

# PANORAMA

Newsletter 13  
May 2008

## 17<sup>th</sup> IPC Conference in Germany, 2008 'Spatial Simulation and the Future of the Panorama'

By separate mailing of 8 May (mailed by Yadegar Asisi's 'Panometer' staff member Ms. Irina Schotte) the International Panorama Council and Panometer GmbH recently invited all IPC members to the 17th International Panorama Conference 2008 in Germany. The conference will take place from 12 through 14 September 2008. It will be framed by pre- and post-conference tours to panoramas in Germany, Austria, Czech Republic and Poland from 6 - 10 and 15 - 18 September. All information and registration documents can be obtained from [schotte@asisi-factory.de](mailto:schotte@asisi-factory.de). Registration for the conference must be fulfilled by 30 June, Registration for the tours must be completed by 30 May (please note that for some special program points of the social program, deadline is 30 May). The workshops on the 14 September are meant for IPC members only. It is important that as many as possible international panorama enthusiasts attend to discuss the aims of our commitment to panoramas and to consider the future activities and funding of the International Panorama Council itself.

On 11 September a special one day congress will be organised by the Fraunhofer Institute for Factory Operation and Automation IFF, in cooperation with our host Panometer GmbH. Further information about this day will reach you as soon as possible.

We are looking forward to welcoming you in September. The conference is open to members of IPC and all others interested. So please feel free to forward the invitation to your partners and friends.

## 18<sup>th</sup> IPC Conference, South Australia, 2009

A preliminary itinerary of our 18th IPC Conference was provided by our 18<sup>th</sup> Conference host, Australian panorama painter Jeffrey Morgan and his family, who live in Hawker, South Australia, the hub of the magnificent Flinders Ranges.

Thursday 26th March: Conference participants will be picked up from Adelaide by tour guide Kerin March, who will also be the driver for the duration of the conference and tour. He has a wealth of knowledge about the Flinders Ranges and surroundings. Conference participants will arrive in Hawker for the official opening of Jeff Morgan's new "Outback on Canvas" panoramas at 3:00 pm. The "Outback on Canvas" panoramas consist of three massive outback scenes painted on canvas: the 50ft wide "Elder Range from Wonoka Station", the 27ft "Siller's Lookout, Arkaroola", and the 20ft "Cooper Creek Sunset". IPC President Ernst Storm will officially open the new panoramas.

Approximately 700 people are expected to attend the opening. After the opening, Conference participants will be picked up from Hawker and taken to their accommodation at either Rawnsley Park or Wilpena Pound Resort (close to each other at the base of the world famous Wilpena Pound.

Wilpena Pound is home to an abundance of

wildlife: kangaroos and emus are a regular sight, even seen feeding everyday on the grass at the resorts.

Friday 27th-Sunday 29th March: IPC Conference. The conference will be held in a conference room at Wilpena Pound Resort. It will include evening entertainment by a harpist from Adelaide, an indigenous choir, and the famous Tea Rose Duo of Melbourne. Guest speakers at the conference who have already been confirmed are Stavros Pippos (internationally famous Australian panoramic photographer with expertise in panoramic cibachrome photographs) and Mr. David Jack (one of Australia's leading panoramic mural artists with expertise in the field of mosaic panoramic murals). On the way to Parachilna for Sunday's evening meal, there will be a tour through the spectacular Bunyeroo and Brachina Gorges, some of the best scenery in the Flinders Ranges, where an abundance of wildlife including the rare and endangered yellow-footed rock wallaby can be seen. Dinner will be at the iconic and authentically Australian Prairie Hotel in Parachilna. It is famous for its "feral food" menu, which includes emu, kangaroo, and camel. This will conclude the conference and will be the last night of accommodation at Rawnsley Park and Wilpena Pound Resort.

Monday 30th March: Post-conference tour begins, departing to Arkaroola in the rugged Northern Flinders Ranges to go on the world famous Ridge Top Tour, which includes driving up to Siller's Lookout, the subject of one of Jeff's new "Outback on Canvas" panoramas. At Arkaroola we will also be able to view the natural "celestial panoramas" through their world class observatory.

