



GRAFLEX Journal

SHARING INFORMATION ABOUT GRAFLEX AND THEIR CAMERAS

ISSUE 2, 2017

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THE FIRST 2¼ x 3¼ SPEED GRAPHIC AND ITS LENSES

By Jim Chasse



In October 1938, in the middle of a world-wide depression, Folmer Graflex introduced the 2¼ x 3¼ Miniature Speed Graphic, above. Over 47,000 were manufactured by December 1946. 22,000 were made between May 1938 and November 1941. 2,000 more were made between January 1942 to late 1944. From July 1945 through December 1946, another 23,000 were manufactured, a staggering amount. These quantities were compiled from the Graflex production records. Many lens/

shutter combinations would be needed for all the cameras being made. The August 1939 Graflex catalog listed 10 different choices, just for the Miniature Speed Graphic. Over the lifespan of the camera, over 30 lens/shutter options were available.

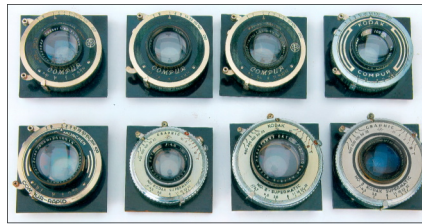
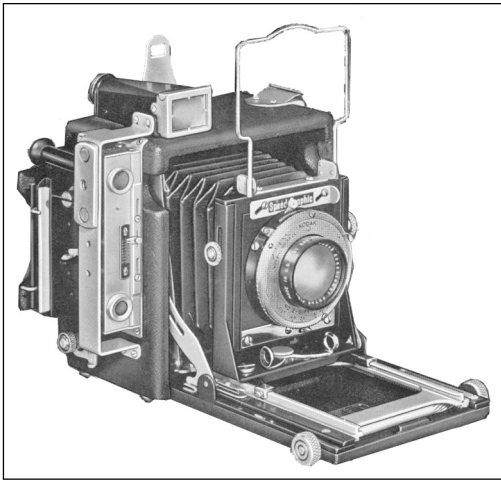


In January 1947, Graflex introduced the Pacemaker series, but that's a story for another day. This article will cover just the original miniature and some of the many, many lenses available, as almost all were fitted to the Miniature at the Graflex factory. The 2¼ x 3¼ Miniature Speed Graphic will now be referred to as the "2x3 mini."

I just recently located a very unusual lens and shutter combination mounted on a Graflex 2x3 mini lens-board. It is an f/3.7 107mm Kodak Anastigmat Ektar number 1313, with no letter date code, mounted in a No. 2 Supermatic shutter inscribed "Shutter made in U.S.A." I did some re-



search using my Graflex catalogs. What I found was very interesting. The 2x3 mini with this lens is pictured in the September 8, 1941, catalog, and handwritten in, in the 1939 Graflex dealer catalog.*



Various shutters and lenses available in Compur, Compur Rapid and Supermatic shutters.

also available but never listed as a Kodak Anastigmat Ektar f/3.7 107mm. This unusual lens is pictured in all three 1941 catalogs on the 2x3 mini, but not mentioned or offered in the three 1941 price lists. After 1941, the f/3.7mm Kodak Anastigmat Ektar never appeared again. Graflex apparently had big plans for its future, but bad timing, much like the elegant 35mm Kodak Ektra, made it drop out of the line.



In the first 2x3 mini instruction book, the camera is pictured with the f/3.5 Carl Zeiss Tessar lens in a Compur Rapid shutter, speeds 1 second to 1/400 second for \$142, expensive for its day. Consequently, many of the 2x3 minis were nor-

mally equipped with the less expensive f/4.5 Carl Zeiss Tessar lens in a Compur shutter, speeds from 1 second to 1/250 second for \$115. In 1939, the \$27 difference could be an average week's pay. These early lens/shutter combinations were not synchronized for flash, but could be made to "sync" with the solenoids available at the time. The 2x3 mini had a rear outlet for synchronizing the focal plane shutter that covered speed to 1/1000 second.



On left, f/3.5 Tessar and on right f/4.5 Tessar.

World War II started in Europe in September of 1939. By late 1940, German-made lenses and shutters became unavailable. 1940 Graflex promotional material is quite clear that Ektar and Optar lenses were "American made."

My 1941, wartime military-marked 2x3 minis had a Graflex Optar f/4.5 101mm lens in a Wallensak shutter marked "Made in U.S.A. for Folmer Graflex," with speeds 1 second to 1/400 second.

In the 1941 Graflex catalog, the f/4.5 101mm Ektar in a Supermatic shutter with speeds 1 second to 1/400 second appeared for the first time and sold for \$117. Previous to that, the f/4.5 105mm was listed as an Anastigmat in a "Kodak" Compur shutter, speeds 1 sec to 1/250 second, marked "Made in Germany." The f/3.7 105mm Ektar was

The November 15, 1945, Graflex Price Supplement lists only three lenses for the 2x3 mini:

f/4.5 101mm Graflex Optar in a Graphex shutter.

f/4.5 101 Kodak Ektar in a Supermatic shutter.

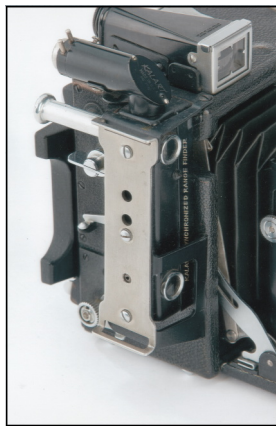
f/3.7 105mm Kodak Ektar in a Supermatic shutter, which was marked "Made for Graflex in the U.S.A. by Eastman Kodak." My find of an f/3.7 107mm Kodak Anastigmat Ektar remains a mystery (to me).



