

A 2 $\frac{1}{4}$ x 2 $\frac{1}{4}$ "BIG BROTHER" TO THE FAMOUS KODAK SIGNET 35 CAMERA

Perhaps "father" would be better - - - for the engineering inspiration and mechanical advances that made the Signet famous were first tested and proved in 620-film-size experimental models. The Signet 35 simply happened to reach the market first.

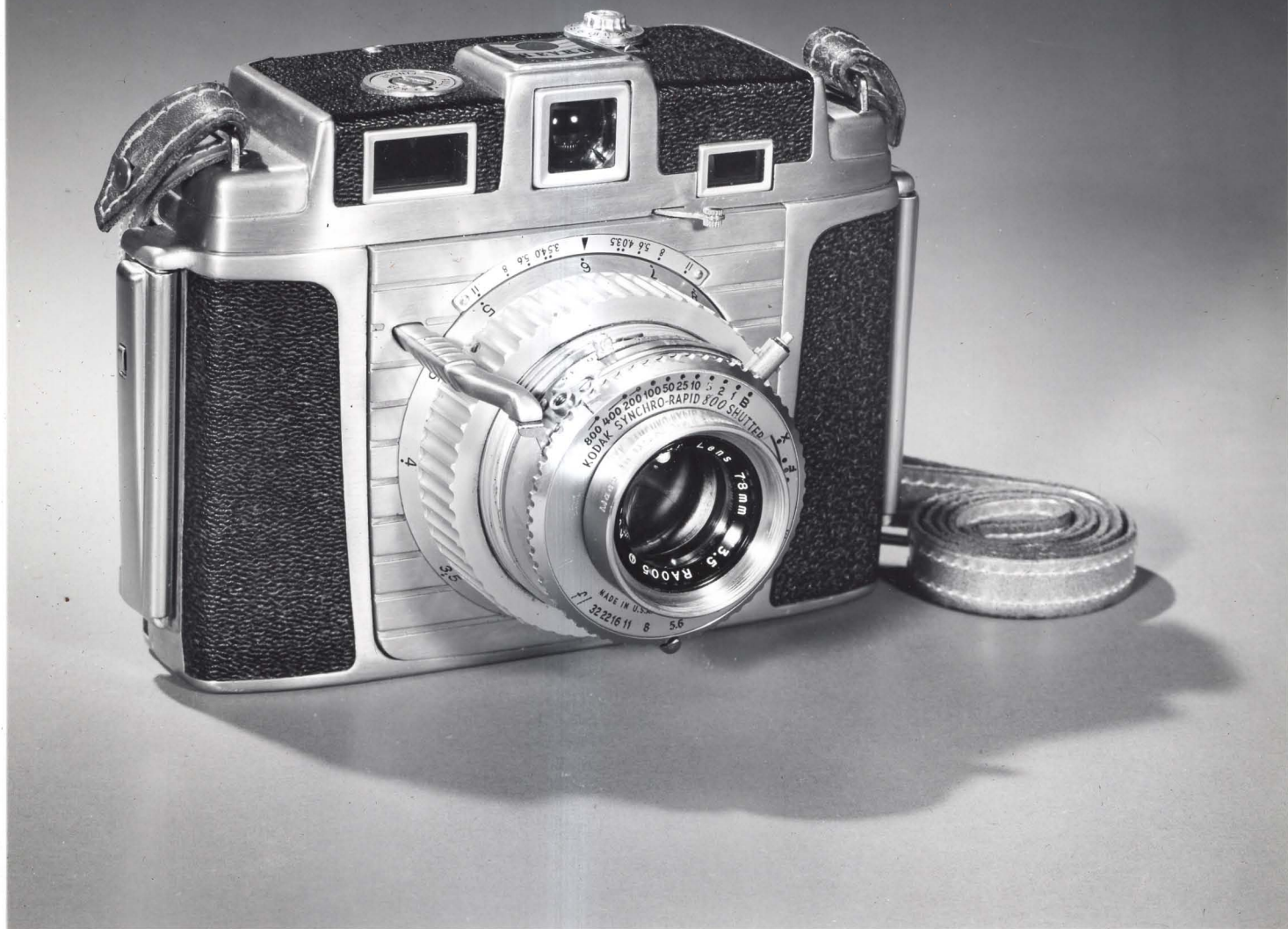
You know how the Signet has proved out. These design principles prove out equally well in the Kodak Chevron.

IN THIS GREAT NEW CAMERA, KODAK OFFERS--

- Kodak's finest lens, an f/3.5 Kodak Ektar
- Kodak's finest shutter, the Synchro-Rapid 800
- An accurate lens-coupled rangefinder
- Rugged, sturdy construction

. . . all with a view to a professional-quality camera . . . a he-man's camera . . . a connoisseur's camera . . . a large-film camera with miniature-camera precision . . . a technical-quality camera without technical bugs and whims . . . a camera that combines the merits of a work-horse with the beauty and finish of a thoroughbred . . .

. . . in brief, a camera that will do an unsurpassed job, either for the professional or the top-level amateur, year in and year out . . . and yet not cost a fortune.



A GOOD HOUSE STARTS WITH A GOOD FOUNDATION

Here's the Kodak Chevron with its shirt off.

Study the ruggedness and deep-webbed design of this one-piece aluminum-alloy body casting. It's the basic "building block" that underlies the Chevron's superiority.

No featherweight stuff here. This is the bone structure for a tough, solid, he-man's camera - - - built for honest service, for unbeatable performance.

But with all its strength, it's a precision casting. All parts and details are accurately related. The big front ring and the recesses and raised surfaces on top require only minor "truing-up" - - - to become mounting surfaces that are accurate to split-thousandths.

The important point is - - - they're all part of one unit, in proper relationship from the time the metal is poured.

