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THE KODAK SYNCHRO-RAPID 800 SHUTTER

This new Kodak Tourist Camera with its superb lens and shutter opens new doors to extend your picture opportunities.

The sharp cutting, color-corrected, Kodak f/4.5 Anastar Lens is mounted in the new Kodak Synchro-Rapid Shutter with speeds up to 1/800 second, twice as fast as any previous Kodak between-thelens shutter. Synchronization for all types of flash is built in. Class F flash lamps can be synchronized up to and including 1/400 second; Class M lamps up to and including 1/800 second. Speedflash can also be used. High-speed action shots of almost unlimited variety are possible. They will add zest to your picture collection.

THE KODAK TOURIST ADAPTER KIT

The versatility of your Tourist can be increased still further with the Kodak Tourist Adapter Kit. Additional negative sizes of 1% x 2% inches and 2% x 2% inches can be made with the same Kodak 620 Film. With Kodak 828 Film, 28 x 40mm Kodachrome transparencies can be made. These make brilliant, full-color Kodaslide transparencies for projection.

The complete kit is contained in a handy pocket case. A telephoto effect is obtained with the smaller negative sizes. The camera can be further from the subject, without reducing the image size, resulting in improved perspective. This is of particular value when making pictures of people.

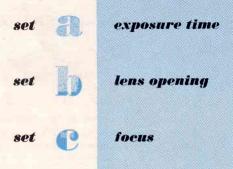
Introduction

• Read this instruction manual carefully—go through the mechanical motions—to be sure you fully understand the operation of your camera. Follow "the little man" through the illustrations. Before taking a trip or picturing that important event coming up, give yourself some practice by shooting a roll or two of film and taking a few flash pictures. You will give the equipment a workout too. If there are any questions in your mind, your Kodak dealer will be glad to help you.





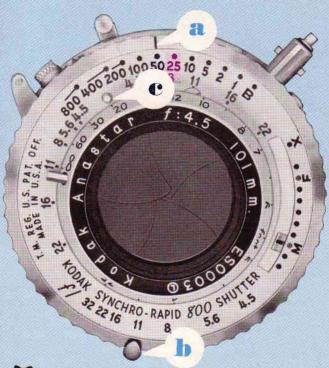
it's as easy as A B C



When you aim your camera at a subject and snap the picture, a flash of light passes through the camera lens to the film and produces an invisible image of the subject on the film.

Think of the a b c's of camera operation this way—adjust "a" to control the length of time that the shaft of light strikes the film—adjust "b" to control the intensity of the shaft of light—turn the focusing collar until the proper figure is under "c" to control the sharpness of the reflected image that the shaft of light carries to the film.

Now that you are familiar with your Tourist a b c's, study the simple additional details that follow for sharp, well-exposed pictures.



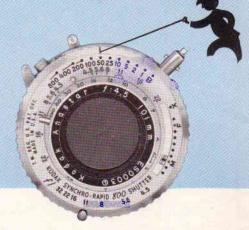


Simple as a b C

a

Selecting the Shutter Speed

For Average Snapshots with Kodak Plus-X or Verichrome Film, turn the knurled collar until the INDEX LINE is at "50" (1/50 second).



The length of time the light is permitted to reach the film is controlled by rotating the outside knurled collar of the shutter until the index line is at the desired speed. The Kodak Synchro-Rapid 800 Shutter provides exposure times of 1/800, 1/400, 1/200, 1/100, 1/50, 1/25, 1/10, 1/5, 1/2, and 1 second—as well as for "B" exposures. A little more effort is needed to set the speed index opposite the 800 dot.

Use 1/50 second for average snapshots.

With exposures of 1/10 second or slower or "B," the camera must be on a tripod or other firm support. "B" exposures are explained on page 26.

6

b

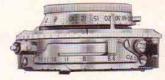
Setting the Lens Opening



The size of the lens opening, through which the light passes while the shutter is open, is changed by moving the lever across the f-number scale at the bottom of the shutter. For greater convenience, a dual f-number scale is located on the top rim of the shutter.

