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A KODAK FILM
for every picture-taking need

- **KODAK PLUS-X**
High Speed, Fine Grain
- **KODAK SUPER-XX**
Exceptionally High Speed
- **KODAK PANATOMIC-X**
For fine enlargements
- **KODACHROME**
For full-color photography



Lens E517170 ④ 48mm 12-27-47
Camera 128978

Kodak
FLASH
BANTAM

f 4.5

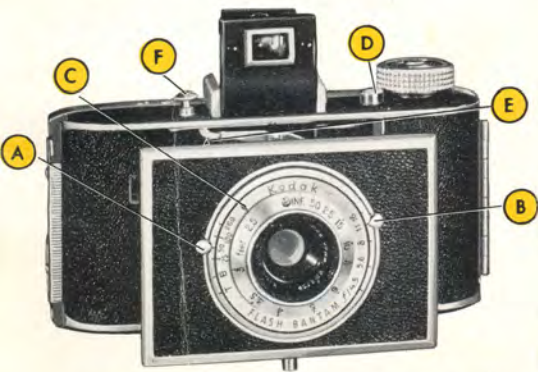


KODAK ANASTIGMAT SPECIAL LENS

- A** Shutter Speed Lever
- B** Lens Opening Lever
- C** Focusing Pointer

The Key to
GOOD PICTURES
these 3 Settings

- D** Camera Opening Button
- E** Shutter Cocking Lever
- F** Exposure Button



A Shutter Speed

This setting controls the length of time that the shutter stays open to admit light to the film.

B Lens Opening

This setting controls the amount of light that passes through the lens while the shutter is open.

C Focus

When the lens is properly focused for the distance between the camera and the subject, the light that reaches the film forms a sharp image of the subject.

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.



Kodachrome prints are full-color enlargements made from Kodachrome transparencies. They can be ordered through your Kodak dealer. The 2X size is illustrated here.

Your Picture Chronicle

... those pictures you will make of memorable occasions: parties, picnics, your friends, Baby's first toddling steps, those "salon" attempts... all these can be good pictures even from the beginning if, before loading your Kodak Flash Bantam *f*/4.5 with film, you acquaint yourself with the fundamentals of camera operation and some helpful suggestions for making good pictures.

◀ *Unfold this double page.*

The picture of the Kodak Flash Bantam will then be in position for identifying the operating parts as you turn and read the following pages.

1



*Big pictures
from
little negatives*

The negatives made with your Kodak Flash Bantam can be greatly enlarged. Your photofinisher offers a standard size enlarged print—usually $2\frac{3}{4} \times 4$ inches—just the right size for your album.

and Variety too

Pictures in full color or in black and white—your Kodak Flash Bantam can make both. Kodachrome Prints are full-color enlargements made from your Kodachrome transparencies. The prints are available in 4 sizes—2X, 3X, 5X, and 8X.





To Open the Camera

Press the button D next to the film winding knob and the front plate will then spring into picture-taking position. It is advisable to check the force of the spring by holding the thumb lightly against the front plate as it opens.

To Open the View Finder

Raise the front frame of the view finder and the rear frame will snap into position. By sighting through the finder you can now see what will be included in your picture, but on a much smaller scale.

Shutter Speed

The shutter has four snapshot speeds: 1/25, 1/50, 1/100, and 1/200 of a second. Set the speed with lever A—cock the shutter with lever E. (See page 9.) The shutter can be held open for longer exposures by setting the lever at the letter "B" or "T" on the dial.

You can hold the camera in your hands for exposures of 1/200, 1/100, 1/50, 1/25 of a second; for "B" or "T" exposures, the camera must be placed on a tripod or other firm support.

IN GENERAL a shutter speed of 1/100 second should be used for black-and-white pictures made outdoors in sunlight. A fast shutter speed helps prevent blurred pictures caused by camera or subject motion when you snap the pictures.

