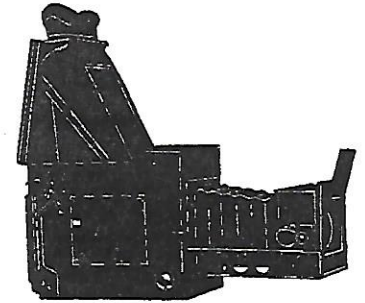


GRAFLEX HISTORIC QUARTERLY



VOLUME 6 ISSUE 3

THIRD QUARTER 2001

FEATURES

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MY TOURIST GRAFLEX (AND OTHERS) by Dick Loepp

My love affair with the old Graflex SLRs began before I actually had one of my own. As a kid in the 1930s such a camera was beyond my financial means but I knew even then that I would have one some day. The Graflex SLRs and the Speed Graphics were the photo workhorses for the press photographers and the salon exhibitors of the day. I have a photograph taken in 1914 showing a large group of sports photographers. More than half of them were using Graflex SLRs. In 1943, while on military leave, I went to see an old family friend, a professional photographer, with the hope that he could find me a decent camera at a price a Seaman I/c could afford. I came away with an old 2 1/4 X 3 1/4 Series B Graflex with a stationary back and an F 4.5 Tessar lens. I think I paid \$25. I used that fine old instrument for several months, and then sent it home before I went overseas. After WWII I used it again for several years. I wish I still had it; that model has become somewhat rare.

The Graflex is such a simple machine..... really just a box with a lens at one end and a film holder at the other.

Of course there is the shutter, the bellows, the reflex system, etc.. but those were pretty simple mechanisms too. This allowed more effort to be expended on building the cameras with accuracy and sturdiness

In the last 35 years or so I have owned almost every Graflex model except the Naturalist, the stereo model, and probably some of the earlier Folmer and Schwing products made before 1905. Of necessity I have had to part with some of my Graflexes, especially the larger and bulkier ones, but I've kept some favorites including the 4X5 Tourist. The Tourist Graflex was introduced in 1904, just in time for the great World Exposition in St. Louis, Missouri. In fact, Graflex ads stated that showing up at the gate with a Tourist was your free pass to the fair. [see Figure 1].

Aside from being a bit lighter in weight than 4X5s of the 30's and 40's, the principles of construction were very similar to much later models except for the shutter. First, the gearing is exposed on the outside and not covered by a plate as it is in most Graflexes. Then, too, the shutter is not a single curtain with slits, as in most models. Instead, there are two separate curtains and a provision for adjusting them to form the desired curtain aperture width. [see Figure 2, "Directions for Operating the 4X5 Tourist Graflex".] The speed plate is simply a hand written card pasted on the back of the film holder (a pack adapter in this case) by the owner. Apparently brass plates were not used at the time. I have seen some old Graflexes with the speed plate installed in the inside of the viewing hood. On the front door, protecting the lens, is a small sliding door, with an opening of about 1- 3/4" square. A small button will release the entire front allowing it to swing upward for changing lenses. The lens is an old brass Goerz Berlin

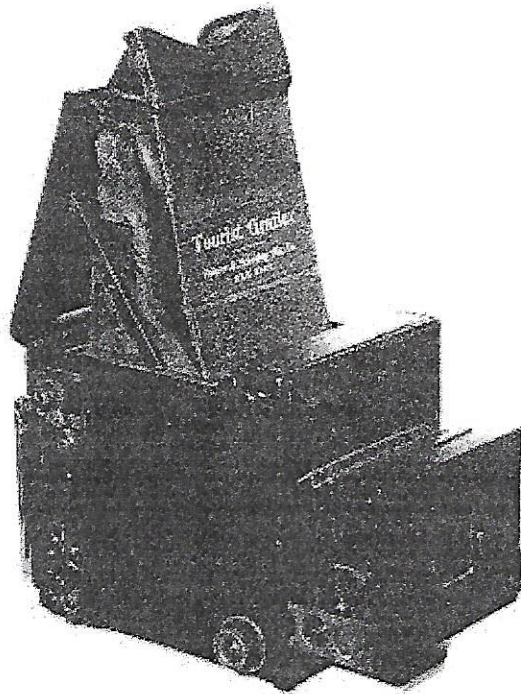


FIGURE 1.

