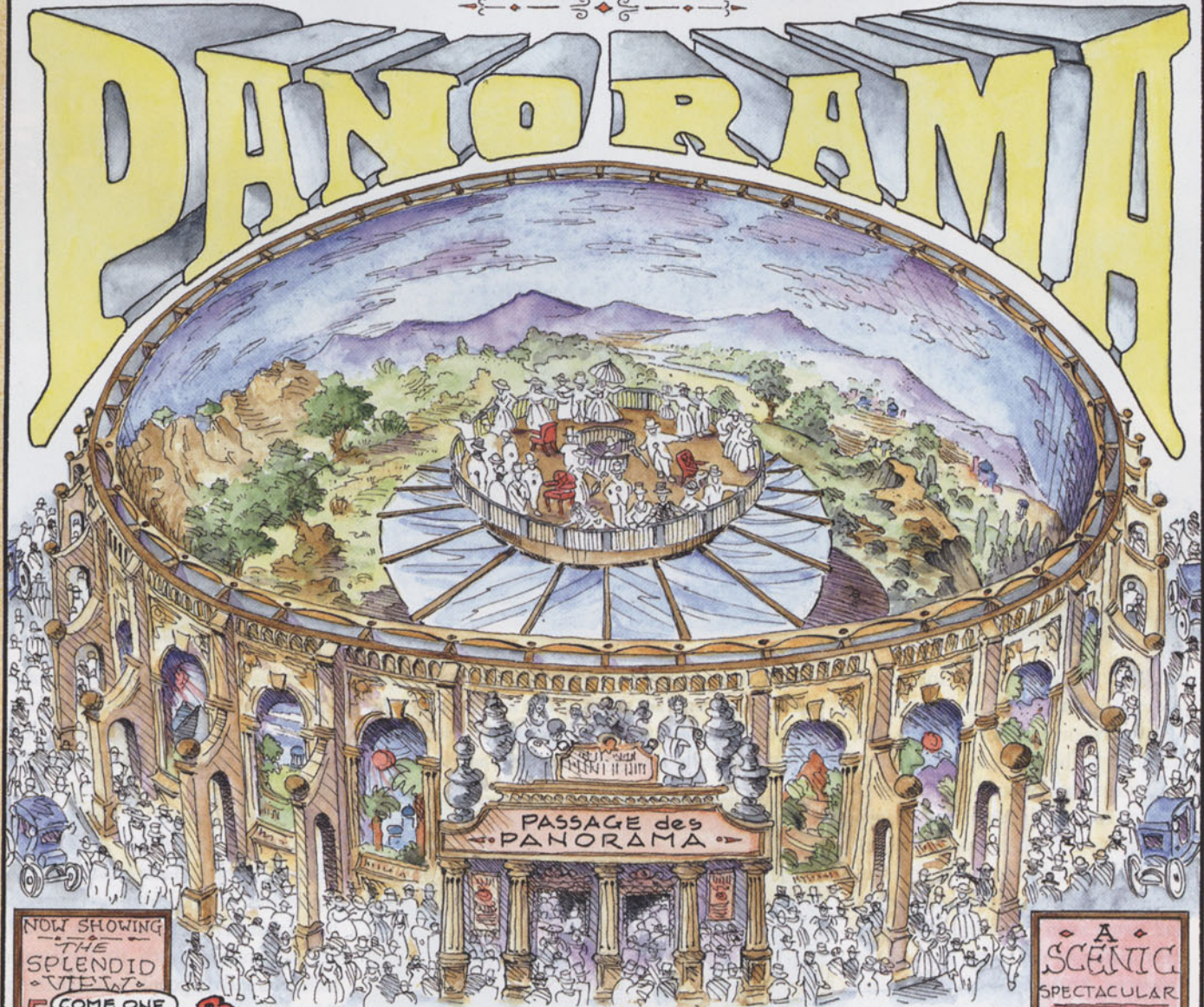


THE 360° REPRESENTATION OF THE LANDSCAPE HAS ITS ROOTS IN THE ITALIAN "VEDUTE" OF THE 18TH CEN. ONE OF THE FIRST CIRCULAR PAINTINGS WAS PRODUCED BY LOUIS LE MASSON IN 1779 FROM THE JANICULUM HILL IN ROME. THIS UNIQUE VISUAL FORM PLACED THE SPECTATOR IN THE CENTER OF A CYLINDER SO SHE WAS COMPLETELY SURROUNDED BY THE PAINTING AS IF IN A NATURAL LANDSCAPE. BY THE 19TH CEN. THE MOST POPULAR FORM OF MASS ENTERTAINMENT WAS THE PHENOMENON OF THE...

