

IAPP e-Monitor

Punch holes here



PANORAMIC GROUP SHOOTING

WHICH WOULD YOU RATHER DO, SHOOT MANY PICTURES AND THEN SELL A FEW OR SHOOT ONE PICTURE AND SELL MANY?

Many years ago I used to shoot some weddings and could write a book about how crazy that was. Every time, there was something that would go wrong and turn the shoot into the shoot from hell. I am not saying that group shooting doesn't have its own challenges and quirks to overcome, but for me it isn't such a nerve-racking ordeal to live through.

Just like weddings, there are good and bad money makers shooting groups, but I think the potential is greater. For example, when you shoot a group that is tightly bound together because of some service together or happening, you will have untold sales. One such group I had was the Hump Pilots Association. These guys all flew cargo planes into China during WWII. They all bought pictures like there was no tomorrow and for which many of them due to their age and medical conditions there would not be many more tomorrows, but they still bought pictures for keepsakes.

A fairly bad group would be one where all the people were direct competitors of each other and all hated each other. I shot a medical illustration

group once and we did not have many sales. Beyond anything you learn here reading this today, please take note to NEVER shoot a corporate group on speculation. The employees will not buy pictures for themselves when a group photo is set up by the company to have them photographed. It doesn't matter how long those people have worked there and how well they like each other. They all expect the company to buy their photo for them. They feel that since they are being 'forced' by the company to be in that picture together then the company should be paying them or at least buying them their picture. You would be surprised how many companies won't pay for a picture for all employees. Once in a while, you will hit it right as I did once when the Omni Arena was closing here in Atlanta, and we did a group shot of everyone who worked there out on the

**NEVER
shoot a corporate
group on
speculation**

Falcons basketball court in front of the giant logo. The deal went though that I would shoot the shot and then make a framed panorama print for everyone in the picture. **Cha-Ching!** I have done others where everyone would get a print, but I repeat never shoot a corporate group unless you are getting paid.

Period.

Most of my shoots are done by speculation selling.

What do I mean? We hardly ever show a sample of the actual just shot photo anymore. In the film days, we used to rush the developing and making a sample print to place on display in hopes of getting some orders.

Showing most groups the actual picture was not required. This didn't affect sales. Instead, I show examples of other groups similar to theirs & those examples are always framed. It is hard to sell a framed print unless you show the kind of framing you are going to provide and sizes of prints.

Shoot Fees

For some groups you may want to charge a 'Shoot Fee' but that will do two things. The first thing is it *may* lose the job for you, but the second thing is it may make your group perform better. These groups, like family reunions, do not have the money to spend or risk on a photographer shooting a group picture. If it comes to that, they will get Bubba to shoot the

group picture with his CoolPix while standing on a chair. (Of course Bubba won't be in the picture, nor will anyone actually get one of his resulting 4 x 6 inch prints, if ever printed at all, the people will look like ants and be all hidden behind each other.)

The way I figure a shoot fee is to take the size of the group and divide it by 10. Then take that result and multiply it by the single picture cost. So, if you had 100 people to be in the group photo, and the single picture cost was \$35.00, then the shoot fee would be \$350.00. The way I work this is to tell them that's their quota and should the orders be less than that, they will make up the difference. If I only got 9 orders they would owe me \$35. At least you will have some income for shooting it, but usually the sales are way more.

FOR YOU TO START SHOOTING GROUPS, FIRST YOU MUST FIND THEM.

One thing we have going for us that wherever you go there are people. They all tend to group together for one reason or another. Some are tied together because of their religious beliefs while others are tied together just because they all drive the same kind of car. Some people are forced to be together like high school students or military units. Some are on a tour together. Whatever the case may be, it is your job to seek out their fearless leader and sell him or her on the idea of documenting their wonderful church group or whatever it is with a panoramic group photo. (Churches are good for this when they are having an anniversary.)

Punch holes here

Sometimes charging a small shoot fee will make the group chairman promote the shoot more.



Churches are everywhere and some have huge memberships just ready for you to photograph. It is always good to show the church or some identifiable portion of it in the background. In this shoot, I actually photographed the group across the street from the church on an empty lot. There were 225 people in the shot and it was photographed on a Seitz Roundshot 220VR with an 80mm Hasselblad lens. They cooked lunch after and I was stuffed!

