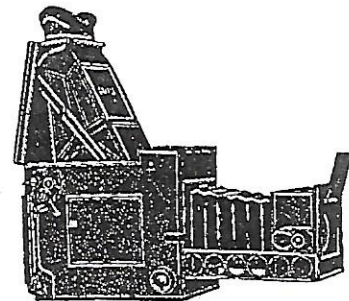


GRAFLEX HISTORIC QUARTERLY



VOLUME 2 ISSUE 2

SECOND QUARTER 1997

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DOES YOUR ADDRESS LABEL HAVE A RED

R

on it? If so, this is your LAST ISSUE unless you renew.
Each year's subscription is 4 issues. If you think the
notice is in error, please contact us. Address on back.

*(We are fortunate to have Tim Holden, former
Technical Photo Director of Graflex Inc.,
contribute for us this issue)*

Ciro and Ciroflex by T.T. Holden

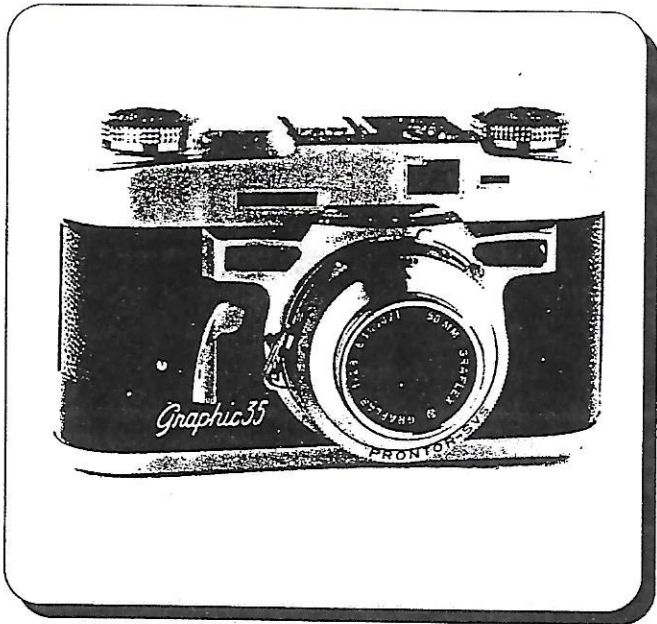
The Ciro 35mm cameras had quite a history having been made, modified, and distributed by a number of firms. By 1950, and probably earlier they were relatively simple, inexpensive but durable little cameras capable of taking good pictures under proper conditions. They were produced by a firm in Delaware, Ohio. Just how Graflex became interested in them is not known to me, but we had

been giving attention to the popularity of 35mm and twins lens cameras, both made by the same firm.

Early discussions between the two companies led to a visit to Delaware by representatives from the Graflex Engineering and Production Departments. It was agreed that acquiring these cameras was a good way to enter a market which was growing, rather than try to design and build from scratch, for a market unknown to us.

I was not involved in any of the preliminary discussions, but was glad to see that we were going to enter that field. I don't have any data on the early history of the Ciroflex, but my records indicate that the Ciro R with the f/4.5 lens and the Ciro S with the f/3.5 lens were marketed in September, 1949.

In October 1951 Graflex acquired the tools, dies, inventory, and rights to manufacture the Ciro and Ciroflex cameras. A few production orders of these cameras were made in Delaware with the Graflex name on them, before everything relating to the cameras was shipped to Rochester. Some of the Ciro cameras were made in Rochester before production was discontinued in September 1954. I am not quite clear about the Ciro T with the f/2.8 lens, but my records show that first shipments were made in August 1951. My recollection, which may be faulty, is that no shipments of that model were made from the firm in Delaware, but from Rochester. Note that Graflex did not buy the company. It was primarily a small manufacturing firm engaged in working on castings, stampings, etc. It reverted to that activity after October 1951.



The Graflex design was built around lens and shutter combinations from Germany. The lenses were made by Enna Werk, and mounted into a Prontor set and release shutter to which was fitted a double exposure prevention device. While the design, which included quite a few changes from the Ciro design, was being worked out, one of the men in the Engineering Department hit upon what became known as the "wing focusing" design. It was a radical departure from normal focusing, and involved some rather tricky and more expensive production costs. It was not looked upon with favor by the Chief Engineer, and he tried to bury it.

