

# PANORAMA

The Journal of the International Association of Panoramic Photographers

Summer 2010

Volume 27, No. 1



*Adam Buckle, Mountain II. First Place, Landscape. 2010 IAPP Panoramic Photography Contest*



# PANORAMA

THE JOURNAL OF THE  
INTERNATIONAL ASSOCIATION OF  
PANORAMIC PHOTOGRAPHERS  
Volume 27, Number 1

Dave Orbock  
Glenn Cope  
Dawn Snow  
Bryan Snow  
David Lawrence  
David Nicholas  
George Pearl  
Mark Segal

*Panorama Designer*  
Richard Schneider

*President*  
*President-elect*  
*Treasurer*  
*Secretary*  
*Director*  
*Director*  
*Director*  
*Director*

## Special Thanks To:

Dave Orbock  
Harold Lewis  
Ron Klein  
Michel Dusariez

Fran Stetina  
John Post  
Will Landon  
Dawn Snow

IAPP Board of Directors  
2010 Photography Contest Winners

PANORAMA is published by the International Association of Panoramic Photographers (IAPP). Copyright 2010. All rights reserved. Contents may not be reproduced in any manner without written permission from IAPP and the content authors.

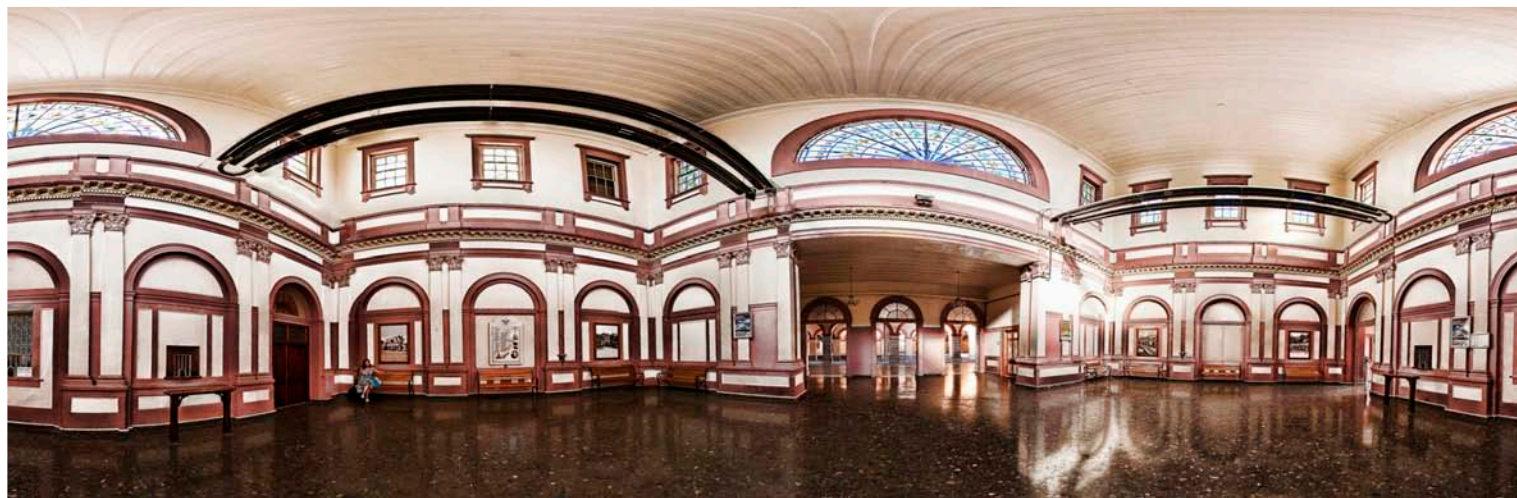
PANORAMA relies on articles submitted by IAPP members and from all panoramic enthusiasts. For submission guidelines, please visit our web site at [www.panoramicassociation.org](http://www.panoramicassociation.org)

Send all articles, images and advertising copy to:  
Bryan Snow - Panorama Editor  
9207 Warrior's Creek Drive  
San Antonio, Texas 78230 USA

Please use the Editor's email address,  
[bryansnow@sbcglobal.net](mailto:bryansnow@sbcglobal.net),  
for correspondence or phone him at  
210-378-1894 during business hours CST.

For advertising and other forms of corporate support to IAPP, please contact the IAPP President, Dave Orbock at [dorbock@fullcirclephoto.com](mailto:dorbock@fullcirclephoto.com) or by phone at 410-528-1868.

IAPP is a 501-c-6 non-profit association chartered in the State of Massachusetts .



*Above: Aykut Erdogdu, Train Station Interior. Second Place, Architecture*



# In this Issue

## **President's Message.**

*By Dave Orbock, 4-5*

## **Images from Tucson.**

*By Fran Stetina, 6-7*

## **Meet the New IAPP Board of Directors.**

8-16

## **In Memoriam: Bill McBride.**

*By Ron Klein, 17*

## **The 2010 Photo Contest Winners.**

Cover, 2-3, 18-23

## **Member Profile: John Post. 24**

## **Websites Associated with this Issue. 25**

## **The IAPP Exhibit at BWI Airport.**

*By Richard Schneider, 26*

## **David Nicholas: Bronze Award Winner. 27**

## **2010 Mid-Year Treasurer's Report.**

*By Dawn Snow, 28-30*

## **Outreach: BCA Meeting in Boston.**

*By Richard Schneider, 31*

## **Techniques: Mt. St. Helens Mural.**

*By Will Landon, 32-33*

## **IAPP Service Awards.**

34

## **Honoring Harold Lewis.**

*By Dave Orbock, 34-35*

## **Book Review: VR Photography.**

*By Dave Orbock, 36-37*

## **Techniques: Perfect Horizontal Positioning.**

*By Michel Dusariez, 37*

## **Publications: 32 Museums in Brussels.**

*By Michel Dusariez, 38-39*

*Below: Roger DeMuth, Alhambra.  
First Place, Architecture and Fuji Award*



# President's Message

*By Dave Orbock  
Baltimore, Maryland USA*

As I was preparing to write this message, I made a list of topics I was planning to discuss. However, the list just grew out of hand so I had to seriously edit the ideas presented here. I'll start with a summary of the major activities in which our members were involved, talk a little about what the Board has been doing for the last 6 months, present a schedule of the planned meetings up to our next International Conference in Sept/Oct 2011, and end with a to-do list for how you can help IAPP grow.

## Member's involvement

IAPP had a very impressive booth (staffed by members) at the PPA sponsored Imaging USA Convention in Nashville, TN. The convention was held in the Opryland Hotel and attended by over 10,000 photographers and exhibitors. George Pearl's 4'x20' panoramic image of the University of Georgia Stadium, which formed the backdrop of the booth, impressed all who passed. Mostly though, it helped to recruit some new members and 3 candidates for the BOD.

Our Tucson 2010 Conference was held from 14 April to 18 April, 2010

in conjunction with the International VR Photography Association (IVRPA). A one-day tutorial session on VR photography preceded the conference technical sessions. An exhibition of the winners of IAPP's 5th Annual Panoramic Photography Contest along with Juried IVRPA Panoramic Images was held in the convention hotel lobby. Also exhibited were a 26GB image of Paris and a huge 15m image taken from atop the Alps by IVRPA President Matthias Taugwalter.

During Jan-Mar period the previous Board of Directors (BOD) devoted time in preparing a policy manual, assisted with preparations for the Tucson

2010 Conference, tackled our web site design/posting concerns, and completed the judging phase of the Panoramic Photography Contest. Since April the new board has jumped in with both feet and is making progress with our web problems, better organized our financial accounting records, started reporting copious notes of our meetings, organized a very impressive exhibit of past IAPP contest entries (approx 100) for the BWI International Airport (see article on page 26), conducted an interview with IAPP's first elected President (see article on pages 34-35), and started a search for our Fall 2011 International Conference.





In our next scheduled event on Star Island, IAPP members will be invited guests of member Peter Randall and the New Hampshire Society of Photographic Artists. This very picturesque island location will allow you to fully relax and leisurely enjoy photographing the panoramic landscape 24/4. I look forward to your company at this outstanding fellowship/photographic opportunity. Also, during the month of September we will have a Panoramic Photography Exhibit at the Valley Photo Center gallery in Springfield, MA. Details will be posted on our web site shortly. We have been asked to join the IVRPA

in hosting an early June 2011 meeting in Portugal. Visit our web site for the details of this meeting as they progress. Our next International Convention is scheduled for late Sept/early Oct 2011. If you have a location suggestion & would like to work on the conference, please contact President-elect Glenn Cope. Additionally, if you would like to host a 2/3/4 day Mini Workshop in your locale please contact any member of the BOD.

### **How you, our members, can actively participate**

For the most part your BOD has been carrying the ball for the organization

for quite a while. Even though we have full time jobs, we somehow find enough time to write articles for the journal, attend board meetings, contact potential sponsors, direct the web site, organize financial transactions, maintain IAPP records, etc. We need your help in order for our organization to fulfill its mission. Please contact (phone or mail) a board member with your ideas to improve IAPP or to help with: Our annual panoramic photography contest, conduct an interview with one of IAPP's long time members, hold a mini workshop, administer our merit service program, write a book review, take charge of a for sale column on the web, find a sponsor, or in any other way. The list is almost endless – but with your help we can greatly improve the organization.



*Group photograph of attendees at the International Panoramic Photography Conference, Tucson, Arizona. By Dave Orbock.*

# Images from Tucson

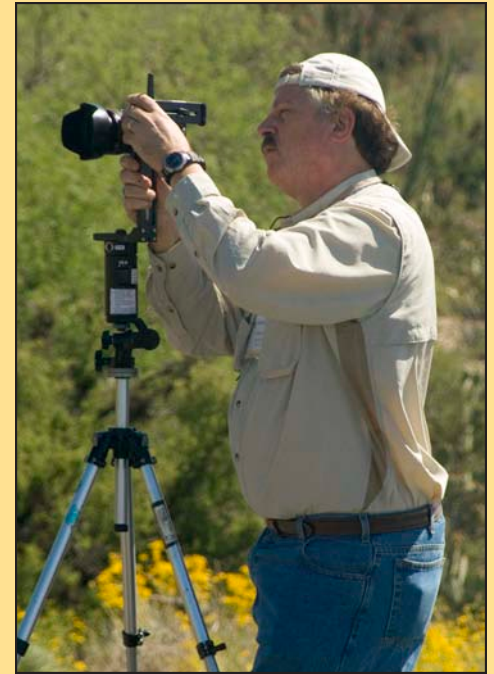
*By Fran Stetina  
Bowie, Maryland USA*

The Tuscon conference was a most memorable event. Meeting old friends, being overwhelmed by new technologies and seeing daunting images presented by our immersive imaging and Gigapan colleagues.

