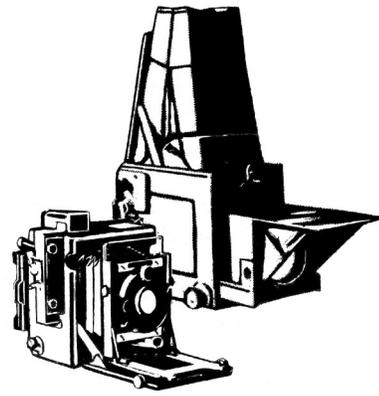


GRAFLEX HISTORIC QUARTERLY

Since 1996



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FOLMER-CENTURY DIVISION OF EASTMAN KODAK

By Thomas Evans

In this article, I will attempt to disentangle the Century Camera Company and the Folmer & Schwing Manufacturing Company, as regards the manufacturing of different models of cameras while operating under Eastman Kodak. Specifically, did Folmer & Schwing make any of the Century self-encasing hand cameras? We know that when Folmer & Schwing split from the Eastman Kodak Company in 1926, they took the manufacture of Century Studio cameras with them, along with the Cirkut panoramic outfits, Penny Picture/Multiple cameras, and a few other cameras that had been Century Camera Company products. We also know that the Century self-encasing hand cameras and Century View cameras were no longer in production in 1926. But when might the manufacture of Century models have been transferred to Folmer & Schwing?

Most of what we know about the Century Camera Company, and its relationship with the Eastman Kodak Company and Folmer & Schwing, comes directly from their catalogs, which were

published between 1901 and 1910. In addition to this source, there are a few histories and accounts, notably by Eastman Kodak Company in 1984 (unpublished), Dr. Rudolf Kingslake's 1997 The Photographic Manufacturing Companies of Rochester, New York, and a wonderfully detailed 2005 article by Ralph London in The Photogram, a newsletter of the Michigan Photographic Society. The existing accounts have discrepancies.

George Eastman purchases Century Camera and Folmer & Schwing.

The Eastman Kodak Company bought a controlling interest in the Century Camera Company on July 3, 1903,² and moved them from the quarters they shared with some smaller companies at 61 Atlantic Avenue, Rochester, NY, into a large, solid building at 12 Caledonia Avenue.^{2,5} Century Camera Company continued to operate under their own name,⁵ issuing their own serial numbers, and in 1905 they bought, for \$5,000,⁶ the Rochester Panoramic Camera Company, makers of the Cirkut revolving panoramic camera.^{2,7}

When Eastman Kodak acquired the Folmer & Schwing Manufacturing Co. of New York in 1905, they were moved in with Century Camera at 12 Caledonia.⁵ Dr. Kingslake reports that in 1906, F&S was renamed the "Folmer & Schwing Division of Eastman Kodak Company,"⁵ The shareholders of the Folmer & Schwing Company signed a Certificate of Dissolution of F&S on May 27, 1907, which was notarized June 3, 1907, completing the transfer of F&S to Eastman Kodak. On July 1, 1907, Century Camera Company became "The Century [Camera] Division of Eastman Kodak Company."^{2,6,7}

Discrepancies in the Timelines

When Eastman bought Century in 1903, the three founding officers, president J. Milnor Walmsley, secretary Gilbert E. Mosher, and treasurer George J. MacLaughlin, all resigned,⁵ but continued on as directors employed by Eastman.⁵ When Folmer & Schwing was brought in, founder William F. Folmer was made general manager "of the whole,"⁵ a position he held until 1926.⁵ At this point, as of 1907, Dr. Kingslake states that the two companies were combined into "The Folmer-Century Division of EKC,"⁵ and that "Century" was dropped from the title in

1917,⁵ when the combination was renamed “The Folmer & Schwing Department of EKC.”^{5,7} James McKeown states it this way: “In 1907 it [Century Camera Company] became ‘Century Camera Division, Eastman Kodak Company.’ Following that, it was in the Folmer-Century Division of EKC, which became the Folmer Graflex Corp. in 1926.”⁷ However, the history of Century Camera Co. written in 1984 by the Eastman Kodak Company states that between 1907 and 1917, the title was “Century Division of EKC,”² and from 1917 to 1921, they were named the “Century Department of EKC,”² and that it was not until 1922 that “Century” was dropped, and that “thereafter the Century products were manufactured under the Folmer & Schwing Department of Eastman Kodak Co.”²

I have tried to piece together the information I found from several sources, and admit that it is a mix with some lumps in it - but I have tried to provide the evidence that I could find, with real detail, and then add a few ideas of my own about it based on that.