The opening is largest when the lens opening lever is set at f/4.5 and smallest when it is set at f/32. Each succeeding lens opening from f/32 to f/5.6 admits

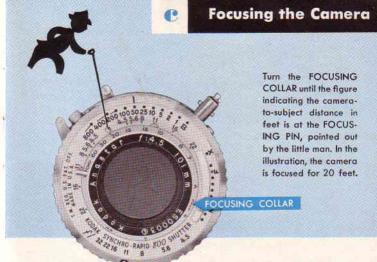
twice as much light as the one before; for example, a setting of f/22 lets through twice as much light as f/32.



Lens Opening Continued



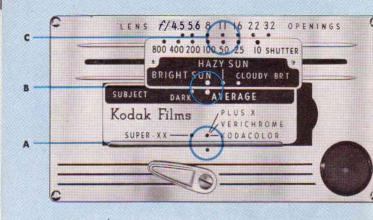
The illustration above gives you a mental picture of how the size of the lens opening—the opening through which light passes to the film—is changed as the lens opening lever is moved across the scale.



The focusing scale on the lens is marked from $3\frac{1}{2}$ feet to ∞ (infinity). Use the infinity setting for distances 100 feet from the camera and beyond.

When the subject is closer than 10 feet to the camera, determine the distance accurately—it is best to measure it or to use the Kodak Service Range Finder, an accessory which slides into the clip on the top of the camera.

Use the depth-of-field scale to tell the nearest and farthest objects which will be in sharp focus. Instructions for use of this scale are found on page 18.



To
Find the

B—Set light condition dot opposite subject dot

Exposure

C—Read lens opening above selected shutter speed

EXPOSURE GUIDE

The exposure guide on the back of the camera indicates, quickly and easily, the correct exposure for Kodak Films, with two common subject types under the three most common lighting conditions.

Kodak black-and-white films have a wide latitude, a built-in safety factor, which allows you to give as little as one quarter the exposure indicated by the guide. This should be relied on only when necessary at the higher shutter speeds and under favorable conditions.

The exposure f/11 at 1/50 second (C) is the basic



Hazy Sun Soft Shadows

Cloudy Bright No Shadows

Average Subject — Near - by people, gardens, houses and scenes not in shade. Use this classification if in doubt.

Dark or Shaded Subject—People, gardens, and subjects in open shade (lighted by open sky—not under trees, porch roof, etc.).





exposure for average subjects in bright sunlight with Kodak Verichrome, Plus-X or Kodacolor Films. The same exposure results with the other settings shown (f/8 at 1/100, f/16 at 1/25, etc.). Your choice is governed by other considerations (stopping motion, depth of field, etc.).

The above illustrations and descriptions explain the subject types and lighting conditions covered by the exposure guide on your Tourist. For near-by people in marine, beach or snow scenes, or scenics with prominent foreground objects, give *half* the exposure indicated for *average* subjects.

Use Kodak Film No. 620



KODAK VERICHROME FILM

The film for general outdoor pictures. It has wide latitude to help you get a good negative even though you slightly misjudge the exposure. High in speed, it is also excellent for night photography with flash lamps. 8 exposures.

KODAK PLUS_X PANCHROMATIC FILM

Combined high speed and fine grain make this film ideal for outdoor work and for welllighted indoor subjects. 8 exposures.



KODAK SUPER-XX PANCHROMATIC FILM

Because of its very high speed, this film is the logical choice for making snapshots indoors with flood lamps. Indoors or out, it is the film to use when the light is poor. 8 exposures.

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The film for distant landscape photography when detail ordinarily obscured by atmospheric haze is desired. It can also be used to produce unusual pictorial results. The Kodak Wratten A Filter (No. 25) is recommended for use with this film. The above pictures were made with this filter. 6 exposures.

KODACOLOR FILM

For full-color prints use Daylight Type outdoors; use Type A with artificial light. Kodacolor Prints are ordered through your Kodak dealer. Since Kodacolor Film yields colored *negatives*, black-and-white contact prints or enlargements can also be made as easily as from regular films. 6 exposures.

KODAK EKTACHROME FILM

This film produces full-color transparencies for projecting, viewing, color printing by the Kodak Dye Transfer Process, or for Kodachrome Enlargements. It is not processed by the Eastman Kodak Company but by the photographer with the special chemicals supplied in convenient kits. Further information can be obtained from your Kodak dealer.

