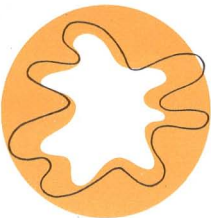




**SUPER
SPEED**

and

**SUPER
GRAPHIC[®]
CAMERAS**



SUPER GRAPHIC AND SUPER SPEED GRAPHIC MANUAL

The Super Graphic and Super Speed Graphic, today's most modern 4 x 5 cameras, boast many new features in addition to those now found in Graflex-made press cameras. The following pages will review basic operation, but even more important, they will explain as fully as possible the purpose and use of the new features.

To "get the most for your money," be sure you study the instructions thoroughly. A fine camera, like any piece of precision equipment, cannot be operated at its best unless its advantages are understood.

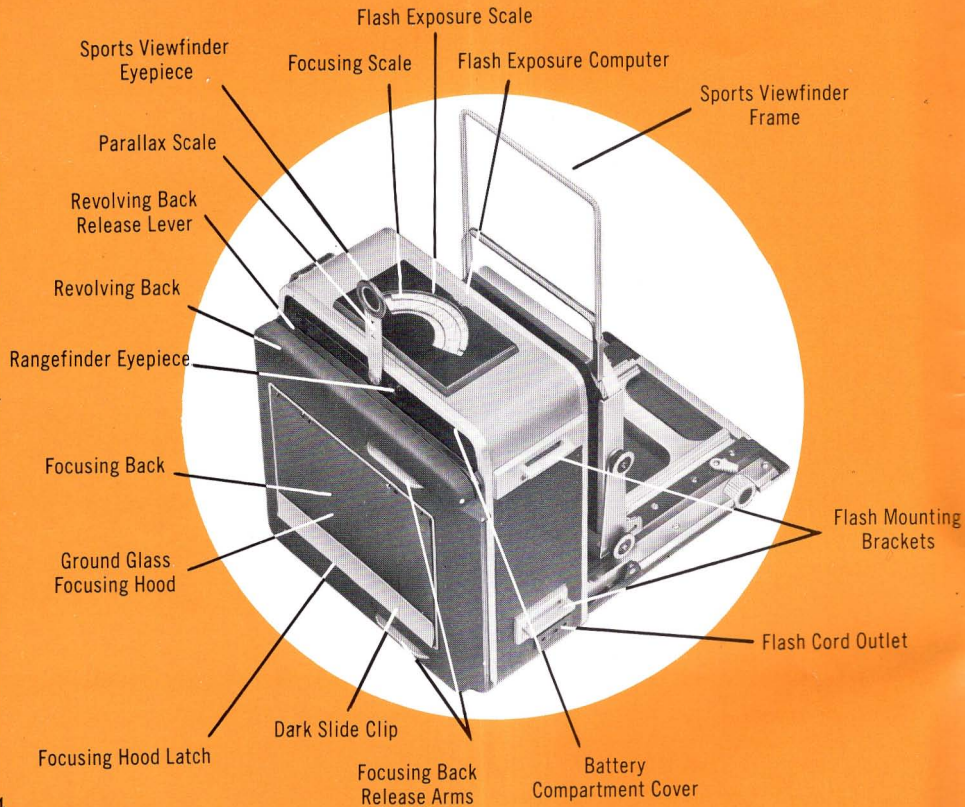
A bibliography appears on page 30 for those wishing to make a more thorough study of lighting, exposure, and other areas of photographic information.

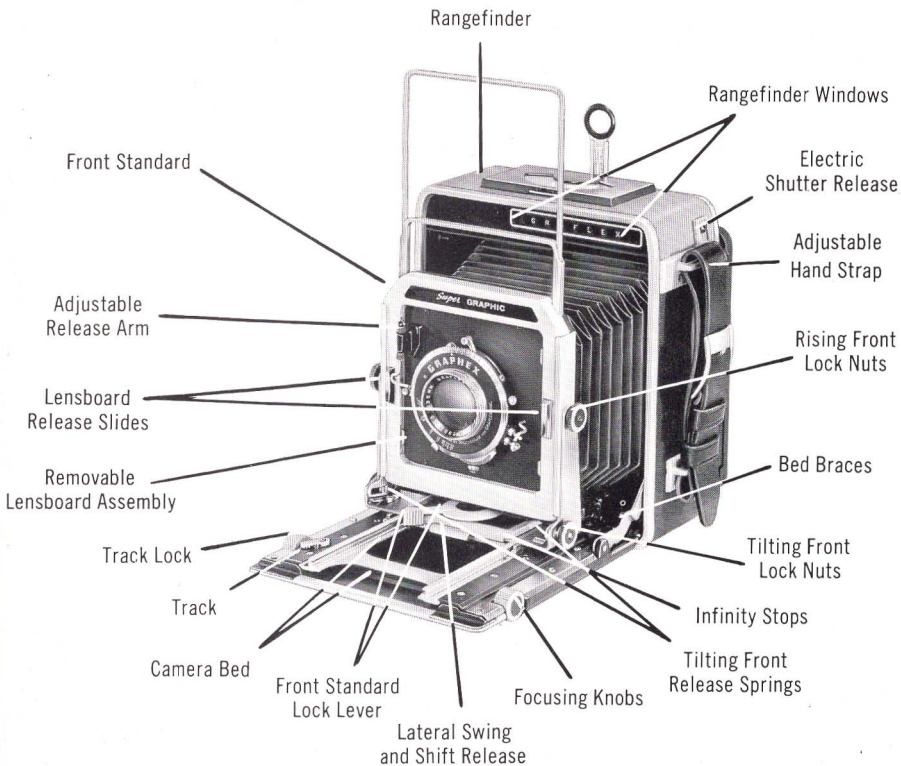
Note: All instructions apply to both the Super Speed and the Super Graphic Cameras.

