



GRAFLEX Journal

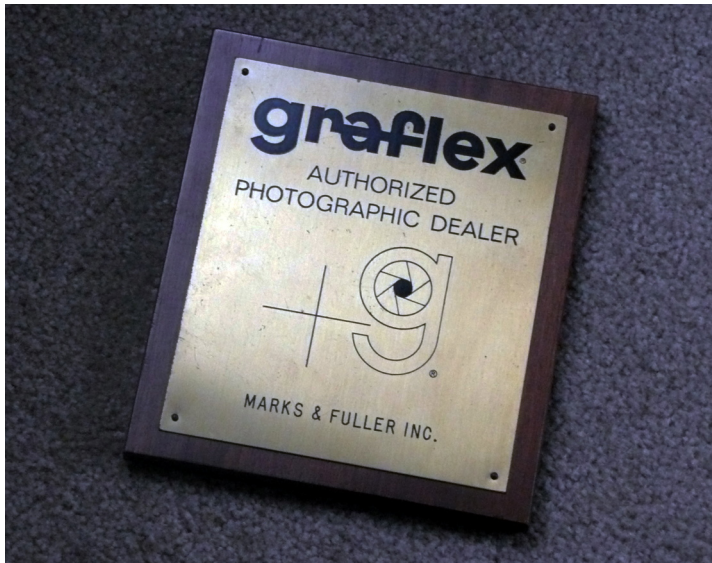
SHARING INFORMATION ABOUT GRAFLEX AND THEIR CAMERAS

ISSUE 1, 2017

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off the wall and gave it to me! I did not realize then, that M&F was the oldest photo establishment in America. Now, forty years later, we will review the whole story.



GRAFLEX DEALER - MARKS & FULLER

By Nicholas M. Graver

This story begins with the acquisition of a Graflex relic during the final phase of one of America's oldest photographic businesses. I am a life-long history buff and a Graflex camera user since buying a Baby Speed Graphic camera as a teenage newspaper carrier. With that 2¼ x 3¼ Graphic, I became the student photographer contributing to our school yearbook - the start of my photo career.

Fast-forward twenty years and I am the Medical Photographer at the University of Rochester Medical Center, and active photo antiquarian. Among our principal suppliers was Marks & Fuller, the venerable photo dealer in Rochester, New York.

I was in the Marks & Fuller showroom near the end of their long and storied career. The manager, knowing of my interest in things historic, took their "Graflex Dealer" plaque

R. B. APPLEBY,
DAGUERREAN ARTIST
AND DEALER IN STOCKS,
14 and 15 Arcade Gallery, Rochester.

Daguerreotypes unrivalled for strength, depth of tone, clearness, softness of light and shade, and artistic excellence, are taken at this establishment. Citizens and strangers are respectfully invited to call and examine the pictures in this Gallery, among which may be found likenesses of President Fillmore and his Cabinet, and other distinguished Statesmen. Also, excellent likenesses of JENNY LIND and her Troupe, taken during her visit at Rochester.

The largest and most splendid assortment of Cases and Frames ever in Rochester, is to be found at this Gallery. Likenesses of Children taken in two seconds.

Charges moderate, and pictures in all cases warranted to give satisfaction.
R. B. APPLEBY.

Henry D. Marks began his career in March of 1850 as a daguerreotypist in the Richard B. Appleby studio in Rochester's Reynolds Arcade, one of the earliest indoor shopping malls in America. By 1857 he was listed as clerk, advancing from camera artist into the management aspect of the business. Appleby was a dealer in daguerreian supplies as well as operating a portrait studio, and Marks (later in life) summarized his first decade as mainly "working on the road."

1860. ESTABLISHED 1860.

HENRY D. MARKS

DEALER IN PHOTOGRAPHIC MATERIALS of every description, over 12 State street. Now on hand, a splendid assortment of Photograph Frames, all sizes, Swiss Carvings, Cabinet and Card sizes, Holly wood Frames, Gilt and Velvet Frames, with Essels to match (gold finish). The best line of Silk velvet Passepartout to be found in the city. Photograph Mattings, all sizes and kinds. Stereoscopes by the gross, dozen or single one. You will save money and get the best goods by going up one flight of stairs.

In 1860 he went into business for himself, located on the second floor over 12 State St. in the Gould's Block buildings, in central Rochester. His stock included a full range of photo goods for all the various types of photography then

in practice. The wet-plate collodion processes were producing glass negatives, ambrotypes (cased images on glass), and tintypes (direct positives on sheet metal). Photographic prints on paper were in Carte de visite and some larger formats.

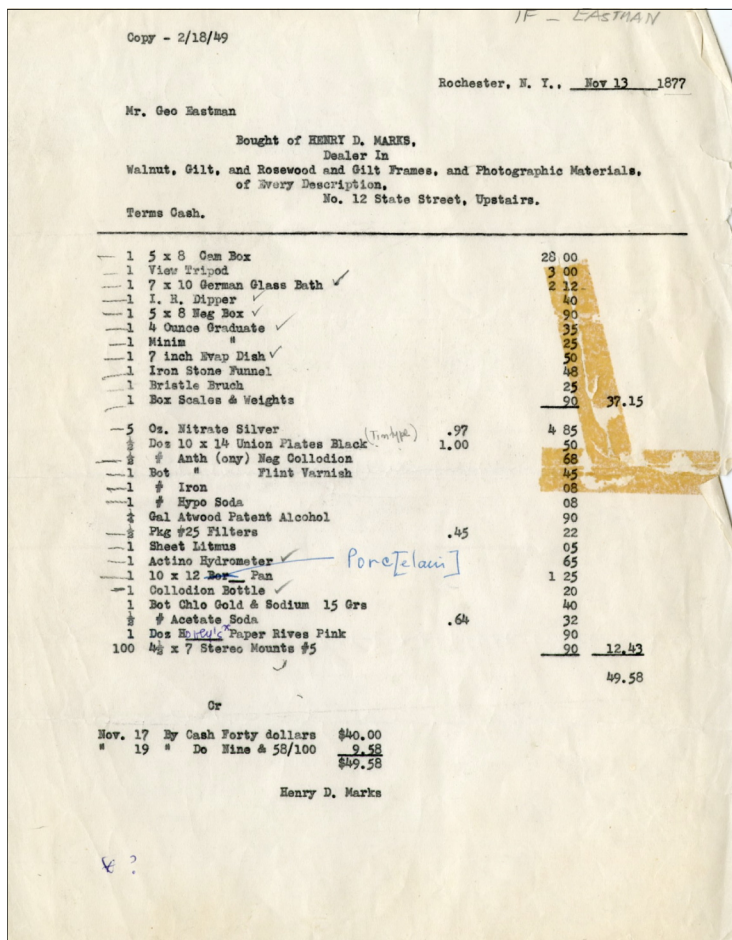
In addition to supplying professional photo studios, Marks was active catering to the general public with a full range of photographic goods and services. A very extensive assortment of picture frames and photo albums was a principal part of his business. Marks stocked Rochester's largest array of stereoscopes in a full range of styles and stereo views in a very broad assortment of topics.

