



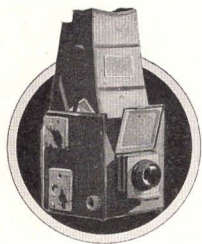
WHY A
GRAFLEX



EASTMAN  STORES CO.
EVERYTHING PHOTOGRAPHIC

122 NORTH WABASH AVENUE
CHICAGO

The Camera
for
More Interesting Pictures



FOLMER GRAFLEX CORPORATION
ROCHESTER, NEW YORK



You'll find just what these have found—

Explorer

Home Lover

Naturalist

Traveler

Sportsman

Hobbyist

Artist-Photographer

WHAT the many actual users of Graflex cameras say of them is likely to be, we believe, more interesting to you than anything we ourselves could say.

Here are the statements of an explorer, an artist-photographer, a naturalist, a sportsman, a traveler, a home lover, and several hobbyists who explain the "whys" of a Graflex.

These men, as a result of long and varied experience, know photography. We cite their expressions regarding Graflex because they outline the real reasoning behind their selection of the Graflex after having made a serious study of *all camera equipment*.

The operation of a Graflex is extremely simple. Anyone can make the kind of perfect pictures for which Graflex is famous.



Martin Johnson, *for instance*

THIS world-famed explorer—you have probably read some of his books or attended his motion picture lectures on Africa—has tried practically every type of camera made anywhere in the world, and has taken the stupendous number of 65,000 photographs during his travels.

He took 600 pictures of lions, not captive lions, but lions in their native haunts, on his most recent trip to Africa. His long experience in the field has demonstrated to his entire satisfaction that Graflex is uniformly dependable, sure of getting the picture you are after.

The fact that you can look in the hood and see on the ground glass exactly how the picture on your negative is going to look, and the fact that its unique shutter is such a scientific marvel of precision—these two Graflex features are of unquestioned value in securing “outstanding” results in your picture-taking.

Martin Johnson’s personal camera equipment, with which he explores for the American Museum of Natural History, is eloquent. It includes six Graflexes and sixteen Speed Graphics, made by the Folmer Graflex Corporation.



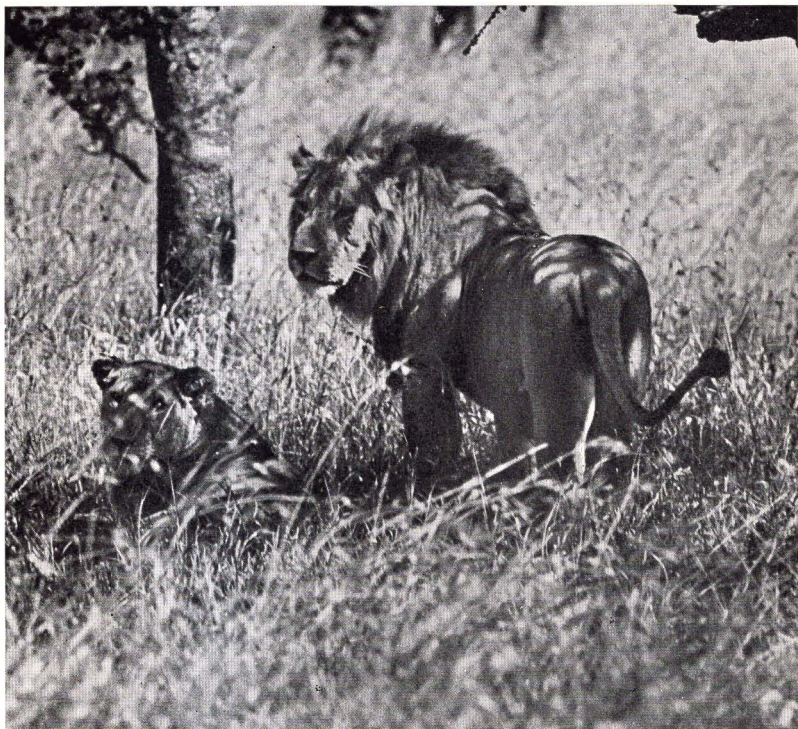
The intrepid explorer, Martin Johnson, who “captures” the most ferocious of wild life with a Graflex. He is the author of “*Camera Trails in Africa*,” “*Through the South Seas with Jack London*,” “*Lion*,” “*Safari*,” and other famous books

