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tances turn the FOCUSING RING until the distance required comes under the focusing line.

There is a DEPTH OF FIELD SCALE engraved above the lens; this shows at a glance, the depth that will be obtained with the stop opening and distance selected.

The DEPTH OF FIELD SCALE gives the $f/$ numbers on both sides of the focusing line. To estimate the Depth of Field for a given distance and stop opening, read the distances on the FOCUSING RING at the $f/$ numbers marked on the DEPTH OF FIELD SCALE. Example: If the camera is focused for 5 feet and $f/5.6$ is used, everything from about $3\frac{3}{4}$ feet to about $7\frac{3}{4}$ feet will be sharp; if $f/11$ is used, everything from about 3 feet to 15 feet will be sharp.

The FOCUSING RING is marked in red for focusing on close-up distances. These are 1, $1\frac{1}{4}$, $1\frac{1}{2}$, $1\frac{3}{4}$, 2, $2\frac{1}{2}$, and 3 feet. To adjust the lens for these close-up distances, the SPRING PLUNGER must be drawn out and the FOCUSING RING then turned to the distance required. The Range Finder cannot be used for these close-up distances.

For photographing close-up subjects with the Wide-Angle Lens the Ground Glass Focusing Back, an accessory, will be very convenient.

KODAK COMBINATION LENS ATTACHMENTS

The Kodak Combination Lens Attachments permit using in combination unmounted Wratten

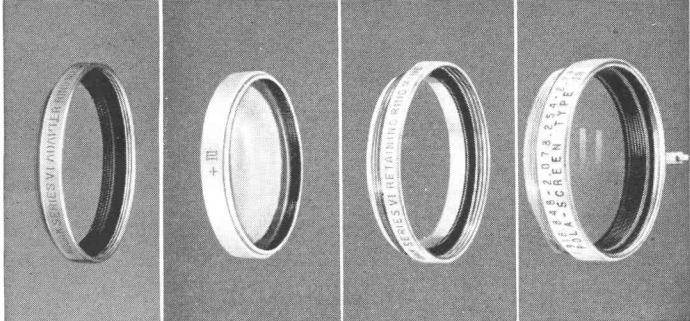
Filters, one of the Kodak Supplementary Lenses such as the Kodak Portra 3+ Lens for close-ups, the Kodak Pola-Screen and the Kodak Lens Hood.

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 lenses of the Kodak Ektra. For the 50 mm. Kodak Ektar Lens $f/1.9$ obtain a No. 24 screw-in Adapter Ring. For the 50 mm. Kodak Ektar Lens $f/3.5$ obtain a No. 25 screw-in Adapter Ring. For the 35 mm. wide-angle Kodak Ektar Lens $f/3.3$ obtain a No. 26 screw-in Adapter Ring. For the 90 mm. Kodak Ektar Lens $f/3.5$ see page 33, and for the 135 mm. and 153 mm. Kodak Ektar Telephoto Lenses, see page 30. 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 screwed into 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 filter, the Pola-Screen is first screwed into the Adapter Ring and the filter

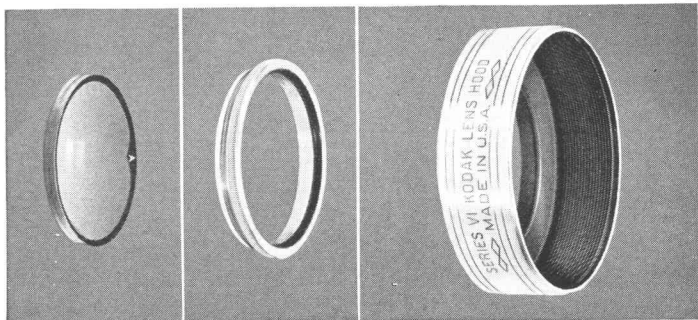


Adapter Ring

Portra Lens

Retaining Ring

Kodak
Pola-Screen



Wratten Filter

Adapter Ring
Insert

Kodak Lens Hood

or supplementary lens is placed in front of the Pola-Screen, which then is held in place by the Adapter Ring Insert. With 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 TELEPHOTO EKTAR LENSES $f/3.8$ OF
135 MM. FOCAL LENGTH, AND $f/4.5$ OF
153 MM. FOCAL LENGTH**

These two telephoto lenses can be focused with the Range Finder by revolving the knurled collar of the FOCUSING RING. The lenses are engraved for focusing on the following distances: Infinity, 200, 100, 50, 25, 15, 10, 8, 6, and 5 feet. The 135 mm. lens can also be focused on an object as close as 4 feet. It is advisable to have the camera on a tripod, when these lenses are used. The camera must be carefully focused as the Depth of Field is very limited.

