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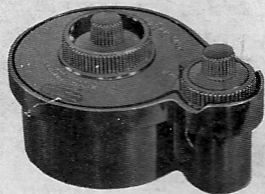
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Kodak Day-Load Tank



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.

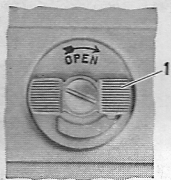
You will find many illustrations which will give you suggestions for making similar pictures.

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

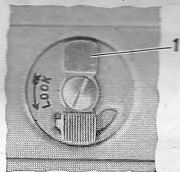
1

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.



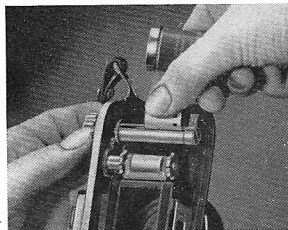
Position of latch 1 when back is UNLOCKED.

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



2

Load your Kodak with Kodak Film. See page 14 for the descriptions of the different kinds of Kodak Film. They meet every picture-taking need.



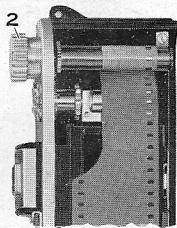
back off the Kodak as shown on page 2.

Insert the end of the film in the slot of reel as shown

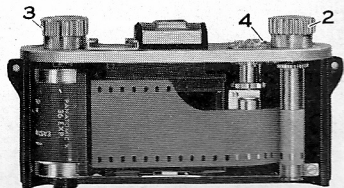
above. Do not try to remove the reel from the camera.

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

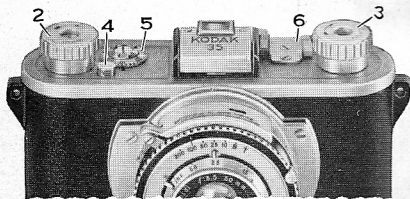
Insert the Kodak Magazine in the recess opposite the reel. The crosspiece in the end of the magazine must be inserted in the slot of the post of the rewind knob 3 (page 4). If necessary, turn the



3



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.



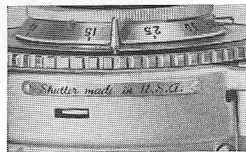
Turn the film winding knob 2 in the direction of the arrow until it locks. Push in the button 4, immediately release it,

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.

Winding the film automatically sets the shutter. This procedure prevents making double exposures.

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.

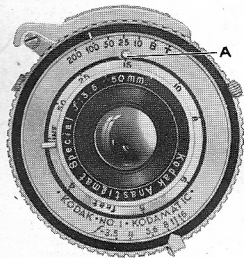


Either 36 or 18 exposures can be made on the film in the Kodak Magazine, see page 14. After every exposure, push the button 4, release it, and then turn the winding knob 2 to bring the next section of film forward. It is impossible to make a double exposure with this Kodak.

2 FOCUSING

TURN the lens mount to the right or left until the figure representing the distance from the subject to lens is under the pointer A. For ordinary street pictures, turn lens mount to 15 feet; if the *principal object* is nearer or farther, change the focus accordingly. See the table on page 26.

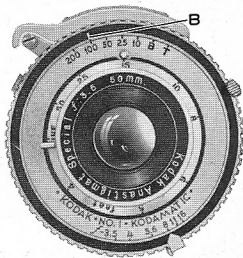
When making pictures of subjects that are closer to the camera than ten feet, be sure to measure the distances, or use a Kodak Pocket Range Finder, see inside back cover, which is held by the range finder clip 6, page 4.



from the subject to lens is under the pointer A. For ordinary street pictures, turn lens mount to 15 feet; if the *principal object* is nearer or farther, change the focus accordingly. See the table on page 26.

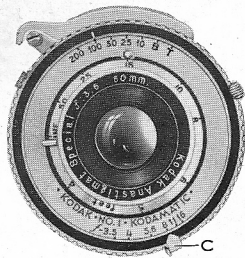
3 SHUTTER SPEEDS

THE Kodamatic Shutter on your camera has five snapshot 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).

