

GRAFLEX RESULTS



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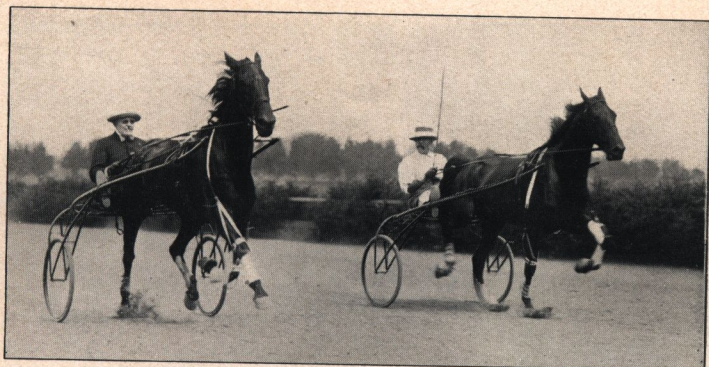
By C. H. CLAUDY

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Rochester, N.Y.



GRAFLEX RESULTS.



• "GOING SOME!"

Exposure 1-1000 of a second

Graflex Results

BY C. H. CLAUDY

ASK a photographer what a Graflex is good for. Ten to one he will say, "Oh, speed work—taking pictures of horse races and railway trains and such things."

And the answer will be a true one, as far as it goes, but it doesn't even go half way. It is generally agreed that the most beautiful jewel in the world is the diamond. White, glittering, pure, full of color and light, valuable, it is the Queen of gems. When you want something very hard polished, or something brittle and hard cut, you don't go after an emery stone, or a knife—you use a diamond. Diamond dust is best for polishing hard things, even itself, and a diamond cuts glass, as a knife cuts butter.

Now a Graflex is admittedly the camera par excellence for speed work. When you want to take a picture of anything moving very fast, you must have a focal plane shutter. In addition, if you want to make sure of your results, you must be able to focus your picture almost while you are making it. For this work no camera in the world is so well adapted as the Graflex. It is the diamond of Cameras, the sharpest, keenest, brightest kind of a photographic jewel.



THE RUNNING BROAD JUMP.
Note spikes in right shoe and sharp
focus on the moving figure. Ex-
posure 1-655 of a second.

Like the diamond, it has other uses than those for which it is preeminently adapted.

Not to carry the simile too far it should be noted that while the Graflex is the best camera for speed work, its design is not made with that end only in view, and that its great ability to catch and hold the flying automobile, the speeding horse or the rough-and-tumble of a foot ball game, is not its principal recommendation, but only one of several.

Some Comparisons

There is no such thing as a universal camera. No one camera will do everything which can be done with a camera. But some cameras are more nearly universal in their adaptability than others. It will probably stir some people to protest, but it is nevertheless true, that the Graflex stands at the top of the list—a camera more nearly universal than any other one hand-instrument. The following columns show this statement to be fact and not fancy. It should be particularly noted that a comparison is here made of hand cameras—obviously, there is no comparison possible without stand cameras.

What can be done with the ordinary hand camera, of any other make and style other than the Graflex, including the work that may be done on a tripod? We have

Landscape,
Portraiture,
Copying,
Wide angle work,
Snap shots in a good light,
Snap shots up to a certain limit of
motion, small and easily reached.



CLEAN OVER.



THE FINISH.

Two men in the air, camera right on top of subject, yet photo is sharp and clear and all motion has been arrested. Exposure 1-655 second.

The obvious disadvantages of the instruments under discussion are

- Inability to focus with camera in the hand, except by the uncertain scale.
- Impossibility of making snap shots, even with a good lens unless in a good light,
- Uncertainty of composition of picture, on account of microscopic finder.

Now contrast the possibilities of the Graflex of the same bellows extension. We can make

- Landscapes,—much better than with the usual hand camera, because of ability to compose the view on the ground glass while holding the camera in the hand.
- Portraiture,—much better than with the hand camera of other styles, because it is possible to focus while making the picture, choosing the exact pose and expression desired in securing it. With other cameras this operation is extremely hazardous as to focus.
- Copying. The Graflex can of course make a copy the same as any other camera with an equal length of bellows.
- Wide angle work. The Graflex can not do this work at all. But it can do interior portraiture WHILE HELD IN THE HANDS, and can do interior portraiture from two to ten times quicker than the ordinary hand camera, so that it is fair to consider it as at least the equal of the hand camera of ordinary design in its adaptability to interior work.
- Snap shots, in a good light, can be made from two to ten times faster than the usual hand camera can make them or at the same speed with a smaller lens opening.
- Snap shots of moving objects to their full limit of motion to hundred-mile-an-hour trains, tennis balls (one of the fastest and most difficult to picture of moving objects), birds in flight, etc.
- Snap shots in poor light, at times in the day when other cameras need a tripod and a time exposure: during rain or fog and whenever the light is thin and poor.

