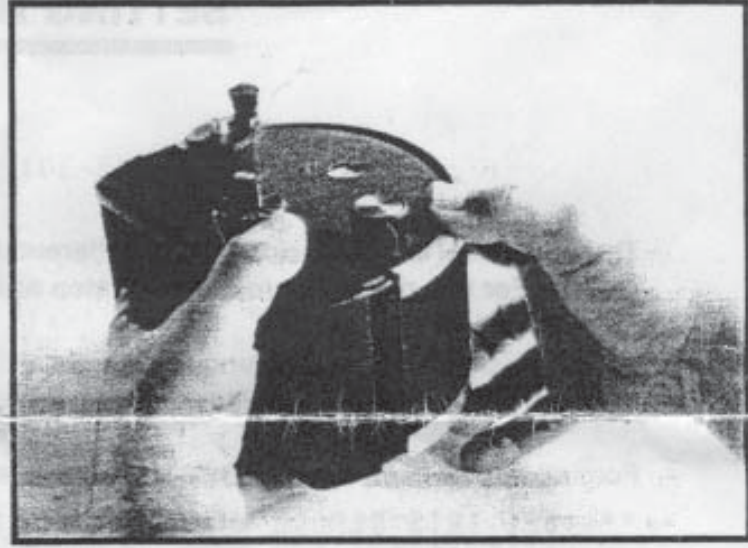
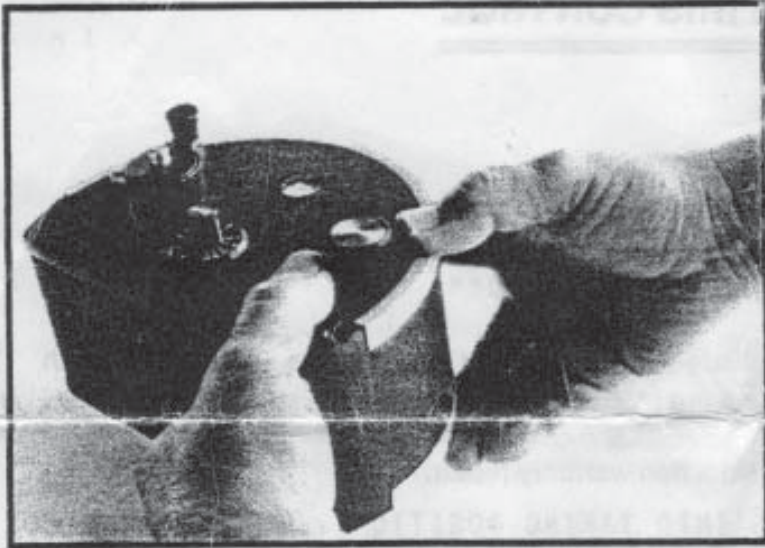


CYCLOPS WIDE-EYE



LOADING THE CAMERA

- * The entire back of the camera comes off in one piece. With the camera held in one hand or on a tripod, grasp the aluminum rails at one end or the other and pull straight away from the body. To replace, put either end of the back into a closed position, see that the flanges on the camera enter the grooves on the back and snap shut.

120 FILM

- * Move empty spool to the film wind knob side.
- * Set film counter at the WHITE bar.
- * Insert film into empty side and pull leader across to the empty spool. Be sure the film is in the spool squarely, then wind 1/4 turn. Put the back on.
- * Now wind watching the film counter, going PAST the WHITE bar TWICE to #1. In winding to #2, several other numbers will go by - ignore them and stop at #2. It is the same for 3 and 4.

220 FILM

- * With 220 film you start at the WHITE BAR and wind PAST the white bar THREE times to #1, otherwise the same as 120 film.

OPERATING THE CAMERA

- * Set iris before winding the lens. (See Reverse Side)
- * Wind till clicking stops or better yet till the "F" stop pointer again indicates the stop you set. Note the "F" stop dial has two sets of numbers for this purpose.
- * Set speed adjustment, high or low. Note: speed adjustment can only be set after winding. Forward notch is high, back notch is low, and lever pointed forward frees the speed mechanism. The mechanism has a slip-clutch incorporated to prevent overwind damage. If in winding the clutch is slipped excessively the lens will not release when the button is pressed. To unlock, turn the wind knob backwards (CCW) one half turn. There has been no damage done - it's just the way it works. NOTE: SHUTTER SPEEDS ARE EASIEST TO SET WHEN SHUTTER HAS BEEN WOUND A FEW TURNS

LEVEL CAMERA

- * Push lens release down and hold till movement stops.
- * Advance film.
- * There is no double exposure prevention built in so develop a pattern of winding and stick to it.
- * Don't put the camera away wound.
- * Use a tripod as much as possible - an unlevel camera distorts the image.