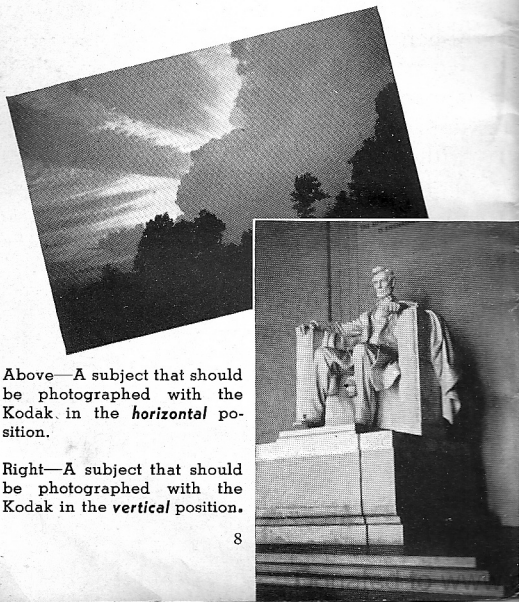


4 STOP OPENINGS

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



For average subjects outdoors when the sun is shining, move lever C, page 7, 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.



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.

5 THE FINDER

THE finder is brought into position by lifting the front frame. It 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 will make the edges of the rear opening appear superimposed on the edges of the front opening. This will insure proper aiming of the Kodak. When the exposure is made, 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, with the Kodak held either in the vertical or horizontal position. Unusual effects can be obtained by tilting the Kodak.

6 SNAP THE PICTURE

HOLD the Kodak in either the vertical or horizontal position as shown on page 11; then press the exposure lever D. When



the lever is pressed, hold the breath for the instant. If the Kodak is moved during the exposure, the picture will be

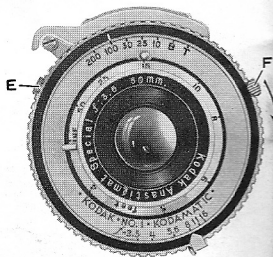
blurred. *Hold the Kodak steady.*

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



10

direction of the arrow. When pushing lever F, page 10, be sure not to move the knurled collar of the shutter, which controls the shutter speeds. Press the exposure lever D, page 10. 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.

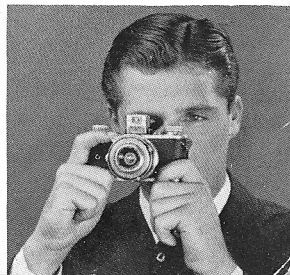
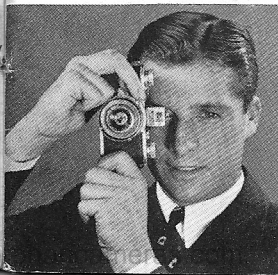
REMOVING THE FILM

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

HOLD THE KODAK STEADY

Holding the Kodak for a vertical picture.

Holding the Kodak for a horizontal picture.



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 aluminum tube, 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.



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

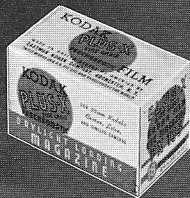
THE FILMS THAT MEET EVERY

MINIATURE CAMERA NEED

The Standard Film for Miniature Photography

**KODAK PLUS-X
PANCHROMATIC FILM**

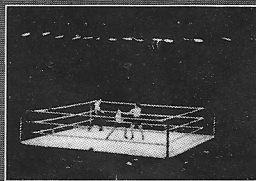
The combined high speed and fine grain of Kodak Plus-X Panchromatic Film make it the ideal film for general outdoor work. It gives correct color values in a black-and-white print. Its speed is twice that of Kodak Panatomic-X Film. PX135; obtainable in 18 or 36 exposure magazines.



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.



