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GUARANTEE

Within a year after purchase, any repairs necessary to this Kodak Pony IV Camera due to a defect in materials or workmanship will be made or, at our option, the camera will be replaced without charge. No other warranty or guarantee, express or implied, shall be applicable to this equipment. Nor are we responsible for loss of film, for other expenses or inconveniences, or for any consequential damages occasioned by the equipment.

In case of unsatisfactory operation, the camera should be sent directly or through a Kodak dealer to Eastman Kodak Company or a repair firm authorized by us to make such repairs. It should be accompanied by a description of the trouble encountered and other available information regarding the camera, including the date and place of purchase.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.



Kodak

PONY IV
C A M E R A

Your Kodak Pony IV is a fine quality miniature Camera with many features* found only on more expensive cameras. Outstanding is its handy, simple system of exposure-value settings—you merely select the correct exposure-value number from the card on the back of the camera; then, make two camera settings which equal this number.

Before making any important pictures—a trip or some special event—shoot a magazine of film, including some flash pictures. This will give you practice and provide an equipment check. If you have questions, see your Kodak dealer.

Brief, outline instructions—intended for those with previous experience—are given on the next four pages. These will help to use the camera quickly; for more detailed information, read further in the manual.

KODAK

PONY IV

CAMERA

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*Because of the double exposure prevention feature of this camera, it is necessary to advance a frame of film each time before the shutter can be released.



SELECT THE FILM

Select a film from page 6 or 7; then slide the exposure card (supplied with the camera) into the holder on the back of the camera.

EASY LOADING

Load in subdued light only.

- 1 Open the back by depressing the latch and pushing the slide lock down. Swing the back out and lift it off.
- 2 Place the magazine in the recess next to the knob marked REWIND by pushing out the rewind knob shaft with the end of the magazine.



1



2

- 3 Insert the end of the film in the slot in the take-up spool with the pin engaging a film hole. Turn the winding knob (marked WIND) one full turn to bind the film on the spool.

Note: If the winding knob locks, push the lever marked REWIND (arrow in illustration) toward the viewfinder; then release it.

- 4 Replace back of camera with the wide flange in the wide slot (near magazine). Hold the back closed and pull up the slide lock (by neck strap).



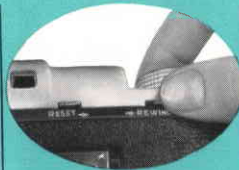
3



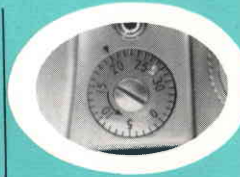
4

- 5 Winding off film leader requires four "lock-ups": (a) Turn the winding knob in the direction of the arrow until it locks. (b) Now, push the lever marked REWIND (toward the viewfinder) and release it; then, turn the winding knob until it locks again. (c) Repeat this procedure and wind until it locks **for the fourth time**. If the mechanism locked in step No. 3, this is to be considered the first of the four "lock-ups."

- 6 Turn the film counter to 0 for a 36-exposure magazine, or to 20 for a 20-exposure magazine.



5

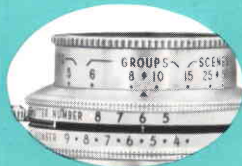


6

CAMERA SETTINGS

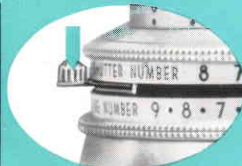
Exposure Setting—Select the exposure-value number directly under the prevailing light condition, from the exposure card on the back of the camera. Set the scale labeled SHUTTER NUMBER and the scale labeled LENS-OPENING NUMBER, by turning the two knurled rings, so that the sum of these two scale numbers (read opposite index mark between scales) equals the exposure-value number.

Distance Setting—Rotate the lens mount until the diamond in CLOSE-UPS, GROUPS, or SCENES is opposite the triangular distance index.



TAKING THE PICTURE

- 1 Press down the cocking lever (arrow) as far as it will go **before taking each picture.**
- 2 View the picture through the finder.
- 3 Press the shutter release.
- 4 Turn winding knob in the direction of the arrow until it locks to advance a new frame of film.