And as always, having the opportunity to photograph spectacular scenery just a stone's throw away. Long time IAPP member and current Director George Pearl and I visited Saguaro National Park a number of times.

A visit to the Saint Xavier Mission just to the south of the town lead to a wonderful surprise; the mission garden was a photographer's paradise with cacti of every variety in full bloom.

Tuscon is surrounded by mountains, and just to the

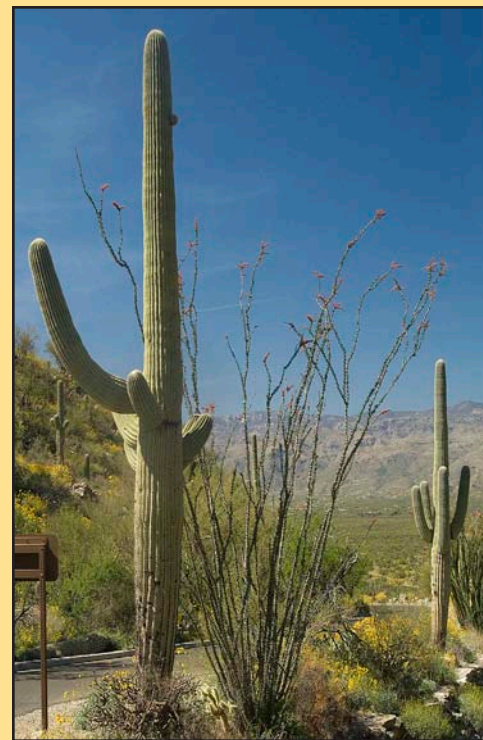






north are the rugged Catalina Mountains with Mt. Lemmon reaching over 9,000 ft. which has a ski slope on its side.

Back at the conference, the photographic exhibition included some exceptional images by the attendees.





# Meet the New IAPP Board of Directors

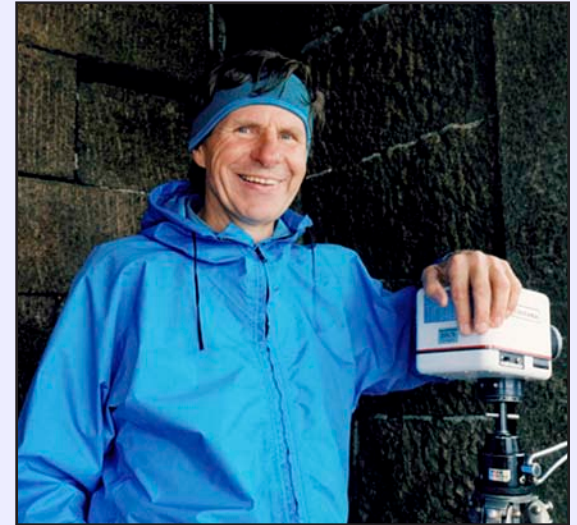
## Dave Orbock: President

Dave Orbock is a professional fine art photographer whose specialty since 1980 has been medium format panoramics of cityscapes and landscapes.

A Charter Member of IAPP, Dave was a guest lecturer in the People's Republic of China in 1988, the first artist to represent Maryland in a cultural exchange program with the sister state of Anhui Province. He was invited for a return visit in 1993 to attend the opening of his Panoramic Photographic Exhibition in Hefei.

He works at his Baltimore studio with a small staff of dedicated workers who ensure that the printing and framing of his work are of the highest caliber.

Dave is represented by museums, galleries and art consultants throughout the United States. He has exhibited widely and his work has been purchased by individual collectors, museums, and major corporations.



## Dr. Glenn M. Cope: President-elect



Dr. Cope has taught photography and digital imaging at Northern Oklahoma College in Tonkawa, OK. for the past 25 years. He and his wife, Barbara, operate a studio there.

He earned a Ph.D. from The Catholic University, Washington D.C. In addition to photography, he teaches humanities and English. Glenn is a Past President of the Professional Photographers of Oklahoma (PPO). He serves on the PPO Board and is the director for PPO School. He was appointed as the 2009-10 and 2010-11 Chair of the Professional Photographic Certification Commission.

He is the certification liaison for Oklahoma. Cope serves on the PPA Council as one of Oklahoma's three elected representatives.

Cope is a CPP (Certified Professional Photographer) and has been awarded the Photographic Craftsman degree and is an Approved Photographic Instructor. In addition, the American Society of Photographers awarded him the Educational Associate. The PPO has given him the Grand Fellowship.

He has given programs and classes across the country at state and local events. Dr. Cope teaches landscape workshops all over the Southwest.

The Board of Directors wishes to offer its heartfelt thanks to Dave Orbock and his staff for sponsoring the Photo Contest held at the International Panoramic Photography Conference in Tucson this past April.

For more information on printing, scanning, framing and other services, please contact:

Full Circle Ltd.  
33 East 21st Street  
Baltimore, MD 21218  
410-528-1868

[www.fullcirclephoto.com](http://www.fullcirclephoto.com)

**We just brought in a closeout on 50 packs of the Museo Panoramic Cards.**



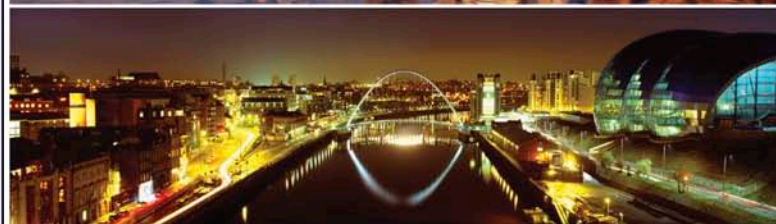
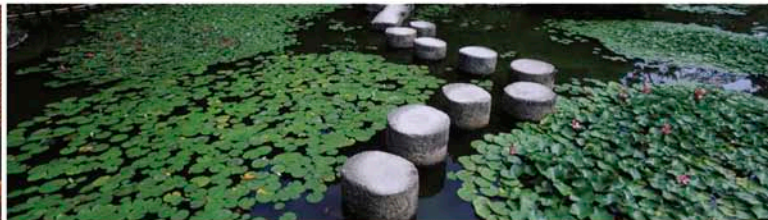
The only inkjet Fine Art Panoramic Cards. Folded they measure 3 7/8" x 9 1/8".

**EXCLUSIVE IAPP OFFER**  
**ONLY \$30 a box**

IAPP ONLY price at [www.itsupplies.com](http://www.itsupplies.com)



***We bought the entire remaining stock  
– but when they are gone, they are gone!***





## Dawn Snow: Treasurer

Dawn Snow has pursued her passion for photography, art and design all her life since watching her father teach

darkroom techniques at a local arts school & learning how to SEE from her mother. She was a corporate photographer for over 10 years and a graphic designer for over 20. Dawn received the designation of "Certified Professional Photographer" by the

Professional Photographers of America, and has a print accepted in the PPA's 2009 Print Competition Loan Collection. She has won numerous IABC Bronze and Silver Quills for her edito-



rial and illustrative photographic work. Her work can be seen at [www.snowprophoto.com](http://www.snowprophoto.com).



Mission San Antonio de Valero (a k a "The Alamo") with Blue Lights; San Antonio, TX

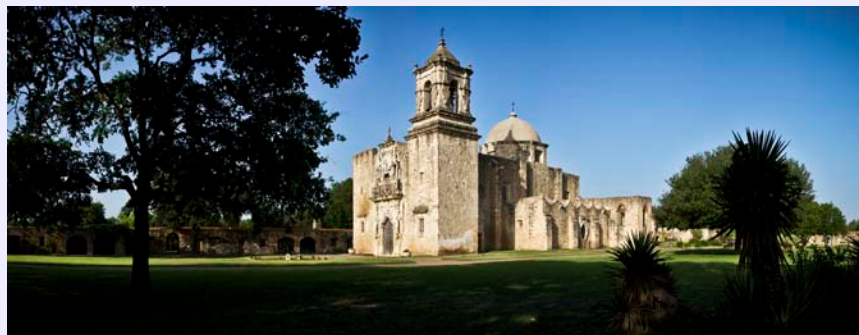


Soldiers Boarding a C-5 Transport Plane; San Antonio, Texas

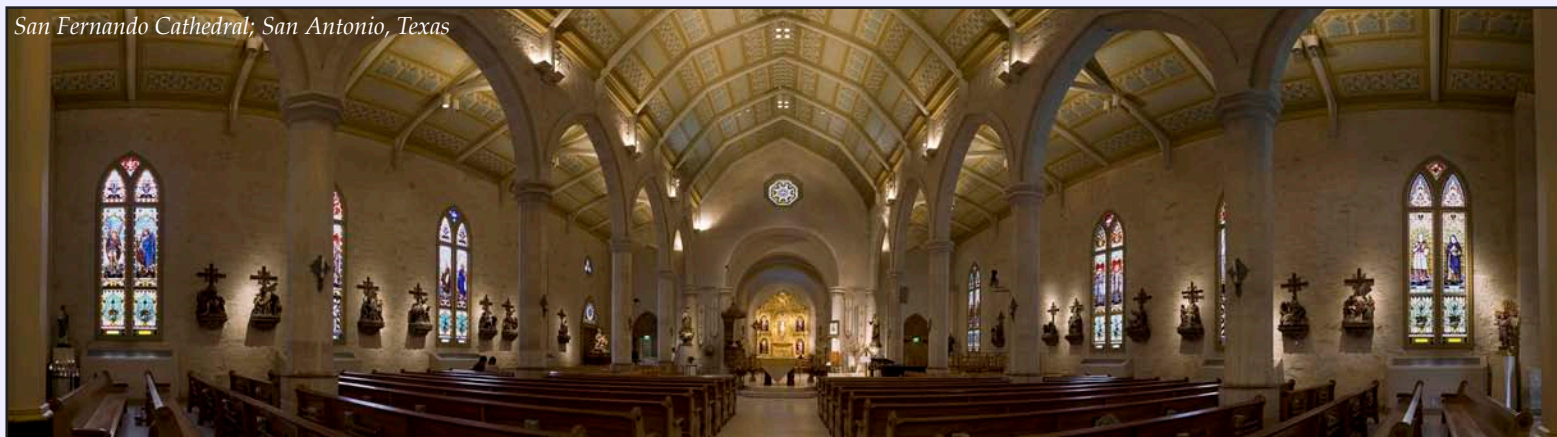
## Bryan Snow: Secretary and Panorama Editor



Bryan Snow is a retired astronomer who has been active in photography for 40 years. For 37 years he has held the position of Director of the Scobee Planetarium at San Antonio College in Texas. He has held the position of President of the Southwest Association of Planetariums and Chairman of the San Antonio Astronomical Association. He joined the IAPP at the Austin meeting three years ago. He has spent a number of years photographing the Sun, Moon, planets, galaxies, nebulae, and comets. Landscape panoramas and architectural photography have, likewise, been a passion of his for several years. He began shooting panoramas with medium format cameras, scanning the images and stitching them together. He now uses Canon digital cameras and lenses for the majority of his photography but still returns to medium format on occasion. His work can be seen at [www.snowphoto.com](http://www.snowphoto.com).