The postwar 2x3 mini now gets a name change in 1945 from Folmer Graflex Corp, to Graflex Inc. But my 1945 2x3 mini has an f/4.5 101mm Graflex Optar marked "Folmer Graflex Corp." Why not use them up? New name, same basic camera body from 1938 to December 27, 1946. January 31, 1947, introduced the new modernized Pacemaker series.



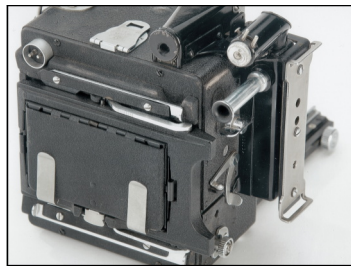
Photograph on previous page shows one of the first of 500 manufactured in 1938, located by "Mr. Graflex," Cliff Scofield, in its original leather case. I was very happy to acquire it. Here it is pictured next to a 1946 mini with add-on features to show the "stretch" in the model. Add-on features include an f/3.5 105mm Voigtlander Color-Skopar lens now with flash synchronized shutter. Early collapsible optical viewfinder replaced by a tubular finder. Kalart internally coupled rangefinder with eyepiece extension and add-on Focuspot fitted on top. A heavy duty bracket surrounds and protects the rangefinder. To that is added a bracket for the flash gun quick release. But most of all, a



Graflok back introduced in 1949 was also available for all early 2x3 minis, replacing the original back. This replacement back came with the focal plane shutter flash socket not seen on the Pacemaker series Graflok backs. Another add-on, and very handy accessory, was a stainless steel spring clip to hold the dark slide attached to ground glass hood. The Graflok back made many attachments available, such as a Graflarger, several roll film backs and

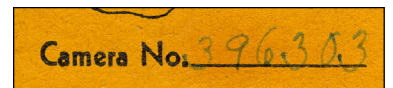
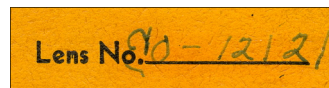
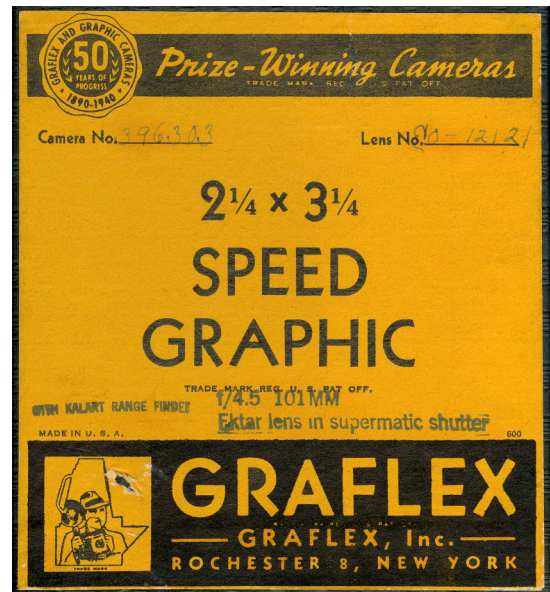
Grafmatic. In its day, it was a very modern 2¼ x 3¼ camera. Its replacement, the Pacemaker, had very little more to offer.

My attraction to this 2x3 mini is that it was my first high school and photography school professional camera while attending R.I.T. in Rochester, NY, many years ago.



*http://camera-wiki.org/wiki/Kodak_lenses. According to Kodak, there had been a growing demand, especially from those doing precision photographic work of a specialized nature, for lenses which met the most exacting requirements. In line with its policy of catering to discriminating photographers, the Eastman Kodak Company announced the first of a new series of high-quality lenses. These lenses were originally designated as Kodak Anastigmat Ektars [mid 1930s], later as simply Kodak Ektars.

Kodak Ektar f/3.7, 107 mm. These 4-element Tessar-type lenses were supplied for 2¼x3¼-inch cameras such as the Speed Graphic. The f/3.7, 107 mm. was of particular interest to photographers using 2¼x3¼-inch Kodachrome Professional Film. Supplied in a Compur-Rapid shutter, it was equally suitable for black-and-white photography especially under adverse light conditions or where short exposures were necessary.



1946 Miniature Speed Graphic box with what to expect on the inside.



Top to bottom:

1938 Mini (234,367) with optical finder, model F Kalart rangefinder, and Steinheil Muchen Cassar f/3.8 10.5cm lens in a Compur-Rapid shutter..



1938 Mini (236,963) with non-masking tubular finder, model F Kalart rangefinder, early Mendelsohn encircling bracket, and Carl Zeiss Tessar f/4.5 lens in a Compur shutter.



1946 Mini (396,303) with masking tubular viewfinder, model E Kalart rangefinder with Graflex flash bracket attached to the housing, and Kodak Ektar (EO12121 L) in a Flash Supermatic shutter.



GRAFLEX STROBOMATIC 500

By John Fleming

It must be 12 years or more now since Peter Bergles, a retired commercial photographer, asked would I be interested in a box of early photo magazines plus some large format equipment. You can guess my reply! So it came to pass a stupendously-powerful and heavy (8 lbs, 8 oz) 1967 American Graflex Strobomatic 500 electronic flash became mine. Twice the size of a Metz 402, the power pack is very large, indeed.

