



Kodak

MEDALIST

II



KODAK



Enlarged reproduction of portion of a Medalist Kodachrome picture

MEDALIST II

A RADICAL departure in camera design—the original Kodak Medalist, unlike any other $2\frac{1}{4} \times 3\frac{1}{4}$ camera, demonstrated the practicability of combining, in one compact, integrated assembly, the convenience of roll film . . . easy adaptability to the back extensions, ground-glass focusing, and negative-material range of a view camera . . . and the scope, accuracy, and operating refinements of a precision miniature. This had never been done before.

Now Kodak Medalist II, with even further refinements, is on the way. It is designed and built to anticipate the demands of the most critical workers—news, commercial, and scientific photographers who must produce consistently good results . . . advanced amateurs and pictorialists who compete on the basis of quality . . . and enthusiasts, generally, who want the finest equipment available.

If your own interest in photography is in one of these fields—or is some special application that similarly requires unapproached negative quality, and unequaled accuracy and convenience—you will undoubtedly choose Kodak Medalist II as your next camera.

Its features, design, and operation . . . how it can be used . . . what it will do . . . are described on the following pages. But, as you will certainly want to handle the camera itself at your dealer's—and inspect samples of its work—this booklet is planned to supplement such an examination.

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

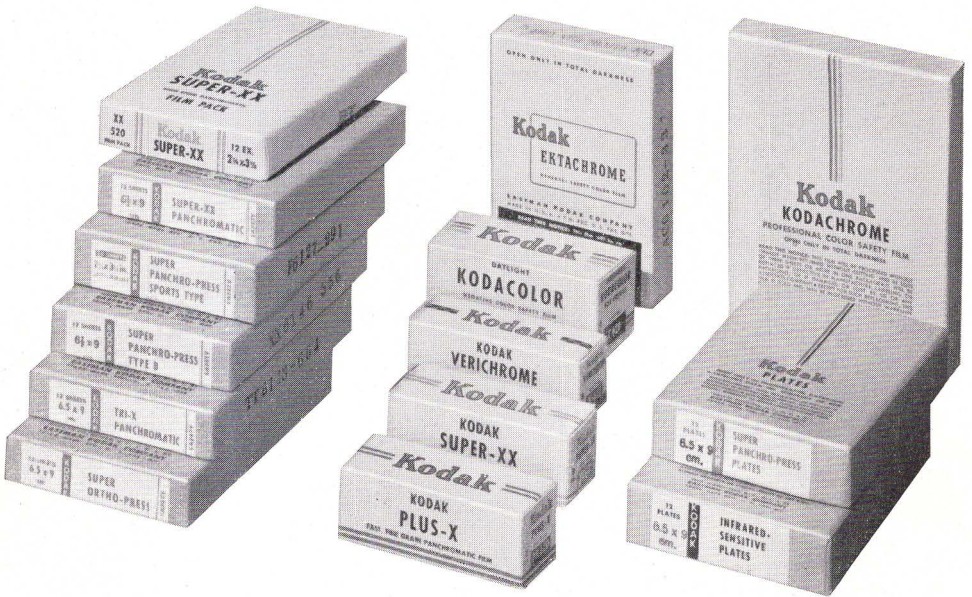
The most popular negative size common to professional and amateur photography is 2¼ x 3¼ inches . . .



THE 2¼ x 3¼ size is popular because it is large enough for detail in negatives and contact prints . . . for critical focusing in a ground glass . . . and for enlarging to almost any size. And because, at the same time, it is small enough to make possible compactness in the camera . . . high speed and great depth of field in the lens . . . and convenience in handling, processing, and enlarging the negatives.

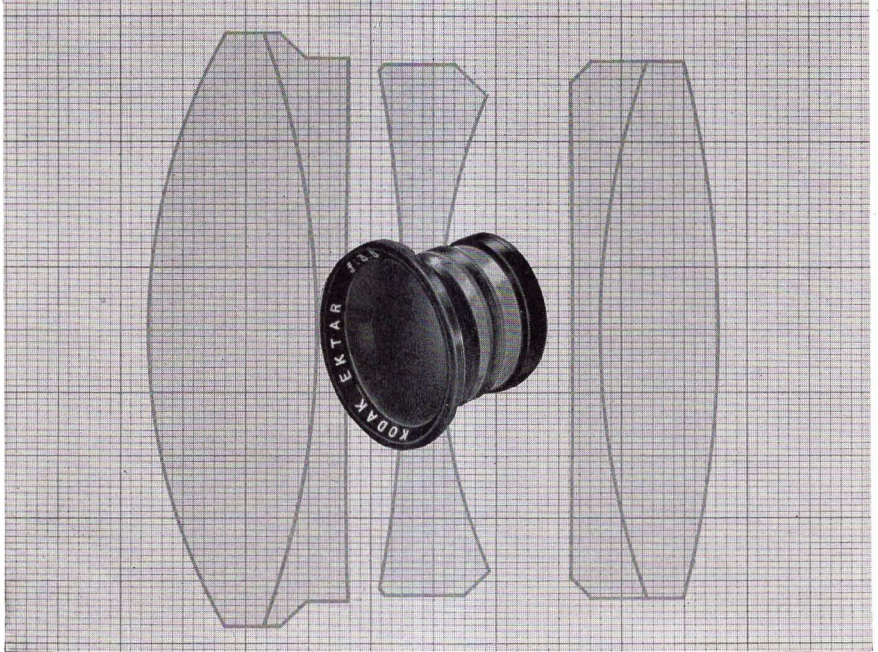
This particular shape is popular because its proportion, approximately the ideal dimensional relation of classic composition, is generally pleasing in both horizontal and vertical pictures. Kodak Medalist II produces 2¼ x 3¼ negatives on 620 roll film; with accessory back, on 520 film packs, and 6.5 x 9cm. and 2¼ x 3¼-inch sheet films and plates.

A great many photographers want to be able to choose from a wide variety of emulsions . . .



