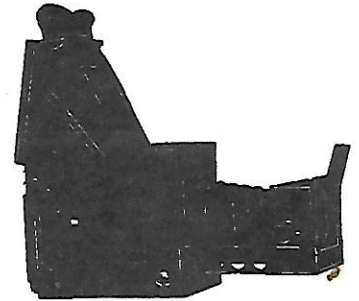


GRAFLEX HISTORIC QUARTERLY



VOLUME 4 ISSUE 2

SECOND QUARTER 1999

FEATURES

Trademarks	1
Miniature Speed Graphic	5
The Graflex Mystique.	6
Classified	8

GRAFLEX TRADE MARKS and OTHER SYMBOLS

by Mike Hanemann

Trade marks are a key factor in a company's public image. As such they are a carefully guarded corporate treasure. What then are the trade mark(s) of the Graflex company?

Over the years, starting in 1896 with the Folmer and Schwing Manufacturing Co. and ending with the Singer ownership in 1975, there were many images that served to identify Graflex products. The following is an overview of their corporate trade marks.

The New York City period, 1896-1905, Folmer and Schwing Mfg. Co. during this period there

were apparently no symbols or trade marks

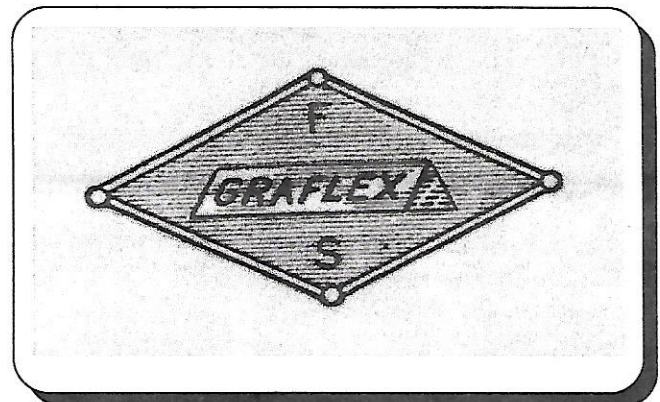


figure 1

beyond the company name.

The Rochester, NY period 1906-1926: In 1908, catalog pages had a logo as seen in figure 1. This diamond shape continued for several years with minor variations through the 1919 catalog. Figures 2 and 3 are representative of this practice. In the 1921 catalog, the oval shape containing an image of a woman using a Graflex appeared (figure 4) It remained throughout the 1920's,

QUIZ:

Did Graflex ever market a camerawith an exposed metal lattice?

Answer: see page 4

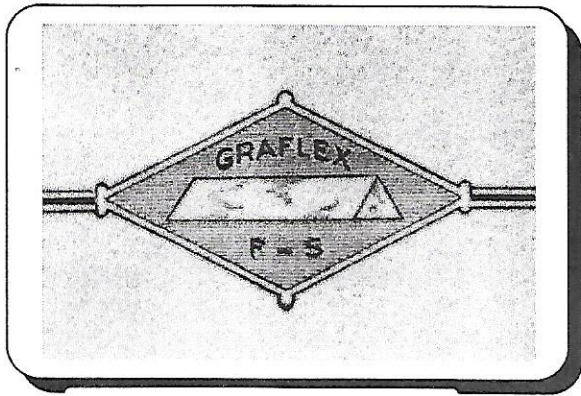


figure 2

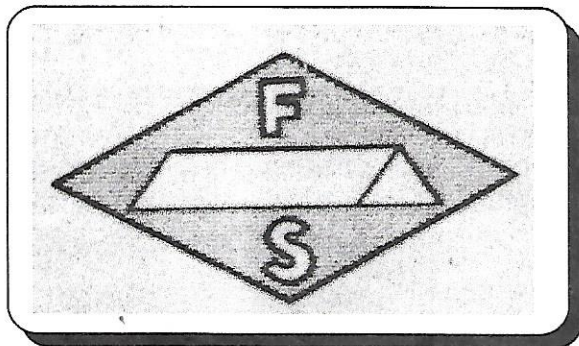


figure 3

past the sale of the Folmer & Schwing division in 1926 and well into the 1930's.