GRAPHIC, PACEMAKER, GRAFLITE, STROBOFLASH are registered trademarks of GRAFLEX, INC.

INDEX

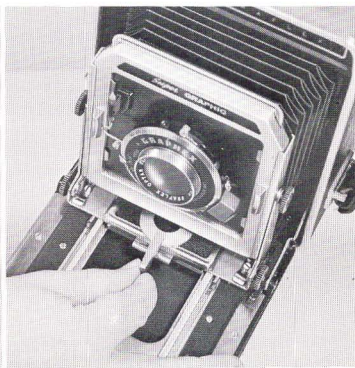
BACKS		FOCUSING	
Focusing Back	14	Ground Glass	13
Revolving Back	15	Rangefinder	10-11
BATTERIES, Changing	24-25	Scale	12
BELLOWS-Extension	16	FRONT STANDARD	
BIBLIOGRAPHY	30	ADJUSTMENTS	
CAMERA-Opening	6	Drop Bed	22
-Closing	7	Rise	18
CARE of the Camera	29	Side Shift	19
ELECTRIC SHUTTER		Swing	20
TRIPPING	24	Tilt	21
FACTORY SERVICE	31	ILLUSTRATIONS—MAIN	4-5
Location—Back Cover		INFINITY STOPS	9
FLASH		LENSES	
Bulbs	27	Interchanging	8
Flash Exposure Scale	12	Lens Fitting Service	9
Graffite	26-27	PRESSLOK TRIPOD MOUNT	23
Stroboflash	28	RANGEFINDER	10-11





OPENING THE CAMERA

1. Roll UP either or both of the knurled *focusing knobs* on the face of the *bed*.
2. Pull down the *bed* until it locks in a horizontal position.
3. Rack the track back to its stop, swing the *front standard lock* lever out straight and pull outward on the track to the *infinity stops*; these stops are hinged and should be in an upright position. Fold the infinity stops
4. Be sure to relock the *front standard*.
5. Lift the *sports viewfinder frame* by pinching inward against the side of the coiled wire frame and pulling upward as far as possible. Swing the *sports viewfinder eyepiece* to an upright position and adjust parallax for 6', 8', and 15', or infinity.



CLOSING THE CAMERA

1. Close the *sports viewfinder frame*. Press evenly on both sides or tap the top member with the flat of the hand.
2. Swing down the *sports viewfinder eyepiece* at the back of the camera.
3. If the *front standard* movements have been used, return them to normal as follows:
 - a. Drop the lensboard to the lowest position and lock.
 - b. Tilt the lensboard back to its normal, vertical position. Lock it.
 - c. Bring the front standard and shift of the front standard to neutral.
4. Rack the *track* back to the limit of its movement.



5. Unlock the *front standard* and push it back into the camera body. Lock it.
6. Press down on the *bed braces* to release and close the *bed*.
7. Roll the *focusing knobs* DOWNWARD to lock the bed in the closed position.



INTERCHANGEABLE LENSES

The *long bellows* extension of the Super Graphic permits a choice of lenses ranging from wide angle (short focal length) to telephoto (long focal length). Infinity stops and *rangefinder cams* are used to match each lens. These lenses are discussed on page 46.

In order to use the Super Graphic built-in *electric shutter release*, each lens must be mounted on a Super Graphic lensboard assembly. These *lensboards* also fit onto the Pacemaker Graphic "45" Cameras.

CHANGING LENSES

1. To remove the lens and its board: move both *lensboard release slides* upward to unlock. Lift the lens and shutter assembly out.
2. To install a lens: insert the lensboard assembly with the shutter release toward the side of the camera as shown. Press lensboard firmly into the front frame and pull downward on both *lensboard release slides* to lock.



INFINITY STOPS

A set of *infinity stops* must be located to match the focal length of each lens used on the camera.