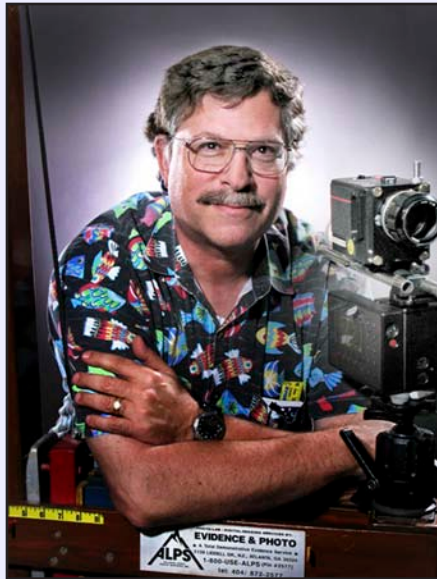
*Mission San Jose; San Antonio, Texas*



*San Fernando Cathedral; San Antonio, Texas*



## George Pearl: Director



George S. Pearl, QPP, is from Vicksburg, Mississippi, the son of a cotton farmer. He is a 4 year US Navy Viet Nam Veteran serving as an Aviation Electronics Technician. He received his BS degree from the University of Southern Mississippi majoring in Radio, Television & Film.

He worked as assistant director of medical photography at UMC in Jackson, MS. He moved to Atlanta to take on a pilot project in photography for the rest of the nation called Vanishing Georgia, produced by the Georgia Department of Archives & History.

In 1978, Pearl started Atlanta Legal Photo Services, Inc., which has become a legend with attorneys in Atlanta.

Wanting to make people happy and pursue panorama photography, around 1995 the division Atlanta Panorama ([www.AtlantaPanorama.com](http://www.AtlantaPanorama.com)) was formed.

*"Making huge group photos is such a hoot!"* Pearl says. The largest group to date has been 10,000 people. He also is a master at large group formation panorama pictures using thousands of people to form the picture designs.

Pearl is a Board Certified Evidence Photographer, Board Certified Questioned Document Examiner & Handwriting Expert, and runs the Qualified Panorama Photography (QPP) program for IAPP and is also the web master.

George lives in Atlanta and is married to Claudia, a video producer, and has one son Ryan who also works at the company.



## David Lawrence: Director



David Lawrence has been photographing for corporate clients and international picture agencies for over twenty years. His images have appeared in numerous books and publications.

David's curiosity of life is fueled by a degree in environmental biology and extensive travel on photographic assignments. His work ranges from large-scale panoramas to detailed macro photography - sometimes looking at the "whole scene" and other times studying the colors and geometry of the details.

He is a member of the American Society of Media Photographers, the International Association of Panoramic Photographers, the North American Nature Photographers Association, the National Press Photographers Association, and the Professional Association of Visual Artists.

Through his photography he hopes to inspire people to become more diligent in making balanced choices concerning our natural environment and historical landmarks. His work can be seen at [www.WideImages.com](http://www.WideImages.com) and [www.LawrenceEditions.com](http://www.LawrenceEditions.com).





# David Nicholas: Director

Mr. Nicholas, a graduate with Highest Honors from the Rochester Institute of Technology, has had a multi-faceted career:

- A chemist with patents and publications in scientific journals
- An editor of publications on the scientific and technical aspects of photography and graphic arts
- Marketing Manager of a division of a major graphic arts manufacturer and supplier
- Owner and partner in a major NYC graphic arts company

During this time he avidly pursued photography.

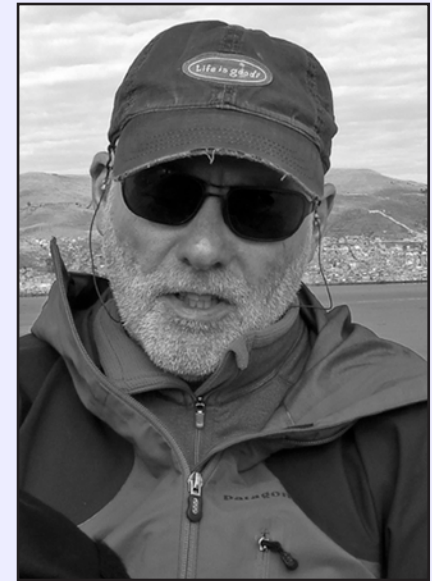


His photographic work has appeared in:

- "An Introduction to the Worlds Oceans" By Duxbury & Duxbury, (1984)
- Parsons School of Design Catalog Cover, (2004)
- Asian Photography / India Magazine, (October, 2008)
- His work is also represented in private and corporate collections

Shows:

- One person show at Artsee Eyewear Gallery, March, 2005
- Two person show 23rd Street Association Exhibit, September, 2005



- Group Show "Heaven & Earth" Ladakh, India: A Photography Exhibition, Curator, Arlene Collins sponsored by ICP. At Gallery Chateau, March, 2007
  - Group Show -ICP Travel Photography, February, 2008

Awards:

Open House New York multiple category winner, October, 2005

## Mark Segal: Director



Since 1981 Mark Segal has established an international reputation as an acclaimed photographer. A native of Washington DC, Mark has been living and working as a professional photographer in Chicago, Illinois. Mark has literally traveled the world working closely with art directors and designers in 40 countries. Demand for his work arises from Mark's constant pursuit of fresh, experimental ideas and his ability to interpret concepts into strong photography.

After founding Mark Segal Photography, Mark and his brother Doug began Panoramic Images in 1988. It has grown to become the largest stock library of large format images in the world. Mark also started SkyPan International in 1989 in order to create 360-degree panoramic photographs from full size helicopters. With the need to produce images at low-level heights, he began exploring

the adaptation of still and HD / video cameras to RC helicopters. Mark has led photography seminars / workshops on marketing and shooting techniques since 1990. Beginning in 1998, Mark co-produced two feature films, several TV spots & video documentaries.

Mark has been collecting photography awards since the age of ten including the One Show and numerous Art Directors Clubs. His work is most often seen in magazines, annual reports, advertising & the web. He produces images that are vital, powerful, and expressive.

[www.segalphoto.com](http://www.segalphoto.com)





# Meet the Panorama Designer

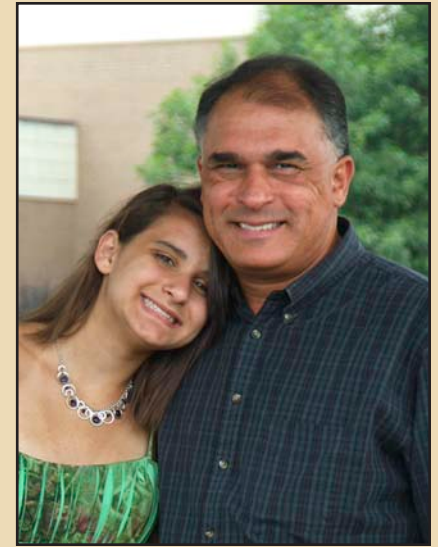
Richard Schneider has been a member of RIAPP, more or less, since 1993. He has served full terms as Director, Secretary and Treasurer, has been the Editor of Panorama since 2001 and Designer since 2006. The most recent IAPP event he attended was the 2009 Photo Safari in Albuquerque, NM.

Richard has an MFA degree from RIT (1983) and has been employed by the US National Archives, in a variety of positions in their Preservation Division, since 1992. While at the Archives, he has written two articles on historic panoramic photography from the agency's holdings in their quarterly

publication, *Prologue*. He produced and curated a permanent exhibit on a selection of these holdings for the Archives' facility at College Park, MD where a couple of IAPP workshops have been held in the past.

Thanks to digital imaging and stitching software, Richard is delighted to be taking more and more of his own panoramas for a change, including the one below from the Winterthur Garden in Delaware.

Richard is pictured at the right with his daughter Alison. He also has a son, Andrew and enjoys life's finer moments with Michele.



# In Memoriam: Bill McBride

Bill had a weak heart and was getting frail. Fortunately I spent a fair amount of time with him last year and emailed often. I know it was Bill's wishes that his collection go to UC Riverside and hope his attorney handling the estate gets everything settled as Bill wanted.

He was born in Santa Barbara, CA. Bill had hearing impairment all his life but it became substantially worse with time and by his early 60's he could no longer use a telephone without operator assistance TTY relay services. Bill eventually got a cochlear implant

that helped with conversation but even that was not enough for him to use a telephone alone.

Bill never married but cared for his

mother who was near 100 I believe when she died. He was also a Big Brother to at least one young person helping them get their act together. I'm not certain who he was working for, but I know he was involved in engineering ICBM missile silo's but eventually came back to Santa Barbara



and made money selling real-estate. Bill loved cats and had rescued a magnificent long haired stray named James. He even won awards at local cat shows with him. Generous to a fault, he once gave me 7 #10 Cirkut cameras to do whatever I wanted with them. I would occasionally machine small parts for some of the cameras in his vast collection.

Bill owned the finest #10 Cirkut I have ever seen, I doubt it had taken five rolls of film before he let me use it to photograph the IAPP convention in Monterey. Besides collecting panoramic cameras he loved railroad memorabilia and had an excellent collection of railroad lanterns and other artifacts from the golden age of steam. He had plans to move to property he owned in Hawaii but sadly his poor health prevented this from happening.

I miss him a lot.  
Ron Klein, Juneau, AK

*Left: Bill at the US National Archives in 2002. Right: Bill seated with Dave Orbock, Mary and Fran Stetina at the 2009 IAPP Photo Safari.*

*Bill McBride was a special friend and indispensable to the history of panoramic photography. As Ron stated, Bill was an avid collector and historian of panoramic cameras, especially the Cirkut and Al-Vista varieties. He even paid a visit once to see me at the Archives and to see a one-of-a-kind Cirkut-style camera built by F. W. Mueller in Baltimore (c. 1916). Photos of two of Bill's cameras are part of the permanent exhibit of historic panoramas at our College Park facility. Two weeks before he passed away, Bill sent me a package containing vintage issues of IAPP's Panorama Magazine, as well as the original publication of the USGS Manual 657 from 1917 that I had lectured on at the 2009 Photo Safari in Albuquerque. I was glad to have seen him there one last time.*  
—Richard S.