The Folmer Graflex period, 1927-1945: As noted above, the symbol of the woman using a Graflex was continued. The 1936 catalog refined the symbol by dropping the oval in favor of a rectangle and adding the outline of the Graflex as a frame around the woman.(figure 5) Some time

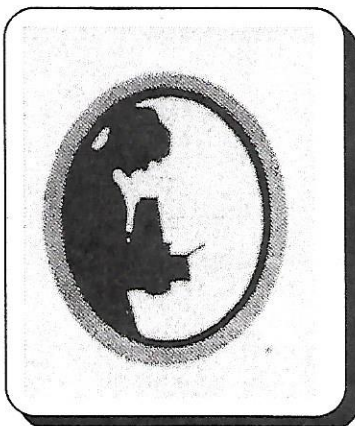


figure 4

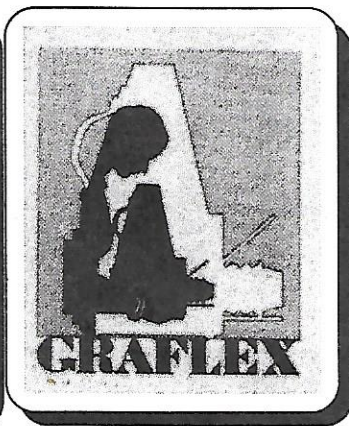


figure 5

in the late 1930's the figure changed again. The figure within the outline of the Graflex became a representation of a press photographer holding a press camera. (Figure 6). In 1940, the 50 years of progress trademark (figure 7) appeared and continued through WWII. In 1945, the company changed from the Folmer Graflex Co. to Graflex

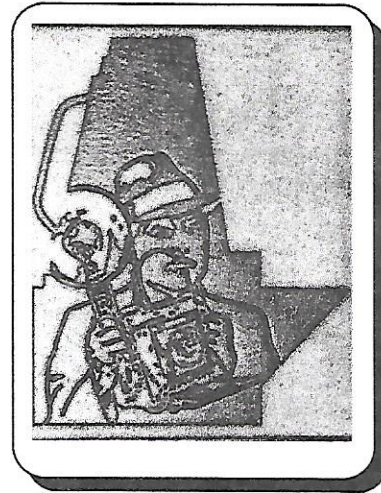


figure 6



figure 7

Inc. and the logo became an outline of a Graflex on an octagon shaped field. (Figure 8) This remained past the sale to the General Precision Company.

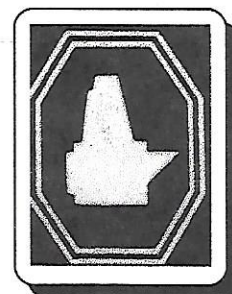


figure 8

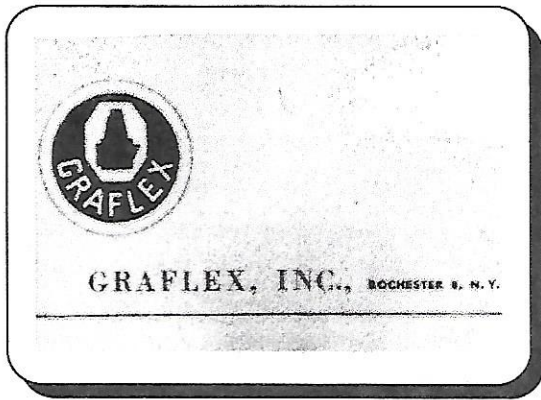


figure 9

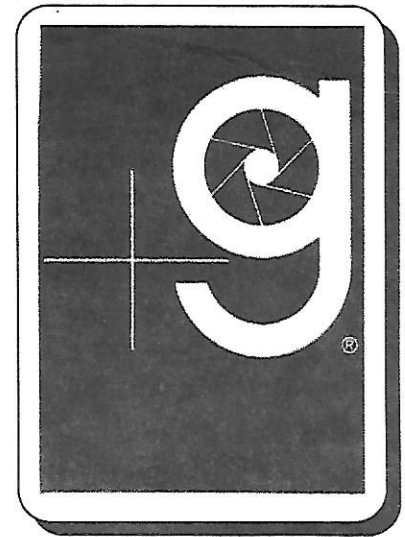


figure 12

General Precision years, 1956-1966: the 1957 catalogs added the Graflex name in a circle around the octagon. (Figure 9) Over the General Precision years several other corporate symbols were used. (Figures 10-11-12.) Figure 12 appeared on catalogs as late as 1968.