LANDSCAPE

PANORAMA



NOW SHOWING
THE
SPLENDID
VIEW
COME ONE
COME ALL
EXPOSITION
and
AGRAND
EVENT
of
EPIC
PROPORTION
AN
IMMENSE
SUCCESS



BY 1802 THE MONTMARTRE THEATER DISTRICT OF PARIS WAS LINED WITH PANORAMIC ROTUNDAS. IN AMERICA DURING 1849 OVER 2 MILLION PATRONS VISITED THE PANORAMAS IN BOSTON & NEW YORK. THESE ILLUSIONISTIC SPECTACLES ALLOWED OBSERVERS TO TRAVEL TO EXOTIC LANDSCAPES, SPARKING THEIR CURIOSITY & IMAGINATION. THE PHENOMENAL POPULARITY OF THE PANORAMA PERHAPS COULD BE EXPLAINED BY THE FACT THAT...

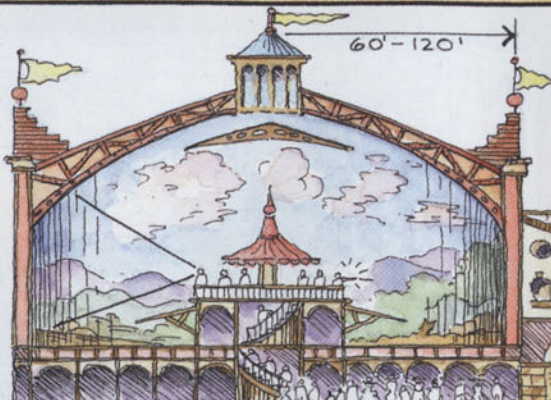
"Its principal driving force was ENCHANTMENT & MAGIC."

Bernard Comment

A
SCENIC
SPECTACULAR
-NOW-
STEP RIGHT
UP!
FOR
YOUR
VIEWING
PLEASURE
A
VAST
UNIQUE
PRESENTATION



IN 1787 ROBERT BAKER TOOK OUT THE FIRST PATENT FOR A PANORAMA, ORIGINALLY CALLED "La Nature a Coup d' Oeil." THE SPECTATOR STEPPED INTO A DARKENED SEQUENCE OF SPACES THAT WERE CHOREOGRAPHED TO INCREASE THE ANTICIPATION & DRAMA OF BEING TRANSPORTED INTO ANOTHER VISUAL DIMENSION. ONCE ON THE OBSERVATION DECK THE VISITOR WAS IN THE CENTER OF A VAST ENDLESS HORIZON.

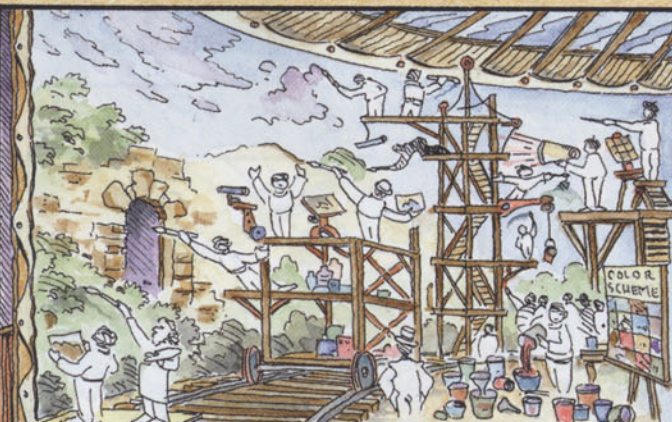


SOME PANORAMAS USED A FOREGROUND OF 3-D OBJECTS TO INCREASE THE ILLUSION OF DEPTH.

The grounds were often treated as formal gardens



TO PRODUCE THESE IMAGES ARTISTS USUALLY WORKED ON SITE, MAKING COPIOUS FIELD SKETCHES & GRIDDED PERSPECTIVES. TO INCREASE ACCURACY, A CAMERA OBSCURA WAS USED & LATER PHOTOGRAPHY. THE MOST UNIQUE DEVICE WAS A GLASS CYLINDER LINED WITH TRANSPARENT PAPER ALLOWING THE ARTIST TO OUTLINE THE CORRECT PERSPECTIVE.



GREWS OF LANDSCAPE SPECIALISTS WOULD WORK ON ROLLING TIERED PLATFORMS WITH APPARATUS FOR ESTABLISHING PERSPECTIVE. A TEAM OF 2-5 ARTISTS COULD PRODUCE A PANORAMA IN 6-12 MONTHS.