UNLOAD—In subdued light

After taking the last picture,

- 1 Press and hold the lever labeled REWIND toward the viewfinder and turn the rewind knob in the direction of the arrow.
- 2 Remove back of camera; pull up the rewind knob and remove the film magazine.



Good pictures with your Pony IV are as easy to take as that! But let's not stop here. Let's know our camera and its operation so thoroughly that we will get not just GOOD pictures, but EXCELLENT pictures. For detailed instructions . . . READ ON. You'll be glad you did!

COLOR FILMS

Kodachrome Film

For color transparencies, which can be projected on a screen or from which prints or enlargements can be made.

Two types are available: (1) The Kodachrome Film which has been supplied for many years—(2) Kodachrome II Film, which is faster, with improved sharpness and image quality. Either film, 20 or 36 exposures.

- Use **Kodachrome Film for Daylight** for daylight pictures.
- Use **Kodachrome Film, Type F**, for flash pictures with **clear** bulbs.
- Use **Kodachrome II Film for Daylight** for both:
pictures in daylight
and flash pictures with **blue** flash bulbs.

Kodak Ektachrome Film

Like Kodachrome, Ektachrome Film produces lifelike color transparencies for projection or from which color prints and enlargements can be made. The speed of this film, however, is faster than both Kodachrome Films. You can process Ektachrome film yourself or have it processed as described below.

Use **Kodak Ektachrome Film for Daylight** for exposure in daylight, and **Kodak Ektachrome Film, Type F**, for pictures with clear flash bulbs. 20 exposures.

Kodak High Speed Ektachrome Film

With this new, extremely fast color film you can stop action in low illumination and, at the same time, get faithful color rendition with excellent definition. Available in Daylight Type and Type B. 20 exposures.

Kodacolor Film

The color film for color prints or transparencies. Expose the same roll of film by daylight or clear flash. See below for processing. Enlargements as large as 11 by 14 inches can be ordered through your photo dealer. 20 exposures.

Your dealer can arrange to have the above color films processed by Kodak or any other laboratory offering such service. Some laboratories, including Kodak, also provide direct mail service whereby you can mail exposed color film to the laboratory and have it returned directly to you. See your dealer for the special mailing devices required. **Do not mail film without an overwrap or special mailing device intended for this purpose.**

BLACK-AND-WHITE FILMS

Kodak Panatomic-X Panchromatic Film

The film to use for big enlargements when high film speed is not a factor. It combines exceptionally fine grain and the ability to record extremely fine detail. 20 or 36 exposures.

Kodak Plus-X Panchromatic Film

An excellent high-speed film for general outdoor and interior use. The low graininess and high resolving power permit high-quality enlargements. 20 or 36 exposures.

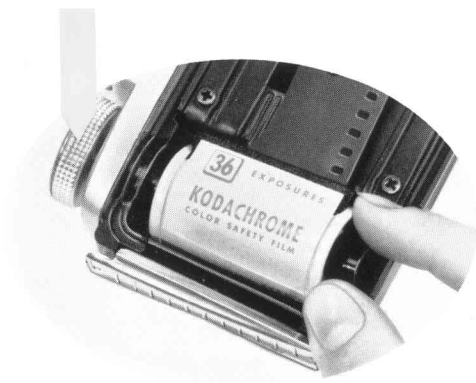
Kodak Tri-X Film

An extremely fast panchromatic film of moderate contrast, wide exposure and development latitude, and color sensitivity suitable for all types of indoor and outdoor illumination. 20 or 36 exposures.