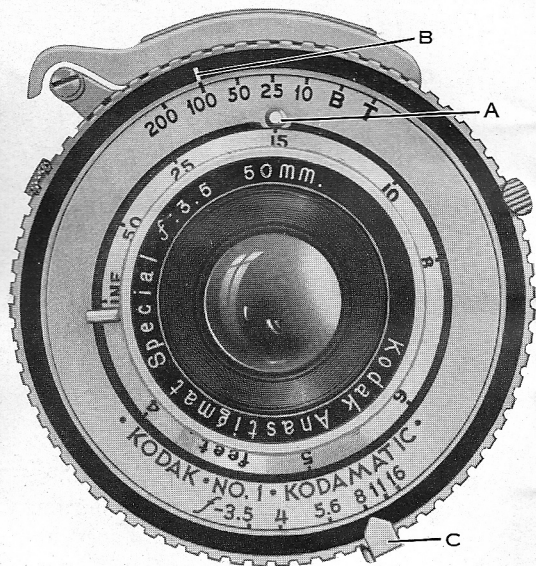
For Pictures in Full Color

**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.



THE EYE OF YOUR KODAK



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.

GOOD PICTURES REQUIRE ACCURATE FOCUSING

THE various distances at which the Kodak may be focused are engraved on the edge of the lens mount. The scale on the Kodak 35 is marked for 4, 5, 6, 8, 10, 15, 25, and INF. (infinity).

To focus the Kodak, revolve the lens mount until the figure representing the distance *from the subject to lens* is under the pointer at the top of the lens.

The distance between the subject and Kodak can be estimated without measuring, when the subject is *beyond ten feet*; for instance, if the focus is set at 15 feet (the usual distance for ordinary street scenes) the sharpest part of the picture will be the objects at that distance from the camera, but everything from about 11 to about 22 feet will be in good focus when using stop $f/3.5$, with smaller stop openings the range will be greater, see table on page 26.

For *distant* views turn the lens mount until INF. (infinity) is under the pointer at the top of the lens.

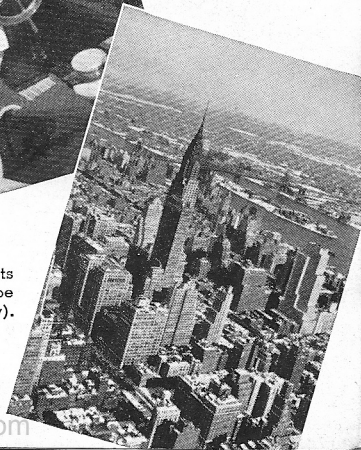
For portraits, the subjects should be fairly close to the lens, and the focus should be adjusted accordingly.



For a picture of this kind, set the focus at 15 feet.



For distant subjects the focus should be set at INF. (infinity).

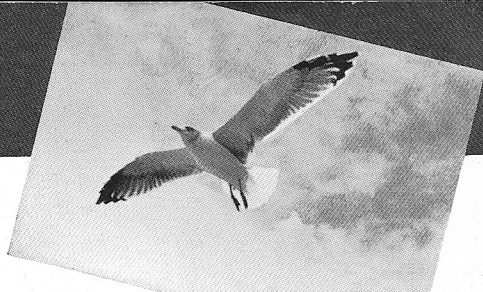


SUGGESTIONS ON EXPOSURE

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 pointing the Kodak towards the sun, the lens must be shaded so that the direct sunlight will not strike the lens; for the best results, use the Kodak Lens Hood of the Kodak Combination Lens Attachments, see pages 29 to 32, or 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 the Kodak Plus-X Panchromatic Film, and $f/5.6$ and $1/50$