THE IMPORTANCE OF BEING A GOOD SCOUT

Unlike a wedding which could take place almost anywhere, the group photo taken in a circle must have a spot available large enough to accommodate the size of the group you intend to photograph. Just because you sell someone on the idea of a group shot does not mean you will be actually taking one! You must be the one to scout out the area for this group. In some hotels a ballroom is open and is the perfect spot, but at some hotels I have been to do there is no space available so I have shot several outside the hotel on a lawn or even in a parking lot. In the South during the summer months, shooting outside during the day may be a problem as the heat may affect older people. I always try for indoor locations if possible because the weather never causes a problem, and air conditioning is good for them and me too!

For hotels and such, I always make a visit to the location beforehand and tour around with the sales person in charge of the group I will be shooting. This way you can make certain there is space large enough for the group and there is electric hookups for lighting. I may or may not use some hotel chairs for the shoot. Some hotels charge for using their chairs so rather than paying an arm and a leg, I bring in my own aluminum lightweight foldout benches bought from one of our sponsors, [Group Photo Supply](#). After using the benches one time, you'll never want to touch another heavy hotel chair. I place benches or chairs in the front for



A professional made riser system can make your group photo look its best and make the shoot faster. Do not scrimp here as SAFETY is all important.

times as well as people standing on chairs, but never the big deal riser set up. Shooting from a high vantage point looking down on a group will suffice most of the time, but if you want your group to look best and more formal, then nothing can replace shooting the group on stands. I just bought a set of new portable risers from [Group Photo Supply](#) which will accommodate 400 people in one shot. These new stands will actually set up in an arc to allow rotational shooting of the group. That way you will get higher resolution of your group shot and you can be much closer to them than shooting a group straight across some bleachers. Lighting is also less a problem.

BE A GOOD DRILL INSTRUCTOR

I think of large groups of people like herds of sheep. You just have to herd them around into the space you want them to go. If you do some preplanning and mark off that space like a corral, you will be able to herd your 'sheep' into the area you want them. Shooting groups is not for the weak or timid. You will need a

BULLHORN to be heard and to herd

people around. It is a required tool of the group photographer no matter how large or small the group is. You need to be a good drill instructor and be in charge from the very second the first person comes through the door until the shoot is finished. I have shot a group of 225 people from start to finish in only 5 minutes. I have shot a group of 3500 people and moved around 400 of them in only 8 minutes. **I go by the 6 P's: Piss Poor Planning Prevents Proper Performance.** Be prepared and



Benches are 6 ft. long. Set-up ready for the group to show up.

people to sit on and then in the rear for standing. If using chairs, for most groups we will use between 20 to 30 chairs on the front row for sitting. This does two things for you. One is it allows those who can't stand up long to have a place to sit down, and two, it gives a formation to your shooting area for the rest of the people in the picture to fall into.

So far in my career of shooting groups, I have never shot a group on portable risers or grandstands. I have used steps and benches at

you will do well. You have to stay cool and have your ducks in a row. The people in the group will thank you for it later, and you will have a good shoot.

KEEP 'EM LAUGHING TO KEEP MAKING \$\$

Sometimes it is good to have a few jokes to say in case you need to wait on someone and stall for time. This happens a lot for family reunions. They never seem to have their act together and you should understand that they are not huge money makers either compared to the sizes of the groups. With a group of 120 family reunion people, you can expect to only get at the most 20 orders. The reason for this is that they are counting all the babies and all the children under 18 years of age as 'people.' You also have family units there that think in family buying terms; "Oh, we'll just get ONE for the family". That may be Mama, Daddy, Sister and Brother *and* Grandma & Grandpa! So from all of those family units you might get only one picture ordered. Also consider the cost of the photos to sell at a reunion. We try to keep the cost low starting at \$35 for a 7.5 X 30 inch print. We still make money and here's how...

THE TRICK TO MAKING MORE MONEY SHOOTING GROUPS SUCH AS THOSE FAMILY REUNIONS IS TO OFFER MORE SIZES AND PRODUCTS.

We like selling a plain print, a laminated print and a framed print. If your total cost for a framed print is only \$25 inclusive of tax, crating and shipping, then you could make \$100 for every one of them sold if they were only \$125. If you check out the cost from frame shops to frame a print like we make, you will find your \$125 charge to be under the frame shop's price and you have provided the entire deal. Many people will buy a framed print understanding that you are giving them a great bargain. Of course to do this profitably, you will need to be set up to do your own framing in house. When you have the correct equipment for this, making frames is simple and actually relaxing!