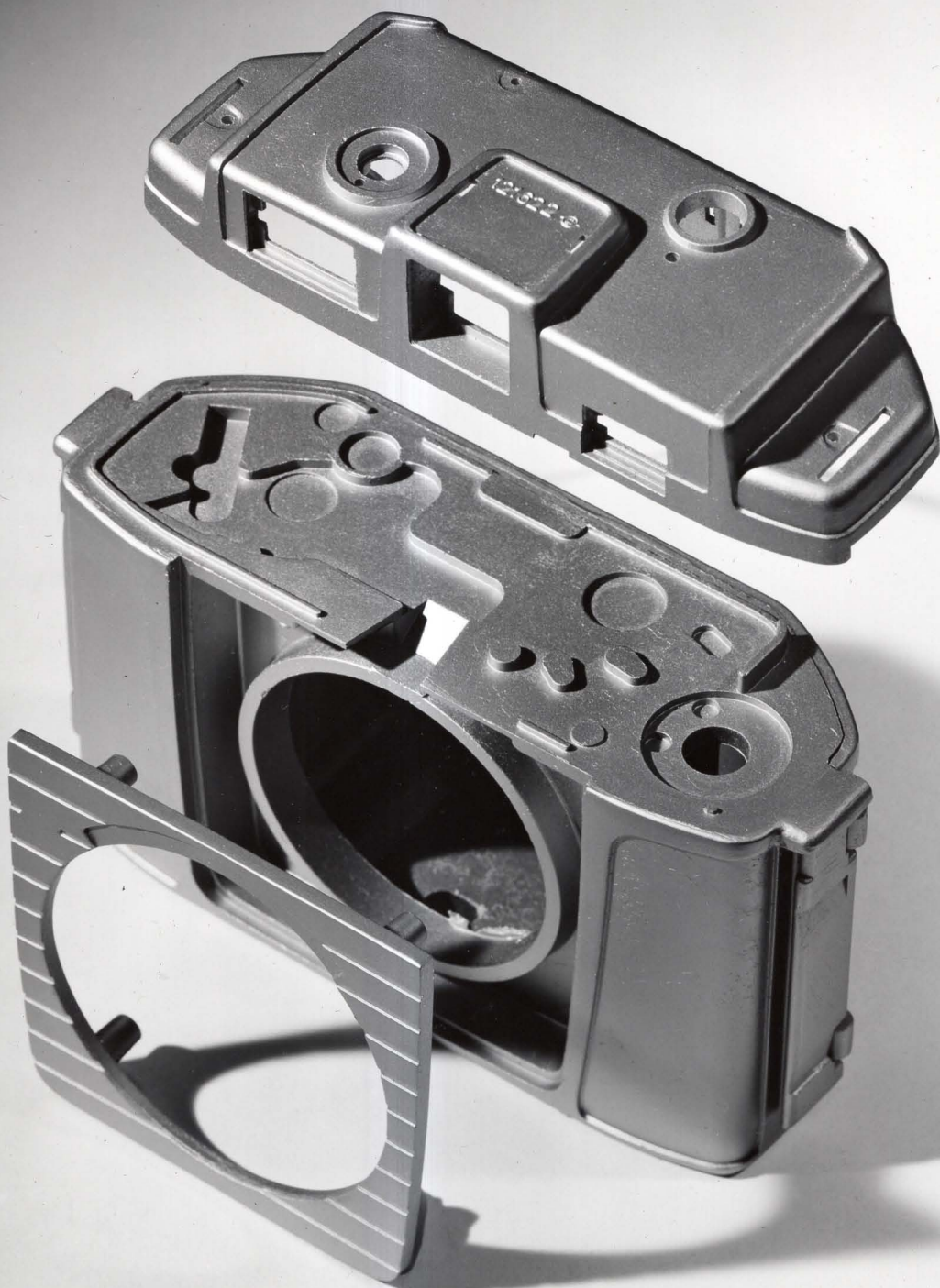
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That range-finder housing is also a precision casting.

So is the neat front plate, with its four projecting bosses that insure accurate seating and smart finish.

So is the camera back - - - a unit as firm and rugged and honest as all the other three.

They're all of a type, all Chevron quality.



PLENTY OF ROOM FOR A GOOD SET OF BRAINS

Here's the Chevron, with the top of its head off.

Plenty of room, note, for those big, sturdy range-finder assemblies . . . for the winding and exposure-count mechanism.

No cramping, no wedging-in of parts, no engineering compromises.

No lightening of details here, or elements made smaller and weaker than they ought to be.

Good service calls for husky parts . . . and that's the only kind you'll find in the Kodak Chevron Camera..

NOW FOR A FEW THINGS THAT ARE HARDER TO SEE--

Some important details not easy to see in a picture -

Those range-finder mirrors (A, B) are three-point mounted. Better than four registering points - - - just as a three-legged table stands steadier than a four-legger with a match-book wedged under one leg.

The movable mirror bracket (A) is three-point suspended on its bearing post. It rides on two self-aligning slack-free V-bearings, and a sturdy spring provides the third essential support point. Simple, sturdy, and precise - - - as you'll find when you test a Chevron rangefinder.

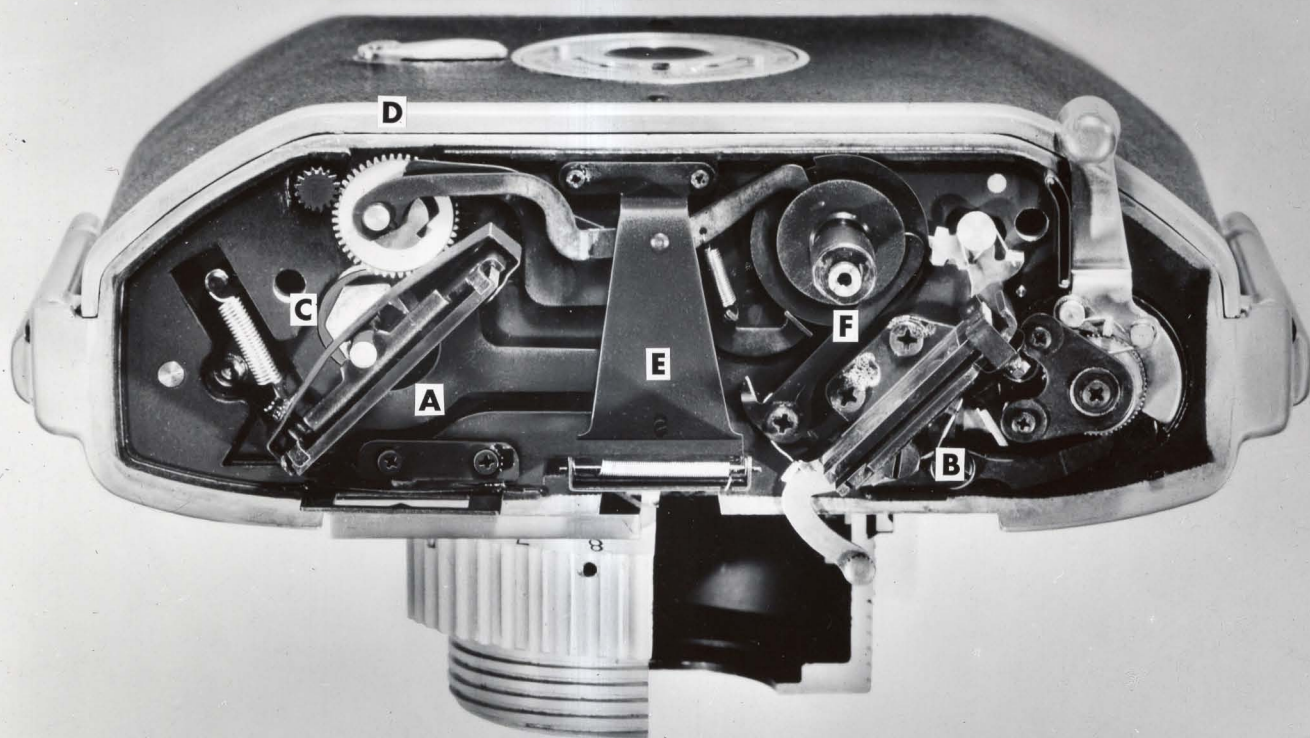
That bearing post (C). It's one-piece - - - turned from 3/8-inch stock. The base is wide, machined flat, for a broad support that holds the post in perfect right-angle relationship to the camera body.

