

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

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More History of the Classic Cirkuts

The #5, #6 and #16

By Bill McBride

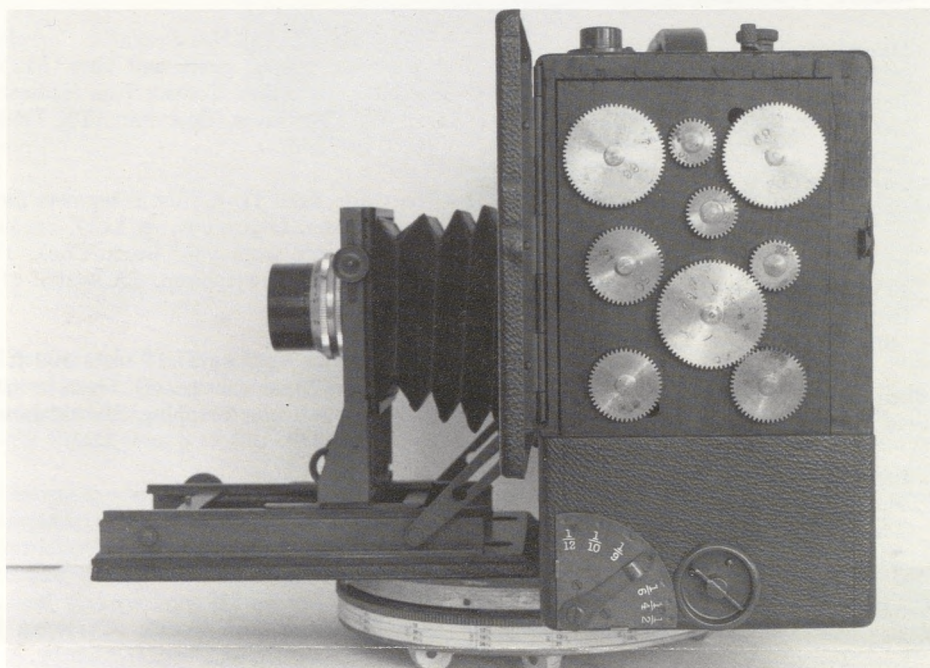
This article covers the No. 5, No. 6 and No. 16 Cirkut Cameras. The No. 10 Cirkut was previously written about in the Fall 1988 Newsletter. A future article will cover the No. 6 and No. 8 Cirkut Outfits to round up the Cirkut Camera series.

The Cirkut No. 5 camera (Figure 1) was first offered in 1915 and was available until 1923. It was in fact the smallest and most compact Cirkut manufactured. William F. Folmer of the Folmer & Schwing Division, Eastman Kodak Co., patented the Cirkut No. 5 on January 1, 1918 (patent no. 1,251,494) The Cirkut No. 5 patent has the best detailed drawings of any Cirkut that was patented.

The Cirkut No. 5 was provided with a triple convertible Gundlach Manhattan Optical Rapid-Rectigraphic Lens with 6.25", 11" and 14" focal lengths. A rising and falling front was furnished to balance the negative for the required sky and foreground. The body of the camera was constructed with selected mahogany with all exposed wood parts being ebonized to harmonize with the rich gun metal finish of the exposed metal work. The camera body was covered with the finest grade of Morocco leather.

An internal spring motor which revolves the camera on the tripod and winds the film is controlled by an internal variable speed governor. Exposure speed range from 1/2 to 1/12 of a second is regulated by a dial and pointer with a release lever that starts and stops the exposure (Figure 2). Also shown in Figure 3 are the nine pinion gear wheels stored along with the winding key on the right end of the camera. An indicator on the body top shows in inches how much film has been used during an exposure.

cont. on p.4



The Cirkut No. 6 improved on the design of the Cirkut No. 5 by accommodating up to 15 feet of 6-inch roll film. A total of 127 Cirkut No. 6's were manufactured by the Folmer Graflex Corporation between 1932 and 1949. (This photo is Figure 5 in text).

President's Message

By David Paskin

You would not believe the positive response I got from my recent letter; phone calls, letters, all offering help and advice! It's nice to see that we all want to pull in the same direction and make IAPP a success.

We have a new editor, Larry Thall, from Chicago. Larry is taking over the editorship beginning with the next issue, and all items for inclusion in the newsletter should be sent to him (PO Box 578366, Chicago, IL 60657). Don't forget that we have a column for "buy and sell" and that any item of panoramic news is interesting to our readers.

In the course of the next few weeks, we will be contacting potential advertisers for inclusion in the newsletter. Rates will be

very reasonable and will help us to continue financially. We will need camera-ready art. Hopefully we will be ready to offer this service in Larry's first newsletter.

