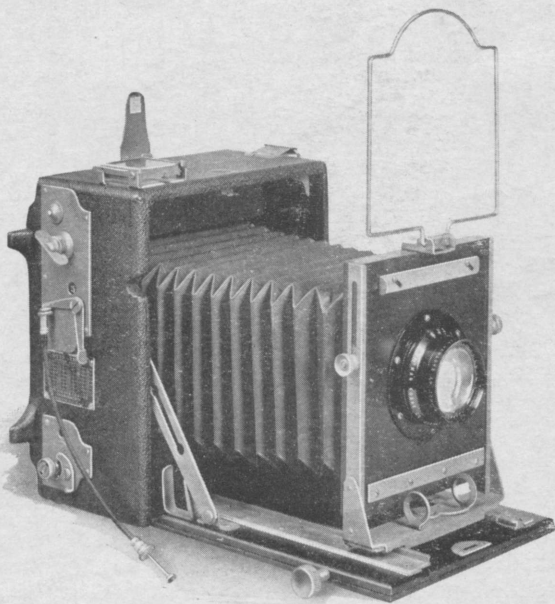


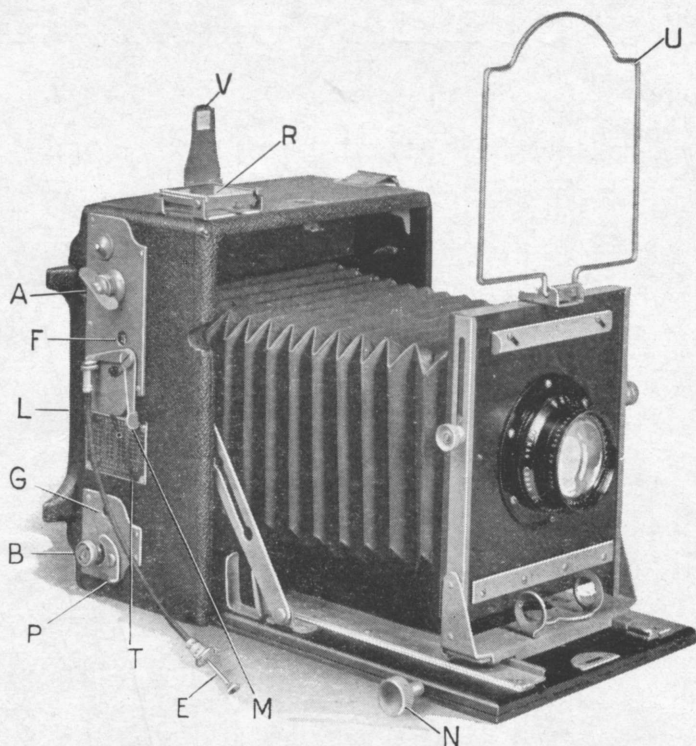
Directions for Operating the
4 x 5 SPEED GRAPHIC
No. 3



Folmer Graflex Corporation

ROCHESTER, N. Y., U. S. A.

Directions for Operating the **4x5 SPEED GRAPHIC No. 3**



Open the camera by pressing the concealed spring at the top; swing the bed down until the spring-actuated side arms lock the bed in extended position. Grasp the front standard clamp and draw the lens standard out to the "infinity stop" fastened on the bed track.

When the lens is set at the "infinity stop," the white line on the focusing pointer, attached to the base of the lens standard, should be in line with the infinity mark on the graduated focusing scale on bed of camera. When focusing upon objects nearer than 100 feet, the lens is advanced into focus by

ANOTHER NEW FEATURE

This Graphic camera is equipped with an additional safeguard for your picture results—a newly designed focal plane shutter lock. Its use will prevent the accidental release of the focal plane shutter when the front auxiliary shutter is in use.

TO LOCK the focal plane shutter at the "O" position, push to the rear the nicked button located directly beneath shutter release lever M. This lock automatically releases as focal plane shutter is wound; or, it may be released manually by pushing it forward.

means of the focusing pinion **N**, to a point on the focusing scale representing the distance from the camera to a point focused upon.

The spring-actuated Focusing Panel **L** is provided with side shields to facilitate focusing upon the Ground Glass Screen. **THE FOCUSING PANEL** This panel recedes to accept the Graphic Film Holder, Plate Holder or Film Pack Adapter. (Graphic cameras fitted with Graflex back accept removable focusing panel and all of the Graflex film and plate attachments.)