As the name implies, these lenses are used primarily for obtaining large image pictures of distant subjects. The sportsman, who hunts with a camera as well as a gun, will bag striking photographic trophies for his collection.

The longer the focal length of a lens, the larger is the image obtained by that lens, but the field that it covers is smaller. The illustrations show graphically the results obtained with the various lenses. All these pictures were made from the same spot.

As we mentioned on page 18, the focal length of a lens has a bearing on the Depth of Field. The longer the focal length of a lens, the less Depth of Field. This is very clearly demonstrated by the DEPTH OF FIELD SCALES engraved on the telephoto lenses. Nevertheless, regardless of the focal length of a lens the depth is always increased, when the lens is stopped down and a smaller stop opening used.

Lenses of the longer focal lengths are particularly useful for photographing events and scenes which are impossible to approach closely, such as boat races, football games, the finish line at a horse or auto race, etc. They are also the lenses to use for making pictures of individuals or groups from a distance so that the subjects are not aware of being photographed, in this way getting a natural unposed picture of the subject.

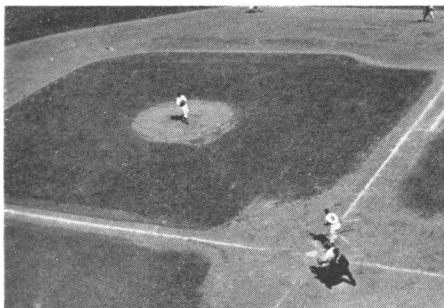
When the Kodak Combination Lens Attachments are used with the 135 mm. and 153 mm. Kodak Ektar Telephoto Lenses no Adapter Ring is necessary. The filter is simply inserted in the lens barrel and held in place with a double threaded Kodak Retaining Ring. Additional attachments

RESULTS WITH EKTAR LENSES OF VARIOUS FOCAL LENGTHS

These pictures made from the same position show the relative field sizes of the various Kodak Ektar Lenses. This demonstrates that using a lens of longer focal length decreases the field size.



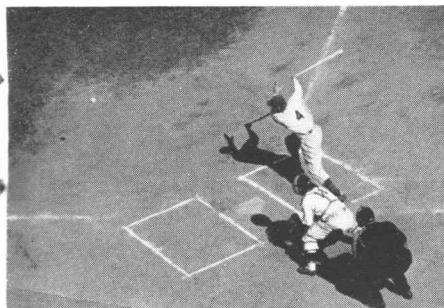
Made with 35 mm. Wide Angle Lens



Made with 50 mm. Lens



Made with 90 mm. Lens



Made with 135 mm. Lens



Made with 153 mm. Lens

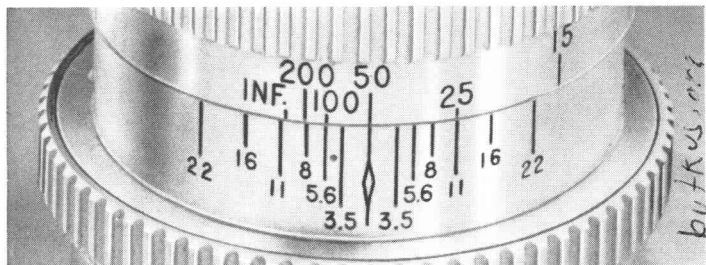
are mounted in the regular manner, see pages 26 to 29, using the double threaded Retaining Ring as an Adapter Ring. All filters and Attachments must be Series VI.

KODAK EKTAR LENS $f/3.5$, 90 MM.