Tuesday 31st March: Departing from Arkaroola, we will travel to the "Silver City" (Broken Hill), in New South Wales, a Mecca for artists from all over the world who go to paint the incredible scenery of Broken Hill and surroundings. There we will view "The Big Picture", a panorama depicting the area around and including Broken Hill, Silverton, and the Flinders Ranges. It was painted by artist Peter Andrew Anderson. "The Big Picture" is also claimed to be the biggest acrylic painting in the world. There will be an overnight stay in Broken Hill before we return to Adelaide on Wednesday 1st April.

Thursday 2nd April: Fly to Melbourne, where David Jack will show us his amazing mosaic murals, including one at the Melbourne Railway Station, and Australian IPC Board Member Dr. Mimi Colligan will show some remnants of historical panoramas. From Melbourne there will be a flight to Norfolk Island for those who wish to see the "Fletcher's Mutiny Panorama", painted by panorama artists Sue Draper and Tracey Yager. There is a fair amount of cost involved in going to Norfolk Island, but the Panorama there is highly recommended. Because of the cost, this leg of the tour will be optional. Flight dates and times have not yet been finalized, but there are return flights from Norfolk Island to both Melbourne and also Sydney. More information will be provided in future IPC Newsletters.

## IPC International Panorama Council

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

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### **Altick 'The Shows of London' died**

Richard Altick, an American scholar who described Victorian society through studies on marvels, automata and murder and who was an IPC member, died February 7, 2008, aged 92. As his book *The Shows of London* (1979), in particular its sections on London panoramas, is an eminent publication for all panorama researchers, we cite some passages from the obituary in *The Times* of 20 March.

'Richard Altick understood that the ephemeral and the sensational can reveal facets of a society that a focus on its weightier productions often misses. He wrote on Victorian society and literature by seeking a way inside the mind of the ordinary reader, through such topics as the spectacular shows of London and the most shocking murders of the 19th century, in studies that were hugely entertaining but impeccably scholarly. His *The Shows of London* (1979) was perhaps chief among these, tracing the public spectacles of the metropolis from the waning of the Middle Ages to the Great Exhibition. ... But Altick explains, too, what such shows meant to those who saw them, how the 18th century fashion for intricate automata could satisfy both a gaping thirst for natural magic and an enlightened pride at the progress of technology; how the spread of mass education marginalised the freaks and filled the museums of South Kensington. Such a story covered similar ground to Altick's earlier *The English Common Reader* (1957), a more conventional but nonetheless ground-breaking work on how the rise of mass literacy created "the reading public" as a social phenomenon. ... Much of it, as Altick showed in *Victorian Studies in Scarlet* (1970), was about murder. As he explained: "Murder trials, if held to the light at the proper angle, are an almost unexcelled mirror of an epoch's mores".

Richard D. Altick was born in 1915 in the small town of Lancaster, Pennsylvania. He graduated from Franklin & Marshall College in Lancaster in 1936, before moving to the University of Pennsylvania for his doctorate. In 1941 he returned to Franklin & Marshall to teach English. In 1945 he moved to Ohio State University in Columbus, which was to be his base for the remainder of his career. He retired in 1982 as Regent's Professor. He made his name with his second book, *The Scholar Adventurers* (1950), a gripping account of how biographers chase down clues about their subjects' lives like detectives. Altick was consistently prolific and in 1999 came *Punch: The Lively Youth of a British Institution*, which addressed Altick's enduring interest in the reading public through a vigorous history of the radical magazine and the effect it had on its readers. According to the *Washington Post*, the book also proved that Altick "knows more about Victorian Britain than anybody else." Altick's last book, *A Little Bit of Luck*, published in 2002, was another volume of memoir, recounting how he chanced upon his varied topics of research and how he came to be, as his subtitle had it, "an adventurous scholar".