When the Plate Holder or Film Pack Adapter is withdrawn from the camera, and the curtain aperture **O** (open) is registered at **F**, accurate focus of the full negative size image can be obtained on the Ground Glass Screen by varying the position of the lens with the focusing pinion **N**.

The adjustable Rising Front affords a means for photographic registration of vertical lines located above the level of the camera.

A Graphic View Finder **R**, located on top of the camera, allows the subject being photographed to be properly centered. **THE VIEW FINDERS** This is accomplished by means of the sighting bar and the vertical and horizontal lines engraved on the finder lens. When not in use the finder is folded down and compactly closed.

A wire Frame Finder **U** is attached to the Front Standard. Unlike the Graphic View Finder, which is intended for centering purposes only, the Wire Finder enables the operator to observe the picture (full size) from eye-level position. A peep sight **V** is attached as an aid to sighting.

For Wide Angle work depress bed braces and partly close bed, **WIDE ANGLE BED** allowing the braces to be slipped off the guide pins in the camera box. This will allow the bed of the camera to be dropped out of the way. In order to use Wide Angle lenses with maximum efficiency, an auxiliary Wide Angle bed may be attached to the tracks fitted in camera box.

BETWEEN-THE-LENS SHUTTER A between-the-lens shutter used to supplement the focal plane shutter provides a range of controlled shutter speeds as slow as one second.

When using the focal plane shutter, be sure that the between-the-lens shutter is set at "Time," and open. Conversely, be sure that the focal plane shutter is set at O, full opening, when using the between-the-lens shutter.

The Shutter Speed Table T, attached to the camera, gives approximate shutter speeds in fractional parts of seconds, obtainable with the various curtain apertures O, $1\frac{1}{2}$, $\frac{3}{4}$, $\frac{3}{8}$ and $\frac{1}{8}$, and the tension numbers 1 to 6.

The shutter is set by turning key A to the left, until the curtain aperture indicated on the Speed Plate for a certain exposure, is registered at F. If the curtain is already set so that any one of the aperture numbers $1\frac{1}{2}$, $\frac{3}{4}$, $\frac{3}{8}$ or $\frac{1}{8}$ appears at F, release the curtain by pressing Shutter Release M until the proper aperture is in position.

The dark slide of Plate Holder, or Film Pack Adapter MUST BE IN POSITION WHEN THE SHUTTER IS SET; otherwise injurious fogging of Plate or Film will result.

Tension on the curtain is regulated by turning the milled head B to the right until the tension number indicated on the Shutter Speed Plate for a certain exposure, appears at G. The numbers run from 1 to 6—the highest number indicating the greatest speed, at any given aperture.

To decrease speed of shutter, release tension on shutter curtain by pushing escapement P back and forth until the required lower tension number is registered at G.

When the shutter has been set in accordance with the above directions, the exposure is made by carefully pressing Shutter Release M, or plunger E of the Cable Release.

For an Instantaneous Exposure of $1/235$, use curtain aperture $3/8$ and tension No. 5. To set shutter for $1/295$, wind the tension to No. 6.

Wind or release the curtain until T (Time) appears at F. Set the tension at No. 1; rest the camera upon a rigid support; open the shutter with one pressure upon release M and terminate the exposure by a second pressure

DEPTH OF FIELD*

Depth of Field expresses the ability of a lens to give a sharply defined image of both near and distant objects. It is impossible to secure speed and great depth of field at the same time, except with lenses of a very short focal length.

The degree of depth depends upon the relation between the focal length of lens, stop used, and the distance to the subject.

The depth of field increases as the focal length of lens and diameter of stop decreases, and the distance to the subject increases. Focus a lens of known focal length upon a point at the hyperfocal distance of the stop used and objects beyond one-half that distance from camera will be in focus.

Example: = $6\frac{3}{8}$ in. Lens—Stop F.16—Point of Focus, 43 ft. = Area in focus, 21 ft. from camera to infinity.

HYPERFOCAL DISTANCES

The following tables are based upon a circle of confusion of 1/200 in.

