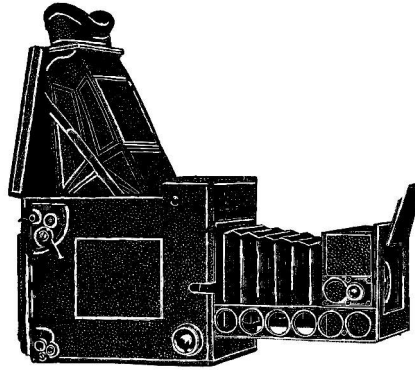


GRAFLEX HISTORIC QUARTERLY



VOLUME 10 ISSUE 2

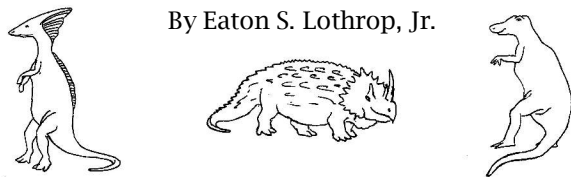
SECOND QUARTER 2005

FEATURES

The "Dinosaurs" of 1901-1904 by Eaton S. Lothrop, Jr.1
Press Photographer by H. Malcolm Gamble.....4
A Puzzling Case by Jim Chasse 5
Hints and Aids from Service Sales6
Letter to the Editor from Steve Church.....6
Ask Tim Holden.....7

THE "DINOSAURS" OF 1901-1904

By Eaton S. Lothrop, Jr.



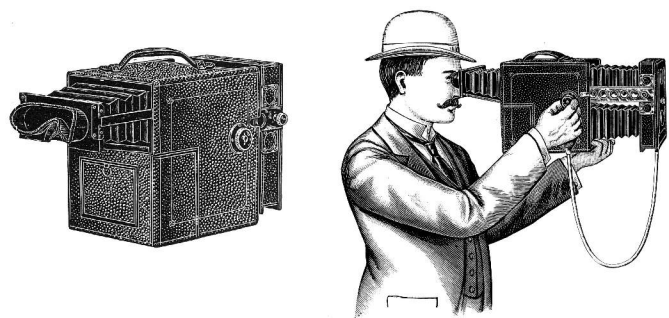
[Based on an article in the November 1999 issue of CameraShopper.]

The amateurish illustrations of dinosaurs which appear at the beginning of this article are included to help make a couple of points. First, I've been interested in dinosaurs since I was in grade school - back then I was fascinated by them - and I drew these pictures of them in my early high school years, to use them in a talk I gave to seventh graders in my former grammar school. I was charmed by the weird ways in which their bodies were arranged, displaying many apparently useless structures which may well have had some function which we don't yet today understand. Second, I was intrigued by the fact that the dinosaurs had gone out on a limb, so to speak. They became evolutionary dead ends from which nothing - save perhaps the birds - further came. Finally, there is the matter of their extinction. Suddenly, relatively speaking in geological terms, they disappeared from the world of the living and now are known to us only through the fossil record. Even nowadays there is considerable debate as to what cosmic catastrophe brought about their demise.

So what is all of this doing in a publication called

CameraShopper? Though I majored in Biology in college - and taught it for the better part of forty years - the intensity of my interest in dinosaurs faded after high school. But my interest in evolution continued. And the ideas embodied in the history of the dinosaurs have carried over into my now forty-year interest in cameras and their history: unusual appearance, evolutionary dead ends, and sudden extinctions. And then, through my research into camera history, I gradually became aware of an area that combined my early interest with my current one. This is what I call "The Dinosaurs of 1901-1904," inhabitants of the world of cameras that were unusual - yes, even weird - in appearance, suddenly no longer around, evolutionary dead ends from which nothing descended.

These "dinosaurs" were actually some of the cameras produced by the Folmer & Schwing Mfg. Co. in the years 1901-1904. While that company also produced a number of strictly conventional cameras, it probably produced more different, awkward, ugly ducklings than any other manufacturer of cameras ever did.



Figures 1 and 2. Graphic Twin Lens Special, showing rear view and in use.

The Graphic Twin Lens Special (Figures 1-2) was, as the manufacturer put it, "designed for use as a hand camera, in which the image, seen through a twin lens, may be focused and kept in view up to and during exposure." The box-like camera closed compactly but had a "telescopic" (extending) front and a collapsing focus-

ing eye shield (Figure 1) which extended out the back. It was designed to be held at eye level (Figure 2). A ground-glass screen was positioned behind the viewing lens. The brass side arms - perforated to reduce weight - which were used to extend the front will be recognized by some as being the same kind as used in the very early Graflex cameras. The camera also had a rack-and-pinion-controlled rising and falling front. A rear compartment, behind the film plane, had enough space to hold three double plate holders, a magazine plate holder, or a holder for roll film.

