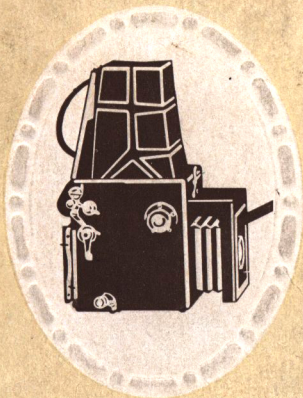


WHY I USE A GRAFLEX



Why I Use a Graflex

IF any one question on photography is asked me oftener than another, that question is, "Why do you use a Graflex?" When my camera was still new, my answer expressed my desire to photograph my children at work and at play, in the house and out of it; I could do this to best advantage with a Graflex because of the ease and certainty of focusing. Now that my Graflex has become part of me, my response to the question is, "Because it lets me get a picture of any subject under any conditions when photography is possible." To my mind, that covers the situation, for there seems



"There comes mother"

to be nothing photographic that it will not accomplish. In my experience as an amateur photographer I have had a variety

Why I Use a Graflex

Bored to Death



The Engineer



Dot and Darkie

Why I Use a Graflex

of cameras, from 5 by 7, both view and folding, to the $1\frac{3}{4}$ by $2\frac{5}{16}$ vest pocket. When I could, I did my own developing and printing, but more often it was done for me. These masterpieces were of everything that struck my fancy, for all was grist that came to my mill.

When the children appeared they were photographed from every point of view, in every phase of existence, and in combination with a



War Pictures

wide assortment of relatives, and these records of daily life are, as such, highly satisfactory.

In common with other amateurs, I would occasionally achieve a photograph that was a picture; in which the lighting, the composition, the exposure, without forethought on my part and quite unwittingly, combined to give an effect that

Why I Use a Graflex

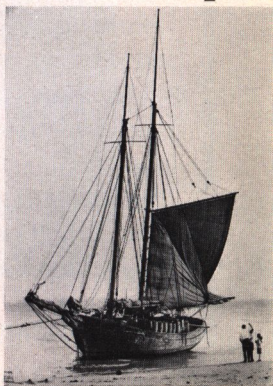


*The Snow-bound
Railroad*



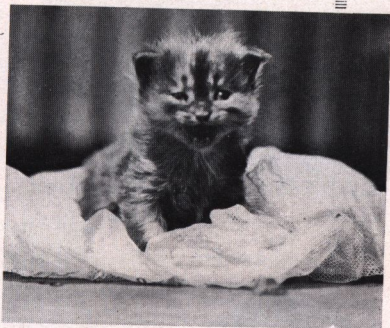
Wonderment

*The Stranded
Schooner*



Why I Use a Graflex

lifted it above the dead level of mediocrity, and in the back of my head there was always the hope that some day I would be able to make all of my photographs come out that way. It was this that turned my thoughts to a Graflex, for it appeared to me that if I could see exactly what the camera was looking at it would do much to help metomyideal. I had several other cameras when I bought it, but they all went by the board and were forgotten in the fas-



"I won't look pleasant!"

cination of seeing the picture that I was taking as I took it.

My first interest in it was so keen that I fed plates into it as if I were putting coal on the furnace, and every exposure tempted me to make more.

Why I Use a Graflex

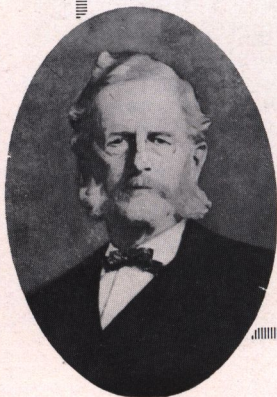
Home Portrait



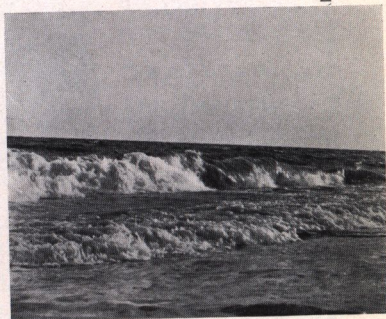
Summer Clouds



*Copy of
Oil Painting*



Surf



Why I Use a Graflex

Finally, one rainy day, I went over the negatives and prints that I had made, and it was only then that there began to dawn on me the realization of what the Graflex was doing. There were fully timed negatives made in lights that I would have thought quite impossible for photography; there were speed subjects, indoor and outdoor portraits, landscapes, bugs, surf, copies of paintings and other pictures, machinery, clouds, interiors—in truth, the whole gamut of subjects that had any trace of appeal.