Directions for Operating the 4x5 Tourist Graflex

For instantaneous exposures depress the disc indicated by "D" and turn to "I."

Before attempting to wind the curtain, set the mirror by depressing lever "H."

The aperture of the curtain may be altered by turning the knob "A" until the lower edge of the upper curtain is opposite Zero (0) on the scale at back of camera, then pull out and disengage "C," and by turning either to the right or left, the desired aperture can be measured by the graduated scale.

To set the shutter wind "A" as far as it will go.

The shutter is released by pressing button "E."

To increase the speed of shutter wind "B" until the tension number desired appears at index "G."

To decrease the speed of shutter release the tension by pressing back the pawl "F."

For time exposures depress disc indicated by "D" and turn to "T"; set the mirror by depressing lever "H"; wind "A" until the lower edge of the upper curtain is opposite Zero (0), pull out and disengage "C," and open curtain to 1 1/2 in. aperture.

The exposure is now made by releasing mirror at "E," and at the conclusion of the exposure pressing on lever "M," which will close the curtain.

Tension No.	APERTURE					
	1/8	1/4	1/2	1	2	3
8	1360	598	259	125	67	45
5	490	425	212	116	53	34
4	781	350	175	85	44	29
3	591	274	117	69	34	22
2	419	200	110	58	25	16
1	250	125	67	33	17	12

FIGURE 2.

Doppel Anastigmat, Series III, No.2, 180 mm focal length. The f-stops are based on an old numbering system and run from 4.6 to 384. They are extremely difficult to read because the lens is well recessed behind the front door. It is necessary to lift the front door in order to set the f-stops.

The shutter is no longer completely opaque, but otherwise it functions as it should. The ribbons had deteriorated but I had them replaced. I bought the camera many years ago from a fellow living in New Hampshire. His father had used it on hunting and fishing trips in the New England area. It shows little wear, especially for that kind of use, and it is in excellent condition. I am delighted to have found the old Tourist, and it is one of my prized possessions.

Another of my favorite Graflexes is the 3-1/4x1/4 Series C. Mine has the original F 2.5, 6-1/2" Cooke lens which functions perfectly. I have seen a number of those lenses in which the aperture ring has "frozen" due to the oxidation or crystallization of the metal itself. I even saw one in which the owner had cut a notch in the ring to release the pressure. I have used this camera and found the lens to be extremely sharp.

Another item in my collection is the 4X5 Super D Graflex, representing the ultimate in the development of the Graflex camera. Mine has the regular Graflex back, but some were supplied with the Graflok back. Also, my Super D has the Ektar lens although many came with the Optar. I don't suppose there is much difference in performance. The Super D is an excellent picture taker, and many of them were used in professional portrait studios where the flash synchronization came in handy. I have used mine shooting landscapes where it served admirably.

