Kodak Day-Load Tank

NEW ease and convenience in processing 18- or 36-exposure films in magazines are afforded by this ingenious new tank. With it you insert the magazine and, as you turn a knob, the automatically guided film is wound on a pre-positioned spiral reel...you pour in and empty the solutions...agitate reel...check temperature—all easily, quickly, and, as the tank is absolutely light tight throughout these operations, all in daylight.

EASTMAN KODAK COMPANY
Rochester, N.Y.
There are...

Six Easy Steps

To Good Pictures

With the Kodak 35

With the Kodak 35, clear, sharp pictures can be made right from the start, outdoors or indoors, in the daytime or at night.

The six easy steps to make good pictures with your Kodak are given on the following pages. They are simple, and very easily memorized.

You will find many illustrations which will give you suggestions for making similar pictures.

The negatives made with your Kodak 35 can be enlarged many diameters.
1 LOADING

Load your camera with the Kodak Film Magazine in subdued light, never in direct sunlight or in exceptionally strong artificial light. The magazine should not be allowed to remain unprotected in the light; any slight light-leak through the slot will fog the film.

Position of latch 1 when back is LOCKED.

Position of latch 1 when back is UNLOCKED.

Turn the latch 1 in the direction of the arrow to OPEN, see the right-hand illustration. Then exerting a slight pressure with the thumb, slide the

back off the Kodak as shown on page 2.

Insert the end of the film in the slot of reel as shown above. Do not try to remove the reel from the camera.

Turn the film winding knob 2, in the direction of the arrow, until the film has made one complete turn on the reel, see illustration at the right.

Insert Kodak Magazine in the recess opposite the reel. The cross-piece in the end of the magazine must be inserted in the slot of the post of the rewind knob 3 (page 4). If necessary,
Push in the button 4, immediately release it, and again turn the winding knob until it locks. Repeat this operation. Enough film will now be wound on the take-up reel so that the figure 1 which appears on the margin of the film after it is developed, will be in position for the first exposure. Turn the counter 5 to the first line next to “0,” between 0 and 5; the Kodak is now ready for the first exposure.

After making the exposure, push in the button 4, release it, and turn the winding knob 2 until it locks; this automatically controls the exposure counter which gives an accurate check on the number of exposures made. The next section of film is now in position.

Every time a new section of film is wound into position a red lever is seen in the slot on the top of the shutter, indicating that the shutter is set, see illustration. If the red lever does not show, the winding knob must be turned.

turn the rewind knob 3 to line up the slot in the post with the crosspiece in the end of the magazine. Be sure the teeth of the lower sprocket engage the perforations of the film leader and that the film is riding properly in the path provided for it, see illustration above. Now replace the back of the camera and turn the latch 1 in the direction of the arrow to LOCK, see the left-hand illustration on page 2.

Turn the film winding knob 2 in the direction of the arrow until it locks.
Winding the film automatically sets the shutter. This procedure prevents making double exposures.

Either 36 or 18 exposures can be made on the film in the Kodak Magazine, see page 16. After every exposure, push the button 4, page 4, release it, and then turn the winding knob 2 to bring the next section of film forward. It is impossible to make a double exposure with this Kodak.

2 FOCUSING

The range finder is coupled with the lens of the camera. Focusing is done by turning the focusing wheel 6, while looking through the range finder window 7, as shown in the illustration. Move the focusing wheel, while looking at some vertical part of the subject. The selected vertical line will appear broken.

The part seen in the upper area will be seen to the right or left of the vertical line which is seen in the lower area. Turn the focusing wheel until the selected vertical line is unbroken. Your camera will then be in focus, and ready to take the picture.

The lens on the Kodak is marked for focusing on the following distances: 4, 5, 6, 8, 10, 15, 25, 50 feet, and INF. (infinity). It is unnecessary to consult this scale when using the range finder, for when the subject is properly focused
with the range finder, the camera is in focus. Another method of using the range finder, however, is to move the focusing wheel 6 until the distance desired is at the focusing indicator A, page 6; then, while looking through the range finder window 7, move back and forth until the selected vertical line is unbroken.