Since it was well known that N.L. Whitaker, the principle owner, always had an open door policy, the originator of the design, a model maker named Louis Traino, took the bull by the horns and marched down to show it to Whitaker. N.L. then called some of the Sales Department into the front office to review it. We thought that it was a great idea, and our VP of Sales and Advertising, H.A. Schumacher, hit upon the slogan, "push button focusing." As you may recall, that was the buzz idea of the early 1950's.

Our Director of Engineering, Vernon Whitman, then came up with the idea of the color scales for automatic determination of correct flash exposure, which was a big problem with most camera users - especially those not mathematically inclined. Bolsey was the first to try to accomplish it by linking the [iris] diaphragm to the focusing mechanism, but these cameras did not make a big impression on the market. However, it was almost impossible for us to get users to see the value of what Graflex called the "spectromatic scale," although "push

button" focusing took off in a big way. According to the Department of Commerce figures, to which I had access, more Graphic 35's were sold during their first year than any other single camera model in the world. At the time Kodak was going full blast with several 35mm models.

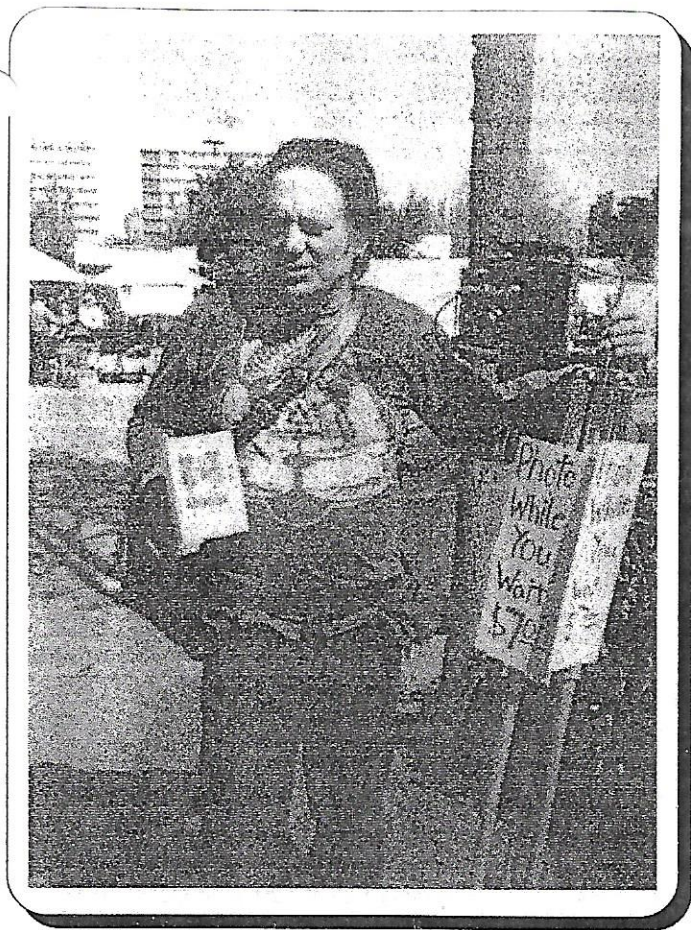
While the "spectromatic scale" idea was sound, it required understanding and a little learning. Neither the dealers nor the owners were interested in doing that. When the idea was first inaugurated only Kodachrome of about ASA 12 was available [of color films]. Almost immediately other films appeared on the market, including a faster Kodachrome, Ektachrome, and several Ansco films, all with faster speeds. The first challenge was met by the use of two scales on the shutter housing, since only one film speed was involved. But with the proliferation of different film speeds the Universal Scale involving the preadjustable ring was developed.

While these cameras were being produced, Graflex set up its first continuous production line. (After all, how many 4x5¹ cameras can you sell at a given time?) The first production job was entered 8/11/54, and the last 7/1/58. The serial number book does not indicate the model made at any given time.

