designed to overcome the size limitations of conventional monitors is at present the subject of a new patent application.

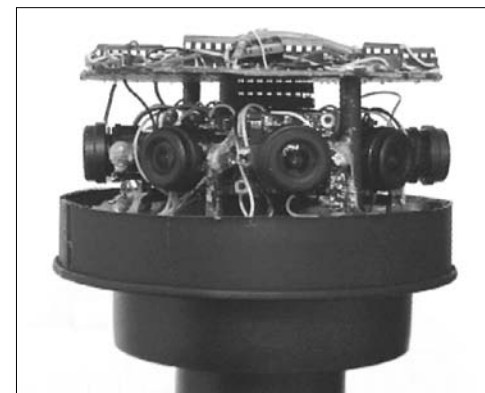
Apart from demonstrating his live system at exhibitions, Roger has mounted one of his cameras on the roof of a van which can be driven around to show how a hand controller can direct the bore sight of a selected field of view in a dynamically changing environment. Over the last three years he has introduced colour and hardcopy imagery to augment both marketing of the technologies and the imagery itself. He takes the view that the latter benefits not only from the mobility of the camera system but also from the candid nature of imagery captured from a moving vehicle.

Where might IAPP members have an interest in all this? The visual information can be downloaded at any point onto a VHS recorder and from that point a hardcopy becomes available. At present Roger outputs onto an Epson 1270 in order to make his results visible to interested parties at a later time. Along the way he has discovered that long narrow prints have little application in the mass media (a familiar story or what?).

The quality is impressive, bearing in mind that Roger uses an array of tiny lenses and a video system. Ultimately the quality of such a system is controlled by the specifications of the imaging chips. It is not designed at present to cater to the high definition a professional photographer who needs a conventional stock library travel brochure



One of Roger Downs' Instant 360 Degree cameras.



Roger Downs' current Instant 360 Degree camera utilizing 8 lenses.

shot. But of course, that is not within the present ambitions for the system, which instead aims at finding maximum functionality in other spheres. The mobility and candid nature of the system make for visually stimulating images of another order. Whether and how it will eventually all translate down to the still photographer remains to be seen.

I first became aware of what Roger was doing a couple of years ago when he showed me some extraordinary 360-degree printed images he had made

from the roof of his van as he drove it around London streets. Because these were virtually instantaneous images there was no blurring from moving subjects within the frame and no wobble as the vehicle passed over an uneven road surface. There was of course no easily discernible difference between each end of the 360 frame as the time taken to generate a discrete image is measured in tiny fractions of a second. More than this, a modification of the technique now allows continuous linear tracking.

As you may realise from some of my recent contributions to this journal, I have been channelling my experimental imaging efforts over the last few years into the linear panorama because here are to be found entirely un-photographed subjects; e.g. complete entities such as streets, arcades, galleries and so forth. The methodology I have used up to now is a fairly laborious slice and stitch operation to create the illusion of an architect's continual frontal elevation. So you can imagine my interest in finding that a technique now exists which can, given the right circumstances, virtually automate the process.

For further reading

The paper in question was presented at the Aero Sense defence conference held in Florida April 2001 and was organised by SPIE. The paper number is 4363-22 and costs \$15 a copy from SPIE PO Box 10, Bellingham, Washington 98227-0010 USA. ■

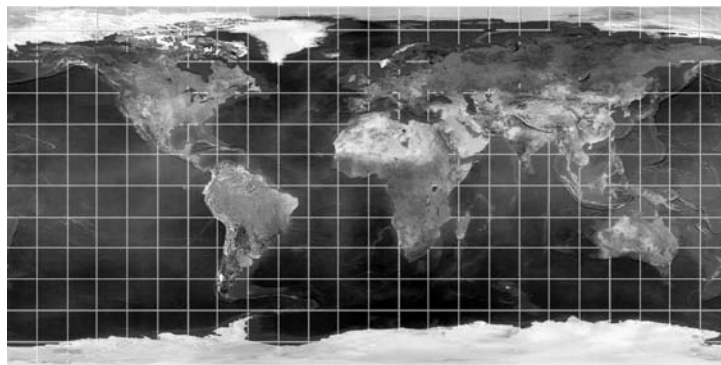
Creating 4Pi Steradian Panoramic Images for Printing

Text and photos by Jook Leung

With more panoramic photographers working in the digital realm and creating full spherical panoramas, here is a novel way to reformat that "equirectangular" file and print it as an interesting oval image. An equirectangular image file is usually created in the course of stitching fisheye images together or from shooting with a multi-row capture setup.