THE basic Medalist II with its roll-film back uses Kodak Plus-X Film (620) for general all-round panchromatic picture taking; Kodak Super-XX for extreme speed; Kodak Verichrome for orthochromatic results; Kodachrome Film for beautiful full-color prints on paper, and Kodak Infrared for dramatic effects. With its accessory back and the proper holder or adapter, it takes 6.5 x 9cm. and 2 1/4 x 3 1/4-inch sheet films—Kodak Super Panthro-Press, Type B, for high speed and rapid developing; Kodak Super Panthro-Press, Sports Type, the newest and fastest sheet film made, about double the speed of Type B; Kodak Tri-X, which combines extreme speed with long scale and moderate contrast; Kodak Super Ortho Press, a high-speed ortho film; and 24 other types of sheet films, including Professional Kodachrome and Ektachrome, Kodak's new color film which the user processes himself . . . five Kodak Films available in packs . . . and a wide variety of 6.5 x 9cm. and 2 1/4 x 3 1/4-inch Kodak plates.

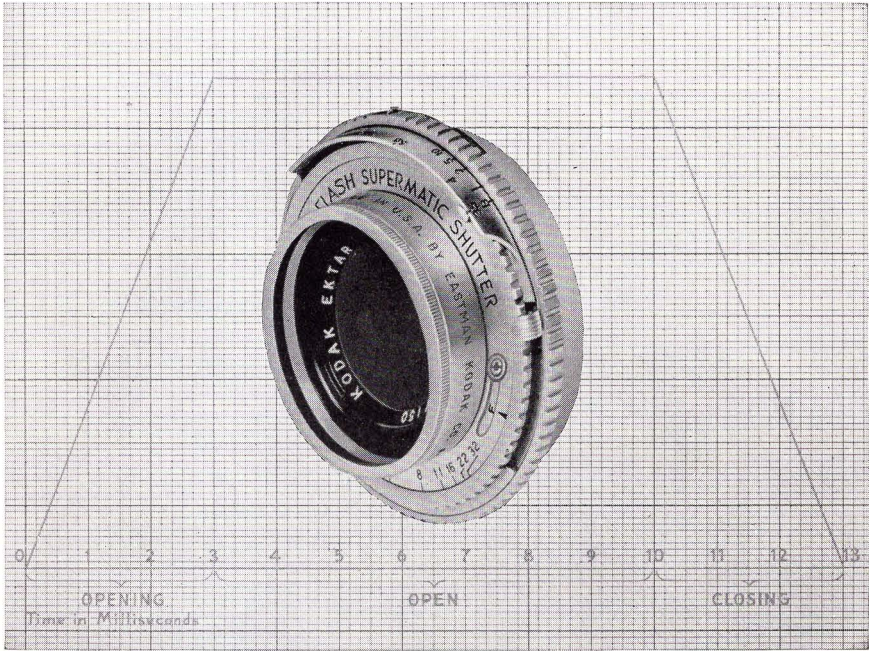
Contemporary, critical photography requires a fast, highly corrected lens . . .



KODAK MEDALIST II'S 100mm. Kodak Ektar $f/3.5$ lens more than meets these specifications—it is, unreservedly, the finest lens ever available in the $2\frac{1}{4} \times 3\frac{1}{4}$ field. It consists of five elements (shown in the background) . . . like all Ektars, it is focused as a unit . . . and its formula is a new one computed especially for the Medalist. All glass-air surfaces are *Lumenized* (hard-coated), which, together with special mount and shutter surfaces, reduces reflections to a minimum and produces negatives with more brilliant contrast—full-color transparencies with greater color purity. Its technical characteristics include an angle of coverage of 54 degrees . . . flat field . . . greatly improved color correction longitudinally and exact register laterally . . . no measurable coma or linear distortion . . . exceptional light transmission . . . and superior definition.

Its new formula, based on new glasses and latest knowledge . . . its surface treatment . . . and the critically tested assembling of the lens elements in the precision mounts . . . all contribute to the unmatched performance of Kodak Medalist II's great lens.

And the lens should be controlled by an accurate, high-speed shutter . . .



KODAK MEDALIST II'S shutter is a special model of the Kodak Flash Supermatic, the world's most accurate between-the-lens shutter—shown above against a performance chart. It is of the gear-train retard, presetting type, with blades of special thin, low-inertia spring steel; base plate and all gears of nickel silver or stainless steel. It has eight apertures from $f/32$ to $f/3.5$. . . nine speeds from 1 to $1/400$ second, plus bulb. Time exposures are made by using a TBI cable release, which comes with the camera. It has built-in flash synchronization for use with Kodak Flashholder, and either class F or class M Photoflash bulbs. The shutter also synchronizes automatically with Kodatron Speedlamp equipment. Aperture and shutter scales are visible from the operating position. The shutter speed scale is divided with separate indicators for high and low speeds.

Rigidly tested for both the sizes of its apertures and its speeds, the shutter is dependably accurate throughout its range of exposures. Kodak Medalist II's Kodak Ektar $f/3.5$ Lumenized lens and this Kodak Flash Supermatic shutter represent the world's finest lens-in-shutter combination.

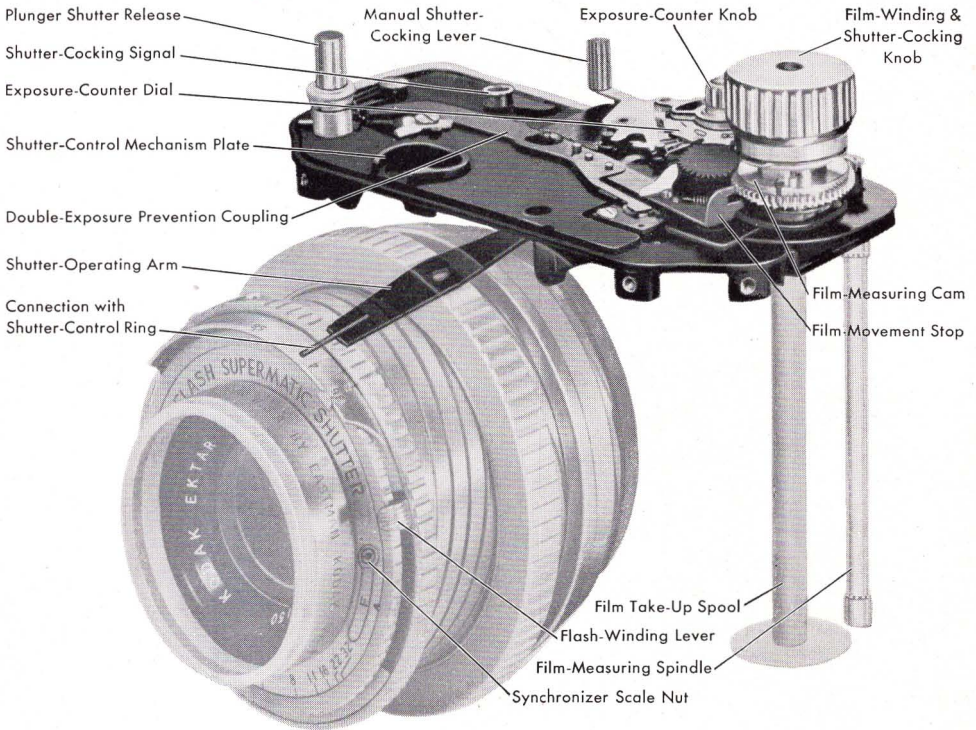
Precision photography demands an accurate positional relation between lens and film . . .



