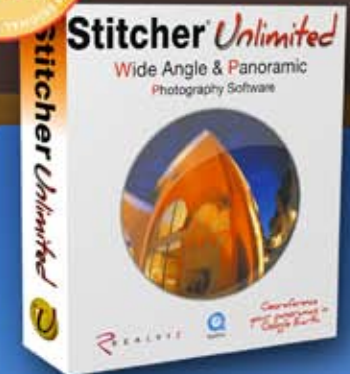# COLORADO 2008

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On the Cover
Rocky Mountains with Aspens
By Mark Segal
Courtesy of Panoramic Images, Inc.
Evanston, IL

Below
Peyresq, France
By David Orbock

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Message from the Acting President

Fran Stetina
Bowie, Maryland USA

Please make your reservations now. The IAPP 2008 Convention is just around the corner. The convention site in Boulder, Colorado has been selected to provide members an opportunity to take pictures and to learn more about panoramic photography, but as always we are trying to open our eyes to new ideas and possibilities.

There is little doubt that the digital world has become the dominating factor in almost every photographer's life and the panoramic photographer is no exception. So this year IAPP is offering a special pre-convention workshop to introduce the ultimate in digital panoramic photography, namely an introduction to VR/Immersive imaging.

Jook Leung, a current board member, will be conducting a two-day hands-on workshop. We will visit a number of interesting sites including an all-day visit to the Denver area to learn to take VR images. The workshop agenda is included in this issue. Please register for the workshop using the convention registration form. Seating is limited.

As we have previously mentioned, the Millennium Harvest House Hotel in Boulder, CO will be the site of the workshop and also the site of the convention. Make your reservations directly with the Hotel and reference IAPP.

Boulder is at the foothills of the Rocky Mountains and offers outstanding photo opportunities. It also provides many surprises for friends and family. Bike paths, a botanical garden, picnic areas, advanced rock climbing for the more adventuresome and fantastic scenery into the nearby canyons.

The city of Boulder itself has a historic area with beautiful pedestrian mall, galleries, bookshops, boutiques, restaurants galore and home to some of the country's finest micro-breweries. The highlight of the convention will be an all day photo safari to the Rocky Mountain National Park., about an hour's drive from the hotel.

Throughout its 416 square miles of rock-ribbed wildness, Rocky Mountain National Park truly is a land of superlatives. Here at least 60 mountains exceed 12,000 feet, topping off at 14,259 feet on the football field-sized summit of Longs Peak. Names such as Cirrus, Chiefs Head, Isolation, Mummy, and Storm evoke the grandeur of this high landscape.

Although the great peaks comprise the essence of the park, the delicate alpine flowers, clear lakes, rushing mountain waters, and impressive forests appeal to all the senses. An array of wildlife - bighorn sheep, ptarmigan, coyote, elk - adds life to the landscape.

The wide variety of elevations and habitats create a choice of activities for visitors. From scenic drives and short strolls along a gentle trail to more ambitious daylong hikes to vertical mountain climbs, Rocky Mountain National Park offers many ways to experience nature in all its splendor.

The road system of Rocky Mountain National Park offers visitors access to diverse ecosystems characterizing the higher regions of the central Rocky Mountains. The roads take visitors through lowland meadows and aspen groves, along swift-flowing rivers and up through subalpine forests to more than 12,000 feet in elevation. No other national park roads offer the dramatic experience of a long drive across alpine tundra region, and few offer such a wide variety of experiences.

The careful relationship of the park roads to the landscape results in a road system that generally harmonizes with the environment. Roadway

alignments were chosen to highlight natural features, and scenic vistas and overlooks were provided to allow visitors to take in the magnificent terrain. The stone parapet walls and road-related structures, constructed in the National Park Service's distinctive rustic style of architecture, relate well to their natural surroundings and help evoke a distinctive experience. Not surprisingly, the park roads are the principal attraction for most of the nearly three million visitors who visit each year.

Rocky Mountain National Park visitors have a passion for viewing wild animals, especially the big ones. With an elk herd numbering more than 3,000, about 800 bighorn sheep, numerous mule deer and a small population of moose calling the park home, it's no surprise that wildlife watching is rated the number-one activity by a vast majority of Rocky's three million annual visitors.

The park's great large-animal population makes it one of the country's top wildlife watching destinations. But there is much more to see than these so-called "charismatic megafauna." Also found are nearly 60 other species of mammals; more than 280 recorded bird species; six amphibians, including the federally endangered boreal toad; one reptile (the harmless garter snake); 11 species of fish; and countless insects, including a surprisingly large number of butterflies.

Some basic knowledge of animal habits and habitats greatly enhances prospects of spotting Rocky Mountain's wild residents. A few park favorites:

• Elk can be seen anytime, a popular viewing period being the fall rut, or mating season. Look for elk in meadows and where meadow and forest meet. Elk spend much of their time at or above treeline during the summer, moving to lower elevations in the fall, winter and spring. Favorite feeding times: dawn and dusk.
• Bighorn sheep are commonly seen at Sheep Lakes from May through mid-August.
• Moose frequent willow thickets along the Colorado River in the Kawuneeche Valley on the park's west side.
• Otters were reintroduced into the Colorado River area and are doing fairly well. These animals are difficult to spot.
• Mule deer are common and can be seen anywhere. They are most often found at lower elevations in open areas.
• Bats feed over lakes and ponds at dawn and dusk.
• Clark's nutcrackers, Steller's jays, golden eagles and prairie falcons can be seen along Trail Ridge Road.
• White-tailed ptarmigans, some of the most sought-after birds in Rocky Mountain National Park, are common but difficult to spot. For best results, hike on the tundra and look carefully. Ptarmigans usually remain still, relying on their natural camouflage for protection.

Rocky Mountain National Park has 355 miles of hiking trails. They range from flat lakeside strolls to steep mountain peak climbs. If you are new to the park consult with rangers at the visitor centers and backcountry office. They can provide advice about trails which are appropriate to different fitness and experience levels.

As you plan your hike, keep in mind that park elevations range from 7,500 to over 12,000 feet. Even very fit individuals coming from lower elevations may experience altitude problems. Symptoms include headaches, shortness of breath, insomnia and rapid heartbeat. After a few days your body will have made some physiological adjustments to higher elevations, but full acclimation may take weeks. To minimize symptoms drink plenty of fluids, avoid alcohol, don't skip meals and get plenty of rest.

Although you may not feel thirsty, the "thinner" air at high elevations actually results in increased water evaporation from your lungs. Again, drinking extra water may prevent a bad headache or other altitude symptoms.

Ultraviolet light is stronger in the mountains because there is less atmosphere for the sunlight to pass through. Wear sunscreen, a hat, sun glasses and consider wearing a long sleeved shirt if you are out in the sun for an extended period.

If you have never hiked before or are traveling with children, check out the recommended accessible trails. Ranger-led walks are free and can increase your confidence while you learn more about the park. Rocky Mountain National Park is a great place to discover how traveling by foot brings you closer to nature.

Rocky Mountain Daisy. By Stephanie Elliott Graham

Acting President's Message, *continued...*

As IAPP nears its 25th anniversary, there is plenty to be optimistic about. As mentioned above, our convention is shaping up to be an exciting fare with the inclusion of a pre-convention VR/Immersive imaging workshop and an organized photo safari to the Rocky Mountain National Park. We are planning to conduct our 5th Annual Panoramic Photography contest in 2009, which has proven to be a very popular event.

The IAPP Journal gets better with each edition and we will continue to display beautiful images and useful information. Our goal by the end of next year is to produce an all-color journal, and as an anniversary project we plan to develop a special bound volume of the directory which will include member's pages with full page examples of their images. The Officers and Directors have worked to bring the association into the new world of Digital Photography and the explosion of information available through the Internet.

However, we believe there is a place in this new paradigm for an association like IAPP. One of the difficulties facing us is exposing our members to the advantages of an association such as us. In essence, we are very much like the Internet itself: we have no bricks and mortar facility, we are constantly changing management, we provide services to a whole range of members and interests and it is hard for the average member to tell what his dollars are buying. On top of these difficulties the organization is an all-volunteer one and as always, volunteers are few and far between.

Therefore I would like to introduce to the membership the services that IAPP provides to its members. I would also like to explain some of the work that is needed to provide these services and hopefully illuminate why things sometimes fall through the cracks and why answers to concerns and questions often go unanswered.

IAPP maintains a website
    TASKS

- Manage a web master
- Provide on -line membership database
- Update Find a Photographer
- Provide Special Gallery/Articles
- Insert new Photo Contest Images
- Maintain archives
- Provide News and events
- Provide new enhancements

IAPP Produces the Panorama Journal
    TASKS

- Design quarterly Journal
- Develop Theme
- Solicit articles and Images
- Find advertisers and corporate support
- Get the Journal printed and distributed

IAPP conducts an Annual Photo Contest
    TASKS

- Develop guidelines
- Find judges
- Prepare the images for judging
- Find exhibition spaces
- Find corporate support
- Provide awards

IAPP conducts workshops and holds a convention every 18 months
    TASKS

- Visit and select a convention site
- Find hotels
- Develop agenda
- Conduct convention
- Advertise convention
- Find corporate sponsors
- Develop budget

The president, secretary and treasurer are involved in all these areas and provide overall direction and guidance and future planning with the support of the Board of Directors.