The 1910 Century catalog names the company the “Century Camera Division of Eastman Kodak Company,”¹ so that would be the correct name of the division in 1910. Perhaps the name “Folmer-Century Division” was not an official name, but was an internal name used by Eastman employees to refer to the factory at 12–14 Caledonia Avenue. This seems a minor distinction, but if the Eastman history is correct, it may shed some light on when each division/department was making which models of cameras. It is reasonable to think that changes to the line-up of available models would tend to coincide with changes in management.

The Eastman history also states: “On July 1, 1926, this department [F&S] was sold to the Folmer Graflex Corporation which continued to manufacture the Century studio cameras sold by the Eastman Kodak Company.”^{2,7}

Consolidated Timeline

The timeline that I have come up with is based on conflicting information, and without further documentation it is unlikely to be less confusing.

Accepting the Eastman history timeline, rather than the Kingslake timeline, makes some sense when we look at production dates of Century cameras.

1903, when Eastman bought the Century Camera Company, the Century nameplates changed from being white with black lettering to black with white lettering, at least until 1907.²

1905, when Folmer & Schwing moved in with Century Camera at 12 Caledonia Avenue,^{5,7} and apparently William Folmer assumed a position of general manager over both,⁵ it would be reasonable to assume that operation of the factory would be reassessed and open to adjustment.

It is interesting to note that the revolving back, which Century Camera introduced in 1904, appeared on the Folmer & Schwing Cycle Graphic in 1907, shortly after the two camera manufacturers moved in together. I compared the revolving backs from models of these two cameras, and they are so much alike that they could have been made on the same machinery. One can imagine a Folmer craftsman handing over a Cycle Graphic under construction to a Century craftsman to have the revolving back added. Many other forms of cooperation could have taken place.

1910, even though the 1910 Century Camera Co. catalog lists a full range of self-casing hand cameras,¹ the Eastman history states: “Production of hand plate cameras was discontinued in 1910.”² Ralph London states that he was able to find only Century catalogs up to 1910 and has no record of Century self-encasing hand cameras being produced after that date.⁶

1913 appears to be a significant year for the Century Division, because in that year the Century View No. 1 and No. 2 cameras were replaced by the Eastman View #1 and #2 cameras,² and many of the older Century Portrait/Studio Cameras went out of production,² apparently replaced by the Century Studio No. 7 camera, which went into production in 1912.²

McKeown says that the Cirkut cameras were made by the Century Camera Division until 1915, when their manufacture was transferred to the Folmer & Schwing Division.⁷

In 1917, when the Century and F&S Divisions each became Departments of EKC, another adjustment was made to the available products: the Century No. 7 and the venerable Century Grand Portrait studio cameras went out of production,² the former being replaced by the No.7A,² and the latter being replaced by the Century Studio No. 8 camera.² The “A” denotes a dark finish.²

In 1922, when the Folmer & Schwing Department assumed the manufacture of all Century products,² the Century Studio No. 8 and No. 9 were replaced by No. 8A and No. 9A.² It is possible that the transfer of manufacture of a model of studio camera from Century to F&S could be indicated by this change to the darker finish.

The Folmer & Schwing Serial Number Book

The existing Folmer & Schwing serial number book begins with number 47162,³ believed to be issued in 1915. Arguably, the first reference to a Century camera model in the book is to a lot of 50 “Lantern Slide” cameras, 53185 through 53234,³ perhaps issued in 1915. The Century Lantern Slide camera was a 5x7 camera made in the fashion of the larger Enlarging, Reducing and Copy cameras and was designed for copying negatives as lantern slides for projection. Curiously, serial number 53627 is for one “Century View” camera³ a few years after this model had been replaced by the Eastman View.

