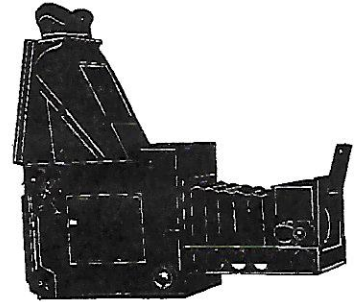


**LAST ISSUE
PLEASE RENEW!**

GRAFLEX HISTORIC QUARTERLY



VOLUME 4 ISSUE 3

THIRD QUARTER 1999

FEATURES

70mm Jet	1
Graflex Mystique Pt. II....		3
Letters.....		4
Catalog Survey	5
Classified	8

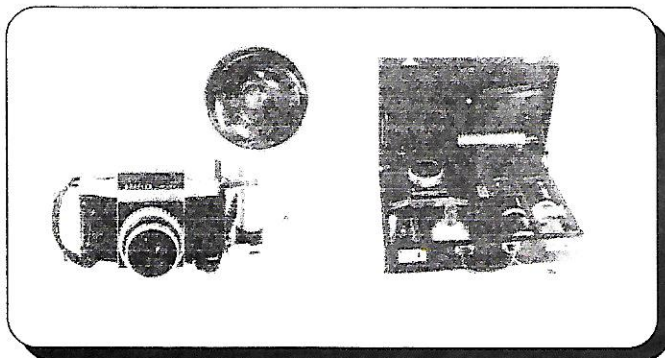
THE GRAFLEX 70 JET CAMERA by Roger Adams

Most manufacturers are on the lookout for new products to offer the marketplace, and Graflex was no exception. The exact reason why the company decided on a new medium format camera is, at this time, unknown. However, they had the Graflex 1000 between the lens shutter, and had the concept of the gas-driven advance mechanism, both of which found their way into this camera, the Graflex 70 Jet. This camera is NOT to be confused with the Combat Graphic 70 or the later Graphic 35 Jet.

The earliest drawings are dated 1959, and do not appear anything like the final prototype (see photo). The camera was designed to be used with standard double perforated 70 mm or #120 width bulk film in daylight load cassettes or standard #120 paper backed rolls. The negative format was 1.890" X 2.360" (48 X 60mm).

The Graflex 70 Jet was to be a single lens reflex using a pentaprism for viewing, weighing about four pounds and measuring 6-3/4" wide, 5" high and 4" front to back with normal lens installed. Without naming specific lens manufacturers, Graflex had intended five lenses for this camera. The normal lens designated was a 75mm f2.5. The shortest lens was to be a 50mm f5.6, with the remaining lenses a 150mm f4.5, 250mm f5.6 and a 300mm f8. Each lens was to be mounted in its own Graflex 1000 shutter, not only for speed but also for full flash synchronization. The lenses were to be mounted on anodized aluminum barrels that had three helical grooves cut in them to engage three lugs in a focus ring. This was very similar to the focus system found on the later Graflex XL, and not so surprising as the engineer that headed up the XL project also worked on this one, J.G. Padelt.

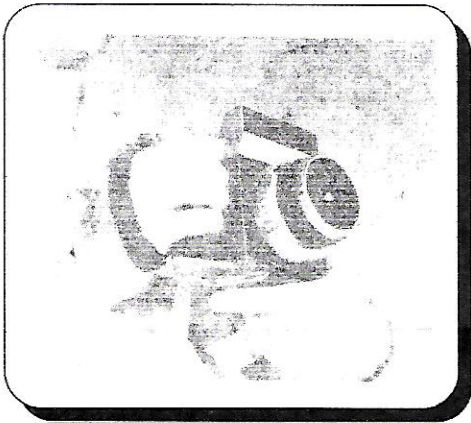
Film advance could be done manually by means of a lever or crank on the bottom of the camera moving through an arc to the rear (see photo). In addition, there was a detachable motor drive that was neither a spring wound motor or electrical motor, but gas powered by means of CO2 cartridges. You could use the drive one frame at a time or in rapid sequence up to three frames per second. It was estimated that something in excess of 100 frames could be shot per CO2 cartridge. The advantage of the gas drive, according to Graflex, was that the gas cartridges