Unfortunately, all plans for a convention this spring have fallen apart. This only underscores the effort and difficulty in organizing a convention. If we can find someone who can take on this responsibility and follow through, we may have a convention later in the year. More on this later.

Let me finish this message with a word of thanks to John Stametis who has been our editor over the last two years. John, the IAPP thanks you for all your efforts. We hope that you will be able to support our group as you have in the past and contribute to our newsletter.

I A P P

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President (Activities, Business)

David Paskin
11304 Taffrail Court
Reston, VA 22091 USA
703-476-5322

Exec. Secretary/Treasurer (Memberships, Address Changes)

Richard Fowler
1739 Limewood Lane
Orlando, FL 32818 USA
407-293-8003

Editor (starting next issue) (send Newsletter items, ads)

Larry R. Thall
PO Box 578366
Chicago, IL 60657
312-348-8440

Printer

Jerry Wood
Annapolis Sailing School
Annapolis, MD 21403 USA

Ads & Notices

IAPP members are entitled to free classified ads in this space. Send to editor Larry Thall at address on left.

Want to buy: 8" color film for Cirkut No. 8 Outfit, or will pool an order with you from Kodak. The Lemley Studios, 4647 Cremen Rd., Temple Hills, MD 20748. 301-423-7570.

For Sale: Cirkut No. 8 Outfit. Complete with lens, tripod, gears and case. \$1250. Excellent condition. Contact Tom Hathcock, 113 W. 12th Street, Deer Park, TX 77536. 713-479-2603.

Wanted: 8x20 Tri-X film or partners for a special order. If you own an 8x20, I would enjoy hearing from you. Bruce Cook, 135 Dore Street, San Francisco, CA 94103. 415-553-4178.

Cirkut film for sale: 10 in. x 100 ft or regular Tri-X pan (not aerial). Fresh in date. \$200 per roll plus shipping. Harold Lewis 617-969-0879.

New Books for Sale: *Italy: Seasons of Light and Eye on Australia*, both by Michael Ruetz, \$35 each (Linhof Technorama images); *Panorama California* \$24 and *Panorama Hawaii* \$19, both by Jack Rankin, Bill Lair, and Ron Ronck (Cyclopan 70 images); *Las Vegas, New Mexico* by Alex Traube \$15 (Widelux images). Plus shipping. Harold Lewis, PO Box 63, West Newton, Mass. 02165 USA. 617-969-0879.

All-Widelux Book: *Portrait of a Market*. Send \$18.50 (includes USA shipping) to: John Stamets, 403 14th Ave. E., Seattle, WA 98112. 206-323-1155.

For Sale: 1) 7x17cm Korona, 7B Cooke 8" lens, 2 holders. Good condition \$450; 2) Cirkut No. 8 Good condition \$1000; 3) Al Vista No. 7. Good condition. \$300. Paul Johnson, 405 93rd Ave. W., Duluth, MN 55808. 218-626-1265.

Bibliographical Data Requested

I am working on a bibliography of panoramic books and articles. The criterion for picture books is that about 20 percent or more of the images be in the panoramic format. I am also interested in any significant information within a larger body of work, such as a chapter in a text or an essay within a collection of readings. Not to be overlooked are limited editions published as part of an exhibition or privately produced books.

If you know of any resources, please write or leave a message on my unlimited answering phone, including, if possible, the author, title, publisher and date. Send to: Joseph Meehan, 160 Academy St., Suite 7G, Poughkeepsie, NY 12601. Tel. 914-454-8447

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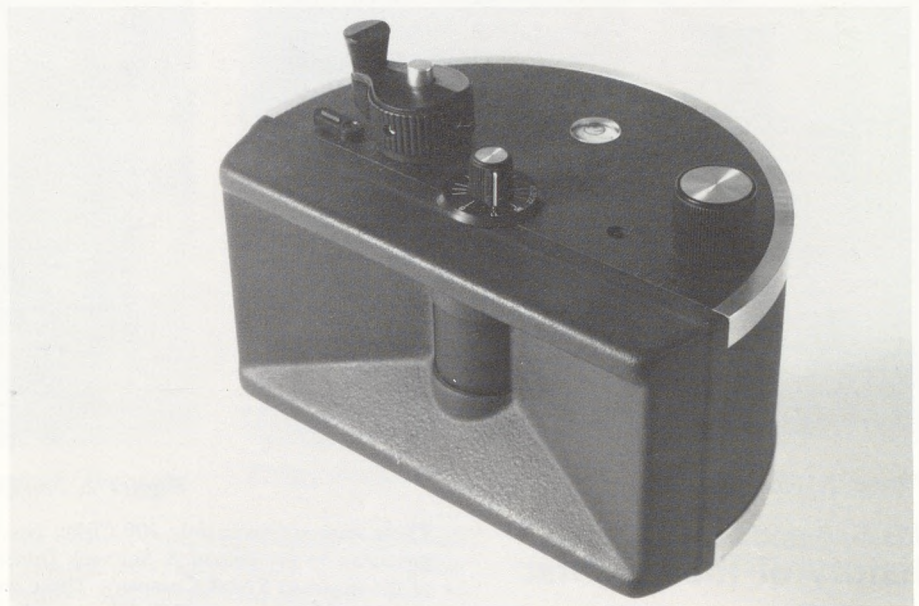
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(4 hours from EST)