The Kodak Ektar 90 mm. Lens is marked $f/3.5$, 4, 5.6, 8, 11, 16, and 22. The openings are enlarged or reduced by turning the DIAPHRAGM CONTROL RING near the front of the lens. It can be focused with the Range Finder by turning the FOCUSING KNOB (see page 7). The FOCUSING RING is engraved for focusing on the following distances $3\frac{1}{2}$, 4, 5, 6, 8, 10, 15, 25, 50, 100, and 200 feet, and Infinity.

There is a DEPTH OF FIELD SCALE engraved on the lens barrel. The scale gives the $f/$ numbers on both sides of the focusing line. To find the Depth of Field for a given distance and stop opening, read the distances on the FOCUSING RING at the $f/$ numbers marked on the DEPTH OF FIELD SCALE. Example: When the camera is focused for 50 feet and the lens is set at $f/5.6$ everything from about 35





Depth of Field Scale on the Kodak Ektar $f/3.5$, 90 mm. Lens

feet to 100 feet will be sharp. If the lens is set at $f/11$, everything from about 25 feet to Infinity will be in focus.

The 90 mm. lens will be found the most suitable lens for portraiture giving depth and the most pleasing perspective, see pictures on page 45.



When the Kodak Combination Lens Attachments are used with the 90 mm. Kodak Ektar Lens $f/3.5$ a Series V to VI Step-up Ring is used instead of an Adapter Ring, and all filters and attachments must be Series VI, see pages 26 to 29.

*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
and High Speed Work*

**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, and high speed shots outdoors. 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; in 18 or 36 exposure magazines.



*For Pictures in Full
Gorgeous 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. The film is then returned in individual mounts ready for projection. K135 or K135A.



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 it; for the best results, use the Kodak Lens Hood of the Kodak Combination Lens Attachments, see pages 26 to 29.

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.

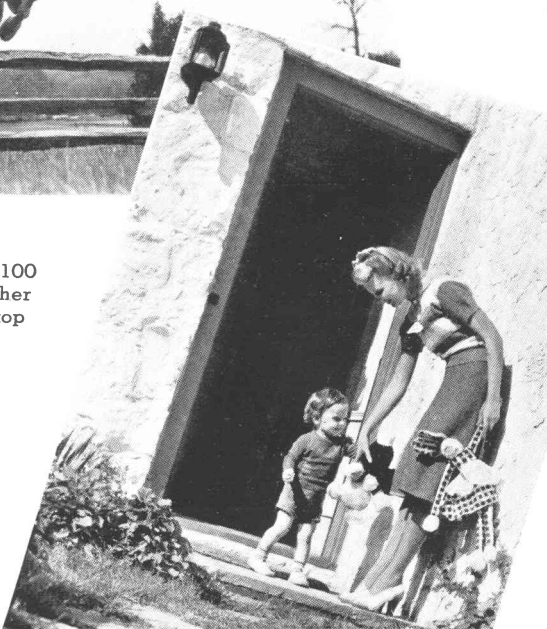
Snapshots should be made during the hours from one hour after sunrise until one hour before sunset; see the table on pages 38 and 39. If earlier or later, the exposure must be increased.



For a moving object use 1/100 second or one of the higher speeds, 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

Kind of Film	Brilliant ¹ Subjects	Bright ² Subjects
Panatomic-X.....	<i>f</i> /11 and 1/100	<i>f</i> /8 and 1/100
Plus-X.....	<i>f</i> /16 “ “	<i>f</i> /11 “ “
Super-XX.....	<i>f</i> /22 “ “	<i>f</i> /16 “ “
Panatomic-X.....	<i>f</i> /8 and 1/100	<i>f</i> /5.6 and 1/100
Plus-X.....	<i>f</i> /11 “ “	<i>f</i> /8 “ “
Super-XX.....	<i>f</i> /16 “ “	<i>f</i> /11 “ “
Panatomic-X.....	<i>f</i> /5.6 and 1/100	<i>f</i> /4 and 1/100
Plus-X.....	<i>f</i> /8 “ “	<i>f</i> /5.6 “ “
Super-XX.....	<i>f</i> /11 “ “	<i>f</i> /8 “ “
Panatomic-X.....	<i>f</i> /4 and 1/100	<i>f</i> /2.8 and 1/100
Plus-X.....	<i>f</i> /5.6 “ “	<i>f</i> /4 “ “
Super-XX.....	<i>f</i> /8 “ “	<i>f</i> /5.6 “ “

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.