Back in my studio days, most pros used Braun, or Metz, a few Multiblitz Press 180s, or similar German flash units. I never came across anyone with a Graflex electronic flash, although I knew of them via the trade catalogues and equipment directories. My opinion of them then remains today: large, expensive, and almost Mil-Spec built quality. The upper section contains the four large high-voltage capacitors and switch gear, whilst the bottom half is the power supply module. This was available in three versions: AC mains, 510-volt dry battery (long obsolete) and rechargeable nickel cadmium Type "RG," very fortunately the one with my unit. Recently I decided to see if the Strobomatic 500 could be brought back to life.



Picture 1. Large and powerful 1976 Graflex Strobomatic 500, with wires for original testing.



Picture 2. Battery pack (left) and capacitor unit (right).



Picture 3. Battery pack and DC step-up lower half.

The design and quality materials would pass any aviation or military specification, and features abound. When the lower power supply section is detached from the upper high voltage storage half, removal automatically bleeds off the lethal 500 volt DC charge.

This is just as well, note the protruding plugs which slide into insulated sockets in the lower base unit. The Strobomatic 500 had been disused for 15 years when I acquired it, and the eight large NiCad batteries were long dead.

Perusal of the electronics parts catalogues suggested, even with a trade discount, over \$125 could be spent. The next step was to apply an external DC primary voltage and determine if the monster still worked. It certainly did...the solid state oscillator whistling into life. After about 20 minutes, the red neon ready light started flickering. Those huge capacitors were well on the way to being reformed. Cheered by this, I measured the battery compartment to see if anything else may fit.



Picture 5. Original NiCad battery pack. Not Gelnigite sticks!



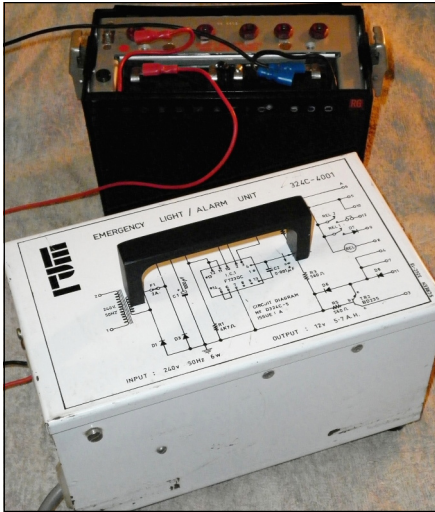
Picture 4. High voltage top half, with safety discharge switch at top left.



Picture 6. Lower battery compartment. Stunning quality.

Study of the various electrically suitable batteries saw one possible option in two 6-volt rechargeable SLA (gel) batteries, in series, would fit with a couple of millimeters to spare. Two new batteries were duly ordered at around \$50 a pair, less than half of fabricating a new pack from suitable NiCad cells.

Even so, I had to solder on extra lugs at 90-degree right-angles of new battery terminals, to make the leads fit neatly.



Picture 9. Battery charger, originally emergency light unit.

Performance with the new batteries is superb. Set to full power, it allows just over f/22 at 10 feet, half power setting gives f/16, and even the quarter-power setting reads f/11, all with 200 ISO/ASA. Recycle times are under 10 seconds for full power, 6-7 seconds for half and a speedy 3-4 seconds on quarter. The automatic cut-out stops the oscillator running when capacitors are charged, thus conserving battery current. Another unique feature is an optical-trigger built into the reflector, switch selectable, which allows remote triggering of the Strobomatic 500 by another flash. The build quality is best I have seen and serviceability and access first class. This refurbished big Strobomatic 500 should serve well and continue to attract attention anywhere it appears.

Graflex-built to last!



Picture 8. New batteries (12 volts). A perfect fit..

Reprinted by permission of William Inman, from the Graflex Historic Quarterly, fourth quarter, 2008.

THE NEW GRAFLEX STROBOMATIC 500 ELECTRONIC FLASH SYSTEM 1968-1973

By William E. Inman, Sr.

In 1968, the same year the Singer Company acquired GPE/Graflex, they introduced a new electronic flash system. The first of the new electronic flash units was the Strobomatic 500, which consisted of a Lamphead, a Power Pack Top and three Power Pack Base units. The Power Pack Top was provided with four pushbutton switches: off, 1/4, 1/2, and full power (50-, 100- and 200-watt seconds), which were color-coded black, white, yellow, and red. The power top had two recessed outlets for lamphead cords, one at each end. If two lampheads were used, it divided the power equally. There was a choice of three bases for the Power Pack Top:

1. The **HV Power Pack Base** was supplied with a 450-volt Eveready dry battery #496. The battery would deliver approximately 1,000 to 3,000 flashes, depending on the power level.
2. The **RG Power Pack Base** was supplied with a General Electric rechargeable nickel-cadmium battery. The battery delivered approximately 150 to 300 flashes per charge, depending on the power level selected. Battery life was approximately 25,000 flashes.
3. The **AC Power Pack Base** was powered by a 117-volt AC transformer and a rectifier circuit which produced high voltage to the power top. The Eveready 450-volt battery and the General Electric dry battery are no longer available.

The Strobomatic 500 Lamphead offered unique features:

1. Built-in the lamphead, and recessed behind the flashtube, was a photocell which turned the Strobomatic 500 into a "slave" with the flick of a switch, which was located on the back of the lamphead. This feature eliminated the need for an external slave cell on the lamphead.
2. Also located on the back of the lamphead was an exposure calculator dial. It was cross-referenced to the power top selector switch to assist in selecting the correct f/stop.
3. On the top of the lamphead was a red button for "Open Flash," which made light-painting a scene easy.
4. A Lamphead Ready Light indicated the capacitors were 85% charged, 1/2 f/stop below being fully charged. Full charge was reached in another one to three seconds.
5. A Wide Field Deflection Lens was available that could be fitted to the front of the lamphead which increased the coverage from 52° to 80°, but reduced the light output by 1/2-stop. The Strobomatic lamphead had a smaller concentrated reflector (3 1/4") than the Stroboflash's 5 1/4" reflector.
6. The Strobomatic Lamphead featured a tripod socket that allowed the use of the Rubber Battery Case Adapter (included with the unit), or aluminum adapter, for mounting on cameras, mounting tubes, the xl flash bracket, and "L" and platform brackets. The Strobomatic 500 had a very good recycling time, HV and AC units - 2 to 9 seconds, and the RG unit - 3 to 10 seconds. The flash duration was 1/1900 to 1/850. The lamphead was made of Cycolac, a moisture-proof, light-weight, and high-impact plastic for maximum reliability.