The Cyclopes Swing Lens

The Cyclopes is a special purpose camera for 120 or 220 roll film, and as such, it is intended for advanced amateurs or professional photographers who won't be uncomfortable with a camera that doesn't load or focus itself. Exposure determination requires a 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 through 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 camera and the area it "sees." You won't miss 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 until the difference in distance is negligible.



The Cyclopes has two transit speeds (shutter speeds of 1/60 and 1/120 sec) and a computer-designed, two-element 83 mm lens with f-stops from 8 to 45.

The image size is 2.25 x 6.25 inches covering a 110° horizontal view. You get four exposures on 120 film and eight on 220 film. There's a film counter on top and a tripod socket on the bottom.

Best definition is obtained at f22. Wide open (f8) renders a soft focus effect that is gone by f11. Focus is fixed; at f16 the picture is sharp from 15 feet to infinity. Choose your film to give you the greatest flexibility; i.e. ASA 100 at the beach and ASA 1000 for the sunset.

The price is \$649. Contact WW Inc., 16640 S. 104th Ave., Orland Park, IL 60462. Telephone: 312-349-0030.

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Figure 1. The Cirkut No. 5.

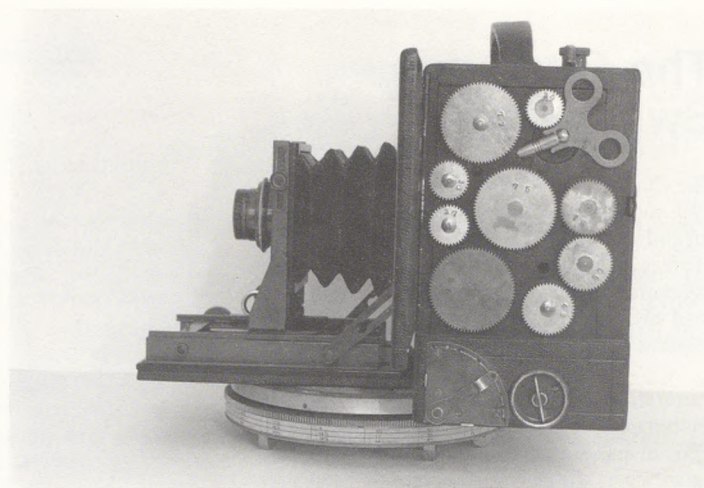


Figure 2. The Cirkut No. 5 with side panel removed.

Nos. 5, 6 and 16 History of the Cirkuts:

Cont. from p. 1

The back panel was provided with a perforating button to mark the roll film when making more than one picture. Figure 3 shows the camera back open with the focusing ground glass in the focusing position. The back panel will not close unless the ground glass is shifted to the right to reveal the exposure vertical slot. One disadvantage of this model Cirkut is that the photographer cannot refocus once the film has been started through. The Cirkut No. 5 can use 5" film up to 42" in length.

The Cirkut No. 5 was provided with No. 2 crown tripod legs along with a geared 7" diameter tripod top. The bellows length is 12". The camera and all its apparatus came in a single sole leather case and weighed 19 pounds.

There were approximately 400 Cirkut No. 5's produced by the Folmer & Schwing Division of the Eastman Kodak Company. These were manufactured in several batches, with the largest cluster of about 300 made in 1915 (serial numbers 467xx to 469xx).

The 1916 Graflex catalog had the Cirkut No. 5 priced at \$100. The 1920 Graflex catalog listed it at \$151.59 (an odd amount!) with a 5" x 42" roll of film selling for 85 cents. By 1929 the Central Camera Company of Chicago listed the camera for \$83.65, priced so they could dispose of the cameras left in inventory.

The Cirkut No. 6

The Cirkut No. 6 Camera (Figures 4 and 5) was the same design as the Cirkut No. 5, but used 6" roll film and was manufactured by the Folmer Graflex Corporation. Folmer Graflex realized that the Cirkut No. 5 was limited to by the 42" film lengths, so they made the Cirkut No. 6 to accommodate roll film up to 15 feet long.

