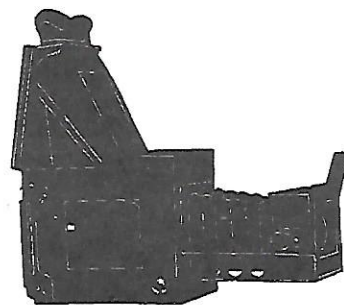


GRAFLEX HISTORIC QUARTERLY



VOLUME 5 ISSUE 2

SECOND QUARTER 2000

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THE GRAFLEX STEREO GRAPHIC CAMERA

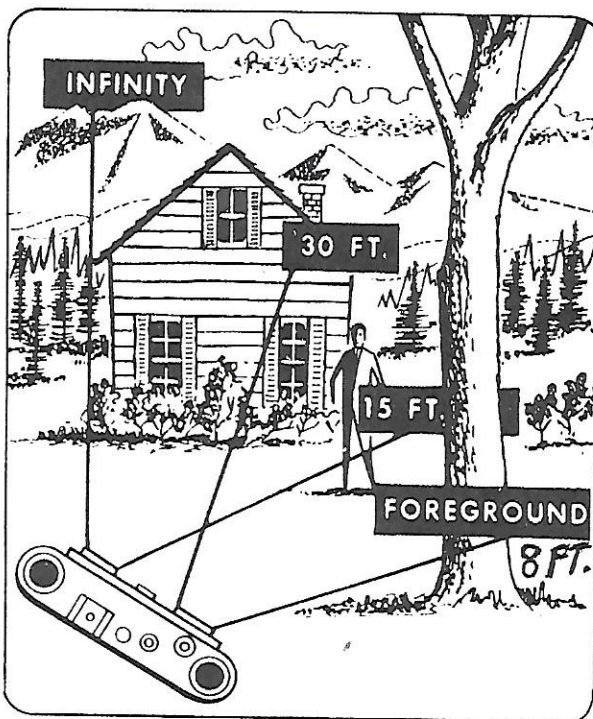
By William E. Inman Sr.

Stereoscopic Photography was first introduced as far back as 1851 and by 1853 it was in wide use. From that time on as many as 100 different types of stereo cameras were manufactured. Wet plates were used in stereo cameras until 1880 at which time dry plates became available. Eventually roll film and sheet film became available although the popularity of stereo photography waned around 1920. A number of manufactures did however continue to produce stereo cameras until 1927 and a considerable lesser number in the 30s and the 40s.

Graflex in 1902 introduced the 5x7 Stereoscopic Graphic. Then in 1904 the 5x7 SLR stereo camera was introduced and later replaced with the 5x7 Auto SLR Stereo camera in 1906. Manufacture continued until 1923.

It wasn't until 1950 that 35mm film was put to use in a new stereo camera. It was the Stereo Realist manufactured by David White Co of Milwaukee. Other manufacturers jumped on the stereo bandwagon soon

The Stereo Graphic Depth-master Auto-focus System



Matched f/4 lenses are positioned to overlap depth of field, providing positive, sharp foreground detail and equally sharp background. When viewed, the stereo pair has an amazing depth of field — unmatched by any other stereo or single lens camera.



**Graflex Stereo Graphic with Case,
Graflash PL and M-2 Graflash**

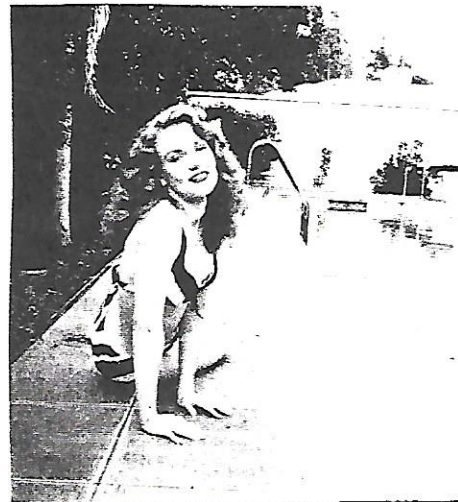
covered with snow. Now this camera is a "point - and -shoot" camera although it wasn't called that then. The most unique feature of the camera is the matched fixed focus Graflar f4/35mm lenses. The right lens has a fixed focus range from 8 ft to 30 ft. The left lens has a fixed focus range 15 ft. to infinity thus giving an "Overlap Depth of Field" providing a sharp image from 8 ft to infinity. This feature was called "Depth- Master Auto-Focus." There I was shooting pictures of the snow covered old mill by the lake, the ski lift, a husky dog laying in the snow, a big St Bernard with a cage hung around his neck and Carolina Cotton, a county and western star, with a husky pup in her arm

afterwards, such as Kodak, TDC, Revere, Bell & Howell, Wollensak, and a few others. Graflex entered the market in 1955. The Graflex Stereo Camera was a simple but unique design, quite different from other stereo cameras that were on the market during the same period. At that time I was employed by Graflex at the Western Division in Hollywood, California as assistant to the branch manager. In as much as I had access to Graflex cameras I decided to try out the new Stereo Graphic to see how it would perform.