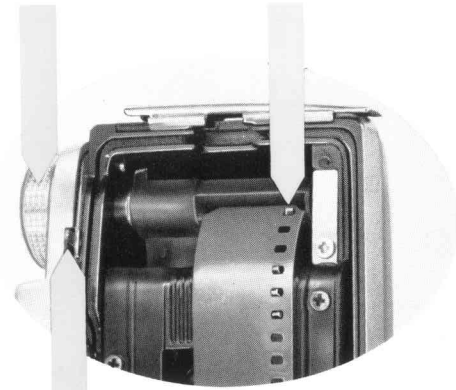
- 1 Open the back of the camera by pressing the LATCH in with the ball of the finger and, at the same time, pushing the slide lock down. Swing out the back and lift it off.
- 2 Place the film magazine in the recess next to the REWIND KNOB by pushing out the rewind knob shaft, as shown in the illustration, far enough to allow the magazine to drop into place. Turn the knob slightly if necessary.
- 3 Insert the end of the film in the slot in the take-up spool with the PIN on the spool engaging a hole of the film. Turn the WINDING KNOB one full turn to be sure that the film is bound on the spool, and make certain that the sprocket teeth engage the film holes. If the winding knob should lock, push the REWIND LEVER and release it to unlock the knob.



REWIND KNOB

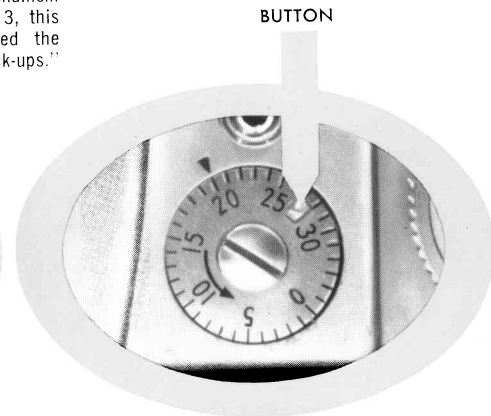
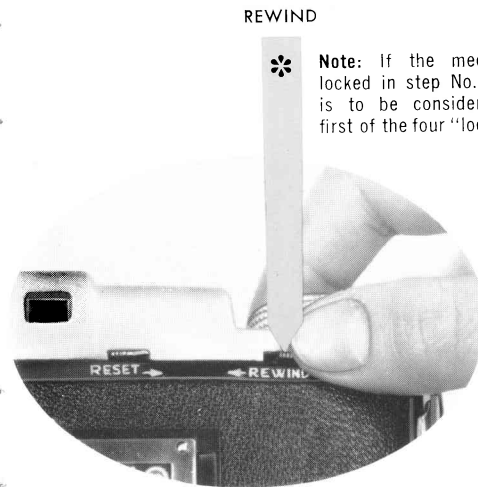


WINDING KNOB



REWIND LEVER

- 4 Replace the camera back with the wide flange in the wide slot. Hold the back closed and pull up the slide lock (by attached neck strap) until the latch snaps into position.
- 5 Winding off film leader requires four "lock-ups," as follows. (a) Turn the winding knob in the direction of the arrow until it locks. (b) Now, push and release the lever marked REWIND; then turn the winding knob until it locks again. (c) Repeat this procedure (push and release lever and turn knob) until the winding knob locks *for the fourth time*.
- 6 Turn the film counter, by its **BUTTON**, in the direction of the arrow, to 0 for a 36-exposure magazine, or to 20 for a 20-exposure magazine. The counter moves one mark per picture and shows exposures *remaining*.



After the 20th or 36th exposure, and before the back of the camera is removed, it is necessary to rewind the film into the magazine.

To do this:

- 1 Press (toward the viewfinder) and hold the REWIND LEVER.
- 2 Continue holding the rewind lever and turn the REWIND KNOB in the direction of the arrow.
- 3 You will note that the winding knob also turns. Rewind until the winding knob stops turning; then give a few extra turns to bring all of the film into the magazine.
- 4 Remove the back; then pull out the rewind knob. Turn the camera over and let the magazine fall into your hand.

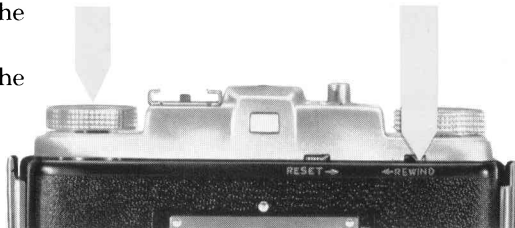
UNLOADING

—In subdued light

Note: It's wise to have the film developed soon after exposure. Always have a new magazine of film on hand, so that you can reload your camera.