The Terminology:

To describe the equirectangular format, we see that it represents a full sphere by using a rectangular coordinate system to transform the face of the sphere into an equally spaced grid representing 360×180 degrees. The vertical angles that approach the top (zenith) and bottom (nadir) become increasingly stretched out until the points at the poles become lines along the top and bottom. The commonly seen map of the World using the *Mercator* projection is a good example of this.



A "Mercator Cylindrical" equirectangular projection of the World

From that *equirectangular* image we can derive what is called a 4pi Steradian image. This 4pi Steradian image can be an oval or circular shaped 2-dimensional (flat) image representing the full $360 \times 180^\circ$ 3-D sphere. The means that everything in all directions is visible to the observer: both front to back, and up and down.

The term *Steradian* is defined as the "Standard International Unit" of solid angular measure. Just as there are 360 degrees or 2pi radians in a circle, there are 4pi Steradians in a sphere.

The oval shaped 4pi steradian image has a 2:1 proportion

and resembles the cartography projection called the *Hammer* projection. With this projection there is minimal distortion of the zenith and nadir regions although horizontal and vertical lines become curved to fit within the oval. Here is the World globe as depicted as a Hammer projection, looks familiar?

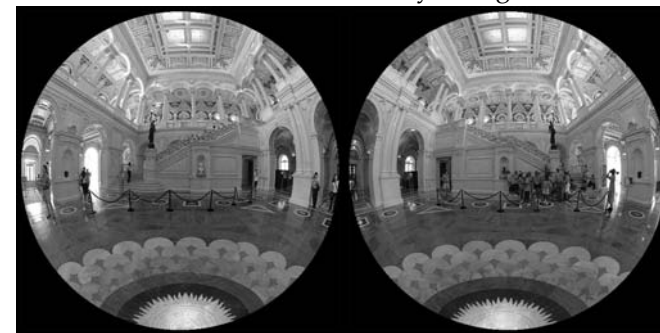


The Hammer projection of the World is also called a 4pi Steradian projection

The Method:

I use Adobe PhotoShop and "Panorama Tools," a popular free software package from Helmut Dersch, a German Math Professor to create both the equirectangular file for the Web virtual tours and later the 4pi Steradian image for the prints. Panorama Tools is a suite of stitching and editing programs along with a set of PhotoShop plug-in filters.

I start with two or more 180° fisheye images:



Two fisheye shots of The Great Room Rotunda in the Library of Congress, Washington DC

continues on page twenty-four

Creating 4Pi Steradian Panoramic Images for Printing

from page 23

Using Panorama Tools' PTStitcher program, I matched up the seams and blend them together: the resulting equirectangular image (also called a Psphere file by Panorama Tools) looks like this:



The Great Room rotunda as seen as an equirectangular image. Notice that the ceiling and floor are very stretched out at the top and bottom.

I don't describe the procedures for stitching images and creating the equirectangular image here as there are links to many tutorials on the Panorama Tools Web site – <http://www.fh-furtwangen.de/~dersch>