Add to this list, which shows that the Graflex does all the other hand cameras do, but does it better, the facts of its convenience, of the pleasure to be had in its use, of its

capacities for extremes of speed, of its absolute certainty of focus, of its lightning quickness in making ready and changing shutter speeds and of the enormous range of shutter speeds the shutter mechanism provides, and the Graflex is at once seen to be in a class by itself, as the camera best adapted for ALL kinds of work which can be done with a hand camera, and as a better camera for some other kinds of photographic work than instruments made for the purpose !



A typical Graflex "land" scape.

THE GORGE.

Exposure 1-825 of $\frac{1}{8}$ second.

Now to take these things up in detail. Let us take that question which looms so large before the photographic fraternity—

Pictorial Photography

Making a pictorial landscape with a camera is largely an affair of hard work. It means tramp, tramp, tramp. It means taking out the camera, setting it up, taking many weary looks at the ground glass, often with the cloth flapping wildly about the head during a wind. It means



EVENING.

Pictorial Photography is easy with a Graflex.

Exposed 1-10 of a second.

moving the whole outfit, a foot at a time, in a circle about the chosen view, and setting up and leveling and refocussing and recussing the cloth every time.

Anything which will simplify this series of repeated operations will tend towards better pictorial work, inasmuch as the lessening of the mechanical burdens enables the artist to devote more time and strength to the purely artistic part of his work. With the Graflex the tripod need not be carried at all, but if it is to be used it need not be unlimbered until the final view is definitely determined. The operator can walk all about the scene, focussing as he goes, and see it all the time—see it changing on the ground glass until he gets just that for which he is looking. He can do that which can be done with a tripod only with difficulty—raise and lower the instrument and get the effect of different elevations of viewpoint on his composition. As he walks towards or away from the subject he can focus with his eyes glued to the ground glass—there is no waiting between looks as with a stand camera. And finally, when absolutely the one and only correct point of view has been found, and the exact elevation and focus decided upon, there will usually be found no necessity for the tripod at all, a slow snap with the wonderful Graflex focal plane shutter giving more illumination than short time exposures with some other shutters. Of course, if there is a necessity for a tripod, there is a socket all ready for it.

A further point in pictorial landscape work which should not be overlooked, is wind and trees. Where a time exposure and wind-blurred trees are a necessity with some stand cameras, a slow snap and the camera held in the hand will suffice to get the picture without the wind-blur, with a Graflex. But its principal claim to distinction as the very best of all cameras for pictorial work, lies in its unique ability to afford the operator constant and continuous access to the ground glass while moving around, and his ability to focus at the same time.



"IMPORTANT NEWS!"

Exposure 1-25 of a second, camera held in hand, indoors, late afternoon in March. Clear shadows, motion stopped and delicacy of gradation obtainable with no other camera in this class of work.



A MODERN CHERUB.

Camera held in the hands, indoors.

Exposure 1-10 of a second.

Portraiture

For portraiture, both indoors and out, the Graflex stands supreme, with the possible exception of gallery work. Even here it is the superior to the usual portrait camera for some things, notably children, and the new studio Graflex does everything a portrait camera will do and a great many things it has never been able to accomplish.

Consider how the average portrait is made with the average camera. The subject is posed. The camera is adjusted. The image is focussed. The cloth is removed. Plate holder is inserted. Shutter is set. Slide is drawn, and all is ready. Then the subject changes position. Perhaps a foot or a hand comes a little nearer the camera. If good work is to be done, the slide must be replaced, the plate holder withdrawn and refocussed, in order that the movement be properly cared for. With the Graflex there is no slide to draw—supposing a magazine plate holder is used—and focussing can be carried on up to the instant the exposure is made. It is not necessary to use the shutter if it is not wanted. The lens may be uncapped by allowing the mirror to fly up, and capped again by drawing it down, and as both operations are entirely noiseless, the exposure can be made without the subject's knowledge. This is often an important feature, particularly with nervous



"PLAYMATES."

Indoor snap shots with camera held in the hand are possible only with the Graflex. Exposure 1-10 second. Note detail in shadows.

subjects or children. But it is by using the shutter at its slowest speed, that the Graflex excels as an indoor portrait camera, since children's pictures can be made at home with scarcely any failures from sudden movement. There is no other camera save a Graflex, which will permit focussing to the last instant before exposure, and permit snap shots, indoors, with the camera held in the hands, and yield soft, fully timed

negatives. The operation supposes a fast lens, of course, but even with a fast lens, with what other type of shutter than the focal plane can an instantaneous exposure be made *in-doors* without a "soot and whitewash" result?