NOTE: Because of the variations between lenses and the precision curve of the interchangeable matching cams of the rangefinder, true focus for infinity and other distances can best be established only by being able to rack forward for *all distances*.



LENS FITTING SERVICES

Lens and shutter combinations can be mounted on Super Graphic lensboard assemblies by your local Service Dealer, or Graflex Service Center. We recommend that all lenses be measured optically for exact focal length, so that a matching *rangefinder cam* can be supplied with each lens. Be sure to identify and record each lens, matching cam, and set of infinity stops for future reference.

RANGEFINDER

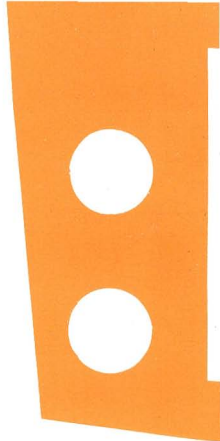
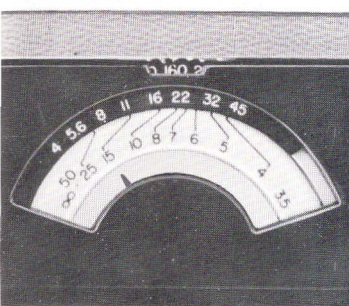
OF THE SUPER GRAPHIC

TO USE: 1. Open camera as directed on page 6.

2. Set the front standard against the infinity stops. Look into the rangefinder eyepiece and rack the track forward until the image of your subject as seen in the center of the field exactly coincides with the larger stationary image.



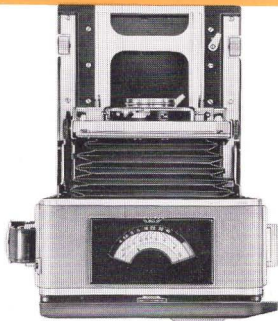
The rangefinder is an integral part of the camera body and functions with interchangeable cams, each made to match a specific lens. With the proper cam in position, the rangefinder and focusing scale pointer will indicate true focus of the lens (unless the front standard adjustment, pages 20-26, are used). Cams for the Graphic Rangefinder on the Pacemaker Graphic "45" cameras *cannot* be used in the rangefinder of the Super Graphic or vice versa.



TO CHANGE THE RANGEFINDER CAM:

1. Open the camera, but *do not* pull the front standard forward.
2. Rack the track forward about 2".
3. Swing forward the pivoted metal cover from under the rangefinder.
4. To remove the cam, pull the free end forward and out.
5. To fit cam into the rangefinder, hold it with the long, smooth edge facing the front of the camera. Slide the narrower end of the cam into the slot of the tube and under the rangefinder follower arm. Compression of the spring in the tube will hold the ~~cam~~ in place against the plunger. If the slot appears to be filled (by a plunger moving in from the right as seen in the picture), slide the point of the cam between the cap on the spring and the plunger. Push the plunger over, or tip the camera upright and tap lightly. This will open a space for insertion of the cam.
6. Close the metal cover; rack the track back as far as it will go; pull the front standard out to the infinity stops for which this rangefinder cam has just been inserted. The Super Graphic Rangefinder and focusing scale pointer will operate in synchronization with the focusing of the lens.
7. The Super Graphic Rangefinder will synchronize with all properly fitted lenses from wide angle to long focus telephoto, providing the matching cam is used in each instance.

SCALE FOCUSING

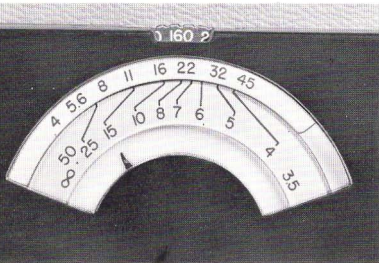


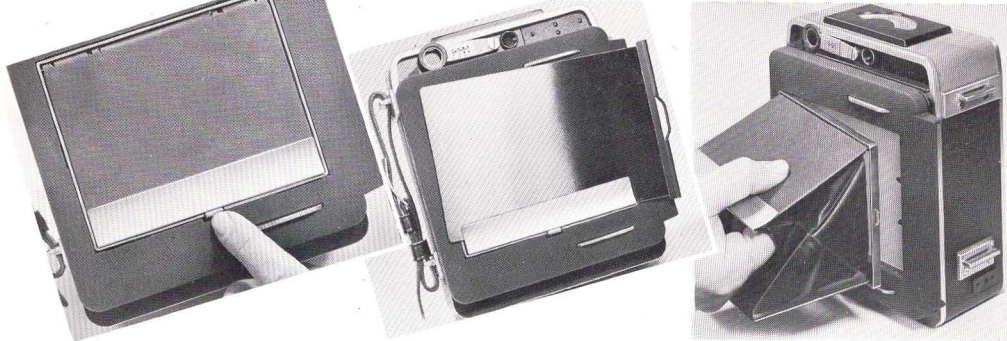
The *focusing scale pointer* on the top of the Super Graphic is controlled by the rangefinder cam. No setting or other adjustment is necessary once the correct cam has been inserted into the rangefinder. See page 14. *Be sure to use the proper set of infinity stops.*

FLASH EXPOSURE COMPUTOR

The adjustable *flash exposure scale* combined with the *focusing scale* on the top of the camera automatically indicates the correct diaphragm opening for normal exposures.