The Cirkut No. 6 was supplied with a Wollensak Anastigmat triple-convertible f7.7 lens of 7", 10" and 15.5" focal lengths. The tripod setup for the Cirkut No. 6 was the same one used on the Cirkut No. 5. The Cirkut No. 6, complete, weighed 23 pounds and fitted into a single sole leather case. A total of 127 Cirkut No. 6 cameras were manufactured and were available from 1932 to 1949. Serial numbers were 178529 through 178653, 180454 and 180455. In 1932 the camera was priced at \$275 with a 6" x 15 foot roll of non-curling daylight film costing \$4.35. The same size roll of verichrome film cost \$5.20.

Cirkut No. 16

The Cirkut No. 16 camera was the largest Cirkut and roll film camera commercially produced. The article on the Cirkut No. 10 (IAPP Newsletter, Fall 1988) describes the mergers of the different companies that manufactured the Cirkut

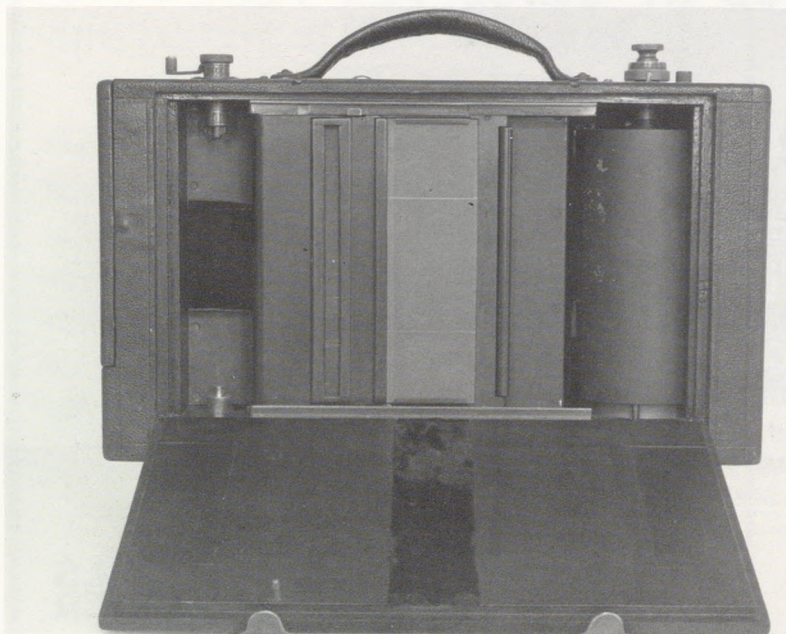


Figure 3. Rear view of the Cirkut No. 5.

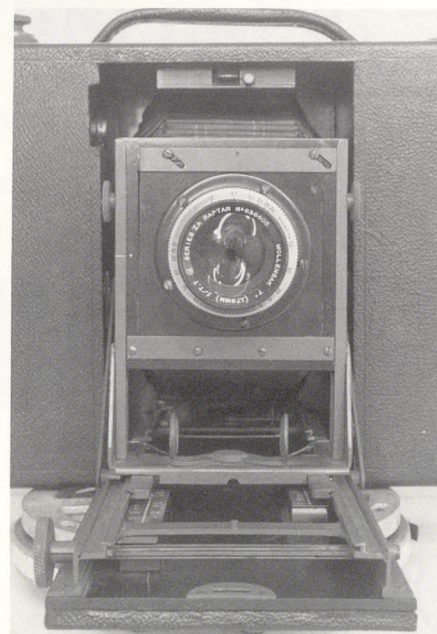


Figure 4. Front view of the Cirkut No. 6.

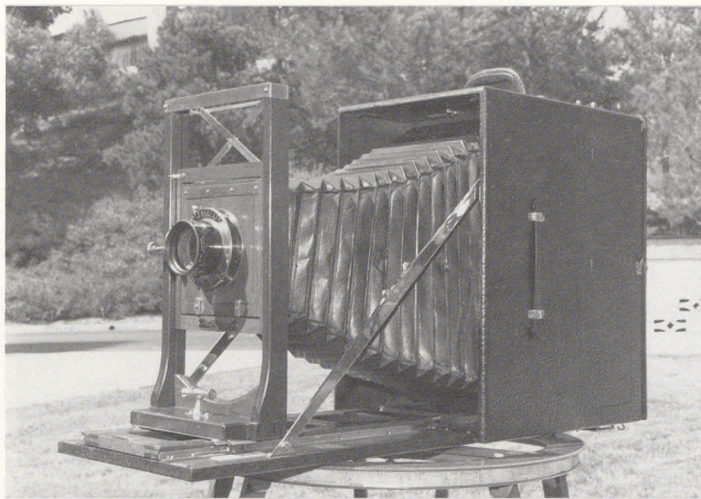


Figure 6. The Cirkut No. 16. by Century Camera Company.