The range finder can only be used on still objects.

The range finder can also be used with the camera held vertically. When it is used in this position, focus on some horizontal line in the subject.

Before making the exposure, check the composition of the picture in the view finder 8, page 7, but since the Kodak is focused do not approach nearer or step back from the subject.

For ordinary street pictures, including moving objects, turn the focusing wheel 6, page 6, until the figure 15 is at the focusing indicator A; if the principal object is nearer or farther than 15 feet, change the focus accordingly. For distant views turn the focusing wheel until INF. (infinity) is at the focusing indicator A. See the table on page 26.

The examples at the left illustrate the appearance of the subject in the range finder. The focusing wheel 6, page 6, should be turned one way or the other until the vertical lines in the subject are continuous; this indicates that the Kodak is correctly focused.
3 SHUTTER SPEEDS

The Kodomatic Shutter on your camera has five snapshots speeds, 1/10, 1/25, 1/50, 1/100, and 1/200 second. For average subjects revolve the knurled collar of the shutter until the line B is at 1/100 second. For time or "bulb" exposures the line B must be at "T" or "B" (see page 24).

4 STOP OPENINGS

The stop openings regulate the amount of light passing through the lens. The openings are enlarged or reduced by mov- ing the lever C at the bottom of shutter.

For average subjects outdoors when the sun is shining, move lever C to f/8, and make an exposure of 1/100 second, when using Kodak Plus-X Panchromatic Film. See table on pages 22 and 23 for complete exposure data for daylight under various light conditions.

5 VIEW FINDER

The view finder 8, page 7, shows what will appear in the picture, but on a much reduced scale. When viewing, hold the Kodak at a distance from the eye which permits seeing the entire front frame of the finder. This will assure proper aiming of the Kodak. When making the exposure, hold the Kodak steady by pressing the hand supporting it against the face. All vertical lines in the subject should appear parallel with the vertical sides of the front frame of the finder, when holding the Kodak either in the vertical or horizontal position. Unusual effects can be obtained by tilting the Kodak.
SNAP THE PICTURE

Hold the Kodak in either the vertical or horizontal position as shown on page 13; then press the exposure lever D. When pressing the lever, hold the breath for the instant. If the Kodak is moved during the exposure, the picture will be blurred. Hold the Kodak steady.

A cable release (No. 2) can be used if it is desired. To attach the cable release, remove the screw E, and replace it with the cable release.

THE SELF TIMER

There is a self-acting release built into the shutter; by using this self timer you can include yourself in the picture.

To use the self timer, place the Kodak on a tripod or other firm support. Use proper speed and stop opening. Push the lever F as far as it will go in the direction of the arrow. Press the exposure lever D, page 12. Get into the picture. After about ten seconds the exposure will be made.

Do not use the self timer for either time or “bulb” exposures.

REMOVING THE FILM

After the last exposure has been made, lift the winding knob 2, page 4, so that

HOLD THE KODAK STEADY

Holding the Kodak for a vertical picture.

Holding the Kodak for a horizontal picture.
the take-up reel will be free to turn backwards. The film should now be rewound into the magazine by turning the film rewind knob 3, page 4, in the direction of the arrow. Rewinding the film after the last exposure will prevent any possibility of the film winding too far and tearing loose from the supply spool.

When rewinding the film with rewind knob 3, page 4, the exposure counter 5 will turn. When the exposure counter 5 stops turning, give a few more turns to the rewind knob 3. The magazine should be replaced in the container, immediately after removal from the Kodak, to avoid light leaking into the slot.

**IMPORTANT:** Film should be developed as soon as possible after exposure.

Reload the camera as soon as an exposed film has been removed, to be ready for the next pictures.

Above—A subject that should be photographed with the Kodak in the *horizontal* position.