REWIND KNOB

REWIND LEVER

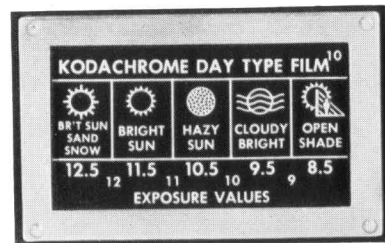


The exposure value is a number corresponding to the amount of light necessary for correct exposure of an average subject. Setting your lens opening and shutter speed by exposure values is the modern system.

Exposure Cards—Supplied with your camera is a set of exposure cards—one for each of the 10 popular Kodak color and black-and-white films. One side of the card shows exposure-value numbers for the five most common outdoor lighting conditions; the other, the exposure values for flash shots, using different lamps at various subject distances.

Slide into the holder on the back of the camera, the card which corresponds to the film you are using. For convenience, an extra card can be stored in the holder.

EXPOSURE-VALUE SETTINGS



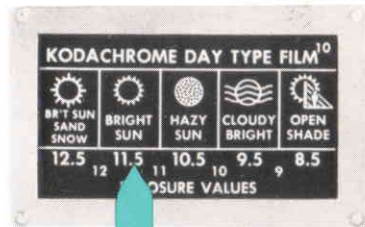
Setting the Exposure — For outdoor* picture taking.

Note the exposure-value number, on the exposure card, directly under the prevailing light condition.

Turn the knurled ring of the LENS-OPENING SCALE and the knurled ring of the SHUTTER-SPEED SCALE, until the sum of a SHUTTER NUMBER and LENS-OPENING NUMBER (read at index mark between scales) equals the number noted on the exposure card. The black dots between lens-opening numbers indicate $\frac{1}{2}$ -stops.

If you wish to know what *f*/number and shutter speed (in fractions of seconds) have been “dialed” by the exposure-value method, consult the scales (shown page 15, top) on the under side of the shutter housing.

The *f*/number setting is important for depth of field.



For example: If the number noted on the exposure card were 11.5 (Kodachrome Film, Daylight Type exposed under bright sun conditions), a shutter number of 6 and a lens-opening number of 5.5 (dot between 5 and 6), or a shutter number of 7 and lens-opening number of 4.5, or one of several other combinations could be set at the index mark for proper exposure. **Do not set in-between shutter numbers.**



In some instances just any combination of shutter and lens-opening numbers that adds up to the exposure-value number may not be suitable for a particular picture situation. You may, in one case, need a faster shutter speed for a sports shot; if so, use the highest shutter number possible in the combination. In another case, you may intend to take a picture which calls for good depth of field; then use the highest lens-opening number possible in the combination. Thus, a smaller lens opening, and greater depth of field.

It's handy to set a shutter number of 6 ($\frac{1}{60}$ second); then adjust the lens-opening number so that the sum of the two numbers equals the appropriate exposure-value number.

The daylight exposure-value numbers for **black-and-white** films include a “safety factor” to assure full exposure, even under adverse conditions. Under normal conditions, you can use one number higher than indicated — for example, 16 instead of 15 for Plus-X film and Bright Sun. With color films and flash exposures always use the exposure-value numbers given on the card.

For handy distance setting. Three subject zones — CLOSE-UPS, GROUPS, and SCENES are shown with the distance figures on the lens mount. Rotate the lens mount until the diamond of the appropriate zone is opposite the distance index mark. For example: The illustration shows the diamond of the GROUPS zone set at the index mark. This zone includes subjects at distances from about 5½ to about 14 feet.

For careful distance setting. For nearby objects, for all flash pictures, and whenever lens-opening numbers of 3.5 to 5 are set on the scale, estimate the camera-to-subject distance* carefully and rotate the lens mount until the figure representing this distance in feet is at the index.