We shoot groups in a circle with rotational cameras. I have film cameras such as the Roundshot 65EL and 220VR which give

excellent results and of late the Canon 5D MkII digital camera using a [Nodal Ninja](#) head or a Seitz VR Drive head to actually move the camera to each position and shoot the shots at the proper intervals. Both are good, but the latter frees up your hands so you can talk more over your bullhorn...

"Hey YOU back there with that stupid hat on! Look this way and take off that silly hat!"

"Now, let's see that ten thousand dollar dental work y'all have!"

"Sir! ... You can't be touching down there during this picture!"

I just love that Bullhorn thing! Mine has a siren on it too.

Using the digital camera for shooting groups is a pleasure since it allows one to see the results of each shot and make critical inspection of exposure, color balance and sharpness. The resulting pictures/frames will require stitching together to produce the panorama. It is best to have a number of different stitching programs as sometimes if one won't do the job for you another will. Today's latest programs such as AutoPano Pro will not only stitch the frames together, but will also eliminate double exposures of people who have moved between frames. Also the newest PhotoShop programs have an automate function for stitching as well.

Shooting now for example, with a digital camera on a Nodal Ninja head instead of film, also gives the benefit of allowing several pictures of the same person as the camera sweeps around shooting frame after frame and overlapping. Also shooting down is OK as all images stitch together perfectly and straight.

Digital shooting is really useful since people do dumb things sometimes that mess up their photo. I have had people picking their nose in the picture, turned around talking to their friend, eyes closed, sneezing, looking down, having an argument, you name it. But if you look for them in other frames, you may find a good view of that person that could be substituted for the bad view. Just cut their head off in PhotoShop and then paste it over the bad view of them. Now you have created a better group picture and avoided a potential problem.



This is something to watch out for when you are taking the picture. I regret that I missed seeing this argument going on during the 800 person President Carter Family Reunion shot. I would have stopped it. Now it is documented forever. So sad.

I did have a person complain once back in the film days that she did not look good in the picture she ordered. That was the shot I had picked from the 3 exposures I shot that day. I printed a different one for her where she looked good and she was all smiley, but the rest of the group did not look so great. She only cared about herself. Today, we would have just Photo-Shopped her other head in and avoided the confrontation all together.

THE QUESTION I GET MOST

How do I make the print? I still like a real photograph rather than some ink jet mess. Real photos just look great and when you make them using archival papers such as Kodak Endura or FUJI Crystal Archive, that image will have a 100 year lifespan. Also, using the photographic process is much cheaper and faster than trying to print hundreds of 40 inch prints by a slow ink jet printer. RA-4 color processors are almost free today and some are for the taking when a color lab closes. Ours is a very old Kreonite 30 inch unit that keeps on chugging along. We print on a digital printer called a Mileca. It can print roll to roll photographic paper at either 300 dpi or 500 dpi up to 12 inches wide. *(I have an extra one if someone would like to buy it.)* These printers were made by Graytag and were around \$120,000 new. The printers are very fast and produce a beautiful print every time. They are perfect for panorama shooters since all we are trying to do are long and skinny prints. The Mileca printers can print a picture any length!

THE SHIPPING DILEMMA

We have found that shipping any framed prints larger than 30" requires either a steel vault for shipping. UPS, FedEx are both terrible & the US Postal Service is the leader for breaking your

frame shipments or even losing them. We frame the smaller prints with glass, while larger ones we spend the extra money and use Plexi-Glass. No matter how well you package the long, skinny framed prints in crates, someone will generally use the long thin box as a bench and then drop an engine block in the middle. Then getting the shipper to honor the replacement is near impossible as they claim the packaging was not good enough. If you can shoot local groups and deliver the orders

TO SOME PEOPLE, SHOOTING A BIG GROUP IS STRESSFUL, BUT IF YOU ARE WELL PREPARED GOING BY THE 6 P'S, AND ARE AN OUTGOING PERSON, YOU WILL DO WELL.

yourself, you are way ahead.