FOR critical focus, the distance between lens and film plane must be accurately determined and maintained; for critical definition throughout the negative, the focal plane of the lens and the plane of the film must exactly coincide when the lens is in focus. Kodak Medalist II's radically new lens support meets these requirements and is an important advance in precision camera design. Instead of the bed and bellows of the conventional larger-negative camera, the Medalist II has two helically interthreaded tubular members, tooled to extremely low tolerance, which support the lens—at any position—with over thirty inches of metal-to-metal bearing. The lens is extended and retracted by the focusing ring—always on axis . . . parallel with the film plane . . . without twisting or turning.

This results in lens positioning of new accuracy and dependability . . . exact coincidence between focal and film planes . . . and makes possible the direct cam-and-lever coupled mechanisms described on the following pages.

Couplings between film advance and shutter have demonstrated their value . . .

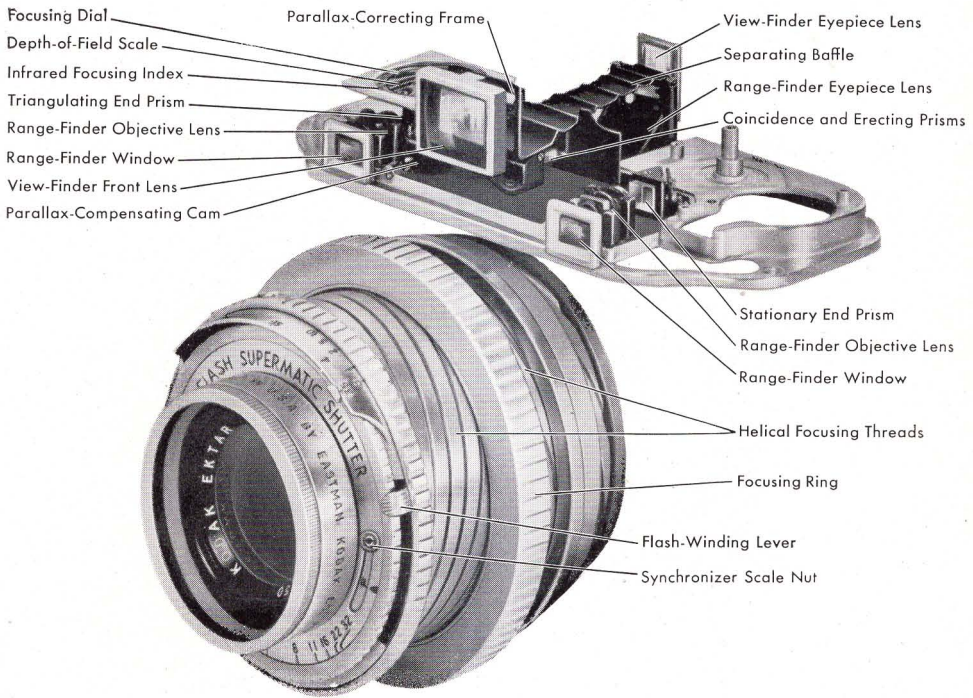


KODAK MEDALIST II'S shutter is connected by a single arm with the body controls—the film-winding knob which automatically cocks the shutter as film is advanced . . . a manual cocking lever used for the accessory back and for making intentional double exposures . . . a visible signal which shows whether the shutter is cocked . . . and a body plunger shutter release providing double-exposure prevention. The plunger is locked against accidental release when the lens is retracted.

The film-winding knob is controlled by a measuring device which automatically prevents further winding after the proper length of film has been advanced. Exposures are automatically counted and shown on an indicator.

These positive couplings were made possible by the fixed relative position of Kodak Medalist II's shutter and body—they are a convenience in operation . . . permit pictures in rapid succession . . . and allow the Medalist II user to concentrate upon his subject.

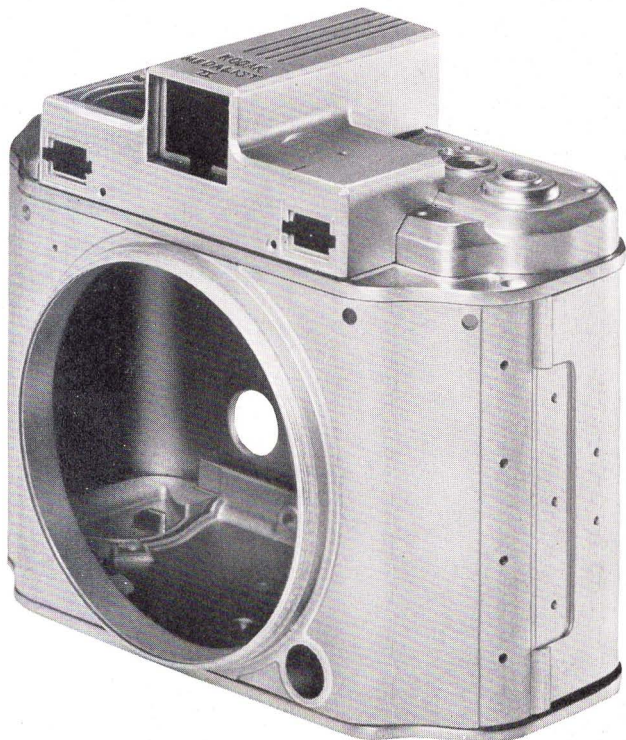
Modern photography requires quick, accurate field and focus determination . . .