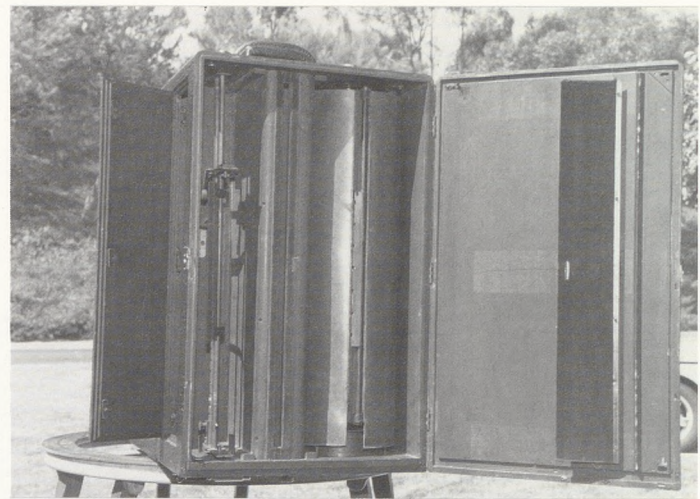


Figure 7. Open film box of Cirkut No. 16 shown in Figure 6.

No. 16, so that information will not be mentioned in this text.

There were two types of Cirkut No. 16 cameras manufactured: one that used air resistance fans to control the camera rotational speed, and another that used an internal variable speed governor to control the camera rotational speed.

The first Cirkut No. 16, a fan type, was manufactured by the Rochester Panoramic Camera Co. in 1905. The camera came in three carrying cases: one for the body, one for the back and one for the tripod and gears. The whole outfit weighed 90 pounds. The tripod top was 20 inches in diameter and provided a flat surface for the rollers on the camera bottom to rotate on. The camera was supplied with a Turner-Reich triple convertible anastigmat lens with 15", 24" and 36" focal lengths. The lens was made by Gundlach-Manhattan Optical Co. A set of nine camera gears (three for each focal length) was furnished along with five air resistance fans which provided shutter speeds of 1/3, 1/6, 1/10, 1/25 and 1/30 of a second. This Cirkut No. 16 was the only one made that had an adjustable exposure slot of 1/8", 1/4" and 1/2". The camera was constructed of mahogany and was covered with Morocco leather.

The exposed wood was varnished natural with the metal parts nickel plated. The 39" leather bellows was bright red. The lens may be raised or lowered to accommodate the amount of sky or foreground required in the picture. For making photographs of groups of people where the subjects occupy several rows, the lens board may be tilted so that these rows will be in the proper perspective. The film back had a perforating button to mark the roll film when taking more than one picture. The film made available for the Cirkut No. 16 was 8", 10", 12" and 16" in width and up to 20 feet long. When using the 36" focal length lens, a 360° picture is 18 feet long.

From 1905 to 1907, the Cirkut No. 16 was manufactured by the Century Camera Company of Rochester, NY which purchased the Rochester Panoramic Camera Company in 1905. The Century version of the Cirkut No. 16 was identical to the Rochester version except that the exposure slot was fixed at 1/4" in width, and three fans for 1/3, 1/6, and 1/10 of second shutter speeds were provided instead of five fans on the previous version. Figure 6 shows the front view and Figure 7 illustrates an open film box of the Century Camera Cirkut No. 16. In 1907 the Century Cirkut No. 16 was priced at \$425, or \$350

without lens and shutter. A 20-foot roll of 16" film was listed at \$12.80.

In 1907 Eastman Kodak Co. created the Century Camera Division which manufactured the next version of the Cirkut No. 16 (Figure 8). This version was the same as that manufactured by the Century Camera Company except that the scissors-type mechanism for raising and lowering the lens was redesigned to use a rack and pinion type mechanism. Also, the spring for the motor was made larger and more powerful on this model. To focus the camera, the film box is removed and the internal ground glass is extended as shown in Figure 9. The fan-type Cirkut No. 16's had a wide range of serial numbers so it appears that the company manufactured some whenever they received orders them.

Around 1915 the Century Camera Division redesigned the Cirkut No. 16 by replacing the air fan speed control system to an internal variable governor speed control system with shutter speeds ranging from 1/2 through 1/12 of a second. The speed control dial and start and stop lever were similar to the one shown in Figure 5.