The Visitor

The wonder to me was not the range of subjects, but that one camera had sufficed. Could two subjects be more dissimilar than a butterfly on the wing and a Daguerreotype? And could there be a greater difference in lightings than

Why I Use a Graflex

are shown in these pictures of mine?

I had never before had so great a proportion of successes and near-successes,

nor so many that received the approval of the Family Board of Critics.



The Driveway

That day marked the extinction of the bit of my conscience

that had been trying to bother me for my extravagance in putting so much money into a camera; my conscience had called for a great deal of stifling when the purchase was made, but thus it was convinced that judgment, for once, had been correct.

.

Here is a camera that lets me see what I am taking as I take it, that assures exact focusing, that shows when it is held out of true; for these essentials of picture

Why I Use a Graflex

making it seems remarkable that weight and bulk are so little.

One thing that impresses me is the ability to take slow snap shots while holding the camera in the hand. With a so-called hand camera, I must anchor myself for a $\frac{1}{20}$ second exposure to be sure that there will be no shake, but with the Graflex I take pictures at that speed without giving it any consideration; when occasion demands I do not hesitate to give a $\frac{1}{10}$ second exposure, with the single precaution of having the air out of my lungs when the shutter is released. Presumably, the principal effect of this physical condition is to incline one to center the mind on the work in hand, but with any other camera than a Graflex I am quite certain that even with this aid so slow an ex-



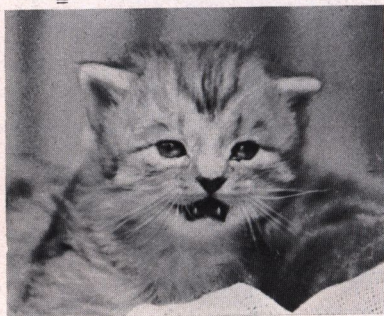
The Son of the House

Why I Use a Graflex

Crabbing



Worried



Ice Cream



Why I Use a Graflex

posure would give most uncertain results.

I had always regarded a Graflex as a camera essentially for hand use, and thought that a tripod would be as useless to a Graflex owner as a white waistcoat to a coal heaver.

It was not long, however, before I realized that while I could get a good picture of anything that moved, there were any num-



A Winding Road

ber of subjects of which the best effects could be secured only with slow exposures. I now consider that my tripod is almost as essential a part of the outfit as is the lens, and make more exposures at $\frac{1}{5}$ second and under than at higher speeds.

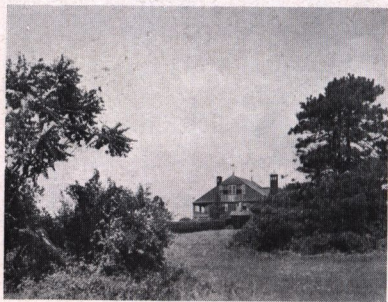
"But," said one of my friends, "If you use a tripod, why a Graflex? Why not a view camera?" Why? Because with the

Why I Use a Graflex

mirror I can compose the view, make the exposure, and be on my way while the man with the view camera still has his head under the focusing cloth.

With a general idea of the picture that I want to take, I can move about with absolute freedom, studying the effect of each change of position, and plant the tripod at the most desirable point. If a view camera is used, each change means

setting the tripod and ducking under the focusing cloth, the bore of repeating these operations usually inclining the photographer to



The House by the Sea

make the exposure before all of the possible vantage points have been tried.

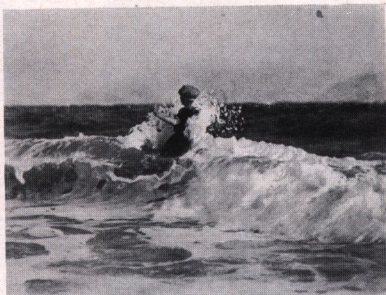
For hunting landscapes, or so-called "views," the Graflex is the best weapon if

Why I Use a Graflex

for no other reason than that its aim is so certain.

The sight of a speed camera on a tripod, and being given a two-second exposure, aroused a bystander to scoffing comment.

"What's the use?" said he. "Why the fancy fittings?"



Splashing in

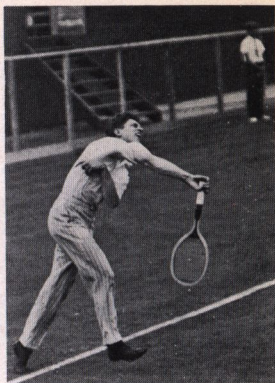
"That's a fine car you have," said I. "What'll she do? About sixty?"