B

Lens Opening

As the lever B is moved across the scale, the lens opening is gradually changed in size. The opening is smallest when the lever is at $f/16$. Each preceding setting admits, in a given exposure time, twice as much light as the one before— $f/11$ lets through twice the light of $f/16$, $f/8$ twice that of $f/11$, and so on.*

*One exception to this rule. The largest opening, $f/4.5$, admits only $1\frac{1}{2}$ times more light than $f/5.6$.

Lens opening and shutter speed, although adjusted separately, work together to admit the right amount of light to the film. The Snapshot Kodaguide packed with the camera and the exposure tables (page 26) provide the correct combination of settings for the lighting conditions and the type of subject.

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C

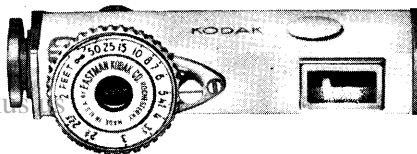
Focus

Adjusting the camera lens for distance is called "focusing." It is accomplished by turning the lens mount until the figure indicating the number of feet from camera to subject is at the pointer C.

To assure sharp pictures when the subject is closer than 10 feet, the distance must be measured accurately and the lens set at this distance. When the distance is greater than 10 feet, it can be safely estimated.

The Kodak Service Range Finder (below) and clip for attaching it to the camera are available as accessories for determining distances accurately.

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The View Finder

Hold the camera firmly against the face with the rear of the finder close enough to the eye to make the edges of the rear frame appear superimposed on the edges of the front finder frame.

If the subject is 10 feet from the camera—or nearer—compose the picture in the finder; then tilt the camera a trifle to the right—when making vertical pictures—or a trifle upward—when making horizontal pictures—so that the picture will include what was first seen in the finder.

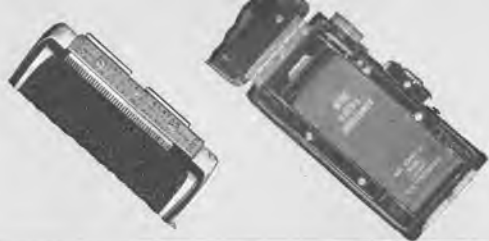


COCKING LEVER

Taking the Picture

- 1 Compose the picture in the finder.
- 2 Set the focus, the lens* opening, and the shutter speed.
- 3 Cock the shutter by pushing the COCKING LEVER as far as it will go.
- 4 Hold the camera steady—it's a good idea to hold your breath while you press the exposure button F.
- 5 After each picture has been taken, press the button that unlocks the film and turn the winding knob until it locks automatically for the next exposure.

***Note:** 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.



1



2



3



4

Loading

- 1 Push the knurled slide on the end of the camera to *OPEN*; lift the back.
- 2 Place the film in the end opposite the winding knob so that the green side of the paper is up and the black side toward the lens. Thread the paper through the longer slit in the take-up reel as far as it will go.
- 3 Turn the winding knob twice to bind the paper on the reel. Be sure the paper is started straight. If the knob won't turn, press the lever indicated

by arrow in illustration to release it. Close the back and push the knurled slide in the direction of the arrow to *LOCK*. Turn the winding knob until it locks. The first frame of film is now in picture-taking position.

To advance the film to the next frame, hold down the button while turning the winding knob a half turn; release the button and continue turning the knob until it locks. Check number of exposures made, in the green window in the camera back.

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Removing the Film

After the eighth exposure, hold down the button that releases the film advance while the rest of the roll is wound off onto the take-up spool. When the end of the paper has passed the green window, turn the winding knob twice more to make sure that the roll of film will be completely sealed before opening the back of the camera. *Open in subdued light.* Remove the roll by grasping the spool flange opposite the winding knob and drawing the spool away from the winding knob post.

IMPORTANT—The protective paper should not be pulled tight or sealed with a sticker or rubber band. The spring flanges on the spool will hold it securely. Develop the film as soon as possible after exposure.



For everyday picture making, films differ mostly in the amount of light they require to record a picture well and their ability to produce a particular effect. The different Kodak Films, described here, will cover all of your picture-taking situations in black and white and color.