Both at Home and Afield, More *Interesting* Pictures Await You

Regardless of whether your camera subject is the untamed beast of the jungle, or the family terrier as he stalks a passing feline—regardless of whether your “shots” are brimful of action, or calm studies of plant life—with the Graflex, you have in hand the camera for more interesting pictures.

*Nature provides endless camera opportunities. To capture
the life and beauty of all outdoors—GRAFLEX*

Even beginners in photography, and others who take pictures only now and then, find an instant and gratifying difference when they begin using a *Graflex* camera. Their compositions are so vastly superior from the first, due to the fact that they can watch their subjects in the ground glass, right side up and full size, until the very instant of exposure. The pictures are uniformly far more natural, far more artistic, the kind of pictures that everybody wants to get all the time but can get so rarely when focusing and composition are partly guesswork. As one amateur expresses it: "Every member of the family began wanting prints from my negatives after I commenced using the *Graflex*—though of course they hadn't the least idea what kind of camera I had been using before or am using now."



Graflex Photograph by Martin Johnson. "The best lion picture I ever took" says Martin Johnson

*You'll get greater joy out of owning the camera scientists and
explorers find indispensable—GRAFLEX*

One of America's Most Famous Art Photographers



H. Armstrong Roberts in a Graflex picture taken on one of his many camera journeys

HIS photography was first a matter of necessity when, being unable to buy illustrations for a book he was writing, he purchased a Graflex camera and made them. The first pictures immediately revealed the infinite possibilities of the Graflex camera as a medium of artistic expression. He made *real* pictures of his children, of vacation trips, and of innumerable home activities. These pictures, when seen by editors and art buyers, decided a new career for the man who made them.

This was ten years ago. Today he has a fast-growing collection of photographs numbering well over 70,000 negatives—every single one of them a Graflex picture—and covering an amazing range of subject matter.

“To those who have never tried to photograph dogs, especially hounds,” writes Mr. H. Armstrong Roberts, “the accompanying photograph may not appear as any particular achievement, yet it was one of the most trying problems I ever had with a camera, and I say this having photographed hundreds of dogs of almost every variety, under all sorts of conditions.

“These animals are French Fox Hounds, father and son, weighing about ninety pounds apiece, with a commanding stature and dignity, but timid creatures even in the presence of their master.

“To obtain the arrangement and composition of this picture, to record the character and dignity of the hounds, to get them at the instant when their muzzles were closed, to get them both with alert, interested and natural expressions, unrestrained by a leash, and with the light striking in a manner that would yield the desired modeling—that was the problem which required four hours of patient persistence.

Its points of positive scientific superiority make the Graflex the perfect camera for wild-life photographs

"The picture was made with a Graflex. Nothing short of a reflecting camera could be used in the making of such a picture. I use the Graflex in the greater part of my work. I swear by it, and having been a sailor, that means something."

An additional interesting fact about Mr. Roberts' famous dog picture is that its exquisite composition is said to have been "borrowed" by more artists, painters, and sculptors than any other known photograph in existence.

The fact that you can *watch* your composition as it assembles, moves, achieves its peak of artistic perfection, in the hooded ground glass of your Graflex—seeing it at all times exactly as your negative will "see" it, and in the same size, the moment you click the shutter—this establishes Graflex's superiority as an art camera.



One of the most famous dog pictures in existence

*For truly artistic photography . . . Graflex is supreme. It puts
real "composition" within your reach*

My Camera Made a Man of Me

By Richard K. Wood

(Extract, reprinted by permission, from Physical Culture Magazine)

"THE greatest lure to the out-doors is good health, and the camera furnishes an incentive for being out-of-doors.