And look at the sturdy simplicity of the linkages - - - the gear and lever (D), for instance, that actuate the film counter at center right. Neat, direct, positive - - - an engineer's dream.

And the wide spring (E) that bears the viewfinder's parallax mask.

Look close at the mounting screws (F). After final alignment of the rangefinder, they're tightened and sealed in place to stay.

There's precision plus good solid extra-generous dimensioning wherever you look - - - mechanism that's build to do real work and do it right every time.



CHEVRON SMOOTHNESS AND PRECISION ARE NOT MATTERS OF CHANCE

First, a self-aligning steel ball-race is fitted precisely to the accurately-machined camera body.

Next, the matching race goes on a "master focusing-control ring" to which the fluted focusing ring attaches in exact alignment.

And in between go 56 polished steel balls. They give the Chevron the same velvety all-weather smoothness of focusing, the same precision of optical alignment, that made the Kodak Signet 35 famous.

A ONE-PIECE MASTER CONTROL DOES FIVE IMPORTANT JOBS

The master focusing-control ring provides the broad base that keeps the Chevron lens parallel to the film at all times.

It carries the registering face that permits precision alignment, axially, of the focusing ring and extending helix. It carries the basic distance scale.

And, integrally machined, it carries two precision cams. Each cam is accurate to less than .0005 inch at any point, from beginning to end! A vertical cam corrects for parallax as the Chevron is focused. And a horizontal cam, 7 3/4 inches long, actuates the Chevron's rangefinder.

It's all one piece. Nothing screwed on, nothing set in, nothing to work loose or get out of alignment. It's a perfect example of the careful engineering and superb machine-work that make the Chevron a dependable, trouble-free camera - - -

- - - and a camera that's precise beyond any bellows camera!

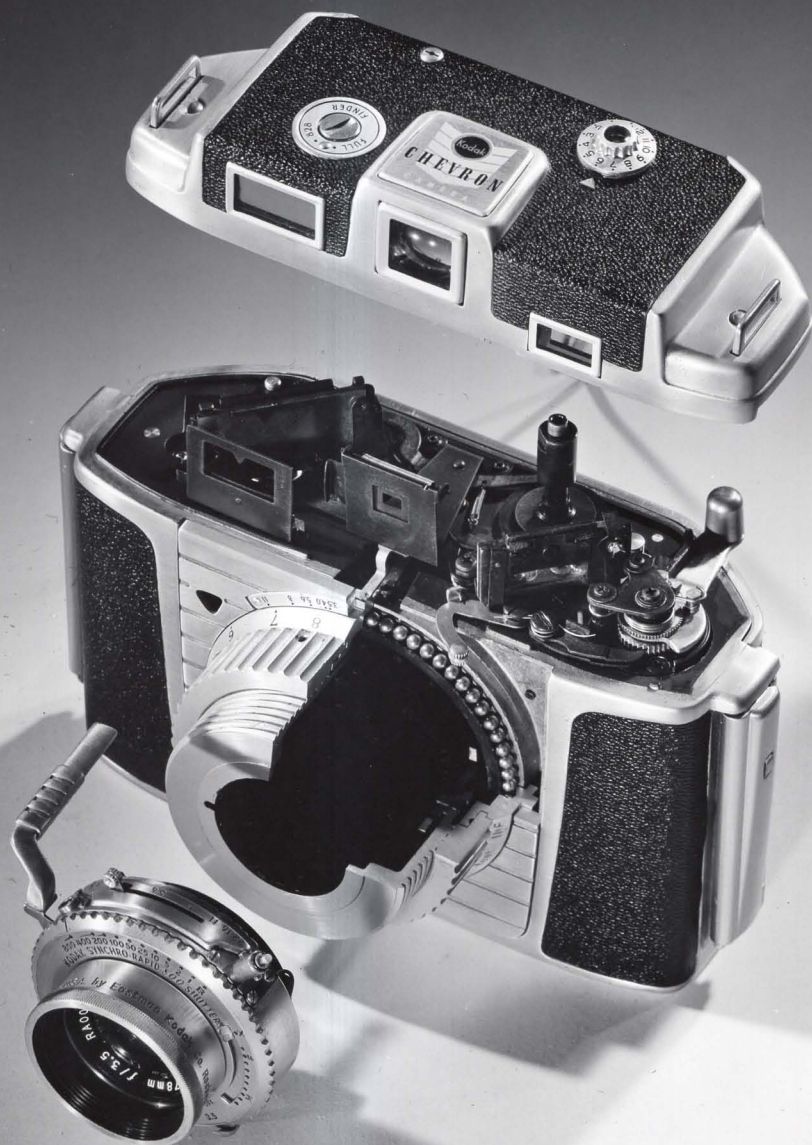
FOCUSING HELICES SO PRECISE THE MATING IS INVISIBLE

They're smooth-as-silk in action, these fast-acting, multiple-thread, helices. But look at the cut-away photo. Where is the junction line of the vertical thread faces, where they bear against each other to keep the lens axially aligned?

