

ACCESSORIES

- 221 (3½") 90mm GRAFLEX W. A. Optar
f/6.8 in synchronized GRAPHEX Shutter
- 135 100mm Kodak Wide Field Ektar
f/6.3 in Flash Supermatic Shutter
- 9266 4 x 5—4 x 5 GRAPHIC Back, less holder
- 9267 4 x 5—3¼ x 4¼ GRAPHIC Back, less holder
- 9268 4 x 5—4 x 5 GRAFLEX Back, with focusing panel,
less holder
- 9269 4 x 5—3¼ x 4¼ GRAFLEX Back, with focusing
panel, less holder
- 9265 Accordion-type lensshade
- 9231 Blank metal lensboards
- 9234 Recessed metal lensboard for 90mm W. A. lens
- 9230 Pacemaker GRAPHIC "45" lensboard adapter
- 6020 Aristo Cold Light Pack, 4 x 5
- 2738 No. 37 GRAFLITE Synchronizer with solenoid
- 2737 No. 37 GRAFLITE Unit for synchronized shutters
- 2701 20" GRAFLITE Cord for Synchronized shutters
- 2754 GRAFLITE mounting plate

The Graflex Technical Service Department will be pleased to answer questions you may have regarding your Graphic View II Camera and to help you solve photographic problems. When writing to this department, be sure to send in your negatives and all exposure data available on the subject.

The registration card packed with your camera when it left the factory should be filled out completely and returned to us promptly. It furnishes us with information that facilitates answering your letters.

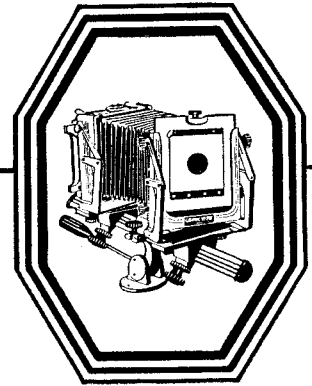
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GRAPHIC VIEW II

INSTRUCTION MANUAL



DESCRIPTION AND PURPOSE OF VIEW CAMERA

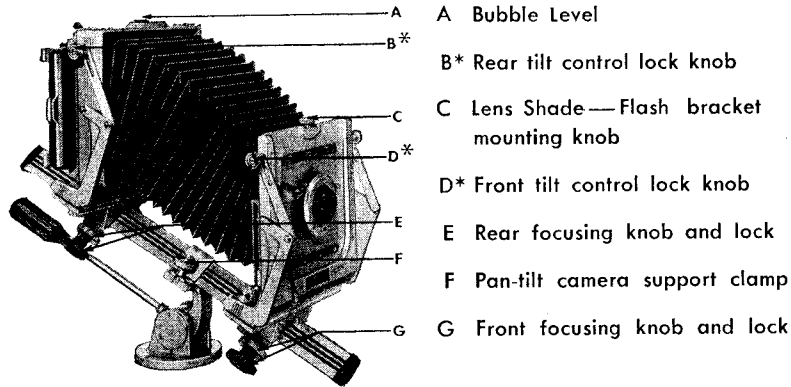


Illustration A

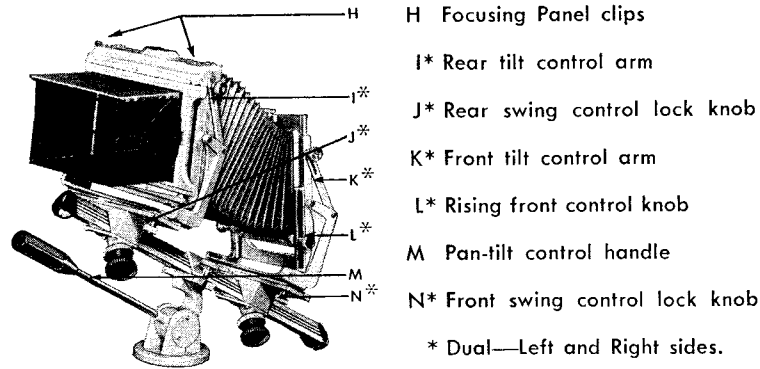


Illustration B

A view camera is constructed to permit the lens and the film to be swung, tilted and shifted. The effect produced by these movements can be used to exaggerate perspective, correct distortion, and control focus. By remembering 5 simple rules, the use of the view camera becomes easy—they are: The front or lens movements control focus. The rear or film movements control perspective. The swing movements control the horizontal plane. The tilt movements control the vertical plane. The lateral shift movements and the rising front are used to center the image on the film.

The charts on pages 4 and 5 illustrate these basic movements. By moving the controls in the opposite directions of those shown, a reverse effect will be produced.

Combinations of these movements can be used to provide control both in the horizontal and vertical planes.

CONTROLS—Illustrations A and B show the control knobs—always have the locks snug before making an exposure to prevent camera movement during exposure.

FOCUSING—The black knob controls focus, the adjacent silver knob locks the position. To shift position quickly—pull out on the black knob and slide forward or backward.

CENTERING MOVEMENTS—There are “click stop” positions which center the swing and lateral shift adjustments. The tilt control arms have intermediate notched positions and thus lens and film positions can be held parallel by using corresponding notches, front and rear.

RISING FRONT—To adjust rising front, push control “L” (illustration B) *IN* and turn up or down as desired. To lock, pull control “L” out. To center lens, make the top of the moving unit even with top of side supports.