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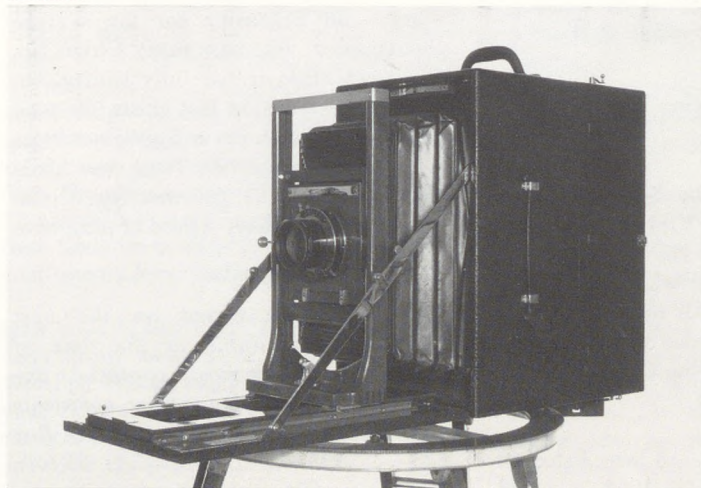


Figure 8. The Cirkut No. 16 by Century Camera Division.

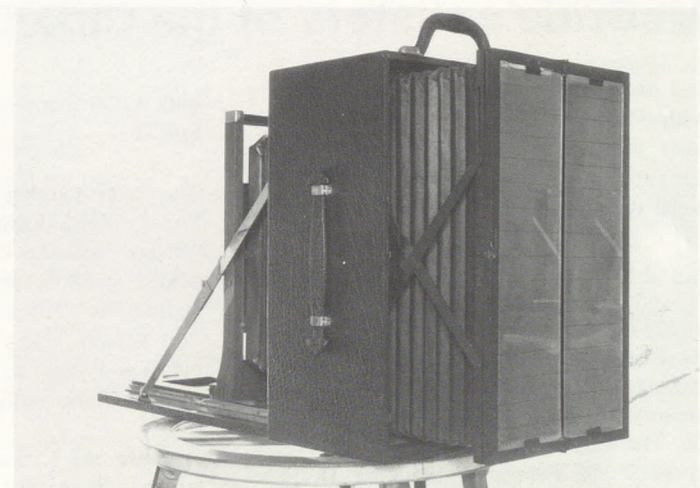


Figure 9. Rear view of Cirkut No. 16 shown in Figure 8.



Three 35 mm cameras after panoramic modifications by Jim Lipari.

35mm Lipari-Ramas

Editor's note: Jim Lipari of Omaha, Nebraska can turn just about anything into a 360° camera. For years IAPP members have been going to him to build special cameras or adapt old ones to new uses. Shown here are three of his latest "Lipari-Ramas," 35 mm cameras adapted for taking panoramic pictures.

By Jim Lipari

In the photo on the left is an Olympus EES2 single-frame conversion with the original 30mm lens. This produces a 180° view on 24 x 94 mm of film, which is easily enlarged in a 4 x 5" enlarger. The use of 1/8" O-ring belts helps eliminate banding. The complete unit includes gearhead motor, power pack, 3 ft connecting cord, turntable and 2-way level.

The battery pack takes 8 AA Duracells, and through a selector switch, gives effective shutter speeds of 1/8, 1/15 or 1/30 second. The price is \$750 complete.

I am very proud of the second camera, two versions of which are shown in the middle and right photos above. By using a range-finder camera body (Minolta Himatic 75), along with SLR lenses, I was able to incorporate a perspective-control feature without the high cost of PC lenses.

The turntable has a three-step pulley for three different focal length lenses. You simply change the belt position when you change lenses. The camera shown in the middle was set up for 28mm, 35mm and 50mm Cannon lenses.

The combination could just as easily be 24mm, 28mm and 35mm. The Leitz finder is coupled to the rising and falling front. The amount of lens rise/drop is 12mm/8mm.

With Nikkor lens (as shown in photo on the right), the lens rise/drop is 12mm/12mm. The cost of these cameras are \$850 including camera body (Minolta Himatic 70), gearhead motor, power pack, two-way level, turntable for three lenses, and labor to adjust the viewfinder. You supply the viewfinder and lenses.

These cameras do not have shutters. Thus, you must keep the lens cap on when rewinding film, or whenever you're not taking pictures.

For more information, contact Jim Lipari, 901 S. 69th Street, Omaha, NE 68106. 402-558-7665.

McBride's History of the Cirkuts *from p. 5*

The camera was made of mahogany covered with Morocco leather, the exposed wood parts painted with an ebonized finish, and the exposed metal parts to give a nice gun metal type finish. The serial numbers for the 1915 governor-type camera appear to be 68370 through 68390.