Right—A subject that should be photographed with the Kodak in the *vertical* position.
THE FILMS THAT MEET EVERY

The Standard Film for Miniature Photography
KODAK PLUS-X PANCHROMATIC FILM

The combined high speed and fine grain of Kodak Plus-X Panchromatic Film make it the ideal film for general outdoor work. It gives correct color values in a black-and-white print. Its speed is twice that of Kodak Panatomic-X Film. PX135; obtainable in 18 or 36 exposure magazines.

For Difficult Shots at Night
KODAK SUPER-XX PANCHROMATIC FILM

This extremely fast film is recommended for poor light conditions; stage shots, boxing and wrestling bouts, etc. On account of its great speed (twice that of Kodak Plus-X Film) it’s the film to use for indoor candid shots. XX135; obtainable in 18 or 36 exposure magazines.

The Film that Makes the Finest Enlargements
KODAK PANATOMIC-X FILM

Because of its ultra fine grain, this film is especially recommended when big enlargements are to be made. It is the film to use when making black-and-white negatives from your Kodachrome transparencies. Its speed is half of Kodak Plus-X Film. FX135; obtainable in 18 or 36 exposure magazines.

For Pictures in Full Color
KODACHROME FILM
K135 or K135A

For color film transparencies, use the K135 for daylight, and the K135A for Photoflood or Photoflash light. Both in 18-exposure lengths only. It must be processed at an Eastman Kodak Laboratory. K135 or K135A.
Like the human eye, the lens and shutter is the mechanism that records the image. But the adjustments your eye makes naturally, you must make manually.

Good Pictures Depend on:

A. CORRECT FOCUSING

The lens must be focused properly so that the image of the subject will be sharp and distinct on the film.

B. PROPER SPEED

The shutter must open and close quickly enough to prevent a blurred image of a moving object.

C. RIGHT AMOUNT OF LIGHT

Just as the iris of the eye contracts and expands when there is more or less light—the diaphragm of the shutter must be closed or opened to permit the right amount of light to enter the camera.
INSTANTANEOUS EXPOSURES

When the sun is shining, it should be behind your back or over the shoulder; if it shines directly into the lens, it will blur and fog the picture. However, beautiful effects can be obtained by back- or side-lighting. When the Kodak is pointed toward the sun, the lens must be shaded so that the direct sunlight will not strike it; use a Kodak Adjustable Lens Hood No. 2.

Instantaneous exposures can be made indoors with either Kodak Plus-X Panchromatic Film or Kodak Super-XX Panchromatic Film, provided the subject is receiving the direct illumination from a window. Pictures similar to that at the bottom of the opposite page can be made with an exposure of f/5.6 and 1/25 second with Kodak Plus-X Panchromatic Film, and f/5.6 and 1/50 second with Kodak Super-XX Panchromatic Film.

For a moving object, use 1/100 or 1/200 second, with the proper stop opening.

For an average subject, use f/8 and 1/100 second with Kodak Plus-X Pan Film.

For portraits indoors and daylight illumination, use f/5.6 and 1/25 second.
# Daylight Exposure Table

For Kodak Panatomic-X, Kodak Plus-X, and Super-XX Panchromatic Films

These exposures apply when the film is processed as recommended.