As you can imagine all these tasks require a significant amount of time and effort and all the work has to be done via e-mail and coordination is done via a monthly telecomm. so it should not be to surprising that many things remain undone.
IAPP is at a crossroad; we need an operations manager to help coordinate the activities of the board and officers. And we need a board member to be responsible for coordinating and leading the effort in each of these areas. We need to have volunteers help each board member. Unless members are willing to provide help we may either have to cut services or increase membership dues.

Fine French cooking, a special unique local wine, good friends - some new and some old, a cozy mountain retreat, a few sheep for those that need to count to sheep, scenery to die for, peace and quiet and for good measure a great history lesson, and fine local musical ballads. That in a nutshell summarizes The IAPP Peyresq workshop this past May.

Peyresq is a Mountain village in southern France, but it is actually much more, it's actually center much like a spiritual retreat, no ghosts here just good vibes. One starry night, the heavens shone with magic fairy dust, the Milky Way shinning almost as bright as a full moon.

At a time long ago this little village was the frontier outpost; imagination is needed to   see the long gone walls and fortified gate, no fortress remains and only a few stone buildings.

Boulders heaped one upon another guard the village entrance and a panoramic view from a top

the massive boulder shows that there are about 28 houses remaining . All nestled between a 30 meter rock wall above the village and a steep incline where only sheep roam below the village The bell tower rises above all and gives way the tiny square where Benedictine monks built their little church and villagers stop to tell the morning gossip. The road ends before this square and just beyond this dusty plain lie the stone houses close so that they almost touch, leaving a tiny narrow lane, and only a single rider on horse back could make it through the village, not even room for a wagon. This was and is today a rustic village , no paved walks , only rugged stout stone houses, no remnants of a store or bakery even though we know they were here.

Sitting in the small church we heard the story of the rescue of Peyresq and were enchanted by the music of Jean. Evenings next to the fireplace with the fragrance of burning pine and the faint wisps of smoke as though curling from some magic pipe we dreamed of mountain traders bring exotic silks from over the pass. Fresh mountain air clears the lungs, and opens the eyes to simple pleasures. All these things we sampled in Peyresq.

We can hardly thank enough the people who have made Peyresq such an enchanting place. Our experience will live with us for a very long time. Our good friend Urs Krebs of Seitz demonstrated their new 6x17 digital camera. Dominique of REALVIZ showed us how to take a virtual tour of Venice with the new software package and Alexander of Auto Pano Pro showed us how to stitch images .

The IAPP workshop was truly an international affair; Michael Westmoreland shared some of his exciting historic panoramic finds of World War I. Brian Polden let us in on his sleuthing experiences in developing the history of panoramic camera inventions, and Bertrand showed many fine examples of panoramic images in the books he produced. Denis Tremblay shared his latest project a seven-year calendar.

Many thanks to Stephen Delroy, and Denis & Micheline Trembley for making the workshop a great success. And special thanks to Maddy Smyth, Jean and the Peyresq team for giving us the opportunity to experience this unique place.

Peyresq Presentations and Acknowledgements
By Stephen Delroy
IAPP Secretary
Forest Hills, New York

It is most gratifying the read that our members had such an exciting time visiting Peyresq, Colmars and other areas of interest within the Alps Maritime of France and surrounding areas. But no convocation of IAPP would be memorable without the opportunity to learn new photographic techniques and the history of our favored format panoramas.

We were most appreciative of meeting a resident of the area, Olivier Joseph, who has a special passion for the history of the region. His incite into the overall historically perspective of not just Peyresq but the Haute Verdon area was sincerely appreciated by all. His efforts to coordinate our Workshop with the mayor of Colmars made for a glorious day of photography in that unique medieval village. We owe him an enormous Thank You.

We had a number of perspectives on how best to coordinate Group Panoramas and how some of our members approach the challenges of finding, photographing and most importantly marketing their skills to groups. Check out our website for details on how these perspectives.

We never ignore the history of our craft and we had insights into military uses of panoramas during WW1 and the first of the 35mm panoramic cameras.

Not unexpectedly most of our attendance and presenters were from Europe. The emphasis was more on the rapid movement to new digital technologies, both hardware and software. Urs Krebs from Seitz Roundshot came with their latest version of the digital capture rotational camera which amazed us all. If you haven't visited their website you should avail yourselves of that pleasure. We probably cannot envision were this will eventually lead, but this opened our eyes to what innovation could accomplish and we wish them much success and anxiously await what the future will offer.

We also saw a brief demonstration of a cute little device called the GigaPan. If you haven't seen the article in the NY Times, then practice your Google techniques and go searching. It will open panoramic capture to point-and-shoot camera owners in manner unimaginable just a few shorts years ago. If you attend either Photokina or PhotoExpo Plus I would expect to see them there.

On the software side we had the developers of the most comprehensive programs, both AutoPano Plus and REALVIZ giving demonstrations. How fortunate to have the developers of those programs on site to guide and instruct us. Digital manipulation has come a long way and future developments stagger our imaginations. These companies are very passionate in their support of IAPP.

Of course our own members contributed their experience in moving from film to digital and their unique approaches to stitching. We were very pleased that IVRPA Board member (and IAPP member) Mattias Taugwalder enlightened us on his use of the Roundshot VR Drive Panorama Set and his wonderful images from the peaks of the Alps and future activities of our "sister" association.

Convention Program

<u>Wednesday, September 10</u>
Arrival date in Boulder, CO for those participating in the VR/Immersive Imaging Workshop

<u>Thursday, September 11</u>
DAY 1: In the field - locations in Denver, CO to be announced.

1. **Equipment choices overview** (used by photographer Jook Leung)
   - camera types:
   digital SLRs (Canon and Nikon)
   - camera optics:
   Canon, Nikon, Sigma and Tokina fisheyes and ultra-wide choices
   - camera supports and quick release systems: travel tripods, mono-pods and table-pods
   - panoramic rigs and indexing heads from hand-held, to light weight, to high precision indexing heads: Bogen, Nodal Ninja, Really Right Stuff and Seitz VR Drive solutions
   - other considerations:
   GPS devices for geo-tagging
   wireless electronic releases

2. **Equipment setups** (examples using the Canon 5D and Nikon D2x)
   - assembling the panorama kit in the field
   - no parallax point (aka nodal point) lens setup
   - tripod and mono-pod use
   - alternative point-of-view use (pole panoramas)

3. **Image capture procedures for 360 degree panoramas**
   - camera and lens settings
   - raw vs JPEG image capture
   - shooting image sequences with correct overlap

- bracketing or not bracketing exposures for HDRI (high dynamic range imaging)

4. **Aesthetic considerations for shooting 360 degree panoramas**
   - embracing a new perspective, discovering where to shoot from
   - pre-visualizing the 360 degree image
   - immersive composition matters in all directions
   - lighting challenges, know how to work with indoor and outdoor existing light
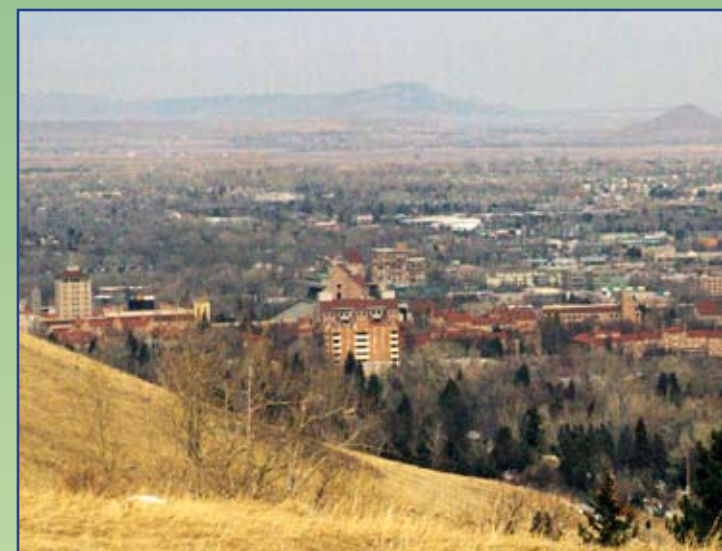
<u>Friday, September 12</u>
DAY 2: post production in the classroom - Millenium Harvest House in Boulder, CO

5. Processing the 360 image
   - editing your 360 photo shoot with Photo Mechanic or Adobe Lightroom software
   - raw file conversion steps with Photoshop's Raw Converter (Adobe Camera Raw) software make color balance, exposure and tonality corrections, chromatic aberration corrections, choose file formats, bit depths (8/16), and color spaces
   - image assembly (stitching) software overview - best in class software PTGui and Auto Pano Pro