The camera, which measured 9 x 7 x 9¼ inches and weighed 6¼ pounds, was made in only the 4x5 size. With Graphic Rapid Rectilinear lenses and Graphic Automatic Shutter, it cost \$82.00. It could also be had with Goerz Double Anastigmat (later called Dagor) lens and Sector Shutter, for \$150.00, or a Zeiss Convertible (later called Protar) lens and Diaphragm Shutter, for \$165.00.

The Sky Scrapper Camera (Figure 3) was a specially designed view camera. It was intended for photographing tall buildings, "where great rise of front is required together with excessive back swing." The rising front moved independently of the bellows and allowed the lens to be raised until its optical axis was above the top line of the plate. This extreme rise of the front made it possible to photograph tall buildings without getting "keystoning," the apparent tapering toward the top of a building in photographs. Of course, in those days, New York City's Flatiron Building, rather small by today's standards, was considered a skyscraper. In addition to the rising and falling front, the camera was fitted with double swing, back focus, and reversible back.

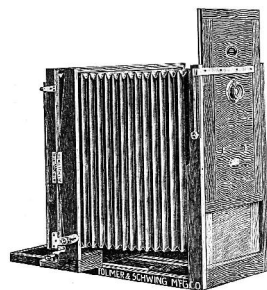


Figure 3.
Sky Scrapper Camera.

The camera, which came with a Karatol carrying case and one Sterling plate holder, came in three sizes. Prices, which did not include a lens or shutter, were: 8x10, \$40.00; 11x14, \$55.00; and 14x17, \$75.00. Larger sizes would be made to order. The Sky Scrapper Special Camera was a special version of the Sky Scrapper Camera which was adapted to use extremely short focus lenses such as the Goerz Hypergon, with the aid of a large depressed cone. Reversed, the cone could facilitate longer focus work. Two sizes were available, 8x10 (\$45.00) and 11x14 (\$60.00).

The Twin Lens Telescopic Graphic (Figure 4) was a true twin-lens reflex camera, as the upper lens projected the image onto a mirror which reflected it onto the viewing ground glass. The focusing hood, which could be tilted at any angle, had eye shields to exclude all extraneous light and allow very sharp focusing.

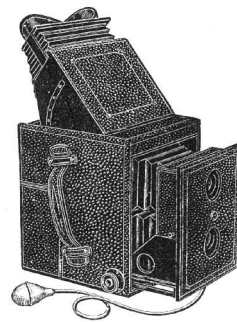


Figure 4. Twin Lens Telescopic Graphic.

The front, which racked forward for focusing, had a cover over the lens compartment which was hinged, to permit lens changing or adjustments. The camera had a rear compartment like its contemporary, the Graphic Twin Lens Special, to which it bore a considerable resemblance when closed. This compartment could accommodate the same accessory options. The Twin Lens Telescopic Graphic was available only in the 4x5 size. When closed, the camera measured 7½ x 8½ x 6-7/8 inches and weighed 4½ pounds. With Rapid Rectilinear lens and Automatic Shutter, it cost \$75.00 (\$58.00 without lens or shutter). With a Goerz Double Anastigmat lens and Sector Shutter, \$140.00; and with a Zeiss Convertible lens and Diaphragm Shutter, \$155.00.

The Telescopic Graphic Special camera (Figure 5) was said by its manufacturer to be "the perfection of a box type of camera." The addition of a telescoping bed to the camera body enabled the use of lenses up to a focal length of 18 inches. Extension was accomplished by means of two sections. The front one, used first, was for ordinary lenses, and the second one was used if long focus lenses were employed. The camera had a back compartment similar to that found in the Graphic Twin Lens Special and Twin Lens Telescopic Graphic. A tape focusing scale, which wound on an automatic reel inside the camera, was attached to the top front of the camera. This permitted the graduating of focusing scales for lenses from 6½- to 18-inch focal lengths.