GRAFLEX IDENTIFICATION CAMERAS

By Ken Metcalf

As presented in Thomas Evans' definitive article, "The Graflex Photorecord" (*GHQ* Second Quarter, 2013), Folmer & Schwing offered outfits to photograph individuals as early as 1918. Originally called the F&S Identification Outfit, it included a camera, camera stand, numbering device, height scale, and reflectors. This system evolved into the Photorecord unit for photographing individuals, then (with the substitution of a copy stand and other equipment) a document copying system, and finally a complete system for photographing individuals for identification badges and photo ID cards.

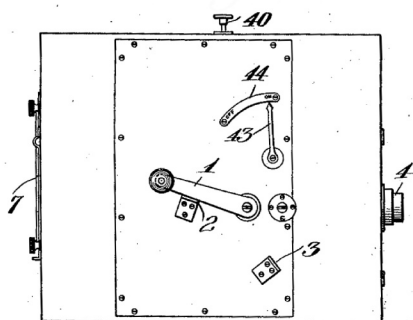
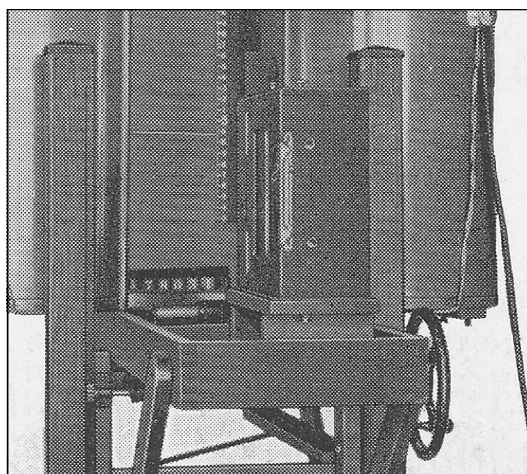
Here I will concentrate on the cameras, which are not yet found, scarce or ubiquitous.

F&S IDENTIFICATION OUTFITS

Here is a scan from the 1923 Eastman Professional Catalog of the camera on its stand. Below is a patent drawing (three William Folmer patents were issued: 1,324,887/1,335,728/1,383,395) for the camera in this outfit, along with pictures of the camera. The camera was fitted with a f/6.3 Kodak Anastigmat lens, with two film magazines. Magazines were for long rolls of Eastman Kodak No. 65 film. No. 65 film was 1½ inches wide and available in 150, 500, 1000 and 1500 exposure rolls, which produced seven negatives per foot of about 1¼ x 1-5/8 inches.¹

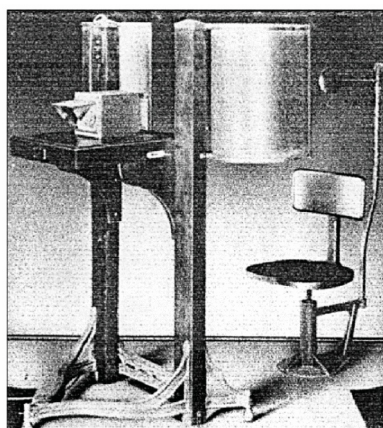
In 1920 this outfit retailed for \$447.73 (including war tax), and \$287.50 to dealers.

Unfortunately, only one example of this camera has yet been found.

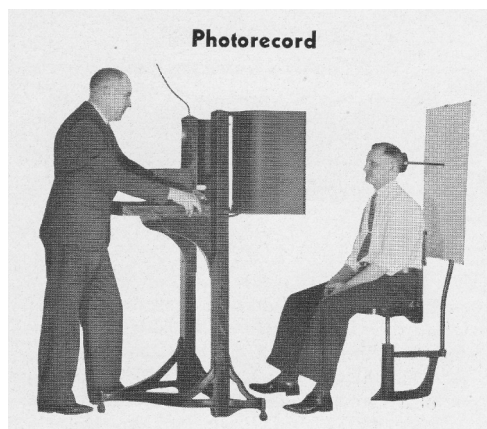


BOX (MUGGING) CAMERAS

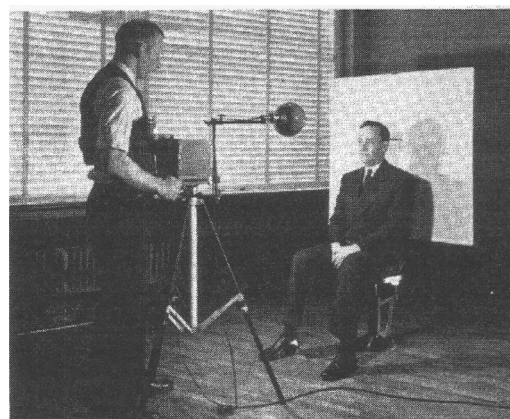
Here are scans of three box-style cameras made by Graflex. Until a recent discovery by Technology Curator, Todd Gustavson, at the George Eastman Museum (GEM), this type of camera was also "not yet found."