*For most critical distance setting, measure from the subject to the film plane. The film plane coincides approximately with the back edge of the Accessory Clip.

DISTANCE SETTINGS

Setting the distance controls the sharpness of your picture.



Careful distance setting with these Lens-Opening Numbers

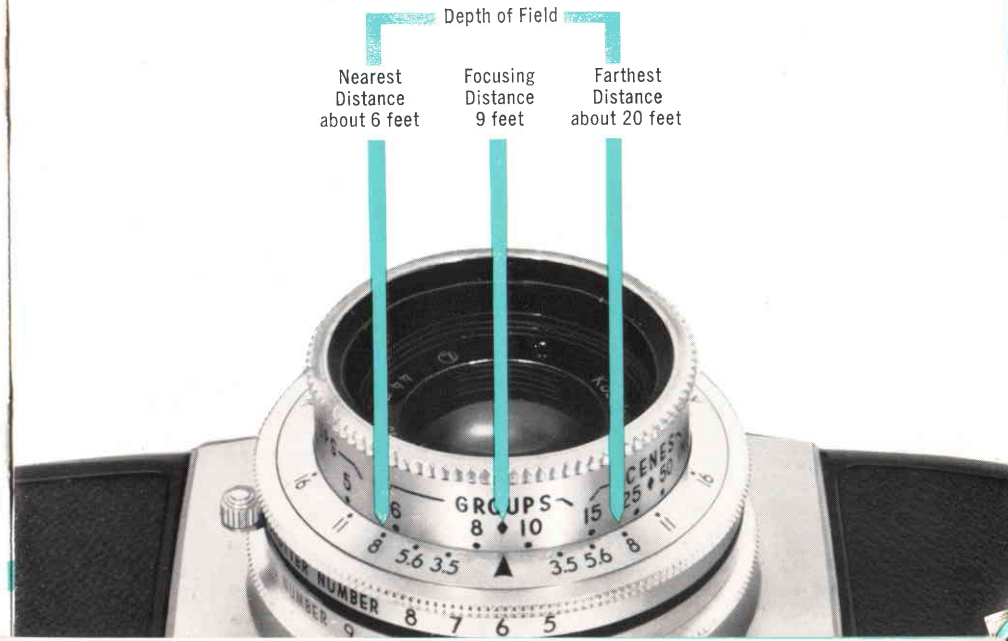


DEPTH OF FIELD

The subject focused on will be sharpest in the picture. Other objects in the picture, both in front of and behind the subject, will also appear sharp. The range between the near and far distances that appears sharp is known as the depth of field.

The depth-of-field scale (see illustration), printed in red, has two sets of identical lens-opening f /numbers. It is used like this: If your camera is focused at 9 feet and the lens open-

ing is set at $f/8$, read from the f /number scale underneath the shutter housing, the depth of field will be from a little under 6 feet to about 20 feet. These distances were found by looking opposite the red 8 on each side of the focus-index mark. The near and far distances for other lens openings can be read directly opposite the other lens-opening f /numbers, which are arranged on either side of the focus-index mark.



Flash pictures, with your Kodak Pony IV Camera, are as easily made as pictures in daylight. The Kodak flashholders described below are recommended for your camera.

- 1 The Kodalite Super-M 40 Flashholder** is supplied complete with interchangeable 4-inch and 3-inch reflectors for greatest efficiency with No. 5, No. 25, or M-2 lamps.
- 2 The Kodak Rotary Flashholder, Type 1** features rapid-sequence lamp firing. Six M-2 lamps are preloaded in the magazine and advanced, one at a time, to firing position by rotating the turret.
- 3 The Kodak Supermite Flashholder** (not illustrated) gives full flash power with the extra-small AG-1 flash lamps.

FLASH PICTURES

Attach a flashholder to the camera by inserting the posts of the flashholder in the flash receptacles on the "rewind end" of the camera; then tighten the flashholder knob.

CAUTION: Do not attach or remove a flash holder with a new lamp in the socket.



