

THE BELLOWS

22 GREAT YEAR

February 15, 2001

Puget Sound Photographic Collector's Society, Inc.

Vol. XXII, No. 5

WHAT

NEXT REGULAR MEETING OF PSPCS

WHERE

DES MOINES MASONIC TEMPLE 2208 S. 223rd St. (Take Midway exit #149 west off I-5...go to first stop light west of Pacific Hwy. South...Turn right.)

WHEN

Thursday, February 15th..7:30 p.m. till 10:00p.m. (doors open about 6:30 p.m.)

WHY

Short Business meeting..auction (one item per member please)..door prize..Show & Tell.. member trade and sell tables (free to members, please cover during business meeting.)
Program: Bring, and share, one of your "mini-collections" ..up to six items of a like nature which are a mine-collection within your total collection. i.e. red box cameras, German 35mm etc.

SIDNEY "DICK" BORESS 1927 - 2001:

Long time member Dick Boress, 74, died January 16, 2001. He had had a history of heart trouble. Dick had taken an active interest in P.S.P.C.S and had worked on the Show Committee for many years. A club meeting regular, Dick's front row presence could be counted on with pleasure at most every meeting. He will be missed!

McKEOWN'S BOOK IS HERE:

As many happy members, who attended our January meeting, know...the new price guide is here. If you have not yet received yours you may purchase one at the February meeting or our wonderful Secretary, Shirley, will mail one right to your door. The price for a hard bound is \$80.00..soft bound (not recommended) \$70.00. This price includes shipping. To contact Shirley all you have to do is look at the bottom of of page two (2) of The Bellows. There you will find Shirley's address, phone number and web address.

BOY, IS SHIRLEY NICE!:

Of course, the books are only sold to paid up members. (dues are still \$10.00 per year from September to September) January was to be the cut-off month but Shirley said, "Ah, lets give 'em one more month to send in their dues." Which explains why those of you with unhappy faces on your Bellows envelope received the February Bellows. Remember, if you are a member, and buy a club discounted price guide Book for \$80.00, you save over SIX years worth of dues off the regular price of the Book. Also, you get first chance at our April Camera Show tables..Ten issues of The Bellows and the joy that comes with knowing you are part of a really nice group of people.

This Month's Mystery Question.

Answers at end of Newsletter.

With thanks to the Arizona Photographic Collectors:

What 1947 35mm SLR camera had the first focal plane shutter, instant return mirror and automatic diaphragm?

****BACKSIDE INFORMATION****

The January 18th meeting of the Puget Sound Photographic Collectors Society came to order at 7:34 p.m. There were fifty members in attendance. The minutes of the December meeting were approved as read and Treasurer, Shirley, reported dues and book checks had been coming in and we were still in the black.

UNFINISHED BUSINESS:

Our hard working Show Committee reported that table requests, and payments, were coming in at a fast and furious rate. The 2001 Show buttons are being made. Everything is in order with the Show facilities and guards. The Friday night Hospitality Suite will be larger and have more food this year. Advertising printing and ad placement are right on schedule.

NEW BUSINESS..SHOW & TELL..PROGRAM:

There was no new business. The program was an expanded Show & Tell of photographic items you received, or found, during the Holiday season. Seven members brought interesting items to share.

AUCTION..DOOR PRIZES:

Five items were auctioned off by Darrel Womack, assisted by Bill Kimber, for a total of \$61.00. Door prizes were won by Jannette Douglas and John Sparrow.

The meeting adjourned at 8:27 for more selling and cookie munching.

DISPLAY YOUR COLLECTION...WIN CASH:

Enclosed with your Bellows you received a form to sign up for a FREE display table at our April 28th Show. First suggested by member Don Temple in 1994; our displays of portions of our collections has become a highlight of our Show. Each year 20 display tables are set aside for members use free of charge. Never have all twenty tables been used. You do NOT have to purchase a sales table in order to set up a FREE display table. Why not take part! Win a cash prize and be admired by one and all.

SHOWS BEFORE OUR SHOW:

1. February 25th: The Hawaii Camera Show & Sale Contact Hawaiian Camera Supply, 74-5614 Palani Road, Kailua-Kona, HI 96740.
2. March 3rd: The Portland Metro Almost Spring Camera Swap Meet at the Washington County Fairplex..call (503) 650-8333 for all information.
3. March 11th: Willamette Collectors Market in Albany, Oregon..call (503) 399-8506 for info.
4. April 22: the Vancouver B.C. Camera Show and Swap Meet..Call Siggie (604) 941-0300 for info.



THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for The Bellows should be sent to Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (253) 564-4046, billkimber@webtv.net

The P.S.P.C.S. internet address is: <http://www.geocities.com/pspcs/index.html>

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow, 300 Pease Road, Cle Elum, WA 98922 (509) 674-1916, ssparrow@eburg.com P.S.P.C.S. members receive first notification of our last Saturday in April yearly show.

PRESIDENT: DARREL WOMACK (206) 244-6831 darrelcam@jps.net

TABLE SHARE LOOKED FOR:

Member Mel Spitler is interested in sharing tables, and costs, at our April 28th Show. If you would like to "snuggle" with Mel give him a call: 253-565-8338 or email: melspitler@hotmail.com

INTERESTING PLACES ON THE INTERNET:

Thanks to Bob Peters who E-mails in with two places you might find interesting. The first is a gentleman namd Bob Fies. You can find him at: alcoat@sirus.com What bob does is re-silver camera mirrors as a sideline to his telescope mirror coating business. Look him up if you have a camera mirror that needs a touch up.

The second is a site for Russian Cine Cameras: <http://www.geocities.com/russiancamera> This is a well laid out site where you will find a lot of useful information about Russian Cine cameras, lenses and accessories. It covers formats from 8mm to professional 35mm for both the amateur and the professional user/collector.

The following is reprinted from the Cascade Photographic Historical Society's Cascade Panorama, January 2001 and is used with much thanks. Ed.

A Wider View

by Milan Zahorcak

To this day, wide angle photography and panoramic scenes are among my most favored photographic interests. In this column, we'll take a look at the evolution of the photographic panorama through about 1900.

As a species, we humans seem to have a fascination with panoramic views that goes back many thousands of years. Sweeping outdoor vistas are depicted in cave paintings found deep inside many prehistoric sites, murals of all sorts are found on ancient walls, and interesting scenes were fired onto ancient pottery, woven into tapestries and recorded onto scrolls and panels of screens.

In most of these efforts, the subject matter was recorded so that the viewers could not simply take in the scene in a single glance. Instead, they would have to scan a portion of the scene and then move their view — much the same as if they had observed the original scene first hand. In this way, the viewer became much more involved in the scene than a simple observer, and in some sense, became more of a participant in the scene itself. This willing participation of the viewer was invoked in several of the precursors to panoramic photography.

Pulling the viewer into the scene eventually became quite deliberate and in medieval times, touring companies of performers and narrators employed huge panoramic paintings of historical and biblical scenes to illustrate and stage scenes and plays. Later, in the 1800s, this type of production reached its peak

with dioramas, stage scenery that included multiple layers of painted fabric and dramatic backlighting to give a three-dimensional effect to the production.

Interestingly, Daguerre, the generally acknowledged "father of photography," was himself a well known diorama artist. In 1839, Daguerre announced his new photographic process to the world and within a matter of years, photographic panoramas began to appear. Now that we've gotten to photography, let's take a moment and discuss the techniques employed, then we'll get back to the historical context.

Panoramic photography naturally results in photographs with a wider and more sweeping view, but there is also one distinguishing characteristic of the photograph itself that we have come to expect: a length that is significantly greater than its width. By convention, a panoramic photograph has an aspect ratio of 2:1 or larger. In other words, its length is at least twice as long as its width, often much longer. However, this is simply a formatting constraint, and there are a number of ways to achieve this result. There are five commonly used techniques employed in panoramic photography:

- Segmented panoramics that are made up of more than one photograph which are joined together.
- Simple, single-view large format photography that is later cropped to the required proportions. This doesn't really sound very panoramic per se, but many of our most familiar panoramic scenes were actually recorded in this manner.

- Stationary wide-angle photography on longer lengths of film.
- Stationary cameras employing a rotating lens.
- Revolving cameras with fixed lenses and a simultaneously advancing length of film.