"She'll do a whole lot more than that," said he. "Why, on the Motor Parkway, she——"

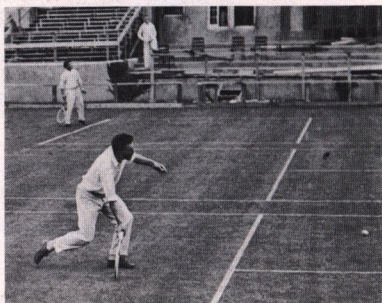
"And you don't get her over thirty twice in a month," I broke in. "But when you want speed, you have it to call on, and so have I with my camera. Just because you *can* run fast doesn't keep

Why I Use a Graflex

Mc Loughlin



The Thunderstorm



Williams

Why I Use a Graflex

you from running slowly, does it? And because my Graflex will take speed pictures is no reason why I should not use it for time exposures, is it?"

Speed pictures? A camera that will take a sharp picture of McLaughlin in the middle of his serve, or that will "freeze" a tennis ball just after Williams has hit it, is fast enough to stop anything that is stoppable. And if the same camera will take a moonlight picture, so much more to its credit.

My past experience with cameras makes me all the keener for the facility with which the Graflex handles any subject and condition that may come, and the illustrations will show that this has been tested to the limit.

My work frequently makes necessary the copying of drawings and photographs;



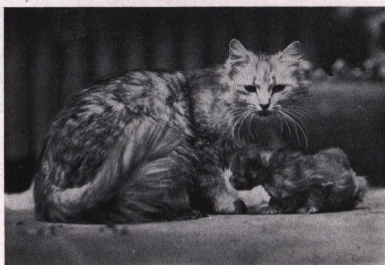
McLoughlin Serving

Why I Use a Graflex

*Getting Him
Used to It*



Puzzled



Apprehension

Why I Use a Graflex



Tommy



High Tide



*In the Penn
Station*

Why I Use a Graflex



At Sunset

The Builder



Low Tide

Why I Use a Graflex

for this I have found the Graflex well suited because the long bellows extension permits the making of a copy up to full size. Furthermore, the squaring-up of the camera is greatly simplified by the ease with which the ground glass may be inspected.

The making of a correct copy requires the plate to be fully parallel to the subject, and I know by experience the difficulty of getting it so with one's head under a focusing cloth. With a Graflex, the corner angles of the mask over the ground glass form most convenient points for squaring the lines of the image, and permit the operation to be performed quickly and with ease. I spent a little less than ten minutes in copying a Daguerreotype, with what success is shown by the illustration.



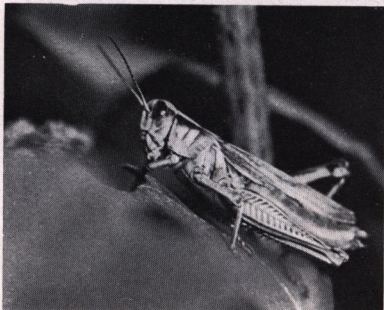
Copy of Daguerreotype

Why I Use a Graflex

Wasp



Grasshopper



Beach Grasses



Why I Use a Graflex

My entry into bug photography was due to a black-and-yellow spider, who was spending a busy morning absorbing grasshoppers. My youngsters were deeply interested in him, and he had his picture taken in order that they might have something to remember him by. To get a large image the lens was racked out to its limit; the exposure was $\frac{1}{25}$ second. At the time he was full of grasshopper, and the heavy lines of the web are the wrappings with which his victim had been secured.

After this I went gunning for other insects, spurred on by the joy of my boys in being able to



Spider

see "the stripes on the grasshopper's pants," as one of them put it, the way that the wasp and the butterfly hold on

Why I Use a Graflex

The Beach Picnic



A Light Lunch



Follow-my-leader



Why I Use a Graflex

to the flower as they sip it, and other details of insect life that become visible in a photograph. But I did not realize until later that to take a picture of a butterfly on the wing was asking a great deal of a camera; to find this ability in the camera that is used for taking a portrait or for making a copy confirmed my belief in my Graflex and my affection for it.

Such a picture might be taken with a view camera if the butterfly consented to fly past at the right distance and in the right place, but it would tax the patience of Job to wait



Butterfly on the Wing

for him. To use a camera with a "finder" would be hopeless, for it would be well-nigh impossible to judge the distance and to focus in time to make the exposure; and, too, the image would be so small that the detail would be lost.