THE special lens support of Kodak Medalist II makes possible positive cam-and-lever couplings of the lens with a split-field, military-type range finder . . . with a focusing scale, indexed for visible and infrared light, and coupled with a depth-of-field scale . . . and with the vertical parallax-correction of the view finder. (This finder is centered above the lens—there is no horizontal displacement.) Finders and scales are also accurate with the accessory back—the difference in film planes is automatically compensated. The rear elements of both range and view systems are brought together in a twin eyepiece. A shift in the angle of vision—without moving the eye—shows both field and range-finder images.

Both systems are exceptionally accurate and contribute importantly to the Medalist II's precision and ease of operation. For direct focusing and viewing, on tripod or stand, the accessory sheet film back has a hooded ground-glass panel with magnifier.

Lens mount, couplings, precision, and rigidity dictated a new construction . . .



THE construction of Kodak Medalist II represents another basic departure in $2\frac{1}{4} \times 3\frac{1}{4}$ camera design. The absence of the usual bellows and bellows opening and, instead, the necessity of positive connection of the lens mount and camera proper . . . the type and number of its couplings . . . the compactness desired in the camera . . . and the over-all rigidity, durability, and precision required, were all determining factors.

The result, shown here stripped of all parts, is composed entirely of interlocking, light-trapped die-castings of special alloys. Some of these castings provide bases for the various mechanisms—others provide exceptionally sturdy housings and protection. One casting, for example, acts as part of the film track and is also the base plate for the focusing and shutter couplings. This unique construction—with no wood, sheet metal, or unsupported parts—contributes importantly to the operation and accuracy of Kodak Medalist II.

Kodak Medalist II—Your Next Camera?

HERE IS THE KODAK MEDALIST II, complete—a really different kind of $2\frac{1}{4} \times 3\frac{1}{4}$ camera—with built-in roll-film convenience, and instant adaptability for film packs, sheet film, and plates. It gives you the finest lens ever available in the field, in the world's most accurate between-the-lens flash shutter . . . with a construction which provides precise lens positioning, and makes possible new couplings between lens and body controls—and shutter and film system . . . all housed in a sturdy die-cast case.

Kodak Medalist II, like its illustrious predecessor, will be interesting to almost everyone seriously engaged in photography—simply as an important camera achievement, providing all these features. Its principal interest to you, however, is whether it is to be your next camera . . .

First, visualize yourself with a Medalist II—loading it with your “pet” film, or with any of the different negative materials you can use with its accessory back. Using it to make the pictures you want—the kinds of pictures possible with an $f/3.5$ lens and $1/400$ -second shutter . . . pictures with unequalled brilliance, definition, contrast, and general quality. Visualize using it, with its accessory back, as a sheet-film or film-pack camera with built-in accurate range- and view-finding equipment . . . or with the ground-glass panel and back extension units on tripod or stand . . . and, with a lamp-house and stand, as an enlarger for its negatives.

Should you select the Kodak Medalist II as your next camera, real pleasure awaits you from the time you first hold it in a picture-taking position. As you “rack” the lens in and out, you will immediately sense the Medalist II's balance and “feel,” characteristic of all really fine precision instruments. You will look through its twin eyepiece at the brilliant, parallax-corrected field, and its magnified split range-finder images. You will advance the film, which stops automatically, cocks the shutter, and records the exposure, and you will appreciate its simplicity of operation. In its over-all handling, the Kodak Medalist II has the quick, accurate operating ease of a fine miniature.

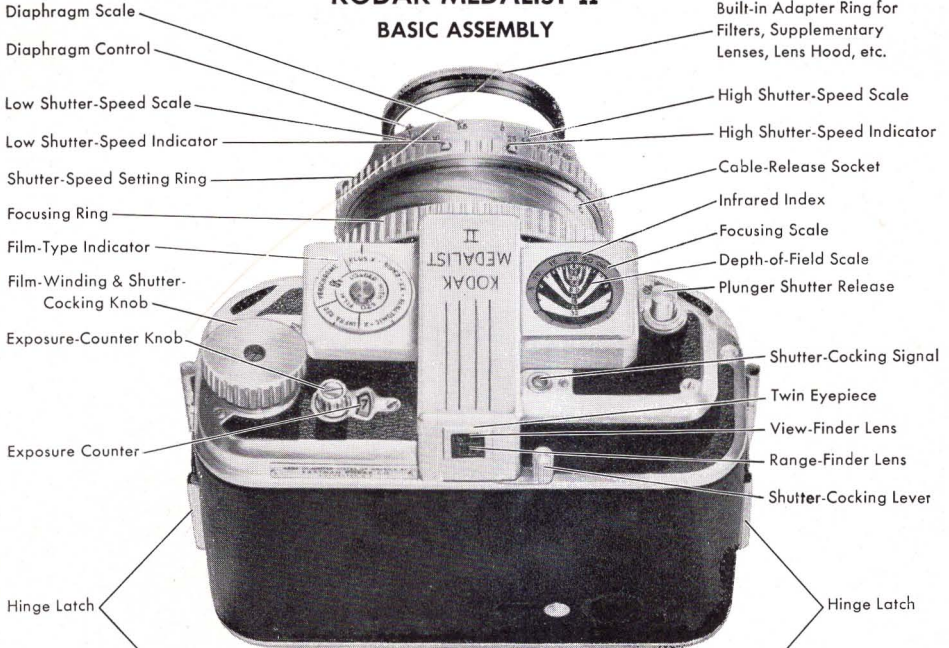
Kodak Medalist pictures, in black-and-white and color, are illustrated in this booklet—to indicate typical results obtainable with a variety of negative materials. However, only originals, and particularly those in color, can show you their unexcelled quality.