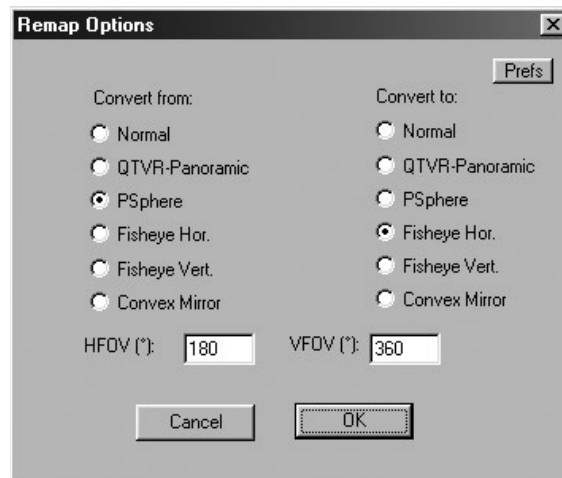
Normally this image file can then be used with another software component of Panorama Tools called PTViewer. Through this viewer, the equirectangular image supplies all the information to explore a continuous spherical panorama. See it here online at <http://360vr.com/loc>

The Remapping:
Now to derive the 4pi Steradian image for printing. In 3 steps, I use Panorama Tools' plug-in filter for Photoshop called "Remap":



Square image of the rotunda

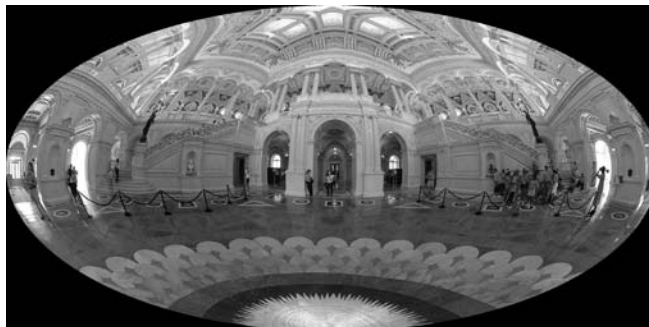
Step 1 - Resize the 2:1 equirectangular image up larger and non-proportionally to a square image (ie: from 2400x1200 to 2400x2400 pixels). In PhotoShop, do this from the Image menu: Image Size command (below left).



The Remap dialog box

Step 2 – Next transform the square image into a circular image in PhotoShop from the Filters menu: Panorama Tools: Remap: choose Psphere to Fisheye Horiz. Set Hfov value to 180, the value for Vfov is ignored (above).

Step 3 - You now have a circular 4Pi Steradian image. Next squash this image by resizing the image back down to 2:1 proportions (ie: 2400x1200) in PhotoShop: Image menu: Image Size command (below).



The oval shaped 4Pi Steradian resulting image

Another Example:

Here is another equirectangular image of Grand Central Station in NYC (below).



The Grand Concourse in Grand Central Station, NYC

And the 4Pi Steradian version: Here I changed the yaw and pitch values of the equirectangular image first to shift the elements of the image to a less centered but still balanced composition and I added a digital matte in Photoshop (below).



A 4Pi Steradian view of The Grand Concourse in Grand Central Station, NYC

Software used: Helmut Dresch's Panorama Tools (free from <http://www.fh-furtwangen.de/~dersch>) and Adobe Photoshop. ■

On Assignment:**The Katse Dam Project**

By Roger Bull

The following is a recount of a shoot I did in May of 2001 for the Trans-Caledon Tunnel Authority - quite a mouthful! This organisation is responsible for transporting water from the Katse Dam in Lesotho, which abounds South Africa, to the industrial heartland that surrounds and includes the city of Johannesburg.

The Katse Dam is the largest dam in the Lesotho highlands. In time it will be fed by the Mohale Dam, which is currently under construction. The water from this dam will be fed via a 35km tunnel through a couple of mountain ranges and into the Katse. From here the water (all gravity fed) is funnelled across the border and into a river system on the surface all the way to the reef (Johannesburg) 300 km away.

My assignment was to capture the feel for their annual report called "2001: A Water Odyssey". I took my trusty Hasselblad outfit as quite a few of the images were underground in the transfer tunnel and the pan cameras would have been too wide for my needs. I also took the Linhof 6x12 and my Noblex 35mm as the scenery in this part of the world at the time I was there is quite magnificent.