1. From your own experience or data supplied with the film and/or flash being used, select the guide number to produce the type of exposure you prefer.
2. Center this number in the front opening of the plate on top of the camera.
3. Focus the camera with the rangefinder or ground glass. The *focusing scale pointer* will indicate the distance to the subject and from this figure the index line leads to the correct diaphragm opening.





GROUND GLASS FOCUSING

Ground glass focusing is recommended for all critical photography, since it allows checking sharpness of focus, depth of field, composition and shape of the image as it is to be recorded on the film. The ground glass must be used whenever the front is tilted, shifted or swung from the normal position. The *focusing back* of the Super Graphic Camera has an Ektalite field lens under the ground glass for a brighter image.

1. Press down the latch to open the *focusing hood*.
2. To close the hood, first swing the bottom panel upward, and then the top downward until it latches.
3. To remove the focusing hood (*allowing the use of a magnifying glass over the entire ground glass area*), open the hood and pull outward on the top or bottom panel.
4. To reattach the hood, close it and press into the recess, making sure that the catches on both sides engage.
5. The dark slide clip extends all the way across the lower edge of the hood.



FOCUSING BACK

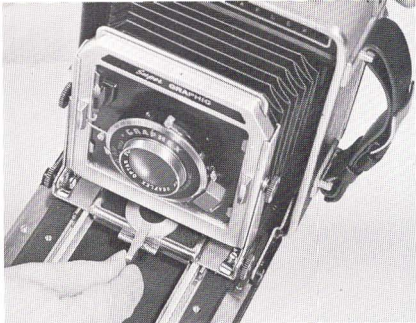
1. To remove the *focusing back*, press inward on the knurled edges of both *focusing back release arms*. —Slide across camera about $\frac{1}{4}$ " and lift off. Accessories such as the Graphic Roll Holders, Graphic Polaroid Back, etc., can now be attached and held in place by the *slide locks*.
2. Release the *slide locks* by pressing to the left. By pressing the slide locks firmly to the right, any attachment can be held solidly in position.
3. To reattach the focusing back, release the slide locks. Place the back approximately in the normal position and slide it $\frac{1}{4}$ " to engage the release arms, and it will snap into place.

REVOLVING BACK

The *revolving back* allows vertical and horizontal pictures to be made without readjustment of the camera or lens. The back rotates full circle and remains light-tight in any position for both right hand and left hand operation.

1. To revolve the back, press the release at the top left corner of the camera body and turn the back. The release will automatically catch when the back is in the horizontal or vertical position.





BELLOWS EXTENSION

Double bellows extension of the Super Graphic permits use of telephoto lenses up to 15" in focal length, and also permits 1:1 copying with 162mm and shorter lenses.

1. To extend bellows, tip the *infinity stops* down, release the *front standard lock*, pull forward and relock. Rack *track* forward as needed.
2. Unless using front adjustments, use care to make sure that the *front standard* is square with the *track*. (Lens-board parallel to the film plane.)

When the lens is focused upon subjects closer than $3\frac{1}{2}'$, it is necessary to re-calculate the f-number in order to determine correct exposure.

1. Divide the marked focal length of the lens into the *bellows extension* you are using to determine the "bellows extension factor."
2. Opposite the "bellows extension factor" on the chart below you can locate the ratio of the image size between the image and the object you are photographing.
3. Use the *exposure factor* to determine the correct exposure just as you would use a *filter factor*. If the factor is 4, increase your exposure two full stops beyond normal.

EXAMPLE: Normal focal length equals 152mm (6"). "Bellows extension factor" for close-up equals 304mm (12"); $12 \div 6 =$ "bellows extension factor" of 2, which in turn requires "exposure factor" of 4; assuming a normal aperture of $f/22$ for the photo, you would use $f/11$ and get a correctly exposed negative image the same size (1:1) as the original object.

Bellows Extension Factor	Ratio of Image to Object Size	Exposure Factor
1.125	1:8	1:25
1.25	1:4	1:5
1.5	1:2	2:25
1.75	1:1.5	3:0
2.0	1:1	4:0

YOUR CAMERA WARRANTY:

To the initial purchaser of this camera:

Skilled craftsmen have produced this camera. They have built into it a level of quality and performance which will insure your enjoyment in the making of fine pictures.