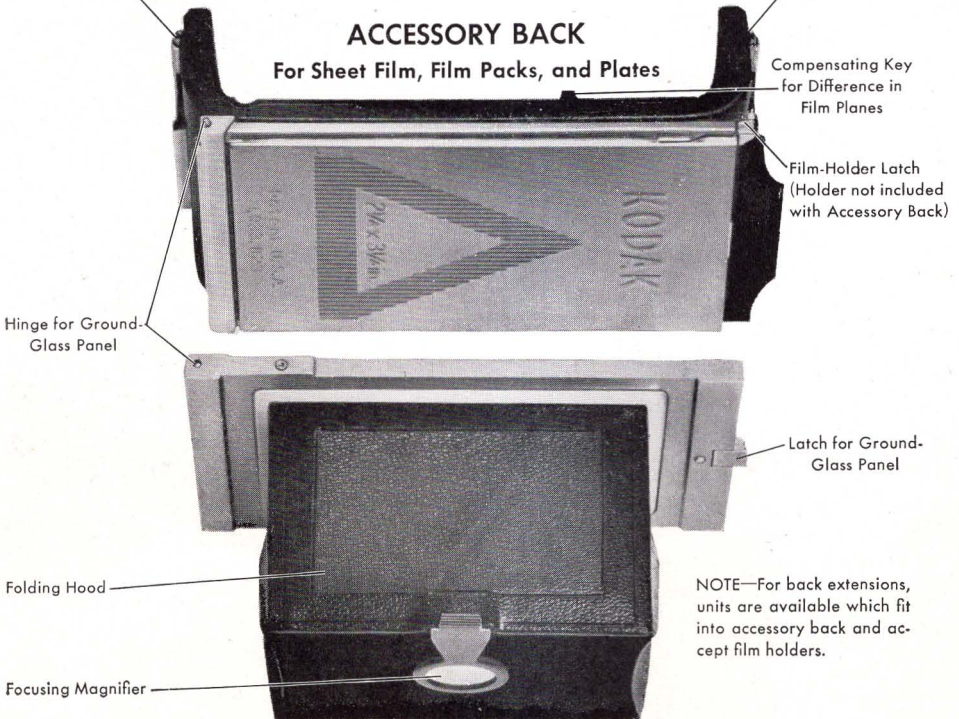
Consider the Kodak Medalist II as your next camera. The answer depends entirely upon your present and planned picture taking. If your own needs are modest, some other camera may be all you want. But, if you want $2\frac{1}{4} \times 3\frac{1}{4}$ pictures, on a variety of emulsions, with first-quality results, and made with utmost convenience and precision, there is, literally, no other answer but the Kodak Medalist II.

Kodak Medalist II in use is shown on the following pages.

KODAK MEDALIST II BASIC ASSEMBLY



ACCESSORY BACK For Sheet Film, Film Packs, and Plates



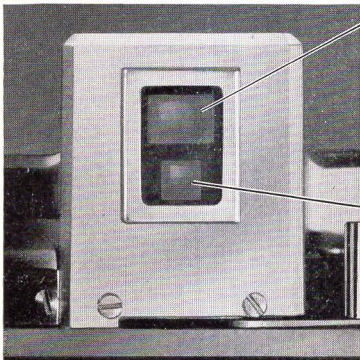
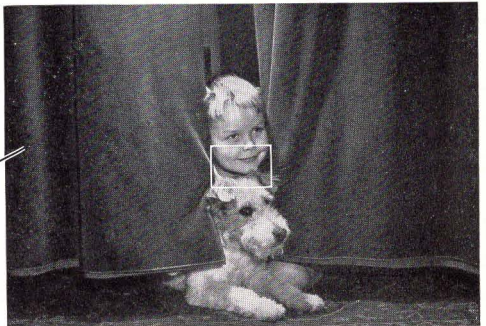
NOTE—For back extensions, units are available which fit into accessory back and accept film holders.

GROUND-GLASS PANEL (Included with Accessory Back)

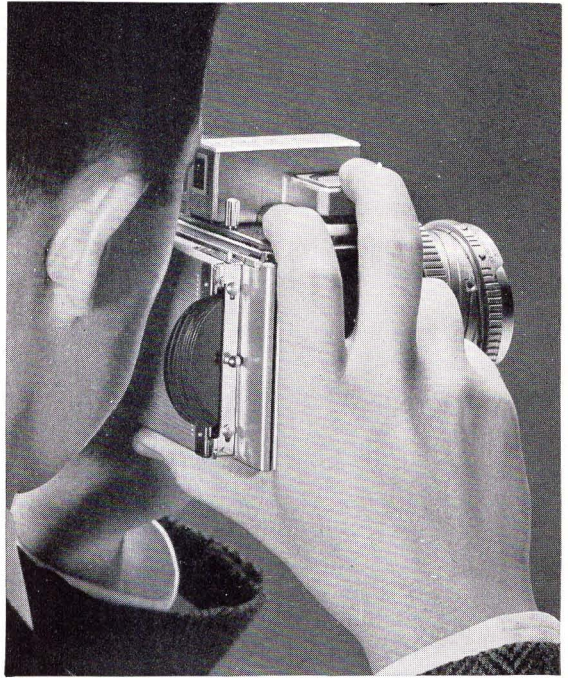
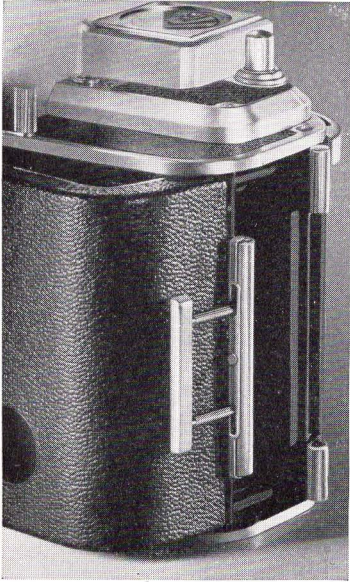


Kodak Medalist II is operated like a precision miniature. You hold and focus it with the left hand . . . check composition and focus through the twin view- and range-finder eyepiece (see below). The right hand advances roll film, automatically cocking the shutter (or changes film holders, pulls film-pack tabs, and cocks the shutter with the rear lever) . . . then operates the body plunger release.

