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Outdoor Exposure Guide

for cameras fitted with the
f.4.5 Anastigmat Lens

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, park or garden. Street scenes.	f.11	1/25
Ordinary landscapes showing sky, with a principal object in the foreground.	f.16	1/25
Marine and beach scenes. Extremely distant landscapes. Mountains. Snow scenes with no prominent dark objects in the foreground.	f.22	1/25
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes.	f.5.6	1/25
	f.4.5	1/50
Narrow and slightly shaded streets.	f.8	1/25
Moving objects. When photographing a moving object such as a runner, train or an automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.	f.4.5	1/200 or 1/250

The exposures given in this guide are calculated for Kodak Cut Film, Regular, or Eastman Portrait Film, Par Speed. The comparative speeds of different films are given in the table on the inside back cover.

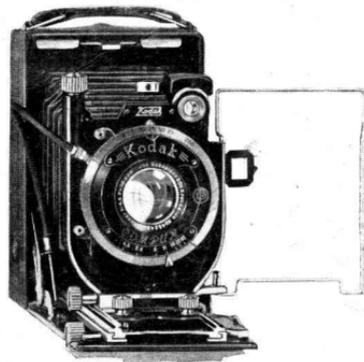
This exposure guide is for the hours from 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining. If pictures are made earlier or later in the day, or if it is a slightly cloudy or hazy day, use a larger stop opening. If the Kodak Verichrome Film Packs are used, exposures can be made from one hour after sunrise until one hour before sunset.

With stop f.4.5 or f.5.6 satisfactory results can be obtained, early or late on clear days (one hour after sunrise or one hour before sunset), also during rain in the middle of the day, using 1/50 or 1/25 second respectively.

Stop f.4.5 admits approximately 50% more light than f.5.6. From f.5.6 to f.32 each higher number admits approximately half the light of the preceding lower number. The higher the number the smaller the opening. Thus f.5.6 admits twice as much light as f.8; f.8 twice as much light as f.11, etc.

Picture taking with the Kodak Recomar Nos. 18 and 33

Xenar Anastigmat Lens f.4.5



EASTMAN KODAK COMPANY
Rochester-New York, U. S. A.

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MAKING BETTER PICTURES

ALTHOUGH we give in this manual the essential directions for using the camera it accompanies, there are amateurs who wish for further knowledge of photography.

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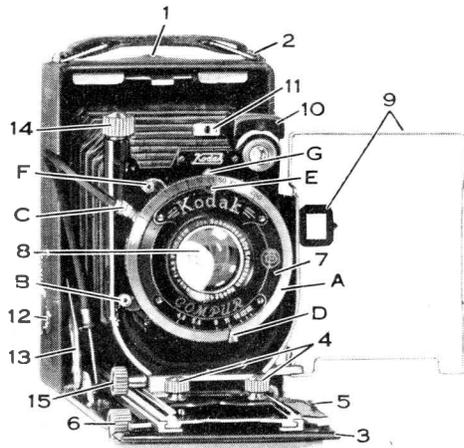
Picture taking with the

Kodak Recomar Nos. 18 and 33

Xenar Anastigmat Lens *f*.4.5

Published by
EASTMAN KODAK COMPANY
ROCHESTER, N. Y., U. S. A.

THE CAMERA



- | | |
|---|---|
| 1. Button for Opening the Front | 9. Wire Frame FINDER |
| 2. Catch for Holding Focusing panel | 10. View FINDER |
| 3. Bed | 11. Spirit Level |
| 4. Finger Grips of Lens Standard | 12. Tripod Socket |
| 5. Catch on Focusing Scale | 13. Bed Brace |
| 6. Focusing Screw | 14. Milled Screw for Rising and Falling Front |
| 7. Shutter | 15. Milled Screw for Sliding Front |
| 8. Lens | |
| A—Collar for adjusting time of exposure | D—Stop Opening Lever |
| B—Exposure Lever | E—Exposure Pointer |
| C—Cable Release | F—Setting Lever |
| | G—Self-Timer Knob |

IMPORTANT

BEFORE loading your Kodak with film, and before taking any pictures with it, read these instructions carefully. Take especial care to learn how to operate the shutter.

OPENING THE FRONT

Press the button 1, and draw down the bed until it locks.

Press the two finger grips 4, and draw out the lens standard until the focusing pointer strikes the catch at *Inf.* (infinity) on the focusing scale.

TO FOCUS THE KODAK

The focusing scale is marked for Infinity, 30, 15, 10 and 6 feet.

When the lens standard is drawn out to the Infinity line, the Kodak is in focus for anything 100 feet or beyond.