In 1917 the Folmer & Schwing Division of the Eastman Kodak Co. manufactured the same governor-driven Cirkut No. 16 as the Century Camera Division of Eastman Kodak Co. The only difference was the nameplate. In 1917 the Folmer & Schwing Division made the last batch of 36 Cirkut No. 16's

with serial numbers ranging from 80737 to 80772.

The 1917 catalog of the Standard Photo Supply Co., Eastman Kodak Co., New Orleans, had the Cirkut No. 16, complete, priced at \$445, or \$370 without lens and shutter. In 1920 a 20-foot roll of 16" film cost \$15.20, which included the excise war tax. The Folmer & Schwing Cirkut No. 16's were available until 1924.

Because the Cirkut No. 16 was listed in catalogs from 1905 through 1924, it would appear that many were made, but it was too

large and expensive for the average photographer. Just how many Cirkut No. 16's were made is not fully known, but from the information that exists, the total production of both fan and governor types appears to be about 100. There were about 43 fan-type and 57 governor-type Cirkut No. 16's, where nearly a third of them have survived today.

This article is based on the best information available at the time of writing. The writer would appreciate any additional information and/or comments on this article. Bill McBride, PO Box 6237, Santa Barbara, CA 93160. Telephone: 805-684-7268.

Victor Kochetov: Panoramic Art from Russia

By Rainer K. Lampinen

From my panoramic historical notes, I find that Aleksandra Fjodorovna - the Czaritsa of Russia and Grand Duchess of Finland - was an eager panoramic photographer using her Eastman Kodak No. 4 Panoram camera. The monument of that famous pan-photographer is at the Helsinki market place. From my historical panoramic camera collection, I find that the Russians produced an early 1960's panoramic camera, the FT-2, and a late 1960's panoramic camera, the Gorisont, known in the West as the Horizont.

Today, during Glasnost-time, we shall get more and more interesting information from the Soviet Union. Recently I got a collection of panoramic photographs taken by Victor Kochetov in Soviet Ukraina.

Victor Kochetov, aged 35, is a professional photographer whose job is to photograph Soviet railroads. We foreigners should know that it has been strictly forbidden to photograph railroads and bridges in the Soviet Union. Kochetov has special permission to do that because that is his job. Probably he is not the only railroad photographer in the Soviet Union, but he is the only one doing panoramic art work in addition.

Kochetov's pans are like culture-shock. He likes strong colors and people. He is photographing on both color slide and

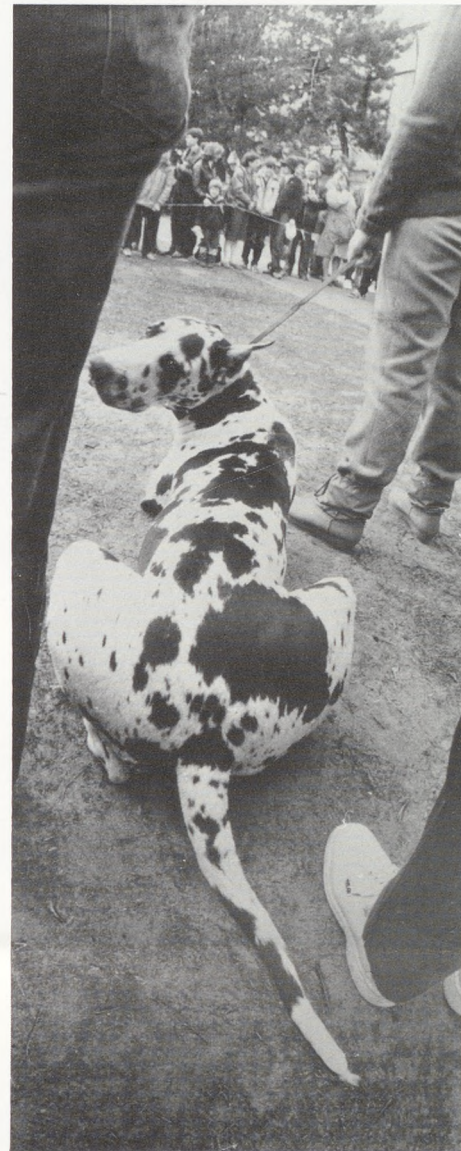
black & white film. He hand-colors the black and white prints, including the ones shown here.

From his pans we see reflections of Soviet society, including work and free time... On the streets there are noticeably visible officers and soldiers....Soviet folks take special care of their future in their children....Lack of western amusements leaves only brass music for the people....The family is most important.