You can't find it. The fitting is too precise, too clean to show up when the cut faces are in line. That's Chevron fitting.

AND KODAK'S FINEST LENS IN KODAK'S FINEST SHUTTER

An Ektar f/3.5, a Synchro-Rapid 800. Why say more?



MORE HERE THAN MEETS THE CASUAL EYE

This looks much like the back of any other camera. But don't let it fool you.

Look deep down in the spool recesses. Alongside each spring, you'll see two small guide rails. In loading, they steer the film spool right onto the spool centers. One quick push, and it snaps into position. No knobs to pull out and push back - - - no fumbling or fussing.

WIDE RAILS SUPPORT FILM CLEAR OF THE FRAME -- NO SCRATCHING

Notice the wide rails at top and bottom of the film opening.

The rest of the frame opening is recessed - - - film doesn't touch it.

On the pressure plate in the camera back, there are four accurate projections - - - just as high as a film and backing paper are thick. These bosses rest on the extreme outside of the guide rails - - - they establish a channel exactly the right size for the film to glide through.

That's smart design. It keeps the film exactly where it belongs. And it permits Kodak to put good strong springs back of the pressure plate - - - to keep the film flat and in place without putting any spring pressure on the film itself.

Fact is, we probably shouldn't even call it a "pressure plate," not in the Chevron. "Film registration plate" would be more accurate. It assures that you won't get scratched negatives from a Chevron camera.

SMOOTH-ACTION FILM LEVER RIGHT WHERE IT BELONGS

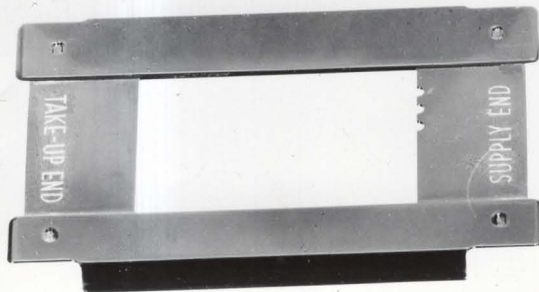
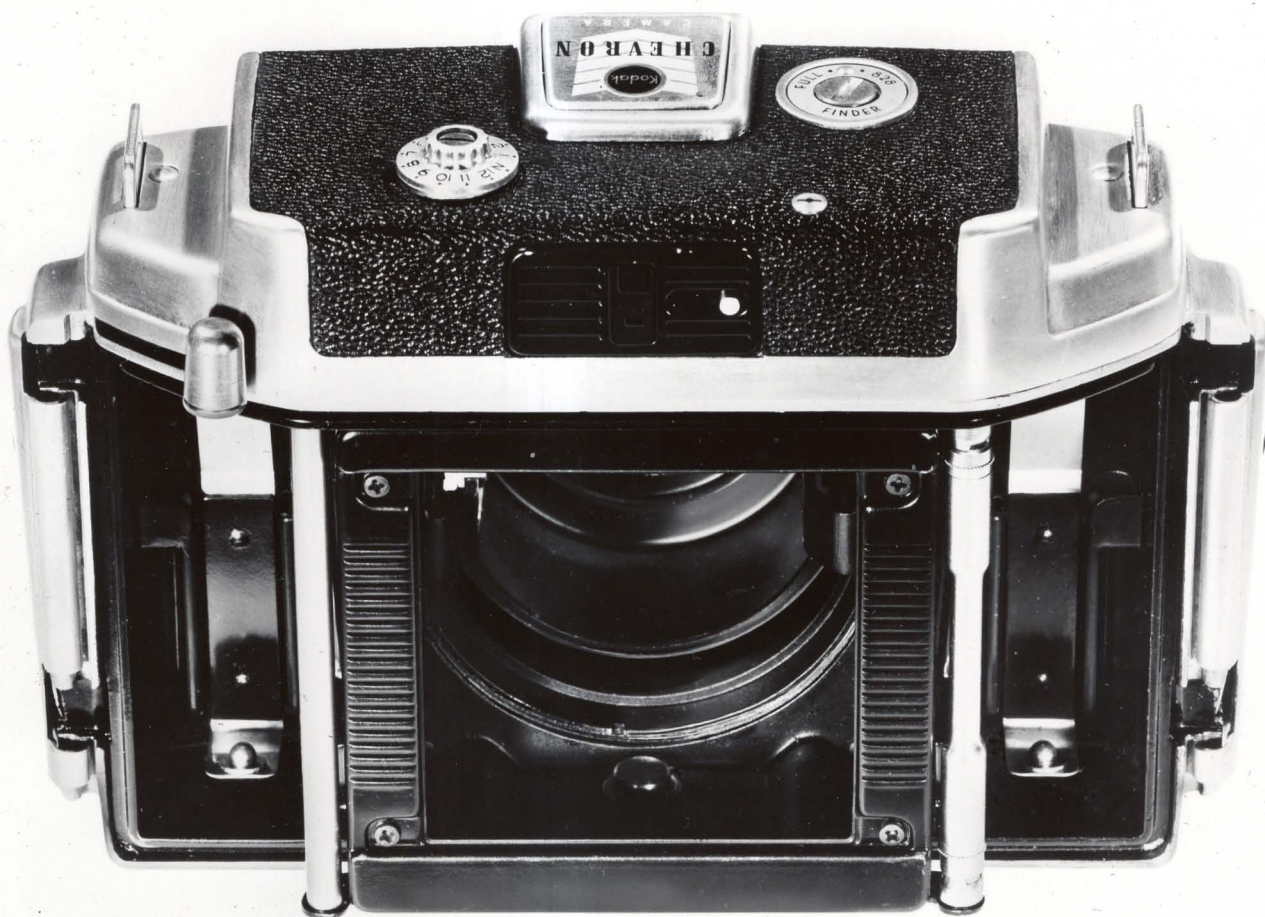
Note the film lever at upper left. It snuggles down neatly to the camera body - - - conveniently out of the way when you're shooting - - - conveniently under your thumb when you're ready to wind film.