- 1 From the correct exposure card on the back of the camera, select, under the number representing the lamp-to-subject distance in feet, the proper exposure-value number. This number will be read opposite one of the lamp groups, depending on which lamp is being used.
- 2 Set the selected exposure-value number on the front of the camera as follows:
- 3 Set the distance scale by rotating the lens mount until the number representing the lamp-to-subject distance in feet is at the index.
- 4 Cock the shutter.
- 5 Compose the picture in the finder.
- 6 Press the shutter release all the way down to take the picture.
- 7 Advance the film.

TO MAKE FLASH PICTURES

For example: with Kodachrome Film, Type F, at a lamp-to-subject distance of 10 feet, with No. 5 or 25 lamps, the exposure-value number would be 11.5.

(a) Set the shutter—number scale so that 5 (1/30 second) is at the index mark. **The shutter number must always be set at 5 for flash pictures with photoflash lamps.**

(b) Set the lens—opening—number scale so that the lens—opening number and the shutter—speed number (5), at the index mark, add up to the selected exposure-value number.

KODACHROME TYPE F FILM					
SET SHUTTER AT 1/30 SECOND					
DIST. IN FEET	4	6	8	10	15
M2 BULB 3 INCH REFLECTOR	13	12	11	10.5	9
5 or 25 BULB 4 INCH REFLECTOR	14	13	12	11.5	10
	EXPOSURE VALUES				



Long Exposures—If there is not sufficient light for a snapshot, make a long exposure by setting the shutter-speed scale (under shutter housing) at "B." At this setting the shutter stays open as long as the shutter release is held down. Use of the Kodak Metal Cable Release No. 2, screwed into the top of the shutter-release button, is recommended for steadiest pictures. The camera must be on a tripod or other firm support for long exposures.

Combination Lens Attachments—A retaining ring is provided on the front of the lens mount to hold a filter, Portra Lens, or other lens attachment. All attachments must be Series 5. Unscrew the retaining ring; insert an attachment, and replace the retaining ring. Remove the retaining ring to attach a lens hood. See pages 28 and 31.

Accessory Clip—The clip, located on top of the camera is designed to accept certain accessory equipment, such as a rangefinder or an exposure meter, with proper base shoe.

SOME FUMBLES

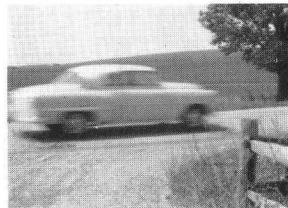
- 1 Camera movement**—The whole picture is blurred. It happens when you “punch” the shutter release. Stand steady; hold your breath, and release the shutter with a squeezing action.
- 2 Subject movement**—Produces a different effect than camera movement—everything but your subject is sharp. Snap fast-moving subjects at high shutter speeds.
- 3 Dirty lens**—Your camera can't see through a dirty lens. Keep it clean; it pays. Use Kodak Lens Cleaning Paper and Kodak Lens Cleaner.

- 4 Cluttered backgrounds**—Trees, wires, poles—steal interest from subject. Look beyond the subject before you shoot; if background is bad, change camera position, or move the subject.
- 5 Subject out of focus**—You get fuzzy pictures when the camera is too close to the subject or, if you have set the distance setting wrong.
- 6 Lens obscured**—You'll get a picture like this if your neck strap is in front of the lens. Just learn to handle your camera so that your strap or fingers don't get out in front.

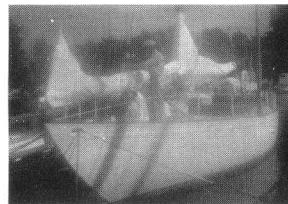
1



2



3



4



5



6



1 Kodak Pony IV Field Case

This top-grain leather case combines practical protection with drop-away front convenience. A retaining screw fits the tripod socket and holds the camera securely in its case. A strap in the top stores exposure-value cards.

2 Kodak Slide Projectors

The Kodak 500 Projector, Model B (illustrated), and the Kodak Cavalcade Projector are compact, portable, ruggedly built projectors that show color slides big, bright, and sharp. The "500" is equipped with Readymatic slide changer or a choice of two other changers. The Cavalcade is completely automatic. Just turn it on, and it does the rest—changes slides automatically.