<table>
<thead>
<tr>
<th>Kind of Film</th>
<th>Brilliant Subjects</th>
<th>Bright Subjects</th>
<th>Average Subjects</th>
<th>Shaded Subjects</th>
<th>Light Condition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Panatomic-X</td>
<td>$f/11$ and $1/100$</td>
<td>$f/8$ and $1/100$</td>
<td>$f/5.6$ and $1/100$</td>
<td>$f/4$ and $1/100$</td>
<td>Bright Sun</td>
</tr>
<tr>
<td>Super-XX</td>
<td>$f/16$ “ “</td>
<td>$f/16$ “ “</td>
<td>$f/4$ “ “</td>
<td>$f/5.6$ “ “</td>
<td>Cloudy-Bright</td>
</tr>
<tr>
<td>Panatomic-X</td>
<td>$f/8$ and $1/100$</td>
<td>$f/5.6$ and $1/100$</td>
<td>$f/4$ and $1/50$</td>
<td>$f/4$ and $1/25$</td>
<td>Cloudy-Dull</td>
</tr>
<tr>
<td>Super-XX</td>
<td>$f/16$ “ “</td>
<td>$f/8$ “ “</td>
<td>$f/4$ “ ”</td>
<td>$f/4$ “ ”</td>
<td></td>
</tr>
<tr>
<td>Panatomic-X</td>
<td>$f/5.6$ and $1/100$</td>
<td>$f/4$ and $1/100$</td>
<td>$f/4$ and $1/50$</td>
<td>$f/4$ and $1/25$</td>
<td></td>
</tr>
<tr>
<td>Plus-X</td>
<td>$f/8$ “ “</td>
<td>$f/5.6$ “ “</td>
<td>$f/4$ “ ”</td>
<td>$f/4$ “ ”</td>
<td></td>
</tr>
<tr>
<td>Super-XX</td>
<td>$f/11$ “ “</td>
<td>$f/8$ “ “</td>
<td>$f/4$ “ ”</td>
<td>$f/4$ “ ”</td>
<td></td>
</tr>
<tr>
<td>Panatomic-X</td>
<td>$f/4$ and $1/100$</td>
<td>$f/4$ and $1/50$</td>
<td>$f/4$ and $1/25$</td>
<td>$f/4$ and $1/10$</td>
<td></td>
</tr>
<tr>
<td>Plus-X</td>
<td>$f/5.6$ “ “</td>
<td>$f/4$ “ ”</td>
<td>$f/4$ “ ”</td>
<td>$f/4$ “ ”</td>
<td></td>
</tr>
<tr>
<td>Super-XX</td>
<td>$f/8$ “ “</td>
<td>$f/5.6$ “ “</td>
<td>$f/4$ “ ”</td>
<td>$f/4$ “ ”</td>
<td></td>
</tr>
</tbody>
</table>

1 **Brilliant Subjects:** Beach, marine and snow scenes, distant landscapes and mountains without prominent dark objects in the foreground.

2 **Bright Subjects:** Near-by people in marine, beach or snow scenes; scenics with foreground objects.

3 **Average Subjects:** Near-by people, gardens, houses and scenes, not in the shade. Use this classification if in doubt.

4 **Shaded Subjects:** People, gardens, and other subjects in the open shade (lighted by open sky—not under trees, porch roof, etc.).
Snapshots should be made during the hours from one hour after sunrise until one hour before sunset. If earlier or later, the exposures must be longer.

TIME AND "BULB" EXPOSURES
For all time or "bulb" exposures the Kodak must be placed on a tripod or some other steady, firm support—do not hold it in the hands or the picture will be blurred.

An Optipod or a Tilt-a-pod will be necessary for using the camera in the vertical position on a tripod.

For short time exposures from one-half second to ten seconds, "bulb" exposures are recommended.

To make a time exposure, revolve the knurled collar of the shutter until the line B, see page 18, is at the letter "T," press the exposure lever D (page 12), once to open the shutter and again to close it.

For a "bulb" exposure, the line B must be at the letter "B," then press exposure lever D; the shutter will remain open as long as lever D is held down.

Made on Kodak Panatomic-X Film, which is ideal for big enlargements because of its exceptionally fine grain.
STOP OPENINGS

STOP OPENINGS regulate the amount of light passing through the lens. These openings are enlarged or reduced by moving the lever C, see page 18.

A knowledge of the comparative values of the stop openings is necessary for correctly timing exposures.

The stop openings are marked \( f/3.5, 4, 5.6, 8, 11, \) and \( 16. \)

The largest stop opening is \( f/3.5. \) This opening allows approximately thirty per cent more light to enter than \( f/4. \) From \( f/4 \) to \( f/16 \) each smaller opening (larger number) admits half the light of the preceding larger stop opening. Thus, if the correct exposure is \( 1/100 \) second at \( f/5.6, \) then the exposure for \( f/4 \) should be \( 1/200 \) second, for \( f/8, \) \( 1/50 \) second, and for \( f/11, \) \( 1/25 \) second.