Why I Use a Graflex

With a Graflex, on the other hand, focusing becomes so much of a habit that

the subject itself seems almost to be doing it.



Another branch of photography that I have followed is color work.

Contentment

For this the tripod is usually necessary, although on more than one occasion I have made negatives holding the camera in the hand. The process that I use permits an exposure of $\frac{1}{25}$ second on a bright day, with the lens stopped down to $f:6.3$; there has never been any difficulty in holding the camera steady at speeds considerably slower than that.

My first Graflex was the Auto, $3\frac{1}{4}$ by $4\frac{1}{4}$, but it was not long before I realized the advantages of a longer draw bellows

Why I Use a Graflex

and an ability to take a picture either way of the plate. So I disposed of it in favor of the Revolving Back Auto Graflex of the same size, and have no desire for a further change.

The lens is $f:4.5$, with a focal length of $7\frac{3}{4}$ inches; it is large enough to cover a 5 by 7 plate, and on the $3\frac{1}{4}$ by $4\frac{1}{4}$ plate gives a large image.

Naturally, it has a narrow view angle, but being able to pick exactly the view that is desired, I consider this an advantage because the picture that I really want will cover a large percentage of the plate. With a lens of shorter focus there would be a good deal of print trimming to do, for the plate would show more than is wanted in the print; then, too, the image would be smaller.

In addition to the anastigmat I have a



A Good Joke

Why I Use a Graflex



*A Rough
Landing*



*A Foggy
Morning*



*A Brilliant
Morning*

Why I Use a Graflex

so-called "soft focus" lens, used chiefly for portraits; this is not its limit, for under certain conditions it gives most beautiful effects, which, however, are far more striking in enlargement than in a contact print.

For four summer months the Graflex lived with me within a hundred yards of the



In the Waves

Atlantic, and warnings of sure trouble from the all-pervading salty dampness loomed darkly in my mind. Aside from a touch of oil on the outside bearings of the shutter it was given no particular care, and no trouble, of any form, materialized. There was no sticking of the mechanism, and I could see no variations in my negatives that would lead me to think that there had been a variation in the speed

Why I Use a Graflex

of the shutter. I have no carrying case, and as the camera was thus exposed to air that grew mould on shoe leather, I have come to the conclusion that in construction it is everything that it should be.

My first Graflex work was done with film packs, but it was not long before I changed to plates because with them I could get the varieties that I needed; process, orthochromatic and speed. With a plate magazine the use of plates is not in

the least complicated or difficult. An Eastman plate tank, and a changing bag for filling the magazine and for transferring exposed plates from the maga-



Spring Foliage

zine to the tank, make me as independent of a dark room as if I used roll film.

I have heard it said that no true photo-

Why I Use a Graflex

graphic crank is ever seen twice with the same camera; in me you will find one who will cling to his Graflex until the Millenium—for only then do I expect to find a camera that will better satisfy my wants.

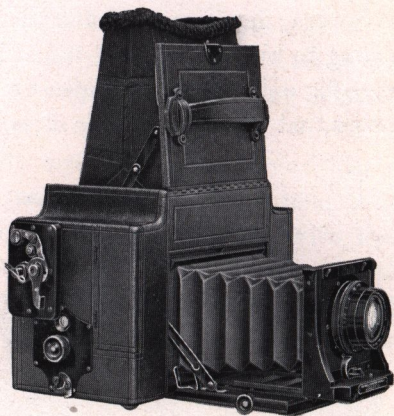
W.D. Timmer



Moonlight (10:30 p. m.)

THE GRAFLEX

Graflex Cameras are supplied in a wide variety of sizes and models, but they are all alike in their remarkable efficiency and excellence of construction. On the following pages we list three of the more popular Graflex Cameras for amateur use. The Graflex Catalog, which will be mailed to you, free on request, contains complete information about all the Graflex Cameras and accessories.



THE 3A GRAFLEX

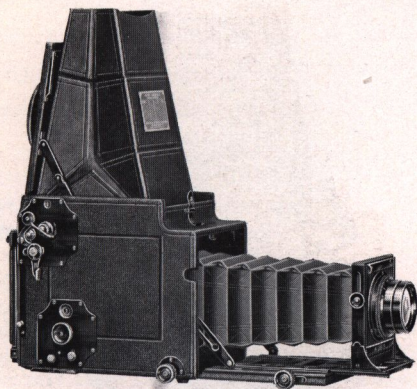
Autographic

Specifications

Dimensions, $10\frac{1}{4} \times 5 \times 7$; focal capacity, 10 in.; weight, 7 lbs.; size of lens board, $3\frac{1}{4} \times 3\frac{1}{4}$ in.; minimum focus of lenses accommodated, $6\frac{1}{4}$ in. For Film only.