Undated



1936

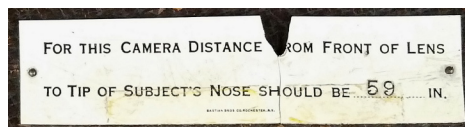


1940 "A general purpose 3¼x4¼ or 4x5 Speed Graphic....may be substituted."

Because the information received with the camera called it a "Yawman & Erbe ID camera,"² Todd was able to locate a brochure, Criminal Identification by "Y and E" Bertillon & Finger Print System, (undated, but donated to the Kodak Patent Museum in 1918) at the GEM. First, a description of the camera (GEM number 1977.0415.0238).

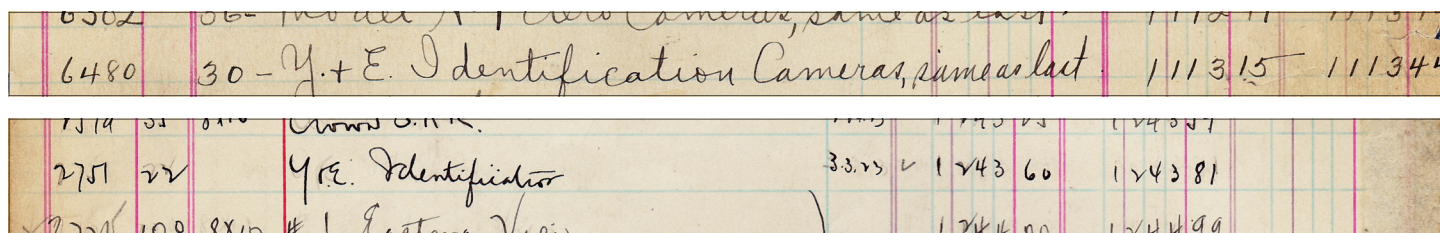


- The camera, serial number 124361, was manufactured in 1923.
- It produces two 3¼ x 2¾" images on a 3¼ x 5½" plate or film, which is used on the Kodak 3A and the Graflex 3A (postcard) cameras.
- The lens-to-subject is set at and noted as 59", and the lens is a 170mm f/6.3 Kodak Anastigmat.
- There is no shutter, and it appears that it was not fitted with a ground glass focusing back.
- The camera body has no manufacturer named; however, a footage tag tacked to the camera was labeled as Bastian Brothers, a Rochester firm that later made service award pins for Graflex.



Camera production

If only those records showing E&Y are considered, the number produced is 52, but possibly an additional 25 cameras, if a generic listing is included. If another division of Kodak produced this camera, no record has been found. In total, over 2,000 identification-type cameras were recorded in the serial number book from 1915 on.



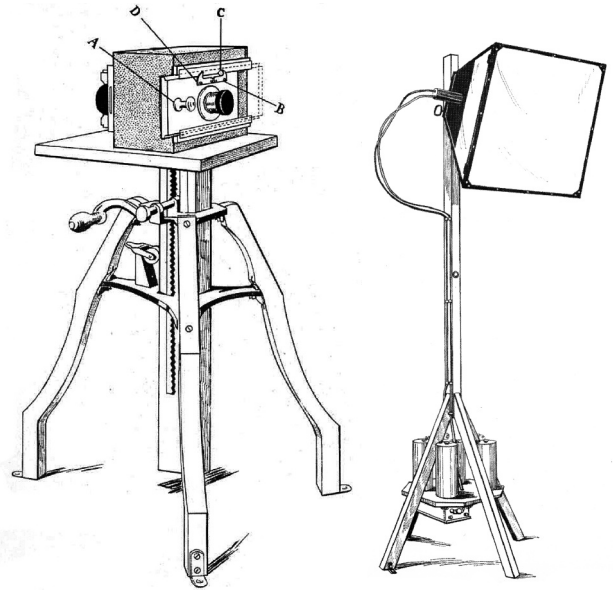


Y&E was founded in 1885 in Rochester, New York. They first became known as machinists, then making and selling oak vertical filing cabinets, and to a lesser extent, identification outfits.

“Instead of Scovill, Eastman turned to Frank Brownell, a State Street neighbor whose cabinet and camera shop had produced the Eastman-Walker roll holder. About 10 October 1887, as he later testified, 'I first conceived the invention,' commencing the woodworking on 12 October. Two days later he explained his drawings of the shutter to machinists Yawman & Erbe. By 6 November he was taking pictures and nine days later had five more twenty-two-ounce box cameras...woodworking by Brownell; metal parts, shutters, and assembly by Yawman & Erbe.”³

By at least 1918, the company was selling a criminal identification system that included arrest records, an “anatomical index,” and a “rogues gallery,” all neatly housed in their filing cabinets. Integral to this system was the Kodak “mugging” camera⁴ and camera stand. Additionally supplied was an electric flash light.

“The camera is made with a sliding front so that full face and profile photographs may be made on the same section of film. After taking the face view, the sliding front is moved to the left by the knob 'A' until the lug 'D' engages with the pin 'C'. Dotted lines show position of sliding front when pushed to the left. Stand is permanently fastened to the floor.”



As film packs were available in 1923, it is possible that a paper tab is shown in the illustration.

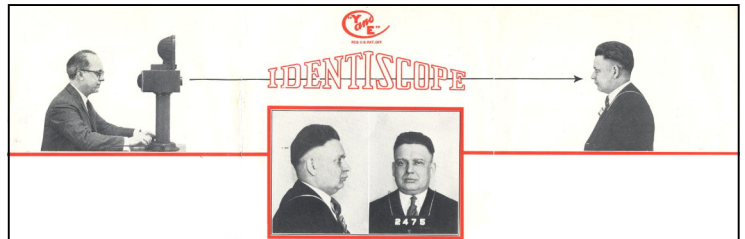
From the information we have, and the accompanying illustration, shown is the F&S mugging camera at the GEM. In explanation for the shutter-less camera, Y&E supplied a battery-powered flash light.⁵



In an undated Y&E brochure, the F&G Fingerprint camera is shown, again being attributed to Eastman Kodak.