And it couples to the film spool through a simple, direct, ratchet action. One more example of the Chevron's common-sense, trouble-free engineering.

ADAPTS QUICKLY FOR MINIATURE NEGATIVES AND KODACHROME

Snap the accessory spool baskets into place - - - just like loading 620 film. Slip the mask into position. Take a nickel or penny and switch the viewfinder setting over to "828" position - - - and you're ready to load with any No. 828 film - - - black and white or color.

Incidentally - - - don't worry about the recessed portion of the roller on the Chevron's supply side. The 828 film rides in that - - - but the 828 mask and camera pressure plate establish the focal plane.



CHEVRON AND EKTALUX MAKE A HANDSOME, ABLE, HARD-WORKING TEAM

Strictly from the standpoint of appearance and smart functional design - - - have you ever seen a handsomer team than this?

Every line, every detail harmonizes - - - as if they were designed to be one unit.

Their capabilities are matched, too. Ektalux power and dependability go naturally with Chevron precision and dependability. And the continuous-range MFX synchronization of the Chevron shutter assures full efficiency from Ektalux equipment regardless of shutter speed used.

Really capable, versatile equipment for the most exacting photographer.







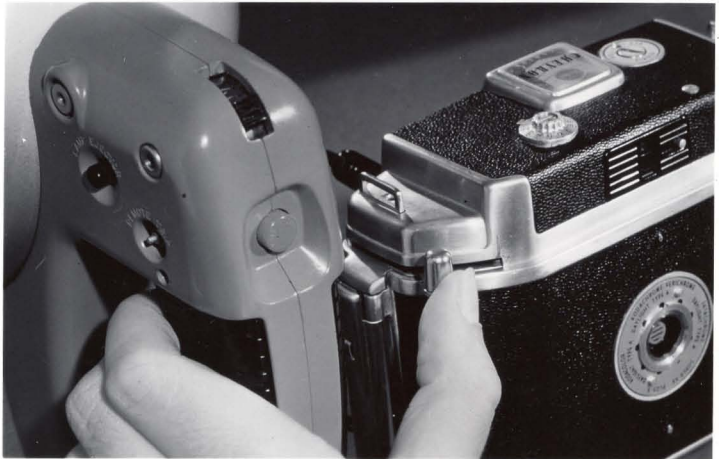
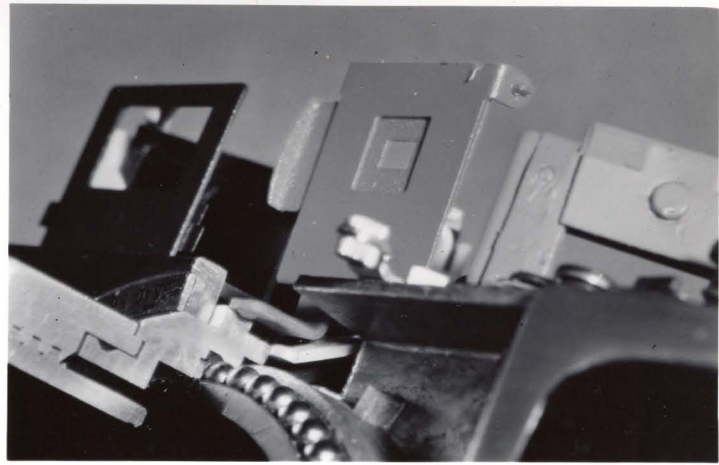
A twist of a coin, and you switch the Chevron viewfinder either to "full frame" (for $2\frac{1}{4} \times 2\frac{1}{4}$ pictures) or "828" (for miniature shots on No. 828 black-and-white or color film).

The Chevron's viewfinder is automatically parallax-correcting both for full-frame and miniature shots. Miniature mask holds its position in center of full-frame aperture when in use, and the movement of the master focusing ring adjusts the entire mask assembly up or down as you focus.

No difficulties with the Chevron when you wear glasses. Viewfinder has a sliding eye-piece mask---one position for those who use glasses, another position for those who don't. Framing and composing are equally precise at either setting.

The Chevron's convenient film-winding lever comes right under your thumb when you hold the camera---either with flash attached, or without. Flash unit can be mounted snugly against camera body---no need to allow the extra space which a winding knob normally requires.

Note also the automatic exposure counter on top of camera; the sliding rear unit of the viewfinder; the film-type indicator on back of camera; and the red window which is used with miniature film (and can also be used to double-check the film situation when the Chevron is loaded with 620 film.)



DETAILS

FILM

Negative Size: $2\frac{1}{4} \times 2\frac{1}{4}$ inches

Film Size: Kodak 620; 12 exposures per roll

Note: With accessory adapter--Kodak 828; eight 28 x 40mm negatives per roll

LENS

Kodak Ektar: 78mm f/3.5 Lumenized; 4-element lens

Diaphragm Stops: Click stops--f/3.5, 4, 5.6, 8, 11, 16, 22, 32

Diaphragm Scales: One visible from above; one from front

SHUTTER

Kodak Synchro-Rapid 800: Gear-train retard, presetting

Shutter Speeds: 10 from 1 to 1/800 sec. and "B"

Flash Synchronization: Continuous-adjustment time lag for Class M and F
with setting for Class X

FOCUSING AND VIEWING

Range Finder: Split-field, lens-coupled

Focusing Scale: Distance and field depth from infinity to $3\frac{1}{2}$ feet

View Finder: Direct, optical, eye-level with automatic parallax correction

FILM OPERATION

Film Advance: By convenient lever with automatic film stop for Kodak 620
Film and red window for Kodak 828 Film

SIZE AND WEIGHT

Dimensions: With lens recessed-- $6\frac{3}{8} \times 4\frac{1}{4} \times 4\frac{1}{2}$ inches

Weight: 2 pounds 8 ounces

CONSTRUCTION

Body: Rugged die-cast aluminum-alloy

Back: Hinged so as to be removable or open from either end

Finish: Metal parts black lacquered with chrome trim

Covering: Black Kodadur simulated leather

Tripod Socket: Centered in bottom for tripod socket or flashholder bracket

Serial Number: On front near base of body

ACCESSORIES

Combination Lens Attachments: Series V

Field Case: Tan cowhide, metal reinforced, snap-off front cover

Film Adapter: For Kodak 828 Kodachrome, Kodacolor, and Black-and-White Film

PRICES

Kodak Chevron Camera with neck strap and lens cover	\$215.00
Kodak Chevron Field Case	17.50
Kodak 828 Adapter for Kodak Chevron Camera	4.75





A NEW KODAK PONY 135, MODEL B, WITH "EASY LOAD"

Outwardly, this new Pony 135 is exactly like the first model - - - except for "Model B" on the nameplate.