The Price

	$3\frac{1}{4} \times 5\frac{1}{2}$
3A Graflex without lens	\$ 75.00
With B. & L. Kodak Lens, <i>f</i> .6.3, No. 4 . . .	101.25
With B. & L. Tessar Lens, Series Ic, <i>f</i> .4.5, No. 15a	125.00
Leather Case for 3A Graflex, extra	8.00



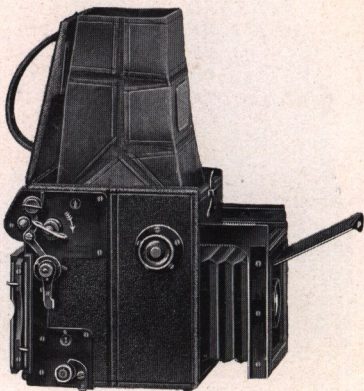
REVOLVING BACK AUTO GRAFLEX

Specifications

	3¼ x 4¼	4 x 5
Dimensions when closed	8½ x 5½ x 7	10 x 6¼ x 8
Focal capacity	15½ in.	18½ in.
Weight	5¾ lbs.	7½ lbs.
Size of lens board	3 x 8 in.	3¾ x 3¾ in.
Minimum focus of lenses	7½ in.	8¾ in.

The Price

	3¼ x 4¼	4 x 5
Revolving Back Auto Graflex, without lens, including one double plate holder	\$100.00	\$115.00
With B. & L. Kodak Anastigmat Lens	No. 5 134.50	No. 6 161.50
With B. & L. Tessar Lens, Series 1c	No. 15a 150.00	No. 17 214.00
Graflex Roll Holder	8.00	9.00
Graflex Magazine Plate Holder, Model A	12.50	13.50
Leather case for camera, with lock and key	9.25	11.00



THE AUTO GRAFLEX JUNIOR

Specifications

Dimensions closed, 5 x 4 $\frac{3}{8}$ x 5; focal capacity, 5 $\frac{1}{2}$ in.; weight, 39 ozs.; minimum focus of lens accommodated, 4 in.

The Price

Auto Graflex Junior without lens, including	2 $\frac{1}{4}$ x 3 $\frac{1}{4}$
one plate holder	\$35.00
With B. & L. Kodak Anastigmat Lens, No. 1	53.50
With B. & L. Tessar, Series Ic, f.4.5, No. 13	66.00
Graflex Roll Holder	7.00
Leather case for camera and double plate holder, with lock and key	5.50

GRAFLEX ROLL HOLDER

1915 Model



THE Graflex Roll Holder 1915 model takes the new Eastman Graflex Film, and will interchange with the Plate Holders on Graflex Cameras. It can easily be loaded in daylight by raising the hinged back and removing the spool carrying mechanism. A retarding ratchet is provided whereby the film may be drawn absolutely flat after it is in position for exposure, affording a true recording plane. The Graflex Roll Holder is fitted with a dark slide, which permits the removal of the Holder from the Camera before the entire roll has been exposed, without injuring the film.

GRAFLEX ROLL HOLDERS—1915 Model

2¼ x 3¼	For Graflex Roll Holder Film No. 50	• • \$ 7.00
3¼ x 4¼	For Graflex Roll Holder Film No. 51	• • 8.00
3¼ x 5½	For Graflex Roll Holder Film No. 52	• • 9.00
4 x 5	For Graflex Roll Holder Film No. 53	• • 9.00
5 x 7	For Graflex Roll Holder Film No. 54	• • 10.00

Graflex Roll Holders will fit Graflex Cameras only

EASTMAN GRAFLEX FILM

No. 50	• 3¼ x 2¼	• 6 Exposures	• • • • • \$.20
No. 51	• 4¼ x 3¼	• 6 Exposures	• • • • • .35
No. 52	• 5½ x 3¼	• 6 Exposures	• • • • • .40
No. 53	• 5 x 4	• 6 Exposures	• • • • • .45
No. 54	• 7 x 5	• 6 Exposures	• • • • • .80

FOLMER & SCHWING DIVISION

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

BASS CAMERA COMPANY

109 NORTH DEARBORN ST.

CHICAGO, ILL.