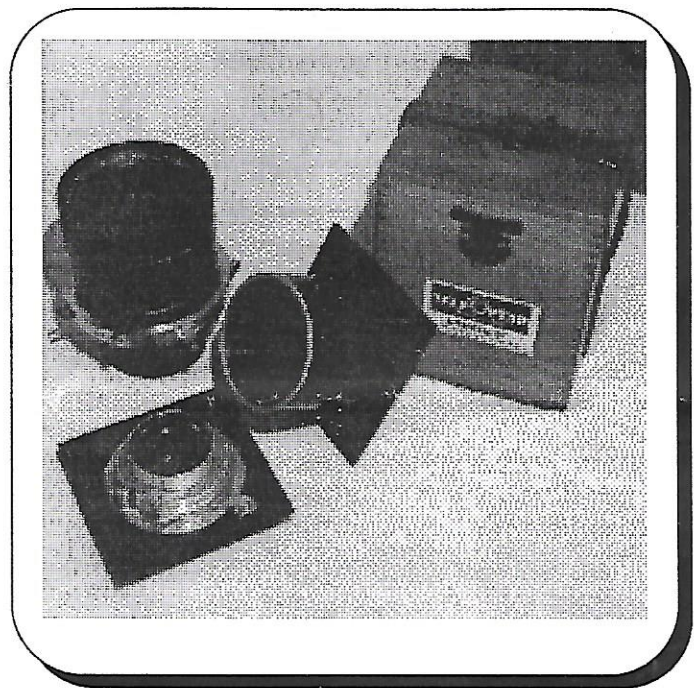
One of the few problems with the old Graflex SLRs was the fact that short focal length, wide angle lenses could not be fitted to them in any practical manner, largely because of the space required for the reflex mirror. However, I don't know of a camera that underwent as many odd, home-made alterations as did the Graflex. Some of it was out and out butchery and some adaptations were pretty clever. At least three companies made flash adapter kits for those Graflexes without built-in synchronization. And of course, there were the Big Bertha Graflexes with huge, long focal length lenses adapted to a 4X5 or 5X7 model. Graflexes were often ordered without a lens because they were so easily fitted with almost any barrel mount lens on hand, providing it was of an acceptable focal length. By modern standards the Graflex is considered bulky, heavy, slow, and just too much trouble to haul around. Most manufacturing production ceased in about 1962, after a heck of a good run. Those of us who have the time and

patience to use them are lucky. They are still very capable machines and represent an era when many beautiful and historic photos were taken with Graflexes!

4x5 SUPER D "Quite the SLR"

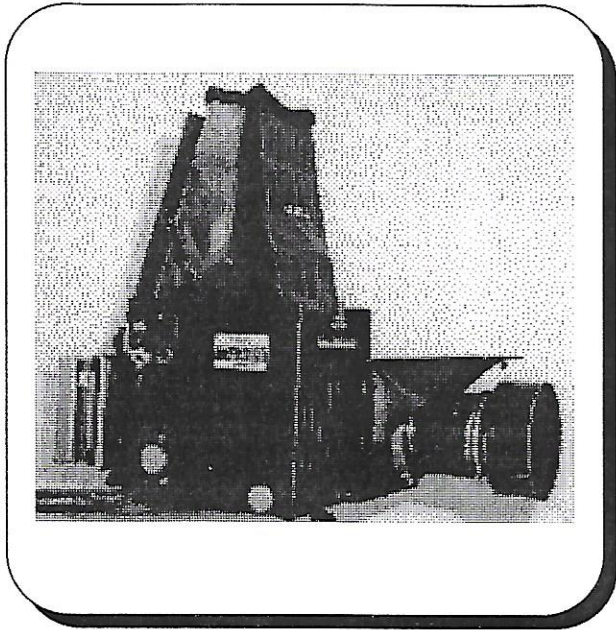
by Jim Chasse

I recently acquired a very interesting Super D. It was overhauled in 1967 [see receipt] with made to order extension tubes allowing 1:1 with the 15" tele lens mounted in shutter and shown in the accompanying photo with a beautiful wood box.