Inside, there's a big difference.

To load film in this new Pony 135, Model B, you don't bother with threading film into a slot or under a lip on the take-up spool.

You simply hold the film leader over the take-up spool . . . let go . . . close the camera back . . . and start winding.

(The only point you need to watch is leader length - - - and the right length is clearly illustrated in the camera manual. Usually it amounts to pushing in the leader one or two perforations - - - so it extends just far enough to cover the take-up spool recess. This is a cinch - - - the camera serves as its own measuring guide.)

Secret of the Model B's easy-loading is a small pin on the take-up spool. When you let go of the film, its natural curl draws it against the spool. And as you start winding, the small pin easily and automatically engages the nearest film perforation.

It's the simplest, most convenient loading system on any miniature camera - - - and it adds one more appealing sales feature to the Pony 135's many other attractions.

\$36.75 list including tax.

SMART NEW RANGEFINDER MINIATURE FOR THE MASS MARKET

The new Kodak Bantam R.F. Camera is an extraordinary achievement --- you'd hardly think it possible to pack so much eye-appeal, so much quality, so much capacity into so small a price.

Here is the camera that fits perfectly into the middle range between the Kodak Signet and Kodak Pony cameras, with:

- Smart styling, in rich brown, tan, and satin metal, that makes it stand out in any camera group.
- Kodak 828 film format --- that yields bigger transparencies, permits both Kodachrome and Kodacolor shots as well as black-and-white, and utilizes the convenient 8-exposure roll the "middle market" likes.
- Signet-type velvet-smooth ball-bearing focusing, with a precision helix --- the same construction as on cameras at two and four times the price.
- A precision V-bearing coupled rangefinder, combined with optical eye-level viewfinder in one eyepiece.
- Focusing to $2\frac{1}{2}$ feet --- a Lumenized Kodak Ektanon f/3.9 lens in a Kodak Flash 300 Shutter.
- Automatic film stop and double-exposure prevention.
- Kodak "red dot" exposure guidance to provide box-camera simplicity for the beginner, and insure correct exposure under average conditions both in color and black-and-white, without calculations.
- Compactness, light weight --- which, with the smartness of styling, give it a special value in upgrading women customers.

And the price?

The Kodak Bantam R.F. Camera in the handsome "Town and Country Outfit" --- complete with Field Case and Kodak Flashholder --- lists at \$78.50, including tax.

This outfit makes a perfect gift combination for those who can afford something better than a Pony or Duaflex Outfit, but hesitate below Signet level.

It should be one of your most profitable offerings for Christmas, 1953.



THE MODEST PRICE DOESN'T SACRIFICE QUALITY

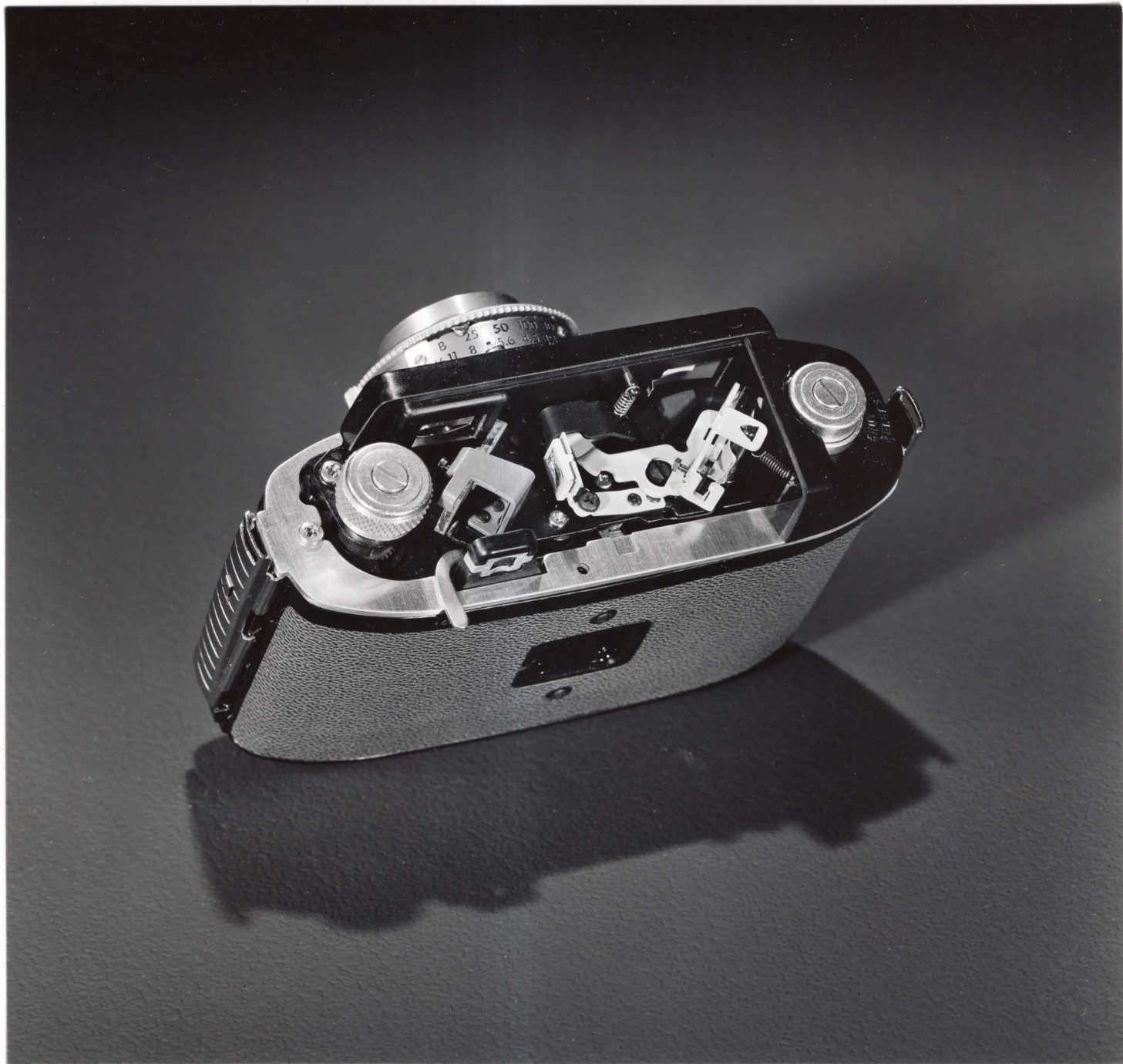
Kodak Bantam R.F. purchasers get the benefit of all the research and design experience that has gone into the Kodak Signet and Chevron cameras --- at no extra cost.