In November of 1877, our attention is called to a side-story of a rising young bookkeeper at the Rochester Savings Bank who is planning a trip to Santo Domingo to consider a possible investment in real estate. A fellow worker at the bank who had been a photographer's assistant on the Powell survey of the Grand Canyon suggested a camera as a good way to record the land prospects in Santo Domingo (capital of the Dominican Republic).

It was obviously a "starter" set, as prepared by Marks, and not one specified by a working photographer. It even included a hundred photo mounts for stereo views, which had nothing to do with the equipment supplied, and the kind of work a beginner would learn to perform.

Eastman rapidly became absorbed in this new field of activity in his spare time, and worked with two local friends to master the camera and darkroom techniques. One was a serious amateur, the other, a professional studio photographer, George H. Monroe whom he paid for lessons. Eastman never made that trip to Latin America, but rapidly became an avid amateur photographer.

(Historical aside) Eastman mingled with some impressive company. The amateur photographer who taught him was a brilliant patent attorney and engineer who did not quite succeed with his business. Perhaps if Eastman had invested with this man and applied his talents toward the enterprise, history might have been altered. His photo mentor was George B. Selden who patented an automobile, the Selden Road-Engine (U.S. Patent 549,160). You can Google him!



Transcribed copy of the 1877 bill of sale from Henry Marks to George Eastman, courtesy George Eastman Museum.

So, on November 13, 1877, that rising young bookkeeper, George Eastman, climbed the stairs to Henry D. Marks' store and made his first photographic purchase! It was a complete outfit for the wet plate process: a large camera, tripod, and accessories, with all the various darkroom chemicals and vessels to hold them and trays for working the negative and print processes.

Eastman traveled long distances by train with all his photo gear, to take scenic photos, even into northern Michigan. He resented the fact that when he set up his equipment and the required dark tent, a crowd would gather, as people assumed he was available to take their photograph! Most of all, he was really bothered by the "pack-horse" load of gear needed to perform the wet-plate negative process. "There has to be a better way to do photography," started him thinking. He began reading everything he could get his hands on, and learned about the practicality of dry-plate negatives which, after exposure, could later be developed back in a darkroom. No more dark tent and developing in the field!

This late 1870s and early 1880s period would see the most amazing transformation in photo processes and equipment. Dry plates were introduced, and their greater sensitivity meant cameras with mechanical shutters. Instantaneous exposures, no more lens-cap timed rigid poses. Portable, hand-held cameras of smaller size.

Eastman, recently Marks' neophyte customer, had become a local manufacturer, and now was a supplier of photo goods to the store where he got his start! Eastman, in rather rapid order, first produced sensitized glass plates. Then he patented (number 226,503; you can Google it!), and sold a machine for coating glass plates, then produced sensitized film and the roll holders to adapt it to all the existing cameras. And then came the Kodak Camera. Each of these innovations changed the course of photo history in America, but the Kodak Camera and its supporting photo-finishing industry changed the course of world history.

Our Marks story took a significant turn when a teenager, known as Willy, became a regular fixture, spending much spare time in the store. William J. Fuller was hired as a clerk in 1879 and rapidly learned photography and the photo business. His help came at just the right time, for both professional and amateur picture making grew at a rapid pace. The ability to take amateur photos with simple, compact and less expensive cameras enabled anyone to be a photographer.

Marks later recalled how the initial demand for Kodak cameras exceeded the supply, and he was proud to supply a man in Chicago who had trouble getting one. The business steadily grew, and three floors were needed, as photo-finishing operations occupied two floors above the retail sales shop. Teddy Roosevelt sent film for processing! Fuller had rapidly assumed all the management duties in store operation and, after 24 years, became a partner in 1903 of the firm then known as Marks & Fuller.

Marks was recognized for half a century in business in a 1910 Photo Era Magazine article. When he died October 29, 1912, Snap Shots cited him as the "oldest active photo supply dealer in America at age 79." Stereo imaging saw a revival in the mid 20th century in two forms: the View Master disc/reels and as roll film color transparencies. M&F was one of the few dealers who had sold card-mounted stereo views in the 1860s, and was still in business with the latest stereo products in the 1950s! In March of 1966, M&F was called the nation's oldest photo business at 105 years.

Fuller ran the business until his death in June of 1934. His son, Theodore, succeeded him and finally sold it to a group of businessmen in 1971. The trend had long been away from retail customer business with the general public, back to the original pro photo and studio supply trade. Highly competitive discounting of prices was one of the chief reasons given when the business finally closed.

A memorable final M&F mention was an interview in Rochester's Times-Union March 11, 1977, hoping to gather any remaining outstanding credits from the community. The spokesman estimated a 50% chance of survival which was not realized. Thus concluded America's oldest photo concern in its 117th year.

And, readers of this Journal will have noted that Graflex, also in Rochester, while still offering parts for a while, had ceased photo apparatus manufacture by January 31, 1974.

Sadly, our Marks & Fuller Graflex Dealer plaque stands as the memorial to two of Rochester's finest photo businesses.

Sources

Brayer, Elizabeth, George Eastman, a Biography, Johns Hopkins University Press, Baltimore and London, 1996.

Struble, Joseph R., Captured Images, The Daguerreian Years in Rochester 1840 to 1860, Rochester History Vol. LXII Winter 2000 No.1, a 23-page booklet, published quarterly by the Rochester Public Library.