REMOVABLE BACK—To change from horizontal to vertical position, push up on focusing panel clips “H” (see illustration B) to clear pins and remove. Revolve back so that film receptacle will enter at top of camera and clip in place. The spring inserts in the focusing panel clips may be used to hold a focusing cloth in ready position on the camera.

WHEN YOU HAVE THIS

+ DO THIS =

TO GET THIS

As object appears on ground glass

Desired effect on ground glass

	<p>SWING PARALLEL</p>	
	<p>SWING OPPOSITE</p>	
	<p>TILT PARALLEL</p>	
	<p>TILT OPPOSITE</p>	

WHEN YOU HAVE THIS

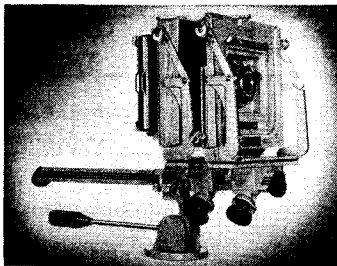
+ DO THIS =

TO GET THIS

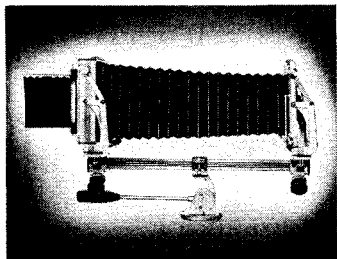
As object appears on ground glass

Desired effect on ground glass

	<p>SHIFT MEDIUM</p>	
	<p>COMBINE SHIFT AND SWING SHIFT MAXIMUM</p>	
	<p>RISING FRONT MINIMUM</p>	
	<p>COMBINE RISE and TILT RISING FRONT MAXIMUM</p>	



WIDE ANGLE—For wide angle photography, the front and rear standards are both placed ahead of the pan-tilt camera support clamp to provide a clear field of view. The accessory recessed metal lensboard permits the use of modest adjustments of the swings and tilts even with a 90 mm wide angle lens. A wide angle lens is indispensable for architectural work where extreme coverage at close distances is almost always the problem.



DOUBLE EXTENSION BELLOWS AND FOCUSING HOOD—The Graphic View II has a generous 16" bellows extension. This permits 1 to 1 scale copying with lenses having focal lengths up to 8" (203 mm), and close-up photography with lenses having 10" and 12" focal lengths. The photograph at left shows the 4-sided, all-metal viewing hood extended.

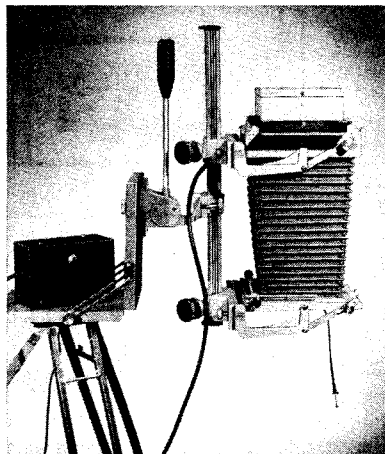
TO OPEN: Press in on the latch at the bottom of the hood.

TO CLOSE: Fold in first the sides, next the bottom and then top down to lock.

This hood is removable to permit the convenient use of a magnifying lens for critical ground glass focusing.

TO REMOVE: Press outward on the spring clips at side of the hood.

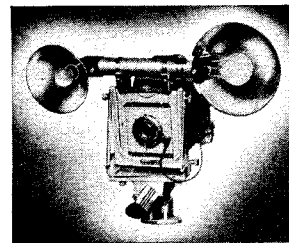
With the Aristo Cold Light Pack, the Graphic View II Camera can be immediately converted into a 4x5 enlarger. The tilts and swings which make this camera so versatile can again be brought into use to provide a second control over the picture, this time when printing the negative. This double control can be used to obtain a limitless number of unusual photographic effects. Exaggerated perspective or distortion that may appear in negatives made with other cameras can, when printed in this unit, be corrected or further distorted, as the photographer wishes, through these



ADDITIONAL INFORMATION

Graphic View Camera controls. The Aristo Cold Light Pack provides an unusually even, cool source of light which produces enlargements of excellent quality. All that is required to use the Graphic View as an enlarger with the Aristo Cold Light is a tripod for a standard. The pan-tilt head of the Graphic View can be used to tilt the camera vertically thus making a vertical enlarger or it can be used to level the camera for horizontal projection. A simple printing frame will complete the enlarging unit.

THE GRAFLITE FLASH equipment's versatility matches that of the Graphic View II making the two an unbeatable combination. The flash bracket mounting knob "C" (illustration A) holds the Graflite battery case in position using the mounting plate No. 2754. This unique mounting keeps the flash in line with the lens even when the front swing and tilt controls are used.



LENSBOARDS—When using accessory metal lensboards, always make certain that the inside beveled edge of the lensboard is on the bottom when fitting it to the camera. The new Pacemaker lensboards may be fitted to the Graphic View II by means of the lensboard adapter No. 9230.

CARRYING CASE—To place the camera in its carrying case, center all the swing, tilt, and shift controls and move the front and rear standards to the center of the track. Turn the camera upside-down and with the focusing knobs towards the cover hinge, place it in the center compartment. The pan-tilt base may be left on the camera in the case. The remaining compartments are proportioned to receive such accessories as film holders, Graflite flash, accessory lenses, etc.

LENSHADE—The Graphic View II accessory lensshade has been made in the same versatile manner as the camera it was designed to be used with. Its construction allows it to be extended for maximum usefulness with long length lenses or compressed for use with lenses having a greater angular coverage.