This "inside view" tells the story.

You've had a look inside the Signet and Chevron. Now take a look at the corresponding details of the new Bantam R.F. Camera.

- Here's the same ruggedness, the same generous sizing of components.
- Here's the same straightforward simplicity of engineering --- no tricky over-elaboration to introduce "bugs" and complications.
- Here's the same generous allotment of "working space" inside the control turret --- the basic condition for elements that are adequate in size and sturdy in construction.
- Here (see upper right in picture) is the same V-bearing rangefinder principle that has made the Kodak Signet the most accurate of all coupled-rangefinder miniatures.

Here, in short, is the construction that gives the thrifty Kodak Bantam R.F. Camera a top performance value for each dollar of its price.



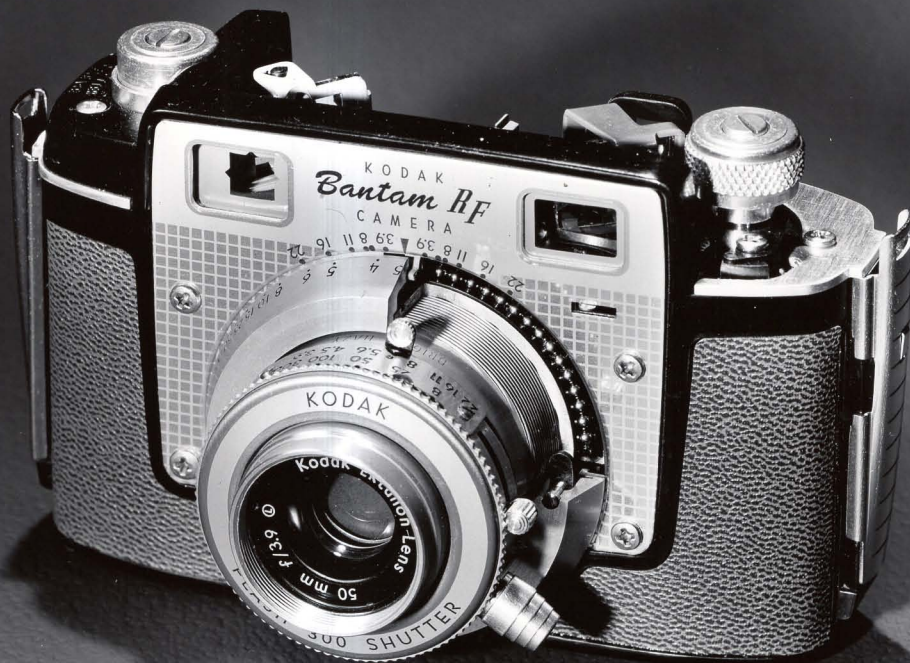
MORE REASONS WHY THE KODAK BANTAM R.F. IS "TOP VALUE"

Take a good close look at the details in this cutaway view of the new Kodak Bantam R.F.

There's a lot of advanced design here, a lot of beautiful detailing and fine craftsmanship --- and at a surprisingly moderate price.

- Note the ball-bearing mounting, the fine-threaded precision focusing helix. Here's Signet design, Chevron design --- practically at a Pony price.
- Note the clean, crisp machining of the focusing ring . . . the trimness of the scales . . . the compact design and clean modern detailing of the shutter. These are details that speak a quality level well beyond the camera's price.
- Note the overall smartness of design . . . the trimness of line, the neat contrasts of tone and texture. They add up to a camera that will sell on sight --- and that people will be proud to wear.

This beautiful detailing and smart design is still further enhanced --- just as a jewel is enhanced by proper setting --- in the Town & Country Outfit (next page).



"TOWN AND COUNTRY" SMARTNESS IN A HANDSOME GIFT OUTFIT

Don't expect a scaled-down illustration to give you the complete story on this Town & Country Outfit. You'll have to use your imagination.

- The equipment fairly sparkles against its neat cloth-patterned background . . . the brown-and-tan camera, the satiny tan leather of the field case, the mirror-finish Lumaclad reflector of the Flashholder, the cleanly finished metal parts.
- Each item of equipment nests in a small tray of its own --- a luxury packaging detail that says "here's quality."
- The black-and-yellow base with its acetate display cover for each outfit carries forward the "jewel-case" theme.
- And the glossy-black "jewel-case" cover completes the effect.

It's an outfit that looks like a far larger value than its \$78.50 price. Which it is. If you think that Kodak is proud to be able to offer such an outfit at so low a price --- you're absolutely right.



A NEW BOTTOM-PRICED BROWNIE --- WITH PLUS FEATURES

Remember, not so long ago, when a box camera was a sturdy cardboard box with a piece of glass in front?

The Kodak Brownie Hawkeye Camera ended that era.

Now, Kodak extends some of the Brownie Hawkeye styling, some of its design principles --- and some brand-new principles --- into the bottom-priced box camera field.

The new Brownie Holiday Camera doesn't have built-in flash synchronization. It's a "daytime camera." But it does have everything else a good box camera needs --- plus the best optical eye-level viewfinder ever put on a box camera.

It gets 8 sharp $1\frac{5}{8} \times 2\frac{1}{2}$ -inch negatives on a roll of No. 127 film . . . is recommended without reservation for Kodacolor shots in bright sunshine . . . and is priced at a painless \$4.25.

It is engineered from front to back like a top-price precision camera.

It comes with neck strap --- to be worn, not carried in the hand.

It loads easily, quickly, smoothly --- and the simple loading instructions are right on the camera.

It is shaped properly for easy holding --- with a smooth-working shutter release properly placed for steadiness.

It looks good --- and it performs as well as it looks.