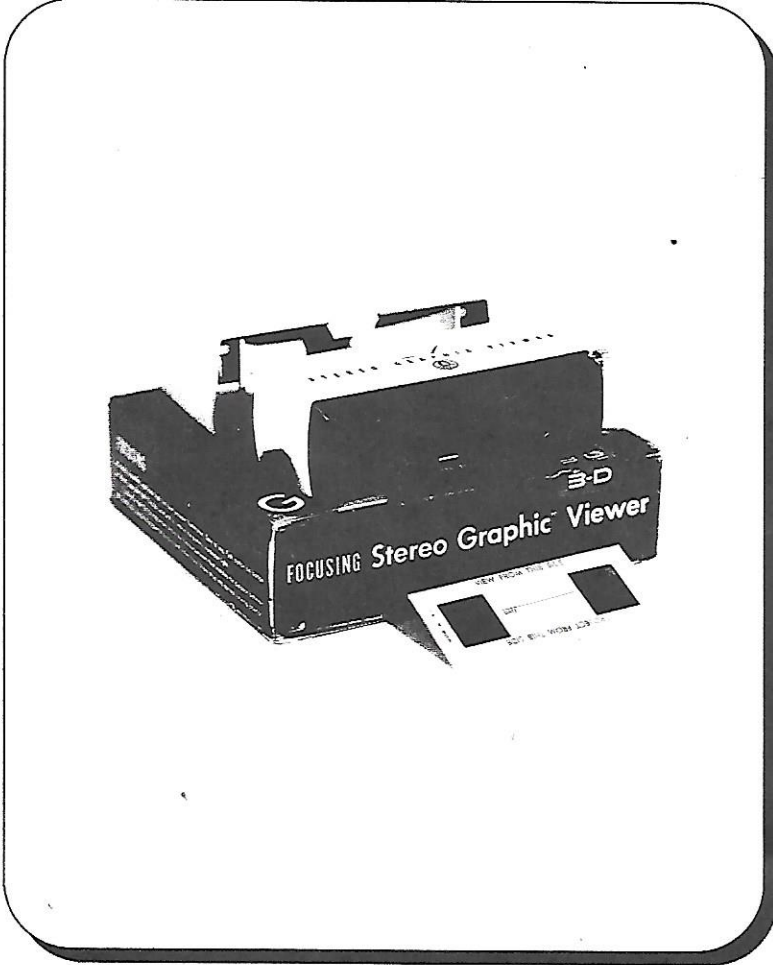
having fun in the snow. It was a bright sunny day and my exposure was set at f/16.

To begin with the camera has a die cast body with brushed aluminum finish and gray simulated leather covering. It has only one shutter speed, 1/50th second, and a B setting for time exposures . The shutter is synced for flashbulbs #5,25, 5B, and 25B. There is a shoe on the top of the camera that accepts the Graflash flash units. The camera came with a real leather tan case.

My first experience with the Stereo Graphic began in early 1956. I loaded the camera with Kodachrome 25 and took off for Big Bear Lake in the California mountains. I was after snow pictures and Big Bear Lake area was



Model at Pool Side



The Gx Stereo Graphic is fitted with the Waterhouse stop system instead of the usual diaphragm system found in all the other cameras. The Waterhouse system in the camera is a disk behind each lens with openings equivalent to the standard f stop settings. When you turn the dial in the middle of the camera, it turns the disk to the proper opening for the proper f stop you have selected: cloudy f4, haze f5.6, bright f8, brilliant f11, and f16, sunny. There is a guide in the top of the carrying case that indicates the correct f stop depending upon the daylight conditions and the film being used. No light meter is necessary. Turn the guide over and you find recommended exposures for flash pictures. Well, my pictures at Big Bear Lake came out perfectly. Everything from 8 ft to infinity was sharp. I was very impressed.