For Kodak Panatomic-X; Kodak Plus-X, and Super-XX Panchromatic Films. These exposures apply when the film is processed in Developer D-76.

Average ³ Subjects	Shaded ⁴ Subjects	Light Condition
f/5.6 and 1/100 f/8 " " f/11 " "	f/4 and 1/100 f/5.6 " " f/8 " "	Bright Sun
f/4 and 1/100 f/5.6 " " f/8 " "	f/2.8 and 1/100 f/4 " " f/5.6 " "	Hazy Sun
f/2.8 and 1/100 f/4 " " f/5.6 " "	f/1.9 and 1/100 f/2.8 " " f/4 " "	Cloudy-Bright
f/1.9 and 1/100 f/2.8 " " f/4 " "	f/1.9 and 1/50 f/1.9 " 1/100 f/2.8 " "	Cloudy-Dull

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

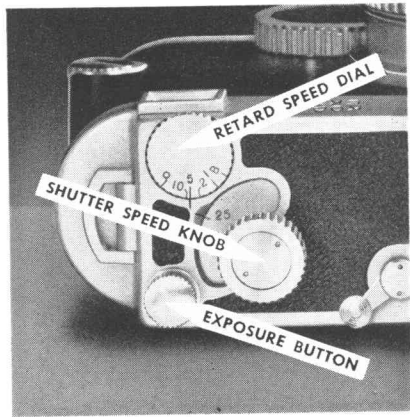
⁴**Shaded Subjects:** People, gardens, and other subjects in the *open shade* (lighted by open sky—not under trees, porch roof, etc.).

“BULB” EXPOSURES

For all “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.

To make a “bulb” exposure, the figure 25 must be brought to the index line with the SHUTTER SPEED KNOB after the shutter is wound. Then revolve the RETARD SPEED DIAL until B is at the index line. Press the EXPOSURE BUTTON; the shutter will remain open as long as the EXPOSURE BUTTON is held down.



TIME EXPOSURES

Time exposures can be made with your Kodak when it is fitted with a T.B.I. Cable Release No. 1. Snapshots can also be made with this release.

To attach the cable release unscrew the cap of the EXPOSURE BUTTON and screw the cable release into place. The shutter cannot be locked (page 10)

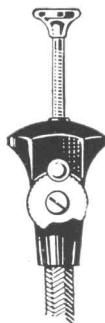


when the cable release is used.

To make a time exposure, the circular piece should be turned so that the notch on the edge is directly under the small button, see illustration at left. Set the shutter for a "bulb" exposure. Press the pushpin of the cable release; time the exposure

by a watch; then press the small button to release pushpin to complete the exposure.

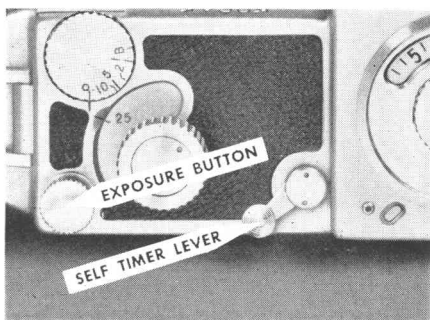
For making "bulb" and instantaneous exposures with the cable release, turn the circular piece so that it slides under the small button (see illustration). Press the pushpin of the cable release which will spring back to its original position when the finger is removed.



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. Use the proper speed and stop opening. Push the SELF TIMER LEVER for-



ward as far as it will go. Press the EXPOSURE BUTTON, giving just enough pressure to start the SELF TIMER LEVER. Get into the picture. After about twelve seconds the exposure will be made. Do not use the self timer for "bulb" exposures.

EXPOSURES FOR INTERIORS BY DAYLIGHT

It is easy to make pictures of interiors by daylight where the windows get direct light from the sky. For the average room either a 50 mm. lens or the 35 mm. wide-angle lens should be used.

To make a picture of a room interior by daylight, adjust the shutter for a "bulb" exposure, see page 40, and set the lens at $f/11$; this opening gives the best average results.

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 the picture 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 for the average distance between the objects in the room and the camera.

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 "bulb" exposures are to be made, adjust the shutter for an instantaneous exposure.