"During my youth I was practically a weakling, suffering from the varied ills resultant from sedentary and studious habits.

"When about the age of fifteen, someone gave me a book on the subject of outdoor photography, and, becoming intensely interested in the science-art-craft of picture making, I saved my small earnings and purchased a hand camera of 4 x 5, or half-plate size. That

camera was the inspiration for taking up a hobby that has since led me to the four points of the North American continent in search of wild-life subjects, in the acquiring of which I developed into a hardy and healthy outdoorsman. It has now been ten years or more since I needed the services of a physician; and for this period of exceptionally good health, I am grateful to the camera, because it was—and is—the incentive for remaining out-of-doors during all my holidays and spare moments.

"Early in my photographic career I realized the commonplaceness of such camera subjects as portraits, family groups, houses, etc. Landscapes, seascapes, bird and wild animal life, botany, woodcraft, entomology and zoology, were subjects affording a vast field for my photographic efforts."

Mr. Wood adds that "the person who desires better pictures—pictures more interesting than the routine—equipment so flexible that no picture opportunity is beyond its scope—soon finds, as I did, that the Graflex is the most amazing all-purpose camera.

"Its focusing hood enables even the beginner to get real composition into his pictures from the start. Its quick action enables him to capture momentary, fleeting expressions—human or wild life—and these momentary expressions are almost invariably the most interesting



Richard K. Wood, of Chattanooga, Tennessee, with his Graflex Camera in the Florida jungle

You actually "study your subject" in your Graflex finder—Snap the shutter release at the supreme, artistic moment

expressions. Above all, the professional and the amateur like the Graflex for exactly the same reason—the fact that it is the surest and simplest to operate. Some people have opportunities to take extraordinary pictures oftener than others . . . but everybody has opportunities to take extraordinary pictures sometime, and the camera for such pictures is the Graflex.”

Mr. Wood has braved the elements of the Northland with his Graflex, when the thermometer was hovering around forty degrees below zero; he has sweltered in Florida palmetto jungles—waiting for a rare heron; explored the swampy environs of Reelfoot Lake; and the fastnesses of the great Smoky Mountains to photograph buzzards’ nests above the clouds. Like Martin Johnson, he has found the scientific victories of the Graflex camera make it the camera for difficult pictures and for pictures that you want to be sure of getting the first time you try.



A subject in focus in the Graflex hood is in focus in the Graflex lens—that's the great difference between the Graflex ground glass and the ordinary camera finder. What a great Nature picture!
The little fellow means business!

The amazing types of pictures you can take when you own a Graflex are a constant invitation to spend more time out-of-doors



There's a *liveliness* about a Graflex album which makes the satisfaction of using this camera worth many, many times its price. The moment photographed above is a Graflex moment!

For character studies—no camera in the world like the Graflex! For in such pictures the expression of a fleeting fraction of a second is often the expression that touches your heart



... CHILDREN! ...

THE dearest expressions of childhood are such fleeting expressions, wistful, whimsical, charming . . . they last $\frac{1}{100}$ of a second, or $\frac{1}{1000}$. Not to be governed and ordered like adult expressions and activities. Spontaneous and natural . . . the moment they are strained, dictated to, or posed, you who are parents know how completely the expressions you love most are lost.

The Graflex is the *one* camera for such pictures because in its raised hood you watch every movement, every facial expression, every twinkle of an eye of your subject, until



A marvelous picture for a split second—an instant later perhaps no picture at all . . . Graflex cameras are ready the instant the picture is ready



"Now I wonder who's coming?"
—With a Graflex you can watch your subject changing position in your ground glass until the very instant you click the shutter

the arrival of that exact instant which you want to capture for life! As you see that instant in your ground glass, so will it be on your negative!