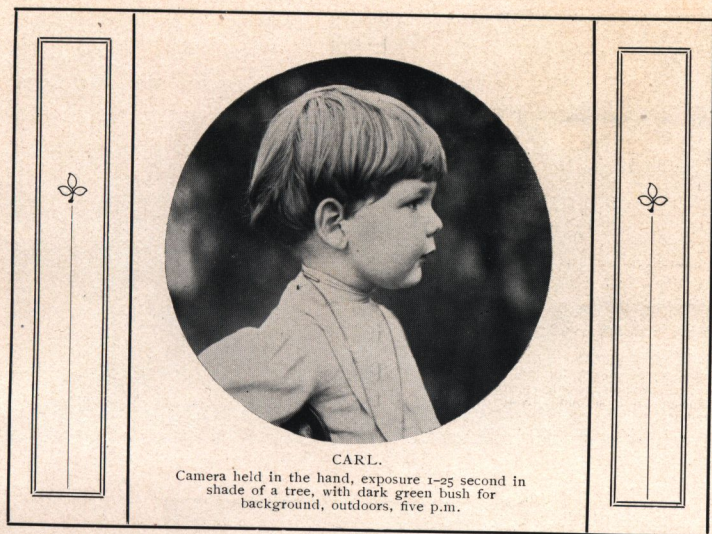
Children

For pictures of children there really is no other camera but the Graflex to be considered, if the best results under all conditions are to be required. Other cameras get good results part of the time--the Graflex gets them *all* the time. The difficulties of child portraiture or any pictures of children, portraits of *genre* work, arise from several causes--the inability of the little subjects to keep still, the strained positions they assume when consciously "posing," the rapidity with which they move when they do move and the stiffness and lack of life which is part of almost any child picture made of set purpose.



"A BIG STICK."

Outdoor portrait study 1-25 of a second in shade. See delicate high-light detail and gradations, showing exposure was ample.



To use a stand camera is to require a pose. To use any ordinary hand camera is either to guess at the focus, and not infrequently guess wrong, or to stop down for universal focus and get negatives so hard and undertimed that all the sparkle and spontaneity which should be part of child life, is gone.

With the Graflex this does not apply. The focus is always just what you want. You change it as the subject moves and can keep the fastest lens wide open and still do work as sharp as may be desired. There is never any need to pose a child for a Graflex picture, still less any necessity to ask him to "play in the sun." It is perfectly possible, as already explained, to take snap shots indoors with a Graflex. The shutter is set at the lowest tension and the largest snap shot slit and the subject must be reasonably still. There should be plenty of light from plenty of windows and a sheet on a chair-back for a reflector will light shadow sides of faces beautifully. But the shutter will admit ample light for a lens of any speed pretensions at all. "Important News" was made in the twenty-fifth of a second snap-shot at four in the afternoon in March. "A Modern Cherub" and "Playmates" were made in November, in the morning, with a tenth of a second exposure. The Graflex was held in the hand in both



"A BIG SPLASH, THAT!"

See stone hitting the water. Exposure 1-1000 second. Note the shadow detail in the dress, face and neck and that object fills the plate, proving nearness to the camera.

a duplicate of this picture under the same conditions—five in the afternoon in the shade of a tree and a green bush for a background, and the lens almost on top of

cases. The little picture titled "Carl" is a good example of outdoor portraiture. It is reproduced much smaller than the size of the original which was made in a four-by-five Graflex. Show me the hand camera with which you can make

"HAVING A FINE TIME!"



Exposure 1-50 second.

the subject—and I will show you a Graflex! For it can be done with no other variety of instrument. And the speed work of a Graflex comes in very handily with children—witness my young hopeful throwing stones and splashing in the water and note the splash as the stone hits.

Try this with the cameras of ordinary types, and then go straight-way and buy a Graflex.



THE BOY OF IT!

Exposure 1-175 second. Stone has been caught in the air. These pictures are examples of what the Graflex can do in catching any poise or motion wanted—just when wanted.



CROSS COUNTRY.

Exposure 1-825 of a second.

Animals



PLAYFUL.
Exposed 1-50 second.

To picture animals, wild or tame, in the cage or in the barn yard, in the yard at home or in the wilds, the Graflex is the instrument needed for the best work. An experience often repeated with the same results convinced not only the operator but all who saw the work, in experiences of my own. Repeatedly, in making pictures of prize stock, a good share of which variety of work has come my way, I have heard of previous failures. Always the same story was told. Either the tripods scared the animals, or the result was out of focus. Few animals will stand still unless held still, and some won't then. Moreover, pictures of animals alone are a hundred times more impressive than in conjunction with some biped. By the time the focussing has been done and the plate holder inserted, the animal has moved and it is all to do over again!

With the Graflex, of course, there is nothing of this. I recall making a series of fifty pictures of prize sheep for a breeder. He wanted good sharp prints. He cared not a rap for the artistic excellence of the pictures—what he wanted



ALTAMONT II.

A fine stock picture of a fine ram. Bright sun, snow, yet enough exposure at 1-50 second at F 15 to give light transparent shadows and full detail everywhere.

was a set of prints that would show the fine points of his animals. The work was done in a stock pen with two shepherds and the individual sheep to be pictured. The two men combed the sheep, pulled out stray bits of grass and dirt, arranged the animals legs and jumped back. The sheep jumped, too. This was kept up for half an hour. Every pose was unsatisfactory. A foot out of place, a bad line of back, a head too high or too low. It was a case for patience. All this time the camera was keeping the sheep in focus, so of course, when the psychological moment did arrive the camera was all ready. The aperture of the lens was F 16 and the shutter was set to give an exposure of one-fiftieth of a second. Finally one of the shepherds cried exultantly: "Theer—took thot!" And I took it. And Altamont II is preserved for posterity as the finest pointed animal of his time. The same course was pursued with a dozen other animals, and the result was a set of pictures so pleasing to the breeder that he could hardly choose. I was the fifth photographer to make the attempt, and I succeeded because I added to patience, which the other four probably also had, the right kind of a camera—a Graflex—which they had not. The other four "also ran" because they had either stand cameras or hand cameras focussing with a scale.