3 Kodak Filters

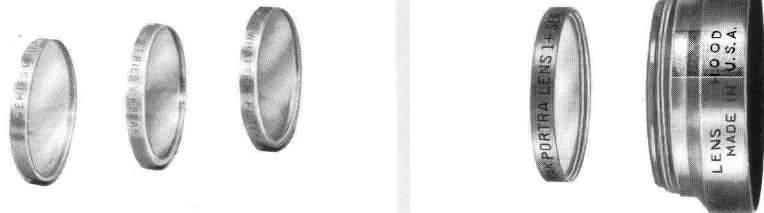
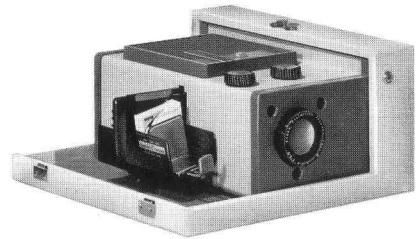
The retaining ring on the lens mount of the camera unscrews to accept Series 5 Kodak Filters and other lens attachments. Use a Kodak Skylight Filter (No. 1A) to add warmth

PHOTO AIDS

to color pictures taken in the open shade or on overcast days. A Kodak Daylight Filter for Kodak Type F Color Films (No. 85C) converts indoor (Type F) color films for outdoor use. A Kodak Daylight Filter for Kodak Type B Color Films (No. 85B) converts Type B color films for outdoor use. There are also Kodak Filters for black-and-white films.

4 Other Lens Attachments

Kodak Portra Lenses, 2+, and 3+, Series 5, extend the camera's picture-taking range down to $8\frac{7}{8}$ inches, lens-to-subject distance, with an approximate field size of $4\frac{3}{8} \times 6\frac{1}{2}$ inches. A Kodak Lens Hood, Series 5, excludes undesirable side-light from the camera lens.



CARE OF THE CAMERA

Your Kodak Pony Camera is ruggedly built, and a fine precision instrument; so protect it from dust and dirt and avoid rough handling. Use a rubber syringe to blow out any dust that may be inside the camera. If any of the lenses need cleaning, first brush or blow away any grit or dust. Wipe the surface gently with Kodak Lens Cleaning Paper. If moisture is needed, use Kodak Lens Cleaner.

The tinted appearance of the lens is due to Lumenizing—a special hard

coating applied to all air-glass surfaces. This increases light transmission and decreases internal reflections, thus improving the brilliance of black-and-white pictures and the color purity of Kodak color films.

Do not attempt to make any repairs or remove any parts from the shutter, lens, or camera. Never oil the shutter or any parts of the camera. If you find that service is necessary, return the camera to your Kodak dealer who will have repairs made locally, or send it to Kodak.

KODAK PONY IV FACTS

Film

TRANSPARENCY SIZE

24 x 36mm.

FILM SIZE

Kodak 135 Magazine; 20 or 36 exposures for black-and-white and Kodachrome; 20 exposures for Kodak Ektachrome Films.

Lens and Shutter

KODAK ANASTAR

44mm, f/3.5, Lumenized.

KODAK FLASH 250 SHUTTER

1/30 to 1/250, B; exposure-value settings 8.5 to 17.

COMBINATION LENS ATTACHMENTS

Series 5; Retaining ring supplied.

FLASH

Built-in synchronization for AG-1 or M-2, M5, M25, 5 or 25 flash lamps—use at

1/30 second (5) only. Electronic flash—X-synchronized at all shutter speeds.

EXPOSURE CARDS

For all popular Kodak films. Slide into holder on back of the camera.

Construction

RAPID LOADING

No threading required.

BODY

Tough, durable, impact-resistant phenolic resin with metal trim.

FINISH

Black with brushed chrome-finished or aluminum metal parts.

TRIPOD SOCKET

On bottom of camera. Standard tripod thread for tripod.

SERIAL NUMBER

Stamped on bottom of camera; keep a record of this number.