Each new camera is warranted to be free from faulty materials and workmanship, except as hereinafter set forth. If any time during your first year of ownership, any servicing is necessitated by faulty material or workmanship, it will be provided (or the equipment replaced at our option) without charge except for transportation charges, by your nearest Graflex Service facility. Returns for servicing should be made through your Graflex Dealer; or if this is not convenient, the equipment should be carefully packed in a stiff container with adequate packing (not excelsior). Attach name and address and any *specific instructions* to the package, which should be adequately secured and fully insured.

This warranty is not applicable:

- A. To any non-Graflex manufactured accessory items or parts produced by others than Graflex;
- B. To Equipment which in our judgment has been damaged, abused, or requires replacement of parts due to wear and tear from use, or for any reason other than faulty materials and workmanship. Such equipment will be serviced at factory-established rates;
- C. To Equipment which has been tampered with or serviced by other than Graflex approved personnel;

(Cont'd on Next Page)

- D. If adaptations or accessories of other than Graflex recommendations have been made or attached;
- E. If the equipment has not been registered with Graflex by means of the attached registration card or appropriate substitute within 60 days from date of purchase.

No liability is assumed for film which is damaged or is unsatisfactory for any reason (due to equipment malfunction or otherwise), nor is Graflex, Inc., obligated to replace such film. No liability is assumed for expenses or damages resulting from interruptions in operation of equipment, nor for consequential damages of any nature.

In order that we may be able to pursue our continuing program of product improvement, Graflex reserves the right to make changes in design, or add improvements to any product without incurring any obligation to include such revisions in equipment previously produced.

This warranty is made in lieu of any other guaranty, warranty, or liability expressed or implied. It is valid only to the *original purchaser* as indicated by the registration card. Graflex's liability under the within warranty is limited to repair or replacement as herein provided.

Graflex Service facilities are at the following locations:

Rochester 3750 Monroe Avenue Rochester, N. Y. 14603

Midwest Service Dept. 1345 Diversey Parkway Chicago, Ill. 60614

Western Division 800 N. Cole Ave., P. O. Box 38606 Hollywood, Calif. 90038

Canada 47 Simcoe Street Toronto, Ont., Canada

Record the serial number here for your insurance file and future reference.

Camera Serial No.....

Lens Serial No.....

GRAFLEX, INC., Rochester, N. Y. 14603

SUPER GRAPHIC

SUPER SPEED GRAPHIC

CAMERA NO.

LENS FOCAL LENGTH #

OWNER'S NAME

STREET

CITY STATE COUNTRY

Date Purchased FROM
(Dealer)

Dealer City State Country

The camera will be used for (check one or more)

- | | | |
|-------------------------------------|-------------------------------------|-----------------------------------|
| <input type="checkbox"/> Press | <input type="checkbox"/> Wedding | <input type="checkbox"/> School |
| <input type="checkbox"/> Commercial | <input type="checkbox"/> Free Lance | <input type="checkbox"/> Personal |
| <input type="checkbox"/> Studio | <input type="checkbox"/> Company | Other |

I learned about the camera through:

- Dealer recommendation Advertising in
(publication)

Other way
(specify)

Other cameras I own are

Photographer's Signature Occupation

The serial number of your camera is stamped into the back edge of the camera case—above the battery compartment cover.

FIRST CLASS

PERMIT NO. 480

Sec. 34.9 P.L.&R.

ROCHESTER, N.Y.

BUSINESS REPLY MAIL

NO POSTAGE STAMP NECESSARY IF MAILED IN U.S.A.

Postage will be paid by—

GRAFLEX, INC.

3750 MONROE AVENUE

ROCHESTER, N. Y. 14603



TEAR ON DOTTED LINE



FRONT STANDARD ADJUSTMENT

Your Super Graphic has 4 important adjustments to raise, shift, swing and tilt the lens and shutter. Each movement may be used independently, or with the others. Watch the ground glass image for the improvement or correction that each movement contributes to the appearance of the image. All focusing and composing must be done on the ground glass. Remember that some lenses, notably short focal length lenses, may not adequately cover the entire 4x5 negative with a

Clear, sharp image when moved or swung from the normal position.

It is generally desirable to keep the back of the camera parallel to the subject, unless special effects are desired. The area which will be included in sharp focus (depth of field) will be generally parallel to the lensboard. Turning the lens toward a plane at an angle to the camera will bring more of that subject into sharp focus on the film. Note that the subject matter not included in this plane or area may not come into sharp focus, even though closing the diaphragm will help somewhat.

RISING

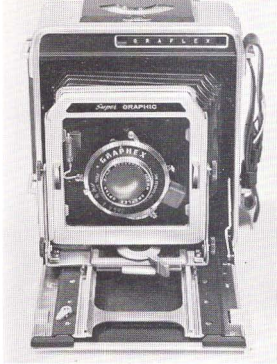
FRONT



The rising front of the Super Graphic permits raising the lens above its normal position and is useful for vertically centering the image. Bringing the top of a building into the picture area without tilting the camera will “straighten up” a tall building and remove unwanted foreground.