FOCAL LENGTH OF LENS	STOP F	3.5	4.5	5.6	8	11	16	22	32
	$4\frac{3}{8}"$	91'	71'	57'	40'	29'	20'	14'	10'
	$5\frac{1}{4}"$	130'	102'	82'	57'	41'	29'	21'	14'
	$5\frac{1}{2}"$	144'	112'	90'	63'	46'	32'	23'	16'
	$5\frac{3}{4}"$	157'	122'	98'	69'	50'	34'	25'	17'
	$6\frac{3}{8}"$	193'	151'	121'	85'	62'	43'	31'	21'
	$7\frac{1}{2}"$	268'	208'	167'	117'	85'	59'	43'	29'
	$8\frac{1}{2}"$	344'	268'	215'	151'	108'	75'	55'	38'

When it is required that subject be sharply defined throughout its area, focus upon a point at the hyperfocal distance, in large figures on table, for lens and stop designated, and objects from about one-half that distance—21½ feet—from camera to infinity will be in focus. With next smaller stop nearest object in focus will be about 16 feet.

The nearer the point focused upon the greater the loss in depth of field, unless the lens stop is decreased in diameter sufficiently to give the required sharpness to objects in foreground and background.

Table shows the nearest and farthest objects in focus when focusing lenses of different focal length, with stop f.8, upon a point at different distances from camera.

DEPTH OF FIELD*

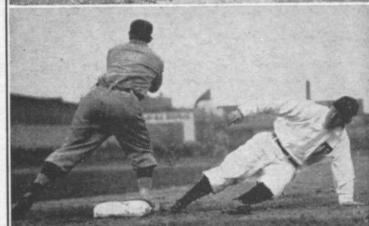
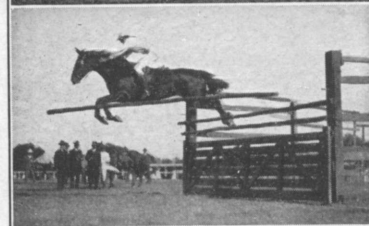
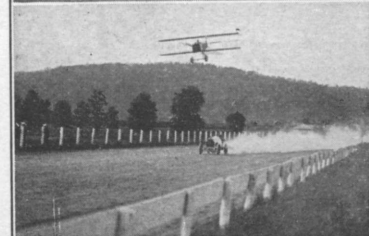
FOCAL LENGTH OF LENS	Distance focused upon at Stop f.8	6 Ft.	12 Ft.	25 Ft.	50 Ft.
	$4\frac{3}{8}"$	62"—85"	9'—17'	15'—66'	22'—Infinity
	$5\frac{1}{4}"$	65"—79"	10'—15'	17'—44'	26'—Infinity
	$5\frac{1}{2}"$	65"—79"	10'—15'	18'—41'	28'—Infinity
	$5\frac{3}{4}"$	66"—78"	10'—14½'	18'—39'	29'—182'
	$6\frac{3}{8}"$	67"—78"	10½'—13¾'	19'—35'	31'—121'
	$7\frac{1}{2}"$	68½"—76"	10¾'—13½'	20½'—32'	35'—88'
	$8\frac{1}{2}"$	69"—75"	11'—13'	21'—30'	37½'—75'

*Depth of field is often referred to as depth of focus.

GRAFLEX EXPOSURES FOR STOPPING MOTION AT RIGHT ANGLES TO CAMERA

One-third less will stop motion at 45 degrees.

Two-thirds less will stop motion directly toward or from camera.

FOCAL LENGTH OF LENS		4 3/8"		5 1/2"		6 3/8"		7 1/2"		8 1/2"		10"		12"	
	Pedestrians	5 MILES	Feet 25	110	135	160	235	350	440	550					
	Cattle		50	90	110	135	160	195	235	350					
	Average Views		100	90	110	135	160	195	235	350					
	Street Traffic	10 MILES	25	235	295	350	440	550	680	825					
	Boating		50	110	135	160	235	295	350	440					
	Children Playing		100	90	110	135	160	195	235	295					
	Athletics	20 MILES	25	440	550	680	825	1000							
	Boat Races		50	235	295	350	440	550	680	825					
	Baseball		100	110	135	195	235	295	350	440					
	Autos in Street	30 MILES	25	680	825	1000	45° 825								
	Horse Racing		50	350	440	550	680	825	1000						
	Motor Boats		100	160	235	295	350	440	680	825					
	Diving	60 MILES	25	45° 1000	550	680	825	1000							
	Views from Trains		50	680	825	1000	45° 825								
	Auto Races		100	350	440	550	680	825	1000						