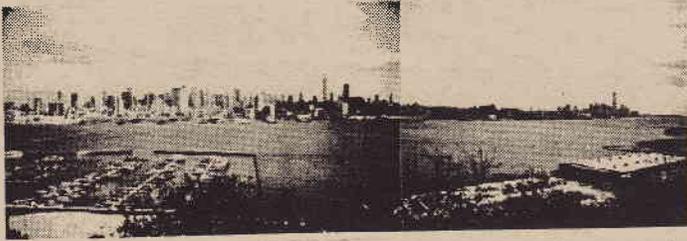


Illustration of a segmented panoramic print, in this case using two prints taken with a swing lens camera (Widelux F7)

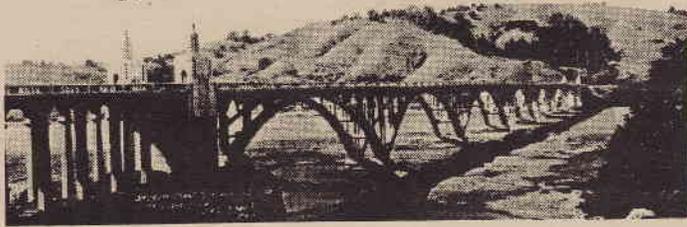


Illustration of a picture taken with a large format camera (perhaps a "banquet camera") and the print is cropped into panoramic proportions.



Illustration of a picture taken with a swinging lens camera such as an EKC Panoram onto a longer than normal negative (Photos from the Zahorcak Collection)

The earliest forms of panoramic photography made use of a series of individual photographs, normal views that were later joined, overlapped or assembled into a "segmented panorama." The earliest known work of this type was assembled in 1843 by Fox Talbot from a number of his calotypes.

While the daguerreotype was the world's first commercially viable photographic process, it wasn't until 1844 that highly specialized Daguerreian panoramic equipment began to appear. This cumbersome, slow and somewhat dangerous process simply did not lend itself to the work at hand. Yet, some of the most stunning early panoramas were taken by this process. The first true panoramic camera was a Daguerreian piece, the Megaskop, equipped with a 150 degree swing lens. It was designed by Fredrich Martens and utilized an astonishing 5" x 18" curved daguerreotype plate and produced absolutely breathtaking results.

After that, all forms of photography progressed quickly. In the 1850s, as wet-plate photography

evolved, so did advances in optics and the first truly wide angle lenses were produced. The Sutton panoramic camera was introduced in 1859, again employing curved plates, but using the first true wide-angle lens, the famous water-filled Panoramic ball lens.

The next year, C.C. Harrison introduced a somewhat less radical, but equally pioneering design, the Globe lens. This lens, although originally designed for relatively flat-field process work, could also be used to produce wide-angle work with any standard camera. It quickly achieved wide-spread acceptance and is generally acknowledged to be the first of the commercially successful, wide angle lens.

By the 1870s, Muybridge, Fenton, Watkins and others were producing segmented panoramics of epic proportions; many of their works were 6 to 8 feet long and included one monster by Muybridge that was 17 feet long. The largest segmented panoramic, however, was produced in 1904, a view of Naples that measured 5' x 40'.

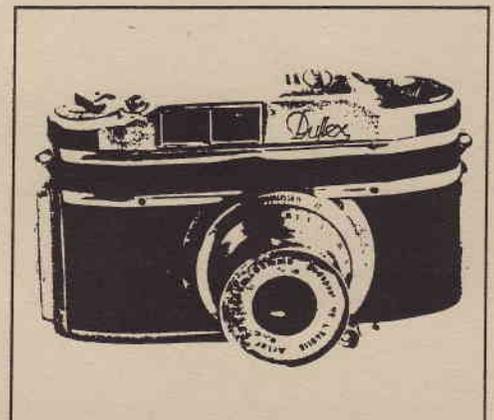
Still, it wasn't until the introduction of dry-plate technology, and especially with development of roll film, that panoramic photography really began to flourish. By 1900, equipment, optics and film could easily combine to record continuous scenes never before possible and in that year, the Lumière brothers produced the first full 360 degree scenes.

Soon, even amateur photographers had access to equipment very similar to that still in use today. Panoramic photography really hit its stride at the turn of the 20th century with cameras such as my Kodak Panoram (mentioned earlier), and we've been fascinated with it ever since. Within a few years, photographers had access to all the most famous names: the Al-Vista Multiscope, the Cirkut cameras, the Korona Banquet cameras and others.

For those of you with a more detailed or technical interest, the best book that I've found on the subject of panoramic photography is *Panoramic Photography* by Joseph Meehan, 1990, Amphoto, New York.

Answer:

The Duflex made by the Gamma Works, Budapest, Hungary. This was considered an advanced camera for its time.



Only about 800 were made, making them high ticket items when sold.