Individuals who provided info, clippings, ads, and such:

Karl S. Kabelac, Rush Rhees Library, University of Rochester, retired.

Dr. George S. Layne

William McCune, VP and General Sales Manager Marks & Fuller,(in the 1970s, who gave me the plaque).

Jay Osborne, Local History and Genealogy Division, Rochester Public Library.

Katie Papas, Special Collection Library Assistant, U of R Rush Rhees Library.

Jesse Peers, Legacy Collection Archivist, George Eastman Museum.

366 ROCHESTER DIRECTORY

J. H. KENT,
PHOTOGRAPHER
58 STATE STREET,
ROCHESTER.

HENRY D. MARKS,
DEALER IN
PHOTOGRAPHIC GOODS,
Over 12 State Street, Rochester, N. Y.
Gilt, Imitation Rosewood, and Black Walnut Frames, in great variety of styles.
The best assortment of Stereoscopic Pictures ever imported, can be found at
this house. Also, American Scenery and Local Views, Stereoscopes—
various styles and prices, WHOLESALE AND RETAIL.

ADAM SPRINGFIELD,
PORTRAIT PAINTER,
Studio, 100 Arcade, Rochester, N. Y.
Portraits painted in any style, from Life or from Photographs,
Ambrotypes, etc.
LIKENESSES WARRANTED.

DUNSHEE BROTHERS,
Photographers,
14 STATE STREET,
Where the Finest Styles of Pictures in the Photographic Art are made.
CALL AND JUDGE FOR YOURSELVES.

Central library of Rochester and Monroe County —City Directory Collection—1870.



August 1924 at Flambeau River, Wisconsin. The picture is JCA, wife Abbie, son Chester, and daughter Martha.

RURAL LIFE PHOTOGRAPHER

By Al Benham

Introduction

My two sisters, our cousin and I have a common interest in having my grandfather John Calvin (J. C.) Allen's photos preserved, with him recognized. The first broader recognition of my grandfather's work came in 1995 with the book *Farming Comes of Age*, which is now very hard to find. Other books and articles have followed.

Purdue University is preparing a book about J. C. Allen as part of their 150 years in 2019. He was on the Purdue staff from 1909 until 1952, but mostly ran his own rural life photography business selling photos for farm advertising, children's books, Indiana State Fair, and any place else he could sell a picture. The file is over 100,000 pictures, many with Indiana State Fair. About 20,000 went to Purdue in 1973, and more recently, about 20,000 more to the Purdue library archives. It is good Purdue is taking on this project, but they have many years to go.

Family History

J. C. Allen and Sons have been photographing American agricultural life throughout the twentieth century. Foun-

der John Calvin Allen was born 11 September 1881 in Darwin, Illinois. He began farming after his marriage in 1904 to Mary Abby [MA] Peavey ["the best girl in Clay City"⁴]. Allen purchased his first camera for his honeymoon and quickly developed a passion for photography. Allen started his photography business in 1912, and in 1913 he began work at Purdue University's College of Agriculture. In 1929 his son Chester P. Allen joined the company after graduating from Purdue. Decades later, Chester's son, John O. Allen, joined the family business after serving in the Navy and graduating from Purdue. The Allen photography business was, and still is, nationally recognized for its agricultural subjects and excellent photography. J. C. Allen died on 21 July 1976, followed by his son, Chester, who died 10 June 1996 (born 24 May 1907). The business is still in operation in Lafayette, Indiana, under the management of John O. Allen.^{1, 4}

Photograph History

When newlyweds J. C. and Abby Allen went to the 1904 World's Fair in St. Louis, one of the things that they purchased for the trip was a portable Kodak camera. It was J. C.'s first venture into photography and the beginning of an odyssey that over the next 70 years would take him coast-to-coast and bring him national acclaim.

Soon after his trip to the World's Fair, J. C. bought another camera, but bypassed newer models and celluloid roll film for an older, wooden box camera that used 5- x 7-inch glass plates because of the clarity of the photographs. He quickly combined avocation and vocation. "He found the photos helpful in livestock judging to show examples of conformation, both good and bad," according to grandson John Allen, who grew up shadowing his grandfather and father Chester, a photographer and writer, and today operates the family photography business, J. C. Allen & Son, Inc.

J. C. developed an expertise in livestock and agronomy, and it was these skills that led him to the animal husbandry department at Purdue's College of Agriculture in 1909.

As J. C.'s file of photographs expanded, so did recognition of his work. He was not only providing an account of the daily activities of the College of Agriculture but the entire University as well. His photos are among those documenting the career of legendary aviator Amelia Earhart, a lecturer and consultant at Purdue for two years before her mysterious disappearance in 1937, during an attempt to fly around the world, and construction of campus landmarks that included the Purdue Memorial Union, Ross-Ade Stadium and the Purdue Airport.

J. C., too, was spreading his wings and traveling not only around the Midwest but the entire country, using his cameras to capture all aspects of life in rural America. "He loved to travel; he would just set off down the road," John says. Driving one of the big, open sedans he favored, J. C. became a familiar face on farms as he followed individual families and work crews through their daily routines. "He loved the people that he met, and they welcomed him with open arms. He always made sure that the people he photographed got a copy of the photo."

J. C.'s son, Chester, followed in his father's footsteps. While a Purdue student, Chester was a photographer and writer for both the Exponent student newspaper and the Debris yearbook. When he graduated in 1929, with a bachelor's degree in horticultural sciences, Chester went to work in his father's office and was a freelance writer/photographer for newspapers and farm magazines.

When John officially joined the family business in 1967, after serving a hitch in the Navy and earning a bachelor's degree in agricultural economics from Purdue, he had already spent his youth in apprenticeship. He recalls those early days: "When my grandfather would be out taking pictures of cattle, the cattle were not always where they needed to be," John says. "Often, they would be going in the opposite direction of the camera. My job was to drive the cattle toward the camera." John also remembers lugging the cumbersome equipment around during hot August days at the Indiana State Fair, which his grandfather photographed for 35 years, and running the print dryer after school for 15 cents an hour. "It was a labor-intensive process," John says.