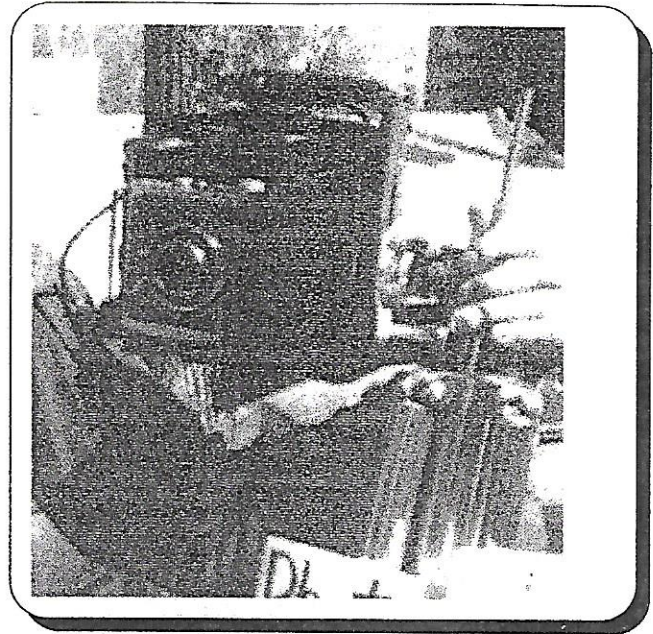
An interesting side light: The camera should have been rejected by the public since it used a knob (not lever) wind, had a non-combination film wind/shutter set, and used a split image rangefinder with separate viewfinder at a time when all other cameras, of which there were many, had abandoned these designs. Although the interlock to prevent double exposures was external and could be "fooled," there were virtually no complaints. It is proof that if you have a gimmick, easily understood and an advantage to use, other drawbacks don't count. The lack of lens interchangeability and eventually the points mentioned above, probably led to the discontinuance of the Graphic 35. At the same time, quite a few other companies from Germany and Japan were knocking on our door with models of cameras they wanted to have Graflex market for them. After all, we did have a strong distribution activity with a lot of salesmen and strong dealer loyalty, something that takes a long time to build.

The Graflex 22 which succeeded the Ciroflex was another story. The camera was really quite simple, but somehow the few design changes made and our Production Dept. found ways of making delivery of these cameras difficult. They were really outclassed by other twin lens cameras with faster lenses, double exposure interlocks, etc.

¹ The W.W.II 4x5 Speed Graphics required an entire factory, not just 3 or 4 benches.



Graflexes still in use: this street vendor in Eugene, Oregon's Saturday Market carries a Crown Graphic fitted with a Polaroid back. He makes portraits while-you-wait!



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Now you can own a piece of film history. Introducing an exclusive line of LIMITED EDITION licensed Star Wars replicas. EXACT one-to-one reproductions of the actual props used in the blockbuster movies. Exquisite keepsakes to be passed on to the next generation. Manufactured in the United States from the highest quality materials under the supervision of professional prop makers, designers, special effects pros & master artisans. Please allow 4-6 weeks for delivery.

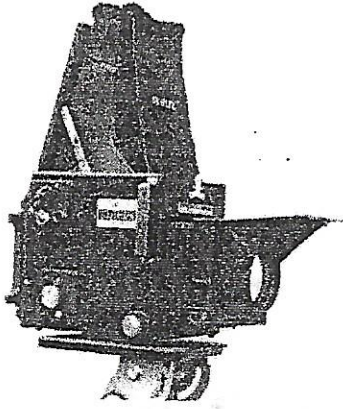
Luke Skywalker Lightsaber

Now you can feel the power of the Force. Replica lightsaber used by Luke in the first installment of the Star Wars Trilogy. "An elegant weapon for a more civilized age." Painstakingly crafted in brushed spun steel, then nickel plated exactly as the original. Components are precision injection molded in high quality resin & archival composite materials. With museum quality plexiglass display case, complete with a custom numbered plaque & a certificate of authenticity endorsed by Lucasfilm, Ltd. About 13 1/2" long. T11127 - Skywalker Lightsaber \$349.95