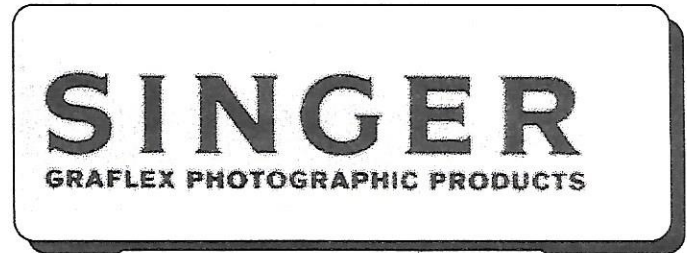


figure 13



figure 10



figure 14

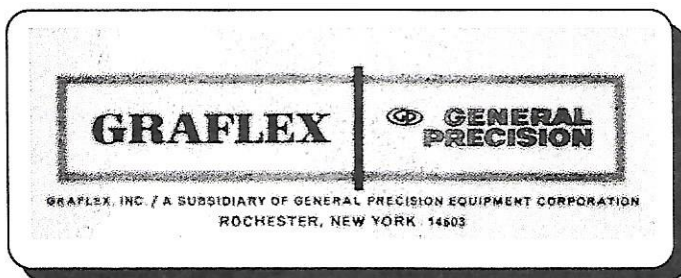


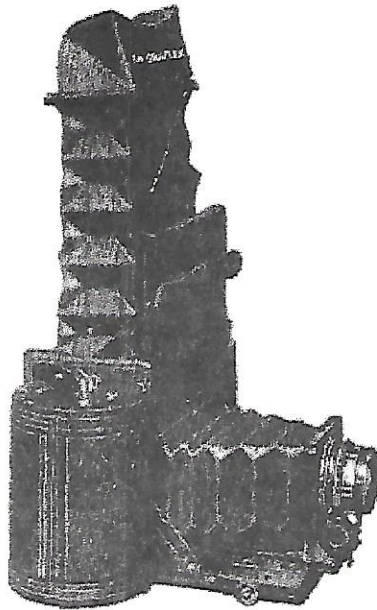
figure 11

appeared on products which previously carried a Graflex name or trademark (figure 15)



figure 15

The Singer years 1969-1973 The Singer company used a rather plain two line identifier (figure 13-14). After 1973 the Graflex company was dissolved and some products were taken over by other companies Their trademarks then often



THE 1-A GRAFLEX

Is the most compact and efficient camera of the reflecting type ever produced. It combines all of the exclusive Graflex features, including reflecting mirror, focal plane shutter, safety lock, large rigid front and uses regular 1-A Kodak Film for pictures $2\frac{1}{2} \times 4\frac{1}{4}$ inches.

SPECIFICATIONS

Outside dimensions, closed, $5\frac{1}{8} \times 9\frac{1}{8} \times 3$ inches. Weight, 59 ounces

PRICE

1-A Graflex, without lens	-	\$60 00
Fitted with Zeiss Kodak Anastigmat No. 2, F-6.3	-	82 00
Fitted with B. & L. Zeiss-Tessar Ic No. 14, F-4.5	-	100 50
Fitted with B. & L. Zeiss-Tessar IIb No. 4, F-5.3	-	94 50
Fitted with Cooke Lens Series IV No. 25, F-5.6	-	98 00

Send for Graflex catalogue

FOLMER & SCHWING DIVISION

Eastman Kodak Company

ROCHESTER, N. Y.

Kindly mention THE PHOTO-MINIATURE

reprinted from the Photo Miniature

MINIATURE SPEED GRAPHIC STILL ECONOMICAL CHOICE FOR NEWSWORK

by Mort Karman

In 1938 the Miniature Speed Graphic was introduced. It was designed to be an economical camera for the smaller newspapers to use. In 1947, the Speed and Crown "23" Graphics were the upgraded and modernized versions. Those same cameras are doing the same job today.

Rather than go to the digital cameras, which offer low quality photos, I continue to use the 2-1/4x3-1/4 sheet film Miniature and Pacemaker Graphics to shoot some quick photos for newspaper and publications accounts.