The exposure for the average outdoor subject, when the sun is shining, is \( f/8 \) and \( 1/100 \) second when using Kodak Plus-X Panchromatic Film. If the day is exceptionally brilliant, use the next smaller stop to \( f/8, \) that is, \( f/11 \) and \( 1/100 \) second. The important thing to re-

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### Depth of Field Table for the Kodak 35

Fitted with the Kodak Anastigmat Special Lens f/3.5

By "depth of field" is meant the range of sharpness in front of and behind the subject focused on, within which details in the picture will be sharp and distinct.

<table>
<thead>
<tr>
<th>Distance Focused Upon</th>
<th>( f/3.5 )</th>
<th>( f/4 )</th>
<th>( f/5.6 )</th>
<th>( f/8 )</th>
<th>( f/11 )</th>
<th>( f/16 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 ft.</td>
<td>3' 8&quot; to 4' 5&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>5 ft.</td>
<td>3' 6&quot; to 4' 3¼&quot;</td>
<td>3' 3&quot; to 4' 1¼&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>6 ft.</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1¼&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>8 ft.</td>
<td>3' 7&quot; to 4' 3½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>10 ft.</td>
<td>3' 9½&quot; to 4' 3¾&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>15 ft.</td>
<td>3' 10¼&quot; to 4' 3½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>25 ft.</td>
<td>3' 12½&quot; to 4' 3½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>50 ft.</td>
<td>3' 22½&quot; to 4' 3¼&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
<tr>
<td>INF.</td>
<td>3' 42½&quot; to 4' 3½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 3&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
<td>3' 4&quot; to 4' 1½&quot;</td>
</tr>
</tbody>
</table>

"Inf." is the abbreviation for Infinity—meaning an unlimited distance from the lens.
member is the average exposure of \( f/8 \) and \( 1/100 \) second. When the light conditions differ from the average, change the aperture, keeping in mind the basic exposure \( f/8 \) and \( 1/100 \) second. See the exposure guide on pages 22 and 23. (For Kodachrome Film follow the guide included with the film.)

The smaller the stop opening the greater is the range of sharpness.

**EXPOSURES FOR INTERIORS BY DAYLIGHT**

It is easy to make pictures of interiors by daylight where the windows get direct light from the sky.

To make a picture of a room interior by daylight, adjust the shutter for a "bulb" or time exposure by revolving the knurled collar until the line \( B \) is at the letter "B" or "T." Set the stop opening lever \( C \) at \( f/11 \); this opening gives the best average results, see Depth of Field Table on page 26.

When the Kodak is on a table, do not place it more than two or three inches from the edge, or the table will show in the picture.

Compose your subject in the finder, including more of the floor of the room than of the ceiling. Leave the furniture in the room in its usual place, as far as possible, but be sure there are no pieces close to the camera lens.

Focus the Kodak by means of the range finder (see pages 6 to 9) or turn the focusing wheel \( 6 \) until the required figure corresponding with the average distance between the objects in the room and the lens is at the focusing indicator \( A \), page 6.

For an interior with medium-colored walls and furnishings and two windows, with the sun shining—make an exposure
of about 2 seconds, with stop f/11 and Kodak Plus-X Panchromatic Film. With one window, double the exposure and if there are more than two windows, halve the exposure.

If the day is cloudy, make an exposure of 4 seconds to 8 seconds.

No definite rule can be given for all interiors because of the great variety of light conditions. It is suggested that a series of exposures be made from about 1 second to 8 seconds, using stop f/11, making each exposure double the previous one.

With Kodak Panatomic-X Film, double the exposures recommended above, with Kodak Super-XX Panchromatic Film give one-half the exposure.

Interiors by daylight should be made from three hours after sunrise until three hours before sunset; if earlier or later the exposures must be longer.