Three volumes of Allen photos have been published. The most recent, Pictures from the Farm, for which John wrote the text, was released in 2001. Two previous books, Farming Comes of Age by Chester Allen and Farming Once Upon a Time by Tom Budd and Claude L. Brock, were published in the mid 1990s.

In the 1970s, J. C. presented some 20,000 prints, negatives and glass plates to Purdue as a gesture of regard for the university where he had spent so much of his adult life.²

Still Cameras

Here is how my grandfather described his cameras:

Our equipment consists of a dozen or more professional cameras of various kinds, a darkroom with auto-focus enlarger, and so forth. We do all our own black and white finishing, but send color out for processing.

The first professional camera I used was a 5x7-inch Press Graflex with a 10- or 12-inch Zeiss Tessar f/4.5 lens. This is a very heavy outfit, and most people wouldn't want it for that reason, but I still use it [in 1959] for certain livestock groups where there is action. This camera is focused through a reflector, and subjects can be viewed in the camera until the exposure is made.



Our next professional equipment was a 5x7-inch view camera equipped with a Protar lens in units which give various focal lengths. This lens, used on a tripod, gives a very sharp image, and the depth of field at a given stop is

greater.

For interiors we use 8x10-inch view cameras equipped with special wide-angle lens. Our 4x5-inch Speed Graphic is very convenient, especially for color where action must be stopped.

We may have the only 5x7-inch Naturalists Graflex, which we had made-to-order for use in photographing individual beef animals where a long-focus lens must be used to avoid distortion. The camera will accommodate a 23-inch lens and is focused through a reflector, so the animal is seen on ground glass until exposure is made. This is quite an advantage with restless animals, especially in fly time. [Granddad traded in most of his cameras as he updated his equipment. This is one of a few he kept. Kodak sent granddad new film to try out before they put it on the market.]

Many illustrators use small cameras because they are easier to carry and easier to use. Depth of field with a small camera and short focus lens are much greater at the same stop. We, however, prefer the larger cameras because we think the larger negative, when properly done, makes a better print."³

Sources:

¹ J. C. Allen and Son Collection, 1926–1952, Indiana Historical Society, 450 West Ohio Street, Indianapolis, IN 46202-3269, www.indianahistory.org.

² Maddox, Olivia. "Moments in Time." Agricultures Magazine (Fall 2002). <http://www.agriculture.purdue.edu/agricultures/past/Fall2002/index.html>. (Accessed 9 March 2017).

³ Hoard's Dairyman, March 10, 1959, "The first picture I sold many long years ago was a dairy calf head which was published in Hoard's Dairyman. In actual cash I received 50 cents for the picture, but it was worth dollars to me to see this first picture in print."

⁴ John Calvin Allen, an unpublished autobiography prepared by R.W. Buck, Tacoma, WA.

"I was in the Orphans Home for ten years, and although I didn't realize it at the time, this was without a doubt a very good preparation for later life.

At the Orphans Home, we were divided into groups of about 30, and each group marched most everywhere they went, to breakfast, dinner and supper, to school and to chapel. We wore blue uniforms with knee pants and brass buttons, and we lined up two and two with the smaller boys in front and had to keep in step.

When I was about 12 years old, I had an experience that changed my life. A Mr. and Mrs. John Allen from Illinois visited the orphan's home and, because of the same name, came to see me. Mrs. Allen especially was a very fine person, and as I remember, it was she who gave me Mr. Allen's own personal Bible. Swearing was a common language among many of the boys,

including myself, but gradually I broke the habit. I began going to Christian Endeavor and took the pledge, a part of which is 'to the best of my ability, I will lead a Christian life.'

Additional reading:

Allen, John O. and Amy Rost-Holtz. Pictures from the Farm: An Album of Family Farm Memories, Stillwater, MN: Voyageur Press, 2001.

Budd, Thomas, ed, Farming Comes of Age: The Remarkable Photographs of J.C. Allen & Son, 1912-1942

Enriching the Hoosier Farm Family, Purdue University, but without any reference to JCA.

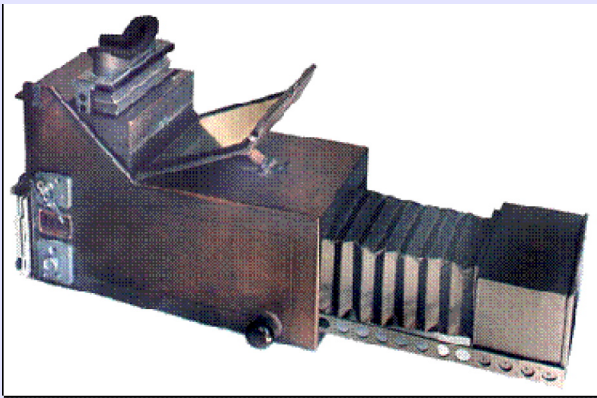
America's Rural Yesterday, volumes 1, 2, and 3, Mischa Press. Volume 3 is the best.

A Farm Country Christmas, Very limited release.

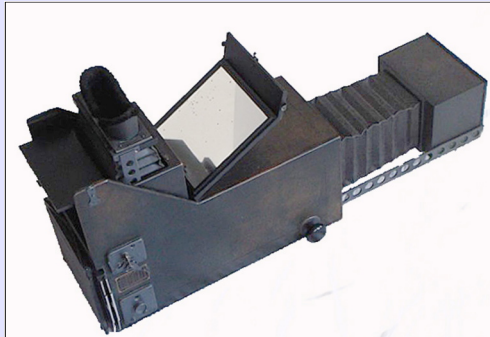
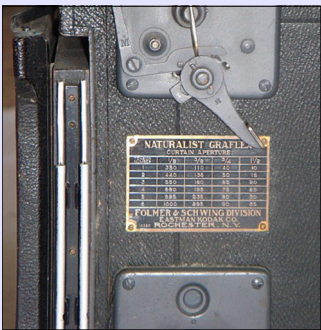
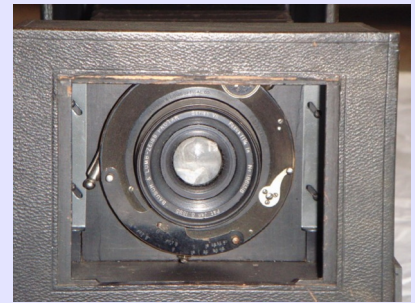
Maddox, Olivia. Moments in Time, "Agricultures Magazine" (Fall 2002). <http://www.agriculture.purdue.edu/agricultures/past/Fall2002/>

GRAFLEX FAMILY CAMERAS

"We may have the only 5x7-inch Naturalists Graflex, which we had made-to-order for use in photographing individual beef animals where a long-focus lens must be used to avoid distortion."