## 2010 Panoramic Photography Contest Winners

The 2010 Photography Contest produced a wealth of interesting, beautiful, provocative and awe-inspiring work from dozens of entrants. We have reproduced in this issue of Panorama nearly all of the First, Second, Third (where applicable) and Honorable Mention winners. Presented here in full color (except those originally in black & white) we hope you enjoy these images and make plans to enter the next IAPP Competition.

—Richard S.



*Above: Tom Scheckels, King Penguins and their Eggs.  
Honorable Mention, Landscape*



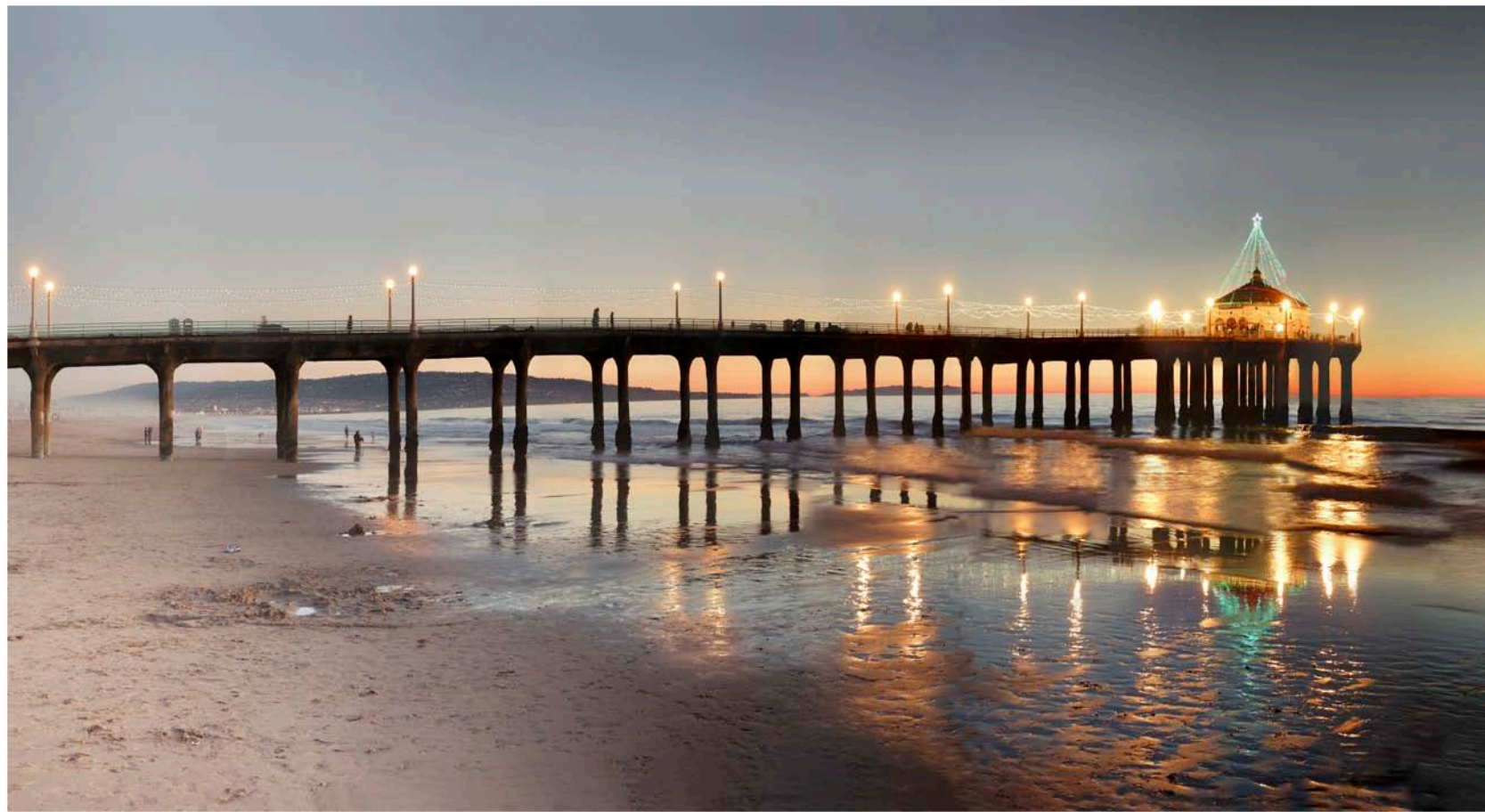


*Above: Peter Lik, Misty Harbor.  
Second Place, Landscape*

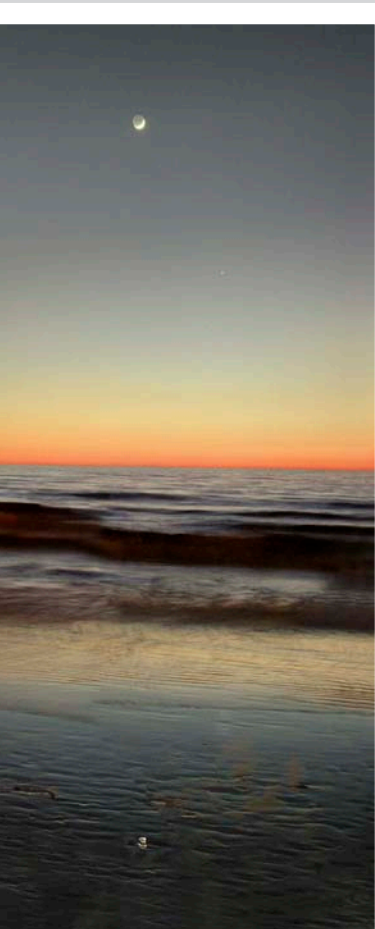
*Below: Philip Silver, Winter Provision.  
First Place, Rotational Camera and Best of Show*







*Above: John Post, Manhattan Beach Pier. GigaPan Prize Winner.  
Please note that an article on Mr. Post appears on pages 24 and 25 of this issue of Panorama.  
Mr. Post also won Second Place for "Flower Market" in the People category.*



*Above: Robin Mudge, The Old Bazaar. Second Place, Rotational.*

*Below: Aykut Erdogan, Sunrise with Balloons. Third Place, Landscape.*





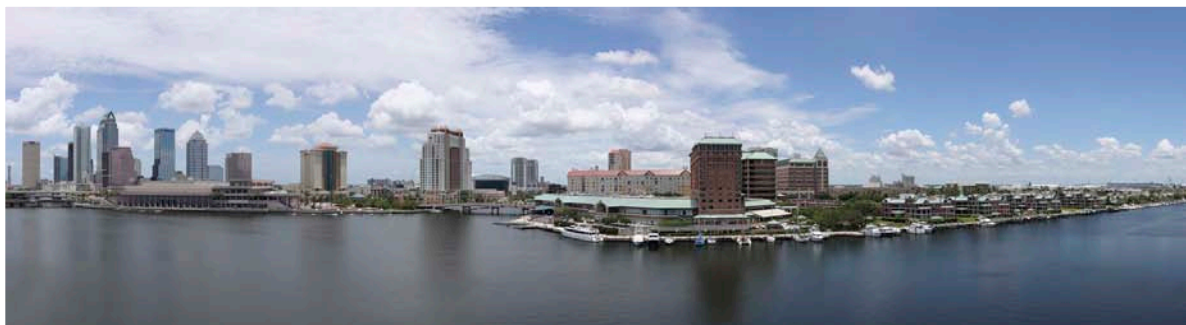


*Above: Visti Kjar, Gran Pris. Honorable Mention, Landscape.*

*Below: Lorraine Fernando, Ottawa: Parliament Hill. Second Place, Cityscape.*



*Below: Richard Jacobs, Tampa, Florida. First Place, Cityscape.*



*Above: S. Mukhodadhyay, L*

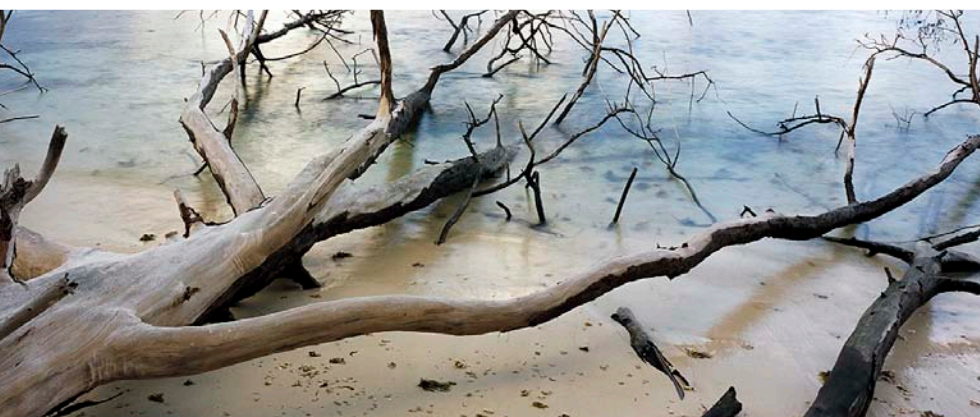


*Right: Riccardo  
Improta, Tree.  
Honorable  
Mention,  
Landscape.*





*Fast Ferry. First Place, People and Kodak Award. Also winner of First Place, Experimental for "Arrow".*



*Right: Robert  
Gillespie,  
Sea of People.  
Honorable  
Mention, People.*

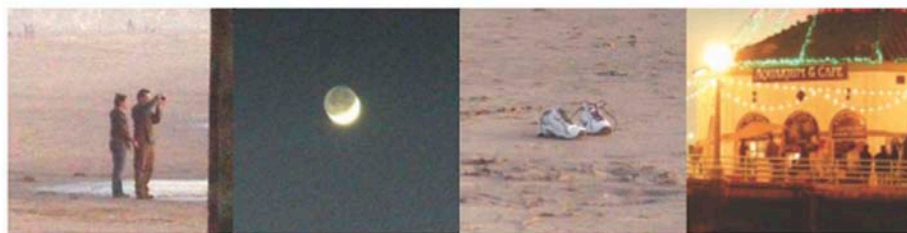




## Beach Photos



Manhattan Beach photographer John Post won the first-ever GigaPan photography award for his panoramic shot, "Christmas Lights and Moon," of the Manhattan Pier.