### **Smell the Battle of Waterloo this summer**

Only those who have smelled the cannon powder and seen a cavalry charge can truly understand what the Battle of Waterloo was like. Every weekend in the months of July and August, at the same site as Napoleon's final battle, you can re-live this key event in history on the historic grounds around the Battle of Waterloo Panorama, 25 km South of Brussels. There are four to six demonstrations per day between 11.00 and 17.00, including artillery, infantry and cavalry. These groups participate in numerous battles throughout Europe every year. The soldiers have their own uniforms and materials, and the infantry regiments even bivouac on the site when the re-enactments last for two days in a row. After the re-enactments they are very happy to respond to

questions from the public and to share their passion for history in this exceptionally well preserved setting, the Battlefield of Waterloo. More information: [www.waterloo1815.be](http://www.waterloo1815.be).

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### **Panorama Innsbruck endangered**

For the time being, the expertise on the conservation status of the painting as well as the study on the solidity of the canvas from the University of Applied Sciences in Bern/Switzerland are still missing. The expert's study is to be completed by end of May. In June a decision of the Federal Office for Heritage (Bundesdenkmalamt) is to be awarded. The office has to decide whether to agree or not with the separation of the rotunda and the painting. If agreed it would mean a translocation of the painting to a new museum building.

The expert for the building has clearly stated that the rehabilitation of the rotunda is possible. In 2004 he had already evaluated the cost of this rehabilitation. The lack of stability of the building is based on the fact that the weight of the roof is pressing the walls outwards and more weight is pushing on the central column. Thus the construction threatens to burst. Both problems can be solved by adding an external tension ring around the building. This method was used successfully for the panorama rotunda in Altoetting, Germany.

IPC presented to the government and the Federal Office for Heritage the idea of holding a colloquy on the issue in general and on the results of the expert's studies. The responsible authorities have also been invited to take part in the 17<sup>th</sup> International Panorama Conference.

The local association 'For our Panorama' in Innsbruck has addressed letters to the Austrian government, to the minister for education, art and culture, to the Tyrolean government and to all members of the Tyrolean parliament. The association has also started a petition to these governments, and to the owner of the panorama, the Raiffeisen-Landesbank Tirol AG asking to respect and protect the unity of the building and the painting. A website of the 'For our Panorama' association is on line (in German only) at : [www.innsbruck-panorama.eu](http://www.innsbruck-panorama.eu)

### **Your action in favour of Innsbruck!**

Please sign the petition under [www.innsbruck-panorama.eu](http://www.innsbruck-panorama.eu). Click the button 'Petition' on top of the website in the menu. Click on this button and select 'Internet Version'. On bottom of the page you can enter your name, your email and your address. Please insert your institution's name in the field 'Kommentar'. For sending the inscription, please fill in the five numbers indicated into the empty field to the right. Due to technical problems an automatic response is sometimes sending back an error message. Please ignore this message. Your inscription has arrived nevertheless.

It would be very helpful if some of you, especially from the academic community, could send letters of support. If you are willing to do so, please contact Patrick Deicher at: [info@panoramapainting.com](mailto:info@panoramapainting.com).

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### **Provisions in roof of Mesdag rotunda**

The unique 'Panorama Mesdag' rotunda in The Hague, a national state monument originating from 1881, has been damaged by preparations for an excavation right next door. The Panorama rotunda, housing the classified 1680 square meter painting of the fishing village Scheveningen by H.W. Mesdag has sustained damage to its foundation and the steel construction of its roof. The panorama will stay open to the public, some 150.000 visitors each year, but a temporary reinforcement must be installed.

The planned excavation is to enable construction of a two story deep underground parking garage. It was designed as part of a new health and sports center and a hotel adjacent to the Mesdag Panorama, which includes the world's oldest 19<sup>th</sup> century panorama rotunda. The city of

The Hague has recently claimed that the Mesdag construction was faulty before foundation works on the neighbouring garage were commenced. The garage building firms Lirema and BAM and the hotel developers readily concurred. But the renowned Amsterdam based engineering firms CRUX Engineering and Van Rossum Raadgevend Ingenieurs have rejected this claim in a well documented report to the Panorama Mesdag management. This CRUX/Van Rossum report contradicted on essentials an earlier Corsmit Engineers report to the city building supervision department. CRUX/Van Rossum also disclosed that city officials had issued a building permit to BAM and its investor Lirema contrary to advice from the Delft based geotechnical consultants GeoDelft. The Mesdag management also has reports which verify their maintaining of the rotunda in a good state of repair.

