



The GRAFLEX
BABY BOOK

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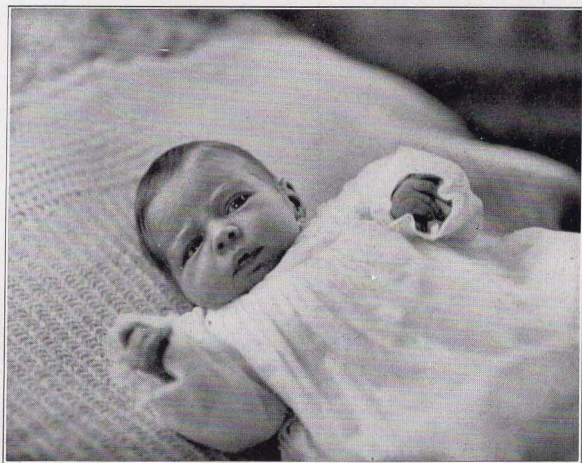
*Narrative of Nancy
as Told by Her Dad*



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'The sweetest, cutest, most adorable little girl —'



*"Isn't she a picture?"
"She's going to be," I said*

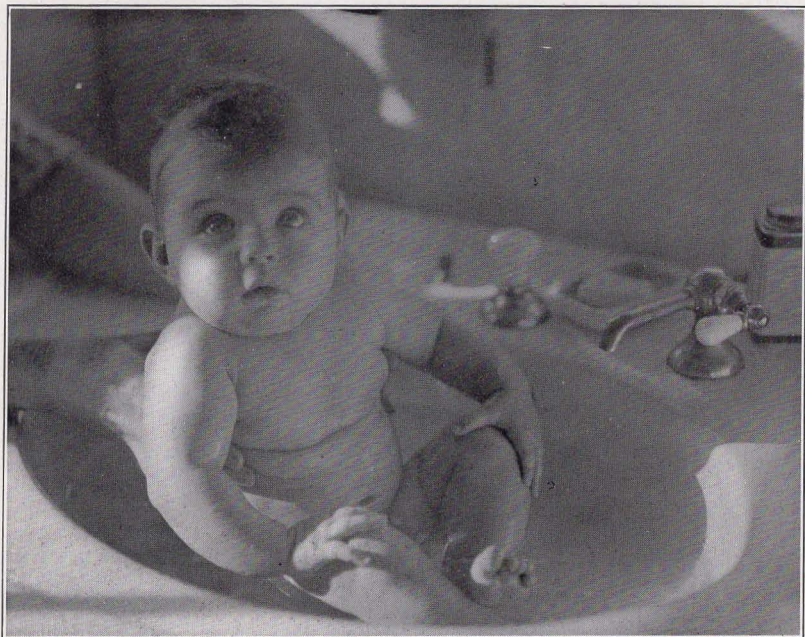
The GRAFLEX Baby Book

IT'S a common failing with fathers and mothers to praise their children to the skies. To spend half an hour with old Ed Holmes, for example, when Eddie Jr. arrived, was to hear a thousand word description of the youngster's latest achievement. I used to dodge old Ed, and determined that should I ever be similarly blessed I'd be a little more sparing of superlatives.

And so, when I tell you that little Nancy is the sweetest, cutest, most adorable little girl that ever rode a proud father's knee, I am contenting myself with a bare statement of fact.

Nancy had been with us only a few weeks when one day my wife said, "Isn't she a picture?"

Then the big idea came.



Every night is Saturday night

“She’s going to be,” I said. “What we want is a camera.”

The next day I bought a Graflex.

The Graflex seems to me to be the ideal camera for pictures of the children. Reflecting mirror, focal plane shutter and high-speed lens—the basic Graflex features—make good picture-making a certainty. The salesman at the Kodak store told me that the Graflex does the difficult things in photography and does them well. He was right and I have an album full of prints to prove it.

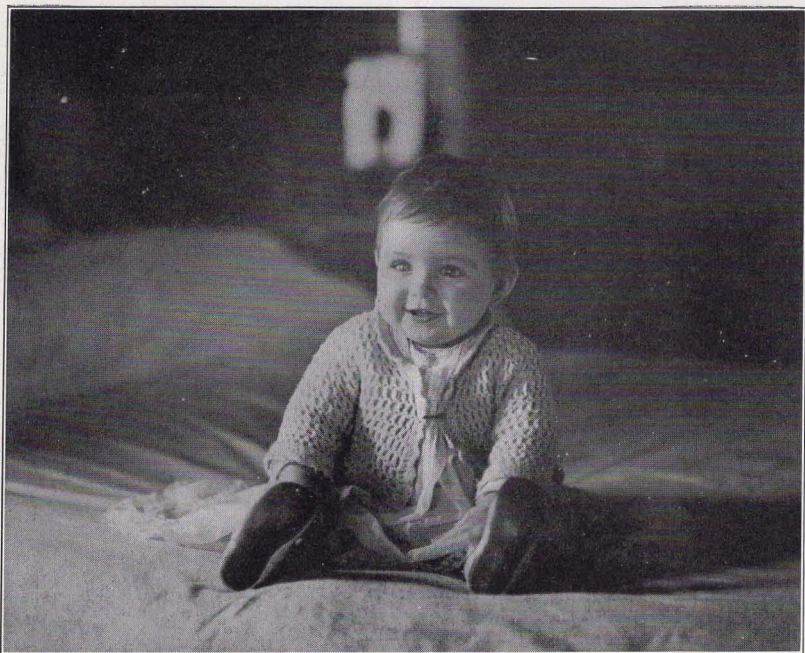
As you look into the focusing hood of the Graflex you see the image, full picture size, right side up, and the image is visible up to the instant you press the shutter release. You are sure

of the focus because you know that when the image is sharp the focus is sharp, and by watching this big, brilliant image you can follow the baby's antics and snap the shutter whenever the picture suits you best. In other words the reflecting mirror gets rid of the guesswork—you are sure of the focus and sure of what the picture includes. That's what I mean by Graflex certainty.