The Cirkut #10 panoramic cameras first appear in the F&S serial number book at 79715, in about 1917, roughly coinciding with the establishment of the Folmer & Schwing Department of EKC. Several lots of Cirkut cameras, for some 300-camera total, followed before 1920.³

The Folmer & Schwing serial number book lists the first lot of 250 Eastman #2 View cameras at serial number 113176, in November 1920.³ This would be six years after the Eastman View replaced the Century View, but we have no list of serial numbers prior to 1915. The Eastman View #2 was replaced by the darker-finished Eastman View 2-D in 1921,² so the change in manufacturer could again coincide with the change to a darker finish.

The first listing of Century Studio cameras in the consecutive pages of the serial number book is for a lot of 200 No.7 Studio cameras at 116267 (after April 1921), but this entry is crossed out.³ As mentioned above, the No.7 was replaced by the No.7A in 1922. Much later in the serial number book, on pages 141 and 142, the Century Studio camera serial numbers are listed together, running from 68741 through 72806, including several lots of No.4, No.5, No.7, No.8, No.9 Studio cameras, Special 5x7 Studio cameras, and Penny Picture cameras, but no dates are given.³ Since the No.7, No.8 and No.9 cameras were replaced by their 'A' models (dark finish) in about 1922,² and the listings for Century studio cameras (No.7, 7A, 8 & 9A) reappear in the consecutive pages of the book in 1921,³ the end date for pages 141 and 142 is likely to be 1921. Did F&S allocate a block of serial numbers to the Century Department?

There are gaps in the serial number sequences, between 56992–68741 before these two pages of Century cameras and 72807–75999 after these two pages. I happen to have a Century No.7 and a 5x7 Century Studio camera whose serial numbers fall within the earlier gap, so it appears that there are Century model cameras for which there is no extant documentation. The serial numbers of these two cameras could be issued by either Century or F&S.

F&S replaced the Penny Picture cameras with the Folmer Multiple camera in 1926,³ when they split from EKC.

There are no Century hand cameras listed in the existing Folmer & Schwing serial number book.³

Conclusion

That is a lot of information to digest. It appears to me that the gradual transfer of manufacture of Century Camera models to Folmer and Schwing began shortly after the latter moved in with the former at 12 Caledonia Avenue in Rochester. It could have begun with replacement of the Century View cameras by the Eastman View #2, in 1913, but there is no known documentation for this until the F&S serial number entry for a lot of

250 8x10, #2 Eastman View cameras, 113176–113425, in 1920. Prior to 1920, we have McKeown's date of 1915 for the transfer of manufacture of Cirkut cameras from Century to F&S and a record of a lot of 60 #10 Cirkut cameras, 79715–79774, circa 1916–17. Studio camera production could have transferred along with the Cirkut cameras, beginning with serial number 68741, circa 1915, but the date is uncertain. Manufacture of the Century Studio cameras appears to have occurred at different times and seems to coincide with the change to a darker finish.

Because the Century hand cameras are said to have gone out of production in 1910, and there is no existing documentation of serial numbers for them in the F&S serial number book, I think we must conclude that Century Camera Company, and then the Century Division of Eastman Kodak Company, made the Century self-casing hand cameras until they were discontinued, and that none were made by the Folmer and Schwing Division for EKC. It is possible that Century hand cameras could have been assigned F&S serial numbers prior to 1915, but we have no way of knowing this. On the other hand, if we consider William Folmer's management of both the Century and Folmer & Schwing Divisions as constituting a merging of these divisions into one manufacturer, or even if we accept Dr. Kingslake's statement of a combined Folmer-Century Division beginning in 1907, then the Century hand cameras could be considered to have been made at least under the management of Folmer & Schwing's manager, William Folmer.

I, for one, am sorry that these beautiful cameras were discontinued at all. Rob Niederman may have said it best in his description of the Century Grand: "If I were to choose one camera as a classic representative of the self-casing style, it would be the Century Grand. No other camera was built with the fit, finish and overall care as these cameras. Made of carefully selected mahogany woods, impeccable finish, red triple extension bellows, and polished brass fittings, the Century Grand was stately and elegant when compared to its peers. Even the smallest details weren't overlooked, such as the ivory aperture scale and maker's label on the brass lens."⁹

Footnotes and references:

¹ Century catalogs can be found here:

<http://www.piercevaubel.com/cam/catalogscentury.htm>

² Eastman Kodak Company, 1984, A Little History of the Century Camera Company, and a Chronology of Century Professional Cameras, Unpublished manuscript, Eastman Kodak Co., Rochester, New York.