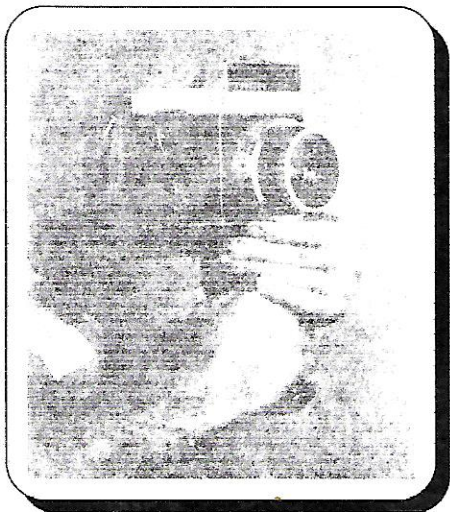
Produced by
P. Rosenberg

could be stored indefinitely without deterioration and that there are no batteries to rundown and no spring to wind or break.

As if this weren't enough goodies, the camera was also supposed to have a built-in, coupled, photo-electric exposure meter "for automatic selection of correct exposure, match pointers by setting shutter speed or lens diaphragm." as stated in Graflix's proposal. There was also to be a pistol grip that could be attached to the base of the motor drive to operate the camera, plus accessory remote control operation, and accessory open frame and gunsight target finder. Flash was mounted on the left side of the camera by means of the standard Graflix Flash Mounting Bracket used in so many other applications by the company.



There was also a "non-hot" accessory shoe mounted on top of the camera. The cost to the military for the camera and normal lens in shutter was estimated to be \$500.00!.



Evidence has been found that at least two prototypes were produced. These were in the form of "outfits" (see photo)

which included the camera, motor drive, lenses, flash, and case. One of the prototype bodies and lens mount has been located and survives.

So what happened? Why didn't we see this camera in production? The explanation begins in the introduction text of Technical Proposal No. 205B, from the Engineering Department of Graflix:

"While it is believed that this camera is needed to fulfill essential needs of the Military as well as a segment of the civilian market, it is recognized that the volume potential of such a specialized camera does not justify Graflix alone carrying the cost of development.

Accordingly, if the camera as described..... is to become available, support from the Military in partially underwriting the cost of the project is required."

After at least three years work on this project (1959-1962) the Military ultimately rejected it, and it was abandoned. However, it was not a total waste as some features seen here showed up on the Graflix XL when it was introduced in 1965.

[reprinted with permission from the fall 1996 Photographer]

THE GRAFLEX MYSTIQUE--PART II
by Ed Romney

(Part I Appeared In the second quarter issue of GHQ)

- There are two types of large format equipment--the SLR and direct eye-level--used by great photographers of the 20th century. What these cameras have in common is heavy weight and what each has that is unique is the kind of viewing device. The reflex ground glass of the Graflex is well publicized; but remember the wire finder, also 4x5, is found on the Graflex. It gives a full-sized living and breathing view of reality, not the keyhole perspective you see in the usual eye-level optical finder. In fact the Speed Graphic went relatively unnoticed until its wire finder was added, about 30 years after the camera first appeared. The use of the wire finder is forgotten today, partially because photographers put a roll back on their Graphic and then cannot get close enough to the rear sight to use it. Users of the Graflex SLR swear by this finder, which allows them to see with two eyes instead of one. It is my conclusion that the more the finder image resembles the size of the finished print, the easier it is to make good pictures. (For another example, take the dim ground glass which seems to facilitate good black and white compositions, probably due to the loss of color at the low light levels.)

The common 4x5 World War II Graphic user had a 5" f4.7 lens to cover 4x5. In 35 mm. terms, it was a wide angle. His long lens was a 14 or 15" f5.6. The combination is comparable to the 35 and 90 mm. combination used by photojournalists today. And we should mention that the 90 mm. wide angle on a 4x5 is really wide, like a 21 or 24 mm. in 35 mm. format. So you see, the old timers understood interchangeable lenses too, even though they used lensboards. The special virtue of the SLR Graflex was that it had great selectivity of focus, a quality we don't even discuss any more. With the big reflex ground glass, photographers could take a chance with pictures against the light, pictures with the light in them. There are, for instance, Bourke-White's steel mills, pictures out of focus or with a moving object, pictures that one would never set up a tripod view camera to take.

The development of the modern piano by Broadwood & Pleyel made it possible for the music of Chopin and Liszt to be heard. The development of these large handheld Graphics and Graflexes of more than snapshot capability created a style of photography characteristic of the century, a style different from that of the tripod-bound 19th century pictures.