CRUX/Van Rossum specifically reported that there were failures in the design of the parking garage excavation tub and that the risk management plan was inadequate, if available at all. Work on preparing the excavation was stopped by the contractor firm BAM last December, in anticipation of its being stopped by the city building supervisors. Since then there is deadlock, and due to city and national state permit procedures it is unlikely that building activity can be resumed before the end of this year.

In November 2007 the Panorama management applied for an injunction against the garage developer and its contractor, in order to allow time to have independent studies done on the unexpected risk for the panorama painting and on the resilience of the panorama building. The injunction was not granted. In December, Panorama Mesdag applied for an injunction against the city of The Hague, which had failed to limit possible consequences of issuing a permit which did not comply with the required distance for building activities next to a monument. Again, the Panorama monument lost its case. The judge considered that at that moment in time the contractor had stopped its activities, and although monitoring showed that some columns of the rotunda building had already moved up to 8 mm, instead of the maximum of 3 mm permitted by the city in this phase of the building, the judge concluded that the total sagging of 10 mm, allowed by the city for the whole building construction, had not yet been exceeded. All parties concerned, however, now seem aware of the fact that the implementation of the present plans will cause a sagging of some 20 mm, which is considered by the city and the management to be disastrous for the historic building and its panorama painting.

The European Heritage organisation Europa Nostra through its Swiss Executive President Dr. Andrea H. Schuler has responded to an IPC request and appealed to the Dutch minister of Culture Dr. Ronald Plasterk and to the Lord Mayor of The Hague, Mr. Jozias van Aartsen. In a message on this 'unique monument in danger' Dr. Schuler writes: "Europa Nostra considers Panorama Mesdag to be an important element of Europe's common cultural heritage deserving the highest possible degree of protection. It contributes greatly to enhancing the status of The Hague as a most attractive destination for cultural tourism in Europe. Europa Nostra will continue to monitor very closely the developments around the safeguarding of this cultural monument of truly European importance."

The Panorama Mesdag Executive Board, including its president Ernst Storm, has displayed receptiveness to new ideas to resume building activities, provided that all damage will be compensated and undone, and future threat and unacceptable risks will be ruled out. In a statement the Panorama board and management concluded the following state of affairs.

- The sagging of the panorama rotunda foundation and the following tensions and deformations in the roof construction are caused by preparatory work for the excavation on the building site for an adjacent underground parking garage.
- Given the unpredictable sub-soil of The Hague, the probable effects of the excavation necessary for the parking garage at barely two meters from the sixteen meter high Panorama rotunda were calculated wrongly.
- Preceding the building activities, the existing panorama foundation was sound and the building's construction, including the roof, satisfied building requirements.
- The 40 meter free spanned roof construction capacity and its safety level meet higher standards than a recent Corsmit consulting engineers report to the city claimed.
- The construction of the rotunda complies with safety rules, but the extra tension following the sagging, which has been confirmed by monitoring the building activities next door, make it necessary to make temporary provisions that still have to be specified.
- Developing and building the underground parking garage will require (1) a new and comprehensive plan and improved risk management, and (2) repair and recovery of the Panorama situation, taking into account the classified status of the Panorama Mesdag monument, both rotunda building and panorama painting.
- In the underground garage case the city of The Hague has, up to now, not achieved the aim of its own damage preventing regulations and the building permit department did not follow sound external geotechnical advice.

Panorama Mesdag is an independent and certified museum. The classified rotunda, built to house the monumental 14x120 meter panorama painting in 360 degree virtual reality, is being preserved on a voluntary basis by descendants of the painter Hendrik Willem Mesdag (1831-1915) and his wife Sientje Mesdag-van Houten (1834-1909). Since 1881 no structural city or government grant has ever been involved. Panorama Mesdag managing director Ms. Marijnke de Jong notes that the museum had just started fund-raising activities for better sustainability of the monument and an addition to include new visitors' facilities and merchandising activities. "But now we first have to resist this dangerous and unwarranted attack on our unique heritage museum." E-mail: [info@panorama-mesdag.nl](mailto:info@panorama-mesdag.nl), information at [www.panorama-mesdag.nl](http://www.panorama-mesdag.nl).