³ Folmer & Schwing Serial Number Book. 1915–1973, Unpublished.

⁴ Fiberg History of Field View Cameras, Century: <http://www.piercevaubel.com/cam/cent.htm>

⁵ Kingslake, Dr. Rudolf, 1997, The Photographic Manufacturing Companies of Rochester, New York, George Eastman House, Rochester, New York.

⁶ London, Ralph, 2005, Exploring Century Cameras and Catalogs, "The Photogram," Volume 33, No. 2, Michigan Photographic Historical Society, Dearborn Heights, MI.

⁷ McKeown, James M. 1997, McKeown's Price Guide to Antique & Classic Cameras 1997/1998, 10th Edition, Grantsburg, Wisconsin.

⁸ Naslanic, John, 2000, A Brief History of Century Cameras, "The Photogram," Volume 27, No. 4, January-February 2000, Michigan Photographic Historical Society, Dearborn Heights, MI.

⁹ Niederman, Rob, 2001:

<http://www.antiqwoodcameras.com/century1.html>

GRAND DAMES

5X7 Century Grand, number 15416, ca. 1902. CCC Planatic Series III lens in a Wollensak shutter.



Century Grand Senior ca. 1910.



Swing back, with a moderate tilting back and simultaneous moderate swing. See GHQ, Volume 12, Issue 2 for a similar but short lived attempt by Folmer & Schwing.



Daniel Delcroix from his article, War re-enacting with an Exakta (and other cameras) "In WWII re-enactments, my favorite cameras are Leica Ila, Contax II, Exakta and, for special 'still' events and ceremonies, the Graflex Anniversary 4x5 camera, named PH-47E in the U.S. Army."

WORLD WAR II RE-ENACTORS

Daniel Delcroix is a longtime subscriber to and supporter of the Quarterly. He writes in his article that re-enacting may have several purposes: remember the way our parents and grandparents lived, honor men and women who passed through such tough events, teach history to children, perform shows, meet very different people, make friends, and accurately recreate an era.

USARG.fr (Daniel's French re-enactment association) ranges from Napoleon to the present. They re-enact in three main circumstances: exhibition of equipment and uniforms in military camps, ceremonies and shows with battles.

Re-enacting as a photographer is the chance to use old cameras, in the matching period, in the way people used them, and experience the issues photographers then had to deal with.

Daniel writes, "I met French, English, Italian and Belgian photographer re-enactors and visited several web sites from England, the Netherlands, Poland, USA, Australia...and we shared information. Now, I am far more accurate with equipment and uniforms."

The full article is available on Box at:
<https://app.box.com/s/xjzixd02x5y69cr35oeu>

Visiting Daniel's web site will be rewarding.
<http://djdwarphot.free.fr>.

Another great site:
<https://www.pinterest.com/bilyankoff/world-war-ii-us-military-photographers/>



Jim is holding a standard Home Portrait lens in his right hand, and a standard 4x5 R.B. Series D lens in his left hand. To his left is a "Baby Bertha with a 16" f/4.5 Carl Zeiss Tessar, and in front is a Big Bertha with a 40" lens fitted on a Home Portrait. For scale, a 3/4 x 4/4 Speed Graphic is just in front of Jim.

HOW TO BUILD A CAMERA COLLECTION

By Jim Chasse

I have always been interested in photography, as this was to most young boys and girls in the post WWII years. Popular Science and Popular Mechanics always had a photo section. Initially I used a simple box camera, but as a freshman in high school (1952), I purchased my doctor's 2 1/4 x 3 1/4 Miniature Speed Graphic. I located a roll film back (an Adapt-A-Roll), and now I could develop orthochromatic film and watch it develop under a red light – very fascinating.

I used the camera to earn money, as the local newspaper would pay \$ for photos printed in the newspaper. Local photo odd jobs also paid to cover expenses such as local events, high school events, dance class graduations, piano classes, etc.

I always wanted to be a photographer – nothing else even entered my mind – I heard about RIT, applied, got accepted, and off I went – what an adventure! I was told to bring my user camera. Mine was the 2 1/4 x 3 1/4 Mini. My rich (it seemed) roommate had a Rolleiflex – all my photo work for school was done with the 2x3. But with the f4.5 Ektar lens, it was plenty good enough.