* DO NOT LIFT SPEED LEVER
JUST PUSH FORWARD OR BACK



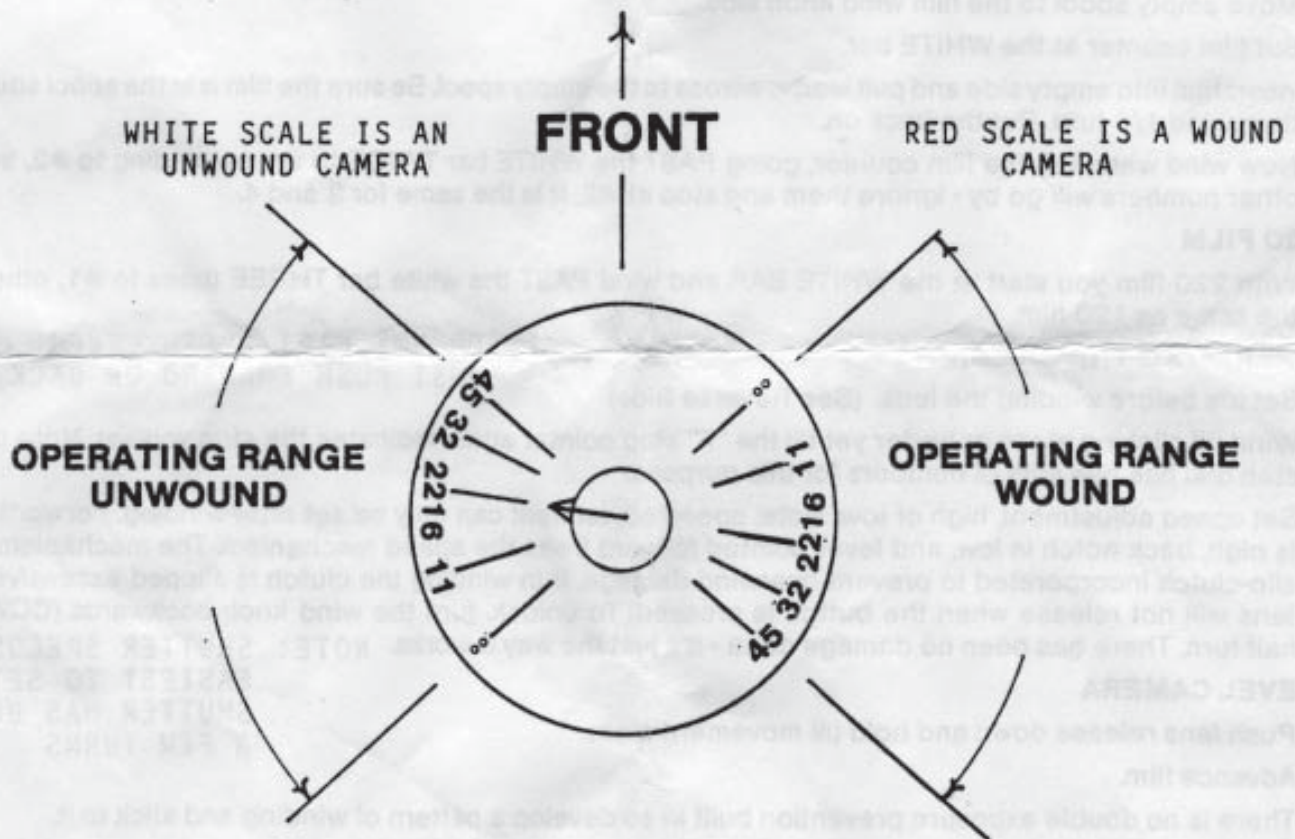
SETTING THE IRIS CONTROL

The iris control on the Cyclops is a bit different than most cameras in that the knob follows the lens as it is wound. For this reason there are two F stop scales. WHITE and RED**

When the camera is fully wound the pointer will indicate the stop you set initially. This also serves as an indicator that the camera is wound and allows you to adjust the iris after winding.

Forcing the iris knob past its limits (8 - 45) will result in a non warranty repair.

** SET IRIS BEFORE WINDING THE LENS INTO TAKING POSITION. The iris control has two sets of numbers. The white set indicates an unwound shutter. The red indicates wound. Note that the iris can be set wound or unwound but not in the mid wound position. Also note that the iris pointer follows the lens while winding. ATTEMPTING TO SET THE IRIS WITH THE LENS PARTIALLY WOUND WILL FORCE THE IRIS PAST ITS STOPS AND RESULT IN A NON WARRANTY REPAIR.





CYCLOPS WIDE-EYE

The Cyclops is a special purpose camera and as such is intended for advanced amateurs or professional photographers. People who won't be uncomfortable with a camera that doesn't load and focus itself. Exposure determination requires a good light meter and a little thought.

Panoramic photography with any kind of equipment is a challenging field that calls for a lot of patient experimenting. Exposure can be tricky as the lens may rotate thru light and shadow. The camera sees so much more than you are used to, so plan on exposing a few rolls just to familiarize yourself with the feel of the camera and the area that it "sees". You won't miss not having a viewfinder as you have to turn your head left and right to see what will be on the film anyway.

The swing lens cameras are not distortion free but the distortions are predictable. Keeping the camera level keeps the horizon line straight. Using a tripod makes that easy. Straight lines running from left to right will appear curved, the center being closer to the camera than the ends. Shoot at an angle to the line or back away till the difference in distance is negligible.

The range of film speeds and emulsions available today are just short of amazing. Black and white and color - with ASA of 32 to 400 .

The Cyclops has F stops from 8 - 45 and two lens transit speeds (shutter speeds). Choose your film to give you the greatest flexibility, ie ASA 100 at the beach and ASA 1000 for the sunset. Best definition is obtained at F 22. Wide open (F 8) renders a soft focus effect that is gone by F 11. Focus is fixed. At F 16 you will be sharp from 15' to infinity.