Equipment is significant in the formation of photographic styles. Although my own style is probably my own and not

quite typical of any period, it is deeply affected by which camera I use. One of the prints of mine reproduced here is characteristic of my own work with Graflex. The same day that I took this picture, I took others with a modern Rolleiflex, with the lens full open, but the results were different. All types of cameras have special characteristics and advantages. The old ones used to be cheaper. Unfortunately this advantage is disappearing fast.

References suggested for further reading:

Morgan and Lester, *Graphic Graflex photography*.

Recently reprinted; emphasis on Speed Graphic and press photography of the 1940s.

Jack Price, *Press Photography*, ca. 1930, now out of print; covers pre-flash era, emphasis on Graflex SLR (suggests a 10 x 15 cm. Zeiss plate camera for pocket use!).

Yesterday's Cameras, *Photography from A to Z*. A good selection of Graflex ads; may be ordered from: 5500 Fieldston Rd., Riverdale, N.Y. 10471.

Folmer and Schwing Div., Eastman Kodak Co., *Photography with the Focal Plane Shutter*, 1907, out of print; 36 pages, mostly on Graflex, with emphasis on action pictures; catalog at back.

Ed Romney, *Using the Graflex Reflex*. For the modern user, with data from early hard-to-find literature; \$3 from New Pictorialists, R.F.D., Ellenboro, N.C. 28040.

Photographic Associates, Graflex Cameras 1919.

Facsimile edition; this catalog plus one from 1938 would cover nearly every Graflex model; available from Box 8934, Detroit Mich.48237.



Elizabeth, by Ed Romney. Made with 4x5 Graflex 1970

Letters

1659 1/2 W. 4th St. Quincy
P.O. Box 202374
Milwaukee OR 97269

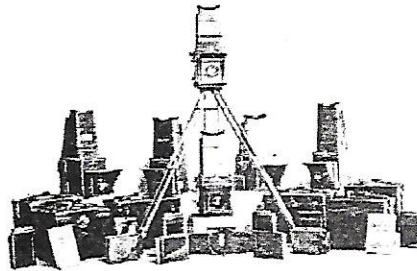
Dear Mike,

The illustration of the Byrd
Graflex is apparently a 3x4 D.
He took some C's with him,
however, as the enclosed illustration
shows - 4 D's and two C's.
That illustration appeared on the
back page of the 1930 and
1931 catalogs.

The photo was good advertising
for the company and they got
all the mileage out of it that
they could.

I always enjoy your
quarterly. I have every one
of them! since Jan 92.

Sincerely
John Farnie



Byrd Antarctic Expedition Equipment

Graflex Cameras
were the official cameras
of the Byrd Antarctic Expedition
for taking still pictures

Nine out of ten
of the thousands of
official still pictures
were taken with
Graflex Cameras

Graflex Cameras justified their selection—
even in the intense Antarctic cold
not a single Graflex froze up



ZEISS ANASTIGMAT LENSES

THE UNAR F.1.4-5 Series B

A New Anastigmat Lens by Carl Zeiss-Jena

These lenses are specially recommended for hand-cameras, being capable of taking the most rapid snap shots as well as portraits, groups and landscapes. They have great rapidly combined with an anastigmatic flatness over a large field, and when working at their full aperture cover sharply to the corners the plates for which they are listed. They consist of four separate lenses and embrace an angle of 65°.

Price list sent free upon request. Handsomely illustrated catalog sent upon receipt of 15 cents in stamps to cover postage.

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from the 1902 Photo Miniaturist. Zeiss Unars, now scarce, were a top speed lens for the Graflex SLRs of the time. Zeiss later dropped the line in favor of their Planars.