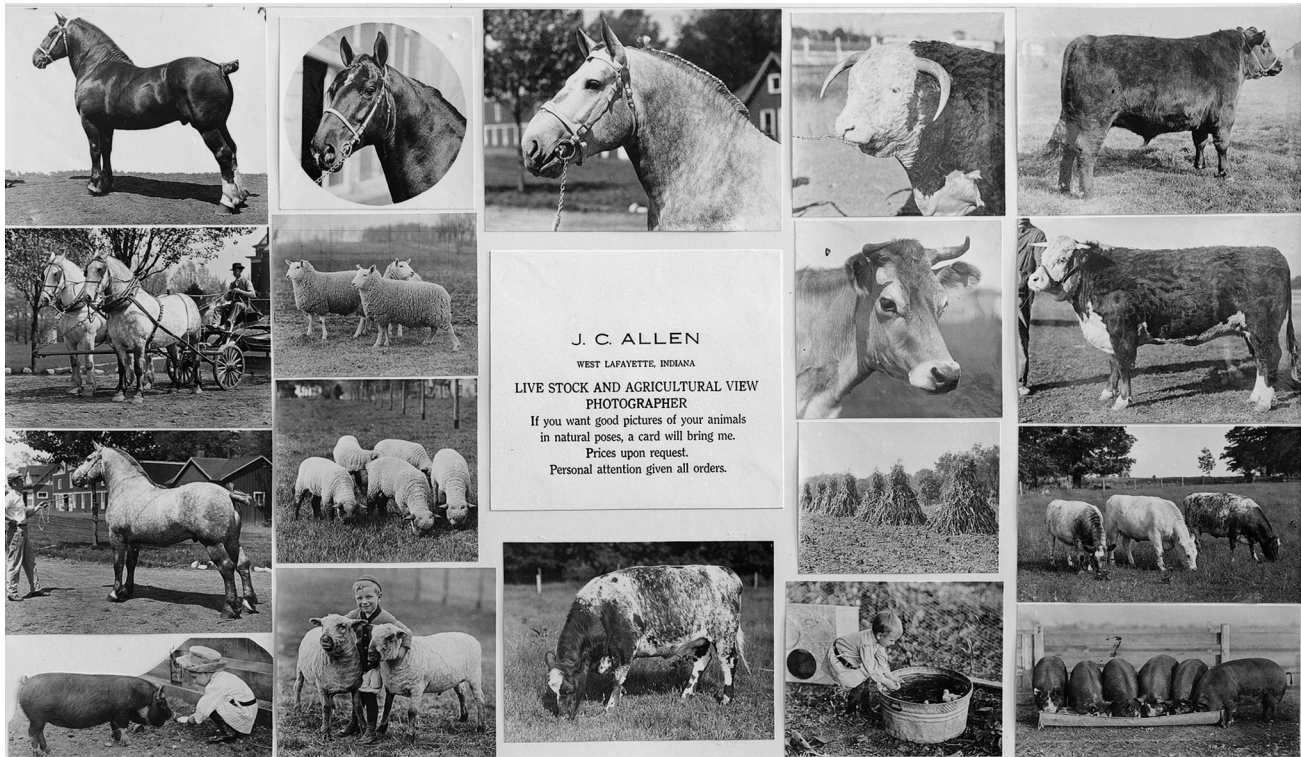


The 5x7 Naturalists' (serial number 111700) is the only one made by Graflex. The lens is a Zeiss Protar Series VII f/4.5 (serial number 1526786).



The first professional camera J. C. used was a 5x7-inch Press Graflex with a 10- or 12-inch Zeiss Tessar f/4.5 lens.

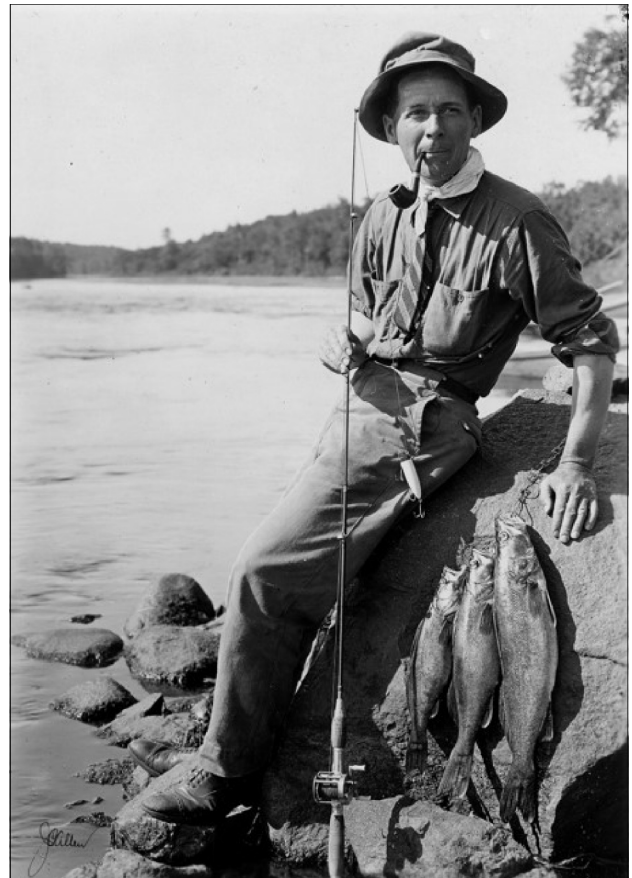




Print from early 5x7 glass plate of 3x5" J.C. Allen business card.