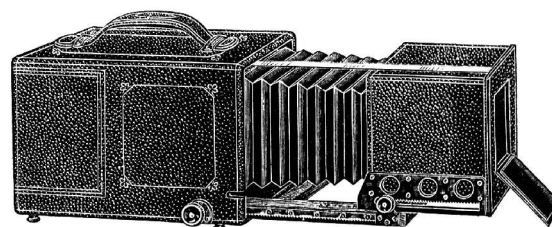


Figure 5. Telescopic Graphic Special.

The Telescopic Graphic Special, which in some ways resembled the Zeiss Magnar camera of 1906, was made in only the 4x5 size. Closed, it measured 10x7x7 inches and weighed 5½ pounds. With a Rapid Rectilinear lens and Automatic Shutter, it cost \$53.00, \$45.00 without lens or shutter. With a Goerz Double Anastigmat and Sector Shutter, it cost \$130.00; and \$142.00 with a Zeiss Convertible lens and Diaphragm Shutter.

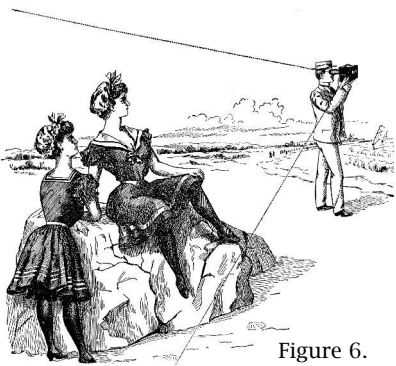
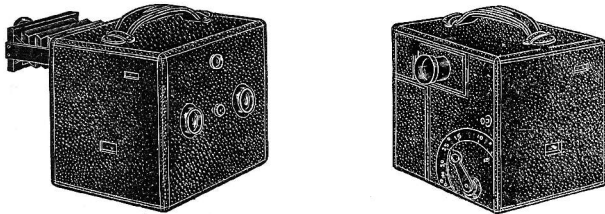


Figure 6.

Perhaps the most exotic of the Folmer & Schwing cameras from the first five years of the last century was their Deceptive Angle Graphic (Figures 6-8). This was a true "detective" camera in that, though it looked like an ordinary stereo

camera, it was used to take photos at right angles to the direction in which it appeared to be aimed (Figure 6). Essentially, internally the camera was a twin-lens camera on the order of the Graphic Twin Lens Special, but with a few additional refinements. On the pseudo-front - in reality one of the camera's sides - a pair of dummy lenses was mounted, giving the camera the appearance of being a stereo camera (Figure 7). The viewfinder and the taking lens actually aimed out through small openings in what appeared to be the camera's side (Figure 8). From the supposed rear, extended a focusing hood much like the one used in the Graphic Twin Lens Special, except that it was fitted with a single eye tube, which was rather like a jeweler's glass. The viewing and taking lenses were focused by means of a rack-and-pinion mechanism which was controlled by a lever on the apparent back of the camera. The end of the lever pointed to an arc-like focusing scale (Figure 8).

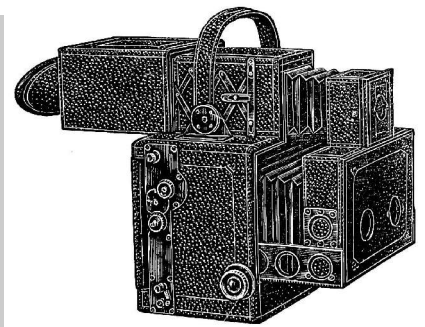


Figures 7 and 8. Deceptive Angle Graphic. Left, camera open, and right, camera closed.

The way in which the deceptive nature of the camera was achieved, of course, was through the misleading configuration of the camera's exterior, but, additionally, there was a pair of mirrors arranged internally to reflect the images formed by the viewing and taking lenses at right angle onto the viewfinder screen and the plate or film.

The Deceptive Angle Graphic was made in only 3¼x4¼-inch plate size. With Graphic Rapid Rectilinear lens and Automatic Shutter, the camera cost \$67.00. Other lens choices with the Automatic Shutter were the Goerz Double Anastigmat, for \$110.00, and the Zeiss Convertible, for \$135.00.

The last of the "dinosaurs" - in this sequence anyway - is the Triple Lens Stereo Graphic (Figures 9-10). This was perhaps the most unusual - even ugliest - of the Folmer & Schwing line of cameras. It was also perhaps the best known to the public, as it was featured in a 1905 Underwood & Underwood stereo view of a pho-



Figures 9 and 10.

tographer balancing precariously astride a girder, 18 stories above Fifth Avenue while taking a view of New York City (Figure 9).