The Lesotho people are also wonderful to capture as they still use Basotho ponies and donkeys for transport and still dress in their traditional colourful blankets. Most of Lesotho is at 6000 feet or more and in winter it gets pretty chilly there. The best time to be there is at the end of the rainy season from

"My assignment was to capture the feel for their annual report called "2001: A Water Odyssey".



Noblex view of Lesotho children.



Linhof 6x12 view of Mohale Dam under construction.

The Katse Dam Project

from page 25

March till about the end of May as the grasslands are lush and green. After that the scenery turns brown and until the rains come later in the season, haze becomes major problem.

The school children pictured were having a break as we drove past. The

picture was taken on a road between the Mohale and Katse dams- a journey of about six hours in good weather. I grabbed the Noblex and the kids just rushed towards me in anticipation of their photograph being taken. The Lesotho people are very friendly but it pays

to have a south Sotho speaking person with you - in this instance my assistant.

As part of the project, Teddy (my assistant), our local Lesotho contact and myself were taken underground 12 km into the transfer tunnel. We travelled

there on a dirty diesel loco and the ride just about shredded my kidneys. The temperature there was hot and extremely humid. I had to get the cameras adjusted to the heat to stop them from steaming up. I took several shots in this environment using tungsten light-

Noblex view of one of a number of weirs under construction on the river that is used to transport the water to Johannesburg.

ing and Agfa colour negative film with my Hasselblad Superwide. This was not my day either, as the locomotive broke down. We had to walk 2 km along the tunnel and ended up spending seven hours underground instead of just three. But in the end it was all worth it. I got about 50 great shots in the four days I spent in the highlands and most important of all was that the client was very happy with the results.

If any IAPP members want to visit either my part of South Africa and then take a trip to Lesotho I will help in any way that I can. With the current exchange rate this has to be one of the best parts of the world to visit.

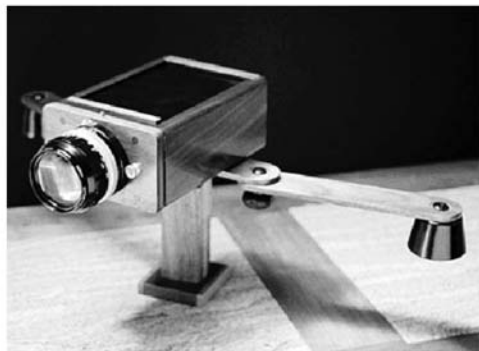
Roger Bull lives in Johannesburg, South Africa. ■



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FOR SALE: Canham 4x10, Nikkor 600mm lens, Nikkor 800mm rear element, Schneider 90mm XL, Schneider 150mm, Fuji 180mm, Fuji 300mm, Pentax 500mm (for 6x7). Please call for pricing. Jack Krawczyk, Las Vegas, Nevada. 702-523-7724.

WANTED: Please give me the address of the makers of the Hulcherama rotational camera. Are these cameras ever sold as second-hand items? I was interested a few years ago on getting a Hulcherama with shift capabilities and now I might just try and get one as I have a full complement of Hasselblad lenses. Roger Bull, Johannesburg, South Africa. 27-11-726-2347 or email: bullseye@global.co.za.

WANTED: Turner-Reich Triple Convertible Lens 10/18/24. Interested also in parts and film for Cirkut #10. I have a 20" Turner-Reich that could be included in a trade, as well as Hasselblad cameras and lenses. George Bracey, Rogersville, Alabama. 256-247-3338.

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. \$ 6,000 plus shipping. Dave Rentz, Visual Perceptions, Inc, 105 - 26th Street, Pittsburgh, PA 15222-4635. 412-281-9387, fax 412-281-6757 or email: visper@worldnet.att.net or derentz@worldnet.att.net.