High-resolution detail of "Christmas Lights and Moon." To zoom in on other parts of the photo, visit [www.gigapan.org/gigapans/74732](http://www.gigapan.org/gigapans/74732). Photo by John Post

by Andrea Ruse

For over three decades John Post has been discovering new ways to see the South Bay through the eye of a camera. Most of his images have been taken with a manual Fuji G617 large format film camera. The G617 has long been the preferred camera of panoramic photographers because of its high resolution, made possible by its 2.25-inch-deep by 7-inch-wide film image.

Now, thanks to NASA, the Fuji G617 may be pushed aside by a simple point and shoot camera mounted on a camera platform known as a GigaPan.

Last Christmas, Post used a simple 14 megapixel Nikon P5100 point and shoot camera mounted on a GigaPan to photograph the Manhattan Beach Pier. In April, the image won the first ever, International Association of Panoramic Photographers' "GigaPan" Award at the International Panoramic Photography

# The big picture

Conference in Tucson. The reflection of the Roundhouse Christmas tree lights in the wet sand and the new moon hovering over the long pier make the photo deserving of recognition. But what truly distinguishes the image is that the viewer can zoom in on the Roundhouse, the moon, or even the discarded pair of tennis shoes on the beach, which are barely visible in the full image.

The image's remarkable resolution comes from the fact that it is composed of 72 individual pier images stitched together by com-

puter to form a .22 gigapixel image. (The image can be viewed and zoomed on at <http://gigapan.org>.)

The GigaPan is a robotic device that moves the camera mounted on it to points the photographer types into its memory. It can photograph 360 degrees.

"It's technology developed for the Mars rover. The stitched together images are huge," Post said. "I have one that takes up a whole wall."

"The quintessential picture used by this machine was of the Obama inauguration with

*"The images themselves are huge. I have one that takes up a whole wall"*

— photographer John Post

over a million people in it," he added. "You could zoom in to see the detail of their faces. It was a rare moment for this kind of image."

Using the device requires patience.

Post's award winning image required him to stand on an eight-foot ladder at the water's edge for 20 minutes.

"People came down to see," he said. "They wouldn't leave and I had to start all over. People always want to know what's going on with this thing. They get fascinated with it."

Because the device takes photos over a lapse of time, limbs and heads often get chopped off as people move in and out of the frame.

"It's not intended for moving objects," Post said. "When I shot the Six-Man Volleyball Tournament, I wound up with quite a few amputees."

But for landscapes, the technology is a dream come true for panoramic photographers such as Post, who started shooting large format images in the 1980s after becoming bored with 35 mm film.

"When I read about the panoramic format, I rented a panoramic camera from a shop in Hollywood," he said. "Then I went up in a helicopter and took shots of the South Bay. After that, I only wanted to shoot this format."

Post started taking photos with a camera he picked up overseas while serving with the U.S. Army in Vietnam. Upon his return to the U.S., he earned a photography degree from El Camino College and planned a trip to visit family in Australia by way of Asia.

"I left the U.S. with a one-way ticket and \$700," Post said. "To kill time, I bought a bike and road down the west coast of India for about a year, taking photos. I sold my camera in India to move on. When I got to Australia, I had 30 bucks in my pocket. That's when I decided I was going to be a photographer for the rest of my life."

Post moved to Manhattan Beach in 1974 and started selling his images of "distant lands and familiar beaches." He termed his collection Anthro-Graphics, after "man and his environments around the world." He opened the John Post Gallery on Manhattan Avenue in 1996, selling his signature panoramas of the South Bay to the surrounding community, and his photos from around the world to stock agencies.

"I shoot everything from spit on the sidewalk to a pretty picture," he said. "The pier is somewhat limited but if you get it at the right time, it's different."

In July, Post will begin offering two-day photography classes at the beach, which will include on-location shooting, and one-on-one discussions of the students' images. Classes will be limited to six students.

"The goal will be to shoot only 10 pictures per class and then review them," Post said. "With my limiting the number of photos, you have to really concentrate and focus."

Post will focus on composition and attention to detail.

"When I get the right picture in view, I go blind," he said. "Once it gets into the crosshairs, that's when you pull the trigger."

The John Post Gallery is located at 809 Manhattan Ave. For more information, visit [www.johnpost.com](http://www.johnpost.com) or visit [johnmpost@earthlink.net](mailto:johnmpost@earthlink.net). B



Manhattan Beach photographer John Post sets up a shot at the Manhattan Pier with his GigaPan and point-and-shoot, Nikon digital camera system.

This article, published on June 10, 2010, has been reproduced with permission by Kevin Cody, Editor and Publisher of *Easy Reader*, Hermosa Beach, CA

# Websites Associated with this Issue of Panorama

International Virtual Reality Photographer's Association (IVRPA)  
<http://www.ivrpa.org>

David Orbock (IAPP President) and Full Circle Ltd.  
<http://www.fullcirclephoto.com>

Fran Stetina  
<http://www.villagegallery.com>

**IT Supplies: Corporate Sponsor and Supplier of Inks, Paper, etc.**  
<http://www.itsupplies.com>

**Panoramic Images: Corporate Sponsors for Stock Photography**  
<http://www.panoramicimages.com>

Bryan and Dawn Snow: IAPP Secretary and Treasurer  
<http://www.snowprophoto.com>

David Lawrence: Director  
<http://www.wideimages.com> and [www.lawrenceeditions.com](http://www.lawrenceeditions.com)

George Pearl: Director  
<http://www.atlantapanorama.com>

David Nicholas: Director  
<http://www.davidnicholasphotography.com>

Epson International Photographic Pano Awards  
<http://www.thepanoawards.com>

Mark Segal: Director and IAPP Charter Member  
<http://www.segalphoto.com>

John Post and Easy Reader News  
<http://www.johnpost.com> and <http://www.easyreadernews.com>

BioCommunications Association  
<http://www.bca.org>

Will Landon  
<http://www.willandon.com>

Scott Highton  
<http://www.highton.com>

Michel Dusariez: IAPP Life Member  
<http://www.pano360.org>

Panfoto LCC: Founded by Harold Lewis, IAPP Life Member  
<http://panfoto.com>

Digi-Pas: Specializing in Professional Digital Level Products  
<http://www.digipas.com>

CFC Editions: Book Publisher in Belgium  
<http://www.cfc-editions.be>

New Hampshire Society of Photographic Artists (NHSPA)  
<http://www.nhspa.org>

NHSPA Star Island Photographer's Retreat  
<http://starisland.org/conferences/2010-listings/photoretreat/>

Professional Photographers of Oklahoma  
<http://www.ppok.org>

**GigaPan: Corporate Sponsors of Gigapixel Panoramas**  
<http://www.gigapan.org>



# Panorama Exhibit at BWI Airport

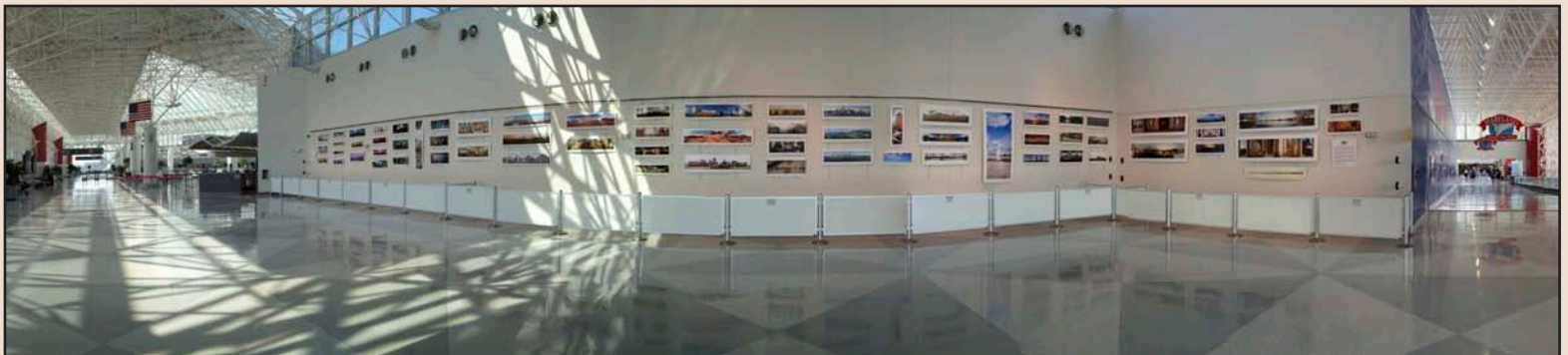
During the spring and early summer of 2010, IAPP had a unique opportunity to showcase the work of our members and/or Photo Contest winners in a high-profile location. The site was the Thurgood Marshall/Baltimore Washington International Airport (commonly referred to as BWI) in the international departure wing.

The project was initiated and undertaken by Dave Orbock, IAPP President, and Fran Stetina. Both of these gentlemen deserve high praise for all of their hard work in printing, mounting and hanging over 60 panoramas in this very public space. Undoubtedly, travelers at the airport enjoyed the wide variety of panoramas displayed and may have visited many of the locations pictured themselves.

Projects like these enhance the visibility of IAPP in the public eye, and it is hoped that many more similar exhibits can be undertaken in the future. If you think that you can help in this fashion, please contact any member of the IAPP Board of Directors.

The panel at the right was displayed along with the panoramas. The image below was taken as a series of single frames and assembled in PhotoShop.

—Richard S.



## The World of Panoramic Photography

The Panoramic Photographer's objective is to record a scene from horizon to horizon, top to bottom, and front to back. What once required specialized equipment and film to execute can now be accomplished with point and shoot cameras (film or digital). While the process is different, the end result is very similar when properly executed.

Included in this exhibit are images made with those specialized film cameras, but it also includes images made with digital cameras where the individual frames of a scene have been "stitched" together seamlessly. Can you tell the difference?

Recent innovations allow the panoramic photographer to program a motorized turn-table onto which a camera is mounted and "map" the entire surface inside of a sphere. The resulting image is referred to as a "spherical image".

Members of the International Association of Panoramic Photographers embrace these changes brought on by technological advances and strives to become the Panoramic Photography Resource Center where interested personnel can obtain current and historical panorama photography information.

The panoramic images in this exhibit are from the 2007 and 2008 annual IAPP International Photography competition. This yearly panoramic competition is open to all panoramic photographers in the world. You do not have to be a member of IAPP to participate. In addition to this exhibit, these images have been displayed in Boulder, CO; Springfield, MA; Baltimore, MD; and Bowie, MD.

We invite all to visit the IAPP website at [www.panoramicassociation.org](http://www.panoramicassociation.org) to see the work of many of our members.