6. Using PTGui to stitch a spherical 360x180 degree panorama from a series of overlapping fisheye images
   - loading images, setting lens parameters
   - projection formats, control points
   - optimization steps
   - image leveling after the shoot
   - output formats and sizes

7. **Retouching the 360x180 degree equirectangular image with Photoshop**

- post production techniques to correct and enhance the equirectangular image format
- blending images in Photoshop to achieve a richer dynamic range
- intro to HDR for Dummies, Bracketeer Enfuse and Photomatix

8. Outputting to popular interactive display formats for Web site integration
   - Apple Quicktime VR and Adobe Flash viewers with Pano2VR software

End of VR/Immersive Imaging Workshop

<u>Friday, September 12</u>
Time: Evening
Event: Ice Breaker and Welcome Dinner*
Location: Convention Hotel, Boulder, CO

<u>Saturday, September 13</u>
8:00 – 10:00am   Registration

10:00 – 10:30am
Welcome and Introductions
Fran Stetina – Acting President

10:30 – 11:00am
Summary of 2007 Austin Convention
Tom Bleich – Past-President

11:00 – 11:30am
Summary of 2008 Peyresq Workshop
Stephen Delroy – Secretary

11:30am – 12:00pm
Summary of VR/Immersive Imaging Workshop
Jook Leung – Director

Lunch: 12:00 - 2:00pm*

2:00 – 3:00pm
Will Landon

3:00 – 4:00pm
George Pearl

4:30 – 5:30pm
360 degree Atlas & Other Projects
Everen Brown

5:30 – 6:00pm
Discussion of Photo Safari to
the Rocky Mountain National
Park (RMNP) and other Photo
Opportunities in the Boulder area
Fran Stetina – Acting President

8:00 – 10:00pm
Evening sessions and informal discussions

Sunday, September 14
Time: All Day
Event: Photo Safari to the RMNP
Location: Estes Park, CO (bus or carpool)

Monday, September 15
8:00 – 9:00am
Continental Breakfast

9:00 – 9:30am
TBA

9:30 - 10:00
The Use of Filters in Panoramic Photography
David Engle

10:00 – 10:30am
Infrared Photography
Jim Dodge

11:00 – 11:30am
Coring Infrared Images
Fran Stetina – Acting President

Lunch and Photography: 11:30am - 3:30pm*

3:30 – 4:30pm
Panoramic Stock Photography
Doug Segal

4:30 - 5:00pm
Panoramic Photography in Belgium
Michel Dusariez – Life Member

5:00 - 6:00pm
The Fine Art Print
Dave Orbock - Director

8:00 - 10:00pm
Evening Session and Vendor Exhibits

Tuesday, September 16
9:00am – 12:00pm   Sessions TBA
Time: 12:00 – 5:00pm
Event: Photo Safari to the Western
         Art and Sculpture Museum
         and the Celestial Seasons Tour
Location:
Boulder, CO (bus or carpool)

7:00 – 9:00pm   Banquet

Wednesday, September 17
8:00 – 9:00am
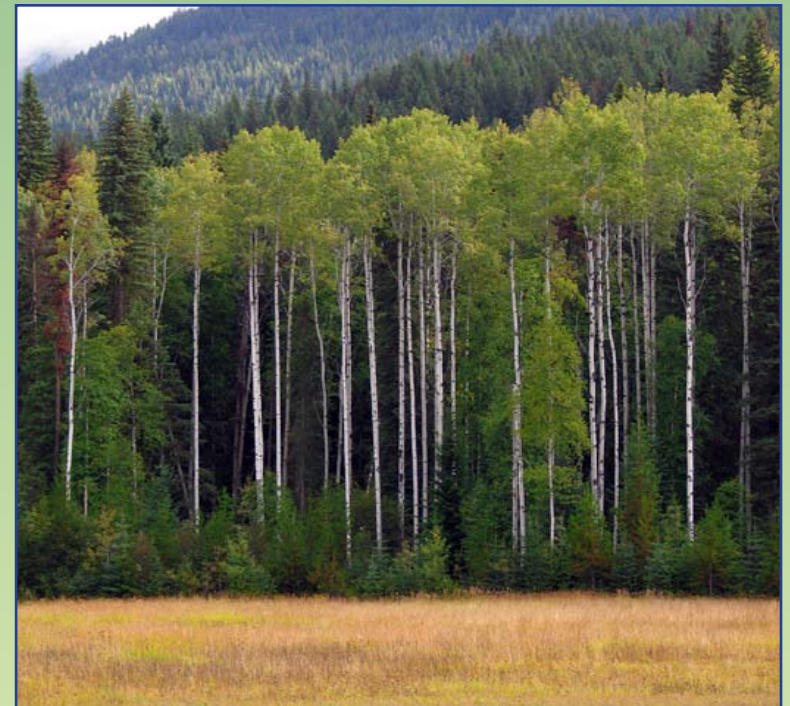Continental Breakfast

9:00 – 10:00am
Business Meeting: Discussion of future IAPP events
and the possible 2010 Convention site

10:00am   Formal end of the 2008 Convention

10:00 – 11:30am
Meeting of the IAPP Board of Directors

These meals are not included in the registration fee.

*View of Boulder (opposite) by Fran Stetina, Colorado Aspens
in Autumn (above) byStephanie Elliott Graham*

Peyresq

By Fran Stetina.

The History of Peyresq
By Fran Stetina
Acting-President
Bowie, Maryland

Perched on a rocky Alpine outcrop in Haute-Provence, the village of Peyresq, a unique and magic spot and a shining success story, has taken on a new lease of life.

Founded in 1232 by the Count of Provence, Raymond Béranger V, as a more powerful stronghold than the old castrum of La Colle Saint-Michel, the fortified village of Perets became in 1388, and for nearly five centuries remained, a frontier post between Savoy and France. At this time, the frontier was delimited by boundary stones bearing the cross of Savoy and fleur-de-lys, and ran through Colmars, Lake Lignin and Entrevaux.

In 1860, the Treaty of Turin permanently incorporated the County of Nice into France, and Peyresq ceased to be the watchtower of Provence.

What followed was a sharp decline, as wars and rural migration to a developing Riviera steadily drained the villages of the high valleys where for so many centuries, families resigned to their lot in life had carried on an agricultural civilization built on mutual self-help.

The terraces whose blurred contours can be seen around the village remain an authentic landscape that typifies the living conditions of the Peyrescan community in centuries gone by.

In 1954, Elise Lambeau picked up a hitchhiker in her van - a young architect, Pierre Lamby - on the Digne road and dropped him off in Peyresq.

Pierre embraced the project, and became the architect of the rebirth of the village, supported by a young local contractor, René Simon. But this fusing of enthusiasms owed its drive and success to the thousands of Belgian student-builders who over thirty years came to work on the immense task of rebuilding Peyresq - an exceptional plight that summoned forth exceptional efforts.

Pierre Lamby also restored the village's traditional look, through a renovation faithful to the principles and materials of the Provencal style of architecture. This earned the village of Peyresq the *"Chefs-d'oeuvre en Péril"* (Endangered Masterpieces) prize in 1980, awarded by President Giscard d'Estaing in person.

It is hard to look at Peyresq today and imagine this rebuilding of the village going on; and much-deserved tributes are due to Georges, Elise, Toine, Pierre, René and the student-builders, certainly, but also to all those people of goodwill who supported this project so enthusiastically; secretaries, treasurers, bursars, site foremen, organizers, cooks, administrators, not to mention the local, regional, departmental and other administrative authorities … who put their trust in the builders of Peyresq.

It is that rationale which, since 1954, has been behind the long succession of minor and major miracles that have helped Peyresq to regenerate, come back to life and find new influence.

Today, the founding Peyrescans, builders and each new Peyrescan form the new village community, restored to life by the leisure civilization and the willing efforts of a Belgian academic community.

Peyresq Remembered and Peyresq Redux
By Barbara Orbock
Baltimore, Maryland

In fog, the tiny village clinging precariously to the distant mountainside resembles a randomly strewn rock pile. As we snake along the silent narrow road, the surrounding scenery offers no clue that any life exists in this remote part of the Haute-Alpes-de-Provence. After what seems like twice the distance posted at the turnoff to Peyresq, the filmy curtain slides aside just enough to reveal a rugged square structure with rough stone walls, slanted roof and heavily shuttered windows – an eerie apparition from the medieval past.

We park the car and a fine drizzle accompanies us as we hike into the village. The path leads over rocks and through knee-high grass into a packed dirt square with an ancient fountain and an unadorned Romanesque church. Later we would discover a marvelous statue of a martyred saint inside, but for now the only color in this monochromatic world is a sculptured sunburst over one door and bright red geraniums lining a steep stone staircase.

By David Orbock.