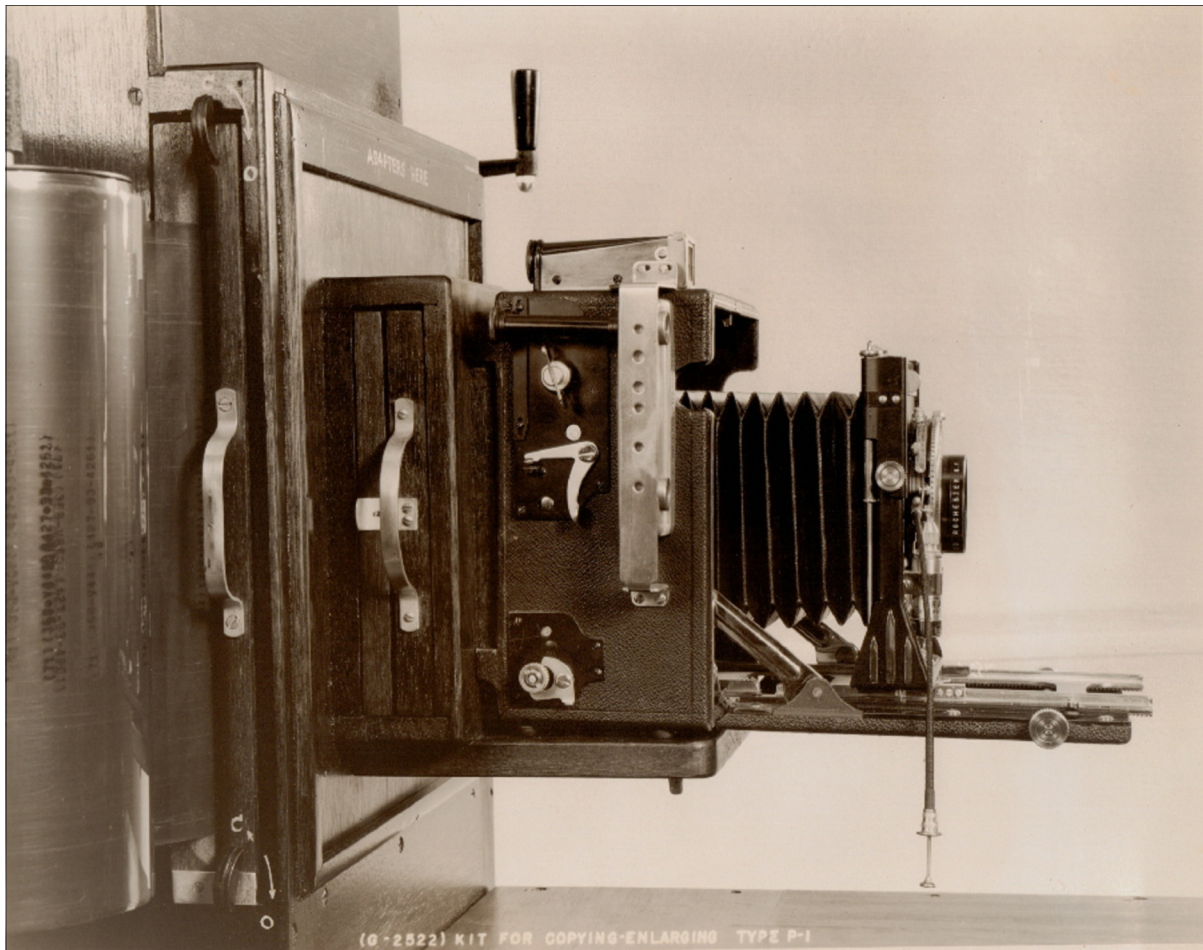
Yellowstone National Park 1925, with Franklin Demi - sedan. We still have the tent shown in the photo. There is a repaired rip in the side of the tent that says "bears Yellowstone Park."



The picture of granddad at the stream sitting on a rock with fishing gear won \$500 in gold from South Bend Bait Company in the 1920's.



Bear, Yellowstone National Park 1925, 5X7 negative.



G—2522 KIT FOR COPYING-ENLARGING TYPE P-1

By Michael Cleveland

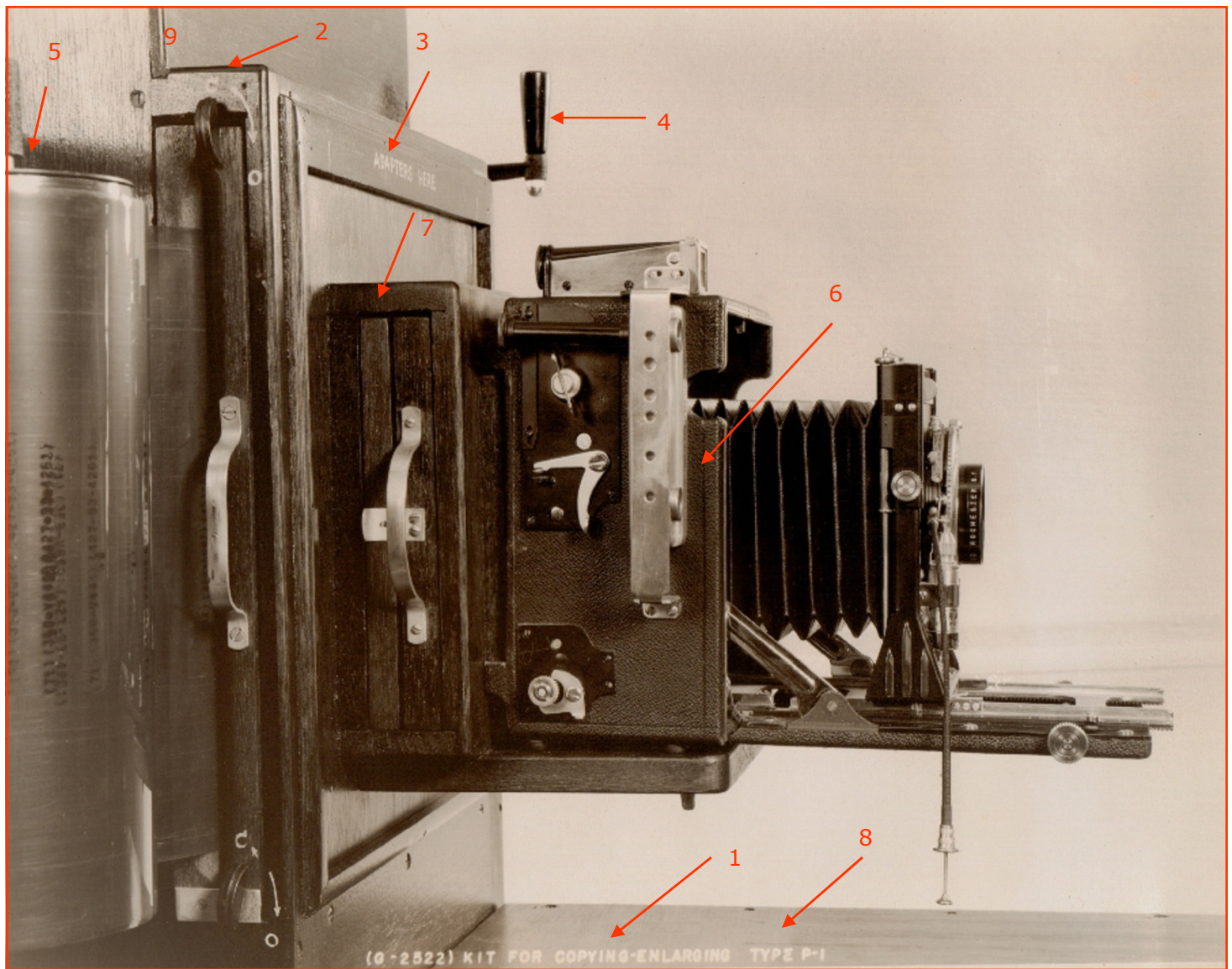
The image came from the Experimental Development section at Wright-Patterson Air Force Base, so the kit may never have been produced.