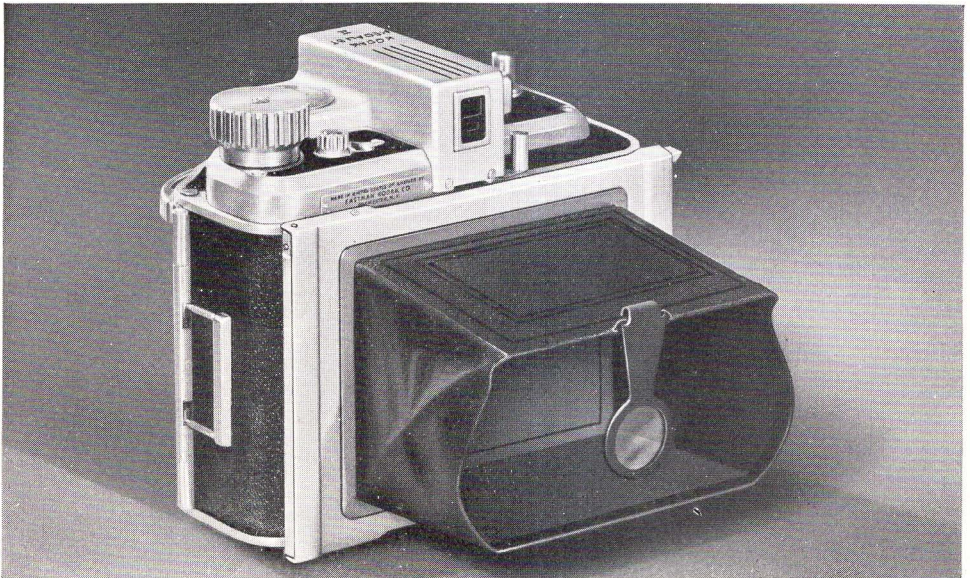
Below: the twin eyepiece framing the rear lenses of both range- and view-finder systems. The large rectangle (right) represents the field as seen in the view finder . . . the central area, indicated here by the white outline, is magnified in the split-field range finder (as illustrated below) for critical work.

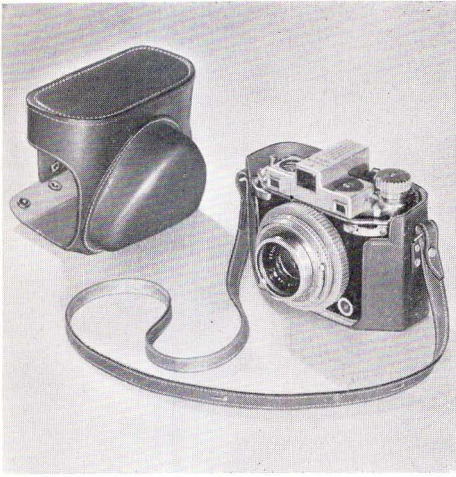


Below: the unique hinge latch with which Kodak Medalist II's standard back may be swung open at either end for loading or unloading roll film, or removed, and replaced with the Accessory Back for Sheet Film, Film Packs, and Plates.

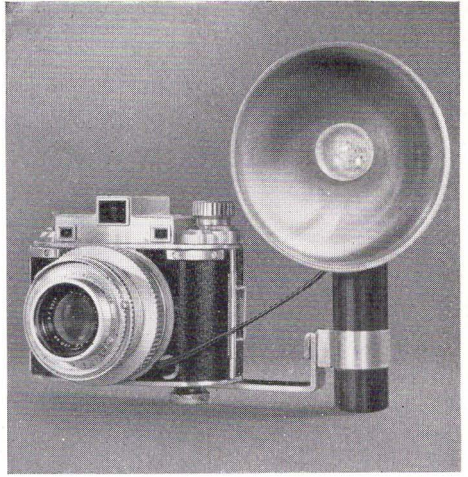


The Accessory Back, shown above with film pack and adapter, also accepts film and plate holders . . . and extension units for positioning film at greater distances from lens. Below: Kodak Medalist II, with Accessory Back and ground-glass panel.



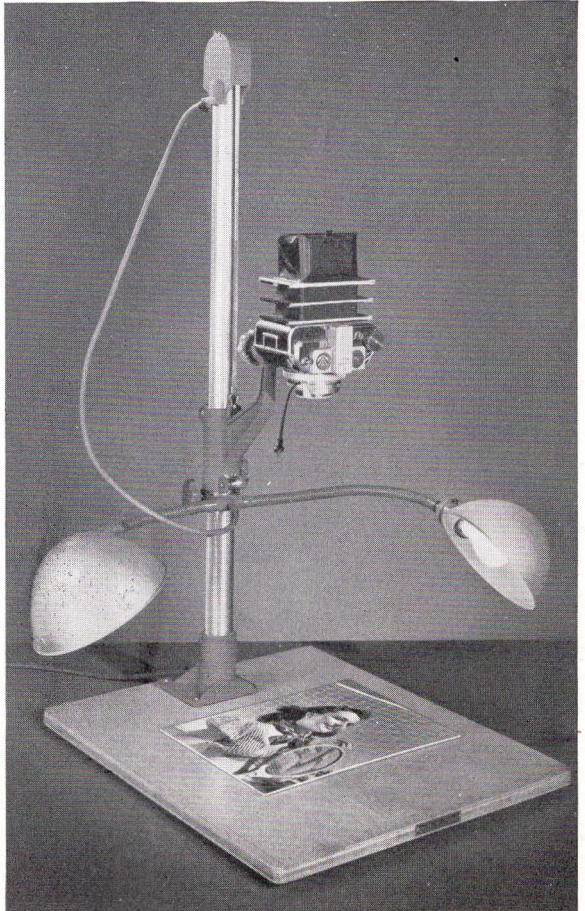


Above, left—the sturdy leather field case not only protects Medalist II but permits operation of the camera without removing it from the case. Neck strap has protective plastic lining.



Above, right—with Kodak Flasholder, Kodak Medalist II is quickly adapted for Photoflash. An external socket provides direct connection to the internally synchronized Flash Supermatic shutter.

Right—with Kodak Precision Enlarger Stand Assembly and Copying Lights, Kodak Medalist II with its Accessory Back becomes a copying camera. Back-extension units may be used singly or in combination, for various magnifications.