Because of this extraordinary facility and versatility in the taking of child pictures, many professional experts in this type of photography have turned to the Graflex in preference to any other equipment, so that they can take perfect pictures of children in their own home environment, instead of insisting that the children be brought to a strange studio.



"Gurgle, gurgle"—a picture of a type that one would hardly attempt with any other camera than a Graflex! And a picture brimful of joy for a lifetime

"Studying Nature"—an album of Graflex pictures record childhood's *activities* instead of just the "likeness." Precious, fleeting seconds captured by your Graflex!



There's the thrill of a lifetime in the childhood masterpieces . . . priceless treasures of baby days . . . which Graflex, best, can take

“That’s News!”



J. E. Stanley of
Miami, Florida—
Needless to say
he’s a real Graflex
enthusiast



© Stanley & Baxley, Miami, Florida

One of the most frequently reproduced pictures in the world.
Only a Graflex for such a picture!

it had been hooked. The ability to see it in his Graflex hood and to snap it in flight in $\frac{1}{1000}$ of a second is the only thing that made such a camera miracle possible. Result: “This now famous picture has been published over 200 times,” writes Mr. Stanley. “Our Chamber of Commerce has a scrapbook showing about 60 Rotogravure and 160 newsprint reproductions.”

It took 38 minutes to land this particular sailfish. Many others are landed in Florida waters every year. But to snap such a picture as Mr. Stanley snapped—that is the opportunity of a lifetime! And to have been equipped with any lesser camera than Graflex would have been tragic! So often, the “picture opportunities of a lifetime” last for only a split fraction of a second. The Graflex is the one camera which makes it possible to photograph them.

*Sport is made more fun . . . Its most thrilling incidents endure
for a lifetime . . . with a GRAFLEX*

Short Travels Last a Lifetime When You Take Along a Graflex!

(Extract, reprinted by permission, from article in Nomad Magazine)

"IF THE picture at home does not turn out particularly well—you can take it over again. But with travel pictures there is so seldom an opportunity to go back after the negatives have been developed.

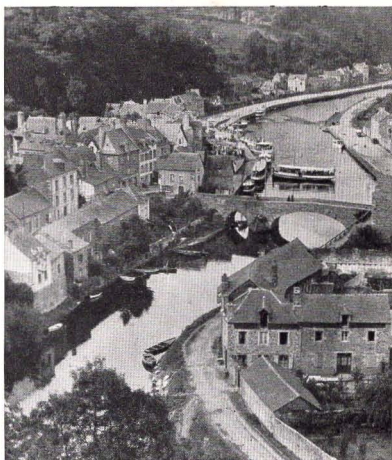
"Newspaper photographers have acquired the habit of using a certain specific type of camera because of



When we travel—the possession of a Graflex makes artists of us all! The washerwomen of France . . .

the fact that, in many instances, the loss of a picture opportunity lasting only a tiny fraction of a second, would be tragic to them.

"That is why so many travelers are now following the lead of newspaper photographers in carrying along a Graflex wherever they go."



The scene that stretches out magnificently below you on your tour remains to thrill your future years, through your Graflex



When you travel, you see so many quaint characters. With a Graflex camera you bring back minutest detail . . .

The "essential" camera for photographic satisfaction when traveling—Graflex gets the picture the first time

A Few "Whys" of a Graflex

By J. Peat Miller

(Extract from article in Australasian Photo-Review)



Poor lighting for a snapshot, it is true.
But your Graflex masters poor lighting



Speed! Onrushing monster of the rails!
There is only one camera for such a
picture—Graflex . . .

"I AM known to have had many years' experience in most classes of photography, and have used all sorts and conditions of cameras. I am continually being made the target for questions on Graflex photography.

"A Graflex is the *ideal* camera for the average amateur because it



And depth of focus—stop it way down and the background is as clear as the foreground—the most versatile of cameras

will do anything any other hand camera will do, and do it better.