Publications like to keep tight control of costs, and when you only have to shoot one or two photos and develop them quickly, it is actually cheaper to use 2-1/4x3-1/4 sheet film at less than 60 cents per shot than 120 or 35mm at around \$3.00 a roll.

The quality is many times what you get from the digital, plus you have negatives for commercial sales and storage in archives,

Less than 5 minutes souped in Acufine or DK-50 will give you a first class negative for any further use. Ilford makes HP5 Plus and FP4 Plus, and Kodak makes Tri-X Professional in 2-1/4x3-1/4 sizes, so you have any practical film you would need in black and white. No color film is currently available in the U.S. in this size, as far as I know.

I use 65mm, 101mm, and 8 inch lenses, which give me the rough equivalent of 28, 58, and 105mm lenses in 35mm photography. A pretty decent range, I would say. Don't forget, you can use your enlarger as a zoom lens, so you actually can go to the equivalent of a much longer lens (about 200mm for a 35mm camera) without losing quality.

If I have a client in a real hurry, a 4x5 Graphic with Polaroid back and 90,127, 250 and 15 inch lenses covers just about anything I have ever needed to use. Polaroid film in sheets cost almost \$3.50 a shot*, but we don't use it that often, and when we do, it is well worth it.

The 35mm and 120 cameras are still the most used for news and publication work. But the old tried and true Graphic Press Cameras can still hold their own and then some for the quick rush job, or the assignment where only a few photos are needed.

I chuckle when some of the younger photographers ask how and why the old cameras.

I reply, "Old photographer!"

*(*editor's note: the use of Polaroid backs on Graphics and Graflex SLRs is a very useful combination, and costs vary with the type of Polaroid back. Reader Cliff Scofield has also reported that such backs have been successfully mounted on 3x4 Graflex SLRs, notably Super D's.)*

ARTICLE SUBMISSIONS

Readers are encouraged to submit articles such as the one on this page which we gratefully received from Mort Karman. They may be sent on paper, computer disc [IBM compatible text format please] or as E-mail attachments. Our addresses may be found on this newsletter's last page.

CORRECTION

Our hint in a previous issue about watching film flatness in Graflex SLR's should have been attributed to Tony Armato, a longtime camera repairman who has been known to work on Graflex focal plane shutters, as well as make "step-up" adapters. He can be reached at Box 1069, Sound Beach, NY 11789.

THE GRAFLEX MYSTIQUE - Part 1 by Ed Romney

[Editor's note: Ed's opinions come from a lifetime of Graflex usage. I recently came upon this article again, originally printed in Photographia, Journal of the New York Photo Historical Society (reprinted with permission), and was struck once more with the insight in his comments. Part II will come in the next issue of GHQ.]

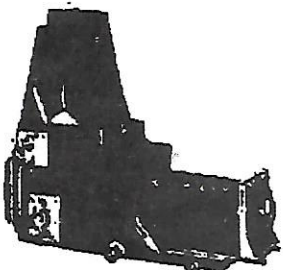
Remarks both favorable and unfavorable can be made about the Graflex. The following analysis and information came from my own experience and knowledge.

First, the negative side... A Graflex SLR is about the same size, color, and shape as an automobile storage battery - and almost as difficult to carry! These cameras are so heavy that their sheer weight has pulled the handle loose on most older ones. You tramp along for a few hundred feet with your Graflex in your right hand, then shift it to your left. That brings the side with all the levers and knobs up next to you so that they cut your clothing... The travails of modern photographers being when they are confounded by color chemistry or thrown out of editors' offices: the Graflex user has to suffer creatively just to get his camera to the scene. Yes, it is true that Diane Nelson carries her Graflex outfit in a wheeled shopping cart, and that Romney ended up in the hospital at age 40 after taking a two-mile hike with his 4x5 Graflex.

It is also true that nothing collects dust faster than a Graflex, both inside and out; and when you snap the

shutter all the dust on the backside of the mirror is flipped onto your film. Condensation of moisture on the lens at the slightest temperature change is another problem with the bigger lenses, for the several pounds of glass in them retains either heat or cold very well.