David Orbock  
IAPP President



# IAPP Director David Nicholas wins Bronze Merit Award Certificate at the First Annual Epson International Pano Awards Contest

About 4 years ago I began utilizing panoramic photography, mostly for landscapes and architecture. I then realized that it could be a useful way to explore the narrative of a project of different cultural environments that I had been thinking about. By moving through a space over time I felt I could tell a more complete story while creating a more spontaneous and dynamic image.

This panorama, in a Kamu Village along the Mekong River in Lao, PDR, was taken while I was traveling in Myanmar and Laos in January, 20010 with a small group of photographers led by Arlene Collins [[www.arlene-collins.com](http://www.arlene-collins.com)].

When I entered this house I was immediately struck by the interplay of the strong outside light filtering into the interior and the dramatic effect it had created. What also interested me was the domesticity and harmony of the dwelling , and the willingness of the people to be photographed. It was in many ways a very ordinary environment, and yet it had its own individual rhythm and expression of identity.

In choosing this image to submit to the contest I felt that it best represented the cultural environment I was interested in portraying. I also felt that the surprise appearance of the boy in the doorway and the light interplay made for a particularly evocative image.



©2010 David L. Nicholas



# 2010 Mid Year Treasurer's Report

By Dawn Snow  
San Antonio, Texas USA

## Greetings.

---

The past few months have been very busy; from my first convention in an official capacity to today's report. Tasks have included setting up a consistent way in which to track memberships and expiration dates in a new database and working closely with the Secretary to send out renewal reminders, to maintaining and rewriting code for our PayPal account and changing the domain registrars of our web site before they expired. The examination of our accounts and monthly and semi-annual financial commitments has brought us information to make us pause. Over the past years, the IAPP has continually committed to financially supporting some of our favorite and most enjoyable activities. Unfortunately, some were operated in the red.

I am still waiting for the final financial report from our IVRPA partners from the Tucson conference. Once I receive the report, I will be able to communicate to you if the endeavor was successful. I am also working on the final financial report from the 2009 Print contest.

When my mom and dad took my sister,

Accounts	Available Cash
Checking	\$3,719.62
PayPal	\$286.06
Chking/PP	\$4,005.68
other acct	\$
Savings	\$10,329.63

*The funds shown here represent income from member dues (for operating costs), photo contest funds, and other miscellaneous sales from past conventions and logoware sales.*

brother and I to a buffet after church, my dad always cautioned against choosing so much food from the hot line. He would always say gently. "Dawn, don't let your eyes be too big for your stomach!" Everything looked so good! In reality, I would not be able to eat everything that looked so delicious and the money spent would be wasted (it was short in those days too)! Being 9 or 10, I wouldn't make the wise or hard choices. Mac & Cheese casserole vs a Chocolate Pie. I'd want both but couldn't have both. This is the way I see the state of finances of our organization. Our eyes are too big for

our stomach! We simply cannot afford to keep everything the way it is or was when we had 300 members. We have to choose. Do we suspend printing hard copies for every member? Do we choose a simpler website over a complicated, interactive site?

As an organization, we have enjoyed activities that we simply cannot afford anymore. I sincerely hope that you filled out the survey your BoD sent out. This survey will help us to make these hard decisions.

## What is the bottom line?

---

From the items previously discussed: the normal Cost of the Association, the web site redesign and finally our largest expenditure; the production of our Journal, as of May 1, we were spending \$105.00 for each \$75 dues paid.\*

While this average figure will be reduced as our membership ranks increase, the current break even point for our organization is a membership level of 200 members.

All I can say is that while I will be making suggestions and changes to better manage the money on a monthly level, we need to make larger changes as well. Primarily we need to adopt the "pay as you go" strategy.

## Quick solutions to adopt:

1. Print on Demand service for Journal. This was passed by the BoD in May, and will reap a savings of at least \$2000.00 (*as well as being "green!"*)
2. Sponsors (someone step up!) We are currently working on a few corporate sponsors.
3. Donated Web space. (*donated by BoD Director, David Lawrence. Thank you!*)
4. Cheaper Bank Fees.
5. Cheaper Merchant acct fees.
6. Cease multiyear discount. This would make it easier for the

treasurer to track membership dues and to project renewals.

Long term goals if the association is to survive:

1. Maintain a membership level of 200 members. Everyone who is a member, bring in your colleagues & friends. We need them & you would get merits toward your Panoramic degree.
2. Keep separate accounts for the Print contest. Set up a separate PP account to take in those funds. Print contest entrants to handle their own printing and mounting.

3. Re-establish the affiliation with the PPA. (We need 30 members of the PPA - please let us know if you are a PPA member.)
4. Win, maintain relationships and actively pursue discounts from vendors for our members on everything from software to printing services.
5. Maintain good vendor partnerships. Links to and from our website, discount codes, etc.
6. Make the e-commerce side of the website work.
7. Commit not to promise money to conventions.

## Membership Multi Year breakout

Specials for Membership:  
 75/yr =single year  
 130/2 = 65 per year  
 180/3 years = 60 per year  
 The figures to the right are based on an the lowest membership fee of 60.00

years	# of Mbrs	# of Mbrs	Yrly Opr budget
2010	125		7500
2011	56		3360
2012	21		1260
2013	6		360
2014	2		120
Life/Comped	4		
Lapsed		33	
InActive		73	
Total	124	106	\$5,100.00

This year's operating budget

These funds remain in savings for future years

Our Board of Directors are committed to the future of this organization. We have a great many wonderful ideas. But, we are only a small group. We need help! We are at a crossroads. Personally, I do not think we have enough activity from our membership. If you are talented in any of the above items (relationship management, sales, fund raising management, what-ever) please step up to help your organization. Because, we can choose to go on as we have and not survive through the next year by spending money without regard to our future obligations or adopt a pay as you go attitude, stop the bleeding, and not let our eyes be too big for our stomachs.

Thanks for reading.



### Gross projected 2010 expenditures, Total

ITEM	COST		
Journal Prod.*	\$1,500.00		
Journal Printing*	\$400.00		
Journal Mailing*	\$300.00		
Website redesign*	\$500.00		
Merchant Acct fees*	\$50.00	*12	\$600.00
Bank Fees/mo	\$25.00	*12	\$300.00
Print contest awards & supplies	\$2,000.00		
Convention costs	\$4,000.00		
Board Ins	\$270.00		
NonProfit fees	\$25.00		
PPA dues	\$325.00		
Insurance	\$350.00		
<b>GROSS CoDB for fiscal 2010</b>	<b>\$10,570.00</b>		

*Costs calculated through the end of the year,*

### Member Costs 2010, Bottom Line.

Hard costs, gross	\$10,570.00	Hard costs, net	\$10,570.00
Needed # Members	190	Current Member #	124
Cost Per Member	\$55.63	Cost per member	\$85.24

*Level of membership needed to cover costs*

*\*This is how much we will spend (hard cost) per member, for the rest of the year.*

### Net projected 2010 expenditures, Total

ITEM	Paid
Board Ins	\$270.00
PPA Dues	\$325.00
Liability Ins	\$350.00
Website design	\$100.00
Print Contest awards + postage	\$2,000.00
Less 6 months ops (paid)	\$600.00
CoDB 2010	\$10,570.00
<b>Net projected CoDB</b>	<b>\$7,025</b>

*This sum contains the "bills" remaining to be paid.*

### Summary

*\*July 14, 2010 Treasurer's update:*

*What a difference 60 days makes. I wrote the above article in mid- May. I've updated the figures in these tables to include all financial activity for the past month. Bryan and I have been working in concert to recapture lost members, the donation of the Web hosting with David Lawrence, & David Orbock donating services to the Tucson conference and finally the decision not to "print" this Journal, we have regained at least 2100.00. In addition, the print contest estimated prizes to be paid out was over estimated by 1000. With the above mentioned donations, hard work of the BoD and the hard choices lived with by our loyal members, we will end this year in the black.*

	All funds \$\$
Checking accts	\$4,005.68
Savings/Multi yr mbr funds	n/a
Savings available this year	\$5,228.40
total	\$9,234.08
Net Prj 2010 CoDB	\$7,025.00
Total	\$2,209.08

# Outreach: Annual Meeting of the BioCommunications Association

*By Richard Schneider  
Columbia, Maryland USA*

*"The BioCommunications Association, or BCA, is an international association of media professionals who create and use quality images in visual communications for teaching, documentation and presentations in the life sciences and medicine."*

I was fortunate to have been asked to speak again at the Annual Meeting of the BCA ([www.bca.org](http://www.bca.org)) in June, the previous time in 2008 in Rochester, NY.

The BCA is a very welcoming association and often includes non-medical photographers, such as



myself, to add diversity to their meeting program schedule. My presentations were on the Alaska panoramas shot by the United States Geological Survey (USGS) from 1911-1932.

Panorama featured articles on this topic in the previous two issues. I also had the unique opportunity to show and discuss panoramas I have shot, mostly within

the past two years. At least for me, the technology of digitally stitching together panoramas has been a God-send.

During one of our days of touring, I was finally able to photograph the John Adams home. This had been a goal of mine since my employer - the National Archives - renovated its DC facility in 2003 and dedicated its new conference rooms to the first four US Presidents. As part of the extensive display of facsimile prints featured in these rooms, we can now add images of their ancestral homes.

*Above is the John Adams National Historical Park in Quincy, MA. It was assembled as a panorama in PhotoShop. Left is a group photo of RIT alumni taken at the Annual Meeting of the BCA. I am located at the right end, top row, and fellow IAPP member Andrew Davidhazy is at the right end, bottom row. Photo by Michele Rinehart.*



# Techniques: The Mt. St. Helens Mural

*By Will Landon  
Bellevue, Washington USA*

In recent years we have photographed Mt. St. Helens on or about the Summer Solstice, using a custom built 5 x 24 camera with a 72 inch focal length graphic arts lens. This lens generates an image equivalent to a twenty power binocular, thus magnifying detail on the mountain, which is five miles away from the Johnson Ridge Observatory.