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 in

DEVELOPER D-76

Kind of Film	Brilliant ¹ Subjects	Bright ² Subjects	Average ³ Subjects	Shaded ⁴ Subjects	Light Condition
Panatomic-X.... Plus-X..... Super-XX.....	$f/11$ and $1/100$ $f/16$ " " $f/16$ " $1/200$	$f/8$ and $1/100$ $f/11$ " " $f/16$ " "	$f/5.6$ and $1/100$ $f/8$ " " $f/11$ " "	$f/4$ and $1/100$ $f/5.6$ " " $f/8$ " "	Bright Sun
Panatomic-X.... Plus-X..... Super-XX.....	$f/8$ and $1/100$ $f/11$ " " $f/16$ " "	$f/5.6$ and $1/100$ $f/8$ " " $f/11$ " "	$f/4$ and $1/100$ $f/5.6$ " " $f/8$ " "	$f/4$ and $1/50$ $f/4$ " $1/100$ $f/5.6$ " "	Hazy Sun
Panatomic-X.... Plus-X..... Super-XX.....	$f/5.6$ and $1/100$ $f/8$ " " $f/11$ " "	$f/4$ and $1/100$ $f/5.6$ " " $f/8$ " "	$f/4$ and $1/50$ $f/4$ " $1/100$ $f/5.6$ " "	$f/4$ and $1/25$ $f/4$ " $1/50$ $f/4$ " $1/100$	Cloudy-Bright
Panatomic-X.... Plus-X..... Super-XX.....	$f/4$ and $1/100$ $f/5.6$ " " $f/8$ " "	$f/4$ and $1/50$ $f/4$ " $1/100$ $f/5.6$ " "	$f/4$ and $1/25$ $f/4$ " $1/50$ $f/4$ " $1/100$	$f/4$ and $1/10$ $f/4$ " $1/25$ $f/4$ " $1/50$	Cloudy-Dull

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.).

second with Kodak Super-XX Panchromatic Film.

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 on a tripod, with the camera in the vertical position.

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 is at the letter "T," see page 16, press the exposure lever D (page 10), 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.

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 16.

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 remember is the average exposure of $f/8$ and*

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.

Distance Focused Upon	<i>f</i> /3.5	<i>f</i> /4	<i>f</i> /5.6	<i>f</i> /8	<i>f</i> /11	<i>f</i> /16
4 ft.	3' 8" to 4' 5"	3' 7 $\frac{3}{4}$ " to 4' 5 $\frac{1}{2}$ "	3' 6" to 4' 8"	3' 4" to 5'	3' 2" to 5' 7"	2' 11" to 6' 9"
5 ft.	4' 6" to 5' 7"	4' 5 $\frac{1}{2}$ " to 5' 9"	4' 3" to 6'	4' to 6' 8"	3' 9" to 7' 8"	3' 4" to 10' 2"
6 ft.	5' 4" to 6' 11"	5' 3" to 7'	5' to 7' 7"	4' 7" to 8' 7"	4' 3" to 10' 4"	3' 9" to 15' 4"
8 ft.	6' 10" to 9' 8"	6' 8" to 10'	6' 3" to 11'	5' 9" to 13' 3"	5' 2" to 17' 6"	4' 5" to 38' 6"
10 ft.	8' 2" to 12' 9"	8' 1" to 13' 3"	7' 5" to 15' 2"	6' 8" to 19' 9"	5' 11" to 31' 3"	to Inf.
15 ft.	11' 4" to 21'	10' 11" to 24'	9' 11" to 30' 8"	8' 7" to 58' 2"	7' 5" to Inf.	7' 5" to Inf.
25 ft.	16' 2" to 54'	15' 5" to 65'	13' 6" to Inf.	11' 2" to Inf.	9' 3" to Inf.	7' 2" to Inf.
30 ft.	24' to Inf.	22' to Inf.	18' 4" to Inf.	14' 4" to Inf.	11' 4" to Inf.	8' 4" to Inf.
INF.	42' to Inf.	37' to Inf.	27' 9" to Inf.	19' 5" to Inf.	14' 3" to Inf.	9' 10" to Inf.

"Inf." is the abbreviation for Infinity—meaning an unlimited distance from the lens.

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 revolving the lens until the figure corresponding with the average distance between the objects in the room and the lens is at the focus pointer A, at the top of the lens.

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.