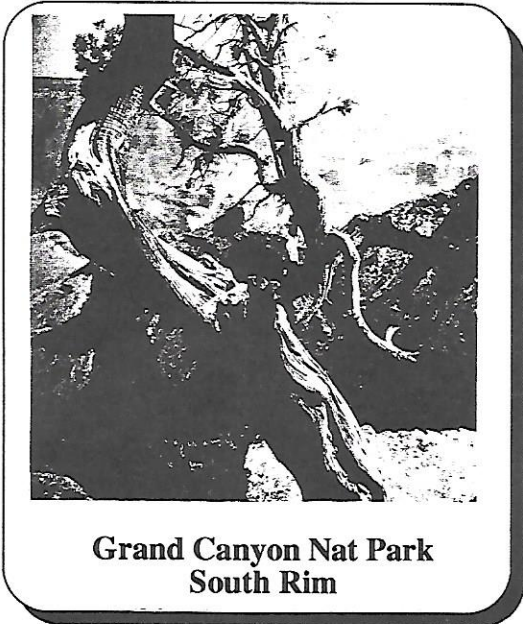
Next I wanted to see what I could get with some night shots of the Hollywood Freeway, so with Kodachrome 25 in the camera, my tripod under my arm, and locking cable release in my pocket, away I went. Having taken pictures of the Hollywood Freeway before I had a good idea what the exposure would be. The white headlight and red tail

light streaks really jump out at you when see them in the viewer.

My next self-assignment was to photograph a female model friend of mine. Evelyn was a pretty red head and was happy to pose for the pictures poolside in her bikini. This time I used Anscochrome film. Needless to say her features were outstanding and I was please with the test.

With vacation time coming up I decided to take the Stereo Graphic along. Recording the Grand Canyon in stereo I thought would be ideal. First I went to the North Rim and then on to the South Rim. Our next stop was Zion National Park in Utah where I hiked for 2 hours to get to the top of Angels Landing high in the middle of the park. Lying on my stomach, I held the Stereo Graphic over the side for a few straight down shots of the river flowing thru the canon below and its surrounding steep cliffs. From there we went on to Bryce Canyon and its multi colored sandstone spires. The "Depthmaster-Autofocus" feature of the Stereo Graphic certainly proved faultless.

Graflex also produced a very nice and unique Stereo viewer. Most of the stereo viewers manufactured back in the 1950s were battery powered and some had AC adapters as an option. The uniqueness of the Graflex Stereo Viewer was, although it was battery powered, you could remove the battery compartment turning the viewer into a daylight viewer. The Graflex viewer has a built in ground glass behind the viewing slot for the stereo slides, so if you run out of



Grand Canyon Nat Park
South Rim

battery power, just remove the battery compartment and continue to view your stereo slides.

The Stereo Graphic camera with leather case and Graflash P-L flash unit sold for \$79.50. The stereo viewer was \$12.95. The Stereo Graphic had great potential according to their market surveys, but unfortunately it took two years to get the camera on the market. By then the public's interest had waned and sales were disappointing in spite of the advertising campaign put on by the company. The camera was discontinued in 1962. Only 1800 35mm Graflex Stereo Graphic Cameras were produced.

The popularity of 35mm stereo photography lasted for about 12 years from 1950 to 1962. It was later determined that many people had a lazy eye and could not see a stereo image in either a stereo viewer or in a projected stereo image on a screen using the special glasses. There are still a few stereo slide projectors around on the used camera market. You just have to hunt for them.

A used Graflex Stereo Graphic sells today on the used camera market for \$100 to \$200 depending on its condition. For the stereo enthusiast I think it would be a fun camera to have as long as you use color film with an ASA of 25 or 50.

A little known fact came to light during my research of stereo cameras. Graflex licensed the Wray Optical Works of London, England to manufacture for the UK the same version of the Graflex Stereo Graphic. The only difference was that the camera had Wray f4/35mm optics. The camera sold for \$120 to \$180. The outfit with a viewer sold for \$250 to \$374. It is unknown if Wray Optical is still in business or how many of the cameras were produced.

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...ask Tim Holden

"Why were different plate holders made for the SLRs instead of using existing Graphic holders?"

Ans.: No explanation was ever given. Incidentally, in 1936 the original light finish of Graphic holders was changed to black paint because of the advent of faster films. The hand-rubbed black lacquer finish of Graflex SLR holders was changed about that time to a simpler black [enamel] - a cost savings.

ADD A THIRD DIMENSION TO EVIDENCE PHOTOGRAPHY



Evidence photography is important in police work, both as an aid in solving crimes and in presenting evidence to the jury. The more descriptive the photograph, the more valuable it becomes to the investigating officers. It serves to refresh their memories and often may reveal additional evidence that previously was overlooked.

The three dimensional Stereo Graphic performs this function more perfectly than any other camera. That's because it adds the dimension of depth to police photography. The officers and jurors can view the scene exactly as it appeared when the investigators arrived. Distances between objects can be easily visualized while the whole scene springs to life in natural color for easy identification of evidence.

There are no focusing problems with the Stereo Graphic because every picture is automatically in focus from foreground to background. It is the easiest stereo camera in the world to operate. There is only one dial to set.