Technically the prints are not so perfect, giving an original Soviet flavor to his work. According the artist: "If I did not have that feature in my photos, I would be like whatever photographer from the West, without any wild impression."

Victor Kochetov wants to study more about folks with his panoramic camera. The limit in his Gorisont is that it is focused too far and gives only a 120° angle of view. He likes to shoot hand-held, but needs 180° or more, even more than 360° sometimes. He likes the Round Shot 28/35 very much, and if he earns enough money with his art work, he will buy this dream.

To learn more about the work of Victor Kochetov, contact the author: Rainer Lampinen, PO Box 35, SF-00521, Helsinki, Finland.



The Stretch-35: "Plastic Pan"

By Joseph Meehan

It seems that the recent revolution in panoramic camera technology has now trickled down to the "point and shoot" crowd. As you probably already know, Kodak is marketing a 12-shot, all plastic throwaway (Kodak says "single use") snapshot pan camera that produces a 13.3mm x 36.4 mm exposure on 35mm Gold 200 film. The price is about \$13 plus the cost of 12 glossy 3.5" x 10" prints that will come from Kodalux or other labs when you return your camera for processing.

How good is this little "Plastic Pan"? Well, don't throw away your Cirkut No. 10 or Widelux, but do make some extra room in your camera bags and pockets. These little cameras are fun to use, give very good results and offer the panoramic photographer some real advantages over more sophisticated machines.

I used several last summer while working on a story about the Stretch-35 with Jason Schneider and Kathy McGee of *Popular Photography*. What follows is a summary of my experiences while going elbow-to-elbow with other snap shooters in that annual ritual known as the summer vacation.

To use the camera, simply wind the film advance wheel until it stops, line up the viewfinder's two circles concentrically and press the shutter release button. There's nothing else to do but watch the film counter which shows how many frames are left. My assignment for *Popular Photography* was to take photos typical of point-and-shoot themes, rather than to test the camera technically; so take the following "Tech Comments" accordingly.

You seem to get about 10 percent more

picture on film than indicated by the viewfinder. Close focusing is said to be about 10 feet and that seems correct. The 25mm f12 plastic lens has a 72° horizontal view and yields results that are very good relative to cameras in this category. Shutter speed is 1/100 second.

All in all, the Stretch-35 is a great little snapshot pan camera. So why should we users of high-quality panorama cameras consider using it? Three reasons are: convenience, safety and panoramic bias. How many times have you said, "I don't feel like lugging my cameras to a family gatherings, to local social events like picnics/parades or taking a chance on damage/loss in such activities as a day at the beach, boating hiking, biking, skiing, etc.?" Taking along a point-and-shoot is OK, but let's face it, we are biased to the panorama format. Solution?

"Plastic Pan!" After all, the old adage still holds: "Better to have any picture, than no picture at all!"



Passing the Torch

By John Stamets

No, you have not missed any issues of the IAPP Newsletter since July 1989. The problem is that I have not produced any more, and therefore, in the best interest of the IAPP, I am passing the job on to Larry Thall, an experienced photo reporter based in Chicago. A former editor of *Photo Methods*, Larry attended our 1988 Annapolis convention and wrote about it for the Chicago media. He's confided that he has always wanted to publish a photo journal such as this, so this is his chance. Hopefully, Larry can put more time and energy into the IAPP than I have been able to. I will continue to help him and the IAPP in every way possible.

The IAPP, as an organization, needs committed individuals at the helm, and not those like myself who can provide only lip service. There is a tremendous interest in panoramic news and information out there, and the key, in my opinion, is translating that interest, **business-wise**, into a self-supporting organization and magazine. Simple to say, but difficult to find the right individuals who can carry out that responsibility. Putting out a quarterly newsletter such as this is essentially a half-time job. It's not just the two weeks at the computer and light table as "deadline" approaches; it's all the time in-between: answering letters and phone calls, developing the best story ideas, courting advertisers, and essentially managing the entire information flow of the IAPP.

As a lower-income photographer/writer/artist, I personally do not have the financial resources or equivalent time that the IAPP needs.

Besides the IAPP, I have committed myself to four documentary "book" projects in Seattle, in addition to making a living as a freelancer. These projects include two books on Filipino-American labor history and politics, an all-Widelux book on the Kingdome (pictured above), and wide-angle "UrbanScrape" of the city's reconstruction. Even if I won the Lottery I can't do them all, so something has to give. Good luck, Larry, and my deepest apologies to all those who wanted more from me.

INTERNATIONAL ASSOCIATION OF PANORAMIC PHOTOGRAPHERS

Richard G. Fowler
1739 Limewood Lane
Orlando, FL 32818 USA