There is a lot to know and experience shooting groups for fun and profit. Being a member of IAPP will be of aid to you as many of our members do shoot groups and will be happy to discuss it with you. Get listed on our Find/Hire a Photographer pages on the [IAPP](#) web site is also useful when someone may be searching for a group photographer. Become a member of your Chamber of Commerce or your town's convention and visitor's bureau, this may provide you with some good leads for group shots. Look through your phone book yellow pages page by page and you will find many potential groups there as well. I shot a church group of only 225 people once that brought me in over \$7,000 in orders. Better than shooting a wedding and having to put up with the stress.

To be continued in later issues and/or lectures....

— George S. Pearl, QPP
www.AtlantaPanorama.com

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IAPP QUESTIONNAIRE

In July of this year the Board of Directors put together a questionnaire in order to have some input from the membership on the importance of different aspects of the IAPP, and the direction that we should go as an organization. We felt that knowing what specific topics and concepts were the most important to the members would allow the Board to organize our resources in the best available manner.

The purpose of this review is to make the results known to the membership of the IAPP. We divided the questions up into three major categories: 1) IAPP Specific Questions; 2) Equipment Specific Questions; and 3) Organizational Specific Questions.

The first section should give us a better idea of what aspects of the IAPP were more important to the members and what aspects were least important. Your answers would allow us to better tailor conferences, publications, and web resources to what was most wanted by you, our members.

The second section asks about the type of equipment that our members use and begins to answer the not-so-age-old question - Film or Digital.

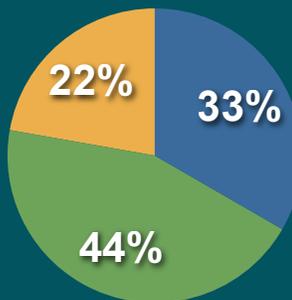
The third section tells us about other organizations and magazines our members prefer and whether or not they are professional photographers or amateurs.

Important to any analysis is the return rate. 37 members returned their completed questionnaire out of a total of 127 notices sent to the entire membership. There were 8 emailed questionnaires that were undelivered and bounced back, and there is no data on how many questionnaires might have been labeled as spam by member's own email software, or how many emailed questionnaires were opened but were never filled out or returned. This analysis is based on a questionnaire return rate of 29%, or between one quarter to one third of the membership of the IAPP.

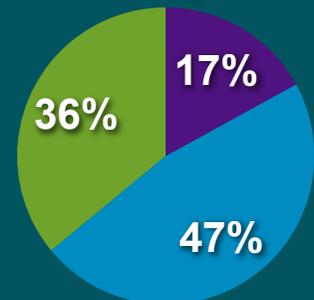
NOW TO THE REVIEW:

The first three questions tell us that our members feel that the PANORAMA Journal is the most worthwhile aspect of the IAPP and that our website is the most disappointing aspect of our organization. It also tells us that, despite the disappointment with our website and the time it takes to get the PANORAMA Journal out to the membership, 97% of our members will rejoin the IAPP when their current membership runs out.

Printed Panorama:



Member's Only Website:



● **Some what important** ● **Very important** ● **Not important**

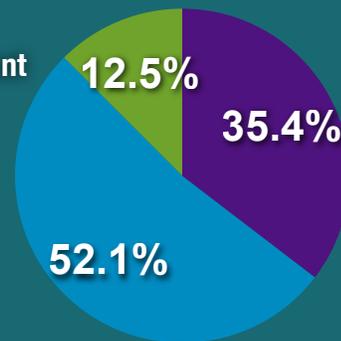
It also says that 44.4% believe that a PRINTED PANORAMA Journal is Very Important; 33.3% believe it is Somewhat Important; and only 22.2% believes that it is Not Important. Likewise, 47% believe that a Member's Only website section is Very Important; 36% believe that it is Somewhat Important and 17% believe it is Not Important.

From our Sponsors

Material important to our sponsors stated that 35.4% of our members want Information Only from our sponsors; 52.1% want Information AND Reduced Pricing for IAPP members; and 12.5% of our members want the following (from their comments): “Interactive Participation”, “Sponsors presence at our meetings if we have sufficient enrollment”, “Special Deals”, Specific Contacts to ask

- Information only
- Information & Discount
- Other

questions, confer, etc”, “Workshops involving their equipment”, and for them to “Help defer costs to keep dues reasonable”.