The lens that you are making pictures with is a high-speed anastigmat. Most of my pictures have been made with the Kodak Anastigmat *f. 4.5*. Because of its larger opening, this lens, as well as any other anastigmat which you will find on the Graflex, passes more light than does the ordinary lens, and gives you fully timed exposures under light conditions that would otherwise make successful picture-making impossible—even snapshots indoors, for example, when the conditions are particularly favorable. This same lens, too, through its anastigmat qualities produces sharp, clean-cut negatives that not only yield crisp, sparkling prints but correspondingly excellent enlargements. This chance for enlargements is a pretty important factor, too, I think. We



"Court's in session"



"Just try to put me to bed"

have given a lot of them away as Christmas remembrances, and my wife has several of them around the house framed. I have a couple down at the office, too—the picture showing Nancy's first uncertain attempt to walk is one of them.

The efficiency of the Graflex focal plane shutter is another valuable feature, because it passes about one-third more light than does any other type of shutter. This means that at a speed of $1/20$ of a second the film gets as much light as it would with any other shutter set at $1/15$ of a second. Another important advantage of the Graflex focal plane shutter is that it has automatic speeds as slow as $1/10$ and $1/5$ of a second. Incidentally it has other speeds, twenty-five in all, up to $1/1000$



The hours I spend with thee, dear heart!

of a second, fast enough to stop a bird on the wing, or an airplane in flight, but that's another story. In connection with the shutter, here's a point worth remembering. It's the longest



"Honk! Honk!"

could get, and that was a Graflex. Then I wanted the best picture I could get, and that meant a little intelligent thought. I felt that Nancy was worth it—I know the pictures are.

There's fun at the time in picture-making—genuine sport, and the little thought and practice necessary to get just the pictures you want are what make the sport genuine. Not that there are particularly per-

shutter exposure (not the shortest) which is unquestionably the one to give. Even with Graflex certainty careless use of too fast a shutter exposure or too small a lens opening, or both, will, of course, result in unsatisfactory negatives. This will be plain enough as you examine the instrument itself and consult the manual.

The salesman at the Kodak store showed me a lot about the correct way to use the camera. A careful study of the manual did the rest. First I wanted the best camera I



Hide and Seek



"Is that daddy?"

wash bowl then with space to spare. Midas with his magic touch could not alter that picture in the slightest. It's turned to gold already as far as I am concerned. Then, there's that Christmas picture. I remember that drum very well. There is something about a drum in the hands of

plexing difficulties to overcome. I got good pictures the first day.

Yes, there's fun at the time, but it sinks into insignificance in comparison with the pictures themselves. There's lasting pleasure in each print and an interest that the years only quicken. Take that picture of Nancy splashing in her bath, she bathed in the



That day on the beach



Bottoms up!

below, for example. She was laughing at me, and the odd thing was that I hadn't the slightest intention of being funny. I had put on my new suit of knickerbockers and was surveying myself in the mirror. There was really nothing to laugh at. Nancy must get that trait from her mother.

I never try to pose Nancy. The natural grace and charm of youth are immediately destroyed just as soon as you attempt these tactics. And a Graflex makes it unnecessary. Follow the child through the focusing hood and when you have what you want, push the lever. That's all there is to it.

a two-year-old that arouses every evil instinct I possess. But that was a real Christmas just the same—about the first one that Nancy really appreciated. The picture brings it all back. And do you wonder I call Nancy the sweetest, dearest, precious^{est} (that last word is my wife's—the idea is correct but the pronunciation difficult), loveliest little girl in the world when you have pictures like the ones on this page before you? Look at the illustration



"The odd thing was that I didn't mean to be funny"



The first real Christmas
(Note the drum)

Do you remember reading in the paper not so long ago about a note for a hundred dollars that ran over a period of some sixty years without payment of any kind? And do you remember that it took a clerical force two hours to figure the amount due, and that it ran far up into an almost unbelievable amount? That's the way with pictures — par-

ticularly pictures of the children. I've found it so—and you will. Each year your Graflex album will mean more and more to you. Kindergarten, school, college, follow each other in orderly procession. The little Nancy who rides her father's knee so gallantly now will soon belong to yesterday. But pictures of the children never grow up, the charm and story of childhood are caught and held for all time.

Now when I see old Ed Holmes I show him a couple of my latest Graflex prints, and he gets so interested in them that Eddie, Junior, is for the moment forgotten. Stories about other people's children as related by doting parents may not appeal, but pictures—everybody likes pictures. Old Ed assures me that my youngster certainly is the sweetest, cutest, most adorable little creature he ever saw. And she is, of course.

Little Eddie Holmes is an attractive little chap, too.
Old Ed ought to get a Graflex and prove it.



Grandma made that coat



Let's go!

ONLY CHAPTER I

This little booklet is only Chapter I. You'll find the rest of the story in the Graflex Catalog where the various camera models are fully described.

Ask your dealer for a copy or write us. It's free, of course.

EASTMAN KODAK COMPANY
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