1. Loosen both rising front lock nuts. Compose and focus your picture on the ground glass—lift the lensboard frame as needed.
2. Tighten the rising front lock nuts before taking the picture.

NOTE: Short focal length lenses may not cover the entire negative, inclusive of the corners when they are raised, tilted or otherwise shifted from the normal position.



SIDE

SHIFTING

FRONT

The side shift permits laterally centering the image without swinging the camera, which changes perspective and may cause undesirable distortion.

1. Release the front standard lock.
2. To shift the front standard sideways, press down the lateral shift release and slide the front standard left or right as desired, while observing the effect on the ground glass image.
3. When the adjustments are about as you want them by ground glass inspection, tighten the front standard lock slightly, recheck the adjustments and then lock each securely.

LATERAL



SWING

This permits the lens to be turned toward the plane of a subject on the same level as the camera. It is useful to bring into sharp focus an object such as the entire side of a long building extending at an angle away from the camera.

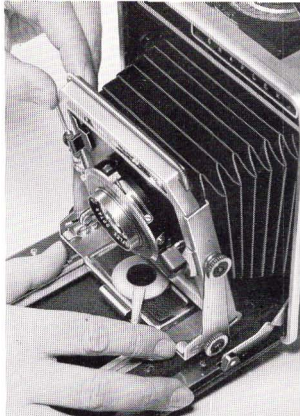
1. Release the front standard lock.
2. Fold the infinity stops down.
3. Depress the lateral shift release on that side of the release which will be under the forward swing of the front standard, and swing the front standard as desired while watching the appearance of the image on the ground glass of the camera.
4. When sharpness and composition are correct, tighten the front standard lock slightly, make a final check of the ground glass and adjustments and lock all securely.

TILTING FRONT

The tilting front changes the location of the plane of sharp focus and is thus often considered to provide control over depth of field. The plane affected will lie above or below the camera. It is useful for photographing a ceiling, a floor area from a balcony, or a stairway.

The tilting front can be used for additional applications as described under the heading "Drop Bed."

1. Loosen the tilting front lock nuts.
2. Tilt the lensboard backward (outwards at the bottom) as desired while checking the appearance of the image on the ground glass. Use this adjustment when the subject matter lies above the camera.
3. To tilt the top of the lensboard forward, press down on both tilting front release springs and press the lensboard in at the bottom and out at the top. Check the appearance of the image on the ground glass as you do this. Use this adjustment when the subject matter slopes away from, or lies below the lens.
4. Tighten the lock nuts securely before taking the pictures.



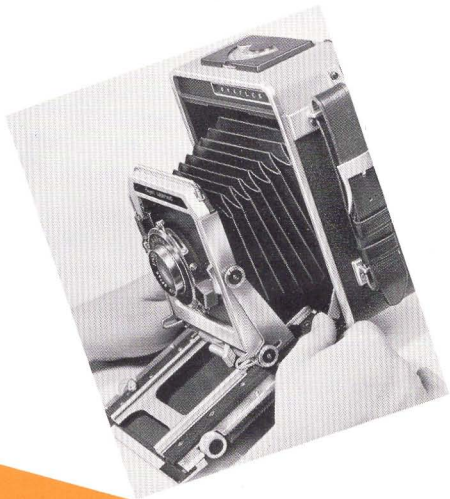
DROP BED

The Drop Bed of the Super Graphic camera is used for two important functions:

- a. To lower the lensboard—the opposite effect of “rising front.”
- b. To eliminate “cut-off” when some wide angle lenses are used, particularly when the back is in a vertical position.

Sometimes the subject matter lies below the level of the camera and it is desirable to shift the lens downward.

1. Press downward with your thumbs on the serrated (knurled) areas of both bed braces and the bed will snap into the dropped position.
2. Loosen the tilting front lock nuts slightly and tilt the lensboard backward at the top as far as possible.
3. Loosen the rising front lock nuts. Raise the lensboard as necessary, to bring the image into proper alignment and perspective.
4. Check sharpness of the image and tighten all lock nuts.

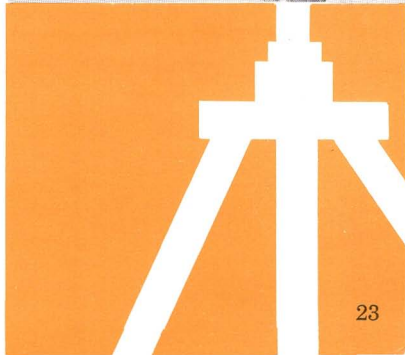


PRESSLOK TRIPOD MOUNT

The Super Graphic has a standard tripod socket in the bottom of the camera body. In addition, it has a pair of keyhole sockets for use with the Presslok Tripod Mount, Cat. No. 4595.