*Infrared rays focus at a different point from visual rays. Focus the camera as usual; then move the focusing scale about 1/6" counterclockwise.





OPEN THE BACK

The back of the camera is hinged at both ends and can be opened at either end or removed entirely. To open the back, unlock the catch by pulling out the slide with the thumbnail or by pushing the knurled section to the other end of its slot; then swing the back outward.

WITHDRAW THE PIN

To release the film centering pin, push in the spool centering knob and turn it clockwise a quarter-turn. This brings the pin to the "out" position as shown above. The drawing in figure 3 shows the pin in the "in" position. It must be in this position to hold the spool.

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INSERT THE FILM

Insert the spool on the bottom pin first so that when the paper is drawn off, the colored side will be up. Press down the spool while pushing in the spool centering knob. Turn the knob a quarter-turn counterclockwise and release it.

INSERT A TAKE-UP SPOOL

If the take-up spool is not in place in the camera, turn and pull out the WINDING KNOB as far as it will go. Insert an empty spool on the bottom pin first. Turn and push in the winding knob to engage it with the slot in the spool.





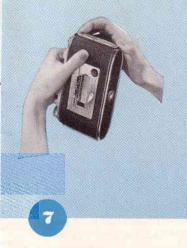
Break the seal and pull the paper to the empty spool. Thread the end of the paper into the longer slot in the empty spool as far as it will go. Handle the roll carefully; the film will be fogged if allowed to unwind or loosen.



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TURN THE WINDING KNOB

Turn the winding knob two or three times to bind the paper to the spool. Be sure the paper is started straight.





The back, if removed, must be replaced with the top of the exposure guide toward the view finder. It is locked in place by pushing in the ends of the catches. A white dot on the window cover warns you to uncover the red window when film is wound.



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ADVANCE THE FILM

Before winding, uncover the red window by pushing the lever toward the bottom of the camera. Turn the winding knob until a small hand appears. Continue turning slowly until the figure "1" is centered in the window. Release the lever to cover the window.

Depth-of-Field Scale

Focus the lens. Select a lens opening. Opposite the selected lens opening figure (the red figures) on each side of the scale, read the distances of the nearest and farthest objects in sharp focus.



When the focusing collar is set at one of the distances marked on it, objects at that distance will be sharpest. Sharpness extends to nearer and farther objects, but with decreasing sharpness. The range of good sharpness is "depth of field". Its limits are shown by comparing the red figures on each side of the focusing pin with the figures on the focusing scale. The red figures represent lens openings (f/numbers).

Example illustrated: Subject is at 20 feet. Exposure calls for a lens opening of f/11.

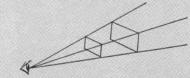
Set focusing scale with 20 opposite focusing pin. Look for red figures 11, (f/11), on the depth of field scale. There is one on each side of the focusing pin. The one to the right of the pin stands between 10 and 12 on the focusing scale. The other, to the left of the pin, stands at ∞ , infinity. These show all objects from infinity to about 11 feet from the camera will be sharp.



These pictures show how the depth of field is controlled by using different lens openings.

In the upper picture a large lens opening was used to obtain a shallow depth of field, thus throwing the background out of focus. In the lower picture a small lens opening was used to obtain a great depth of field to get detail in both the subject and the background.







THE FINDER

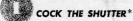
Hold the camera firmly against the face. To frame the picture properly, hold the camera at that distance from the eye which allows you to superimpose the rear finder frame on the front finder frame (see diagram). If you cannot superimpose the frame all around, move the camera from one side to the other in front of your eye so that you see first the left and then the right edge of the front frame. Center the eye in this manner and keep it centered. To compose the picture, move the camera and your head simultaneously.

The illustrations show the most practical manner of holding the camera to guard against camera movement at the moment of exposure. To assure remarkably steady horizontal pictures, cup the camera bed in the hand as shown in the top illustration. With the camera steadied against the face, press the shutter release in the bed with a slow, squeezing action.

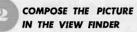
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Taking the Picture

After the lens opening, shutter speed and focus have been set—



Move the cocking lever as far as it will go in the direction of the arrow in the illustration.



Look in the finder and compose the picture. Hold the camera and use the view finder as described on page 20.