“The great difficulty the departments have had in the past has been to get the prints or to transfer them from whatever they were found on...” “Often it has been necessary to saw out a piece from a casing or a panel or piece of furniture or, where this could not be done, to employ a photographer and try to make a photograph of the prints wherever found...”

In a 1923 Y&E brochure (also from the GEM), they were offering an Identiscope made in Cleveland, Ohio. It is not clear why they were ordering cameras from Kodak, the same year they were selling the Identiscope.



Miscellaneous



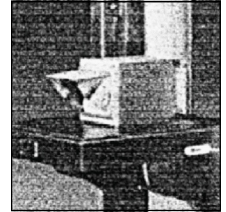
In 1928 and 1929, the serial number book listed 51 Identograph cameras. Thomas Evans was able to find an old eBay auction for an Identograph. As there is very little information about this camera, the following pictures may not be the model made by Graflex, but worthwhile adding this camera to the list of Graflex-made identification cameras. According to Richard Kerr, of the Haverford Township Historical Society, they purchased the camera, and as the Havertown township was shown on the camera, but was not assigned by the Postal Service until 1946, this model was probably not made by Graflex.

Photorecord Outfits

Between the F&S Identification Unit and the 35mm Photorecord camera is a hybrid called the Graflex Identification Unit (Photorecord Model). From catalogs it is known that the F&S Unit used 1½"-wide rolls of film, and the Y&E camera used 3¼ x5½" film.

According to notes from Graflex historian Tim Holden, in 1932 a unit with a simple 4x5" camera was introduced. Examples of this type of camera are shown on the first page of the article.

Again from Tim Holden's notes, in 1936 a "new" Graflex Identification Unit (Photorecord Model) was introduced with smaller reflectors and changing from 300 watt bulbs to #1 Photoflood lamps. Again, a simple 4x5" camera was used. From a Folmer Graflex Inc. instruction sheet which is not dated, but probably refers to the newer model:



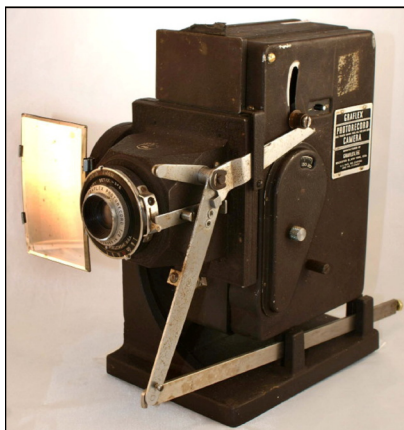
"The camera...fits onto the stand so that the two guide pins fit into the holes provided for this purpose. A tripod screw is provided for the fastening of it firmly in position from beneath the top of the stand." "One of the features of this Photorecord Outfit is the synchronization of the photoflood lamps with the shutter." [Further in this instruction sheet, it is noted that many accessories could be used, suggesting a Graflex-style back.]

"One of the features of this Photorecord Outfit is the synchronization of the photoflood lamps with the shutter. This is accomplished through the synchronization of the cable release with the switch, which is located beneath the camera on the under side of the stand. Before fastening the cable release to the shutter, it is desirable to loosen the knurled lock nut which holds the cable release firmly in position on the under side of the stand. This allows the cable release to turn freely as it is being screwed into the shutter."

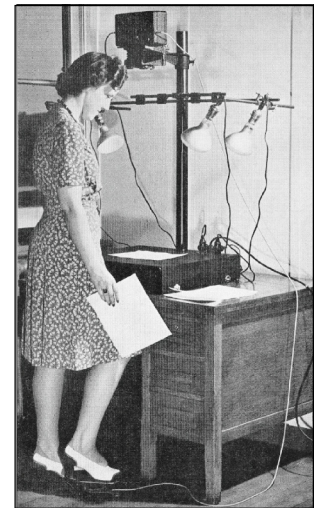
"Turning on the switch, which is located on the right hand post, causes the photofloods to burn at approximately half intensity. By pulling all the way back on the exposure lever, you will note that the photofloods turn on to full intensity and that the shutter releases."

Examples of these cameras have not yet been found (by me).

Although these outfits continued for some time, they were replaced by the Photorecord Microfilm Outfit (at right, of which Thomas Evans has an excellent example) and the Photorecord Identification Outfit, whose patent (2,339,657) was applied for in 1941.



Thomas quotes McKeown's succinct description of the Photorecord: "Developed around 1934, introduced to the open market in 1936. Made through the 1950s in many different forms and models, including civilian and military versions. Special purpose camera for microfilming, personnel identification, and copy work. All versions were designed around the same basic heavy cast metal camera and film magazine unit, and were offered as complete outfits including lights, stands, copy or I. D. apparatus. Designed for use with 100-foot rolls of 35mm film, they were capable of 800 'double frame' or 1600 'single frame' exposures. Also capable of single exposures using Graflex plate or film holders."



For a detailed description of the outfit, please see Thomas' article in the [Graflex Historic Quarterly](#), or an expanded version on his web site <http://graflexcamera.tumblr.com/>.

Conclusion

At least during the period covered by this article, Graflex demonstrated an ability to adapt and market their cameras effectively. For the collector, finding these cameras, especially the box cameras, is a challenge. If you find a cheap box camera with a dividing back, you may have the yet-to-be found mugging camera.