Darth Vader Lightsaber

Feel the power of the Dark Side, but be warned. It may consume you, as it did Obi-Wan's apprentice. Accurately reproduced from the original used in *Star Wars: A New Hope*. Computer controlled milled & lathed parts of chrome plated steel tubing with die stamped metal parts & injection molded plastic. Hand-assembled in the USA under the supervision of film industry professionals. With a registered Certificate of Authenticity from Lucasfilm Ltd. Includes a museum quality display case & numbered plaque for exhibition. About 11-1/2" long. T11151 - Vader Lightsaber \$349.95

Did you ever wonder what happened to those wonderful Speed Graphic Flashguns you sold?



PANORAMIC ACTION PHOTOS by Will Landon

[originally published in "The Panoramic," Oct/Nov. 1996, publication by the International Assoc. of Panoramic Photographers]

To capture fast moving subjects you need a reasonably fast shutter speed, a telephoto lens perhaps, and preferably reflex viewing. To do panoramic action photos there are only two large format cameras that fit the preceding criteria. They are the 4 x 5 Super D Graflex with a 15 inch Wollensak lens with a 6x12 roll film back, or a Graflex Home Portrait 5 x 7 camera using a 6x17 adapted back or cropping 5 x 7 film to the panoramic format.

I prefer the 15 inch B&L lens because it is superb wide open at f5.6. This means the top one thousandths of a second speed works with 100 ASA film. Color rendition is

good with this lens. The camera usually comes standard with an f5.6 pre-set Ektar 190mm lens that is extremely sharp wide open as well. Focusing on the Ektar is done at F5.6 and the lens stops down when taking the photo. The 15 inch Wollensak is not pre-set to stop down, so I usually use it at f5.6.

There is no equivalent f5.6 lens in the 6x17 format for the Home Portrait Camera other than the old baseball cameras which had 20 inch Tele-Tessars, and they are humongous special purpose cameras. They had pre-set focusing detents on a frame housing with bellows and lens mount, for home first, second, third, and outfield, and a fast focusing lever.

Photographing the blue angels with Seattle three miles away across the bay was easy with the Super D Graflex and the 15 inch Wollensak, even when they roared by overhead. The reason is the SLR viewing and the holding of the body (chest) giving good freedom to swing in all directions. The right hand focuses and the left hand releases the shutter. Don't forget to re-cock the mirror which is also a light trap, before re-cocking the shutter! Usual prices for a camera and both lenses is in the \$500 to \$700 range, hopefully including a lovely leather carrying case.

Editors note: It is good to see old favorite cameras still in use and in new formats. Any 4x5 or 5x7 Graflex could serve the same purpose as the two Will wrote about.