For an inside view --- which shows why the Brownie Holiday is a top-value buy in the bottom-price field --- see next page.



HERE'S HOW THE NEW BROWNIE HOLIDAY IS ENGINEERED

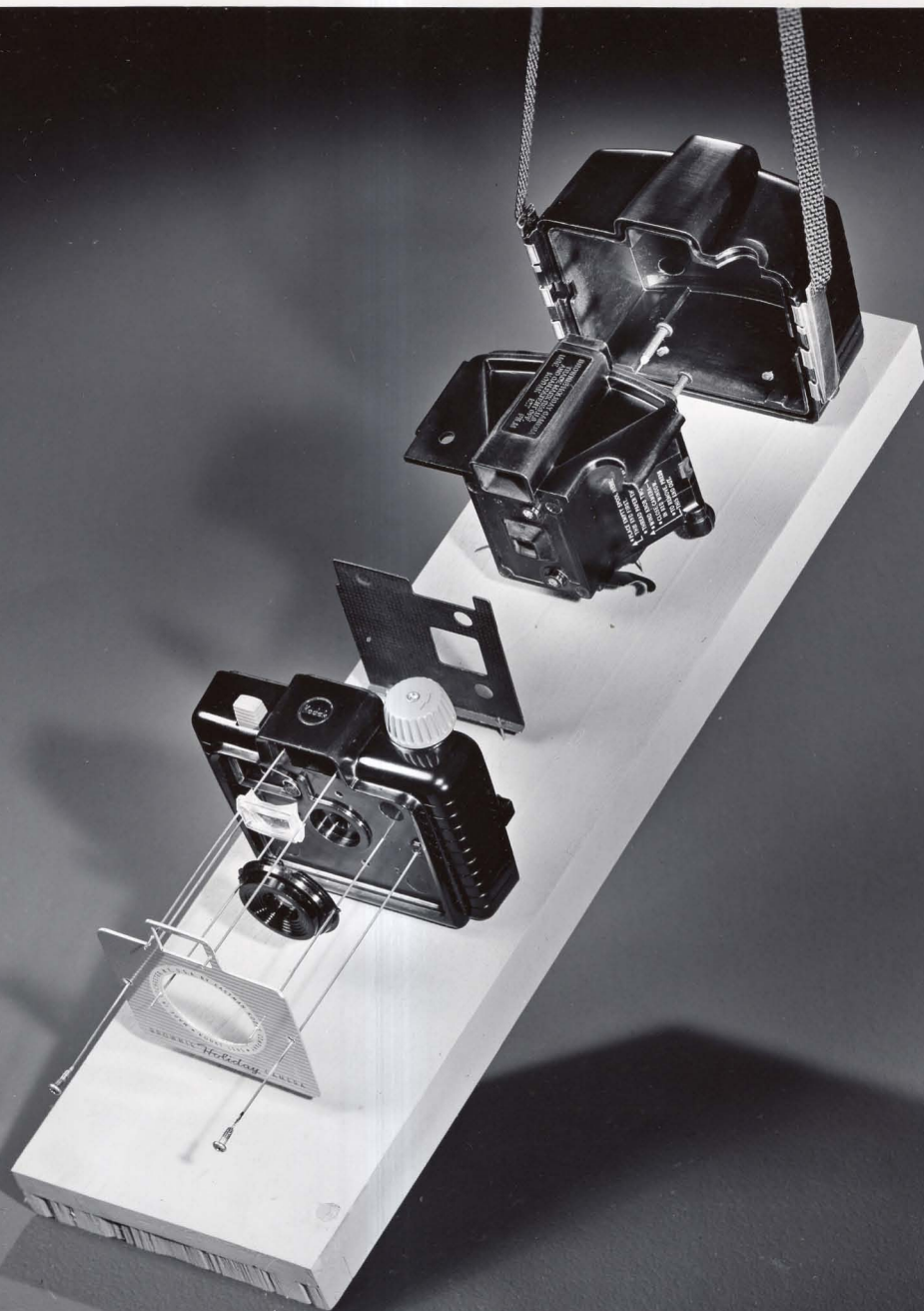
Follow this exploded view through --- from front to rear --- and you'll find that the Brownie Holiday isn't "just another box camera." It's a worthy little instrument --- thoroughly engineered to do its job.

- The front plate (a very attractive one, too) seats into an accurate recess in the front body casting.
- This front plate and the raised center ring on the body casting accurately center the camera lens.
- The plate also seats the front finder element accurately in a recess in the body casting --- so it can't shift out of line.

(That finder element, by the way, is an aspheric lens. It gives the Holiday a viewfinder which is free of pincushion or barrel distortion. Look through the Holiday finder, and you'll find its sharp, brilliant image provides fast, easy viewing. Quite a deal, for a bottom-price camera.)

- Continuing back, the registering plate and center casting assure automatic accurate alignment of film frame and lens, both transversely and in depth.
- Spool holders are cast in --- correct from the start, no way to work loose or out of line with use.
- The rear finder element is in the center casting, permanently aligned --- not part of the rear body casting.
- Long screws hold the front casting and center casting in permanently accurate relationship.
- Extra-deep light-trapping flanges are molded both into the front and rear casting --- providing both light safety and accurate alignment all around.
- Body latches, locking with upward movement, are given extra safety by the pull of the neck strap --- require positive action for unlatching.

In short, here is a camera which --- despite its low price --- has been as thoughtfully engineered as a Signet or a Chevron . . . and can be trusted to deliver top-quality performance in its class.



KODAK SIGNET 35 OUTFITS --- THERE WILL BE A FEW

A number of dealers have asked Kodak to supply a Kodak Signet Outfit --- to take care of customers who think in a price range well beyond the Duaflex and Pony Outfits.

Here it is --- and it's a beauty.

A Signet 35 Camera . . . the handsome Signet field case . . . and Kodak Standard Flashholder with Lumaclad reflector . . . all in an ultra-smart black-and-yellow "jewel-case" gift box.

The price, \$108.95, retail list including Federal tax.

This provides Kodak dealers with a nicely-stepped series of gift outfits from under-\$15 to over-\$100 . . . something to fit the needs and budget of every customer.

Kodak has diverted a good share of current Signet production into the Signet outfit. However, in view of the popularity of outfits, and the dealer interest which led to this one --- there probably won't be enough to fill all demands.