Your pet dog—wild animals in the Zoo—wild animals in their native



BLOODED STOCK.

Exposure perfect, shown by detail in snow and light transparent shadows under sheep. Exposure 1-50 second at F 16. A true example of slow speed work.



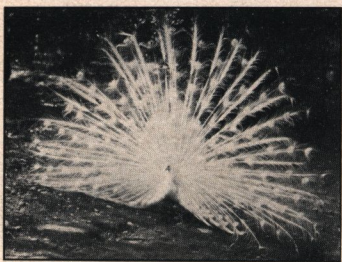
CAVALRY PRACTICE.

Exposure 1-655 second.

heaths—Grandma's cat—the birds which flock for the crumbs you throw—your horse—your neighbor's cow—all, all but impossible subjects for the average camera to do well, are easily secured with a Graflex.

Sports and Speed Pictures Generally

There is no less to say under this heading than any other. Because the Graflex is the only type of instrument which can attempt these classes of work with any prospect of success at all! It comes unexpectedly as to time and unexpectedly as to place. There is no setting a camera up beforehand to get a picture of a man playing tennis, a man sliding to base, a man catching a punt. The photographer must follow the game and his camera must follow the game, too. It must follow it as to direction and it must follow it as to focus and it must be ready on the instant to make the picture. This applies to all sports and to many things which are not sports—railway trains, balloons, accidents, fires, run-aways, etc., etc. As this is the work the Graflex camera is built expressly to do,—it seems as if little more was needed to show that it does it than the illustrations. If you think any other camera will do the same work, you are cordially invited to try it,—and publish the result. Your order for a Graflex is already written in the future, if you make the attempt!



THE WHITE PEACOCK.
Exposed 1-50 second.

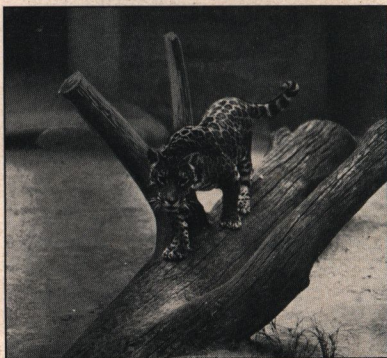
Principles

The mechanical principles on which a Graflex is built need little endorsement. Any one who has ever used the instrument knows how it is built and the kind of workmanship that is in it. But something more than fine workmanship is needed to

make a Graflex. There are foreign cameras, as well made as a camera could possibly be made—honest as the day is long and finished inside and out in stock models on the principle that “the gods see everywhere,” but so heavy and cumbersome and complicated that they defeat the very ends they were made for. A Graflex is simplicity itself, and the crowning achievement in it is the

Auto Graflex Shutter

Only a user of focal plane shutters who has had the other kind can fully appreciate what it means to have a shutter the slits of which are *always* parallel, no matter what you do to the camera. To change in an instant from one slit to another and to be *absolutely sure* that you have the size slit you want and that it is the same size from end to end, and that today it is the same size it was yesterday and will be the same tomorrow—these are the things which make focal plane work a joy. I cannot think of a possible dissenting voice to the



STARTING TO INVESTIGATE.
Exposure 1-25 second under roof.



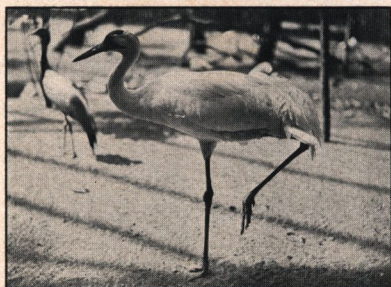
THE STAR PERFORMER.

No sun, yet full of detail in spite of exposure of 1-655 second with subject practically filling the plate.

opinion that the invention of this type of focal plane shutter marks the greatest advance in the art which has been made since the first shutter startled the world with its results.

What is Speed Work?

There is a distinct misconception existing in the minds of many photographers as to the meaning of the words "speed work." Speed work with a camera does mean the taking of objects which are in rapid motion but it also means the taking of pictures of objects which are moving slowly, by which, by reason of other circumstances, require a fast shutter speed. A picture of a man walking, taken full length on a five by seven plate, so that the figure is six inches in height, is as truly speed work as taking a picture of railroad trains running sixty miles an hour, but distant a couple of hundred feet from the camera. It is as much speed work to stop the lens down at F 32 and make a snap shot in bright sunlight as it is to use the lens at F 8 and make an exposure of sixteen times greater speed than the first one. Speed work should be considered as any work which *requires* a focal plane shutter, even if the



HARD AT WORK!