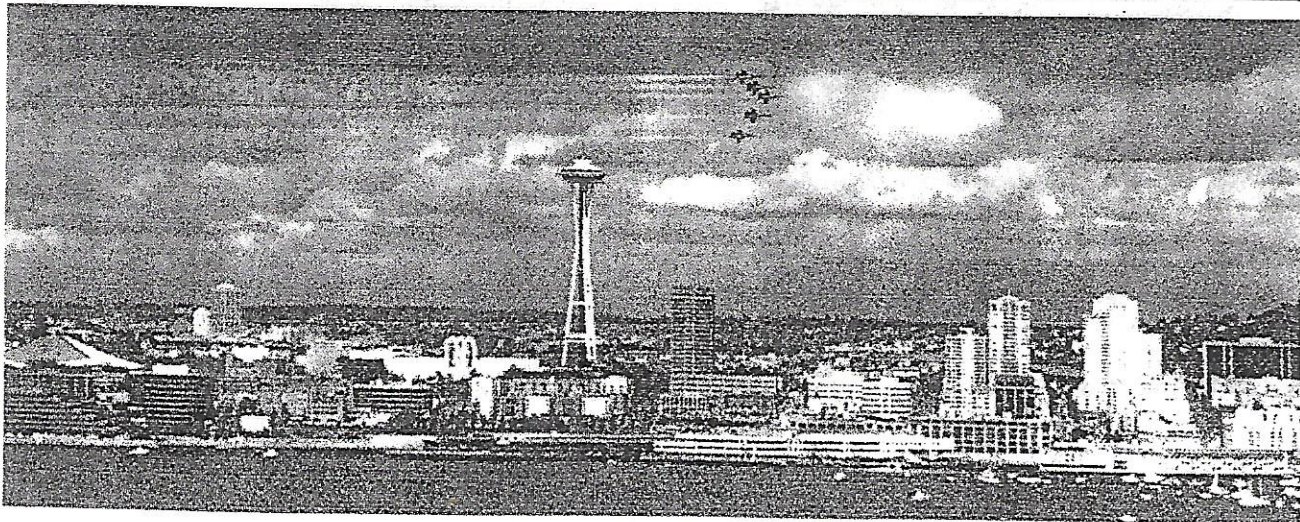


Photo caption : This panoramic photograph was taken by Will Landon with his "hi-speed" camera.

LETTERS

The latest GHQ Vol. 2 Issue 1 in today with a correction on the strobe repair. When I saw it in the last issue, I thought there was something screwy about what I wrote concerning the replacement capacitors. It is necessary to replace both of the capacitors. These units must be at least rated at 250 wvdc. If you put two 0.1 uf capacitors in series you end up with a .05 value as your friend said. I made a typographical error in the text. I was able to find some 0.25 uf at 250 wvdc and some 0.47 uf at 250 wvdc. What didn't work before does now and as I said before it's lethal. Full charge on all the electrolytic capacitors really gives off a lot of light when tripped.

I was less than impressed with the ... Graflex Handle Repair you printed. I suppose if you don't have any replacement parts, that method will do. I can't imagine having to do it that way when I have an over abundance of hard drawn brass nails available. When I make these repairs it looks like a factory job. See my article on this particular subject**. I will be glad to furnish some of my stock in small quantities for anyone wishing to try my method. These nails must be annealed only the end that will be swaged on the inside of the cover. A block hammer works well. To anneal the brass you must heat it red hot and then quench it in cold water. Read my article for more details.

I think you are doing a wonderful job continuing the publication of the GHQ. Hope you can keep it coming for a long time.

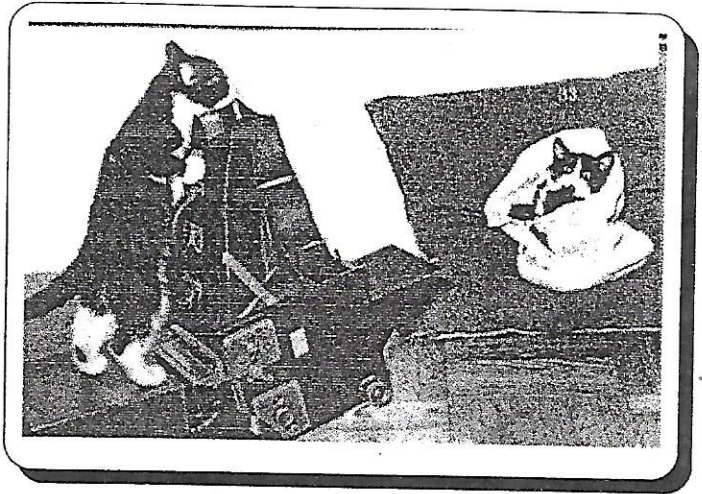
William T. Baker, Jr.
36 Treasury St.
St. Augustine, FL 32084

Thanks for advising us!

*** Bill Baker's article on this repair will appear in the near future in the GHQ.*

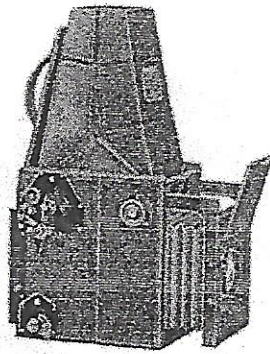
#0 and #1 tiny wood screws are available from the Woodworker's Store. Listed on p. 67 of their spring '97 catalog, they can be reached at 800-279-4441

submitted by Steve Church



(above) What size and model Graflex is this? Send solutions to GHQ!