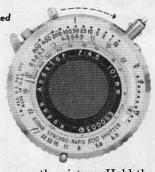
MAKE THE EXPOSURE

Hold the camera firmly to avoid camera motion. To make the exposure, press the shutter release with a slow, squeezing action.

ADVANCE THE FILM

After each picture has been made, hold back the lever to draw back the slide under the red window and turn the winding knob until the next number is centered in the window.

*The shutter-speed setting ring cannot be moved to 1/800 after the shutter is cocked.





REMOVING THE FILM

After the last exposure on the roll of film has been made, turn the film winding knob until the end of the protective paper not only passes the red window but is drawn up to the film spool.



In subdued light, open the back of the camera. Turn and pull out the film winding knob to disengage it from the roll. To remove the exposed roll, press the end of the spool opposite the winding knob and lift out the film. Fold the end of the protective paper under and fasten it with the sticker. Reload with No. 620 Kodak Film.

IMPORTANT: After removing the film, do not wind it tightly with a twisting motion as this may scratch the film.

CLEANING THE LENS

The tinted appearance of the lens is due to Lumenizing... a special hard coating applied to all air-glass surfaces of the lens. This treatment increases light transmission and decreases internal reflections, thus improving the brilliance of black-and-white pictures and the color purity of full-color pictures.

Like any fine lens, this lens should be cleaned with care. If either the front or back surface requires cleaning, first brush away any grit or dust. Then wipe the surface gently with Kodak Lens Cleaning Paper or a clean, soft, lintless cloth. If moisture is necessary, breathe on the lens or use Kodak Lens Cleaner.

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When the light is poor



Sundown, dark days, or dark interiors need not mark the end of picture taking. This camera, with simple-to-use flood, flash, or speedlamp lighting, still further extends your picture opportunities.

FLASH PICTURES

For flash pictures, use the accessory Kodak Flasholder illustrated below. The cord is connected to the POST on the rim of the shutter. The standard bracket is attached to the tripod socket on the base of the Kodak Tourist Camera. Flashing of the lamp is controlled by the synchro feature of the shutter.

Both Class F (such as SM or SF) and Class M (such as No. 5 or No. 25) flash lamps can be used. Exposure data are given on page 27.

Class F lamps can be used up to and including 1/400 second. For Class F lamps, set the SELECTOR on F. Insert the lamp; cock and release the shutter as usual.

Class M lamps can be used on all shutter speeds. Move the synchronization selector to M for Class M lamps. Insert the



lamp; cock and release the shutter in the normal way.

At shutter speeds slower than 1/100 second with the No. 5 and No. 25 lamps, fuller exposures may be obtained by moving the selector one or two dots toward the F setting.

At 1/800 second with the No. 5 lamp, set the selector at the first dot beyond M; with the No. 25 lamp, set the selector two dots beyond M (at the end of the scale). Caution: Since lamps may shatter when flashed, the use of a transparent protective screen over the reflector is recommended. Do not flash the lamps in an explosive atmosphere.

Do not insert flash lamps in the reflector if the shutter is open—the lamp may flash and a serious burn may result.

Use fresh, size C photoflash or, if these are not available, flashlight batteries. The battery should test at least 5 amperes.

SPEEDLAMP PICTURES

Kodatron Speedlamps (or similar equipment with no lag in the trip circuit) can be used with this camera. For these light sources, set the selector on X; connect the cord from the lamp to the post on the rim of the shutter; then follow the regular picture-taking procedure. The normal blade action of the shutter actuates and synchronizes the flash discharge of the speedlamps.

This shutter is not made for use with electronic flash units which are flashed by means of heavy-duty relays or solenoids. Such units may completely destroy the shutter contacts.



Vari-Beam Standlights or Clamplights provide an efficient means of controlled lighting.

A good basic arrangement of lights for pictures of people is illustrated in the diagram. Turn the control ring on both lights to STILL and place one light beside the camera a little higher than the subject's eyes. Place the other light on the other side of the camera but higher. Tilt the reflector to shine the light directly at the subject. To get a stronger highlight. turn the control ring on this light to SPOT.

Choose simple backgrounds, light in tone for youngsters, darker in tone for adults.