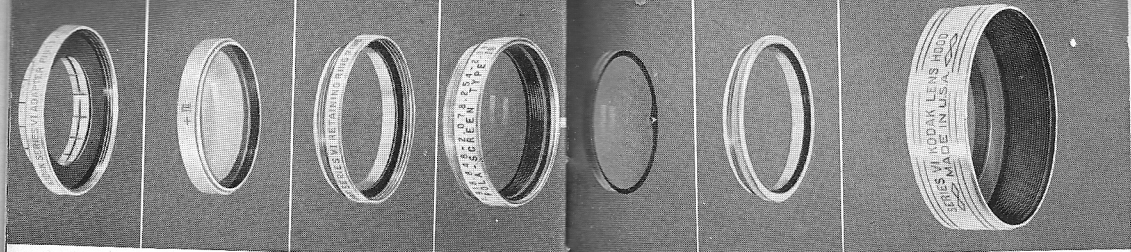
With Kodak Panatomic-X Film, double the exposures recommended above, with Kodak Super-XX Panchromatic Film give one-half the exposure.

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 7.

KODAK COMBINATION LENS ATTACHMENTS

THE Kodak Combination Lens Attachments permit using in combination an unmounted Wratten Filter, one of the Kodak Supplementary Lenses such as the Portra Lenses and Kodak Portrait Diffusion Disk for close-ups, the Kodak Pola-Screen and the Kodak Lens Hood.



Adapter Ring

Portra Lens

Retaining Ring

Kodak
Pola-Screen

Wratten Filter

Adapter Ring
Insert

Kodak Lens Hood

KODAK COMBINATION LENS ATTACHMENTS

The basis of the combination is the Kodak Adapter Ring with its Adapter Ring Insert. The Adapter Ring must be of the proper Series and size to fit your lens.

The Series VI Lens Attachments are used with the Kodak 35 with Kodak Anastigmat Special Lens $f/3.5$. The Kodak Adapter Ring must be $1\frac{1}{4}$ inches in diameter. All Wratten Filters, supplementary lenses, Pola-Screen and Lens Hood must be Series VI.

The Adapter Ring Insert, which is a retaining collar, is first unscrewed from the Adapter Ring. The Adapter Ring is then slipped over the lens mount, and an unmounted Wratten Filter Series VI

or Portra Lens Series VI (convex side up) inserted in the Adapter Ring and held in place by screwing in the Adapter Ring Insert.

If it is desired to use a Kodak Pola-Screen with a supplementary lens or a filter, the Pola-Screen is first screwed into the Adapter Ring and the filter or supplementary lens is placed in front of the Pola-Screen, which then is held in place by the Adapter Ring Insert. If you wish to use a Kodak Lens Hood in this combination, the Adapter Ring Insert is omitted and the Lens Hood is used to hold the filter or supplementary lens in front of the Pola-Screen.

To use a Portra Lens with a filter

it will be necessary to obtain a double threaded Kodak Retaining Ring, Series VI. The Portra Lens (convex side up) is placed in the Adapter Ring and then the double threaded Retaining Ring is screwed into the Adapter Ring. The filter is inserted into the Retaining Ring and held in place either with the Adapter Ring Insert or Kodak Lens Hood. If a Kodak Pola-Screen is used in this combination, the Portra Lens (convex side up) is put into the Adapter Ring. Then the double threaded Retaining Ring is screwed into the Adapter Ring, which in turn takes the Pola-Screen. The Wratten Filter is placed in front of the Pola-Screen and held in place either with the Adapter Ring Insert or Kodak Lens Hood.

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 pages 29 to 32.

Compose the picture in the finder. When making vertical pictures and you are holding your camera with the finder to the right, turn the Kodak just a *little* to the right, and for horizontal pictures tilt it up a trifle, as the short distances at which the subject must be from the lens make it necessary to center the subject by eye.