Several houses past the square we find our destination. The Leonardo da Vinci Center is bedded solidly on the rock face of the mountain, its double porches extending into the shrouds of mist. We are greeted warmly by our hostess and after a late lunch go back into the village to find our room. It is no-frills and compact, but blessedly complete with an efficient radiator that will be used overnight for drying not only laundered socks and underwear, but rain-soaked shoes as well.

I unpack while Dave dons a slicker, hefts a tripod and Hulcherama to his shoulder and disappears into the still unseen hills. Toward late afternoon a breeze wafts in, lifting the fog and revealing gleaming rock and verdant alpine valleys. The village bell tolls six and as if on cue, the distant tinkle of bells is heard. Suddenly the nearest hillside is alive with a thousand sheep completing their evening descent to a nearby pen. Accompanied by the resident shepherd and two dogs they move in orderly fashion, the imploring bleats from the lambs answered by stronger bleats from their dams.

The breeze stiffens and for a while becomes a full-blown Provençal wind. It sweeps the last cobwebs of low-slung clouds, breathing life into our ghostly village.

The fire is lit in the conference room; dinner is wild boar stew and we don't leave the table until after ten. Summer darkness drops late in this part of the world. Saturn and Jupiter line up and the first stars appear as we tread carefully along the craggy paths on our way to bed. Sleep is not a problem in the rarified air of "the stony place".

Dawn comes at five and lights the stage set of Peyresq, now dramatically changed and ready for Act II. Clean and crisp with just the proper amount of puffy clouds, it has become a photographer's paradise – perfect, because photography is what we've come for.

Nine years have passed since our last visit and the road is still a snake. The beauty surrounding us as we twist our way through the Haute-Alpes-de-Provence toward our destination bewitches us. It is nearing seven as we round the final curve and there it is. Highlighted by the evening sun is the mystical, medieval village of Peyresq.

Arriving on Friday, a day ahead of the workshop, the tiny town square is almost empty and we are able to park in front of the 12th century church. Leaving our gear to be tended to later, we make our way unencumbered to the Leonardo da Vinci Center. Welcomed with open arms by Steve Delroy, Uwe Peissert and Denis and Micheline Tremblay along with our Peyresq host, Jean Vancompernolle, we sit down immediately to a four-course dinner.

As before, our room is small, but comfortable, with a view that stretches over the valley to the west. With windows open wide, our room is filled with fragrant mountain air not yet spoiled by humankind. As we drift into slumber the only sound is the call of a distant cuckoo. My last thought before sleep engulfs me is – " where are the sheep?"

The following morning the other attendees begin to arrive – from France, Holland, Germany, Belgium, Switzerland, Great Britain and the U.S. The conference room is jumping as equipment is unpacked and put in place; cameras click away and laptops pop up on every table. The talk is of the latest technology and Dave finds himself in a minority, preferring film to digital. Denis calls him "a dinosaur".

Dinosaur maybe, but in his spare time he has found the sheep. At dusk they are gated in a rock enclosure for protection against wolves that prowl in the night. Dave will spend several quality hours

Peyresq, *continued...*

among the flock accompanying the shepherd and his dogs. Others will find hiking trails and village areas to explore; each will capture on the camera of his choice, this enchanted land out of time. After a dinner of rabbit we are given a talk about Peyresq's history and a guitar concert by host, Jean.

On Monday everyone goes to the nearby Colmars, a town with two forts, a nifty museum and a swift running river, bringing snowmelt from the Alps to the valley. Olivier Joseph, the local historian, is our guide and we are greeted by the mayor and treated to a wonderful lunch before setting off to photograph.
Tuesday is wrap-up time and on Wednesday morning we say goodbye. Four productive days have been spent, not just photographing, but also listening, talking, laughing, debating, learning and sharing. It has been a truly happy time. New friendships have been made and old friendships strengthened in this magical "stony place' called Peyresq.

The Peyresq Experience
By Michael Westmoreland
Leicester, United Kingdom

There isn't any adequate way of doing justice to the above: sufficient to say that many of the Peyresq 1999 attendees were there again this year for a repeat dose. My old friend Max Warwick came in 1999, but had a prior engagement this time, expressed his great envy afterward of my good fortune in being able to make it again. Peyresq 2008 went exactly as I had hoped; the weather was perfect throughout and, from my personal point of view, this extended on either side of the event so that the long scenic drive there and back from the UK was equally superb. The tops were still plentifully snowed-up and some of the alpine passes had only recently been opened for traffic.

Leaving aside the actual workshop presentations for a moment, Peyresq is worth the trip for

ambience alone. 5000 feet up in the Alps Maritimes, it sits in a cul-de-sac at the end of its own little road. It is embedded in a rocky enclave and some of the ancient buildings are extensions of the cliffs themselves. It starts with a dusty little square containing a superbly original 12th-century church. The main street (*if such it can be called*), is a narrow rock path between the houses wide enough for a small donkey cart. At the far end is a small two-story building with kitchen and refectory, seating about three dozen diners at two long tables, and upstairs is a modest lecture room and outside veranda with extensive views across the mountainscape. The village has four permanent residents, (one of whom is the mayor), and for much of the year they are isolated to a degree by large snowdrifts. The population multiplies during the summer months to a maximum of about 30, as study groups from the widest spectrum of subject matter come together for a Peyresq interlude. The website lists a formidable set of tributes from people of calibre who have come to

Captions: Village Scene (left) and Jean Playing the Guitar (below) in the Chapel, by Fran Stetina. Group shot at the Dining Table (right) by Ian Trowbridge.

this place over half a century to fulfil the ideals of the people from Brussels University who bought and restored it.

Not the least of the Peyresq magic is the hospitality. The first evening we sat down to a Provençal rabbit casserole unlike anything you'll ever find in an Anglo-American restaurant. The lunch buffets with plentiful vin- au- carafe were just gorgeous; even the dark-berry breakfast jam was stunning and greedily consumed by all (Jenny and I bought several jars of it for next years Christmas presents). It all makes for a friendly informality impossible to achieve in a hotel-based convention. I didn't see other people's accommodation but ours was a venerable alpine house with walls several feet thick, beautifully and appropriately modernised. A daily ritual much photographed on this occasion is the local shepherd bringing his sheep off the mountain into enclosure, (as otherwise they would be eaten by wolves). I thought about that a bit when going for a memorable ramble across a nearby alpine meadow, but I'm told that they don't eat the villagers very often.

This time round we also got the services of a seriously knowledgeable local historian, Olivier Joseph, and after his illuminating lecture about the region he led us on a memorable tour of one of the small fortified villages called Colmares les Alps. This included a visit to an extraordinary museum embedded in the town walls and a special tour of the castle itself, not normally open to visitors. The day also took in an unexpected welcome from the town mayor at one of the local hosteleries including a generous sampling of the restaurant fare and locally made liquer.

We had a full programme of talks; the presentations from Roundshot, Realviz and AutoPano Pro were cutting-edge technical stuff as we had the main representatives from the manufacturers to give us all the latest information. George Pearl then gave us an insight into the amazing panoramic –group factory / assembly-line in Mexico run by Carlos Chavez; (George says he thought he was well organised till he saw that). After a spectacular audio-visual presentation by Ian Trowbridge, Brian Polden told us about his struggles over 30 years to get his giant opus on panoramic cameras published; (lovely to have him there, his very first visit to an IAPP event although he has been a member almost from the start.). Finally yours truly did an item following up the piece on WW1 panoramic photographers from the last issue. A personal highlight for me was the talk by Matthias Taugwalder about his high-res panoramas from Alpine summits; as an amateur mountaineer in my younger days, I got an early stimulus as a twelve-year old from reading Edward Whympers account of his world-first ascent of the Matterhorn in 1865. I was knocked out to find that Matthias is a direct descendant of the two Zermatt guides who were with him, and that he has chosen to remain in this, his home town.

So grateful thanks to Stephen Delroy who laboured well on the essential minutiae of the occasion; to Micheline and Denis for all their efforts in setting things up; and to our hostess sadly absent on this occasion, Maddy Smets.

Peyresq, *continued...*

A Trip to Peyresq
By Robert and Lisa van Agthoven
Berkel en Rodenrijs, Netherlands

We missed the first meeting in Peyresq in 1999 but we felt that there had to be a good reason for the IAPP to go back there for a second time. Something must be good there, so we had to find out for ourselves!

We left Holland a few days early because we planned to combine the days of the workshop with a 3 weeks holiday in Southern France. We are campers so we brought our RV-trailer as close to Peyresq as possible. There turned out to be small campground in the Verdon valley, about 10 miles from Peyresq.

On the morning of May 10th we drove up the winding road to Peyresq to find it high up in the mountains, really at the end of the road. There we met Steve, Micheline, Denis, Dave and Fran who arrived the day before. Later more people arrived and we immediately noticed the warm and friendly atmosphere that would continue throughout.