GRAFLEX CATALOG SURVEY Part I
by Mike Hanemann

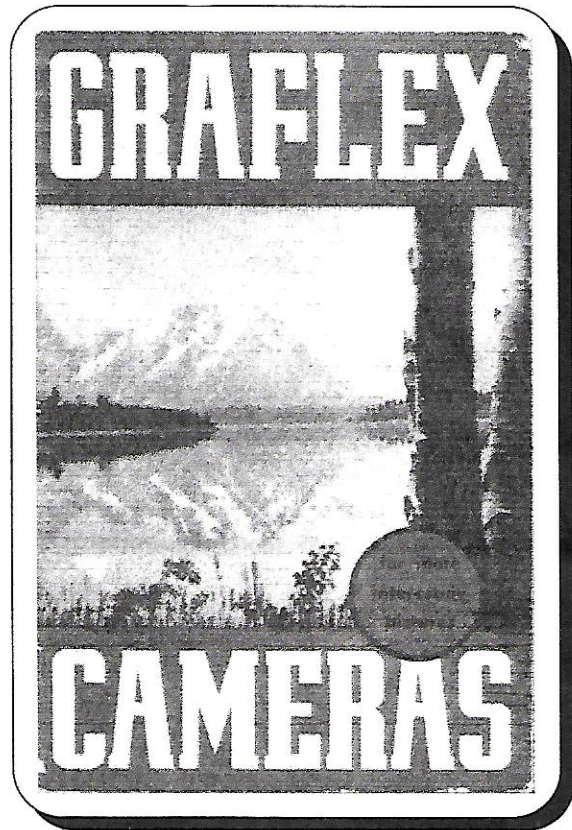
Catalogs have been a key source of product information about Graphic and Graflex Cameras as well as an insight about the company. From the original Folmer & Schwing partnership in 1896 until the last gasps of Graflex-Subsea in the mid 1980's the story plays out in the catalogs, price lists and other promotional items.

Prior to the 1896 formation of the Folmer & Schwing Manufacturing Co, Folmer & Schwing existed in a partnership mode. There exists an 1889 catalog that has gaslights and cycles but no cameras! The next catalogs that have been found are two 1896 lists, one without a number and one numbered #12. The first has cameras for sale but none carrying the name of Graflex. #12 however offers Cycle Graphics and Folding graphics.

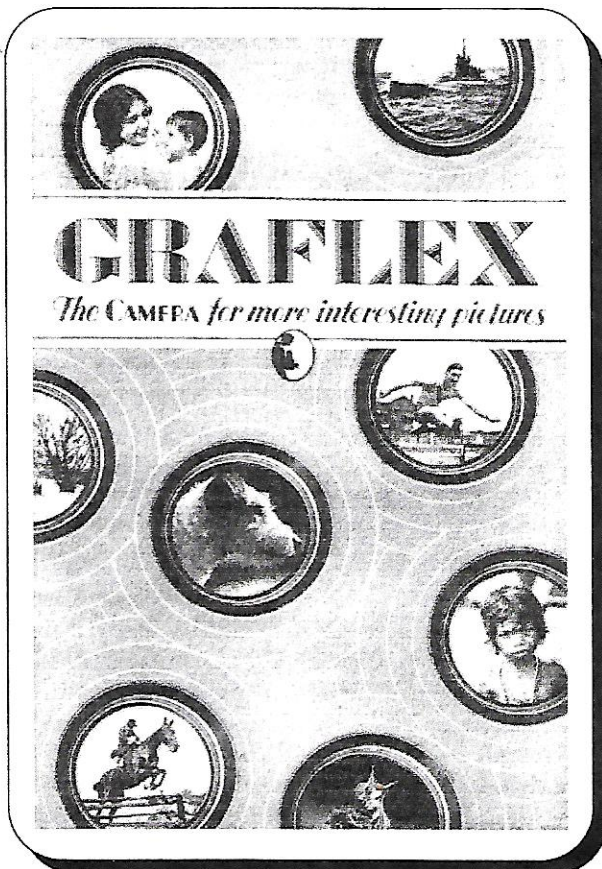
Beginning about this time, the Folmer & Schwing Manufacturing Co. began issuing a yearly catalog. These catalogs were similar from year to year but each has distinctive cover illustrations, different interior photographs, and changing camera models, accessories and technical data. The practice continued when they became "Kodak Division of" and the Folmer Graflex Co.

In 1930 and continuing into World War II the Folmer Graflex Co used the same catalog cover for several years.