Color Pictures

For color film transparencies use Kodachrome Film K828 for daylight and the K828A for Photoflood light. Kodachrome Film must be processed (cost included in price of film) at an Eastman Kodak Laboratory. K828 or K828A; 8 exposures.

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. PX828; 8 exposures.

Super-XX Panchromatic Film

Because of its very high speed, this film is the logical choice for making snapshots indoors with Photoflood Lamps. Indoors or out, it is the film to use when the light is poor. XX828; 8 exposures.

Panatomic-X Film

Because of its ultra fine grain, this film is recommended when big enlargements are to be made or extreme detail is desired. Its speed is half that of Kodak Plus-X Film. FX828; 8 exposures.



What Exposure?

To the question, "What exposure shall I use?" the answer is made easy because most common subjects can be classified into four standard groups to which definite exposures can be assigned. The exposures given below are for Kodak Plus-X Panchromatic Film under bright sun conditions; further exposure information can be found on page 26 and in the Snapshot Kodaguide.



AVERAGE SUBJECT

This is the most common of all picture-taking situations — near-by people, gardens, houses, and scenes not in shade. In general, use this classification if in doubt. For such a picture, the exposure time should be:

1/100  f/8

BRIGHT SUBJECT

Near-by people in marine, beach, and snow scenes. Scenics with foreground objects. This subject requires half the exposure of the average subject. Use half the exposure time at f/8, or close the lens opening one setting:

1/100  f/11

BRILLIANT SUBJECT

Beach, marine, and snow scenes; landscapes without prominent dark objects in the foreground. There's plenty of light here. With bright sunlight, give this subject only one quarter the exposure you would give the average subject:

1/100  f/16

SHADED SUBJECT

People and other subjects not in the sun but lighted by open sky. A subject like this requires twice the exposure you would give the average sunlit subject. Increase the lens opening to f/5.6, or make an exposure of:

1/50  f/8

Pictures at Night



Photoflash Pictures

Only a Kodak Flashholder and Photoflash Lamps are needed to make unposed snapshots at night with the Kodak Flash Bantam. The synchronizing mechanism is built into the shutter of your camera and is connected to the Flashholder by the Flashholder Cord at the POST, located in the back of the shutter face plate.

Use either of two flash lamps: The SM Photoflash Lamp for exposures of 1/25, 1/50, or 1/100 second, or the No. 5 Photo-

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flash Lamp for exposures of 1/25 second only.

After the Flashholder is attached to the camera, you have only to insert a flash lamp and proceed as with the usual snapshot. The picture is taken by pressing the exposure button.

Supplementary instructions and exposure information are given in the manual packed with the Kodak Flashholder and the Flash Kodaguide.

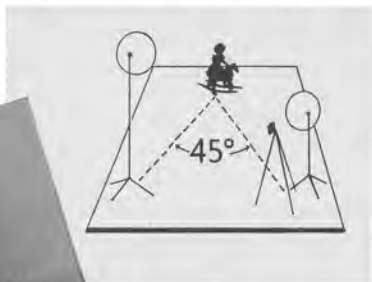
In making calculations from the tables in the Flashholder manual, it is important to remember that, with the No. 5 Lamp, the guide numbers under the heading OPEN should be used.

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Photoflood Pictures

You can also make snapshots indoors at night with your Kodak Flash Bantam and two Photoflood Lamps fitted with reflectors. Pleasing results can be obtained



1/50 second at $f/5.6$
Kodak Super-XX
Lamps at $5\frac{1}{2}$ feet

with a lighting arrangement as shown in the diagram. One light is placed close to the camera at about the level of the lens; the other is placed at about the same distance from the subject on the other side of the camera but 2 to 4 feet higher and at an angle of about 45° from the camera axis. Use a No. 1 Photoflood at the camera and a No. 2 as the side light. If possible, keep the subject within 2 feet of a background that is plain and fairly light in tone. This will avoid separate illumination of the background.