The distance from the ends of the bulbs to the subject determines the exposure. For exposure data, see the table on page 27.

FLASH EXPOSURES These exposure guide numbers apply with lamps in a 4- to 5-inch satin-finished reflector such as that of the Kodak Flasholder.

EXPOSURE GUIDE NUMBERS: Divide the number by the distance in feet from lamp to subject to find f/number.

Lamp	SM or SF				No. 5 or No. 25					
Shutter Speed	1/50 or slower (open*)	1/100	1/200	1/400	1/25 (open*)	1/50	1/100	1/200	1/400	1/800
Verichrome	60	55	45	30	110	90	80	60	45	30
Plus-X	80	70	55	35	130	110	100	75	55	40
Super-XX Kodacolor	105	95	75	50	200	160	140	110	75	55
Type A	50	45	40	25	100	80	75	60	45	30

^{*}B exposures. No bright lights in camera's view.

CAUTION: Since lamps may shatter when flashed, the use of a transparent protective screen over the reflector is recommended. Do not flash the lamps in an explosive atmosphere.

FLOOD EXPOSURES The exposures in this table are for Kodak Super-XX Film used in light-colored rooms. For Kodak Plus-X and Kodak Verichrome Films, see the Snapshot Kodaguide.

Shutter Speed	Two No. 2 Flood Lamps in Kodak Vari- Beam Lights at STILL	Distance in feet from Lamp to Subject					
		f/4.5	f/5.6	f/8	<i>f</i> /11		
1/100	Side Light	4	3	1	-		
	Camera Light	61/4	4	100	-		
1/50	Side Light	7	5	3	_		
	Camera Light	9	7	4	-		
1/25	Side Light	10	8	5	3		
	Camera Light	13	10	7	4		
1/10	Side Light	16	12	81/2	6		
	Camera Light	21	16	11	8		
1/5	Side Light	20	18	12	9		
	Camera Light	28	23	16	11		

TIME EXPOSURES

When the light is too dim for the snapshot or the slow, measured speeds, use a time exposure. The night scene shown below is an example of the many picture-taking possibilities with time exposures. The camera must be placed on a tripod such as the Kodak Eye-Level Tripod, page 33, or other support for exposures longer than 1/25 second.

For time exposures, set the shutter speed index at "B"; then press the shutter release for the desired interval. The shutter will remain open as long as the shutter release is pressed.

For long time exposures, the use of a Kodak T.B.I. Cable Release No. 2, available from your Kodak dealer, is recommended. The plunger of this cable release stays down until released, to keep the shutter open for as long as desired. Use a firm pressure on the release to open the shutter. The use of a cable release for "B" exposures minimizes the danger of jarring the camera during exposure. Instructions for its use accompany each release.

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For a scene like this, make an exposure of about 5 minutes at f/11 with Kodak Plus-X Film.



Adding INTEREST to your pictures

Practice will make the operation of your camera a habit so that you can concentrate on increasing the appeal of the picture. The few thoughts and examples that follow may give you ideas to help in improving your pictures.



TELL A STORY—and tell it at a glance. Keep the picture simple and uncluttered. Have only one center of interest. Plain, unobtrusive backgrounds help to emphasize this. Try a low viewpoint for outdoor portraits—the sky makes an excellent background. A good picture need not be lost because of a busy background—a high shutter speed, a wide aperture, and an accurate focus on the subject will throw the background out of focus enough to subdue it.



POSING—Subjects should appear to be unposed. Keep them busy at play or work, and they will look natural. With the high speeds of this shutter, you can make dynamic action shots of almost anything your subjects may be doing. The built-in synchronization for flash and speedflash opens up an almost unlimited field of high-speed photography.

composition—Correct placement of the subject is necessary to get a satisfying picture. The skier in this picture is well placed; there is free space to ski into; there is balance produced by highlights and shadows; and there is a feeling of motion, heightened by the diagonal ski tracks. Diagonal or zigzag lines suggest motion.



BACK OR SIDE LIGHTING—You can give many of your pictures added "punch" by shooting into the light. Be sure to shade your lens from the direct rays of the light source. To get shadow detail in side-lighted shots, increase your exposure by 50 per cent; for back-lighted shots, give twice the normal exposure. See page 34 for a description of the Kodak Lens Hood.