Without Micheline, Denis and Steve, who were in charge of the organisation (and did a great job!), we would not have been able to meet here in Peyresq.

It is truly an enchanting place, with lovely people who make you feel more than welcome. It is special to spend days together in such a small village and have all meals together and be together from early morning till late evening. This deserves another compliment to our hosts as the hospitality and food were really fantastic, what a treat!

Many of us come from busy cities, even metropolitan areas, and what an experience to be in a place, high up in the mountains where there is absolute silence, a view to the valley below and the river that winds through the landscape. Hence, we made good use of those panoramic cameras and we came home with a great many nice photographs that keeps the memory of Peyresq alive. The group shot, made in from of the church will be the evidence and remind us of a good time together.

There were instructive presentations and demonstrations of software and hardware. The second day became a special day courtesy of Olivier Joseph, who arranged for special access to the castle and museum that normally remained closed to visitors. The weather was fine, with more opportunities to use panoramic cameras, and where we were welcomed by the mayor of a town and offered drinks and local snacks.

In this tiny settlement of only 25 houses, where there is nothing else but nature around; no traffic, just birds singing and the great view we had a wonderful time. Then, when on our last evening in Peyresq, Jean sings and plays "*The Sounds of Silence*" nobody wanted to go home. Thanks to everyone for making this a memorable event!

Above: Urs Krebs Demonstrates the Roundshot Digital Camera Back, by Ian Trowbridge. Below: Panorama of Peyresq by Fran Stetina.

Above: Group Photograph of Workshop Attendees; Peyresq, France. By David Orbock (Peyresq articles begin on page 10).

Above: Woodworker; Peyresq, France. By David Orbock (Peyresq articles begin on page 10).

Below: Gold Harbor, South Georgia Island. By Everen Brown (article appears on page 18).

Member Profile: Everen Brown and the 360º World Atlas

Everen Brown
Salt Lake City, Utah USA

Editor's Note: Everen T. Brown has traveled over 1,419,032 miles to create his latest software project, the 360º World Atlas. Over 135 countries, all seven continents, both north and south poles, scheduled to launch on October 15, 2008. This is his story…

Unbeknownst to me, my journey began in 1981 when I first saw the Globuscope camera and the incredible images it produced. It would be five years later that I finally saved up enough money to purchase one and start a hobby that would become a lifelong passion.

In April of 1986, the first of what would become four Globuscopes would be delivered. Not being mechanically inclined, I had a hard time trying the make that first camera work. In fact, a close friend told me to give up and send the camera back!

My first trip was to Machu Picchu (pictured below) with a whopping 20 rolls of film. (Now 600 rolls of film is my average supply for a two to three week trip!) I came back with several images that still inspire me to this day.

I discovered IAPP as I was taking a photo at the centennial celebration for the Statue of Liberty on July 4, 1986. An IAPP member saw my Globuscope and asked if I was a member. He told me about this interesting group and I joined immediately. I have been a member ever since. IAPP has provided me with the bulk of my "panoramic education." The members I have met at the conventions have been a great resource for ideas and inspiration. And I find the more I give to this group, the more I get back.

Jump to 1996, I was on a sixty-six day circumnavigation of Antarctica aboard the Russian icebreaker, *Kapitan Khlebnikov*. At an emperor penguin rookery I witnessed a most incredible

sight: a family of emperor penguins waddling by. Emperors grow to a height of 39 inches so they are quite impressive. An idea popped into my head…what if I could pluck a person from North America and send them to Antarctica to spend a minute with me to enjoy this incredible sight. They could spin around in 360 degrees and enjoy it, then be transported immediately back home. I didn't realize it at the time but this was the basic idea for the 360º World Atlas!

In 2003 I made the decision to create this project on my own. I purchased a Hasselblad Imacon Scanner from Peter Lorber (Past-President of IAPP) and set off to create the world's first 360 degree World Atlas. I hired an outside team of graphic designers and started to scan the best negatives from my collection for inclusion in this project.

Starting with a base of 100,000 images to edit, I embarked on a project larger than I originally

planned on. Along the way there have been many ups and downs to complete this monumental project. Many enhancements were made over the years to perfect the product.

Fast forward to 2008! This interactive multimedia DVD software lets virtual travelers experience the world from their computer. From remote regions of the world, to unique and famous global hot spots, the world is at your fingertips. Traversing Antarctic penguin rookeries to viewing the giant Moai stone sculptures on Easter Island, from the edge of the Grand Canyon to visiting the lost city of the Incas Machu Picchu, incredible locations are just a click away.

Starting with an interactive map of the world, virtual travelers can click on a continent, select a country or region, and then select a specially profiled location. Once at that location, the virtual tour immediately presents an interactive, revolving 360º panoramic view. The atlas provides informative geographic and historical information, and includes travel secrets for the savvy traveler;

these secrets can only be written by someone who has the visited the actual locations. Additionally, an explorer's journal details my own experiences while traveling to and photographing these locations.

I realized the limitations of current maps and knew ordinary photography was just a snapshot of a small portion of a location. I wanted to create a world atlas that would come alive and put a "face on a place" so viewers could experience it as close as possible to reality. With Virtual Reality programming I have accomplished this. Once you have finished reading the information below the image, each 360º Virtual Tour can also be put into full screen mode to enjoy the view by itself, fulfilling my original vision to transport a person to a place.

Additional features include a Global Scavenger Hunt, a special activity designed for children, as a fun learning experience. One of my favorite features is the Virtual Passport which helps users, both young and old, keep track of their travels in

the atlas. With over 1300 Virtual Tours this is most helpful.

I see the 360º World Atlas being sold on several levels. As a general reference tool, it will be most helpful to the education market, helping students and adults understand and most importantly-enjoy geography. By projecting the images on a large screen within a classroom, students can go on the ultimate field trip around the world! Armchair travelers will have fun exploring places they would not ordinarily go. Seasoned and adventure travelers will use the atlas to research places they would like to travel to and experience. Before they sign up for a vacation, they can preview the destination through Virtual Reality and make sure it is worthwhile.

The goal of the 360º World Atlas is to change the way we see the world. To help open eyes to destinations off the beaten path, to renew our excitement and respect for planet earth. A full 360º panoramic image has the power to do this.

Member Profile: Everen Brown, *continued...*

After all of the travel to get this edition completed, it would seem that the journey has come to an end, but it has just begun!

To learn more about this project check out www.360atlas.com

Special Note
Everen Brown will provide attendees with a sneak peek of the 360-degree World Atlas at the upcoming IAPP convention in Boulder, Colorado. His session is scheduled for 4:30pm on Saturday, September 13 (see convention program - page 6-7).

Everen will share his experieriences in putting this project together and will take the audience on a quick trip around the world to view some of his favorite locations.

He will also outline his ideas for IAPP members on how they can create a similar project from their image libraries. Brown feels that anyone with a large collection of images should produce products like this to get their images in circulation for the world to see. "Panoramic photographers work extra hard at creating unique images and this is an excellent platform to share them." according to Brown. Why let your hard work sit in storage? Attend this session and learn how to share and profit from your images. A short question & answer session will follow the program.

Below and to the left: Everen Brown on-location with the 35mm format, hand-held Globuscope.

Bath, England. By Brian Akerson. This image accompanies his article on the next page.

Techniques: The Benefits of Proper Scanning Software

By Brian Akerson
Manassas, Virginia USA

I know that I'm part of a dying breed of large format photographers. That said, there are still plenty of us out there. It is just that it is not like it used to be. I jumped on this train late, but it was only after seeing my 4x5 first transparency. (Slide for you 35mm types...). I picked it up, carefully of course, and held it up to the light. Wow. The clarity and detail was, to say the least, insane. I took a class on it and haven't really looked back since. Is that to say that I don't shoot digital? No. I believe certain formats give me certain benefits. Plus 4x5 isn't particularly cheap to operate.

More to the point, once I started shooting 4x5, and now 6x17, I thought to myself, crap, how am I going to work with this? I don't have a darkroom at home to make prints of my images. I'm also not particularly great with color printing in the darkroom - I reserve that for the digital darkroom. Well, one of the problems with trying to obtain scans of your 4x5 (or larger) images is the fact that only a select few scanners will scan that large - with the quality I require.

I chose the Epson 750M Pro flatbed scanner. It affords me a lot of latitude with choosing to scan normally or fluid mounting the film for drum scan-like clarity. One part I didn't think too much about was the scanning software itself. Scanning, I've found, can be just as challenging, if not more, than making the photo itself. I started off just using the Epson software, but just found it wasn't giving me what I wanted. I didn't pay over over $700 for mediocre results. I then started playing with the version of LaserSoft's SilverFast 6.4 that came with the scanner and got whole lot better results. I was seeing some issues, though, so I went online to figure out how to do better. I found that upgrading to version 6.6 of the software made a heck of a difference.