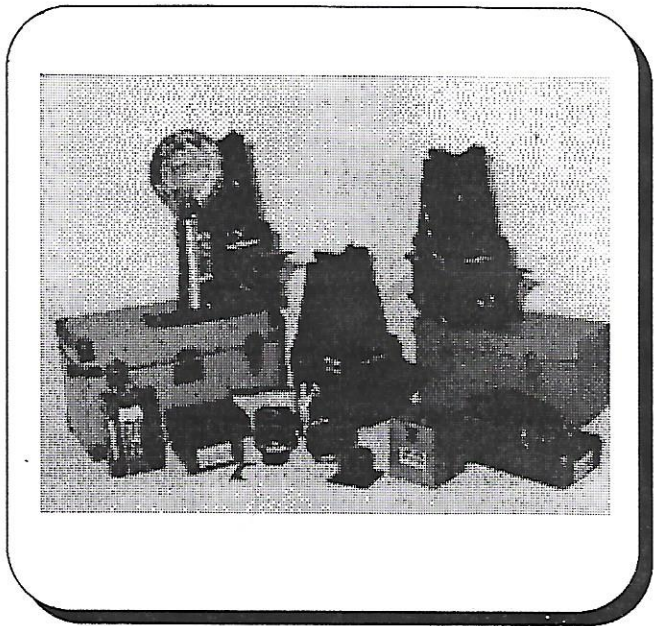


15" tele with box for Super D. Also shown is 190mm standard lens


Another photo shows my three 4x5's, two with Graflok backs and one with Graflex back. Also shown is a scarce Graflex Grafmatic, Polaroid roll holder [on camera], tele lens, Polaroid sheet film holder, and Polaroid focusing panel for the roll holder. A 4x5 Super-D leather case and a Vulcanite case adapted for Super D are there, too - one of my favorites in the collection.



Super D with 15" tele mounted



Jim's Super D family



SHIP TO: _____

DATE: 5/5/67

CUSTOMER CODE: _____		CREDIT APPROVAL: _____		TERMS: _____		CHARGE: <input type="checkbox"/> NO CHARGE: <input type="checkbox"/> ESTIMATE: <input type="checkbox"/> LOCATION: <u>Gal</u>	
RECEIVED VIA: <u>P.P.</u>	INCOMING CHARGE: <u>1.50</u>	PPD: <input type="checkbox"/>	COLL: <input type="checkbox"/>	RECEIVED: <input type="checkbox"/>	CONTAINER DAMAGED: <input type="checkbox"/>	DATE RECEIVED: <u>5-5-67</u>	DATE PROMISED: _____

MFG. CODE	QTY.	MATERIAL RECEIVED	SERIAL NUMBERS	REPAIR CLASS	REPAIRS MADE																
					BACK & FRONT	RANGEFINDER	COIL	SHUTTER	TRANSPORT	BODY	BACK	ELECTRICAL	CONTACTS	CABLE RELEASE							
1		CAMERA 4X5 Super D	480624	TEH																	
1		SHUTTER 150mm opt	560487																		
1		STROBOFLASH Camera																			
1		STROBOFLASH																			
1		GRATE 2 1/2" Extension																			
1		GRATE 4" Extension																			
		ROLL HOLDER																			
		FILM HOLDER																			
1		15" Tele. opt. has F/5.6	597160																		
1		Alphax shutter lens																			

SPECIAL INSTRUCTIONS

mount 15" lens if possible

mount 15" lens if possible

[Signature]

SHIPPING INFORMATION

RETURN VIA: _____

DATE: _____

N. B. NO.: _____

WGT.: _____

PACKED BY: _____

ADDITIONAL MATERIALS

REPAIRS

TRANS. INS. AND HANDLING CHG. 2.25

TAX

NET AMOUNT DUE

1-12089

PACKING SLIP

Original receipt for work done on Jim's Super D

GRAFLEX BEYOND 1973, Part II - THE TOYO GRAPHIC
by Mike Hanemann

Graflex Inc. ceased production in 1973 (see GHQ vol.3 # 2, Second quarter 1998). Many items continued for a short time under the Lenzar Optics Co. No cameras were produced. In the fall of 1978, Both Modern Photography and Popular Photography reported on the "return" of the Super Graphic.

In the November 1978 issue of Modern, in its "Report From Photokina" had the following headline: SUPER GRAPHIC RIDES AGAIN It went on to say that "The undying demand for the trusty Graphic 4x5 was heard two years ago by Toyo, the redoubtable view camera manufacturer. Now, after combing the world for the top-grade materials used by Graflex, Toyo's done it. It's the spitting image of the original top-of-the line Super Graphic."

The following month, Popular Photography reported that "Toyo bought the production rights, trademarks, and even the tools and dies for the Super, Crown, and Century cameras from Singer Corp. several years ago." Popular then summarized the features of the Super Graphic.