Taken through a wire netting. Exposure 1-215 second. Note delicate high lights, detail in the whites and the nearness of the object.

rapidly moving objects,—I just want a camera for ordinary work” doesn’t apply. For just because a Graflex can do

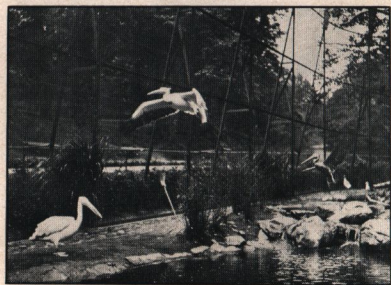
shutter is run at a slow speed—since any such exposures would be impossible to the ordinary type of between-the-lenses shutter as applied to the ordinary hand camera. Consequently the objection of the man who is offered a Graflex and replies, “I don’t want to make pictures of



TURNING A “FLIP FLOP.”

No sun, horse close to camera, full of detail with exposure of 1-1000 second.

faster work than the ordinary camera, it can do the same work the ordinary camera does and do it faster, or do it at the same speed with a smaller stop in the lens or with the same stop and with less light. This ability to use a smaller stop in the lens and still have fully timed negatives is of inestimable advantage in many branches of photographic work. As a general rule, the between-the-lenses shutter requires the lens to be used at its largest open-



CAUGHT ON THE WING.

Two birds in the air in a flying cage. Exposure 1-175 second on a dark day.



A HOT FINISH.

Exposure 1-825 second. See clear spokes in wheels.

ing for snap shots at what is optimistically termed the "one one-hundredth of a second" exposure. But it is easily possible with a Graflex to make an exposure which is really a one one-hundredth of a second and do it with the lens stopped at F 16 and sometimes smaller. This means, with a lens of average focus, that it becomes of universal focus and almost infinite depth. And photographs which are for record purposes or for any use not solely pictorial, this infinite depth and universal focus is often of great utility.

The Reason Why

You may be "from Missouri." You may want to know *why* a focal plane shutter is so much faster than a between-the-lenses shutter. Here it is, in a nutshell: In a between-the-lenses shutter, certain portions of the total time of the exposure are taken up with opening the shutter leaves and in closing them again. During the portions of the total time of exposure, the lens is transmitting



AN EQUINE DIVER.

Exposure only 1-655 second, yet note absolute sharpness of main and tail.



WILL HE MAKE IT?
Exposure 1-825 second.

light through only a portion of its entire aperture. With the focal plane shutter the *entire* opening of the lens is in use *all* the time the exposure is going on. The faster the exposure, with the between-the-lenses shutter, the greater the proportion of the total time spent in opening and closing, compared to the total time. Consequently, in comparison with the focal plane shutter, the efficiency of the between-the-lenses shutter decreases

with the increase of speed of exposure. The faster the exposures, the more light, speed for speed, is admitted by focal plane shutter.

Learning a Graflex

There should be no more difficulty in learning the use of a focal plane shutter and a Graflex camera, than in acquiring familiarity with any other outfit. The beginner with the Graflex is very apt to carry over from his old outfit a lot of notions as to exposure and manipulation which do not apply to the Graflex because it is so much superior in capacity. The first pictures I made with a Graflex were all but hopelessly overexposed, because I used a stop of F 8 and gave a hundredth of a second exposure in bright sunlight! It took me several dozen plates to learn that I wanted to run the shutter four times faster or use a stop four times smaller to get the kind of negatives I wanted on that particular



BREAKING THE RECORD.
Exposure 1-825 second.



A GRACEFUL SPORT.

Exposure 1-655 second.

subject under those conditions. Some people go to the other extreme. They know a Graflex and a focal plane shutter are the tools for speed work, as they conceive that term. They get an outfit and straight-way try to take everything they photograph with the smallest slit and the highest tension. Now you can't make portraits in the shade with a thousandth of a second exposure, any more than you can kill an elephant with a putty-blower. Exposures at that speed require either sunlight, or reflected light from much open sky. I have made such pictures at six in the evening in May, and on a comparatively dark day on the water. But to attempt to make thousandth of a second pictures on dark days in confined situations, where there is no light to speak of, is simply foolish. The Graflex will do all any other cameras will do in speed work, and a great deal that no other camera will do, but it is distinctly a camera and not a worker of miracles. It won't do the photographically impossible. To ask it to do so, and blame it for failure is as unreasonable as to expect motion to follow an attempt to lift yourself by your boot straps and to throw away the boots because you fail!

Operations

Like every other instrument of precision, the Graflex can be used in the right way or the wrong way. The right way means a steady hold with both hands, the right

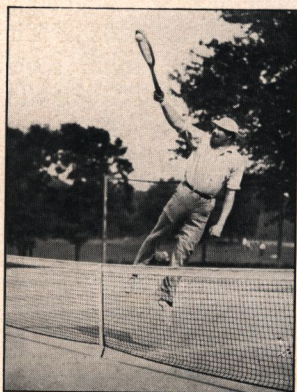


A DESPERATE CHANCE.