LIGHT FILTERS—Are most commonly used with panchromatic films to darken the sky. This makes clouds and light-colored objects stand out in sharp relief against the sky. In the accompanying picture, greater emphasis was brought to the white foam of the crashing wave by rendering the sky in a dark tone. Refer to page 34 for information on the Kodak Combination Lens Attachments.



Tips on FAST-ACTION Shots

With your Tourist loaded with Kodak Super-XX Film and with this camera's fast lens and shutter speeds you are all set to get some exciting fast-action shots. By observing the following tips you can be sure of highly successful pictures.

KNOW your equipment. Practice with an empty camera on all types of action to get the feel of your Tourist and to develop a good sense of timing. Follow through all the details in your practice, even to operating the shutter, winding the film, and cocking the shutter, so that the camera will be immediately ready for the next shot.

DISCOVER your own time lag between the moment you decide to take the picture and the moment the shutter blades open. This time lag differs with individual reflexes and can be overcome by learning to trip the



shutter an instant before the action you wish to record occurs.

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Fast action at a 45° angle. Pictures like this can be taken at 1/800 at f/5.6 with Kodak Super-XX Film. ANTICIPATE the action so that you will be ready for it. If you know the sport or the general action sequence of the activity you can, for instance, have the camera sighted at the right spot, the focus set, and know about when the climax of the action will be. In this way you increase your chances of recording the action with the greatest impact.

compose the picture ahead of time. Imagine what the subject will look like in the finder when the right moment comes. Check the background, lighting, camera angle, focus, and exposure. If possible, select a camera angle which will allow a dynamic composition and yet not require a shutter speed higher than necessary.

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Here the camera and subject were travelling at the same speed. Note how the blurred spray gives the impression of great speed. Pictures like this can be taken at 1/200 at f/8 with Kodak Super-XX Film.



Action at a 45° angle and across the field of view. Use 1/800 at f/4.5 with Kodak Super-XX Film.



Action coming directly toward the camera. Use 1/200 at f/11 with Kodak Super-XX Film for similar shots.



REMEMBER that the closer you are to the subject and the greater the angle between the camera and the direction of the action, the faster the shutter speed required. Fast action (track and field sports, skating, yachting, horse racing, diving, etc.) can be photographed from about a 45° angle. Subjects moving at high speeds (automobile, motorcycle, and speedboat races, etc.) should be taken from a very acute angle. Very fast motion should be toward or away from the camera.

If, on occasion, you have to shoot a fast-moving subject moving across the field of view, panoram your camera. Swing it in unison with the subject while you trip the shutter. The background will be completely blurred, but the subject will be sharp. Some of these shots are very effective; the blurred background gives the impression of extreme speed.

Action pictures similar to the types illustrated on pages 30, 31, and 32 can be made at the exposures recommended for each picture.



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Ice shows offer rich fare for the avid action enthusiast,

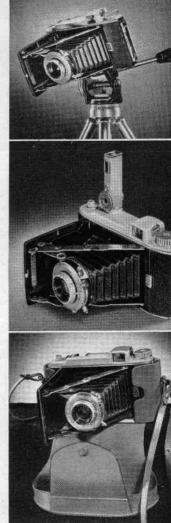
Pictures like this can be taken at 1/400 at f/4.5 with flash and Kodak Super-XX Film.

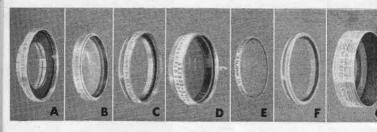
Aids for Picture Taking

THE KODAK EYE-LEVEL TRIPOD provides a light-weight, sturdy support for your camera. The tripod screw fits directly into the tripod socket in the side wall of your camera for horizontal pictures. The use of the Kodak Turn-Tilt Tripod Head (illustrated) is recommended if both vertical and horizontal pictures are desired.

THE KODAK SERVICE RANGE FINDER is recommended as your assurance of sharply focused pictures. It is easily installed by slipping the base of the finder into the special clip provided on the turret of your Kodak Tourist Camera.