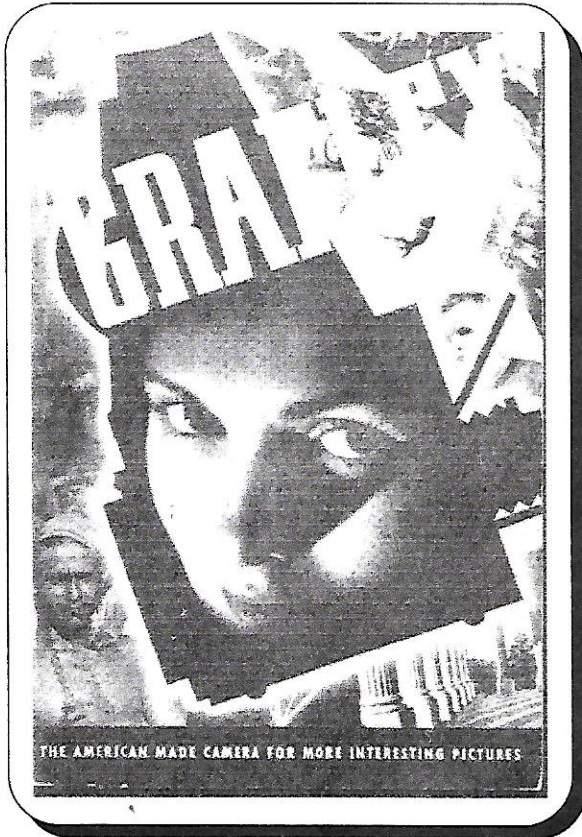
1930-1931-1932 all have a green cover with black circles containing pictures, all the same. Each is dated for the year and each has a supplement, dated to the year on lenses. The prices were all the same with one exception. The RB Model C was \$260.00 in 1930 and 1931 but was reduced to \$195.00 in 1932.



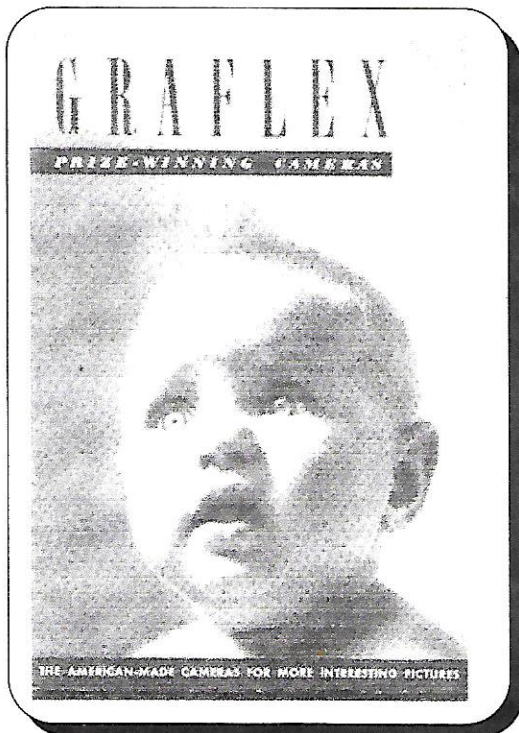
The 1933 and 1935 and presumably the 1934 catalogs have the same cover. The cover has a picture of a mountain reflected in a lake, with an orange band at the top with the word "GRAFLEX" and a similar band at the bottom with the word "cameras." The contents are identical except that the 1933 catalog has the National Graflex, and the 1935 catalog has the National Graflex Series II. The National Graflex II was introduced in late 1934 and may not be in a 1934 catalog. If any of our readers has a 1934 catalog we would appreciate knowing about it.



The 1936 and another 1936 catalog have 1937 price lists in them. The two are nearly identical; in fact both carry the same 1936 copyright statement. However, page 21 covering the Graflex Enlarger-Printer has different illustrations and each has a supplement correct to 2-15-36 and 3-1-37. Might there be a catalog copyrighted in 1937 out there? Does it

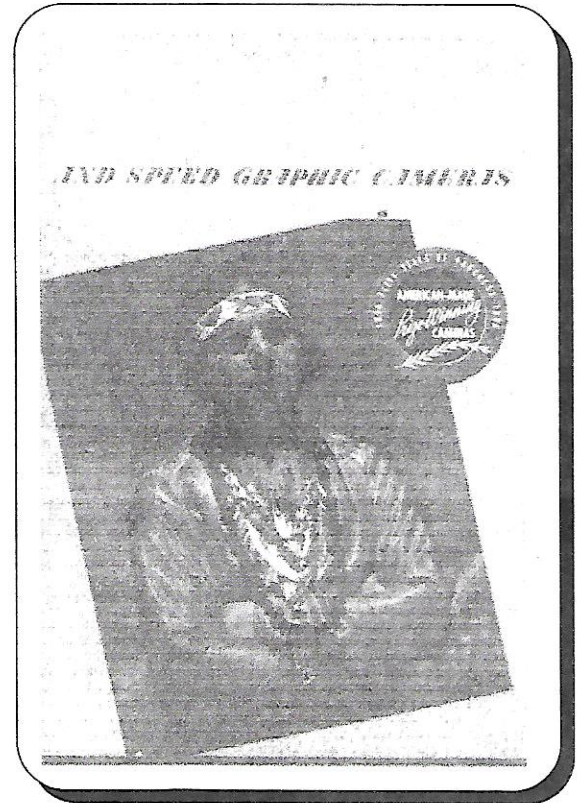


have the cover of the 1936 or the 1938 catalog? The cover of the 1936 catalog has the outline of a Series B Graflex in which is the face of a woman.