The player, unable to reach a high lob, throws his racket at the ball in hopes of hitting it. Exposure 1-1000 second.

box. At slow shutter speeds, a vigorous jab at the button is very likely to throw the camera out of line of sight and take a different and distorted view from what is wanted. *Push*—quickly, lightly. That's all there is to it.

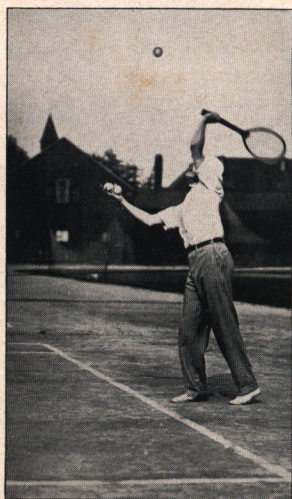
Make a practice of pulling



BEGINNING A SMASH.

Full exposure, no blocking up of high lights or inky shadows. Exposure 1-1000 second.

having control of the focussing screw, and the left, with the thumb, controlling the button. Hand camera workers accustomed to bulb exposure devices should remember that it is necessary to press this button quickly, but gently. There is no use in trying to punch it through into the interior of the



"PLAY."

Exposure 1-1000 second.

the mirror lever down as soon as an exposure has been made and setting the shutter immediately. Except when the largest snap-shot opening has been used for an exposure, your shutter is set, after an exposure, but for a slower snap than the one just made. For instance, if a snap has been



LOTS OF ACTION IN THIS GAME.

Note the detail in dark sweaters in spite of exposure of 1-825 second.

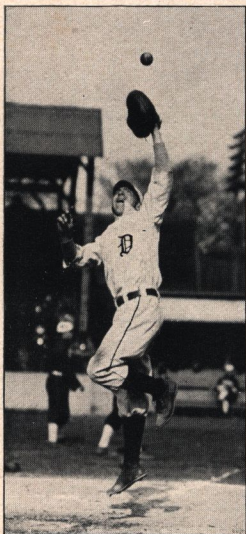
made at something with the three-eighths of an inch slit and the lowest tension—one fifty-fifth of a second—the shutter is still set, but for an exposure with the three-quarters of an inch slit,—one twenty-fifth of a second,—and unless you are particular to reset the shutter immediately, you are likely to forget and make the second exposure at a slower speed than you wish. It is the old principle everyone is taught with a film camera—wind the film as soon as the exposure is made, to be sure that it is done.

Focussing

Quick focussing with a Graflex is a knack—easily acquired and invaluable when known. Accustomed to all the time there is and a minute examination of every part of the image on the ground glass of a stand camera, the new Graflex owner is sometimes at a loss. The same procedure will do with a Graflex if your subject is a landscape or a wooden Indian, and you can stand all day and examine it; but when taking pictures of moving objects, the focussing must necessarily be a matter of a few seconds.



CAUGHT ON THE FLY.
Exposure 1-825 of a second.



BRINGING IT DOWN!
All motion absolutely stopped.
Exposure 1-1000 second.

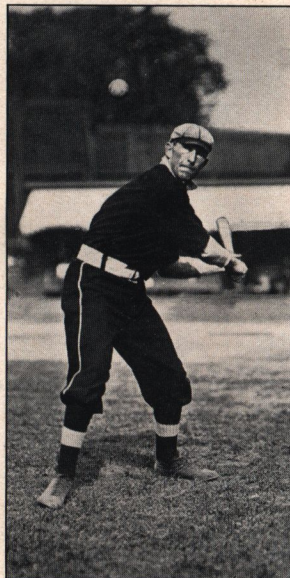
Learn to pick out the one object you wish to be sharp—particularly when using a fast lens wide open—and in or on that object pick out something prominent to focus on. If you are making a portrait, focus on the whites of the eyes, a bit of lace on the dress, the edge of a collar. In a base ball game, focus on the plate, the base pad or on a particular player. Taking a locomotive, focus on a bright piece of brass. In other words, focus on some salient point and don't even look at the rest. You haven't time and if the point is carefully chosen the resulting picture will be sharp where you want it to be sharp.

Timing

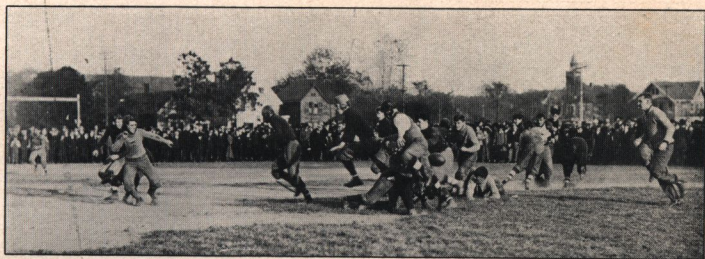
In making all photographs the universal question is "what time shall I give?"

The answer is a solution of the problem of light, distance, air, stop, time of year, time of day, etc. With a Graflex this applies only to the slower exposures. With the faster shutter speeds in use, it is this question which is to be asked—"what is the slowest exposure I can give and yet stop motion?"