In design, the camera (Figure 10) was the stereo equivalent of the Graphic Twin Lens Special, though it was much more awkward-looking. The camera employed two familiar Folmer & Schwing features on the lower, stereo portion of the camera. These were a Graphic Focal Plane Shutter and the perforated brass side arms, which were part of the rack-and-pinion mechanism used for focusing. As in other F & S cameras, the front panel was hinged, to permit adjusting diaphragms or changing lenses. The centrally-mounted, third, upper lens was, of course, used for focusing. For the process of focusing, the hood telescoped backward and was supported by lazy tongs. A small bellows connected it to the front and was connected to a detachable eye shield, which was fitted to the user's face.

The camera, which came in only 5x7 size, cost \$150.00 without lenses, and cost \$305.00 with a matched pair of Bausch & Lomb Zeiss Convertible lenses.

All of these "dinosaurs" were certainly produced in limited quantities. After all, how much demand would there be for such oddities? And in all probability, many of them were either made up when ordered or at least, when one was bought from the existing small stock, another one or two were made up. Certainly very few examples of these cameras exist today, and of those extant examples, probably the most notable ones are three Deceptive Angle Graphics, one of which is in a museum and the other two of which are in private collections. It is interesting to note that there are small differences in their construction, even though two of the serial numbers are 7 and 9. This suggests anything but quantity production of these cameras.

So what event of cosmic proportions was it that led to the extinction of these cameras around 1904-1905? No one can be sure, but the most likely candidate for that occurrence is the May 1905 purchase of the Folmer & Schwing Mfg. Co. by George Eastman. Eastman was a man always interested in the bottom line - the balance sheet, and while it was because of Folmer & Schwing's successful Graflex single-lens-reflex camera line that Eastman bought the company, undoubtedly it was recognized that such cameras as these dinosaurs were losers in the overall picture. And these cameras ended up being a minute - but interesting - mark on the timeline of camera history - just as the real dinosaurs were on the timeline of life.



Press Photographer

By H. Malcolm Gamble

My first experience with a Speed Graphic occurred when I was a teenager. With the money I earned delivering newspapers, I managed to buy an Anniversary Speed Graphic and a used 1930 Model A Ford. About the same time, three fellows and I rented office space in the Bledsoe Building in West Asheville, North Carolina, where we had a darkroom.

I started my career in the newspaper business in 1937 as a copy boy at the Asheville Citizen and Asheville Times, and worked my way up to reporter, and finally photographer. I retired from the newspaper in 1986.

In any event, I had a long relationship with Speed Graphics. When I first began my work as a Citizen-Times photographer, being low man on the totem pole, I was assigned the worst camera, a Graphic on which the rangefinder was inoperative. This might not seem so bad to the average photographer, but it makes life quite interesting to guess focus with a six-inch lens. However, in the long run, this helped me learn to correctly estimate footage and to get news pictures fast.

After serving in the Army Air Corps in WWII, I returned to the newspaper as a reporter at the princely sum of \$45 a week. After interviewing some people, and their story ran the next day, they would say, "That's not exactly what I told you." I got tired of hearing that and switched to photography. In those days, the opinion was that pictures couldn't lie. Now, they can lie in many ways.

We were required to both shoot and print our pictures. Most of the time we printed our negatives wet. We squeezed our negatives prior to printing, and had to print them quickly before the enlarger condenser dried and buckled the negative. Our control for correcting problems was certainly quite different from today's digital correction. One way was to "burn in," making an area lighter or to "rub" a particular area with pure developer to make it darker. Of course, this was pretty hard on the hands. Later, we used rubber gloves.

Among the Graflex photographic accessories we utilized was the Graflarger, a rail on which we could attach a Speed Graphic, converting it into an enlarger. We also had a rather large and heavy box we could connect to a phone

line and transmit photos anywhere. There also was another box in which we carried chemicals and pans for developer and hypo. Once, I had an assignment to photograph two students at a private school in Union Mills, N.C. We had inadvertently failed to bring all of the necessary equipment so we had to improvise by developing pictures in an ice cream tray and hypo in a sink...all of this in a jail bathroom with a reporter's overcoat over the window to block out enough light to operate. We had to do all of this by counting in the dark. After all this, we were able to successfully transmit pictures from the Union Mills jail to San Francisco.

I loved the Speed Graphic, and still do. Most of the fine black and white pictures in my recent exhibit at the Asheville Library (where I donated my images) were made with the Speed Graphic.