Attach the Presslok Mount to the tripod with the tripod screw. Now for fast, easy mounting of the Super Graphic:

1. Squeeze together the two lock levers on the side of the mount.
2. Locate the Super Graphic so that the two movable posts of the Presslok mount can be inserted into the keyhole sockets of the camera.
3. When the levers are released, the camera will be locked securely to the tripod.
4. To remove camera, squeeze the two lock levers together and lift off.

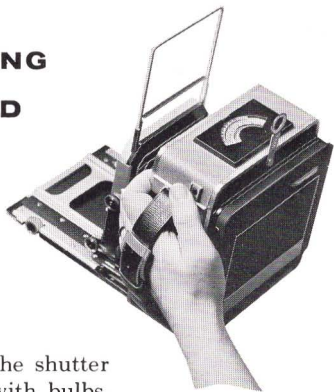




ELECTRIC SHUTTER TRIPPING SYSTEM BUILT-IN SOLENOID

Concealed in the frame beneath the lensboard is a heavy duty solenoid for tripping the shutter. When the electric shutter tripping button on the camera is pressed, the solenoid depresses the mechanical link built into every Super Graphic lensboard assembly, and trips the shutter.

NOTE: The built-in solenoid is for tripping the shutter only, and *not* intended for synchronization with bulbs.



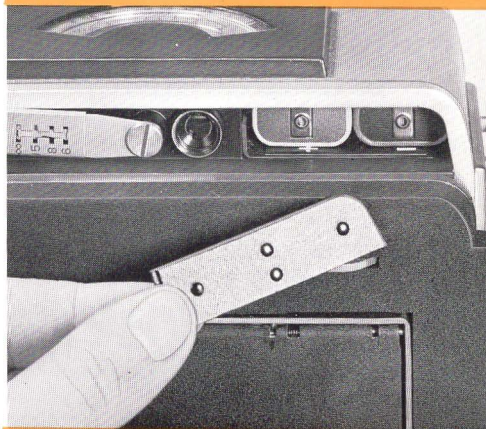
INSERTING BATTERIES IN CAMERA

Two 22½ volt flat type* batteries power the BC (Battery Capacitor) circuit built into the Super Graphic. When an interval exceeding 5-8 seconds is required before the shutter can be retripped, the batteries should be replaced.

1. To insert new batteries, remove the battery compartment cover. Press in and to the left on the left end of the cover.
2. Remove old batteries.
3. Insert two fresh flat-type* 22½ volt batteries side by side in the battery compartment. The red positive (+) and the black negative (–) ends must face out as shown. Do *not* reverse this position of the batteries (red to the left, black to the right).
4. Replace the battery compartment cover.

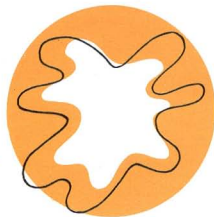
NOTE: Old batteries sometimes leak, causing corrosion. *Do not store the camera with old or well-used batteries in place.*

*Use batteries such as Eveready No. 412, Ray-O-Vac No. 215.



NOTE: If batteries are inserted incorrectly and left for only a few hours, the capacitors will be permanently damaged.

FLASH PHOTOGRAPHY • GRAFLITE and STROBOFLASH EQUIPMENT



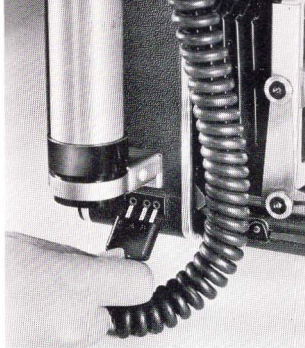
To mount the Graflite Battery Case, fit the bottom battery case clamp to the end cap of the Graflite battery case. The top clamp will have to be readjusted accordingly (See page 7 of the Graflite manual for adjusting the clamps).

If the Graflite Battery Case is to be used on other cameras fitted with the standard Graflite mounting bracket, the top flash mounting bracket of the Super Graphic Camera should be relocated. Use a suitable screwdriver to avoid damage to the screws. Remove the bracket from the camera and, with a sharp probe, locate the tapped holes about $\frac{3}{8}$ " lower in the camera body concealed under the body covering. Reattach the flash mounting bracket with the insulating material, carefully located under the bracket and entirely surrounding the screws.

The Y cord, Cat. No. 2802, makes possible operating the built-in solenoid shutter tripper and the firing of a bulb in the Graflite battery case when using the switch on the Graflite battery case, or the electric tripping button on the left side of the camera. Standard size D batteries must be left in the Graflite battery case for firing flash bulbs.