The answer to this is the whole art of fast snap shots, and tables and books to the contrary notwithstanding, it is to



FLY TIME!
Exposure 1-655 second.



GOOD FOR FIVE YARDS!

Exposure 1-825 second.

be learned best, and learned thoroughly, only by experience. But the way is made plain when it is thoroughly understood that there are two equally important factors in the exposure determination—the speed of the object through space—the distance of the object from the lens. The focal length of the lens has much to do with it also, but this is generally a constant factor with any one Graflex. An illustration will make these factors plain in relation to one another. If a camera be placed over a peg in the ground, and a rope tied to the peg, a horse can gallop in a circle with the rope tied to him and the rope will be straight away from the peg all the time. A man could not walk as fast as the horse gallops—but he can straddle the rope near the peg and walk fast enough to keep up with the rope. The horse and the man, both going at different speeds, will yet be in line to the camera, and their two images will have the same speed across the sensitive plate. If the horse is a hundred feet away and travelling fifteen miles an hour, the man may walk twenty-five feet away from the peg and straddle the rope and walk but three and three-fourths miles an hour.

Among the illustrations in this booklet are some pictures of tennis players made in the thousandth of



A FAIR TACKLE.

Clear transparent shadows and full time evident in spite of being made in 1-655 second.



"CAUGHT!"
Perfectly sharp, fully exposed.
Time 1-490 second.

a second, and some other pictures made in the three-hundredth of a second. They illustrate this point as well as any words can do.

The Meat of the Matter

The Greflex is essentially a tool, not at all a toy. It is designed and built to have the greatest possible range. It is made to do more and do it better, than any other single camera or battery of cameras. It is made to be equal to any emergency.

If you want simple snaps of an afternoon's walk, the Graflex gives them to the full timed, all motion stopped, better than any other hand camera could.

If you want to make a portrait outdoors in the shade—or under an improvised skylight, the Graflex does it better than any portrait camera you could buy.

If you wish to make snap shots indoors, winter or summer, children, old folks or pets, the Graflex will do it, and give you well timed negatives.

If you want to add hours to your photographic day, at both ends, the Graflex does it.

If you want to picture objects at speed—race horses, yachts, automobiles, runners, jumpers, players of all games—and can't manage to have the game you want or the race you would take, and a good day arrive at the same time—take the race or the game and the Graflex will attend to the rest.



A DAMP SCENE.
Exposure 1-330 second.



AT THE BEACH.

Taken with a 4 x 5 Graflex; distance 30 feet; shutter speed 1-330 of a second; clear sunlight; August.

Is there a harder game to picture than football? It is usually played late in the day and in the months when the skies are overcast and frequently when the weather is very bad. Look at the football pictures reproduced on page twenty-five. They are but samples of hundreds.

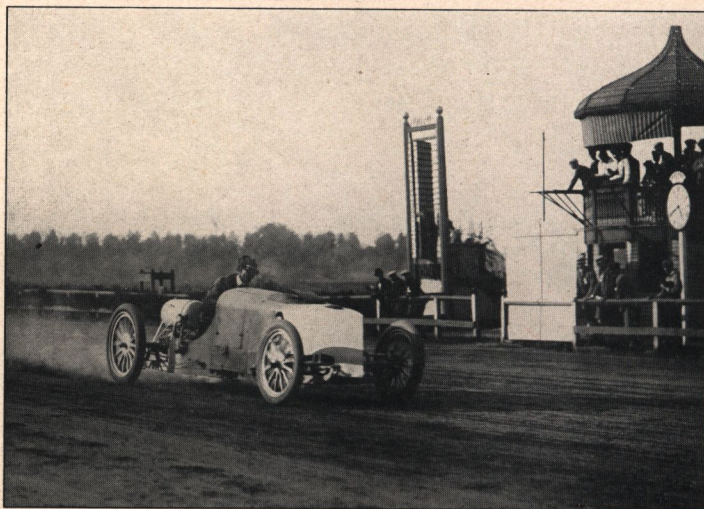
Are you a naturalist? Do you want pictures of the wild things in their homes? Whether your wild things are animal or vegetable, the Graflex is your tool.

Are you a botanist? Have you never neglected to picture some of the flowers you see on your rambles, because it was so lengthy an operation and one so troublesome, to set up the tripod and make the exposure with the chance of the wind spoiling it all in the end? The Graflex will let you make snap shots with the camera held in your hands and give you a better background and more atmosphere to your result than your stand



"A GOOD START!"

Exposure 1-330 second.



FAST TRAVEL.
See the detail in spokes of wheel. Little sun. Exposure 1-1000 second.

camera with its slower lens ever produced. Is there any other photographic outfit you know of that will admit snap shots right on top of the object you seek to picture, and in the shade at that?