One of my most publicized pictures (of a street sweeper at night in downtown Asheville) was not a simple picture to make. My Speed Graphic was mounted on a tripod, and I stopped down to F16. It was a time exposure with a flash bulb kicking in during the exposure for fill on the work. Incidentally, in 1952, this photograph was awarded Best Picture of the Year in a North Carolina newspaper.

Another time, we were having a company picnic, when we came that there was a plane crash just off Sweeten Creek Road. We drew straws to see who would have to leave the party and go to the crash site. Edward Ball II was the unlucky fellow. His Speed Graphic, of course, had two shutters, a front shutter and a rear focal plane shutter. He had been down state the day before, photographing a college football game, using the focal plane shutter. When shooting a picture, one of the shutters had to be opened to allow the other to operate. As a result, when he used the front shutter, there were no exposures of more than one dozen shots he had fired. His reaction as he took them out of the hypo was to fling film throughout the darkroom and stomp out!

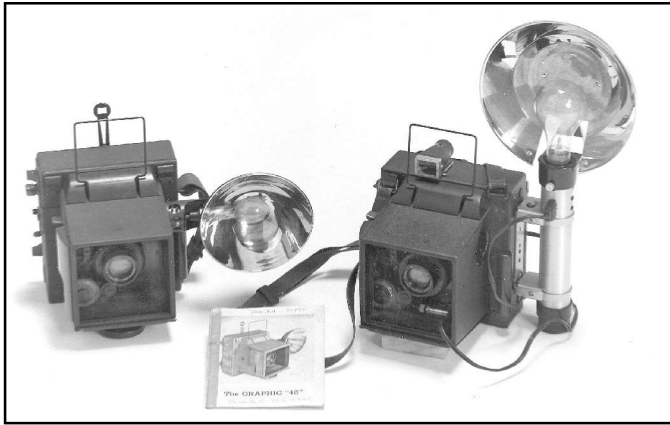
A benefit at our paper was that they furnished our camera equipment. Most of the papers at that time gave an allowance for purchase of cameras. Of course, we preferred our system.

My last Graphic had a 1/500th front shutter and a Zeiss Tessar lens, which was better than most of the other cameras we had. Although it was the newspaper's policy to give us our cameras when we retired, my Graphic went to someone else, and I was not happy about it!

Incidentally, I also am the guy who predicted the 35mm would never replace the Graphic in news photography. Eventually, we moved to two and a quarter reflex and then to 35mm. We also had a Graflex at the paper, rarely used...perhaps two or three times at football games.

Today, Citizen-Times shooters use digital cameras, and I have one, too. I hate digital, but I shoot it. I hate it because I don't know what's going on in there. With film, I knew it all.





A Puzzling Case

By Jim Chasse

Over the years, Graflex offered carrying cases for all of their many different styles of cameras, both military and civilian.

One of my pleasures as a Graflex collector is acquiring a new type of camera case and adding the correct camera and accessories, to make it as it might have been "once upon a time." Always looking under tables at camera shows, I found a very unusual Folmer Graflex-marked leather case. Taking it home to accessorize it, I could not find a Graflex to fit in it!! The answer to this very puzzling case came sometime later when I acquired an OD-painted, military-issued combat Graphic in a similar case (Figure 1). It appeared to be un-issued, and the case was fully accessorized. Like the puzzling case, the newly acquired carrying case was reddish brown leather, not military olive drab, not fiber, and not Haliburton. All my military cases are olive drab.

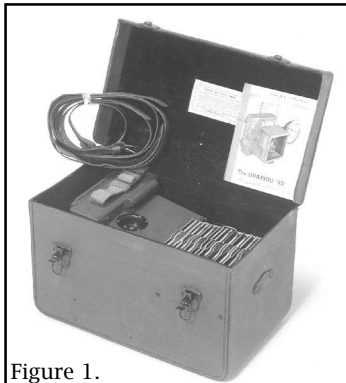


Figure 1.

As with the first case, there were no military markings anywhere on the case. It also had unusual interior partitions to hold camera, sheet film holders, lamp holder and reflector assembly and lamps. The camera has a rigid "cone" instead of bellows, a simple focal plane shutter with four speed settings: 1/125, 1/250, 1/500, and 1/1,000 sec. The focal plane shutter has enough speeds, as the front shutter covers slower speed ranges. The front shutter is a Kodak Anastigmat Special f4.7, 127mm lens in a Kodak Supermatic shutter with speeds from 1 second to 1/400 second. It is focused with an external dial having distance settings down to five feet, which moves the front element in and out. There is no range finder. Critical focusing is done on ground glass. A hinged front cone door covers the lens opening and holds down the spring-loaded wire

sports finder, when it is closed. The wire frame finder is the only viewfinder available. It is all that would be needed in wartime (WWII) combat photography.