"Why is a negative made with a Graflex better than one made by any other hand camera? The answer: Because a Graflex is fitted with a high-grade lens and you can focus right up to the moment the exposure is made."

Amateurs and experts alike prefer Graflex because "it's the one camera that makes difficult pictures easy"

What Camera Shall I Buy?

By Robert T. Pound

(Extracts from article in *The Photo Era Magazine*)

"I DECIDED to get a camera that would make speed pictures. The outfit must be capable of making good-sized pictures of mountains 15 miles distant—the ever-changing Snowy Mountains in Montana are just that far from my home. Hardest specification of all, the camera I wanted was obliged to be able to make accurate cattle pictures. Then, too, I wanted an extremely portable outfit. In order to carry the camera on horseback, it had to be light in weight and small in size. The reflecting camera selection finally forced me to settle on Graflex. It does my work and *pays its way*."



Distant mountain peaks—nearby landscapes—to get both in clear focus in the same picture is possible with the versatile Graflex . . .



There is both action and art in the movement of the swan. Graflex excels in capturing both action and art . . .

Soft shadows—peaceful scenes to delight the heart of a painter—are yours with a Graflex . . .



Business and personal pleasure pictures can both be achieved by the same camera—GRAFLEX

Graflex Afield!

By Dr. J. B. Pardoe

(Extract from article in Camera Craft Magazine)

"IF I had to confine myself to one camera, it would be a 4 x 5 Graflex, with long bellows, rising front and revolving back. I cannot speak too highly of the Graflex. This is a fine camera to use and hunt pictures of wild life.

"Suppose you had to stop and set your camera, focus, put in a plate-holder, draw slide, etc., the bird or animal might be in the next county by that time. With the Graflex everything is ready. You see your subject as you like it, press the trigger, and you've bagged your game!"



"Sure I'll Pose!" A Graflex makes Nature pictures simpler, easier, a hundredfold more certain . . .



For the close-up focus required to make a butterfly fill most of your negative, instead of an insignificant spot—Graflex . . .



The instant that thrills. The Graflex enables you to capture for a lifetime the moments that count most . . .

Graflex is the all-purpose camera. A true precision instrument so simple that anybody can master it

Why a Graflex?

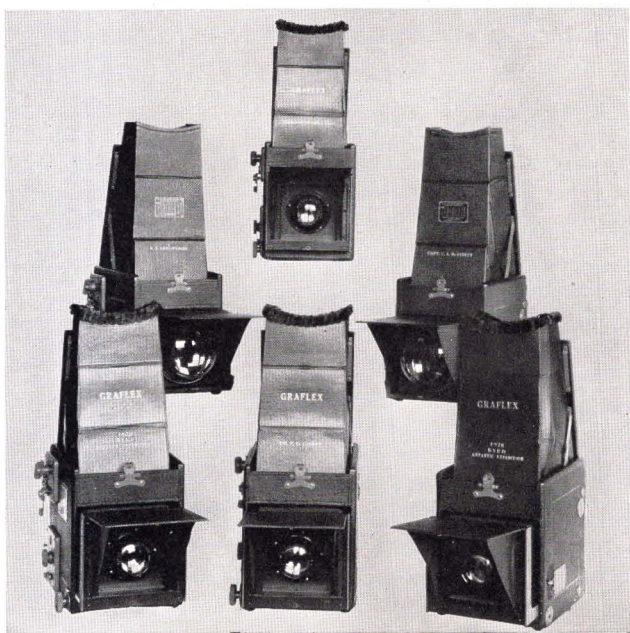
Two Scientific Reasons!

*A Shutter as Fine as the
Costliest Watch!*

*A Reflecting Method that Ends
Guesswork in Focusing!*

GRAFLEX is built around two outstanding different features, with the additional quality of superior lenses to support these features.