If no more time exposures are to be made, adjust the shutter for an instantaneous exposure, bringing the line B to 100, see page 10.

KODAK COMBINATION LENS ATTACHMENTS

The Kodak Combination Lens Attachments are illustrated at the right. The Adapter Ring with its Adapter Ring Insert permits using a Portra Lens, a Kodak Portrait Diffusion Disk for close-ups, or a Wratten Filter. The Adapter Ring Insert is unscrewed from the Adapter Ring and either the supplementary lens or filter is placed between these two parts.

If you wish to use a supplementary lens and a filter at the same time, you must obtain a double-threaded Retaining Ring.

The Kodak Pola-Screen can also be used with these lens attachments, and a filter or supplementary lens can be used directly in front of the Pola-Screen. With the Kodak 35 with Range Finder and Kodak Anastigmat Special Lens f/3.5 all the attachments must be Series VI and the Adapter Ring must be 1 ¼" in diameter.
KODAK PORTRA LENSES
1+, 2+, AND 3+

While the Kodak 35 can be focused for subjects as close as 4 feet (close enough for head and shoulder portraits), it can be focused for even closer distances with one of the Kodak Portra Lenses.

By using a Kodak Portra Lens, large images of flowers and similar "still life" subjects can be obtained.

Use the Kodak Portra Lenses with the Kodak Combination Lens Attachments, see page 31.

Compose the picture in the finder. With the camera held for vertical pictures with the finder to the right, turn the Kodak just a *little* to the right, and for horizontal pictures tilt it up a trifle; the short distances at which you are working make it necessary to center the subject by eye.

The subject must be at one of the distances from the lens, given in one of the tables on page 33 or in the table on page 34. Measure the distance carefully from the lens to the subject, and revolve the lens mount by turning the focusing wheel 6 until the correct figure is at the

<table>
<thead>
<tr>
<th>Kodak Portra Lens 1+</th>
</tr>
</thead>
<tbody>
<tr>
<td>With the Focus Set at</td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
<tr>
<td>4 ft.</td>
</tr>
<tr>
<td>5 ft.</td>
</tr>
<tr>
<td>6 ft.</td>
</tr>
<tr>
<td>8 ft.</td>
</tr>
<tr>
<td>10 ft.</td>
</tr>
<tr>
<td>15 ft.</td>
</tr>
<tr>
<td>25 ft.</td>
</tr>
<tr>
<td>50 ft.</td>
</tr>
<tr>
<td>INF.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Kodak Portra Lens 2+</th>
</tr>
</thead>
<tbody>
<tr>
<td>With the Focus Set at</td>
</tr>
<tr>
<td>---------------------------</td>
</tr>
<tr>
<td>4 ft.</td>
</tr>
<tr>
<td>5 ft.</td>
</tr>
<tr>
<td>6 ft.</td>
</tr>
<tr>
<td>8 ft.</td>
</tr>
<tr>
<td>10 ft.</td>
</tr>
<tr>
<td>15 ft.</td>
</tr>
<tr>
<td>25 ft.</td>
</tr>
<tr>
<td>50 ft.</td>
</tr>
<tr>
<td>INF.</td>
</tr>
</tbody>
</table>
**Kodak Portra Lens 3+**

<table>
<thead>
<tr>
<th>With the Focus Set at</th>
<th>Distance Subject to Lens</th>
<th>Size of Subject Should not Exceed</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 ft.</td>
<td>10 1/2 in.</td>
<td>4 7/8 x 7 1/4 in.</td>
</tr>
<tr>
<td>5 ft.</td>
<td>11 in.</td>
<td>5 1/8 x 7 5/8 in.</td>
</tr>
<tr>
<td>6 ft.</td>
<td>11 3/8 in.</td>
<td>5 3/8 x 8 in.</td>
</tr>
<tr>
<td>8 ft.</td>
<td>11 7/8 in.</td>
<td>5 5/8 x 8 3/8 in.</td>
</tr>
<tr>
<td>10 ft.</td>
<td>12 1/4 in.</td>
<td>5 3/4 x 8 3/4 in.</td>
</tr>
<tr>
<td>15 ft.</td>
<td>12 5/8 in.</td>
<td>6 x 9 in.</td>
</tr>
<tr>
<td>25 ft.</td>
<td>13 in.</td>
<td>6 1/4 x 9 3/8 in.</td>
</tr>
<tr>
<td>50 ft.</td>
<td>13 1/4 in.</td>
<td>6 3/8 x 9 1/2 in.</td>
</tr>
<tr>
<td>INF.</td>
<td>13 3/8 in.</td>
<td>6 1/2 x 9 7/8 in.</td>
</tr>
</tbody>
</table>

