

PANORAMANIA! THE ART AND ENTERTAINMENT OF THE ALL-EMBRACING VIEW pdf

1: International Panorama Council - Wikipedia

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Books - Moving Panorama History Many thanks to Suzanne Wray, moving panorama historian, for her help in putting this bibliography together. Coming from the perspective of one who creates and performs crankies moving panoramas I delight in reading passages about moving panorama performances of the 19th century. Especially the trials and tribulations. I am going through my library again and will be posting some examples from these books. Press, Cambridge, MA, One of my favorite passages: The lecturer switches to overt signals saying "stop," "go on," "faster," "slower" , but the damage has been done. Ralph was one of the most knowledgeable moving panorama historians. Sadly, he passed away in June, and is greatly missed. He leaves behind a mountain of valuable research. A collection of articles written by IPC members. One incredible coincidence, is that the day the book was released on the market, was the day the second ship was discovered! Anything could happen at a myriorama moving panorama show. It was not unknown for the scenery to be accidentally set alight. One one occasion when too much gunpowder was used for the "Bombardment of Alexandria" at the Colston Hall, Bristol, parts of the plaster ceiling came down! Fortunately there were never any fatalities. Avery, Thomas Hardiman Jr. This moving panorama survives and is housed at the Saco Museum in Saco, Maine. A reproduction was made because the original is too fragile to crank. I had the great fortune to be able to see one of the performances in "Cinema of the Enlightenment The J. Cinema of the Enlightenment", Getty Publications, Several of the 18th Century "crankie-sized" panoramas have survived and are housed at the Getty Museum in Los Angeles.

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2: Ralph Hyde | LibraryThing

Panoromania!: the art and entertainment of the "all-embracing" view Ralph Hyde, Barbican Art Gallery Trefoil in association with Barbican Art Gallery, - Photography - pages.

From until he was keeper of prints and maps at Guildhall Library, the eminent institution that specialises in the history of London. Hyde rediscovered and identified the panorama after it had lain hidden for many years in an attic in Rhinebeck, New York. It is now a treasured part of the collection at the Museum of London. Son of Gladys nee Jones and Douglas, Hyde was born in Uxbridge, Middlesex, months before the outbreak of the second world war. During the war Douglas, who became a well-known journalist and political campaigner, left Gladys for another woman. It was rough to be a single mother in those days, so Gladys let people presume that her husband had been lost in the war. When Jeffrey moved to Bristol to study medicine, Ralph followed. He did his military service in the RAF in Kidbrooke, south-east London, after which he stayed in the capital to study librarianship. He got a position at Marylebone Library, where he met his future wife, Ruth Bollington they married in, then joined Guildhall Library in as assistant librarian. In his thesis, *Printed Maps of London: His interest in panoramas was a natural outgrowth of his work with maps and prospects.* He then curated two exhibitions on panorama-related subjects: *Ralph Hyde Hyde prepared substantial publications for both events, and Panoromania!* His other publications on panoramas included *London from the Roof of the Albion Mills: When Hyde retired from Guildhall Library, he himself spoke about a semi-retirement.* He began working with Jacqueline and Jonathan Gestetner, cataloguing their renowned collection of panoramas and optical toys. This treasure trove provided Hyde with many exciting scholarly challenges. One of the results was the article *Myrioramas, Endless Landscapes: The Story of a Craze*, published in *Print Quarterly* in *Myrioramas*, another 19th-century passion, were sets of cards showing pieces of landscapes, which could be arranged in any order, producing an almost endless variety of different panoramic views. When Gestetner suggested to Hyde the idea of producing a book about their huge collection of folding paper peepshows, he soon became passionately interested. The handsome volume *Paper Peepshows: The Jacqueline and Jonathan Gestetner Collection* was finally published early this year. The part of the Gestetner collection the book discusses is now at the Victoria and Albert Museum. Hyde had a wonderful sense of humour and an almost boyish enthusiasm for his work. During the years I spent writing my own book on panoramas, he helped me in countless ways, broadening my perspectives and helping me to avoid embarrassing mistakes. He is survived by their three children, Jeannette, Nicholas and Alice, and seven grandchildren.