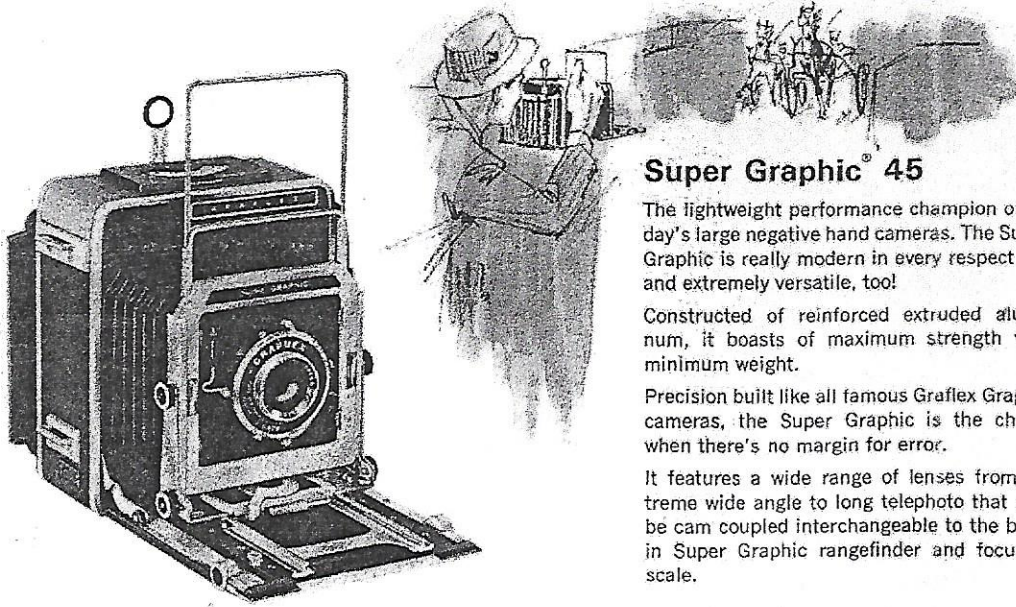
Both articles showed the same photo. A scan of photo magazines for the period 1978 to 1981 did not turn up any ads for a Toyo Super Graphic. In 1981 however, American

Photographic in its August 1981 issue, TECH NOTES feature, again exhibited the same photo as in 1978. The article stated in part, "SUPER GRAPHIC by TOYO. Based on the design of the classic Graphic camera, the Toyo Super Graphic utilizes a die-cast magnesium body that weighs 5.2 pounds complete with standard lens in shutter and focusing hood." It went on, "Various models are available with list prices \$1,275 to \$1,925." Berkey Marketing was listed as the distributor. It's interesting to note that the price of a Super Graphic body was \$402.47 in the May, 1973 dealer list.

Follow up with letters to Berkey and Toyo brought no reply. I have found and purchased a Toyo Graphic Autolight 56, built by the Saki Special camera Co. The Toyo Super Graphic is pretty much the twin of the original but with a few differences. The 3 prong synch jack was replaced with a 2 prong plug, a flash shoe was added topside. It does not carry the famous Graflex 1000 shutter, which was found in the Super Speed. The standard lens for the Toyo Super Graphic was instead the 127mm f4.7 Toyonon in a Copal shutter.

Toyo also produced a "Standard Graflex Lens board S G F". It appears likely that only mock ups or test models of the camera were produced for the Photokina shows, and that there was not sufficient interest to warrant full production. How many actual cameras were sold is unknown.

here's real 4x5 Action!



Super Graphic® 45

The lightweight performance champion of today's large negative hand cameras. The Super Graphic is really modern in every respect . . . and extremely versatile, too!

Constructed of reinforced extruded aluminum, it boasts of maximum strength with minimum weight.

Precision built like all famous Graflex Graphic cameras, the Super Graphic is the choice when there's no margin for error.