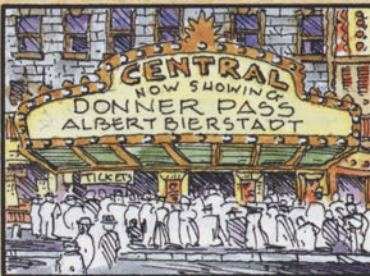
TO INCREASE THE ILLUSION OF NATURE, AIR WAS FORCED THRU FILTERS OF ALGAE & KELP TO IMITATE SEA BREEZES & OVER ALPINE PLANTS TO PRODUCE SENSATIONS OF MOUNTAIN AIR. THIS ILLUSION WOULD NOT BE ATTEMPTED AGAIN UNTIL THE 1960S MOVIES WITH....

SMELL-O-VISION



SOME PAINTINGS WERE SO REALISTIC THAT THEY INDUCED VERTIGO, NAUSEA, HYSTERIA, & EVEN HALLUCINATIONS. ON ONE OCCASION A DOG, WHEN TAKEN INTO A ROTUNDA, WAS FOOLED INTO THINKING THE WATER WAS REAL AND... DOVE IN FOR A SWIM!

DURING THE ERA OF THE 360° PANORAMA, LARGE SWEEPING VISTAS OF THE AMERICAN LANDSCAPE BECAME POPULAR. ALBERT BIERSTADT RENDERED MASSIVE PANORAMIC LANDSCAPES OF THE AMERICAN WEST DURING THE 1860s & 1870s. SOME OF THESE IMAGES WERE AS LARGE AS 6' x 10'. BY CONTRASTING SHARPLY DEFINED DETAIL WITH MASSIVE SCALE, THE VIEWER WAS IMMERSSED IN THE FORCES OF NATURE!

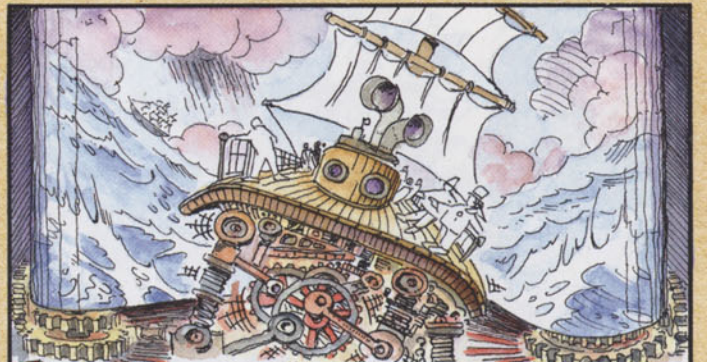


BIERSTADT'S PAINTINGS TOURED THE U.S., TRAVELING FROM TOWN TO TOWN. AUDIENCES LINED UP BY THE THOUSANDS. WITH THE CURTAIN DRAWN, A LECTURE WOULD BE DELIVERED ON THE SUBJECT, THEN DRAMATICALLY THE PAINTING WOULD BE REVEALED!

IN THE TWILIGHT YEARS OF THE PANORAMA SOME ASTONISHING SPECIAL EFFECTS WERE ACHIEVED AT FRANCE'S GREAT EXHIBITION OF 1900.



DURING THE PARIS EXPOSITION SPECTATORS GAZED AT A MOVING LANDSCAPE FROM STATIONARY TRAIN CAR WINDOWS. EACH OF THE 4 SUCCESSIVE LAYERS MOVED AT DIFFERENT SPEEDS, REPRODUCING THE EFFECT OF MOTION.



THE "MAREORAMA" SIMULATED THE MOVEMENT OF THE SEA THRU THE USE OF UNIVERSAL JOINTS TO PRODUCE THE PITCH & ROLL OF A SHIP. TWO GIGANTIC CANVASES WERE UNROLLED FROM BOW TO STERN RE-CREATING A TRANSATLANTIC VOYAGE.

THE LANDSCAPE PANORAMAS ESTABLISHED A PATTERN FOR THE MOVIE-GOING EXPERIENCE. YET THE BIRTH OF THE CINEMA ESSENTIALLY DOOMED THE PANORAMA. UNFORTUNATELY, THE UNIQUE VISUAL ILLUSION OF THE ALL-ENCOMPASSING VIEW WOULD BE LOST. WHEN COMPARING THE VISUAL QUALITY OF THE PANORAMA TO THE CINEMA, KAFKA WROTE, "The images are more lifelike than in the cinema because, as in reality, they allow the GAZE to linger." IT WOULD NOT BE UNTIL THE 1950s THAT MOVIE PATRONS WOULD BE ABLE TO ENJOY THE OPTICAL EFFECTS OF THE PANORAMA THRU THE WIDE SCREEN PROCESS OF.....

CINERAMA