A LEATHER CARRYING CASE and neckstrap protects your camera and permits it to be ready at a moment's notice. The knurled screw in the base of the case screws into the tripod socket of the camera, and the film number window and exposure guide are both visible when the front section of the case is unsnapped and dropped for action.





KODAK COMBINATION LENS ATTACHMENTS Series VI provide a flexible, economical set of supplementary lens equipment for your Tourist. The following is a partial list of the units available in this series:

Kodak Wratten Filters K2, A, X1, and G.

Kodak Portra Lenses 1+, 2+, and 3+.

Kodak Close-up Diffusion Disk.

Kodak Pictorial Diffusion Disk.

Kodak Pola-Screen.

Kodak Lens Hood.

All of the above items in the series VI size fit the $1\frac{5}{16}$ -inch Kodak Adapter Ring (with Insert) which in turn slips over the lens mount of your Tourist. To assemble a filter, Portra Lens or diffusion disk in the ring, unscrew and remove the insert and place the desired lens or filter in the ring and replace the insert. The Kodak Lens Hood can be used in place of the insert to hold the part in place. The Kodak Pola-Screen screws into the adapter ring in place of the insert. If a Portra Lens and a filter or a Pola-Screen are to be used together, a Kodak Retaining Ring is also necessary.

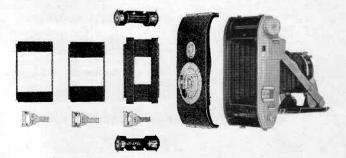
Your Tourist is designed to accept the Kodak Tourist Adapter Kit. It is attached in a jiffy in place of the regular back. The versatility of your camera is increased in the following respects:

Kodachrome Film in the 828 size can be used to get brilliant full-color Kodaslide transparencies which can be projected or printed in color. Your dealer can give you full information about Kodachrome Prints. The user of 828-size film in a Tourist has the advantage of getting good close-ups with excellent perspective. This is due to using a 101mm lens for a miniature picture.

You can take sixteen half-620 ($1\frac{5}{8}$ x $2\frac{1}{4}$ -inches) size pictures, thus getting twice as many pictures on each roll of film.

You can take $2\frac{1}{4}$ -inch pictures if you prefer the square format and get 12 black-and-white or 9 Kodacolor or Ektachrome shots on each roll of film.

The same accessory back can be used for the regular $2\frac{1}{4} \times 3\frac{1}{4}$ -inch size pictures.



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DETAILS

Kodak Tourist Camera f/4.5 with Kodak Synchro-Rapid 800 Shutter

FILM

NEGATIVE SIZE-21/4 x 31/4 inches

FILM SIZE—Kodak 620; 8 exposures for regular black-andwhite; 6 exposures for Kodacolor, Ektachrome and Infrared Films.

LENS

Kodak Anastar—101mm f/4.5, Lumenized, 4-element lens Lens Openings—f/4.5, f/5.6, f/8, f/11, f/16, f/22, f/32

SHUTTER

KODAK SYNCHRO-RAPID 800-cocking type

Speeds—1, 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/200, 1/400, 1/800, and "B."

RELEASE—built into camera bed

FLASH—Built-in synchronization for Class F and M flash lamps and for Kodatron and similar speedlamps. No presetting necessary.

CONSTRUCTION

Body-die-cast aluminum alloy

Back—hinged for opening either to right or left, or removing completely

FINISH—metal parts, black lacquer and chrome trim

COVERING-black Kodadur

TRIPOD SOCKET—fits tripod or Kodak Flasholder bracket SERIAL NUMBER—for positive identification in case of loss or theft—is located on the camera body, under the upper back latch. Make a record of this number and keep it in a safe place.

EASTMAN KODAK COMPANY . ROCHESTER 4, N.Y.

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PRINTED IN THE UNITED STATES OF AMERICA

A KODAK FILM

for every picture-taking need

- KODAK VERICHROME The Every-Day Favorite
- KODAK PLUS-X High Speed, Fine Grain
- KODAK SUPER-XX Exceptionally High Speed
- KODAK INFRARED For Striking Results
- KODACOLOR
 For Snapshots in Color
- KODAK EKTACHROME For Full-Color Transparencies
- KODACHROME 828
 For Full-Color Transparencies with the Kodak Tourist Adapter Kit