focusing indicator A, see page 6.

The same exposure is required as without the Kodak Portra Lens.

**INDOOR PICTURES AT NIGHT**

To take snapshots or other indoor pictures at night, you need only a roll of Kodak Film, Kodak Handy Reflectors, and Photoflood or Photoflash bulbs. The bulbs can be screwed into all regular lamp sockets.

*PhotoFLOOD* gives a steady light of great brilliance. Comes in two sizes for the amateur: No. 1 and No. 2. The No. 2 bulb gives twice the light, lasts about twice as long.

**SNAPSHOTS with PHOTOFLOODS**

To take snapshots at night with the Kodak 35, replace the regular shades and bulbs of two bridge-type lamps with a pair of Kodak Handy Reflectors and one No. 1 and one No. 2 Photoflood Lamps.

Place the No. 1 Photoflood alongside the camera. Place the No. 2 Photoflood at an equal distance from the subject and on the other side of the camera at an angle of 45 degrees to the camera axis. See diagram. The No. 2 Photoflood should be 2 to 4 feet higher than the camera.

Focus the camera with the range finder, see pages 6 to 9. Measure the distance from the lamps to the subject and expose according to the table on page 37.

**CAUTION:** Photoflood Lamps, especially the No. 2 size, become quite hot and should not be kept burning any longer than necessary. Do not permit bulbs to come in contact with Kodak Handy Reflectors or the fabric of lamp shades.
**SNAPSHOTS**—It is easy to make snapshots at night with your Kodak, using No. 1 and No. 2 Photofloods and Kodak Handy Reflectors, see page 35.

**PHOTOFLASH**—When the subject is likely to move, make the exposure with a Photoflash Lamp, see page 39.

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### EXPOSURE TABLE FOR ONE NO. 1 AND ONE NO. 2 PHOTOFLOOD LAMP IN KODAK HANDY REFLECTORS

With Kodak Super-XX Panchromatic Film*

<table>
<thead>
<tr>
<th>Distance in Feet from Lamps to Subjects</th>
<th>f/3.5</th>
<th>f/4</th>
<th>f/5.6</th>
<th>f/8</th>
<th>f/11</th>
<th>f/16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shutter Speed in Seconds</td>
<td>1/10</td>
<td>1/8</td>
<td>1/5</td>
<td>1/3</td>
<td>1/2</td>
<td>1/10</td>
</tr>
<tr>
<td></td>
<td>150</td>
<td>8</td>
<td>5.3</td>
<td>4</td>
<td>5</td>
<td>4.1</td>
</tr>
<tr>
<td></td>
<td>125</td>
<td>11</td>
<td>8</td>
<td>5</td>
<td>8</td>
<td>3.7</td>
</tr>
<tr>
<td></td>
<td>100</td>
<td>13</td>
<td>6</td>
<td>9</td>
<td>9</td>
<td>3.6</td>
</tr>
</tbody>
</table>

*For Kodak Plus-X Panchromatic Film, use one stop larger; for Kodak Panatomic-X Film, use two stops larger.

†When an exposure of 1/10 second is made, place the camera on a tripod or some other firm support.
PHOTOFLASH PICTURES

PhotoFLASH gives an instantaneous flash; it is good for one picture. No smoke, no noise. The No. 11 size is suitable for most indoor shots.