PICTORIAL

PHOTOGRAPHY WITH KODAK MEDALIST II

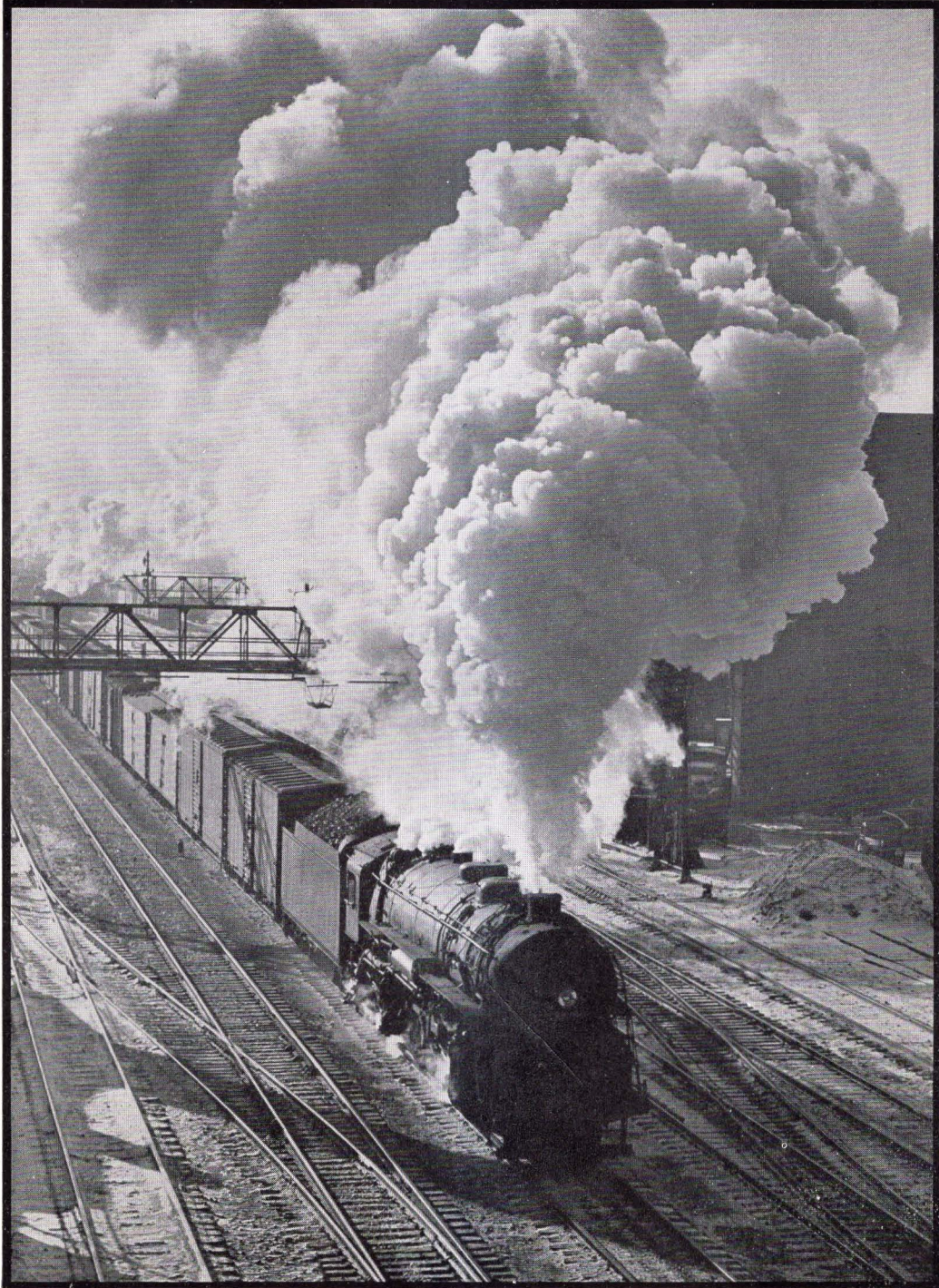
WITH Kodak Medalist II's unequaled $f/3.5$ Ektar lens, and 1/400 Kodak Flash Supermatic shutter, you can make the kinds of pictures you want.

Its scope can only be indicated by the representative results reproduced here from negatives made by Medalist II and its predecessor, the original Medalist.

The quality of Medalist results, however, can be evaluated only by examination of original prints at your dealer's.