Because this was experimental, any number of modifications might have been made to accommodate the functional requirements.

From GHQ 16, 1

The photo came from the photo archive from Wright-Patterson AFB that was rescued from destruction by someone who eventually got it to Lowry AFB. The archive consisted of a large truckload of cardboard boxes containing thousands of envelopes with mostly 8x10 negatives and file prints. I spent a significant amount of time trying to catalog what was there, but barely scratched the surface (all done manually, as there were no computers). I also managed to print a few interesting images, but would give my eyeteeth to have been able to get through the whole set and print more of what I did see. A lot of it was of little interest, but it included photographs of most of the equipment evaluated by the test center at Wright-Patterson from WWI through WWII.

There were images of aircraft, photographic equipment, and more, dating back to WWI. It included the earliest mobile photographic processing units I've seen—images of equipment that have never seen print. It was a treasure trove and is probably still buried in the basement at the AF Museum, perhaps never to see the light of day again. It was all moved back to Wright-Patterson when the original Lowry Heritage Museum was moved to its present quarters and identity as "Wings over the Rockies." I wish I could get in there now with a good digital scanner.



1. "G—2522 KIT FOR COPYING-ENLARGING TYPE P-1" on negative.
2. Top and bottom "C" "O" designations, close-open for dark-slide lock. This may be the 8x10 dark slide for the 8x10 roll film back.
3. "ADAPTERS HERE" From the back configuration, it appears that this also took an 8x10 body, and that this is adapted down to 4x5. There is also thinking that this may be a condenser. 4x5 Anniversary Speed Graphic, with a Supermatic shutter.
4. Crank for roll of 8" roll film.
5. Drum. Possibly a second drum not shown. Numbered acetate (or processed film) appears to be entering box 2. If unexposed film, kit could not be used in lighted area.
6. Kalart rangefinder. Model E circa 1941.
7. Box or film holder for the 4x5 adapter. There is also thinking that this may be a condenser.
8. Bed. There may be some construct out of the picture on the right. If this picture is of a projector, then you would have a film end on the right, but that means that end, or the whole kit needs to be in a dark place.
9. In some theories, this could be part of a light source.

Speed Graphic spring back removed. Width of camera back suggests it was constructed from pre-WWII model Anniversary.

Numbered acetate seems to be wrapped around drum at left and appears to be going into box.

Conclusion: We don't have enough information to make an intelligent description or conclusion. That said, one conclusion is that the part of the kit shown is the "object to be copied" (or projecting) end, and as this is an Air Force facility, possibly for aerial film. Other observations and conclusions are very much welcome.

EQUIPMENT REVIEW By David Bridge

Nikon D750 vs. Graflex Crown Graphic



Nikon D750 (left) and Crown Graphic (right)

A Totally Biased and Subjective Review...

Your intrepid minions at PHSC laboratories were lazing around the Fessenden coherer one day when the conversation ran to the old warhorse, "Digital vs. Film." With shiny D750 and **PHSC event sourced** (and even shinier) Crown Graphic in hand, off they went to Riverdale Park in Toronto. Knocking the usual flock of iPhones over to clear the way for our sturdy 500lb Bogen, the above test shots were made. Careful development and Photoshop Lightroom tomfoolery yielded the above remarkably similar shots. Quality was a wash, except for the nasty dust on our negatives!

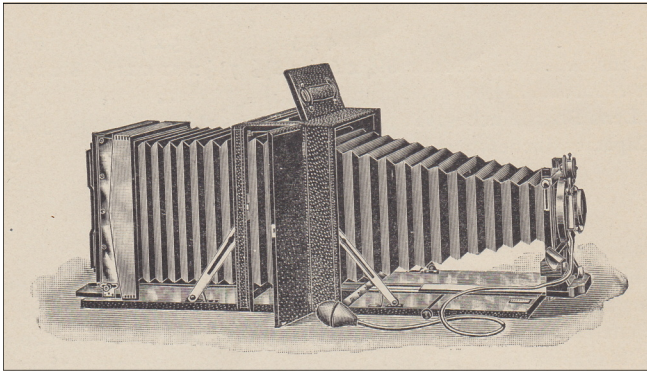
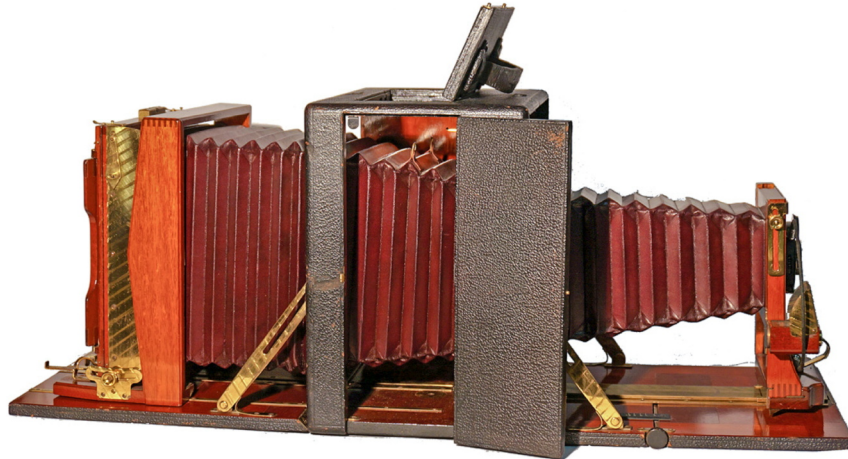