With the Stereo Graphic the shutter is automatically cocked as the film is advanced. Double exposures are automatically prevented. Also provided are a film counter dial and built-in flash synchronization. Its lightweight, precision die-cast aluminum body gives the camera ruggedness that assures years of trouble-free service.

For additional information, call the local Graflex dealer listed in the yellow pages of your phone book or write Dept. LO-67, Graflex, Inc., Rochester 8, N.Y.

GRAFLEX® 75th Anniversary
1887-1957

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION





8" x 10"

Milano Series | 205mm x 255mm

EASTMAN KODAK COMPANY

ROCHESTER, N.Y.

April 17, 1924.

G. N. Falk & Son,

Stoughton, Wis.

Gentlemen:

Since the introduction of the Series B models, with the Kodak Anastigmat f.4.5 built in at the factory, Graflex cameras are more profitable than ever to handle and easier to sell.

You don't have to stock an assortment of lenses and you don't have to advise the customer which equipment to select. The camera comes complete: designed, manufactured and sold as a unit.

Prices are lower than ever before -- well within purchasing range of dozens of amateurs who are eager to own Graflex cameras.

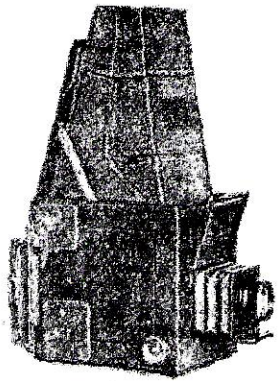
Now is the logical time for you to take on the Graflex line, while the Series B models are new. Start with the 2 1/2 x 3 1/2 Revolving Back Graflex, Series B. You will find many people anxious to examine this popular camera and in every sale there's good big profit for you. Let's have your order now, while it can be shipped promptly.

Very truly yours,

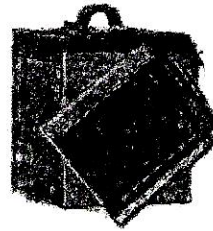
EASTMAN KODAK COMPANY

By *H. H. H. H.*

HFH



3 1/4 x 4 1/4 Graflex, Series B



With a revolving back model, vertical subjects can be photographed lengthwise of the film by giving the back of the camera a turn.

Here's what's in it for You

CAMERA	NET WHOLESALE	TAX	SELLING PRICE	YOUR PROFIT
3 1/4 x 4 1/4 Graflex, Series B	\$46.87	\$4.69	\$75.00	\$23.44
4 x 5 Graflex, Series B	57.50	5.75	92.00	28.75
2 1/4 x 3 1/4 Revolving Back Graflex, Series B	48.75	4.88	78.00	24.37
3 1/4 x 4 1/4 Revolving Back Graflex, Series B	62.50	6.25	100.00	31.25
4 x 5 Revolving Back Graflex, Series B	72.50	7.25	116.00	36.25

You'll make more money on the sale of a single Graflex than on almost any other article in your store. And it's such an easy camera to use that every enthusiastic amateur would like to buy it. Let's have your order—*now*.

EASTMAN KODAK COMPANY, Rochester, N. Y.

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!

SALE OR TRADE: I have a large quantity of roll backs, CFH's, FPA's and bag mags for Graflexes. Let me know what you need. I also have a list of lenses for GRaflex, press and view. Jerry Laderberg, 2505 N. Kenilworth ST, Arlington, VA. 22207, 703-241-0350.

WANTED: Pictures of a pre-Kodak 6x8 RB Cycle Graphic to help in restoration of mine. Ken Metcalf, 109 White Thorn, Alexander, NC 28701

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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email)

Book Excerpt

Margaret Lansdale, author of "A Funny Thing Happened on the Way to the Darkroom," a collection of humorous Canadian photographic stories, has sent us a piece from her new book. Since some of the stories involve Graflex cameras, we have her permission to reprint one:

Eric [Trussler, Canadian Photographer] recalls an aerial assignment in the early 50's when he was to photograph a bank building at the corner of King and Bay Streets in Toronto. "As usual," says Eric, "I had the door off the plane and used a Speed Graphic camera with a twelve exposure film magazine. As we circled I would make a shot in B&W and then repeat the picture on Ektachrome film. You yanked on a lever to draw the film into a leather pouch and then transferred it to the back of the pack. On one of the circuits I pulled the lever and the WHOLE magazine came sailing off the camera and was flying out the door. 'Dear God!' I thought, 'Down below are dozens of people crossing the street.' My hand shot out and, wonder of wonders, the magazine landed in my hand! In that split second it passed through my mind that this could be the end of my career.... for when they pulled this leather and metal box out of someone's head, there, in bold print would be the name ERIC TRUSSLER Photographer!"

The book can be ordered through Margaret Lansdale, 18 Ashfield Dr., Etobicoke, Ontario, M9C 4T6, or at www.chapters.ca on the Net.