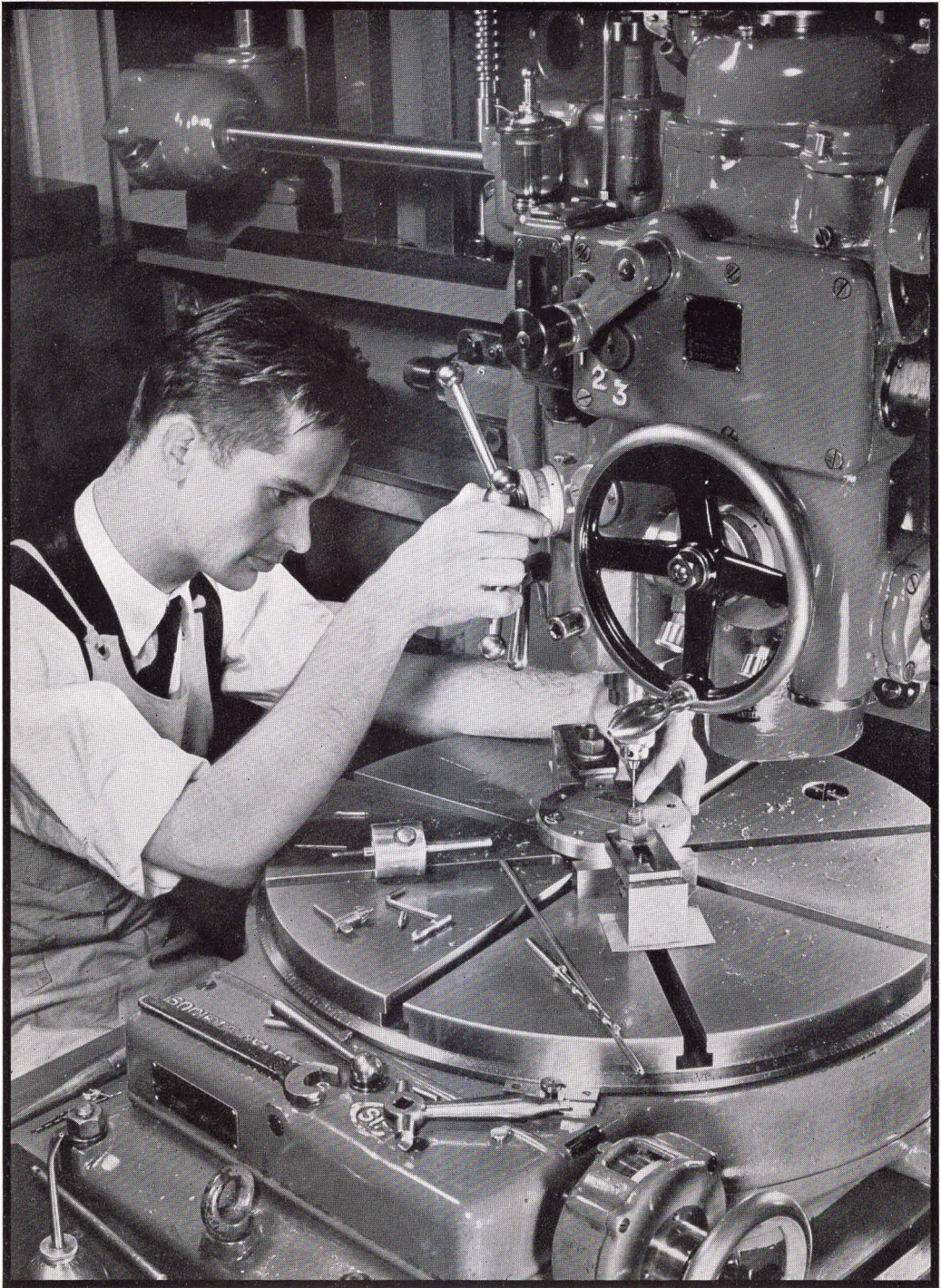
SYNCHRONIZED FLASH



PICTORIAL



INFORMAL PORTRAIT



INDUSTRIAL



Actual-size reproduction of Medalist Kodacolor snapshot

THE PHOTOGRAPHY
STUDIO
PHOTOGRAPHERS

PRICE LIST

KODAK MEDALIST II, ACCESSORIES, AND
NEGATIVE MATERIALS

EASTMAN KODAK COMPANY

ROCHESTER 4, N. Y.

PRICE LIST

KODAK MEDALIST II

With 100mm. Kodak Ektar *f*/3.5 Lumenized Lens and 1/400 Kodak Flash Supermatic Shutter, Neck Strap, Adapter Ring Insert, Lens Cap, and T.B.I. Cable Release No. 2

Price Without Tax	Excise Tax
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\$225.00	\$37.50
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ACCESSORIES

Accessory Back for Sheet Films, Film Packs, and Plates, with Ground Glass Panel	35.00	5.83
Extension Unit for Accessory Back	9.50	1.58
Leather Field Case, with Neck Strap	15.00	—
Kodak Combination Film and Plate Holders, 2¼ x 3¼ in. or 6.5 x 9 cm., each	3.00	.50
Kodak Film Pack Adapter, 2¼ x 3¼ in.	6.50	1.08
Kodak Flashholder with standard bracket	9.50	1.58
Kodak Precision Enlarger Stand Assembly	35.00	5.83
Copying Lights for Kodak Precision Enlarger (without lamps)	12.50	2.08
Kodak Eye-Level Tripod	16.75	2.79
Kodak Turn-Tilt Tripod Head	13.25	2.21
Kodak Combination Filters Case, Series VI	4.00	
Kodak Lens Hood, Series VI	2.00	
Kodak Combination Lens Attachments, Series VI (fit Adapter Ring Insert on Kodak Medalist)		

FILTERS—(For complete list, see Price List of Filters for Photographic and Scientific Purposes)

Wratten K-2 (yellow), A (red), X-1 (light green), G (deep yellow) Filters, unmounted, each	2.00
B (green), C-5 (blue), X-2 (green) Filters, unmounted, each	2.50
Kodachrome Haze Filter, unmounted	2.00
Kodachrome Filter for Photoflood, unmounted	2.50
Kodachrome Type B Filter for Daylight, unmounted, each	2.50
Kodak Pola-Screen	8.50

	Price Without Tax	Excise Tax
DIFFUSION DISKS		
Kodak Close-up Diffusion Disk	\$3.35	
Kodak Pictorial Diffusion Disk	6.25	

SUPPLEMENTARY LENSES

Kodak Portra Lenses 1+, 2+, 3+ (positive lenses of successively greater power—1, 2, and 3 diopters—for close-up work and to shorten focal length, give wider angle; used with Accessory Back), each	3.35	
Kodak Telek Lenses 1-, 2-, 3-, 4- (negative lenses of 1, 2, 3, 4 diopters, to increase effective focal length and obtain telephoto effects—for use with Accessory Back and Extension Unit), each	3.35	
Kodak Pola-Screen Viewer	6.50	
Kodak Retaining Ring	1.25	

KODAK ROLL FILM (eight-exposure, 2¼ x 3¼ in.)

Verichrome (V620) . . . . .	.30	\$.02
Super-XX (XX620) . . . . .	.35	.03
Plus-X (PX620) . . . . .	.35	.03
Infrared (IR620) . . . . .	.35	.03
Kodacolor (C620), six exposures	1.50	.15

KODAK FILM PACKS (twelve-exposure, 2¼ x 3¼ in.)

Verichrome (V520) . . . . .	.70	.07
Super-XX (XX520) . . . . .	.80	.08
Plus-X (PX520) . . . . .	.80	.08
Super Ortho-Press (OP520) . . . . .	.80	.08
Process (PC520) . . . . .	.80	.08

Prices subject to change without notice.

Note: Not all items are immediately available, but your dealer will supply them as rapidly as possible.

KODAK SHEET FILMS

Super-XX—High speed, moderate contrast, for general indoor and outdoor work.

Panatomic-X—Very fine grain, moderate speed and contrast.

Super Panchro-Press, Type B—Fast, balanced for fluorescent and Photoflash lighting.

Super Panchro-Press, Sports Type—Double the speed of Type B.

Tri-X Panchromatic—Extremely fast, useful whenever short exposures are required.

Portrait Panchromatic—For portraiture and general photography by daylight or tungsten light.

Contrast Process Panchromatic—Extremely high contrast, fine grain, for line subjects (particularly in color).

Contrast Process Ortho—Extremely high contrast, fine grain, for making copies of line subjects.

Commercial Ortho—Medium speed, orthochromatic, for copying and commercial work.

Ortho-X—Very fast, orthochromatic, for portraiture, commercial, and illustrative work.

Super Ortho-Press—For press and other work requiring high speed, brilliant negatives.

Super Speed Ortho Portrait—Moderately fast, long scale of gradation.

Commercial Matte—Medium speed, medium to high contrast, for copying continuous tone subjects.

Infrared—Infrared sensitive, for special effects in commercial, scientific, and medical photography.

Professional Kodachrome, Daylight . . . for full-color transparencies outdoors.

Professional Kodachrome, Type B . . . for full-color transparencies under 3200° Kelvin Mazda Lamps.

Kodak Ektachrome, Daylight and Type B—Full-color film you process yourself.

KODAK PLATES—See your dealer for complete list of plates for Kodak Medalist II.