The subject must be at one of the distances from the lens, given in the table below or one of the tables on page 34. Measure the distance carefully from the lens to the subject, and revolve

Kodak Portra Lens 1+		
With the Focus Set at	Distance Subject to Lens	Size of Subject Should not Exceed
4 ft.	21 ⁵ / ₈ in.	10 x 15 in.
5 ft.	23 ³ / ₄ in.	11 x 16 ⁵ / ₈ in.
6 ft.	25 ³ / ₈ in.	11 ⁷ / ₈ x 17 ⁷ / ₈ in.
8 ft.	27 ⁷ / ₈ in.	13 ¹ / ₈ x 19 ³ / ₄ in.
10 ft.	29 ⁵ / ₈ in.	14 x 21 in.
15 ft.	33 ¹ / ₂ in.	16 x 23 ⁷ / ₈ in.
25 ft.	34 ³ / ₄ in.	16 ⁵ / ₈ x 25 in.
50 ft.	37 in.	17 ³ / ₄ x 26 ⁵ / ₈ in.
INF.	38 ³ / ₄ in.	18 ⁵ / ₈ x 28 in.

the lens mount until the correct figure is under the pointer A, see page 16.

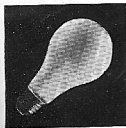
The same exposure is required as without the Kodak Portra Lens.

Kodak Portra Lens 2+		
With the Focus Set at	Distance Subject to Lens	Size of Subject Should not Exceed
4 ft.	14 in.	$6\frac{3}{8} \times 9\frac{5}{8}$ in.
5 ft.	$14\frac{7}{8}$ in.	$6\frac{7}{8} \times 10\frac{1}{4}$ in.
6 ft.	$15\frac{1}{2}$ in.	$7\frac{1}{4} \times 10\frac{7}{8}$ in.
8 ft.	$16\frac{3}{8}$ in.	$7\frac{5}{8} \times 11\frac{1}{2}$ in.
10 ft.	17 in.	8×12 in.
15 ft.	$17\frac{3}{4}$ in.	$8\frac{3}{8} \times 12\frac{5}{8}$ in.
25 ft.	$18\frac{5}{8}$ in.	$8\frac{7}{8} \times 13\frac{1}{4}$ in.
50 ft.	$19\frac{1}{8}$ in.	$9\frac{1}{4} \times 13\frac{3}{4}$ in.
INF.	$19\frac{3}{4}$ in.	$9\frac{1}{2} \times 14\frac{1}{4}$ in.

Kodak Portra Lens 3+		
With the Focus Set at	Distance Subject to Lens	Size of Subject Should not Exceed
4 ft.	$10\frac{1}{2}$ in.	$4\frac{7}{8} \times 7\frac{1}{4}$ in.
5 ft.	11 in.	$5\frac{1}{8} \times 7\frac{5}{8}$ in.
6 ft.	$11\frac{3}{8}$ in.	$5\frac{3}{8} \times 8$ in.
8 ft.	$11\frac{7}{8}$ in.	$5\frac{5}{8} \times 8\frac{3}{8}$ in.
10 ft.	$12\frac{1}{4}$ in.	$5\frac{3}{4} \times 8\frac{3}{4}$ in.
15 ft.	$12\frac{5}{8}$ in.	6×9 in.
25 ft.	13 in.	$6\frac{1}{4} \times 9\frac{3}{8}$ in.
50 ft.	$13\frac{1}{4}$ in.	$6\frac{3}{8} \times 9\frac{1}{2}$ in.
INF.	$13\frac{3}{8}$ in.	$6\frac{1}{2} \times 9\frac{7}{8}$ in.

INDOOR PICTURES AT NIGHT

To take snapshots or other indoor pictures at night, you need only a roll of Kodak Film, a few Kodak Handy Reflectors, and a few 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 load the camera with Kodak Plus-X Panchromatic, Super-XX Panchromatic or Panatomic-X Film. Place two bridge lamps fitted with the Kodak Handy Reflectors, and two No. 2 Mazda Photoflood Lamps, at any of the distances from the subject given in the table on page 37.