The first of these features is the *Graflex Reflecting Mirror*. As you look into the raised hood of your Graflex you see on your ground glass, right side up, the same size as the film itself, the scene toward which the camera is directed. You can wait, as the subjects move before you, until the very instant at which the composition is best to your liking. The picture as you see it on the ground glass is exactly the picture as your negative will "see" it the instant you click the shutter. This

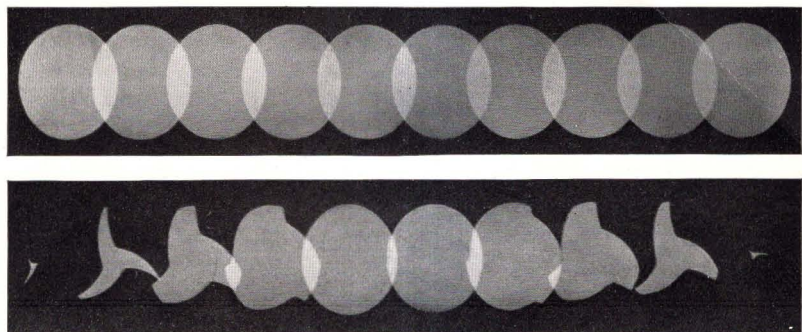


"EYES OF THE BYRD EXPEDITION"

Graflex photographic equipment taken to the Antarctic by Commander
Richard E. Byrd and his staff

*There's a certain liveliness about a Graflex album that gives it
maximum interest in future years*

removes all guess-work in focusing—brings focusing not simply to an approximate exactness, but to the $\frac{1}{100}$ of an inch—shows you the sparkle of an eye, or the glint of sunlight on golden hair as these can be recorded in a film only when the focus is absolutely, to the tiniest fraction of an inch, perfect. Focusing is under constant control. The



distance from camera to subject may change constantly, but the fingertips on the focusing knob keep the image sharp and clear up to the very instant at which you wish to record the action on your negative.

The second of the great features of difference around which the Graflex is constructed is the *Graflex Focal Plane Shutter*.

This shutter is an opaque curtain that runs in front of the film, between a ratchet roller and a spring roller. The spring can be wound to any of six tensions. In the curtain are five openings of different widths. During an exposure, one of these openings flashes across the film, admitting the rays of light. What could be simpler?

The five openings and six tensions produce twenty-four speed combinations from $\frac{1}{10}$ to $\frac{1}{1000}$ of a second. Such a range of speeds, supplemented by a slow of about $\frac{1}{2}$ second and any time exposure required, places well within the range of the Graflex every conceivable picture opportunity—fast action to calm portrait.

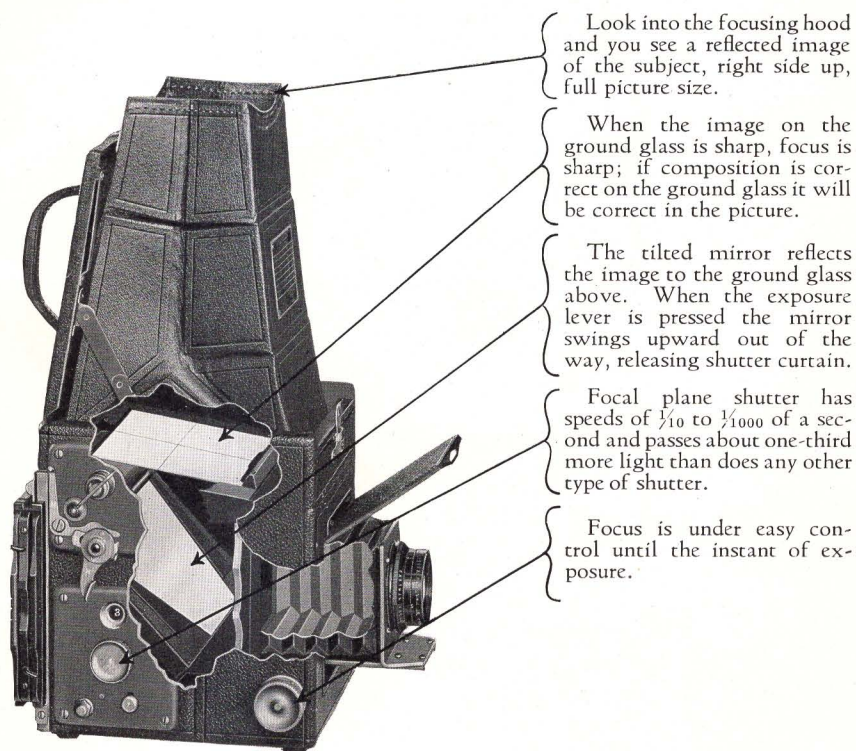
The very best between-lens shutter takes time to open and shut. The photograph at the top of this page illustrates a fact of tremendous importance to any photographer, expert or amateur. Made from actual photographs with identical lenses, during exposures of $\frac{1}{1000}$ of a second, these strips graphically tell the story of why so much care and powerful mechanical precision go into the construction of the Graflex shutter and its tension springs, etc., making this alone a bit of mechanism as fine as the costliest watch.