The camera has a solid side-mounted, bayonet-style lamp holder, which uses a standard 5-inch reflector. Three D-size batteries are inside the camera body in the bottom rear, to keep the flashgun compact. You must remove the spring back to replace the batteries. The ID plate reads **CAMERA, COMBAT, U.S. MARINE CORPS FOLMER GRAFLEX CORP.** My very good friend, Al Towne, who was a Navy combat photographer in WWII gave me a very rare instruction book for this camera quite handy to operate this critter. What I learned from the writing and illustrations in the manual was that the camera was called a **Graphic "45" Combat Camera**, that it came equipped with either a Graflex- or Graphic-style back, and that it had a fabric web-style neck and carrying straps. Interestingly, Graflex told the soldier that the camera was "an instrument rather than a machine," and that although their cameras had "a reputation for sturdiness, this should not be considered an invitation to abuse this camera." Finally, for the first time I have seen in a manual, Graflex told where to find the camera serial number (and that it matched the number on the identification plate).

The camera was sold after the war as a **Graphic "45."**

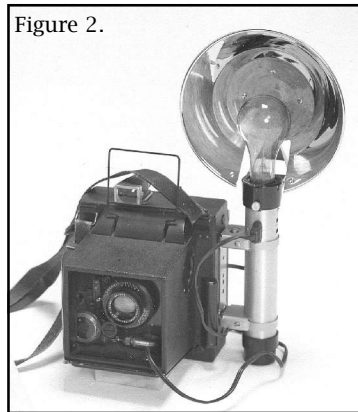


Figure 2.

The most common version is painted OD, although I have heard there are OD **Graphic "45"s** that were over-painted black (not by Graflex). I was fortunate to find an authentic Graflex-made black crackle-painted civilian version of the camera with a side-mounted black crackle lamp holder and reflector. Even the identification plate is black and chrome. The attached neck strap is also black leather. It sports interesting add-on features: a solenoid added to the front shutter, a Graflite quick-release flash bracket (so that the camera takes the latest Graflex flashgun) (Figure 2), a top-mounted optical viewfinder (the short version normally found on 2 1/4 x 3 1/4 Century and Crown Graphics), but still no range finder. All on a camera with an ID plate marked **Graphic "45," Manufactured by the Folmer Graflex Corporation.** Based on the craftsmanship, I would like to think that they were done by Graflex. Quite the interesting duo, these combat Graphics, and they explain the interior divisions of these very puzzling cases.

[Ed. The *GHO* has adopted the use of the term "Combat Graphic" (for this camera only, as defined by McKenown's). Other military cameras will be referred to by their military designation, such as PH-47-E (Anniversary Speed Graphic) and KE-12(1) (Pacemaker Speed Graphic), etc.]

HINTS AND AIDS FROM SERVICE SALES

A subscriber recently received a 105 mm f3.7 Ektar in a Flash Supermatic shutter, for use on his 2¼ x 3¼ Pace-maker Speed Graphic. It has F and M sync settings, and he wondered what the letters mean, and if he could use an electronic flash with the shutter?

Bill Inman answers:

F is for the very rapid-burning (5 millisecond peak) flash bulb, and generally will work for electronic flash. M setting is for the medium-burning (20 millisecond peak) regular flash bulbs such as Nos. 5, 8, 11, & 22. There are two ways to test for electronic flash synchronization: **Method 1.** Set the shutter on the F or M position, and set the shutter speed to 100th with the diaphragm wide open, at f 3.7. Connect the shutter to electronic flash unit. Hold shutter close and in front of flash unit head, then trip the shutter. **If you can see the bright flash through the lens when the shutter is tripped, then you know it will work for electronic flash.** You should see the bright flash at all the shutter speeds as well. **Method 2.** If the lens is on the camera, remove the focusing panel from the back of the camera and hold the electronic flash head against the back of the camera. Trip the shutter, firing it through the camera, testing the shutter sync as indicated earlier. Either way will work.

Another consideration when you receive a lens that is not fitted to a camera are the focusing scales. Lenses with a particular focal length will have a slight plus or minus difference in the exact focal length, so they need different scales for Graphic cameras.