Since other types of battery cases do not have the Graflite Circuit control for dividing circuits, they cannot be used successfully with the Y cord and the built-in BC circuit of the Super Graphic camera.





USING FLASH BULBS IN GRAFLITE

Because of the special BC circuit within the camera, the following instructions apply when the Y cord is used with the standard Graflite battery case. (If the Graflite battery case is to be connected with standard Graflite cords, to the solenoid or contact posts on the shutter, follow the instructions in the Graflite manual.)

1. Fit the 3-pin polarized plug on the Y cord into the flash cord outlet with the wide spacing between the posts to the rear as shown.
2. Insert the 2 plugs identified as REMOTE and SHUTTER into their respective outlets in the Graflite battery case.
3. SET THE GRAFLITE SELECTOR SWITCH AT NO. 1.
4. Set the shutter sync lever for flash bulbs (see pages 10 through 13).
5. The shutter and flash may be tripped by pressing either
 - a. The switch on the Graflite battery case, or
 - b. the electric shutter tripping button on the camera.
6. Extensions may be plugged into the EXTENSION outlet. Only a remote control cord may be plugged into the SOLENOID outlet.

STROBFLASH AND OTHER ELECTRONIC FLASH

The simplest method of using electronic flash is to mount the lamp head on the Strobflash mounting tube, or Graflite battery case. Then use the electronic flash cord, Cat. No. 2801, which fits the 3-prong flash cord outlet in the camera.

1. Connect the cord to the camera.
2. Set the synchronizer control lever of the shutter at X. (X shutters are automatically adjusted.)
3. Trip the shutter by using the electric shutter tripping button on the Super Graphic camera. It will trip the flash.

An alternative arrangement requires the use of a Graflite battery case and the Y cord connection described on the previous page for flash bulbs. A special jumper cord, Cat. No. 2805, can then connect the EXTENSION outlet with the trip receptacle in the Strobflash lamp head†. With this arrangement the flash and shutter may be tripped by either the electric shutter tripping button of the camera, or the Graflite battery case switch. *

NOTE: Do not attempt to attach the Y cord directly to the trip receptacle in the Strobflash lamp head.

† Attach jumper cord exactly as shown

* Batteries must be in battery case



CARE OF YOUR CAMERA

You have purchased a fine camera, carefully designed, produced and tested. It should give you long and most satisfactory service. Protect it from dust and dirt and avoid rough handling; and if possible, keep the camera closed and in the carrying case when it is not in use.

Do not attempt to make any repairs to the shutter and never oil a camera shutter. If it needs attention, turn it over to a competent camera mechanic. Remember that, on general principles, it is a good idea to have the complete camera checked over every few years to keep it in tip top shape. Be sure to keep the contact springs on the inside of the lensboard frame and the corresponding points on the back of the lensboard assembly free from dust and dirt, so that the built-in electrical system of the camera will function properly.

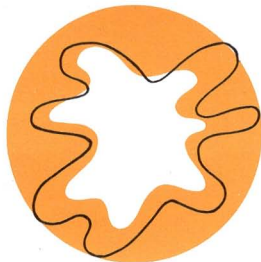
The surface of the lens has received a special hard coating, which will reduce internal reflections and help you make better negatives. Clean the lens carefully, with smooth, easy motions using a camel's hair brush or lens tissue. Moisten the tissue with a drop or two of lens cleaner, but do not apply the cleaner to the surface of the lens.

Your Graflex Dealer is ready to be of service in discussing your camera and its use, and over-the-counter discussions of your pictures will be very helpful to you. The Graflex Consumer Correspondence Department is also at your service to assist you in getting the most out of your Super Graphic Camera. Do not hesitate to write about any photographic problems which you may have. Should such questions relate to the making of pictures, be sure to send in your negatives and such exposure data as you may have available.

PHOTOGRAPHIC BOOKS

AUTHOR

- Advanced Flash Photography Arnold
Basic Photo Series Adams
Bigger & Better, The Book of Enlarging Nibbelink
Color—How to See and Use It Bond
Commercial Photography Keppler
Feininger on Photography Feininger
Focal Encyclopedia
Kodachrome and Ektachrome From All Angles Bond
Lenses in Photography Kingslake
Mortenson on the Negative Mortenson
The New Guide to Better Photography Abbott
Photo Lab Index Lester and Carroll
Photography, Its Materials and Processes Neblette
Photography, Theory and Practice Clerc
Speed Graphic Guide Tydings
Strobe, the Lively Light Luray
Theory of the Photographic Process Mees



FACTORY SERVICE

Graflex Service Departments are located at the addresses given on the back cover. Each is equipped to inspect, clean and adjust all Graflex products and fit accessories and special lenses. While correspondence should be addressed to the Service Department nearest you, your Graflex Dealer will be glad to take care of the details of packing and shipping equipment for attention. He may also be able to provide such services so that the camera need not be sent away.

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