The exposures for different lamp-to-subject distances are given on page 26 and in the Snapshot Kodaguide.

When making snapshots at night with Kodachrome Film Type A, use a No. 2 Photoflood in each reflector. See the directions packed with the film.

Look Beyond the Subject

Make sure that your background is a suitable setting for your picture. Be certain that a tree or pole does not appear to be growing out of your subject's head. Objects with pronounced vertical or horizontal lines, such as an arbor or clapboards, often detract from the main point of interest in your picture. The sky makes an excellent background. Take advantage of this by trying a low viewpoint.

Side and Back Lighting

Pictures in which the light comes from the side of the scene often give a feeling of depth not easily obtained in a front-lighted picture. Shadows across the foreground make you feel that you are looking into rather than at the picture.

Back lighting outlines foreground ob-



jects, adding life and brilliance to them. Increase the exposure for a back-lighted subject to secure shadow detail.

With either side or back lighting it is important to shield the camera lens from direct light by keeping the lens in the shade, or using the Kodak Lens Hood (see page 32).

Reference Tables

Daylight Exposure Table For Plus-X Film

With Panatomic-X Film, give twice the recommended exposure
With Super-XX Film, give one-half the recommended exposure

Type of Subject	Bright Sun	Hazy Sun	Cloudy-Bright	Cloudy-Dull
Brilliant Subjects	<i>f</i> /16 —1/100	<i>f</i> /11 —1/100	<i>f</i> /8 —1/100	<i>f</i> /5.6—1/100
Bright Subjects	<i>f</i> /11 —1/100	<i>f</i> /8 —1/100	<i>f</i> /5.6—1/100	<i>f</i> /4.5—1/100
Average Subjects	<i>f</i> /8 —1/100	<i>f</i> /5.6—1/100	<i>f</i> /4.5—1/100	<i>f</i> /4.5—1/50
Shaded Subjects	<i>f</i> /5.6—1/100	<i>f</i> /4.5—1/100	<i>f</i> /4.5—1/50	<i>f</i> /4.5—1/25

Photoflood Exposure Table For Super-XX Film

One No. 1 and One No. 2 Photoflood Lamp in Average Reflectors

Exposure Time in Seconds	Lamp-to-Subject Distance			
	<i>f</i> /4.5	<i>f</i> /5.6	<i>f</i> /8	<i>f</i> /11
1/100	5 ft	3½ ft		
1/50	7 ft	5½ ft	3½ ft	
1/25	9½ ft	8 ft	5½ ft	3½ ft

This table applies to light-colored rooms. In public halls or in dark-colored rooms, give twice the recommended exposure.

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THE DEPTH OF FIELD OR RANGE OF SHARPNESS FOR DIFFERENT LENS OPENINGS

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> /4.5	<i>f</i> /5.6	<i>f</i> /11	<i>f</i> /16
2½ feet	2' 4" to 2' 9"	2' 39/32" to 3' 81/32"	2' 13/16" to 3' 19/16"	2' 3' 63/32" to 3' 31/16"
3 "	2' 9" to 3' 2"	3' 11/16" to 4' 11/16"	3' 53/64" to 4' 103/64"	3' 73/64" to 4' 73/64"
3½ "	3' 2" to 3' 63/32"	3' 53/32" to 4' 93/32"	3' 1" to 4' 103/32"	2' 61/32" to 3' 11"
4 "	3' 4" to 4' 4"	4' 23/32" to 5' 3"	3' 8" to 4' 6"	2' 93/32" to 3' 6"
5 "	4' 5" to 5' 5"	5' 10" to 6' 11"	3' 8" to 4' 1"	3' 3" to 4' 10"
6 "	5' 5" to 6' 5"	6' 1" to 7' 9"	4' 1" to 5' 8"	3' 7" to 4' 3"
8 "	6' 5" to 7' 7"	7' 3" to 8' 6"	5' 8" to 6' 6"	4' 3" to 5' 5"
10 "	7' 7" to 9' 2"	8' 6" to 10' 6"	7' — to 8' 6"	4' 8" to 5' 6"
15 "	10' 2" to 14' 7"	12' 6" to 16' 6"	7' — to 10' 3"	5' 6" to 7' 6"
25 "	14' — to 19' 11"	17' — to 23' 11"	10' 3" to 13' —	7' 6" to 9' 6"
50 "	19½' — to 27' 11"	23½' — to 31' 11"		8' 9" to 11' 11"
INF				

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

The depth for *f*/8 is not given; this can be estimated by comparison.