Wow. A new version of the software and the scanner was producing results that I just couldn't believe. On my laptop (Which I had the older version of SilverFast on), I scanned an image in. Directly after that scan I installed the version 6.6 and made another scan of the image. I pulled 100% crops of the images to show what a difference it makes. Now, a certain amount of stuff in this image should be reasonably blurry, as it was a long exposure - but

not the thicker branches. I can't believe this. It makes me really happy to know I invested in a scanner of which its abilities were still being caught up to by the software. I'm sure this goes for the newer Microtek scanners too.

Do yourself a favor and download/purchase the latest version of SilverFast for your scanner. They develop the software for each particular scanner and the price is dependent on the scanner you own. I'm not one to sit here and push people to buy, but this is definitely one of those cases. With SilverFast versus your scanners software there are a ton of different options. One of the best things for scanning negative film with SilverFast is NegaFix. You just input your film type and speed (sometimes format) and it will automatically figure out the proper settings for your scan. That said, play with it. Don't always use your particular film's settings. Try different films to get different effects.

Another wonderful feature of SilverFast is the Multi-Exposure setting. Because, just like a digital camera, your scanner only has so much dynamic range. Basically, What this feature does is it takes two scans of the image, one for the highlights/mids and one for the mids/shadow detail then combines them in the image so you have the full detail of your image.

This stuff can be tedious and time consuming. Especially when you have to make a second scan because for whatever reason you're not satisfied with. Use the right software and play with the scanning settings and find that you can have a better scanned image than you could have imagined with the stock software!

Left: Scan using SilverFast 6.4. Right: Scan using SilverFast 6.6. By Brian Akerson. Original images are in color. The full-sized image taken by Brian in Bath, England is on the previous page.

2008 Panoramic Photography Contest: The Results

The Judging for the 4th Annual IAPP Panoramic Photo contest has been completed. Winners are listed below.

All winning images will be shown on the IAPP website in a few weeks. All prizes will be awarded after the convention. All 24 winning images will be displayed at the IAPP convention in Boulder, Colorado in September.

All 143 Phase II images will be displayed at the Marlboro Gallery in January 2009. and at the Springfield Art Center in late spring 2009. Dates for other exhibitions will be posted on the website later this year.

Please note that all submissions were judged without any knowledge of the photographer's identity. In some cases, multiple prizes may have been awarded to a single person. The Autumn Panorama issue will feature many more reproductions of winning and runner-up images.

Architecture
First Place: S. Unterreitmeier for *BMW World I*
Second Place: S. Unterreitmeier for *BMW World II*
Third Place: Eric P. Mull for *American Skyscraper*
HM: Alison Overton for *Tintern Abbey*

People
First Place: Jeff Glaspy for *Waiting in La Boca*
Second Place: Oli Keinath for *Gang 02*
Third Place: Robert Waldeck for *Pathway*

Cityscapes
First Place: Shelly Wischhusen for *Paris Reflection*
Second Place: Oli Keinath for *HBF 01*
Third Place: Nikki de Gruchy for *Cordoba*
HM: Dan Eisele for *Deformed City*

Black & White
First Place: Eric P. Mull for *Thoroughbreds*
Second Place: Maciej Duczynski for *Stryn Lake*
Third Place: Fran Stetina for *Lilac Bushes*
HM: Jerry Murphy for *Shadows on Snow*

Landscape
First Place: Oli Keinath for *Nacht 05*
Second Place: James Lowrey for *Storm Surf*
Third Place: Oli Keinath for *Hunde 03*
HM: Armen Iskandaryan for *Azat Reservoir-Winter*
HM: Tim Mathiesen for *Vineyard Haven Sunrise*

Other
First Place: Denis Dale for *Cosmic Code*
Second Place: Thomas Weinwandt for *Intrusion*
Third Place: Francis Whitman for *The Meeting Place*
HM: Mark Widick for *Rocket's Red Glare*

Special Awards
Fujifilm Masterpiece Award: Jeff Glaspy for *Waiting in La Boca*
Kodak Gallery Award: Eric P. Mull for *Thoroughbreds*
Best of Show: Oli Keinath for *Nacht 05*

Congratulations to all who participated and helped make this year's contest a complete success!

Left: Waiting in La Boca. By Jeff Glaspy. This image received First Place in the People category. Below: BMW World 1. By Sebastian Unterreitmeier. This image received First Place in the Architecture category. Above: Nacht 05. By Oli Keinath. This image received First Place in the Landscape Category and Best of Show.

Techniques: Method of Surveying a Swing-lens Group Photo

By Doug Grosjean
Pemberville, Ohio USA

I really enjoy shooting with my Widelux FV, but it has its limitations; the two main limitations being that it is fixed- focus, and the viewfinder is very inaccurate. I've started using it to shoot group panoramas on the side, and not knowing the limits of the lens, or just how much would be in the picture, has become really annoying. So... I decided to at least learn my camera as well as I possibly could, rather than guesstimating anymore.

As a first step, I took a series of test-shots at various distances, of my 5' 4" girlfriend, using 50-speed Ilford and shooting wide-open aperture on an overcast day, to find the best focus distance. She'd hold up her hands and fingers to note what the distance was, so the shots were easy to sort out after. The Internet had articles saying it was around 11', and that seemed to be true, based on my tests.

Second step: I inquired on Cnet.com about a formula so that I could calculate the film height of a subject of known height at a known distance with a lens of known focal length. I used the test-shots to verify the formula by scanning negatives and then measuring subject height in Photoshop. By using one to check the other, I dialed in the formula and the spreadsheet worked out perfectly.

Since it was all on an accurate spreadsheet, I could verify image height for any height subject at any distance. Granted, at infinity and beyond, things would be flaky - but I was really more concerned with the 11' distance and thereabouts. My 5' 4"girlfriend is 13.2 mm on the film at 11', but even a 7-foot person will fit fine at 11'.

Here's a link to the conversion above: http:// photo.net/bboard/q-and-a-fetch-msg?msg_ id=00PsBG&unified_p=1

The neat thing about that formula / spreadsheet is that now that I've got it, it is usable for any other camera I've got too - provided I plug-in the film-to-lens distance.

Third step: I created another spreadsheet to accurately calculate angle-of-view. The owner's manuals and Internet articles say the Widelux covers a horizontal angle of 126 degrees. I rounded down to 120 degrees, and using trigonometry I calculated out a 120-degree arc length at various radii, as well as the chord length across the two arc ends, so that I could lay out the geometry at the job site using a stake, surveyor's rule, and neon-colored string on the ground (the stake idea is from a Cirkut camera users manual). I'd know the precise start and end points of the arc, so I could fill the frame, which I couldn't do if I simply used the viewfinder.

I finally got to put the above into practice in the field this past weekend. I attended a family reunion in Wabash, Indiana. I'd talked with the organizer and explained ahead of time what I wanted to do, that they were practice for me, but that I've been doing swing-lens panoramas for a while (sent them some URLs of other group pictures I have done), so odds are results will be excellent, and that I'd shoot the panoramic group shot on speculation.

If nobody bought, I get a nice group shot for my portfolio, and a nice family shot. If some folks buy, well, it takes the edge off my gas and film costs.

There were about 20 people at the reunion. After lunch, and the rain had passed by, my 13-year-old son and I laid out the arc based on the spreadsheet. Radius of 11' produces an arc length of 23', and chord length of 19' from the arc endpoints. We laid out the arc first, then set the steel rule to 19' and moved it so it was parallel to the straight line drawn in the mulch behind us, with the 0' and 19' measurements on the steel rule being where it intersected the orange-string arc we'd laid down.

Then I composed the people, placing complete faith in the on-the-ground geometry. When finished, I placed my tripod directly over the stake, attached the Widelux, leveled it in both directions, and took the shot. I don't recall that I even looked through the viewfinder.

Yes, that was a huge and scary leap of faith, so after the first shot I moved the camera back a foot to 12', and took another. Then one more shot at 13'. I figured if my math skills failed, the ultra-wide coverage of the Widelux would still produce a good shot.

Results? The first shot was *THE* shot. Visit the link at the bottom of this post. I think it turned out very well, but I might be biased, and you'll need to form your own opinions. I like the old-fashioned Cirkut look of it, combined with the dynamic color of modern film types.

Doing a self-critique, I should have looked into the viewfinder at some point. The groups' toes or shoes are right along the bottom edge of the film, and looking into the viewfinder and aiming for everybody's belt buckles instead of simply leveling the camera, would likely solve that glitch. But as

far as filling the frame using math and geometry, on the ground worked like a charm. I had a little space at each end of the group on the negative, but not much. I cropped just a hair off the ends, none off the bottom, and a chunk off the top (top cropping would also be solved by aiming at people's belt buckles). I got my subjects all in at 11' distance from the camera, where the Widelux lens works best.

There's great detail in hands, faces, clothing, and shoes. This is hands-down the sharpest Widelux photo I've ever taken (in spite of 200-speed film and soft light). I intentionally put the young family in the center, then toes on the left point into the picture, and toes on the right point into the picture. No full-frontals except for a couple of the children who didn't quite get the concept of pointing their toes off to the side.