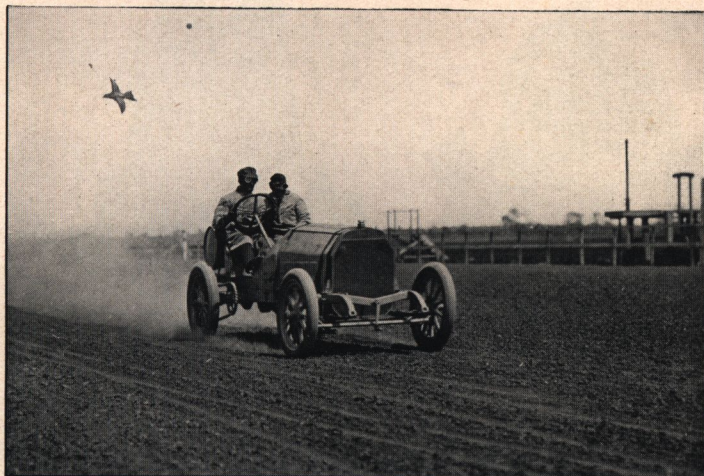
Do you travel for pleasure? The Graflex will record everything you point it at, from the snow clad mountain peak to that bit of ancient wood carving in the quaint wayside inn.



AT THE FAIR.
Exposure 1-655 second.

Are you an artist, illustrator, correspondent? The Graflex needs no introduction to you if you are, for you already use it.

Are you a lecturer, doctor, clergyman, using a camera professionally or as an amateur? The Graflex is ten cameras in one box, it makes you snap shots and



A MILE A MINUTE.

The pigeon flew into the field just as exposure was made. Fully exposed plate. Time 1-1000 second.

portraits, landscapes and groups, copies and ‘life’ heads—it is the rapid-fire gun of cameras—the Maxim of picture-taking instruments.

Finally

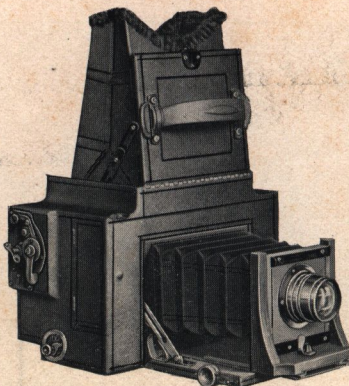
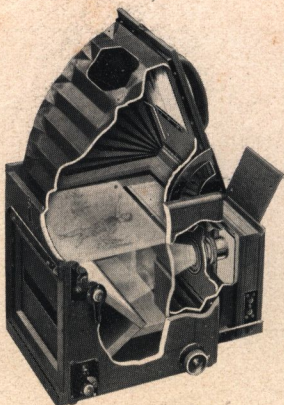
In other words,—and this really says it all—there is nothing photographically possible you can ask of a Graflex it cannot give to you. If you ask and fail to get, the fault lies with the operator.

You may be impressed with what I have said—may not. It depends on how much you believe in my sincerity. I cannot believe that my identity will carry weight where my words do not, but I am glad to have an opportunity of saying what I have said is of my own experience.

I am,

Faithfully yours,

S. H. Gandy



PRICES AUTO GRAFLEX

	3 1/4 x 4 1/4	4 x 5	5 x 7
Without Lenses	\$ 60.00	\$ 75.00	\$ 90.00
With B. & L. Zeiss Tessar			
Series IIb F 6.3	No. 4, 93.50	No. 5, 115.00	No. 6, 149.50
With Goerz Series III	No. 1, 105.00	No. 2, 126.50	No. 3, 152.50
With Isostigmat	No. 4, 93.00	No. 4a, 109.50	No. 6a, 136.00
With Cooke Series III	No. 3 1/2, 97.50	No. 4, 114.50	No. 6, 143.00

PRESS GRAFLEX

	5 x 7
Without Lens	\$110.00
With B. & L. Zeiss Tessar Series Ic F 4.5 No. 16	182.00
With Goerz Series III No. 4	185.50
With Cooke Series IIIa No. 6	163.00

3A GRAFLEX

	3 1/4 x 5 1/2
Without Lens	\$ 75.00
With B. & L. Zeiss Tessar Series IIb No. 5a	124.00
With Goerz Series III No. 2	126.50
With Isostigmat No. 4a	109.50
With Cooke Series III No. 5	123.50

REVOLVING BACK AUTO GRAFLEX

	4 x 5
Without Lens	\$125.00
With B. & L. Zeiss Tessar IIb No. 6	184.50
With Goerz Series III No. 3	187.50
With Cook Series III No. 6	178.00

STEREO AUTO GRAFLEX

Without Lenses	\$200.00
With Matched Pair B. & L. Zeiss Tessar IIb No. 5	280.00
With Matched Pair Goerz III No. 1	292.50
With Matched Pair Cooke IIIa No. 4	279.00

NATURALISTS' GRAFLEX

	4 x 5
Without Lenses	\$190.00
With B. & L. Zeiss Protar Series VIIa No. 19	378.50

Folmer & Schwing Division
Eastman Kodak Co.
Rochester, N. Y.



BEFORE THE CRASH.

Exposure 1-490 second. A fine example of what can be done with the Graflex when unexpected conditions present themselves for picturing.