I always felt going to RIT for one year gave me the equivalent of approximately 15 years of field experience – talk about cramming school work and general ed. courses – English, psychology, chemistry, math...lots of math.

Two years at RIT was all that was offered in 1956 – 1958 for the photo course. Kodak took the two-year grads and made them Kodak tech reps. I could afford only one year, but looking back over the years, it worked for me – a career at Western Electric Company (part of A.T. & T. at that time) as an industrial photographer who had to be a jack of all trades, master of just about anything that needed to be photographed. Western Electric had purchased a used 4x5 Linhof for me with a cammed 3-lens set – what a camera! My 2x3 got shelved until camera collecting took off in the early 1970s. I started buying any 2x3 Graphic I could at camera shows and auctions. I collected that camera because I was fond of

it, as it was my first good camera. I found out there were 2x3 Crowns and Century's, and I bought them. I then bought Graflex cameras, as the company had a very interesting product line, and built sets with lenses, holders, bulbs, carrying cases and meters – much fun. I branched off to include 2x3 Busch and Burke and James – more fun. I now have over 45 2x3s. I now really "needed" a 2x3 Linhof three-lens set, of course, as the lenses were serial numbered to the permanent cam in the camera bed to synchronize the lenses to the rangefinder. The original baby Linhof was first offered in 1947 as a 2x3 sheet film camera with an optional roll film back.

At the Photographic Society of New England (PHSNE) camera shows in greater Boston (Mass.), I was able to purchase complete years of Popular Photography from the beginning in 1938 up to the end of my interest in 1960. I found the most interesting ones to be the WWII years – the ads were invaluable to research when the 2x3s were offered and for how much – just before and after the war. After 5-6 years of searching for a baby Linhof, I finally found a first model – originally offered at over \$500 in 1947, with the 3-lens set. A new post-war Ford could be bought for that price! I'm sure not many were ever sold – a tough find for the 2x3 collection – I eventually acquired the 2nd model with the 3-lens set – pretty cameras.

Oh, happy days! I thought I had all the 2x3 press camera type models available, BUT on a Popular Photography October 1942 back cover was a Reporter offered by Fink & Roseliever (FR), not camera people, but darkroom accessory people...interesting. WWII was now three years old, and everything being made was supposed to be for the war effort. I found a new Reporter by chance at a PHSNE show.

Over the next several years, Busch would upgrade the 2x3 camera, always an attractive camera and very well-made. However, Graflex would stay one step ahead by introducing novel features – items such as the Grafloc back, Grafmatic, and the Cold Lite enlarger attachment. Also, by offering an F/2.8 lens on the Century, along with a 10-exposure roll film back called the "ideal format," this combination would become a wedding photographer's professional camera for many years. I used the 4x5 Pace-maker and, finally, the TLR Rolleiflex.

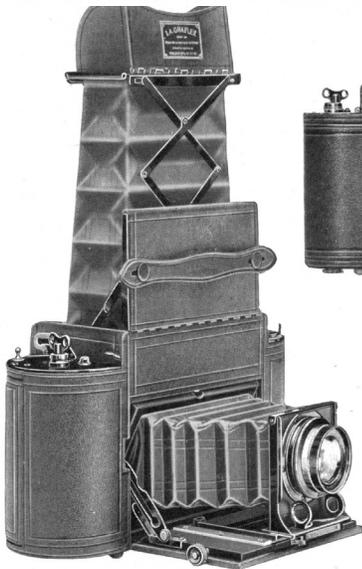
My interest in most everything Graflex grew as I became more knowledgeable...many thanks to Richard Paine's research and book.

In my early professional years, I used the 4x5 Speed Graphic for the focal plane shutters. Quite necessary to cover drag racing for Hot Rod magazine – the 4x5 Linhof for Western Electric industrial photography work – there was nothing quite like a 4x5 negative. Having over 45 different 2x3 Minis, I began collecting 4x5 Speed Graphic, then Graflex SLRs and other very interesting models – Big Bertha comes to mind. I even discovered that Graflex made a 5x7 Speed Graphic. Had to have one – got it after many years of searching at many shows.