Successful shot? Well, it seems a success from a technical / artistic standpoint. And I learned that my math worked. Now we'll see how many relatives are willing to pay.

I offered them copies at a very reasonable price, depending on size of course, because I considered this "on the job training", and will end up with a nice group panorama in my portfolio of swing-lens group shots.

Well, there is one other thing I'd change: the positions of hands – a lot of folks weren't sure what to do with them. Hands on shoulders of your partner is nice if you're married, but it doesn't seem to work so well where my son in the red shirt (9th from the right end) has his hand on my Uncle George's shoulder. A couple of the fellas with hands in pockets seem quite relaxed and natural,

so I guess next time I'll give a little coaching that way, and have people do what feels most natural.

It's sure an interesting challenge to do these, i.e., combining careful surveying / geometry skills with portrait skills, while trying to keep *everybody's* attention simultaneously when the shutter is tripped. Preparation is everything, and the subjects can tell if you're confident and at ease as you drive the stake into the ground and swing the arcs and such.

I think the next step I've got to figure out is the distribution of height among adults, so I can figure ahead of time on multiple rows whether people in front should be 5' 4" and below, or 5' 5" etc.

Adams-Simpson Family Reunion, by Doug Grosjean.

Adams – Simpson Family Reunion
City Park, Wabash, Indiana
June 21, 2008

Doug Grosjean - douggrosjean@gmail.com

Historic Panoramas: WW1 Battlefield Panoramas, Part 2

By Michael Westmoreland
Leicester, United Kingdom

In the last issue I wrote about the emergence in recent times of substantial but forgotten archives of gargantuan panoramic images made during the First World War by different armies; the numbers run well into four figures and still counting.

The probable reasons for this neglect being (a) the problems of making these things visible in mass media (familiar to people in our group!) and (b) the fact that the images were very specific items of intelligence, enormously important at the time but almost useless the moment hostilities ended. These were for a few short years probably the most purposive photographic panoramas ever made.

So many lives on both sides depended on the strict accuracy of this documentation and the craftsmanship is superb. Only now is there a reappraisal of the minutiae of Western Front Trench warfare from a new generation of historians

Panorama of Nieuport-Bains as taken from from Trench.
All images from Imperial War Museum, UK.


OGS Crawford in Trench (foreground).

almost a century later; as I speak the Flanders Fields have never been busier with the activities of archaeologists.

To recap, at the time of the conflict the newly designed Cirkut cameras seem not to have crossed the Atlantic in any substantial sense, and the almost universal method used by both British and German photographers was the large-format rectilinear joiner. The question I raised last time was how on earth could such laborious techniques

be employed when the photographer and/or his cumbersome equipment must necessarily be in view of that most deadly opponent, the sniper?

I've been busy trying to piece information together from various sources but there is of course now no-one to ask who had first-hand experience; there is only one book which deals specifically with the role of the First World War photographer but its not very technical and is concerned very much more with the sociological questions of usage such as propaganda.

There were very few identifiable practitioners as far as I can make out, and only one of them, by name OGS Crawford, committed himself to autobiography; but in his case he had a very adventurous life, and the WW1 photography part merited only a small mention. Amazingly, the only other name I could identify was one George Westmoreland (George is my other name), but he operated in the Middle-Eastern theatre of the war. I am trying to provide a few answers in this article, which I have been able to unearth, but at the end of it all, the mind still boggles, at the practicalities, not to mention the scale on which it was practised by both sides.
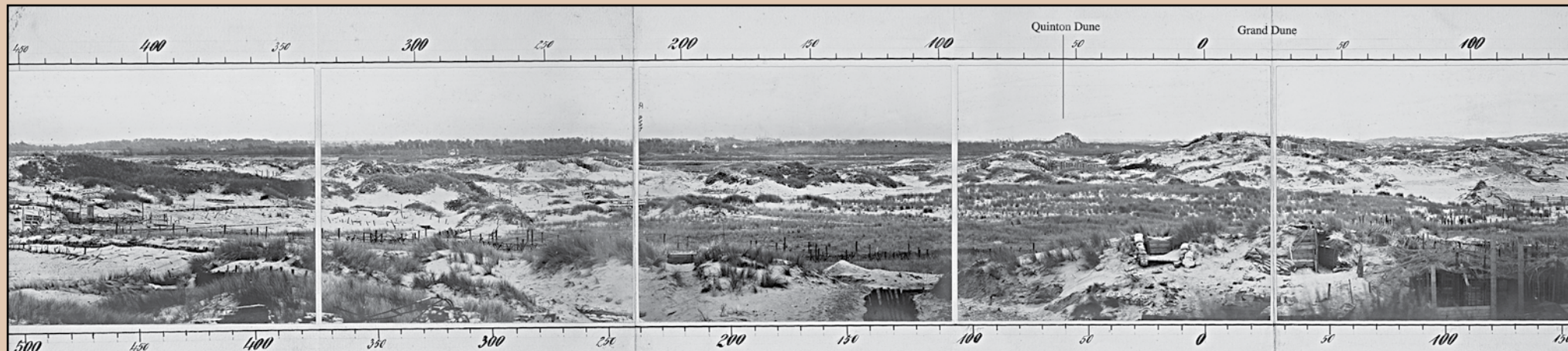
Lets take a moment to consider these techniques in more detail: Remember that we are talking about large format cameras with slow lenses and slow film requiring exposures of several seconds. We are talking about setting the cameras at dead level around the axis of rotation before setting up at all. We are talking about rotating the camera precisely to give an overlap between each frame. We are talking about withdrawing each slide cover by a measured amount for each exposure and then replacing it. Some of the cameras didn't have shutters, so the exposure was made by taking the lens cap off and putting it back on. We are talking about changing the darkslide between each shot. We are talking about sometimes having to go through all this 10 or 20 times, all the time keeping an eye on the light conditions for exposure purposes. And remembering that one missed exposure could negate the whole operation. And above all we are talking about doing all that for over an hour or more without getting your head blown off.

The salient feature of this type of defensive battlefield was that you made yourself invisible to your enemy. If he couldn't see you it was a lot harder to kill you. True, they had just invented the aeroplane, but it hadn't been developed to drop bombs. The main use of aeroplanes was to gain vertical intelligence; so aeroplanes used cameras to tell the generals what was happening on the other side of No Man's Land. By and large though, this had only limited use; it told them a lot about the spiders web of trenches and communication channels which had been constructed a few hundred yards away but this kind of intelligence didn't do much to help the generals find a way for their troops through the minefields, shell holes and barbed-wire entanglements facing them across the front. Defensive strategies were so good that their opposite numbers had evolved a maze of covering positions so that a single frontal assault rarely succeeded in getting past the first line.

What the officer class needed by way of Intelligence was what they couldn't get on the ground, i.e. a clear and uninterrupted view of the perspective their troops would see when they had to go "over the top". Nobody could get that without serious risk of death in seconds. They needed to know what the contours were, the features of landscape, which might offer some form of cover for advancing troops; or what were the weaknesses that might be offered as cover to advancing forces of the opposition. Furthermore they needed a wide field of view, much wider than could be afforded by a single camera shot.

In one or two locations this might be obtained by distant camera stances providing that sufficient height could be obtained and providing that extremely long focal lenses could be employed, but this was usually offset by haze or other optical entropy. Sometimes they used captive balloons to get closer, but the closer they got the bigger target they presented to the opposing artillery, and parachutes had to be provided for the occupants, (a new luxury not offered to many of the aeroplane fraternity).

Sometimes there might be a church tower that just happened to be in a convenient location. This might give just the information that was urgently needed, but the opposition got wise to that early on and shelled the towers, and so sometimes the interior was emptied and a solid concrete fortress built within.

Then more often than not you finished up with all the church blown away and the massive fortress revealed (Concrete fortresses and pillboxes were

Historic Panoramas: WW1 Battlefield Panoramas, Part 2, *continued...*

okay in theory, but somehow they had to get built without the enemy blowing you up while you were trying to create them).   Sometimes there were pre-existing features in the landscape you could use for concealment; in the Borinage district of Flanders there were coal mines, and coal mines often had slag heaps which got adapted as defensive ramparts and lookouts.

Most often though, the information they needed was immediately in the foreground so most of the panoramas got made from the trenches themselves. Here we find all manner of ingenuity involved.