GRAFLEX EXPOSURE TABLE FOR VIEWS

Approximately Correct Exposures with Stop F.8

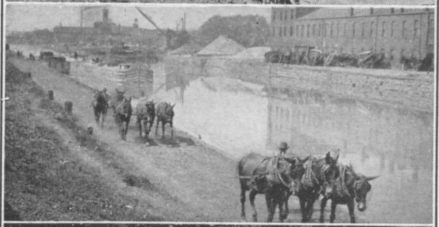
Exposures with stops LARGER or SMALLER than F.8 should be respectively DECREASED or INCREASED ONE-HALF with each succeeding larger or smaller stop used.

Example=Third group—May—Bright—9 A.M. to 3 P.M.=160—F.8.

Stop numbers F=	4.5	5.6	6.3	8	11	16	22	32	9 AM to 3 PM	7 AM and 5 PM	10 AM to 2 PM	8 AM and 4 PM	11 AM to 1 PM	9 AM and 3 PM
Relative exposure	550	350	235	160	80	40	20	10						

Table shows exposures when Verichrome Film is used.

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Distant { Landscapes Mountains Vessels	Bright Sun	350	160	295	135	235	110
Very Open { Beach Views Snow Scenes River Views	Hazy	195	90	160	75	135	65
Aviators in Flight	Cloudy	80	50	65	40	50	35
Open Views from Train	Dull						
Open { Landscapes Roads & Fields Snow Scenes	Bright Sun	195	110	160	90	135	75
Nearby { Beach Views Vessels and Boats	Hazy	110	65	90	50	65	40
Light Buildings Athletic Events from Grandstand	Cloudy Dull	65	35	50	30	35	25
Open Park Views	Bright Sun	160	80	135	65	110	50
Snow Scenes with Objects Nearby	Hazy	90	50	75	40	65	35
Large Figures or Groups in the Open	Cloudy Dull	50	25	40	20	30	15
Vessels at Wharf							
Medium Buildings							
Light Streets (wide)							
Shady Park Views	Bright Sun	110	65	90	50	80	40
Figures in Shade of Building or in Direct Light with Dark or Foliage Background	Hazy	65	35	50	30	40	25
Dark Buildings	Cloudy Dull	35	20	30	15	20	10
Light City Street							
Shady Porch Groups							
Shady Driveway, Views with Overhanging Trees	Bright Sun	50	30	40	25	35	20
	Hazy	30	20	25	15	20	10
Figures under Piazza or Pergola	Cloudy Dull	20	10	15	10	10	10
Dark City Street							

How to Use Table to Stop Motion at Right Angles to Camera

Find the subject group, and the exposure for movement at right angles to camera will be found in the square on the line of "distance of object" and under "focal length of lens."

Example:

Subject	-	-	-	-	-	-	Motor boat
Distance	-	-	-	-	-	-	50 Feet
Speed of Subject	-	-	-	-	-	-	30 Miles per hour
Focal Length of Lens	-	-	-	-	-	-	6 $\frac{3}{8}$ "
Exposure	-	-	-	-	-	-	1/550

The shutter speeds given are necessary to stop the motion. The lens opening must be regulated to meet the prevailing light conditions.

For bright days it is suggested that Stop *f*.8 be used with exposures 1/195 to 1/350; *f*.5.6 with exposures 1/350 to 1/550; *f*.4.5 for exposures 1/680 to 1/1000.

On hazy or dull days, with same exposure, proportionately larger lens openings should be used.

It is not advisable to operate the shutter at a higher speed than is necessary to stop movement of the subject, thereby gaining the advantage of full exposures and the ability to use smaller lens openings, which will give greater depth of field.

To decrease a given shutter speed 1/3 for movement at 45 degrees, or 2/3 for oncoming subjects, use the second lower speed on Graflex exposure plate for 1/3 less, and the fifth lower exposure for 2/3 less.

Example:

	1000
	825
	680
Right angles ➡	550
	440
45 degrees; 1/3 less ➡	350
	295
	235
Toward camera; 2/3 less ➡	195
	160

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