There were five scales for the 105 mm lens: #30882-7 +, 8+, 9+, 10-, & 11-. Graflex had 5 scales for all their lenses. Multiple scales were started after Vernier scales were introduced for the Pacemaker Graphics in 1947.

If the camera is a view camera, you don't have to worry about scales. If its an SLR, Graflex requires no focusing scale, as the lens is set up at the factory for the sharpest focus on the ground glass, starting with infinity. If it's a stereo camera, they must match the focal length of both the lenses; otherwise, one side would not be sharp. If you change lenses on an SLR, you may need to adjust the infinity position on the ground glass. If you change lenses on a Graphic, you must readjust the infinity stops.

Also, there were left- and right-hand scales available. The left-hand was pretty much standard, and the right-hand was custom. It was easy for the factory to make either one, as they had engraving tools. A repair shop could also order blank scales with numbers, but no lines on them, and then scratch the lines on them for the distances. You just had to indicate the focal length of the lens when placing an order. Although making your own focusing scales is best left to a repair shop, you can do this using completely blank metal strips and adding numbers and lines when you focus at various distances.

Accurate focusing scales are important, especially if you use the camera with a rangefinder. Everything should match if you want a sharp picture. Ground glass, scale, infinity stops, and rangefinder should all match if you use the Graphic the way you are supposed to. Once the infinity stops have been set for the lens, the scale is the key.

Letter to the Editor

Subscriber Steve Church writes:

I would like to make a few comments on the article in the previous issue of the *Quarterly*, on the supposed "Factograph," "Fingerprint," and "Inspectograph" patents.

Patents are not for what is depicted, but for what is CLAIMED. One needs to read the "claims" section -- too bad that very often "patentesque" is some of the worst legalese. In this case, the depicted cameras are just vehicles for the actual claimed inventions which are:

1139022 - the separable case, with and without the lights

1260356 - the film strip and shutter mechanism generally

1260357 - just the specific film strip

1266443 - some specific electrical contact and mechanical structures

1270280 - the mirror arrangement for the strip film

Curiously, in 1139022 the common -- and seemingly valuable -- feature of all of these cameras, namely the "front opening ... held close against the object insuring an absolutely true focus and at the same time protecting the lamps from contact," is mentioned on page 3 at line 25ff, but is not claimed.

Perhaps this was in the original patent application, but was not allowed because it was in someone's earlier patent? Similarly, the separable case could be easily avoided; perhaps an earlier patent showed a non-separable case, so the separable case was necessary for allowance, even though it really didn't give any protection? It would be interesting to get the 1139022 file.

So, you can see, 1260356, 1260357, and 1270280 are just for features of the Factograph, and 1139022 and 1266443 are just for some inconsequential features of all three cameras.

Likewise, in patent 716021 of 1902, cited in the insert as being "First camera patent": This patent claims NOT A CAMERA BUT SPECIFIC, UNRELATED FEATURES -- the semi-automatic stop down, setting the shutter by depressing the mirror, and opening the hood by raising the cover. It is curious that, in a Graflex, the first was not incorporated until years later, and the second never.



Ask Tim Holden....

Intermediate Speeds on Super D Graflex

Two questions are regularly received concerning shutter speeds on the Super D GRAFLEX cameras. The first is: What is the difference in speed between the "L" and "H" setting of the tension mechanism when the curtain is set at "O"?

Because of the attention given the higher shutter speeds, and the fact that any otherwise slight variation will show up most at the "O" setting where the curtain is nearly run down, we do not attempt to calibrate these speeds. For all practical purposes, the speed may be just a little faster than 1/5 of a second at "H" and just a little longer than 1/5 of a second at the "L" setting.

However, the difference is so slight that it can be ignored because of the latitude of film. Of course, the "H" setting will tend to get the curtain under way a little more rapidly and is thus preferred when this setting is to be used.

The second question relates to the intermediate stages or "click stops" of the tension mechanism of the RB Super D GRAFLEX cameras as the tension is wound up from Low to High. We are often asked what speeds are produced at these different settings and whether or not they can be used to produce speeds intermediate between those indicated on the speed plate for the High and Low settings.

Intermediate speeds would result, and the cameras can be used in this way if desired, but GRAFLEX has not attempted to calibrate or determine the speeds which will be produced at, let's say, the 6th or 8th click proceeding from "T" to "H." In view of the relatively little difference of the speeds (at most the equal of one full lens stop opening) produced by proceeding from "L" to "H," it would appear that there would be little if any advantage in attempting to use an intermediate setting.