One of the few individuals I was able to identify is called OGS Crawford and his autobiography tells a little of these techniques, although this is only a
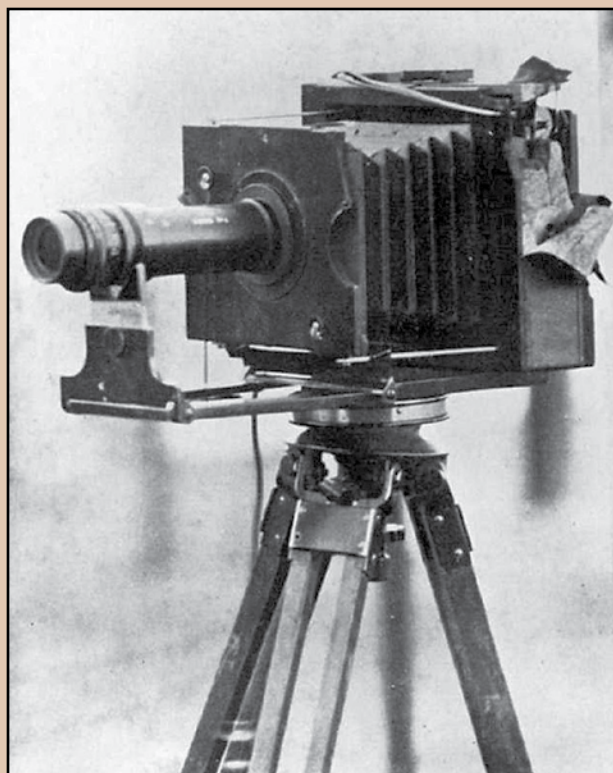
small part of his life's story. There is a photograph of one of his cameras; the bent back end is where it got hit by a sniper's bullet (below, left). The Panros cameras took 5 by 4 glass plates and were made by the British company Ross. they had a casket lens giving three focal lengths of 30, 18 and 12 inches.

In course of time through the war, ingenuity engendered increasingly bizarre solutions. Some examples; first of all, a fake tree stump which could be installed undercover of darkness in which a man could hide all day to make his work: secondly a fake German corpse, made out of heaven knows what material, presumably with a lens poking out of the back: the photographer stood in a pit behind him. Another extraordinary gadget was a hollow hat made of mesh and bricks which you could erect overnight on the trench parapet and stick your head in during the day. And of course everybody used simple periscopes to assess the lie of the land (right). Sometimes the periscopes were used to deliberately to draw fire so that some clever person could then work out the exact position of the enemy sniper so that he in his turn could be targeted with a trench mortar. Sometimes they used gadgets like a line of plywood heads sticking up to draw fire for a similar purpose. As a photographer, the question this raised in my mind is whether some kind of periscopic extension to a large-format camera lens might have been feasible, but I can find no evidence that anything like that was ever devised. Subterfuge, camouflage and disguise however, knew no bounds.

Footnote: There is no doubt that many of the "going over the top" battlefield images which have gone down into conventional history books were in fact fakes: simulated elsewhere in non-threatening environments. Many of the officer class took Vest-Pocket Kodaks with them but very few of them if any recorded the actual moments of real battle: this was still the era of slow shutter speeds after all. I

have to say that the same thing probably happened in WW2; only things like the out-of –focus and slanting frames of Robert Capa as he stumbled off his D-Day landing craft really convince as the genuine article.   Many officers kept their rollup pans as souvenirs after the war, and there are still some in the possession of their descendants (They were classified as top-secret during the war, the information being regarded as of great use to the Opposition). A lot of them came on to the curio market as that generation's trivia was cleared away and could be bought for peanuts. It is still worth keeping your eyes open for them!
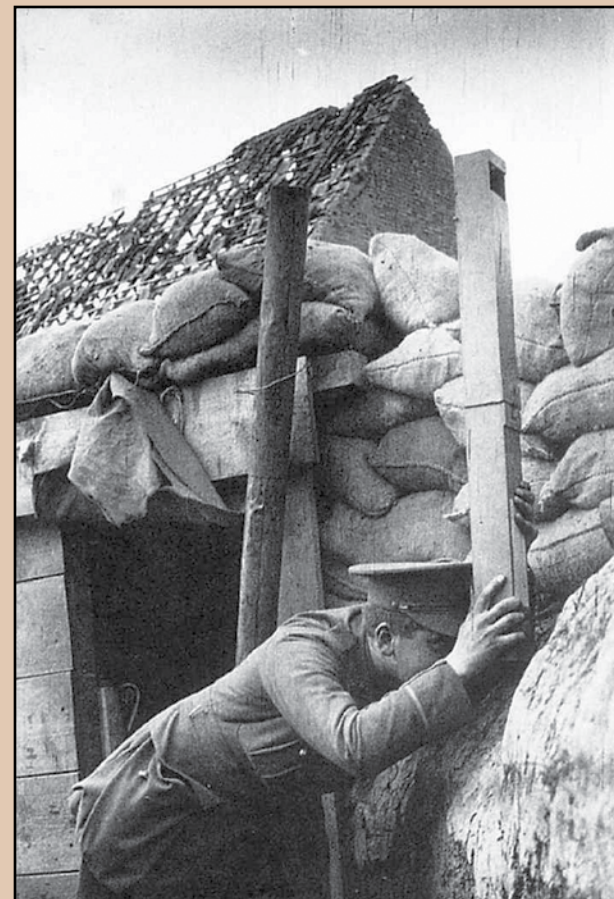
2008 IAPP Election and other Last-minute Messages

Editor's Note: This is a reprint of an ePanorama that was sent to members electronically on August 11, 2008. A few content and editorial changes are in this version.

If you are a member and did not receive this ePanorama, it is likely that either (a) we do not have an email address for you, or (b) the email address we have for you is misspelled or otherwise incorrect, or (c) you have a Spam guard on your computer that prevents you from receiving electronic messages from IAPP.

Please work to correct this problem by sending your new or correct email address to: richard.schneider@nara.gov. If you have a Spam guard, please ensure that you can receive messages from this address.

Please note also that three changes have been made to the slate of candidates on the ballot since the ePanorama was sent: Phil Stelling unfortunately withdrew his name from consideration for Director because of scheduling conflicts; and the Nominating Committee received and accepted the addition of two new names for consideration for Directorships.

We therefore have a full slate of candidates. However, this should not discourage or prevent the membership from potentially utilizing the petition process as described later in this message.

Pursuant to bylaw 4.11.1.a, the membership of IAPP was officially notified on August 11, 2008 of the following nominations for officer and director positions for the 2009-2010 term as determined by the Nominating Committee:

- David Orbock - President-elect
- D. John McCarthy - Treasurer
- Richard Schneider - Secretary
- Christian Fleury - Director
- George Pearl - Director
- Brian Akerson - Director
- Everen Brown - Director

Fran Stetina will move from Acting-President to President. The board position of Immediate Past-President will be vacant due to the resignation of Dan Rose.

The date for the 2008 election will be December 9, 2008. However, pursuant to bylaw 4.11.1.d, voting will be conducted electronically no later than November 25, 2008. The December 9 date is when the votes are collected, counted and reported.

Pursuant to bylaw 4.11.1.b, members can petition to have new names added to the ballot for any position. The deadline for submitting these names to the President is October 10, 2008.

Pursuant to bylaw 4.11.1.c, candidates placed on the ballot either by the Nominating Committee or by petition must submit by October 25, 2008 a brief, signed personal statement consenting to candidacy and agreeing to serve if elected.

Pursuant to bylaw 4.11.1.d, an independent Teller will submit to the membership no later than November 9, 2008 the personal statements of the candidates for office and a ballot with instructions on the method of voting.

According to bylaw 4.4, "Each Officer's term shall be for approximately eighteen months, from the end of the regular membership meeting following the officer's election or accession to office to the end of the following regular membership meeting."

Unfortunately, the election of 2008 will not be able to coincide with the convention this September in Boulder. Therefore, the present board will serve in an acting capacity from September 17 (last day of the convention) until December 31. The newly elected officers and directors will take office beginning on January 1, 2009.

If you wish to know more about the election process, please read the bylaws in their entirety at our website, www.panoramicassociation.org/about.php.

In addition to the elected Director positions, IAPP is also looking for members interested in volunteering for any of the various committees (Membership, Advertising, Audit, and Convention Planning). Those interested should contact Tom Bleich at tdbleich@yahoo.com.

Photo Plus Expo

From October 23-25, 2008, Photo District News (PDN) will be sponsoring the 25th Anniversary of Photo Plus Expo atthe Jacob Javits Convention Center in New York City. This is the largest photographic trade show in the United States. Our outgoing Secretary, Steve Delroy, is willing to plan an informal gathering on Friday afternoon, October 24, either on-site or at a local watering hole so we can all get caught up with present and future activities of IAPP. Please send Steve an email at iapp_secretary@mac.com or call him at 718-263-9619 if you are interested in participating.

Westmoreland Article on Pages 28-30

Mr. Westmoreland requested that credit for his article be given to Peter Barton and his book "*The Battlefields of the First World War*". In addition, all of the panoramas supplied on the CDs accompanying Peter Barton's book can only be viewed and crudely traversed on a data projector (as done at Peyresq), and are protected from transcribing to any other media by some kind of "clever" technology. Mr. Barton's next publication will supply a DVD, which will do much better quality to the overall quality of the images.

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