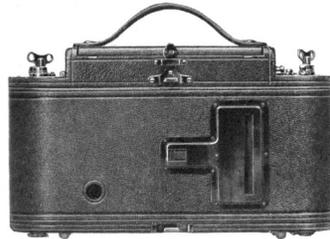
A used Hasselblad 500C was offered to me. I bought it, and my work became better all because of the SLR principal. I discovered that early Hasselblads existed in a rather primitive form with a focal plane shutter called the 1600F. Next came the landmark camera, the 500C. It became the perfect camera system with all the accessories that became available until digital took over. I lived and worked the era from the late 1940s to 2007.

Autographic

GRAFLEX



THE 1A GRAFLEX



THE 3A GRAFLEX

When Kodak introduced Autographic film and data back cameras in 1914, the “A” designation had already been assigned to Kodak and Graflex cameras (1907 and 1909 for Graflex). In 1915 Graflex changed their 1A and 3A cameras to add the Autographic feature. In addition, Kodak provided retro-fitted Autographic backs for Kodak named cameras produced prior to 1915, which also may have been the case for their Graflex line of cameras. Based on the job order list, in 1915 the Telescopic R.B. Graflex was introduced with serial numbers in the 76,600 range; therefore, if readers have Autographic cameras with serial numbers earlier than this range, they may have been retro-fitted in 1915 or later.

How did Autographic film actually work? Quoting from *Camera* by Todd Gustavson, pages 175 and 179, “The Autographic cameras enabled users to write notes on the back of the film while it was still in the camera. The photographer would flip open the camera’s special hinged backdoor to reveal the opaque backing paper. Writing with a metal stylus compacted a carbon layer in the backing paper, rendering it translucent. Notes, dates, and other jottings – usually along the lower border - appeared on the print. It all seemed ever so slightly magical, and many people loved it at first, but the magic soon wore off, and the feature died of disinterest.”*

The “magic” did not soon wear off at Graflex, as the 1A was not discontinued until 1926, and the 3A until 1927...along with the Autographic feature, although special film for these cameras was still produced by Kodak until 1941.

*Todd writes that the book quote is based on the normal default position of Kodak cameras, and that when using a Graflex camera, the notation would normally appear on the left side, not the bottom, of the print.



Showing Comprehensive Record on Film Adjoining Negative

“In addition to the regular autographic record on the end of the negative, many lines of record can be written on the film adjoining the negative...write the first line on the edge of the film in the usual manner and then, after this line has been exposed to the light, reel the film till the *next number* appears in the red window on the back of the Kodak, then write the second line of the record. After this line has been exposed, it is reeled past the slot and the third line written. All the other lines of writing are recorded in the same way. By reeling each line that is to appear on the adjoining film just past the autographic slot on the back of the Kodak, 25 lines of writing can be recorded on a 3A film. By using another section of film, a 49-line record can be made.

In the case of group portraits, each person can sign his or her name on the film. When this is done, the negative will perpetuate both a pictorial and autographic memorial of each individual—mementos that were unobtainable before the day of the Autographic Kodak. [bold face and commas added]

Quote from 1915 *Kodakery* above. Courtesy Thomas Evans.

THE GRAFLEX HISTORIC QUARTERLY

At year-end, I would like to thank all of those who have contributed material to the Quarterly this year, as well as prior years.

Unfortunately, we received no response to our request in the last issue for help learning about Frank Duarte, nor with identifying the camera in Bob Lansdale's picture on page 8, nor reader stories about their collecting. Although we send to over 100 readers each quarter, and receive some promises of articles, too many do not materialize.

Articles have been submitted and published that have ranged from informal to technical, and both are welcome. We are always willing to help contributors prepare articles from research through proofing.

As the Quarterly depends on reader contributions, if more support is not forthcoming, it may be necessary to limit the number of issues published each year.



THE GRAFLEX CAMERA

In Eaton Lothrop's book, A Century of Cameras, pp. 115-6, he makes the following statement about the possible existence of an early version of The Graflex camera of 1903.