The reasons for the superiority of Graflex pictures are easily understood. The delightful results speak for themselves

The upper strip, made with a Graflex Focal Plane Shutter, shows uniform illumination throughout the whole period of exposure. This means that the corners of the negative are exposed in absolute uniformity with the center. It means that, if but an instant, a tiniest fraction of a second, was all the time available for the picture, the absolute maximum amount of light was transmitted to every corner of your negative during that infinitesimal period of time. (And many of the pictures that are cherished for a lifetime must be snapped in $\frac{1}{1000}$ of a second.)

The lower strip indicates that the best between-lens shutter is wide open during the fifth and sixth flashes only (in both of these strips total exposure is $\frac{1}{100}$ of a second, and each flash represents $\frac{1}{1000}$ of a second.)

The Graflex Shutter is wide open for the entire ten flashes; the between-lens shutter is wide open for only two flashes, or one-fifth of the total number. This means more pictures with the Graflex. And better pictures.



Look into the focusing hood and you see a reflected image of the subject, right side up, full picture size.

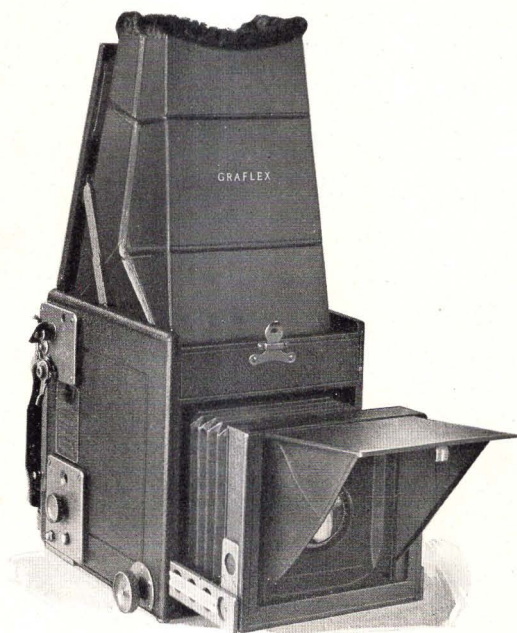
When the image on the ground glass is sharp, focus is sharp; if composition is correct on the ground glass it will be correct in the picture.

The tilted mirror reflects the image to the ground glass above. When the exposure lever is pressed the mirror swings upward out of the way, releasing shutter curtain.

Focal plane shutter has speeds of $\frac{1}{10}$ to $\frac{1}{1000}$ of a second and passes about one-third more light than does any other type of shutter.

Focus is under easy control until the instant of exposure.

Finger-tips on the Graflex focusing knob keep the subject clear and sharp. No more negatives "out of focus"



Revolving Back Graflex—Series D

*Finest Precision in
Photographic Instruments*

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GRAFLEX CORPORATION
ROCHESTER, NEW YORK