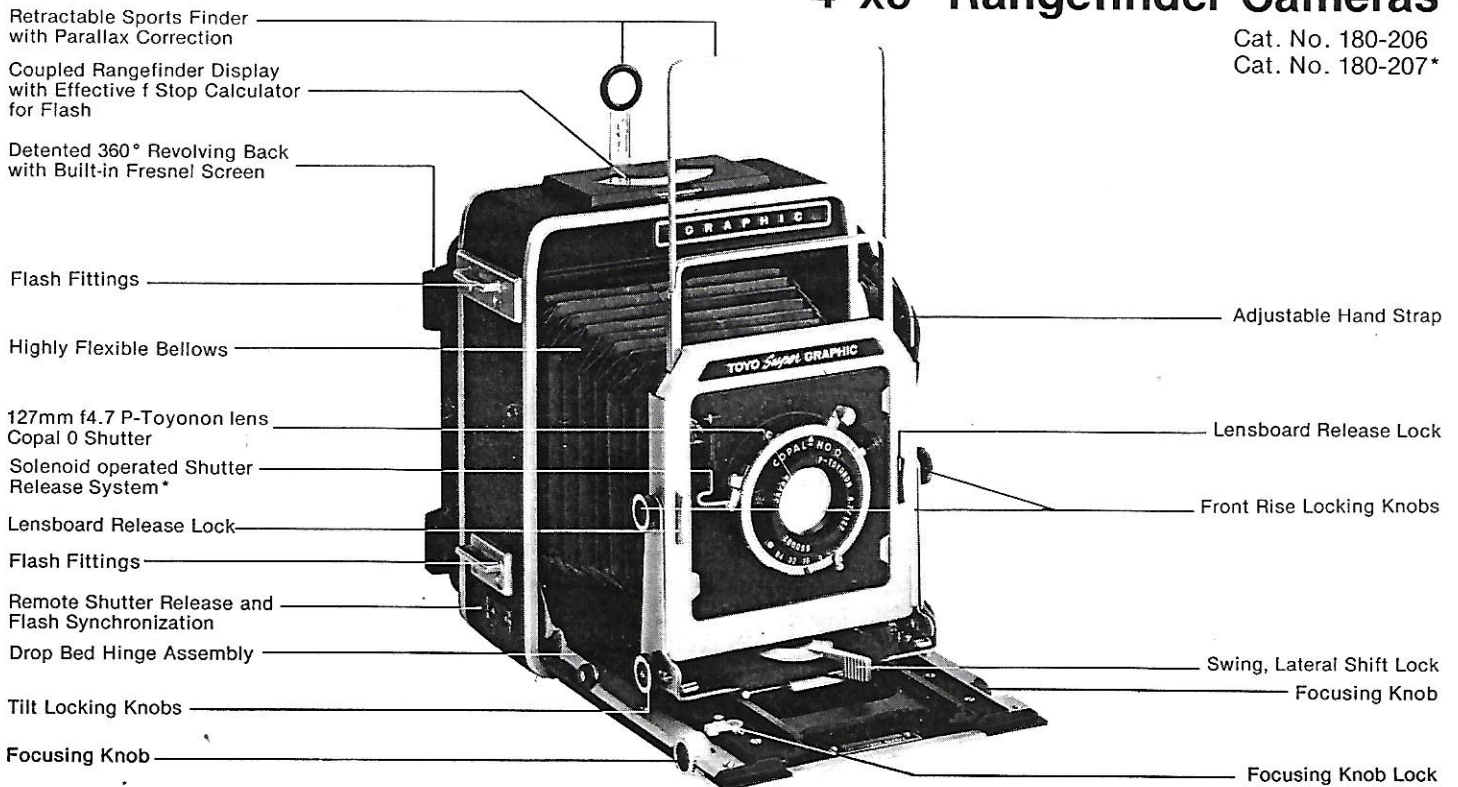
It features a wide range of lenses from extreme wide angle to long telephoto that may be cam coupled interchangeable to the built-in Super Graphic rangefinder and focusing scale.