Kinds of articles

We then asked the membership to tell us what type of articles they would like to see more of in the PANORAMA Journal and on the website. The responses in order of importance were:

1. Technical articles and reviews about cameras and equipment
2. Digital printing and selling artwork;
3. Panoramic photography destinations and shooting tips
4. Creative inspiration and ideas for new images;
5. Member profiles and their photography
6. History of panoramic photography.

Membership longevity & Conventions

We then asked how long have our members been members of the IAPP and it ranged from 1 year to 26 years, with the average length of membership being 8.3 years. Likewise, the number of conventions our members have been to averages out to 3.



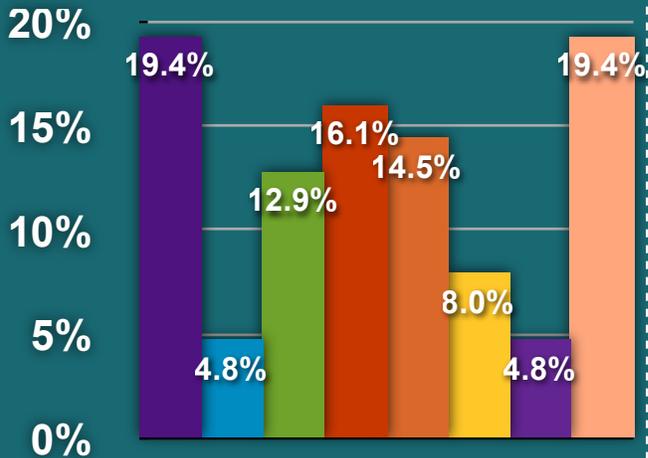
Will you come?

We asked the members what would make them want to attend the next IAPP convention. Your answers were, in order of importance:

1. Closer to home
2. More tutorials
3. Vendor displays and discounts
4. Less expensive
5. Field trips
6. Other, which included (from your comments): “Chance to see other members shoot and process”, “Opportunity to combine vacation to an interesting place”, “Interesting part of the world”, “A very photogenic destination”, “Probably couldn’t attend because it is too far away from Australia”, and “Not able to travel much anymore”.

Location, location, location

One of the most important questions we needed the membership to answer was to give us their suggestions for our next IAPP conference in October 2011.

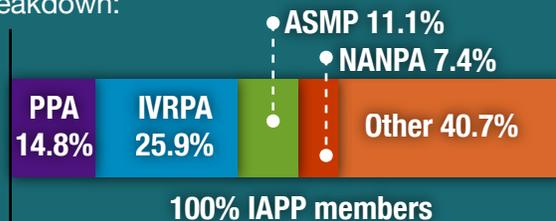


From the listings we provided, your suggestions broke down in the following manner. From these answers it would indicate that Rockport, ME would have the highest percentage of votes. The "Other" category tied with Rockport, however the choices listed under "Other" category each had one or more (where indicated) of the following suggestions: Lisbon, Greece, Netherlands, Badlands SD, Florida, Colorado, Wyoming, New Mexico, Alaska (2), Australia (3), Chicago (2), Philadelphia, Los Angeles, Europe (2), Germany, U.K., Spain, and Asia.

The third and last category was Organization Specific Questions. These were designed to give the Board an insight into the interests of our members.

Are you a "social animal"?

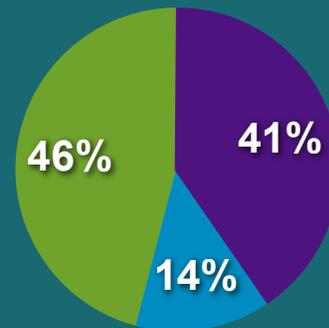
As far as other organizations that IAPP members belong to we found the following breakdown:



Film or digital? Apples or PCs?

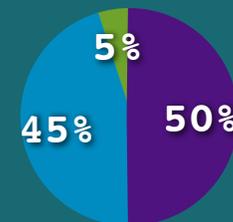
The second category was Equipment Specific Questions. These were designed to give the Board an idea as to the number of members who still use film, the number who have gone to digital and those who use both. From the questionnaire we find that currently 13.5% of our members still use film; 40.5% use digital; and 46% use both. Our members further state that, within two years, 2.7% will still be using film; 40.5% will be shooting digital; and 56.8% will be shooting with both.

● Digital ● Film ● Both



As to the type of computer platform our members use we find that 45.2% use a PC; 50% use Apple; and 4.8% use "other".