INDOOR PICTURES AT NIGHT

To take snapshots or other indoor pictures at night, you need only a magazine 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 three times as long.

PHOTOFLOOD EXPOSURE TABLE

Lens apertures to use with $\frac{1}{25}$ 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.....	<i>f</i> /8	<i>f</i> /5.6—8	<i>f</i> /5.6	<i>f</i> /4—5.6	<i>f</i> /4	<i>f</i> /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 $\frac{1}{25}$ second, give an exposure of $\frac{1}{25}$ second and *f*/5.6. See pages 18 and 19 for a comparison of stop openings.

PHOTOFLASH EXPOSURE TABLE

Lens apertures with No. 7 or 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.

Lamp Distance	7 ft.	8 ft.	10 ft.	12 ft.	14 ft.	17 ft.	20 ft.	25 ft.
Panatomic-X.....	<i>f</i> /16	11—16	11	8—11	8	5.6—8	5.6	4—5.6
Plus-X.....	22	22	16	11—16	11	8—11	8	5.6—8
Super-XX.....	22	22	22	22	16	11—16	11	8—11

SNAPSHOTS with PHOTOFLOODS

To take snapshots at night with the Kodak Ektra, 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 44; then focus the Kodak.

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.

Made with the 90 mm.
Kodak Ektar Lens
4¾ feet from the subject



Made with the 50 mm.
Kodak Ektar Lens
4¾ feet from the subject



EXPOSURES UNDER EXISTING ARTIFICIAL LIGHT FOR SUPER-XX FILM

For Plus-X—give double the exposure

For Panatomic-X—give 4 times the exposure

	White Spotlights on Principal Subject	(Colored lights require more exposure)	<i>f/Value</i>	<i>Shutter Speeds</i>
Stage			3-5	1/100—1/25 sec.
			3-5	1/25—1/10
Boxing Wrestling-Ring	Bright Floodlight		3-5	1/100—1/25
Public Events	Bright Overhead Lighting: Hockey Games, Track Meets, etc. Public Places, Buildings, etc.		3-5	1/25—1/10
Downtown Street Scenes	To show electric signs		3-5	1/100—1/25
	To show detail in darker objects: Store Windows, Floodlit Buildings, etc.		3-5	1/10—Short "Bulb" Exposure
	Average bright: Overhead lighting. General illumination. Open lamps.		3-5	1/25—1/10
In the Home	Subdued Lighting: Light from Shaded Lamps.		3-5	Short "Bulb" Exposure

PHOTOFLASH PICTURES



PhotoFLASH gives an instantaneous flash; it is good for one picture. No smoke, no noise. The No. 7 or the No. 11A size is equally efficient.

When making a *Photoflash* picture, adjust the shutter for a "bulb" exposure, see page 40.

Use the proper stop opening, depending upon distance between lamp and subject, and kind of film, see exposure table, page 44.

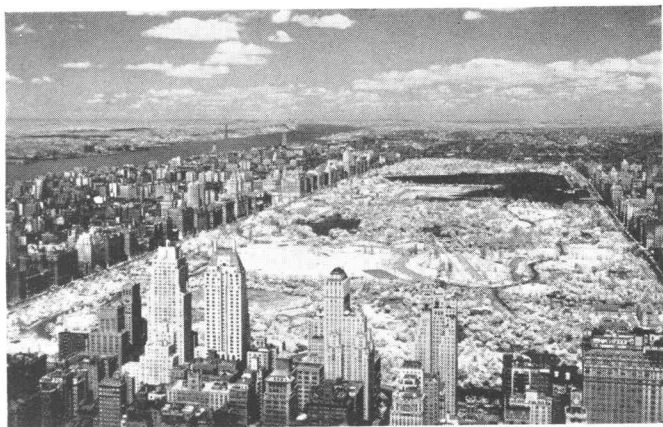
Use a *Photoflash* bulb in any home lamp or a portable reflector unit having flashlight batteries.

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.

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



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.

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.