The Revolving Back Junior



The Revolving Back Junior makes $2\frac{1}{4} \times 3\frac{1}{4}$ pictures on roll film, plates or film packs. It is fitted with the Graflex Focal Plane Shutter operating at any speed from "time" to 1-1000 of a second. When you look in the focusing hood, you see the image right

side up, the size it will appear in the finished picture, and this image remains brilliantly visible up to the instant of exposure.

The back of the camera revolves, enabling the user to make either vertical or horizontal negatives without turning the camera on its side.

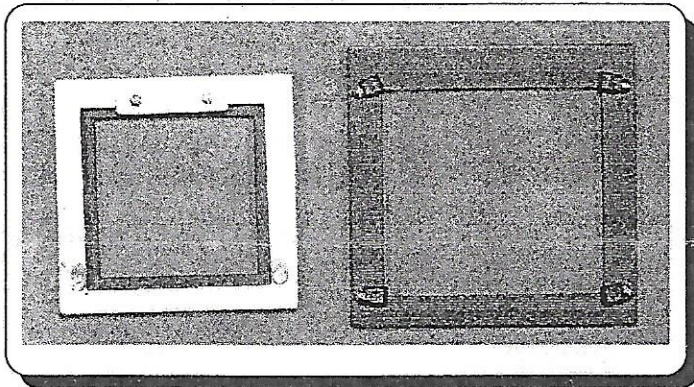
SEND FOR CATALOG

Folmer & Schwing Division
Eastman Kodak Co.,
ROCHESTER, N. Y.

AN ADAPTER by John Manser

In the process of photographing a lot of table top close-ups and normal shots I found I needed many different focal length lenses. Having many fine ones on different size lens boards in my collection I decided to make an adapter that fit my camera (4x4 board) to accommodate the other sizes.

The 4x4 board was made from 1/8" aluminum sheet metal. This could be acquired from an old unused Stop Sign if you happen to have one in your garage. * The center was cut out and filed to fit a 3-1/4x3-1/4" lens board used in the 3x4 Speed Graphics. I drilled and tapped 4 holes on the side of the 4x4 board, then hand carved from plastic the movable brackets that hold in place the next lens board. These brackets could be made from wood or metal, depending on what you have available. The very small screws (3-56 thread**) when put in place had a dab of fingernail polish on the threads to keep the screw from turning when the bracket was moved, yet will come out easily if necessary.



The 3-1/4" square board is an exact copy of an original board taken from one of my cameras. This board is also made from aluminum but in two pieces to aid in its manufacture. After both pieces are cut and filed to shape, they are epoxy glued together (roughing up the contact surfaces for better grip). On the outer face of this board I drilled and tapped 4 holes, and made two small brackets out of brass for the top, and one long brass plate for the bottom. This brass can be obtained from an old junker camera or it can be made from almost any other type of metal, depending on what you have laying around.*

When completed, and before assembly of the brackets, I spray painted both sides of the 4x4 board with flat black. I painted the back side only of the 3-1/4" board, and lightly polished the front surface with chrome polish. You could get fancy and buff these unpainted surfaces, but I could see no purpose in doing this for its intended use.

If you have difficulty finding 1/8" aluminum, find a large hobby store and look at their stock of wood supplies. There is a 6x9x1/8" birch plywood that is on the market*** that is very easy to work with, using a minimum of tools. Two pieces of this plywood, cut to the proper size, glued together, lightly sanded, and painted black make a product difficult to distinguish from the original. The only thing missing is the letter stamped on the back side: A, B, C, or D; an option worth considering.

There is no need to make a smaller lensboard to fit this last one; your Miniature Speed Graphic will supply that along with the lens.