Footnotes:

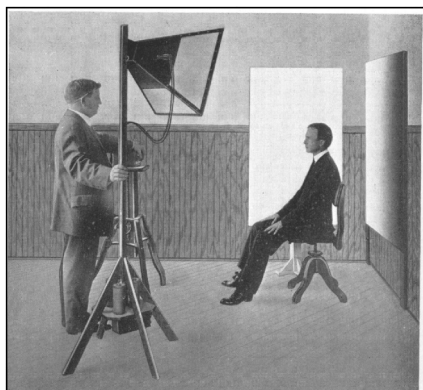
¹ From patent 1,324,887: "My invention relates to photographic apparatus and has for its object to provide a device by means of which photographs may be readily and quickly made of persons, together with such personal data as may be necessary for their complete identification, which photographs may be printed upon or applied to cards, pass-ports, passes or other documents, and the identity of the holder may be determined beyond question." "The apparatus as a whole embodies certain measuring and indicating devices..."

² From Todd Gustavson: "It is part of the 3M/Shibley collection, so it came from Philadelphia (not Rochester) as part of the now-defunct American Museum of Photography. This basically means it was out in the world being used, unlike many of the Kodak Graflex cameras."

³ Brayer, Elizabeth, George Eastman A Biography, University of Rochester Press, 2006, p. 61.

⁴ "The Identification Camera is made especially for us by the Eastman Kodak Co., and may be purchased only through us." It was made by the Folmer & Schwing Division/Department of Kodak.

⁵ Regarding the Flash Light, Thomas Evans believes as flash bulbs did not become available until 1930 - 1932, and electric flash units not until much later, he thinks what Kodak called a Photo Flash Light before 1930 referred to a device that ignited a magnesium strip, perhaps electronically by battery power.



"The electric flashlight [sic] consists of one upright post on a standard of four short legs. This apparatus is the invention of Major Edgar Russell of the United States Army, and is now used by the War Department for taking photographs of enlisted men."

CITY OF SYRACUSE DEPARTMENT OF PUBLIC SAFETY BUREAU OF POLICE IDENTIFICATION	
BERTILIN NO.	592
NAME	Henry Longman
ALIAS	"Shorty"
BORN	Eric Pa. - 1877
AGE	35
TRADE	Cabinet Maker
WEIGHT	168
BUILD	Slender
HAIR	Dark Brown
EYES	Hazel
NOSE	Rect.
FACE	Full
COMPLEXION	Dark
MARRIED	No
READ	Yes
WRITE	Yes
OFFICER	Mullen
DATE OF ARREST	Jan 18, 1902
REMARKS	No previous record

Y&E
Record of Arrest

GEM camera number 1974.0037.2476

Because no serial number could be found, and the plate size was not commonly used for identification cameras, it is not shown in the article. The format is 3¼ x 4¼", and it has a Folmer Graflex Corp. nameplate, which puts it in that time period 1925-1946. It is fitted with a Graflex-type back so it could accept film pack, sheet film, roll film, etc. A unique feature is the green leather covering!



Another Graflex-made camera, probably for mugging.

The Miniature 1939, 1942 and 1947.

Popular Photography Magazine Nov., 1939

Prize-winning Speed Graphic picture by Cedric Wright, Berkeley, Calif.

For Salon Pictures, Too

THE 2 1/4 x 3 1/4 SPEED GRAPHIC



The 2 1/4 x 3 1/4 Speed Graphic with internally coupled range finder, as shown, \$159. Otherwise, \$132.

CONTROL, convenience, compactness plus a good sized negative combine to make the new 2 1/4 x 3 1/4 Speed Graphic the right camera for pictorial workers. It offers ground-glass composition, generous bellows extension, rising-falling front, the superb f/3.7 107 mm. Ektar lens, 1000th-second focal plane shutter (with flash synchronization), 400th-second Compur-Rapid shutter, wire frame and tubular optical finders—in short, every facility for expert photography.

Graflex and Graphic cameras are made by the **Folmer Graflex Corporation**

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

October, 1942 POPULAR PHOTOGRAPHY



Treasure Your Present Graflex-made Camera ... Treat It To a Customized RENEWAL

When we've finished our job of helping to win the War, it will be easier to supply new Graflex and Graphic Cameras for civilian use. In the meantime, keep your present Graflex-made Camera in 100% operating condition.

To be sure you are enjoying all the precision performance built into your camera, take advantage of the Graflex Customized RENEWAL Plan... a service where skilled craftsmen **reNEW** your camera, at surprisingly moderate cost.

Simply bring your Graflex or Graphic to your Dealer who will ship it to the nearest factory RENEWAL department.

After careful inspection, our recommendations and a quotation of the cost will be forwarded to your Dealer. Upon your approval the work will be done promptly and your camera will be returned to you with the *Graflex Gold Seal* of approval. For literature on Graflex Customized RENEWAL Plan, see your Dealer or write to The Folmer Graflex Corporation, Dept. PP1942, Rochester, N. Y., U. S. A.

And for facts that help you save time, trouble and materials in your photographic work, get *Graphic Graflex Photography* (\$4) and *Photographic Enlarging* (\$3.95) at your camera or book store. Invest your savings in U. S. War Bonds and Stamps.

FOLMER GRAFLEX CORPORATION, ROCHESTER, NEW YORK, U. S. A.

GRAFLEX *Prize-Winning CAMERAS*

Popular Photography Magazine Jan/1947



FOR ANY PICTURE—ANY TIME A SPEED GRAPHIC!

With a versatile Speed GRAPHIC in your hand, you're ready for any picture... any time! This precision-made, all-purpose camera has what it takes to make prize-winning pictures... anywhere... any or night!