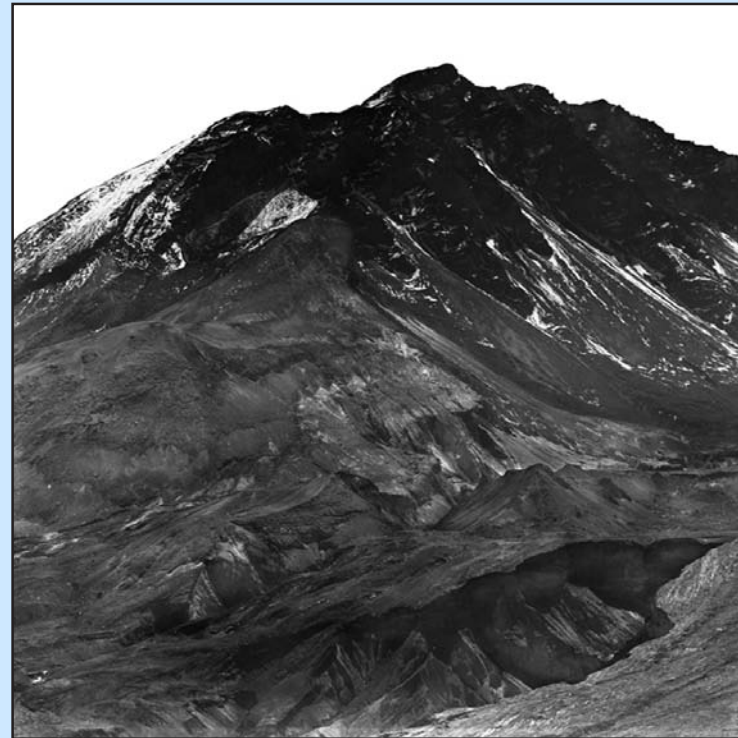
At that time of year there is still plenty of snow in the crater, which adds an expanded grayscale and interest to a panoramic image. In 2008 I decided to expand the vertical coverage of the narrow 1:6 format by extending the front tripod center column enough to include the top rim of the crater. This extension mode permitted a second shot that increased foreground coverage, by lowering the front center column. I liked the rendering so much that we offered to donate a mounted 92 inch wide print for use in their inside interpretive nook on cloudy or rainy days. The mural was in place for the 2009 summer season.

After a month after being installed, I received an email from the Mt. St. Helens National Forest public relations ranger asking me if I would be willing to take a mural that would replace their existing 10 x 22 foot mural, which was nine years old. Though it was an aerial photograph, they now wanted a land based mural of the crater detail similar to the donated mural, but with some important differences. They wanted even

more foreground, and no snow, in order to emphasize the structure of the physical structures inside the crater.

This latter criteria pushed the first window of opportunity to September, when the winter snow pack finally melts away, leaving only the two permanent glaciers.

By September the sun has moved enough south so that near 1:00 pm, the sun was producing strong vertical



shadows on the crater rim detail. What to do?

On September 2nd we were assisted by two rangers pushing two dolly carts loaded with the 5 x 24 camera outfit, going down hill and to the east one mile to the desired location. Due to the need to increase the foreground we attempted to increase the front center column rise and descent even more in order to make a three shot vertical stitch. It proved to be too unstable,

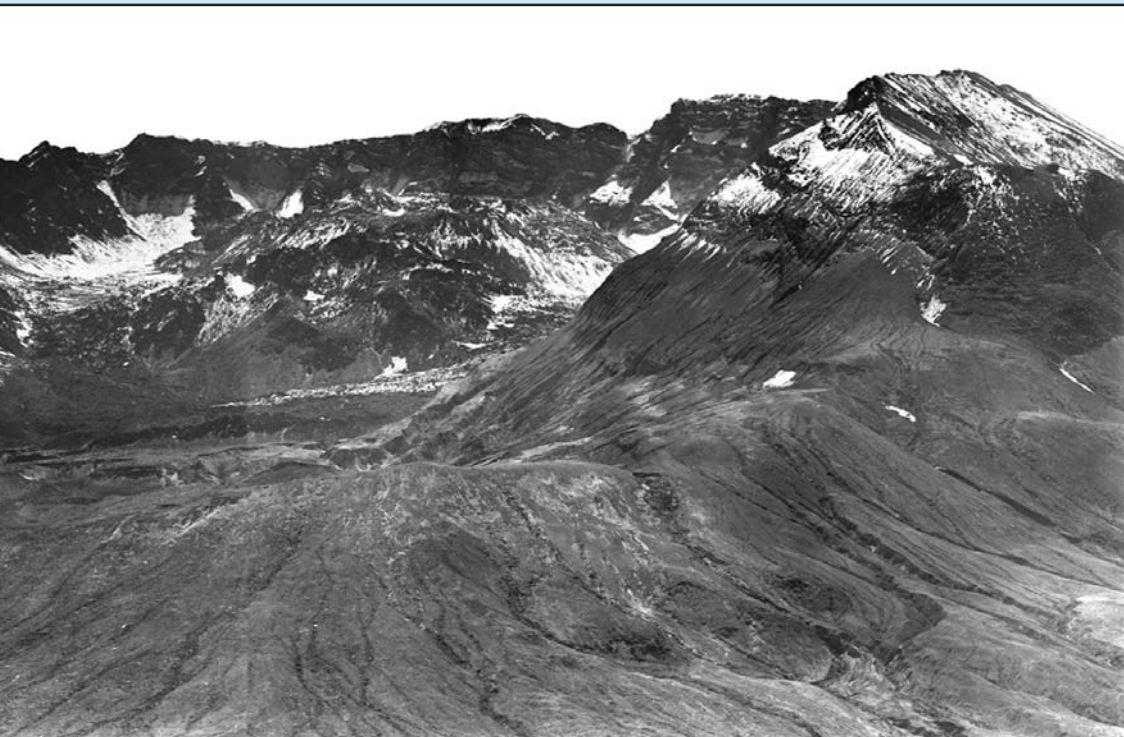
so we packed up and returned up the trail. I decided I could meet the coverage requirements by using a 48 inch focal length lens mounted on an old wooden studio camera.

The camera would be mounted on a heavy Linhof tripod with a 41 inch platform attached to its head. The platform would rotate from left to right while resting front and back on two Husky Quickset tripods with platform heads. It was necessary to build a wood

and corrugated box to contain the studio camera, which was rigid, and could not be broken down for transport.

On September 10th we made another attempt. Camera setup was complicated by an annual hatch of millions of carpenter ants. A large focusing cloth saved the day by covering the openings giving access to the interior of the camera. Just imagine the concern about having only one winged ant inside the camera crawling on the film when attracted by the light illuminating the ground glass when inserting the 8 x 10 film holder. Two films were over exposed by three stops. On returning home, the development time on the B&W film was cut in half in the 1:1 dilution of D76 developer. The negatives were drum scanned at 1200 pixels per square inch, then stitched together manually in Photoshop. The softening effect of over exposure and cut development greatly improved the final result by cutting contrast and improving shadow detail.

The finished 10 x 22 foot mural had a good density of 177 pixels per square inch. A company specializing in large exhibits made and mounted the mural. We attended the May 18th celebration of the 30th anniversary of the volcanic eruption of Mt. St Helens. We were most pleased with the final result, and it was nice to see the photo credit on the lower right hand corner.





# IAPP Service Awards

*By Dave Orbock*  
*IAPP President*

In accordance with IAPP's Service Award Policy, three IAPP members have applied for their awards. Will Landon, D. John McCarthy and Fran Stetina have all completed the IAPP Service Award Request Form with the following merit points. They have all earned the noted award.

Candidate	Merit Category Award	Service Points	Print Points	Craftsman Photographer Points	Total Points
Will Landon	IAPP Service Award and Craftsman	33	4	70	107
D. John McCarthy	IAPP Service Award	46	0	14	60
Fran Stetina	IAPP Service Award and Master Photographer	37	25	60	122

These awards and any other awards earned by IAPP members will be presented at the IAPP Fall 2011 International Convention (location to be determined). All members are encouraged to consult the IAPP Policy manual, complete the Annual IAPP Service Awards Request Form and submit it to:

**Bryan Snow, IAPP Secretary**  
**9207 Warrior's Creek Drive**  
**San Antonio, TX 78230**

Since Merit Points are currently retroactive, all members should complete the Request Form as soon as possible.

# Honoring Harold Lewis: IAPP's First Elected President

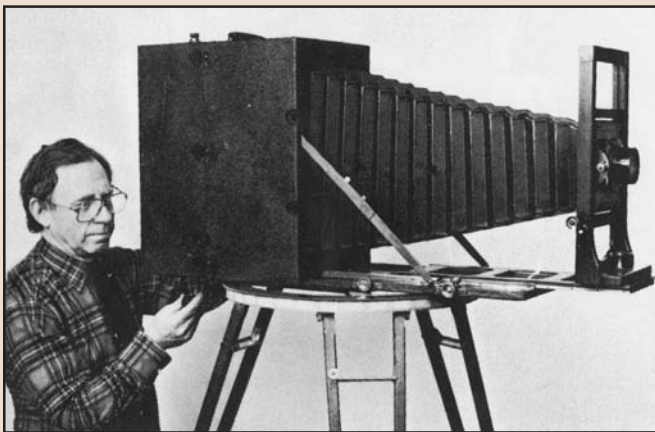
*By Dave Orbock*  
*IAPP President*

*Dave Orbock visited Harold at his home on Cape Cod to assemble this information along with a video of the interview. Hopefully, additional interviews will be conducted with other past and present members of the IAPP in order to archive our panoramic heritage.*

*As reported in the February, 1985 IAPP Conference by Richard Fowler: "At one of the meetings, a Steering Committee was formed, Officers were elected, IAPP will be incorporated as a non-profit association. Jeff Aldrich was honored as the IAPP Founder and first President (non-elected by the membership), Richard G. Fowler as the second President (non-elected), and Harold Lewis accepted the office of President for 1985-86."*

*—Richard S.*

Harold Lewis, IAPP Life Member, started taking photos at the age of 11 and remembers winning the Photo of the Week contest sponsored by a Boston newspaper when he was 13. He won five dollars for his image of zebras. During his senior year in high school he took photographs for the yearbook. The



fall after graduation Harold enlisted in the Navy and was assigned to a medical photography unit.

After discharge in November 1946, he attended photography school in Hartford, CT with the help of the GI Bill. Returning to his native Boston, he attended Boston University where he “discovered” industrial and advertising photography.

The art and craft of photography was rapidly becoming a passion and Harold began accumulating darkroom equipment and view cameras. In 1954 he partnered with another photographer who helped market Harold’s talent and expanded the business with 48 offices around the world naming the company **Photo International**. His accomplishments began to be recognized and he won many prizes for his work, indeed

he and his partner won so many prizes at the Art Director’s shows, that they decided not to enter anymore.

At the end of 1958 Harold served as a board member of the Photographic Historical Society of New England, later becoming President and was encouraged by his club associates to concentrate on a photographic specialty. About the same time a friend traded

him a Cirkut camera which he used to photograph a group. However, without stands, the image turned out to be too long to print.

Eventually, aided by a silent partner, Harold was able to buy out his former business partner and moved into a 6,000 sq ft drive-in studio. In 1980 he purchased two 10” Cirkut cameras and wooden stands for \$3000. With the help of influential friends and word of mouth, his group photography business took off. The company name was then changed Panorama International. His excellent group photos taken at West Point, Harvard, MIT, Princeton and many more schools brought him repeat, loyal and satisfied customers.