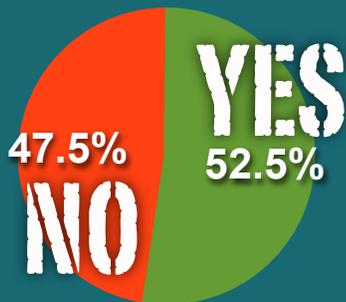
● Apple ● PC ● Other



Under the "Other" listing we found the following organizations: PICA, PMA, ACMP, AIPP (these four were all Australian organizations); Local Camera Club; BIPP - UK, MPA - UK, ZPAF - Poland, FEP - EU, AWI - Germany; National Dutch Organization; SAAA; Photoshop Users; Australian Institute of Professional Photography; West Canada Photo Historical Association and Canadian Society.

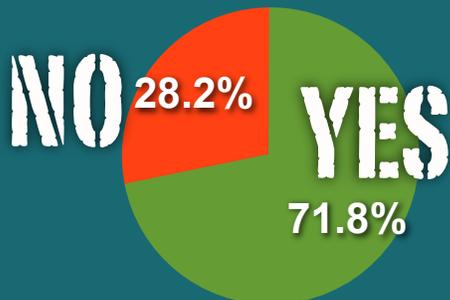
PRO/AM

The next question asked if the member was a professional photographer.



Payola

We then asked if the members would like for the IAPP to place more emphasis on earning a living through shooting panoramas. 71% said Yes and 29% said No.



A little light reading ...

The last question asked about the Photographic magazines that our members subscribe to. This can help the Board determine possible sponsors and where to send relevant information that would be of interest to our members. This is the breakdown:

- American Photo* - 22.9%;
- Aperture* - 12.5%;
- American Camera Arts* - 2%;
- British Journal of Photography* - 4%;
- Camera Arts* - 2%;
- Outdoor Photography* - 29.1%;
- Other - 27%.

The "Others" included *Australian Professional Magazines, View Camera, Popular Photography, Lenswork, PPA Journal, Rangefinder, Digital PhotoPro, Photo Technique, Dutch Magazines, Photoshop Users, PC Photo, and The Camera Shopper.*

Another important aspect of the Questionnaire is the ability to capture comments from its members. Some of these are presented here as they give insight into the IAPP membership.

Comments:

"Make all the info available to everyone. I dislike using passwords to access information."

"The website should contain more information."

"I don't understand what some of the squabbling was about in years past, but I very much want the group to continue."

"I do not think we need a print competition every year. It is too costly."

"First impressions are poor due to website."

"Location for 2011 convention - meeting room aboard Alaska cruise from Vancouver."

Under question #2 - What about the IAPP is most disappointing to you as a member? "It is very American - needs to be more international, there are other countries other than America."

"I am not in favor of canceling the printing of the PANORAMA Journal although I understand the financial burden it imposes. But it is the only thing that lets us stand above our competitor associations. The website was always a troublesome beast and I just hope the new design will cure that problem. The Board must keep a close eye on the website and get stale material deleted and current information installed."

THINGS TO DO ...



EASTER ISLAND TAPATI FESTIVAL JAN 28 - FEB 7, 2011

www.360atlastravel.com

Last chance to cash in those frequent flyer miles and join us on Easter Island this February as winter becomes summer!

Join 360° World Atlas creator, Everen T. Brown on a custom designed adventure, highlighted by the yearly Tapati Rapa Nui Festival.

Spend a week exploring incredible sites with some of the island's best guides, hand selected for their expertise. Our scheduled tour will allow for the best light for photography and plenty of free time to return to your favorite sites and enjoy the solitude of the island even more.

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Book Now!

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I NEED YOUR HELP!

For the December Issue of the e-Monitor I am putting together a Tips & Techniques article on tips on photographing in the wintertime. This will include a variety of ideas on how to stay warm, how to keep your equipment safe and working, things to take along with you for comfort and safety, in short, suggestions to the membership (and from the membership) on what we do to continue our passion when the temperatures plummet and the cold wind and the snow and ice make staying at home, by the fire, far more enticing than recording images in the great outdoors.

I don't need entire articles from everyone, but rather a sentence or a paragraph or two about your favorite winter tip; something that you won't go out in the winter without doing, taking, or donning. We have a lot of winter experience packed within our members and I would like for as many as possible to share that with the rest of the organization.