What makes the Speed GRAPHIC superior? A focal plane shutter with a wide range of speeds—wide frame finder and paraflex for ease in following fast action—operation for fitting a coupled range finder—removable lensboard allowing the use of high-speed, wide-angle and telephoto lenses—Flash synchronization—long bellows extension for close-up ground glass focusing for planned composition.

These features mean that you can take action shots, flash pictures, portraits, wide-angle and close-up shots. Make every new camera a versatile Speed GRAPHIC!

GRAFLEX INC., ROCHESTER & N. Y.

Write for FREE illustrated color brochure complete Speed GRAPHIC literature and accessories!

Visit Graflex Information Centers—At 50 Rockefeller Plaza, N. Y., and 3045 Wilshire Blvd., Los Angeles, Calif. January, 1947

Professional photographers.

Advertisement

LIFE Magazine May 21, 1945



told Max to snap the shutter whenever the sun was out. With that sketchy training, he and the Graflex got the pictures! And when the art director saw them, he bought the photographs instead of the paintings.

Scouting a new career, Coplan bought a Graflex identical to his friend's. He used it at the same F8, 1/50 sec. setting, until finally, by the trial and error method, he found out about varying light conditions, apertures and speeds.

"ESQUIRE'S" FIRST PHOTOGRAPHER

First job was with *Esquire*, as the only staff photographer. Next a double assignment with *Spur* and *Sportsman Pilot*. On *Sportsman Pilot* he shot his plane pictures from under the wing or nose of a second plane, thus framing his photographs. This Coplan technique was widely copied.

Pan American World Airways have sent Coplan all over Latin America, and Africa and Egypt. You've seen his pictures in the current Canadian Club advertisements.

ENJOYS PICTURE TAKING

"Get skill and technical knowledge. Then do pictures you get the most fun out of, and your individual treatment will reflect your enthusiasm. Don't copy others," advises Max Coplan. "My art training has helped me get good pictures, particularly in effective composition." Max Coplan has a 3 1/4 x 4 1/4 Series "D" Graflex, a 4 x 5 Graflex and a 4 x 5 Anniversary Model Speed Graphic—a battery of Graflex "Prize Winning Cameras!" There's a camera tip!

THE FOLMER GRAFLEX CORP.
Rochester 8, New York

Photographer by Accident
Max Coplan Has the Globe
As His "Waterfront"

"Take pictures for fun," he advises

MAXWELL FREDERIC COPLAN, freelance lensman whose book of circus pictures "Pink Lemonade" is being published by Whittlesey House, was an artist who turned photographer by accident.

THE ACCIDENT HAPPENS

As artist, Coplan got an assignment to do some circus paintings with only a couple of hours to do a padful of sketches. To save time, Max borrowed a friend's Graflex. The friend set the shutter at F8, 1/50 sec., and

GRAFLEX-made by Will Connell for Sunkist



Will Connell advises:
"Plan Pictures Slowly—Shoot Them Fast!"

FROM Will Connell's studio come wonderfully varied photographs... friendly magazine illustrations... powerful industrial illustrations. *Versatile* is the word for Will Connell. Versatile and lively, too! For in his work, you sense that he caught his subject in its most appealing (or dramatic) mood.

Will Connell tells you how he does it: "You must have a clear idea of what you are going to photograph—then you must work fast to record it! Take all the time you want to plan things, but 'shoot' fast! You'll get spontaneity... and your observers get the impact of being there personally." Connell's equipment includes models of **GRAFLEX** and **Speed GRAPHIC** cameras.

GRAFLEX, Inc. Rochester 8, N. Y.
formerly FOLMER GRAFLEX CORPORATION

Life Magazine Oct/8/1945

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.

PHOTO CREDIT FOR MASTHEAD PICTURE

Photo credit, John Fleming, from a stock photo in a local 1960s archive. Title with photo, "Maxine Sullivan, 10, on a Melbourne beach with her father's Graflex camera."

John phoned a John Sullivan, age 84, who used to be a pro photographer, hoping he may have taken it, and the Maxine was his daughter. "Out of luck, whilst he has a couple of late-model 5x4 Speed Graphics, he never had a Graflex nor a daughter named Maxine. So, a mystery."



Graflex Journal subscriber and contributor, Doug Frank, was visiting an old friend in Milwaukee, Wisconsin, recently and was shown this 5x7 redone barewood Series B Graflex. The serial number 163351 indicates that it was manufactured in 1928.

The camera is owned by Mr. J. P. Atterberry, a prominent photographer in Milwaukee. He purchased it at a camera swap meet in Chicago in about 2000. It was not working when purchased. Mr. Atterberry kept the camera around as a spare until just this year, when he had it repaired and refinished.

Mr. Atterberry is a very accomplished photographer, and I know that he used Graflex cameras to make at least one large body of work involving botanical subject matter. He prints them in hand-coated platinum, has had many one-man shows, and his work appears in numerous museum collections.

The technician who did the work is Mr. Bryan Rieth, also of Milwaukee. He is open to repairing other Graflexes, both mechanically as well as cosmetically,

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on a case by case basis. Brian wrote the following description of what he did to this camera:

"The camera was completely disassembled, cleaned and adjusted. Most all of the leather coverings were removed; the wood (mahogany on most all Graflex cameras) was cleaned of adhesive and detritus. The wood was then sanded back, pore-filled, and finished with several coats of oil. Any inquiries for similar work may be sent to Bryan Rieth at bryan.w.rieth@gmail.com*

*Although Mr. Atterberry is a satisfied customer, anyone considering Mr. Rieth's services should make his own service decision.



1926 Series B
Serial number 149949.