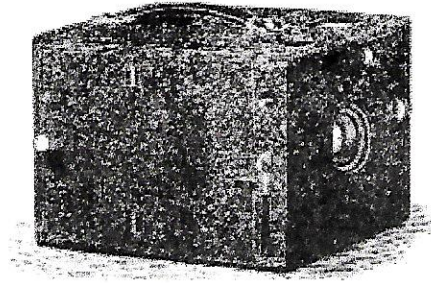
People ask if the Graflex SLR will take sharper pictures than a modern camera. The answer depends on the lens, for any superiority in simple definition is slight in an 8x10 print. With a modern camera, if you underexpose, use a soft developer, and print harshly you can get a very sharp picture even with a 35mm. But these images are likely to be black and white in the literal sense, with no tones in between. However, this taste for high contrast images is passing. What we admire so much in daguerreotypes and the large camera work of years ago is the long rich tonal range and the absence of grittiness or apparent grain. To study Graflex and Graphic images, examine copies of *Life* from the 1930's and early 40's. Most of the early *Life* pictures were produced by 4x5 equipment, and the editors insisted on technical excellence. Or compare the first issue of *U.S. Camera*, published when the large format reigned supreme, with the last issue of that magazine. One of the memorable photos of WWII was taken with a common 4x5 Speed Graphic. It is the flag raising at Iwo Jima. The sculptors had to *copy* the photograph to produce the War Memorial in Washington, D.C. (To my mind, this shows that photography is the leading art form of the 20th century.) The picture is symbolic - critics have seen the figure jumping for the flagpole and failing as depicting the futility of war.



AUTO GRAFLEX
with REVOLVING
BACK. Complete with
double extension bel-
lows 3 1/4 x 4 1/4 and
4 x 5

The Graflex is the instrument with which many significant pictures have been taken. Margaret Bourke-White first used Graflexes, then the Graphic... and of course, you know Clarence White, Edward Steichen, and Alfred Stieglitz used the Graflex extensively. Several perceptive critics have commented that their work could not be done better with modern equipment.

THE TRIAD CAMERA.



No. 29.

The Triad Camera is fitted with the latest improved Roll Holder for continuous films, two double holders for glass plates, or two double film holders, if the latter are preferred.

This Camera is fitted with an Instantaneous Rapid Group Lens with easily interchangeable diaphragms—the most satisfactory detective camera lens ever made. It has a finder so constructed that the image is the same as that on the ground glass, though of course it is proportionately diminished in size. Usually the finder in a Detective Camera shows simply the image on the plate, but not its relative size and proportions. The Instantaneous Shutter in this camera is provided with a speed adjuster which works from the outside, and the focusing device and scale are conveniently near the finder. This is very important when one is trying to photograph rapidly moving objects.

For timed exposures use a tripod (easily adjusted to the camera by the plate underneath), open the door at the back, so that the image on the ground glass can be easily seen, set the shutter with the opening opposite the lens, and bring into use the cap which fits the opening in front of the camera.

		Price Complete.	Price without Roll Holder.
No. 29.	4 x 5 Triad Camera, with Roll Holder, two Double Dry Plate Holders, or two Cut Film Holders.....	\$32 00	\$23 00
" 30.	Extra 4 x 5 Triad Double Dry Plate Holders, each..... Holders for Cut Films, same prices as above.	1 25	

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.

SUBSCRIBER NOTICE:

If anyone did not receive the previous issue of this newsletter, please contact the address below. Sometimes one goes astray!

WANTED: Old lenses of all kinds. J.C. Welch, address at right.

FOR SALE: Tons of Graphic parts and parts cameras. Write needs. Harry Porter, 505 Sunlight Dr. Arlington, TX 76006

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.

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 at right. **PLEASE RENEW NOW!** This is your only reminder.

WANTED- photographs from 1950 Graflex photo contest. Please contact Mike or John if you have any! 1952 Also

Publisher: Mike Hanemann
Editor: J.C. Welch
One Year Subscription: \$14
[payable to
Mike Hanemann]
Contact: Mike Hanemann
P.O. Box 22374
Milwaukee, OR 97269
or J.C. Welch
1777 Lake Dr.
Eugene, OR 97404
e-mail hanemann @ europa.com
or equinox@pond.net (J.C.'s
email)

GRAFLEX[®]
Since 1887
Quality Photographic Equipment **INC.**

Another Graflex logo/trademark. See story page 1