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IAPP would like to welcome the following new (N) and returning (R) members to our organization. All residences are in the United States except where listed:

Academy of Art College (N)
San Francisco, California

Ralph Allen (R)
Allen's Photographic
Lake Forest Park, Washington

Bill Bachmann (R)
Bill Bachmann Studios
Lake Mary, Florida

Michael Bell (N)
Ingham-Bell & Company, Ltd.
Perth, Scotland

Shawn and George R. Bracey (N)
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Keith Burns (N)
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Colorado Mountain College (N)
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Glenn Cook (N)
Wide Horizons Gallery
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Richard Cooper (N)
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David Crandall (R)
Baltimore, Maryland

Terrence Farmer (N)
Terrence Farmer Photography, Inc.
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Creative Photo Products
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Peter Groh (N)
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Steven Gross (N)
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Jook Leung (N)
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William Mapp (N)
I-360 Pro
Katy, Texas

Paul Pasquarello (R)
New York Power Authority
Lewiston, New York

Bill Sargent (N)
Dade City, Florida

Thomas Schiff (N)
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Chalee Srisawangwat (R)
Cine Photo
Bangkok, Thailand

Jane A. Stevens (R)
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Jerry Wachter (R)
Jerry Wachter Photo, Ltd.
Baltimore, Maryland

Thomas Wiewandt (N)
Wild Horizons, Inc.
Tucson, Arizona

Photo below by George L. Bracey (father of new member George R. Bracey).

Wilson Dam (Alabama); December 13, 1924. 8 x 40".

Item number PAN US GEOG – Alabama no. 24.

Library of Congress; Washington, DC.



Exhibitions:

Panoramic Photography: Two Masters of the Medium

By Rick Wheeler

One of Tucson's (Arizona, USA) finest new galleries, The Desert Light Gallery is pleased to present the work of two of the country's finest panoramic photographers, George Berticevich and Cliff Crutchfield. Both are masters of the panoramic format, both are members of the International Association of Panoramic Photographers, yet both approach their work from opposite ends of the artistic spectrum.

Californian, George Berticevich, has been working in the panoramic format for nearly 30 years, having traveled and photographed many parts of the world. His interest has been primarily the cultures of China, Tibet, India, and Southeast Asia.

Using a Globuscope 360-degree camera, George photographs in the time-tested technique of the old photographic masters. He shoots black and white, makes his own fine prints from the negative, and then laboriously hand colors each piece as desired. His images are transcendental in the sense that they lead the viewer into a familiar, yet numinous and profound place. The people and places are very much in the present, yet something about them seems to speak about another time and space. He has been exhibited and collected both nationally and internationally. He is also a lecturer, a builder of some of his own cameras, and one of the world's only collectors of photographer's painted backdrops.

A southeast Utah resident, Cliff Crutchfield, has a very different approach from George's. His is a digital world. He either shoots with an all-digital system known as a Panoscan, that gives a 360 degree digital image directly into his computer (no film, no chemicals), or he shoots with a panoramic film camera and then scans the film transparency into his computer. Either way renders a digital print from a printer that is incredibly sharp and detailed in depth of field. This effect, akin to George's, also gives the final image a "surreal" quality that catches the eye and engages the viewer. Cliff's subject matter is primarily the ageless landscapes of Utah's canyons and National Parks, though his travels to the Caribbean, the Pacific Coast, and Mexico have also been inspirations. Cliff's prints are always presented as signed limited editions using the finest archival materials.

Please join us on Saturday, April 13, 2002 from 6-9 p.m. for a reception for the artists. Meet the photographers and discuss their fascinating techniques. The dates of the exhibition are from Saturday, April 13 to Friday, May 11, 2002. The Desert Light Gallery is on 516 North 5th Avenue, Tucson, Arizona and is located in "MUSE, Tucson's Home for the Arts" building.

For more information call the Desert Light Gallery at 520-870-1604 or 520-743-8559. ■



Reflections in the Colorado River by Cliff Crutchfield shot with the Seitz RoundShot 28/200.



Looking Ahead is Looking Back – Viewing as Simultaneous (all-at-once)
Looking Ahead, Li River; Guangxi, China. May 1988/92 (above)
Looking Back, Li River; Guangxi, China. May 1988/92 (below)

By George Berticevich



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