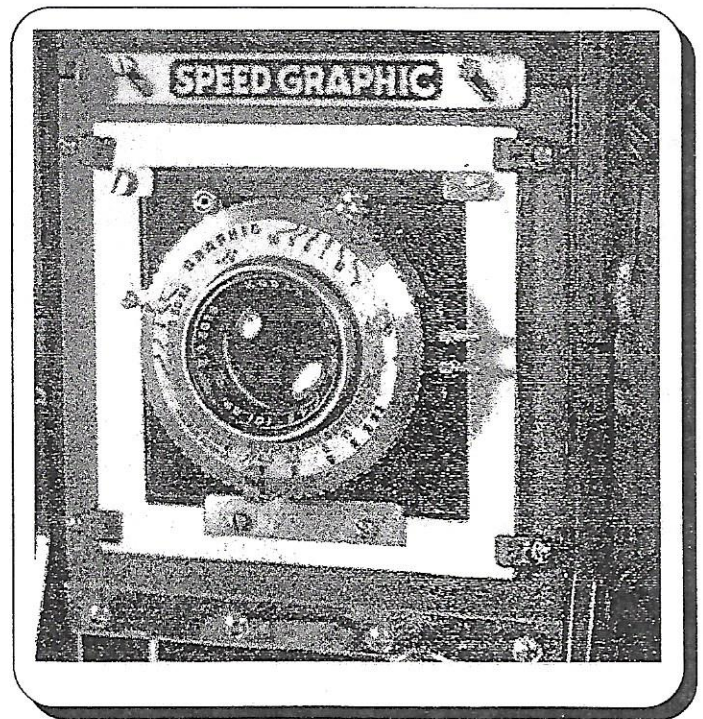
Now I can utilize a lot of different lenses in my collection without having to remove the lens/shutter from a board. I also have an adapter for my enlarger that takes the old standard 4x4 lensboard, and now with this new addition I can use many more types of lenses and focal lengths to get the job done.

editor's addendum:

**Aluminum and brass scrap pieces can frequently be obtained inexpensively from suppliers specializing in non-ferrous metals. Consult your phonebook advertising section.*

*** Small bolts are commonly available from specialty fastener stores in larger cities*

**** A good source of thin, hardwood plywood (also veneers!) is Constantine's 800-223-8087. Ask for their catalog*



Editor's note: this set of directions was kindly supplied to us by T.T. Holden, in response to a question of how to operate the shutters on the original, 1902 Graflexes. These shutters differed from the later ones both in construction and operation. Part of these directions are pasted on the inside of the film holder door in the back of the camera (remember, these cameras had not yet started use of the GraFLEX back which used holders with slotted sides).

DIRECTIONS FOR OPERATING

4 x 5 Auto Graflex
old-style

WITH ADJUSTABLE SHUTTER APERTURE

To alter the aperture of curtain, turn "C" until the two white lines meet; then pull the knob "A" out until the pin is disengaged; then turn it until the desired opening is indicated on index at "F".

To set the shutter turn "C" to the right until it stops.

To increase the speed turn "B" until the figure desired appears on the index at "G".

To decrease the speed release the tension spring at "B".

For instantaneous exposures set "D" at "I". For time exposures release tension at "B" and set "D" at "T", and open aperture of curtain to "T" at "F".

The shutter may be operated with bulb "E" or finger release "D".

CAUTION

Turn key "C" until the two white lines meet before changing aperture or opening of the curtain.

When altering aperture or opening of curtain do not turn index "F" past "1/8" or "T".

EXPOSURES

<u>Tension No.</u>	<u>Aperture</u>					
	<u>1/8</u>	<u>1/4</u>	<u>1/2</u>	<u>1</u>	<u>2</u>	<u>4</u>
6.....	1200	600	300	150	75	37
5.....	1100	550	275	137	68	34
4.....	1100	500	250	125	62	31
3.....	900	450	225	112	56	28
2.....	800	400	200	100	50	25
1.....	700	350	175	87	43	21

WANT AD POLICY:

Any subscribers wishing to place a want ad selling or seeking Graflex-related items may send them to the GHQ for inclusion at no charge (at this time). The editors reserve final publication decisions.

WANTED: Dials and gear wheels for Graphic roll holders, 8 exposure, also the eight exposure gear inside that controls film spacing, OR a source for converting the backs. We mill out 12 exp. bases to 8 exp. openings. Cliff Scofield, 992 King Rd. Cheshire, CT 06410, 203-272-8388

WANTED: Bellows for 5x7 Compact Graflex. Steve Church, 151 Jacquelyn Ct., Ridgecrest, CA 93555, 619-375-6492

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.

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*[payable to
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