Measure the distance between the camera and the subject and adjust the focus accordingly.

CAUTION: Photoflood Lamps, especially the No. 2 size, become quite hot and should not be kept burning any longer



SNAPSHOTS

it is easy to make snapshots at night with your Kodak, using No. 1 or 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 38.



PHOTOFLOOD EXPOSURE TABLE

Lens apertures to use with 1/25 second—two No. 2 Photoflood Lamps in Kodak Handy Reflectors, for average subject in room with light-colored walls.

Lamp Distance	3½ ft.	5 ft.	6 ft.	7 ft.	8 ft.	10 ft.
Panatomic-X.....	f/8	f/5.6-8	f/5.6	f/4-5.6	f/4	f/3.5
Plus-X.....	11	8-11	8	5.6-8	5.6	4-5.6
Super-XX.....	16	11-16	11	8-11	8	5.6-8

For two No. 1 Photoflood Lamps double the above exposures. For example, if the table calls for an exposure of f/8 and 1/25 second, give an exposure of 1/25 second and f/5.6. See page 25 for a comparison of stop openings.

than necessary. Do not permit bulbs to come in contact with Kodak Handy Reflectors or the fabric of lamp shades.

PHOTOFLASH PICTURES



PhotoFLASH gives an instantaneous flash; it is good for one picture. No smoke, no noise. Comes in two sizes for the amateur: No. 11A and No. 21.

WHEN making a Photoflash picture, adjust the shutter for a time exposure, with speed indicator line B at "T," see page 7.

Measure the distance between subject and lens; then focus the lens accordingly.

Use the proper stop opening, depending upon distance between lamp and subject, and kind of film, see exposure table, page 39.

Use a 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.

PHOTOFLASH EXPOSURE TABLE

Lens apertures with the No. 11A Photoflash Lamps in Kodak Handy Reflectors for average subject in average room with light-colored walls. For outdoor subjects at night double the exposure. With the No. 21 Photoflash Lamp, use the next smaller opening.

Lamp Distance	7 ft.	8 ft.	10 ft.	12 ft.	14 ft.	17 ft.	20 ft.	25 ft.
Panatomic-X	f/16	11-16	11	8-11	8	5.6-8	5.6	4-5.6
Plus-X	16*	16*	16	11-16	11	8-11	8	5.6-8
Super-XX	16*	16*	16*	16*	16	11-16	11	8-11

*Less exposure is sufficient, but most miniature cameras do not have apertures smaller than f/16.

EXPOSURES UNDER EXISTING ARTIFICIAL LIGHT FOR SUPER-XX FILM

For Plus-X—give double the exposure

For Panatomic-X—give 4 times the exposure

Stage	White Spotlights on Principal Subject	(Colored lights require more exposure)	<i>f/V</i> value	Shutter Speeds
	Average White General Illumination		3.5	1/100—1/25 sec.
Boxing Wrestling - Ring	Bright Floodlight		3.5	1/25 —1/10
Public Events	Bright Overhead Lighting: Hockey Games, Track Meets, etc. Public Places, Buildings, etc.		3.5	1/100—1/25
Downtown Street Scenes	To show detail in darker objects: Store Windows, Floodlit Buildings, etc.		3.5	1/100—1/25
In the Home	Average bright: Overhead lighting. General illumination. Open lamps.		3.5	1/10 —Short "Bulb" Exposure
	Subdued Lighting: Light from Shaded Lamps.		3.5	1/25 —1/10
			3.5	Short "Bulb" Exposure

**KODAK INFRA-RED
FILM I-R135**

THIS film reaches into that portion of the spectrum beyond the visible red. The most common use for the Kodak Infra-Red 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 infra-red, however, are freely transmitted by the haze. A photograph made on infra-red 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 infra-red film, outdoors in sunlight, fre-



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



Landscape made on panchromatic film without a filter.

quently 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 pages 29 to 32.

Instructions for developing the film are enclosed with each magazine of Kodak Infra-Red Film I-R135.

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

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