Graflex Super Graphic listing in 1968 catalog

TOYO Super Graphic

4"x5" Rangefinder Cameras

Cat. No. 180-206
Cat. No. 180-207*



The new Toyo Super Graphic 4"x5" Camera meets the changing criteria set by today's demanding professionals and serious amateur large-format photographers for utmost flexibility — in the studio and on location. The superb versatility permits the photographer to tackle virtually any assignment with complete confidence and to achieve the professional quality possible only with large-format photography.

Compact, lightweight, yet ruggedly built, the Toyo Super Graphic combines the convenience and mobility of a fast-shooting hand-held rangefinder camera with the creative capabilities of a large-format view camera — tilts, swings and other movements. Front standard movements provide the creative photographer with the advantages of image control.

The coupled rangefinder system features interchangeable cams for quick, accurate focusing with lenses from 90mm to 360mm focal length — ideal for fast action photographs.

Key Features

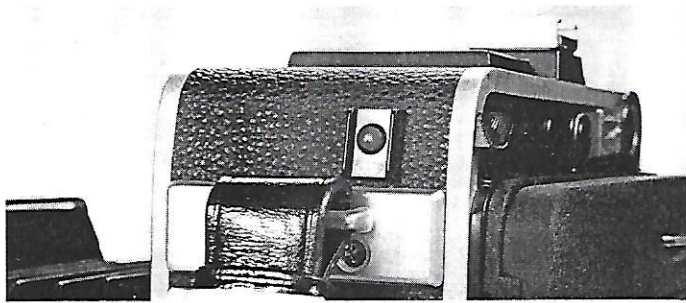
- Compact, lightweight yet rugged magnesium body, fold up design, professional black finish
- Electrically activated solenoid shutter release system operates directly through camera.*
- Flash synchronization operates with internal circuitry through the camera and eliminates dangling cords.*
- Full range of front camera movements: swings, tilts, lateral shift, rising front, drop bed.
- Coupled rangefinder system accepts focal lengths from 90mm to 360mm with appropriate cams and eliminates need for multiple focusing scales on camera bed.
- Built-in sports finder with parallax correction.
- Extremely flexible 310mm (12.2") double extension bellows allows for close-ups and 1:1-reproductions with 150mm lens.
- Full 360° revolving back with built-in fresnel screen for even illumination.
- Removable four-sided focusing hood enhances image on ground glass by reducing glare.
- Available with 127mm f4.7 P-Toyonon lens.

Technical Specifications

Format	..... 4"x5". Accepts standard sheet film holders, 405 and 545 Polaroid backs, film packs.
Additional Formats	..... 6x7cm and 6x9cm roll film backs with accessory roll film adapters.
Camera Movements (Front):	
Tilts	..... + 12°, -15°
Swings	..... ± 25°
Rise	..... 1.1" (29mm)
Lateral Shift (Left and Right)	..... .4" (11mm)
Drop Bed	..... 15°
Dimensions:	
Maximum Extension	..... 12.2" (310mm)
Lensboard	..... 3.6"x3.7" (92mmx94mm)
Folded Dimensions	..... 7.4"x7.8"x3.9" (188mmx199mmx100mm)
Weight	..... 5.3 lbs. (2.4kg)

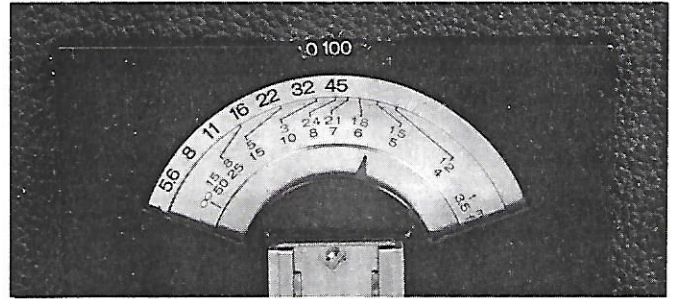
TOYO Super Graphic

4"x5" Rangefinder Cameras



"Feather Touch" Solenoid Shutter Release (Cat. No. 180-207)