Email your ideas to me at: bryan@snowprophoto.com on or before November 1st and I will assemble them in the December Tips & Techniques section of the e-Monitor and credit everyone who sends in their ideas. When you send your email to me place the phrase "Winter Ideas" in the subject line and it will make collecting them easier. This should be an interesting experiment to see how the members will react on a shared article.

— Bryan Snow, Editor

TIPS & TECHNIQUES: SKETCH FROM PHOTOGRAPH

PhotoShop is as wide AND as deep as the ocean. There are many ways to get a photograph turned into "art". In this column, I will be covering only one way. Turning a photograph into a sketch. The choice of photograph is important. Sometimes, you will try this technique on a particular photograph but it may not work. Do not fear, this is only one technique. The key here is to experiment.

For this tip, you will need to have a basic understanding in PhotoShop (version is not important) of layers, manipulating and reordering layers.



1. Open your photograph in PhotoShop. When you open an image in PhotoShop, you have only one layer, the Background layer. It usually contains the image on which you want to make your adjustments or edits. Unfortunately in this state, it is uneditable. Don't worry. Simply, double click on the background layer icon in the Layers Palette and create your first layer. (This is handy for other functions as well!)
2. Now that your photograph is editable, you will need to duplicate your layer. In PhotoShop speak, you will "jump" your layer. Cntrl (Windows)/Cmd (Mac) J does this easy-piesy. Or do it old school, and find that command under the Layer menu>Duplicate Layer.
3. The next thing is to desaturate this new layer. Don't get fancy and do a "black & white" conversion here. We just need it simple and sweet. Keyboard shortcut? Cntrl (Windows)/Cmd (Mac) U.
4. YIKES! We need to duplicate this layer again...Settle down, just follow along. Remember that trick? Jump the layer: Cntrl (Windows)/Cmd (Mac) J.
5. Here comes the fun. Invert this layer. (Make it into a negative! Cool!) Cntrl (Windows)/Cmd

(Mac) I. Or old school: Image Menu> Adjustment>Invert.

Now set this active layer to "Color dodge" in your Layer's palette. You can do that by going up to the top of the Layers palette and clicking on the down-pointing arrow to the right of the word "Normal", and then select "Color Dodge" from the drop-down list.

Don't worry, you haven't done anything wrong. Your image is now white. Really. The magic comes in next step.

6. Apply the Gaussian Blur Filter to this active layer (the one you inverted and set to "Color Dodge". Depending on your tastes and your specific image, you can set the Radius amount of Gaussian blur with the slider bar at what ever level you like. A lower level setting creates an image that is very sharp - almost as if drawn with a hard lead and a mechanical pencil. A higher level setting is more of a soft lead graphite look worked with a stump. Its your choice!

You can by all means, stop here. You have a fabulous sketch, worthy of that empty frame! If color is also important to you, click the link in the blue bar below to continue and finish your new artwork!

Head over to <http://dawnsnow.blogspot.com/> and read how to complete your sketch in color.



GATHERING DOWN UNDER?

One of the comments that was made by more than one person in the recent IAPP Questionnaire was that our members from Australia very seldom get to come to the U.S. to participate in any IAPP gatherings. One of our Australian members, Adrian Lowe asked us to invite the rest of the IAPP members who live "down under" to contact him if they would like to communicate with fellow

IAPP members closer to home and even have a more local IAPP gathering. So, any Aussies wishing to communicate or even gather together contact Adrian at: adrian@infocentre.com.au and introduce yourself. If you folks do end up doing some panoramic workshops or anything like that please write up an article for the *e-Monitor* and send it to us.

IAPP e-MONITOR

The monitor on the rear of a digital camera is a device we use to quickly examine information about our photos. The IAPP e-Monitor was designed to give our membership a quick look at what is going on with the IAPP and with panoramic photography in general. It was originated to give our membership quicker information while they await the release of the PANORAMA.

We welcome any and all articles and photos from IAPP members for inclusion into the IAPP e-Monitor. This is a

publication for the IAPP, by the IAPP, and about the IAPP. There are many talented members that have images and information to share and we desperately need it. Please send all articles and photos to:

IAPP

c/o Bryan A. Snow

9207 Warriors Creek

San Antonio, TX 78230

Coming Next Month!

Feature:

Digital Stitching: Part 1

Tips & Techniques:

Panoramas with an iPhone!