Feature	Nikon D750	Crown Graphic
Size	140 x 113 x 130 with 50mm lens	182 x 220 x 103 folded
Weight	1026 g	2177 g
Focus System	Autofocus or manual on tiny screen	Coupled rangefinder or 4x5" screen
Exposure	Auto or Manual	Manual
Sensor	24 x 36mm	102 x 127mm
Movements	None	Rise, tilt and swing lenses
Lenses	Interchangeable, Nikon mount only	Interchangeable, flat lens plate fits many brands
Nice Leather Handle	Extra cost	Included
Flash famous in movies?	No	Original Star Wars light sabre
Channel	Wealthy Hipster	Weegee
COST	About \$3,000 with lens	About \$400 at your friendly PHSC show

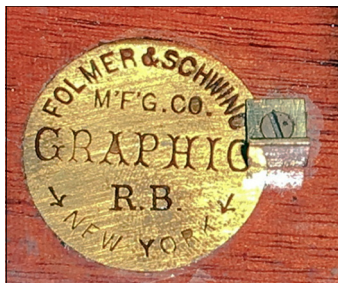
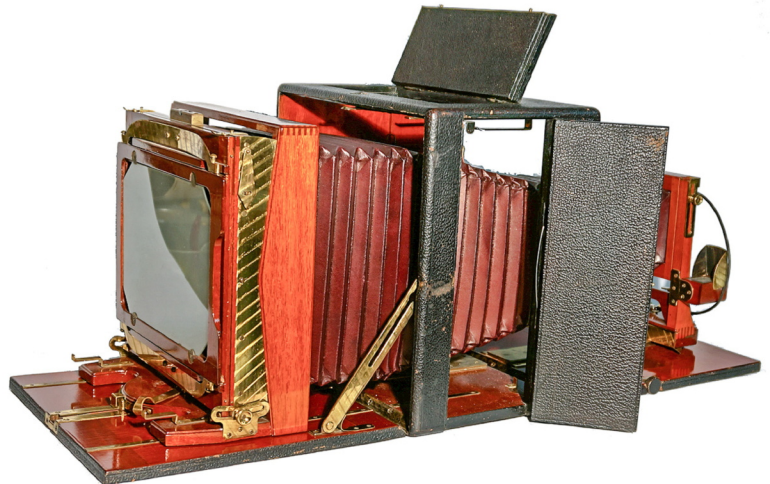
FROM THE MARTY MAGID COLLECTION

I do not remember where I found the R.B. Graphic, but I do remember why I was there. My wife's employment often required her to go to New York City, and I would sometimes go with her if I could take time off my work. While she was attending meetings, I would haunt the antique store areas in the city, mostly in the Chelsea area, and on one of those trips, I saw it and bought it. It was fairly early in my collecting days and was the most expensive camera I bought up to that time. I don't recall the price.

The Reversible Back Graphic was not shown in the 1894 catalog but appeared in their 1900 catalog. By 1906 it was no longer shown. Given the camera serial number of 4480, it was probably made around 1900.



From 1904 Folmer & Schwing catalog.



Fitted with later shutter/lens.



Graflex Journal

The Graflex Journal is dedicated to enriching the study of the Graflex company, its history, and products. It is published by and for hobbyists/users, and is not a for-profit publication. Other photographic groups may reprint uncopyrighted material provided credit is given the Journal and the author. We would appreciate a copy of the reprint.

FROM THE EASTMAN KODAK WEB SITE



Kodak is proud to announce the return of one of the most iconic film stocks of all time – KODAK EKTACHROME Film.

Over the next 12 months, Kodak will be working to reformulate and manufacture EKTACHROME Film for both motion picture and still photography applications. Initial availability is expected in the fourth quarter of 2017.

EKTACHROME has a distinctive look that was the choice for generations of cinematographers. The film is known for its extremely fine grain, clean colors, great tones and contrasts.

Kodak will produce EKTACHROME at its film factory in Rochester, N.Y., and will market and distribute the Super 8 motion picture film version of EKTACHROME Film directly. Kodak Alaris, an independent company since 2013, also plans to offer a still format KODAK PROFESSIONAL EKTACHROME Film for photographers in 135-36x format.

Time magazine interviewed a Kodak representative about the process.

“Color reversal film is quite complicated as its recipe is concerned,” says Diane Carroll-Yacoby, Kodak’s world wide portfolio manager for motion picture films. “It’s very unique and quite different than a black-and-white film or a color negative film. We’re in the process right now of procuring the components that are needed for this special film, and in addition to that, we are setting up a color reversal processing capability again, which we have to have in order to test the film as we manufacture it.”

She adds: “It is a complicated project for us to bring it back but because our customers are telling us that they want it, we’re very excited to do this again. It’s kind of a really special time for us.”

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Error Correction

by Ken Metcalf

In issue 14, 3 of the GHQ, I wrote that “There are some cameras within the following serial number range that do not have the Graflex-style back, which could be due to a later conversion.” Given that both a Graphic and Graflex back were available in 1935, it is more likely that the camera was simply purchased with the Graflex-style back.

MILITARY DESIGNATIONS

<http://www.designation-systems.net/usmilav/index.html>

The only drawback is having cameras listed under “Miscellaneous” systems.

This copyrighted site, according to Journal subscriber, Graflex collector, and military camera historian Bruce Thomas, has proven to be accurate for cameras in his collection, which can be accessed at:

<http://graflex.coffsbiz.com/>