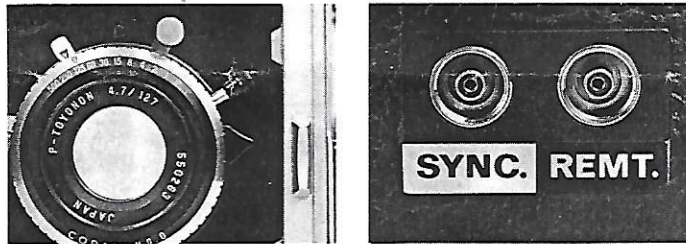
Built into the Toyo Super Graphic, the amplified solenoid release requires only a light touch of the micro switch to activate the shutter. By reducing camera movement during exposure, image blurring is virtually eliminated. The convenient location of the shutter release switch allows both hands to be used at all times for secure handling of the camera and focusing.



Rangefinder Scale/Effective Flash Exposure Calculator

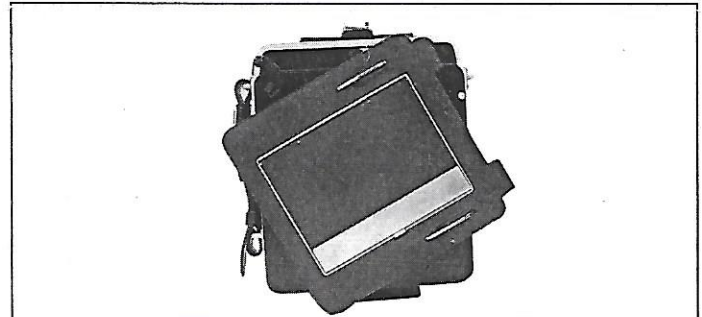
Completely built-in, the precision coupled rangefinder can be used with focal lengths from 90mm to 360mm. Precise cams matched to each focal length lens assure exact subject distance measurements. The high degree of accuracy obtainable with the interchangeable cams eliminates the need for any reference scales on the camera bed.

Effective f stop determination when using flash can be easily obtained from the calculator dial. Set the guide number of the flash unit being used and as the flash to subject distance varies, the correct f stop will constantly be indicated.



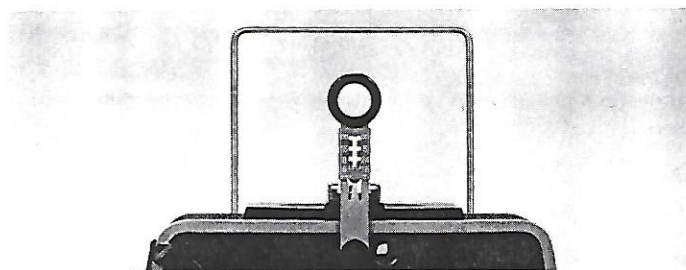
Flash Synchronization/Remote Circuit (Cat. No. 180-207)

The Flash Synchronization circuit of the Toyo Super Graphic is wired directly through the camera body to the lensboard. External cords and cables (capable of falling in the way of the lens or hindering the photographer) are no longer required. Remote triggering of the shutter can be accomplished by means of the auxiliary terminal located on left side of the camera body.



Revolving Back

The back of the Toyo Super Graphic revolves a full 360° and automatically locks in either vertical or horizontal position. The standard back accepts a wide variety of sheet film holders as well as Polaroid* type 405 and 545 backs. Quick removal of the ground glass back with fresnel lens allows the Toyo Super Graphic to readily accept Graflok™ type accessories or roll film adapters.



Sports Viewfinder

The Sports Viewfinder of the Toyo Super Graphic is ideally suited for quickly and accurately framing any subject, especially those in motion. Parallax correction adjustments assure accurate viewing when different focal length lenses are used. Both front and rear sights fold compactly into the camera body when not in use.

*Registered Trademark of Polaroid Corp.



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- 1 looks new [professionally recovered], asking \$275
- 1 excellent, asking \$275

ALSO a Factograph made for Western Electric by Graflex Inc. in original case \$75 OBO.

Jim Chasse 978-372-8102

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Graflex Historic Quarterly

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