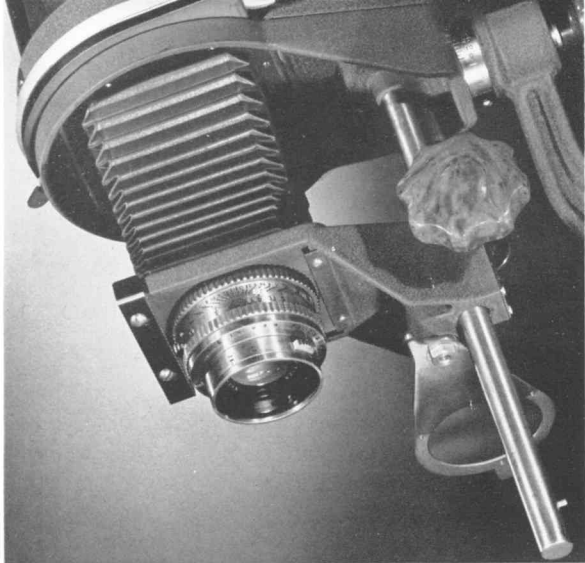
Landscape photographs taken on infra-red film, outdoors in sunlight, frequently have the appearance of pictures taken by moonlight.

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) with the Kodak Combination Lens Attachments, see pages 26 to 29.

Important: After determining the distance between the subject and the Kodak with the RANGE FINDER, move the FOCUSING KNOB to bring the figure representing the distance for which the lens is focused, to the *red dot* a little to one side of the regular focusing line, since the infra-red rays come to a focus slightly behind the focus of the visual rays.

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

For further details, obtain from your dealer a copy of "Infrared Photography with Kodak Materials," sold at a nominal price.



ENLARGING WITH THE LENSES OF THE KODAK EKTRA

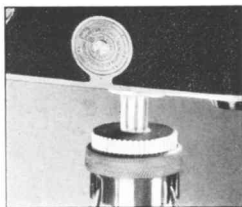
The Bellows Assembly A of the Kodak Precision Enlarger is so constructed that either 50 mm. lens of the Kodak Ektra can be screwed directly into it, making the use of a lens board unnecessary. While you can use the lens of your Kodak Ektra on the Kodak Precision Enlarger, it is designed primarily for a camera lens, and therefore it should be stopped down between $f/5.6$ and $f/8$, when it is used on the enlarger.

EASTMAN KODAK COMPANY • ROCHESTER, N. Y.

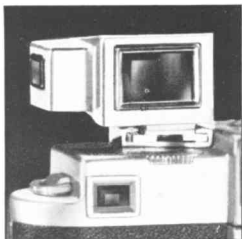
ACCESSORIES

The Tripod Clearance Head for the Kodak Ektra permits opening the hinged back for loading and unloading the Kodak, when it is attached to a tripod.

The High-Low Angle Finder with the Kodak Ektra permits photographing over the heads of a crowd; it also can be used with the Kodak Ektra on a tripod or table for making pictures below eye-level.



Tripod Clearance Head



The Right-Angle Finder

The Right-Angle Finder is used for picture taking with the Kodak Ektra held at a right angle to the line of sight.

The Ground Glass Focusing Back for the Kodak Ektra is recommended for close-up work, copying, etc.

The Close Range and View Finder is intended for use only with the 50 mm. $f/1.9$ Kodak Ektar Lens. It permits focusing and framing extremely close-up subjects with this lens alone, or when the lens is used with the Kodak Portra 3+ Lens.

FILMS FOR SPECIAL PURPOSES

Kodak Micro-File Safety Film M135 is recommended for copying on account of its extremely fine grain.

Kodak Direct Positive Pancromatic Film D-P135 is a reversal film for making black-and-white transparencies directly.

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COMBINATION CASE

A BROWN COWHIDE CASE of excellent quality is available for the convenient carrying of the Kodak Ektra with some useful accessories.

The case is designed to take the Kodak Ektra fitted with either 50 mm. Kodak Ektar Lens or the 35 mm. lens and the Kodak Combination Lens Attachments Series VI in position over the lens. The Kodak Ektra with the 90 mm. lens in place but without lens attachments will also fit in the case.

Compartments are also provided for an extra Magazine Back and for two extra film cartons. A cover in the lid, with a snap fastener, conceals compartments for storing the Series VI Kodak Combination Lens Attachments, three unmounted filters and Kodak Pola-Screen.

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