The best way to use Photoflash lamps is to synchronize the flash with the action of the shutter. Either the Kodak Senior Synchronizer, Speedgun Model E, or the Kodak Junior Synchronizer, will be found excellent for this purpose.

When making a Photoflash picture, if a synchronizer is not used, adjust the shutter for a time exposure, with speed indicator line B at “T,” see page 10.

Focus the camera with the range finder, see pages 6 to 9, or measure the distance between subject and lens and use the focusing indicator A.

Use the proper stop opening, depending upon distance between lamp and subject, and kind of film, see page 38.

Use a No. 11 Photoflash bulb in any home lamp or a portable reflector unit having flashlight batteries.
To make the exposure, turn out all lights (except a small light behind the camera), direct the Photoflash at the subject, open the shutter, flash the bulb, and close the shutter.

**FILMS FOR SPECIAL PURPOSES**

**KODAK INFRARED FILM IR135**

This film reaches into that portion of the spectrum beyond the visible red. The most common use for the Kodak Infrared Film is distant landscape photography, though it is also very useful for scientific, medical and criminological photography.

When a distant landscape is photographed on an ordinary film, the distance often lacks detail on account of the haze. This is because violet and blue light, to which an ordinary film is sensitive, is scattered by atmospheric haze. The longer wave lengths of the visible light and particularly the invisible infrared, however, are freely transmitted by the haze. A photograph made on infrared film with a deep yellow or red filter over the lens, to absorb the violet and blue light, will
often (depending on atmospheric conditions) show distant objects very clearly even if the haze makes them invisible to the eye.

Landscape photographs taken on infrared film, outdoors in sunlight, frequently have the appearance of pictures taken by moonlight.

While several Wratten Filters can be used, we recommend the Wratten Filter No. 25 (A) (red) and an average exposure with bright sunlight of about f/5.6 and 1/25 second. Use a Wratten Filter No. 25 (A) Series VI with the Kodak Combination Lens Attachments; see page 31.

Instructions for developing the film are enclosed with each magazine of Kodak Infrared Film IR135.

For more detailed information, refer to the Kodak data book: “Infrared Photography with Kodak Materials,” sold by Kodak dealers.

**KODAK DIRECT POSITIVE PANCHROMATIC SAFETY FILM DP135**

Kodak Direct Positive Panchromatic Safety Film is a fast panchromatic film of low graininess which gives, by special

Landscape made on Kodak Infrared material with No. 25 (A) Wratten Filter. Exposure: f/5.6 and 1/25 second.

Landscape made on panchromatic film without a filter.
reversal processing, black-and-white slide transparencies of the highest quality directly on the material exposed in the camera. Since this film is processed by reversal, fewer operations and less time are required in making slides than in making negatives and printing from them.

All ordinary subjects such as landscapes, architecture, group pictures, and informal indoor close-ups can be photographed with this film.

This film is suitable for making 2 x 2-inch slide copies of continuous-tone subjects, and of line subjects which do not require extreme contrast. The originals can be black-and-white or colored, and filters can be used.

Paper prints can be obtained by making a negative from the positive transparency and then printing the negative on paper in the usual manner.

Instructions for the exposure of Kodak Direct Positive Panchromatic Film are enclosed with each magazine of the film. The film must be processed by a special procedure, for which packaged chemicals are available under the name: “Kodak Direct Positive Film Developing Outfit.”

**KODAK MICRO-FILE SAFETY FILM M135**

Kodak Micro-File Safety Film is an extremely fine-grained, slow, panchromatic emulsion, especially designed for making reduced copies of newspapers, manuscripts, drawings, photographs, letters, etc. This film is not processed by the reversal method, but by the regular roll film developing methods.

Instructions for developing the film are enclosed with each magazine of Kodak Micro-File Film. For more detailed information, refer to the Kodak data book: “Kodak Films,” sold by Kodak dealers.

**EASTMAN KODAK COMPANY**

**Rochester, N. Y.**