"If one can go by advertisement illustrations and reviews of a camera, then the Graflex as originally

introduced had more features than the just-plain 'Graflex' of 1903. It seems that the 1903 Reversible Back Graflex was more like the original, while the 1903 Graflex was a somewhat simplified version. As of November 1902 the Graflex was said to have a 'pinion which enables the lens to be moved up or down as a rising front, on the rack and pinion plan.' Advertising illustrations of that time bear this out. Also, the original Graflex could 'be racked out to accommodate a 14-inch focus lens.' As of June 1903, the 4x5 Reversible Back Graflex had both rising-falling lens mount and 15-inch focal 'capacity,' while the regular 4x5 Graflex had no rack-and-pinion vertical lens motions and only an 11½-inch focal capacity. Based on these facts, one can surmise that the model illustrated here [from the George Eastman House] is an 'original' Graflex. (Additionally, it bears only November 5, 1901 and August 5, 1902 patent dates on it, while a Reversible Back Graflex of 1903 should also bear the patent date December 16, 1902)."

If readers have one of these early cameras, please get in touch with Ken. He is interested in getting dates and pictures of various features from your camera.

R. B. TELE. GRAFLEX

On pages 42 and 43 of his definitive book, The All-American Cameras a review of Graflex, Mr. Paine describes and illustrates the Telescopic Revolving Back Graflex, which was shown in catalogs from 1915 through 1923 in 3¼ x 4¼ and 4x5 sizes, with some made as late as 1926.

The examples shown in his book are both the 3¼ x 4¼ size. In order to help illustrate Mr. Paine's explanation of the evolution of the Tele. and its final use in the Super D, the 4x5 format is shown here.



4x5 Telescopic R.B. Auto Graflex, serial number 27429, ca. 1912-1913. Also, see GHQ Volume 12, Issue 4.



4x5 Telescopic R. B. Graflex (aka R.B. Tele. Graflex), serial number 86809, ca. 1917.



4x5 R.B. Series D Graflex, serial number 319306, 1943.

This replaces the R.B. Tele Graflex article in Volume 18, Issue 2.

Graflex Historic Quarterly

The Quarterly is dedicated to enriching the study of the Graflex company, its history, and products. It is published by and for hobbyists/users, and is not a for-profit publication. Other photographic groups may reprint uncopyrighted material provided credit is given GHQ and the author. We would appreciate a copy of the reprint.



Bea Arthur (née Bernice Frankel) (1922-2009)
SSgt. USMC 1943-45 WW II. Enlisted and assigned as typist at Marine HQ in Wash DC, then air stations in VA and NC. Best remembered for her title role in the TV series "Maude" and as Dorothy in "Golden Girls."

Also, remembered for being photographed with a Graflex Photorecord outfit.



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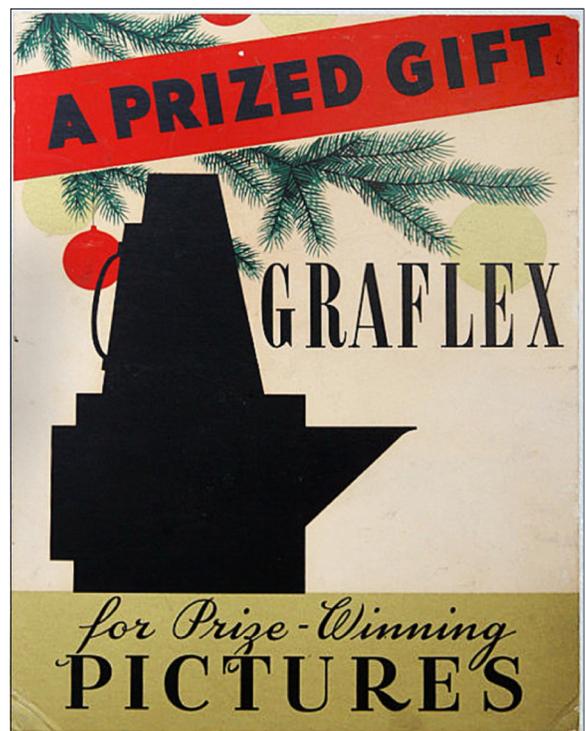
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Check out this Graflex site from Thomas Evans!

<http://graflexcamera.tumblr.com/>

It is prepared with care and filled with interesting articles.



11x14 counter display by Shaefer-Ross Co. of Webster, NY.