### **Finish Gettysburg Cyclorama restoration**

A team of conservators organized by David Olin of Olin Conservation, Inc. of Great Falls, Virginia, and including well known Polish panorama conservator Ryszard Wojtowicz, is almost finished with the complex job of restoring the 377- by 43-foot Battle of Gettysburg panorama painting. The owner, the National Park Service, said that it is the largest such conservation project ever undertaken in North America. Better yet, said Olin, member of IPC as well as Wojtowicz, the \$11.2 million project is on time and on budget. The project should be finished in July, in plenty of time of the scheduled late September grand opening of the Gettysburg park's brand-new, \$125 million visitor center/museum/cyclorama project.

In 1883, French artist Paul Philippoteaux was paid \$50,000 to create the circular portrayal of Pickett's Charge at the end of the three-day Battle of Gettysburg. The painting is one of the most popular features at the 6,000-acre battlefield memorial park but decades of abuse and improper handling had caused the painting to

deteriorate rapidly. By the time the project is finished, Olin and his crew will have been at work on the painting for five years; including research, the actual conservation work requiring 28 months. In the meantime the famous Richard Neutra building that has housed the cyclorama from 1960 until closure in 2005 is slated for demolition, however, civil action to have it saved and restored continues. The restoration of the Ziegler's Grove area, site of the Neutra visitor center and Cyclorama building is planned occur over the next two years.

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#### Fletcher's Mutiny Cyclorama New Website

The Fletcher's Mutiny Cyclorama on Norfolk Island has a new website: [www.norfolkcyclorama.nlk.nf](http://www.norfolkcyclorama.nlk.nf)

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#### E-Cyclorama on exhibit in Edinburgh

Sanford Wurmfeld (Phyllis and Joseph Caroff Professor of Fine Art at Hunter College in New York City) will have his new E-Cyclorama finished and on display in the Edinburgh College of Art in Scotland from 24 July to 5 September 2008. Open daily 10-6, free admission. "The E-Cyclorama is not like any painting you have ever seen. It is painted on the inside of a huge cylinder that you enter from beneath. As you do, the painting surrounds you and fills your field of vision with a rainbow of shifting colour," the college site [www.eca.ac.uk](http://www.eca.ac.uk) promotes the abstract panorama.

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#### New publications on panoramas etc.

*Vintage Photographic Panoramas 1850-1950*, a catalogue of 92 photographic panoramas, including foldouts of Beyruth 1860, Rio de Janeiro ±1865, Calcutta 1868, Shanghai 1881, Singapore ±1885 and Hongkong 1886, Bernard J. Shapero Rare Books, London 2007. The catalogue can be downloaded in pdf from [www.shapero.com/catalogues](http://www.shapero.com/catalogues).

During The European Fine Art Fair (*Tefaf 2008*) in Maastricht, Holland, Bernard J. Shapiro presented three printed *Panoramas of Moscow*, all three hand-coloured and lithographed in Paris around 1850, framed and glazed; two by Indeiseff (reference number 76131, 23x212 cm respectively 72615, 29x470 cm) ;and a huge one by Acarie Baron, ref. 72662, measuring 70x450 cm. for information: [py@shapero.com](mailto:py@shapero.com).

Annemieke de Kler (ed.) *Titus Matiyane, Cities of the World*. Prof. Wytze Patijn, Dean of the Faculty of Architecture at Delft University of Technology in his foreword to this remarkable publication writes about the 'innocent landscapes' of Titus Matiyane, South African artist, sculptor and musician (born 1964) from the township Atteridgeville near Pretoria. Patijn, then Chief Government Architect of The Netherlands and member of the jury of a Dutch-South African competition, met Matiyane as one of the participants in an exhibition in the Netherlands Architecture Institute in Rotterdam. He was struck by Matiyane's 'ability to observe and perceive things in an extraordinarily perceptive way – in particular in creating precise images of cities and landscapes'. *Cities of the World* reproduces seven creative and colourful city panoramas, in origin all 1,50 m high but different in length: London (10 m), New York (12 m), Pietersburg-Sasolburg (46 m), Hong Kong (6 m), Durban (6 m), Rotterdam-Amsterdam (23 m) and Pretoria (18 m). Curator Annemieke de Kler contributes on Matiyane's background in *Meeting Titus Matiyane*, South African urban designer Melinda Silverman analyses his work from an architectural and urban perspective in *The Drawing Table*, and South