We believe that it would be far better to use the indicated speeds as are known to be correct within the established tolerances, with adjustments for exposure being made with the lens diaphragm. Since there are 1/2 stop positions indicated on the diaphragm opening, it is possible to achieve complete control over exposure without the use of intermediate tension settings.

Trade Notes, June 1948

Revised Synchronization of R.B. Super Ds

Because of the extent to which owners are using their Super D Graflex cameras with flash synchronization, and by virtue of recurring reports that fully satisfactory results were not consistently obtained, our Engineering Department has completed a thorough reexamination of the subject.

The original Super D Graflex cameras were fitted with provision for open flash synchronization only. At that time we recommended the Class F, SM and SF, lamps which are short peak, short ignition delay lamps. We continued this feature in the newer models, but it appears there is a considerable desire on the part of owners to use, with this curtain setting, the class "M" lamps which have an ignition delay of approximately 20 milliseconds.

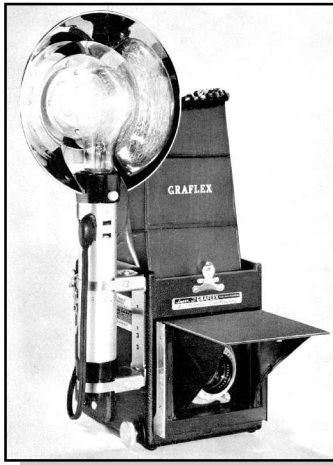
In addition, high-speed lamps of various types are being used. Some of these are the class "X" which have no delay and are triggered with the electronic triggering circuit. Others have a built-in relay adjusted to synchronization with solenoids set to provide synchronization with class "M" flash lamps.

We have been primarily interested in achieving synchronization at the higher shutter speed recommended and have also given attention to the ability to use the class "F" flash lamps. The widespread use of other lamps has necessitated thorough review of the entire situation.

Accordingly, it may be that some of the cameras which Dealers have sold are not performing to the complete satisfaction of the customer. It is our desire that these be returned for immediate attention so that the owners will not be penalized when they wish to use flash lamps. Our Service Centers at Rockefeller Plaza, N.Y., our Western Division in Los Angeles, and the Rochester plant, respectively, are equipped to make any adjustments or changes, or other modification that may be desired. It is only necessary for the Dealer or his customer to forward such cameras with a letter of identification and instruction to the nearest of these three Service Centers.

We ask the cooperation of our Dealers in order that the Super D Graflex cameras shall, without exception, fully meet the requirements of the photographers who use them.

Trade Notes, August 1948



Graflex Historic Quarterly

The Quarterly is dedicated to enriching the study of the Graflex company, its history, and products. It is published by and for hobbyists, and is not a for-profit publication. Other photographic groups may reprint material provided credit is given GHQ and the author. We would appreciate a copy of the reprint.

Wanted: Does anyone know of a source to replace, or have any information on replacing, the bag on the Graflex "bagmags"?

Ronn Tuttle
403 E. Archer Ave.
Peoria, IL 61603

E-mail: tuttpan@sbcglobal.net
Phone: 309- 688-2504

SALE!

- "23" Century Graphic (red body, red bellows). Up-graded w/parts from "23" Crown, including 101mm f4 Ektar, Graflok back, ground glass, hood. Collimated. (Formerly Cliff Scofield's "Red Devil.") Excellent condition \$215.
- "23" R.B. Series B Graflex, with 127 Ektar no. EO607 Later model, everything works. Includes 3 cut film holders & film pack adapter. Excellent+ \$150.

Jim Zeigler 410-969-4991 (Maryland) Postage \$8.00

OUR MANUFACTURING POLICY

To build up to **GRAFLEX** standards—not down to another's prices.

To adopt changes in order to improve—not just to be different.

To concentrate on precision-built products—not on quick-decision gadgets.

To maintain such manufacturing standards that we may continue to proudly label Graflex Products as "American-Made".

To make cameras and accessories on which we are proud to stamp our name, which our dealers are proud to sell, and which their customers are proud to own.

FOLMER GRAFLEX CORPORATION
ROCHESTER, NEW YORK, U. S. A.

Publisher: Mike Hanemann
Editor and associate publisher: Ken Metcalf
Contributing editor: William E. Inman, Sr.

One-year subscription: US\$14
[Payable and mailed to Ken Metcalf]

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From 1938-39 "Confidential Price List."