Kodak Infrared Film IR828

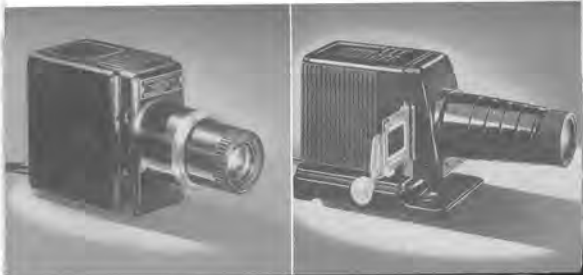
The most common use of Infrared Film is photographing distant landscapes clearly, even when haze obscures the distant detail to the eye. Infrared Film must be used with a deep orange or red filter over the camera lens.

Kodak Direct Positive Panchromatic DP828

A fast, fine-grained film which by special reversal processing gives black-and-white positive transparencies of the highest quality directly on the material exposed in the camera. Processing can be done in the home darkroom with the Kodak Direct Positive Film Developing Outfit.

Kodaslide Projector

Both the Kodaslide Projector Model 1 and Model 2A are suitable for home viewing of Kodachrome transparencies or black-and-white positives. The Kodaslide Projector Model 1, made of molded plastic, is an inexpensive projector that projects excellent images on large size screens, while the Model 2A, in which the base, turret head, and lamphouse are die-cast, is a compact, quality-built projector in which skillful design eliminates all unnecessary bulk without sacrificing efficiency in performance.





Enlargers

The Kodak Portable Miniature Enlarger and the Kodak Precision Enlarger A are excellent performers in their individual fields. The Kodak Portable Miniature Enlarger is a compact, easy-to-use enlarger that, although it can be quickly taken down and packed in its Carryall Case, provides the home darkroom with enlarging equipment that produces crisp, high-quality prints.

Although the Kodak Precision Enlarger is designed primarily for making fine enlargements, it

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may be readily converted for copying, ciné-titling, making color-separation negatives, and for photomicrography.

Kodak Eye-Level Tripod

This sturdy aluminum tripod provides rigid, dependable support for your camera. It measures 22½ inches folded and 60 inches extended.

Cable Release No. 30

Remove the screw at the bottom of the right side of the shutter housing and replace it with the cable release.

Sole Leather Field Case

A smart leather carrying case, with neck strap, protects the camera and permits it to be ready at a moment's notice.

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Kodak Combination Lens Attachments

The Series V Lens Attachments are used with the Kodak Flash Bantam *f*/4.5. The basis of the combination is the $1\frac{5}{16}$ -inch Kodak Adapter Ring with its Adapter Ring Insert. All Wratten Filters, supplementary lenses, Pola-Screen, and Lens Hood are available in this series.

A color filter adds greatly to the pictorial effects of black-and-white pictures by darkening the sky and recording the clouds. Three Wratten Filters can be used for this purpose, the K2, G, or A, resulting in medium, strong, and extra strong effects respectively.

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"How To Make Good Pictures"

A handbook for the everyday photographer. It offers picture-making fundamentals in their simplest form and is profusely illustrated in black and white and color.



This instruction manual...

was prepared to help you make good pictures right from the start, and consequently get more enjoyment from photography. There are many Kodak publications on various phases of photography available at your Kodak dealer's—some free and some at a nominal price. Ask for them. Any comments or questions concerning your results with this camera or your interests in picture making will be welcome.

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