African artist and curator Stephen Hobbs describes the artistic context in *Maps and Immersions: Reading Matiyane's City*. Matiyane's panoramas have recently been on display in Delft (TUD) and Berlin (AedesLand). The Panorama of the Netherlands is on permanent display at the Van Nelle Factory in Rotterdam. The 112 page oblong book (15x24,5 cm) € 19,50, 010 Publishers ([www.010publishers.nl](http://www.010publishers.nl)) Rotterdam 2007, ISBN 978-90-6450-640-6.

*Impressive and Beautiful Art of Future*, Papers of the June 2006 Conference in Moscow, celebrating the 150th birthday of Franz A. Roubaud (1856-1928), the painter of the 1912 15 x 115 meter Borodino Battle Panorama, since 1962 on show in the spacious panorama building on one of Moscow's main arteries, Kutuzovsky Prospekt. The symposium, in which a dozen IPC members took part, including IPC's President and Secretary, Ernst Storm and Patrick Deicher, preceded the opening of the exhibition *'Regard me Russian Artist'* in the museum (re: IPC Newsletter 5, October 2006). The well illustrated conference papers, co-published by the Culture Committee of Moscow and the Museum-panorama 'The Borodino Battle' and printed by Sorec-polygraphy ([sorec@list.ru](mailto:sorec@list.ru)) has contributions from the Museum's director Irina A. Nikolaeva (*Foreword*), Victor E. Anfilatov (*On the history and creation of the Borodino Panorama*), Sara Velas (USA, *Effulgence of the North*), Galina I. Guerassimova (*Roubaud: I Am Extremely Happy of My Assignment*), Evgeny A. Zubov (*Roubaud as the Professor-head of the Battle Studio of the Imperial Academy of Arts*), Gabriele Koller (Germany, *Franz Roubaud and Panorama Painting in Munich, about 1900*), Svetlana V. Kostyuchenko (Ukraine, *Roubaud's Heritage in Stock of the Museum of Heroic Defense and Liberation of Sevastopol*), Daniel Libens (Belgium, *Panorama Ghent*), Romuald Novac (Poland, *Uzef Brandt, Polish Teacher of Franz Roubaud*) and Dr. Gebhard Streicher (Germany, *The Jerusalem-Panorama in Altötting as an example for preservation of historical monuments*).

Otto, Peter, *Between the Virtual and the Actual: Robert Barker's Panorama of London and the Multiplication of the Real in late eighteenth-century London*, in: *Romanticism on the Net 'Romantic Spectacle'*, Issue 46, May 2007 ([www.erudit.org/revue/ron/2007/v/n46/016130ar.html](http://www.erudit.org/revue/ron/2007/v/n46/016130ar.html))

Oliver Grau (Ed.): *MediaArtHistories*, Cambridge/Mass., MIT Press, 2007

With contributions by Rudolf Arnheim, Andreas Broeckmann, Ron Burnett, Edmond Couchot, Sean Cubitt, Dieter Daniels, Felice Frankel, Oliver Grau, Erkki Huhtamo, Douglas Kahn, Ryszard W. Kluszczynski, Machiko Kusahara, Timothy Lenoir, Lev Manovich, W.J.T. Mitchell, Gunalan Nadarajan, Christiane Paul, Louise Poissant, Edward A. Shanken, Barbara Maria Stafford, and Peter Weibel.

#### Call for information on panoramas etc.

Please check our website [www.panoramapainting.com](http://www.panoramapainting.com) and send any new information on panoramas and panorama activities and publications to the IPC Secretary: [info@panoramapainting.com](mailto:info@panoramapainting.com).