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Ralph Hyde In Memoriam: The picture to the right shows Ralph in in London. We have recently learned how painfully true this saying is: Ralph Hyde is gone. It is still hard to believe it, but Ralph passed away in London at his home on June 2, The worlds of panoramaniacs and early visual culture researchers and collectors have lost one of their most loved, outstanding and enthusiastic masters. Ralph left us suddenly, in full command of his enormous knowledge and very special skills and head full of projects to come. There is no one to take his place; personalities like Ralph simply do not appear any longer. What we have are the many precious memories, and of course his published works, which will shine a bright light to the distant future. Published in , contains a chapter on moving panoramas and descriptions of over 50 moving panorama artifacts from the exhibit including illustrations, broadsides, toy moving panoramas, souvenirs and photos of moving panorama showman. As a modest man Ralph rarely spoke about himself or his achievements. Writing an obituary is therefore not an easy task. Hopefully I will be apologized for beginning with my own reminiscences of him. I first met Ralph in , when I contacted him for a special reason. I had been inspired by Panoramania! I eagerly read the learned essay on moving panoramas he contributed to the catalogue. He warmly welcomed me to the world panoramaniacs, and a close relationship developed. During its long gestation time, Ralph sent me countless comments and pieces of information. He read the entire huge manuscript, broadening my perspectives and helping me to avoid many embarrassing mistakes. Our friendship and working relationship continued until the very end. During the final months of his life Ralph read my study on cosmoramas and, as usual, gave me expert advice. He promised to send me material from his huge archives for my book-in-progress on mechanical theaters. Although he hardly revealed it, I noticed how proud Ralph was about his latest achievement, the book Paper Peepshows. Having seen huge amounts of research material from the Jacqueline and Jonathan Gestetner collection piled up in his apartment, I remember silently wondering if the colossal task could ever be finished. But Ralph did it, and in a magnificent way. Ralph was not only one of the most trustworthy, hard working and intelligent people I have known. He had a wonderful British sense of humor, and an almost boyish enthusiasm for the many things he was working on. I did not notice any signs of what was coming. I did not get a reply. In his final message Ralph wrote about his intention to update his testament. He was thinking about leaving his archive to the Victoria and Albert Museum and the unfinished dictionary of British panorama painters and showmen to the Bill Douglas Centre at the University of Exeter. Ralph was born in Uxbridge, Middlesex in West London on March 25, , on the eve of the second world war. His father was Douglas Hyde, who became a well-known journalist and political campaigner. During the war Douglas left Gladys for another woman, leaving her to take care of the two sons under the roof of relations who had been looking forward to a quiet retirement. According to his daughter Jeannette, her father lived in such circumstances, first in Wrington and later in Burnham-on-Sea, until he was 15 years old. It was rough to be a single mother in those days, so Gladys, who helped at the bakery, let people presume that her husband had been lost in the war. When his elder brother Jeffrey moved to Bristol to study medicine, Ralph followed him and finished his college there. Ralph got a position at the Marylebone Library, where he met his future wife Ruth. In Hyde had begun working at the Guildhall Library, the eminent institution that specializes in the history of London. Ralph was the foremost authority on his field. Evocative Watercolours by H. Red Scorpion in association with Guildhall Library, Rhinebeck Panorama of London, Ralph prepared many publications for the London Topographical Society, including its all-time bestseller, The Rhinebeck Panorama of London. It is now treasured at the Museum of London. Ralph also acted as an advisor and consultant to the Motco Image Database www. It was huge, but left many things to be said and discovered. Arthur Ackermann, , the huge panorama rotunda, a kind of virtual reality of the time, that entertained Londoners for decades from the

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late s onward. Barbican Art Gallery, A Prospect of Britian: They include London from the Roof of the Albion Mills: Pavilion, , and many articles published in the Print Quarterly, in collected volumes on panoramas, and elsewhere. Several texts were first read as papers at the International Panorama Conferences. The latter was founded in by Brian Polden to bring together panorama enthusiasts from all over the world. Its interests included not only panoramas and dioramas but also related subjects such as peepshows, optical toys, photography, magic lanterns, and restoration techniques. It was a forerunner of the International Panorama Council which had its start in , just one year after the society had run out of business. Unlike the IPC, the society did not organise annual conferences. It was mainly through its newsletter that news and information were being communicated to the members. Outstanding items from their collection were included in Panoramania! In later years the Gestetner treasure trove provided Ralph many exciting scholarly challenges. Myrioramas were another nineteenth-century craze. They were sets of cards with pieces of landscapes. The cards could be arranged in any order, producing an almost endless variety of different panoramic views. The Jacqueline and Jonathan Gestetner Collection, But there was more to come. When Jonathan suggested for Ralph the idea of producing a book about their huge collection of folding paper peepshows, a little known topic, he was at first not very keen, but soon became passionately interested. After years of work, the massive and beautiful volume Paper Peepshows: Ralph lectured about it also to the members of the Magic Lantern Society. If his life had to end, at least it happened at a moment when Ralph could feel a sense of achievement. He could have produced new books but had already achieved more than most of us ever will. Ralph was preceeded in death by his wife Ruth, who passed away nearly a decade ago. He is survived by three children, Jeannette, Nicholas and Alice, and seven grandchildren. Erkki Huhtamo From London to Paris: Ralph describes scenes in a newly discovered toy moving panorama from the early s. From the Jacqueline and Jonathan Gestetner Collection.

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Today, we make a spectacle. It was a half-hour film called Speed. The theatre seats were raked at a 45 degree angle. The enormous screen curved from nearly overhead down to the floor. Instead, it roamed the picture -- up and down, left and right. I was encased in a remarkable visual experience. Now I rode fast cars on winding roads. I flew airplanes off the edge of cliffs. It was exciting, but I get sick just remembering it. Showmen have tried to give that kind of reality for a long time. He exhibited a degree view of Edinburgh. It was a modest beginning, but it held the potential for a new art form. By Barker had expanded to a 10, square-foot canvas of the English fleet at Spithead. Now spectators stood on a raised platform in the center. Like the IMAX picture, this one rose from below the line of sight to above it. Barker added other scenes -- cities, naval battles, that sort of thing. He also invented a new name for the experience. Barker made it up from the Greek for "entire view. People added colored lights. They created illusions of motion by unwinding very long pictures from huge spools. Joshua Reynolds admired the Panoramas. He went back again and again to see them. Constable looked at the clever way Panoramas manipulated perspective. Then he dismissed them because their "object was deception. They revived during the 1840s and 1850s. But the sad thing about those marvelous old paintings was that they were too hard to store. Today we have the shabby remains of a few. We have the sketches for others. We have a few loose fragments. We have to recreate the art before we can see how it touched 19th-century minds. So museums are reconstructing the old art. More important, new and better Panoramas are being created and displayed today -- chiefly in Europe, but some in America as well. IMAX may be the spawn of the old Panoramas, but in an odd way, it cannot replace a static picture. We crave the freedom to explore a scene at our own tempo. Those old Panoramas gave us next best thing to standing right on the rim of the Grand Canyon -- or in the frozen moment of victory at Trafalgar.

5: Ralph Hyde - www.enganchecubano.com

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6: Ralph Hyde - Wikipedia

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7: Ralph Hyde obituary | Books | The Guardian

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8: No. Panoromania

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