For the 1938 and the 1939 catalogs the cover is the same, but each has a different copyright date, and different dates on the enclosed price lists. Differences include: varying illustrations in pages for the Speed Graphic, and one photographer different on page 14; two pages on the Home Portrait Graflex in 1938 but only 1 in 1939. There was no Crown View Camera in 1938, but a full page on it in 1939. The cover is a portrait of a baby.

The 1940 catalog stands alone. The cover has the photograph of an Indian.

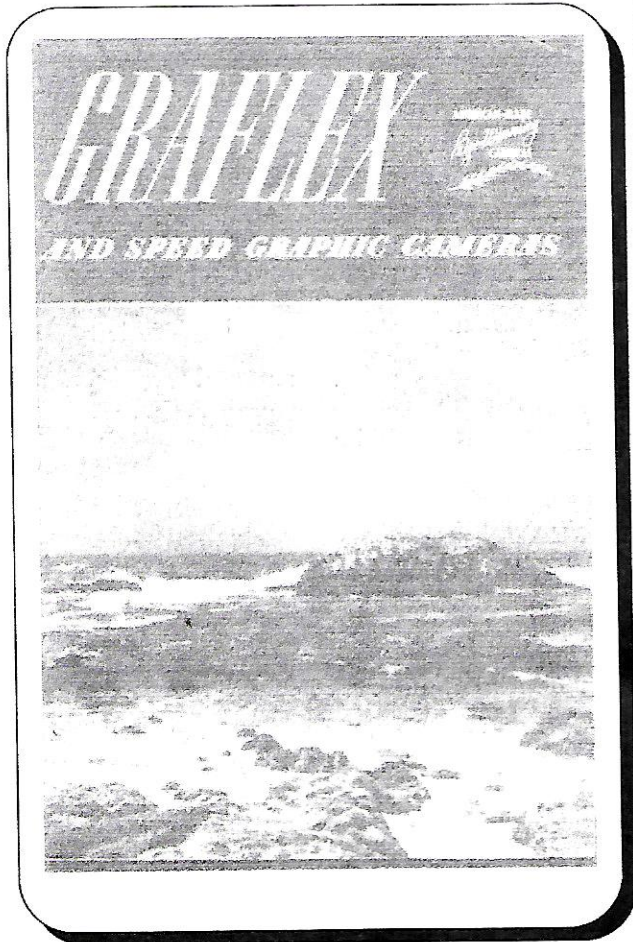


The 1941 and the 1943 catalogs have the same cover, different copyright dates, but identical contents. Most likely the 1942 catalog is the same.

Since the war curtailed civilian items it is likely that there was no 1944 or 1945 catalogs. In 1945, the name was changed from The Folmer Graflex Co. to Graflex Inc.

The catalogs reviewed are all in the archives of the George Eastman House and might be viewed there. I am indebted to the Curator, Todd Gustavson.

This story is far from complete. It reflects the information in the files of The George Eastman House, other collectors and my own Graflex paper file. The most serious gap is 1895-1903.



Part II of this article will cover Graflex Inc. under six owners, 1945-1984.

3A GRAFLEX

The Graflex idea combined with Film simplicity and convenience makes the

3A GRAFLEX

the ideal camera for outdoor photography.

The composition of the picture is seen on the ground-glass, right side up, full size of the negative, at the instant of exposure.

The 3A Graflex takes 3A 3 1/4 x 5 1/2 Kodak Film

3A Graflex with Bausch & Lomb Tessar Lens, \$124

Catalogue at the dealers or

FOLMER & SCHWING CO.

ROCHESTER, N. Y.

U. S. PAT. OFF. 2,100,000

from The Photo-Miniature Feb. 1908

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:

4x5 Super-D lensboards with reset-iris release parts, or someone who would make such parts. Could use 4 sets.
Cliff Scofield, 992 King Rd. Cheshire, CT 06410

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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COMING IN FUTURE ISSUES:

- The Editors try out equipment on site!
 - The heaviest small Graphic
 - Graflex hustles new dealers
- Variations on the Naturalist SLRs



Police & reporters - what year?