Harold’s wife Beatrice helped to market his panoramic photo services;

her English accent when making cold calls helped enormously. His son Adam, joined the business in 1989 and took over in 2002 when Harold retired. Under Adam’s able hand, the business has grown even beyond Harold’s expectations and Adam changed the name to PANFOTO. While Cirkut cameras served the business well in the past, digital cameras are preferred for group photography today.

Harold Lewis, now 83 years old, presently lives on Cape Cod, but he and his wife, Beatrice, spend the winters in Arizona, and plan to make it their permanent residence. Harold also wants to sell his panoramic camera collection (including a 16” Cirkut camera) and find a good home for some of the images in his panoramic photo collection. However, displaying long panoramics, even in a very large home, can be a problem.





# Book Review: Virtual Reality Photography by Scott Highton

*By Dave Orbock  
IAPP President*

Don't let the title fool you; this book on Panoramic Photography includes a very worthwhile primer (112 pages) on the basics of photography.

It is my observation that many of today's digital "photographers" would benefit enormously from this part of the book. Even for the most experienced photographer this section is a worthwhile refresher and reference guide. Mastering

the camera controls so that they can be used to record the image in the "mind's eye" is all important. To this end, the book attempts to cover the functionality of the camera and its use to capture the "right" light. Fill lighting, exposure, light balance, etc., are all covered in sufficient detail to enable the beginner to learn good photographic practices.

## The Panoramic Process

Chapter 9 gives an overview of the panoramic process. As noted in this chapter, the recording of the panoramic image requires a new way of looking at our surroundings, especially when it encompasses 360 degrees. The discussion on cylindrical, cubic and spherical projections is quite good and helps the reader to better understand the challenge in producing outstanding panoramic images.

Chapters 10 and 11 provide more in-depth discussions of the cylindrical (chapter 10) and cubic/spherical (chapter 11) processes. As with all aspects of photography, one must actually attempt the photographic process and constantly (and critically) evaluate the results. Using these chapters to guide one initially and later as a reference to help one improve panoramic image quality, should

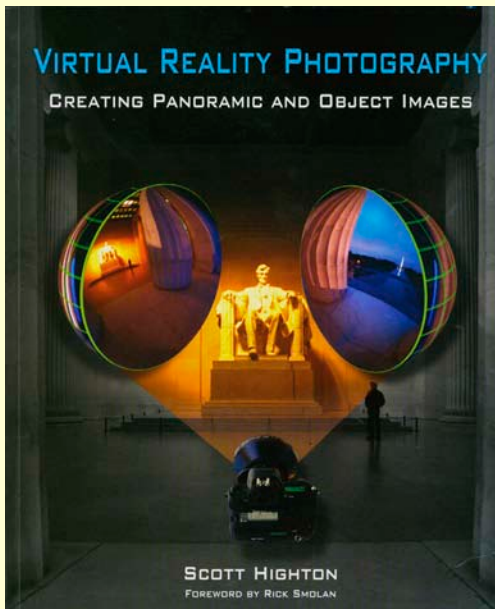
help even the most accomplished photographer.

The remainder of Part 2 (Chapters 12-15) is designed to help the panoramic photographer further improve the quality of the resulting panoramic image. It also points out the almost limitless uses of one's panoramic image. The more thought and attention to detail incorporated into the recording of the image, the more valuable the image since it will have the possibility of becoming multifunctional.

I found Part 3 on object photography extremely interesting; however, it will probably be of limited use for most panoramic photographers. That said, the book covers the subject in enough detail to enable the beginner to produce acceptable results. The included section on lighting is useful and will help the beginner avoid serious lighting errors.

## The Business of Photography

Every successful professional photographer needs to know good business practices such as copyright law, pricing, estimating, billing, negotiating, etc. To be a successful photographer, especially in our present economy that has seen so many professionals out of work or



working for substandard wages, one must be able to prepare a proposal that convinces the client that his or her needs can be met with complete satisfaction. In addition, services must be offered at a reasonable price. The information in this section goes a long way in educating the beginner and even the seasoned photographer in good (or better) business practices.

## Summary

This book is very well written and presents an insider's perspective on the essential aspects of VR photography. For the beginner, or one aspiring to make a living at panoramic photography, this book is a good introduction. Even for those of us presently engaged in some phase of panoramic photography, part or full time, the book contains a wealth of information which should prove helpful in furthering our careers.

If there is one fault with the book, it is the lack of references. Most readers, including the writer, would find it extremely beneficial to be able to "dig deeper" into subjects too detailed to be explored in depth.

# Techniques: Perfect Horizontal Positioning

*By Michel Dusariez  
IAPP Life Member  
Brussels, Belgium*

Using principally a 15mm lens on 220 film size in order to cover 360° on less than 4 inches film length (and also about 100° vertically) I have observed that the more the focal length decreases, the more the horizontal position of the camera must be accurate. Otherwise you will have vertical buildings inclined in some parts on your picture like the Leaning Tower of Pisa in Italy!

I have done research about a circular spirit level, but it always remains an approximation due to your eye position above the level. In search of a solution, I have discovered recently an electronic level - the DIGI-PAS - which will give you accuracy up to 0.05 degree resolution!

Please visit: <http://www.digipas.com/> to find out information on all their products.

After buying one however, I saw it was nearly impossible to manually position the tripod head precisely in accordance to the digital level information! In response, I recalled that topographers use an instrument called a Theodolite, which has a three screw adjustable base, in order to accurately position their instruments.

After some searching, I found in a local hardware shop a complete laser nivel gauge set for less than US\$45.00. The three screw base is in strong plastic, but it is not loose in any part. It was easy to insert this base between the tripod and the Manfrotto Hexagonal QR Plate head. Wishing you satisfying and level pictures.





# Publications: 32 Museums in Brussels in 360-Degrees

*Photographs by Michel Dusariez*  
*IAPP Life Member*  
*Brussels, Belgium*

*Text by Frank Andriat*

*CFC-Editions, 2010*  
*29.5 x 20 cm, 42 pages, 64 illustrations*  
*in black and white, 32 at + 360 ° on open*  
*pages at 45 x 20 cm*  
*Text in French*  
*ISBN: 978-2-930018-81-2*  
*€ 30.00 + shipping*  
*Credit Cards and Paypal accepted*  
*To order contact:*  
[fabienne.s@cfc-editions.be](mailto:fabienne.s@cfc-editions.be)

**H**e needed a guide so not to get lost in the maze of rooms with impossible perspectives. At a glance, the photographs of Michel Dusariez that embraces four cardinal points, turns our heads and reaches another dimension. Happily, Frank Andriat fears nothing. Frank always finds his way; the heart always balanced between poetry and fiction. They discovered some 30 unusual museums for which they should both be authors: museums devoted to the Heart, Pharmacy, Clocks, or private homes, workshops, spaces reserved for institutions that we thought we knew. *They are all there. Just push the door.*

Michel Dusariez pushed the door of 32 museums in Brussels to take a look, stunning us with 360°. The writer, leaving the rooms, saying nothing, the words deep in his heart. Then, writing poetry and fiction, each spoke in turn. Motionless at first, the story became the movement just when it no longer belonged. It was for the authors to get caught up. Not to take, not to write on a subject but with a subject. And the lines have emerged.

*Writing a picture ... The photographer and writer shook hands.*

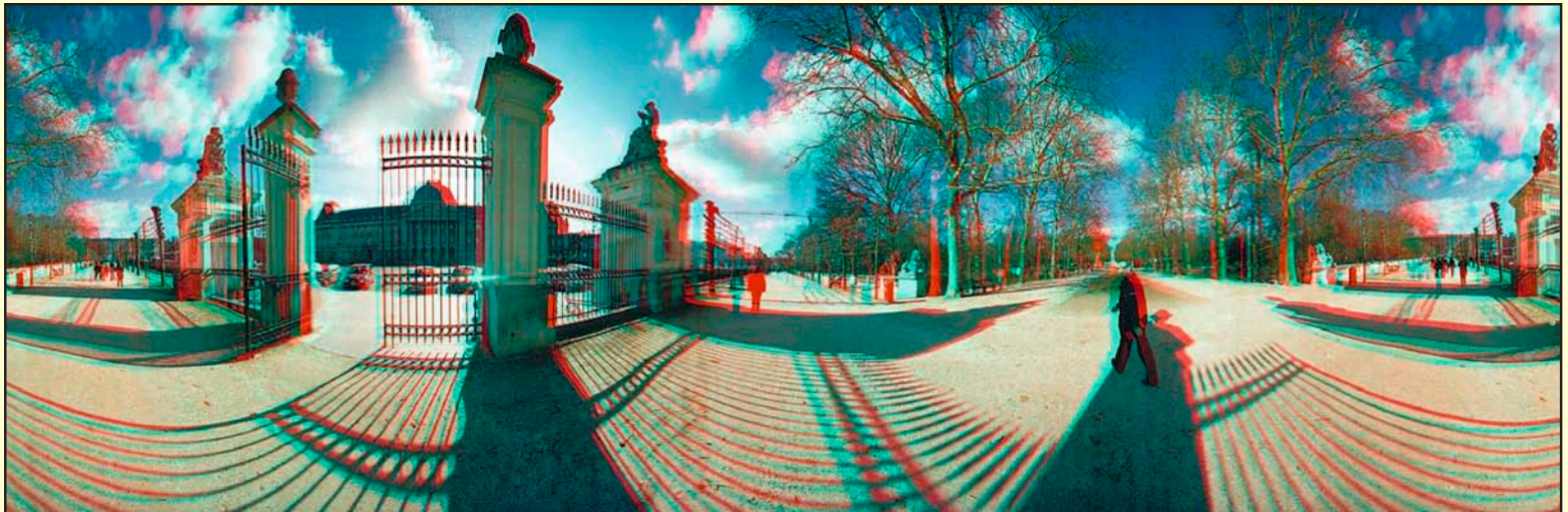


## Michel Dusariez

Born in Brussels, where he works and lives, Michel Dusariez graduated from Centre d'Etudes des Sciences Applied Optics.

Self-taught in the fields of photography and mechanics, he has worked since 1970, searches for new photographic images, produced on silver film without special effects or computer manipulations, which have won the prize from the Academy Boelpaepe Royal Belgium - Class of Sciences in 1996. Collection: Regards sur la ville.

Mr. Dusariez also specializes in 3-D panoramas, as seen below:







9207 Warrior's Creek Drive  
San Antonio, Texas 78230 USA