To adjust the focus for subjects at distances nearer than 100 feet, press down the focusing catch 5, page 2, draw out the focusing screw 6 and turn it forward until the indicator over the focusing scale is exactly at the line marked with the figure corresponding nearest to the distance in feet, between

the camera and the *principal object* to be photographed.

The distance between the subject and Kodak can be estimated without focusing on the ground glass, when the subject is *fifteen feet and beyond*.

For ordinary street pictures the focus may be kept at 30 feet, but where the *principal object* is nearer or farther away, the focus should be changed accordingly.

For distant views set the focus at Infinity.

FOCUSING ON THE GROUND GLASS

Push the latch holding the focusing hood to the right, and open the hood. Turn the collar A (page 6) of the shutter until "T" is above the pointer E, then press the lever B to open the shutter. The stop opening lever D should be at *f.4.5*. Focus the Kodak moving the lens back and forth by means of the focusing screw 6, page 2, until the image appears sharp on the ground glass. The eyes should be at the ordinary reading distance, from the ground glass. When focusing on a subject which has considerable depth, or on a group of people in several rows, focus on the middle distance, and then

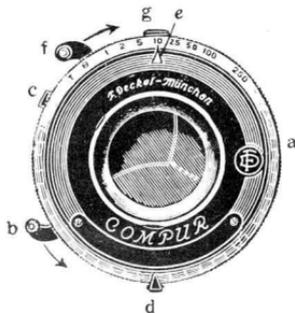
stop down the lens to about *f.11*. This will make the entire picture sharp. Close the shutter. Push over the catch 2, page 2, and slide out the focusing panel. When inserting a plate holder or the Film Pack Adapter hold back the catch 2, page 2.

THE SHUTTER

The Compur Shutter is marked for making exposures of 1 second and 1/2, 1/5, 1/10, 1/25, 1/50, 1/100 and 1/250 second on the No. 18 Recomar (1/200 second on the No. 33 Recomar), as well as Time and "Bulb" Exposures.

Exposures of intermediate speeds can be made from 1 second to 1/100 by setting the shutter between the exposure numbers on the shutter, thus an exposure of 1/75 second is made by turning the knurled collar so that the white pointer *e* (page 6) is midway between 1/50 and 1/100. Intermediate exposures cannot be made between 1/100 and the highest speed.

Revolve the knurled collar *a* on the front of the shutter until the figure representing the time of exposure desired is at the white pointer *e*.



For all exposures from 1 second to 1/200 or 1/250 second the shutter *must be set* by pressing the lever *f* towards the top of the shutter. The shutter *must not be set* for Time or "Bulb" Exposures. The exposure is made by pressing the exposure lever *b* or by the cable release which can be screwed into the opening *c*.

THE SELF-TIMER

There is a self-acting release built into the shutter, for the convenience of those who wish to be included in the picture.

To use the "Self-Timer," push the setting lever *f*, as far as it will go, then push the knob *g*, towards the back of the camera, now push the setting lever

f, to the end of the slot. Push the exposure lever *b* or the push-pin of the cable release. Get into the picture. After about fifteen seconds the exposure will be made.

This self-acting release cannot be used with speeds of 1/200 or 1/250 second, nor with Time or "Bulb" Exposures.

TIME AND "BULB" EXPOSURES

To make a Time Exposure the letter "T" engraved on the shutter must be at the white pointer *e*, and the exposure lever *b* or cable release *c* pressed twice, once to open the shutter, and again to close it.

For "Bulb" Exposures the letter "B" engraved on the shutter must be at the white pointer *e*, and the exposure lever *b* or cable release *c* pressed down; the shutter remains open as long as the lever *b* or cable release *c* is held down.

Automatic exposures of 1 second, 1/2, 1/5, or 1/10 second must not be made with the camera held in the hands. The Kodak has two tripod sockets for use with a tripod, an Optipod or a Kodapod.

SUPPLEMENTARY LENSES

There are three supplementary lenses available for each Kodak Recomar. Two of these lenses, A and B, increase the focus of the lens with which the camera is equipped, and therefore can be used for telephoto work and home portraiture. The other lenses, D for the No. 18 Kodak Recomar and E for the No. 33 Kodak Recomar, decrease the focus and thus are admirably adapted to wide angle work. A table is given below of the focal lengths when using the supplementary lenses as well as an exposure factor to be followed with these lenses. Of course when using the supplementary lenses the effective diaphragm apertures differ from those marked on the shutter. Focusing must be done by means of the ground glass.

Kodak Recomars	Focal lengths with <i>f</i> .4.5 Lenses	Focal lengths with Supplementary Lenses				
Nos. 18	10.5 cm.	Lens A 13.5 cm.	Lens B 17 cm.	Lens D 9 cm.	Lens E 11 cm.	
33	13.5 cm.	18 cm.	X2	23 cm.	X0.6	X0.5
	Exposure multiplying factor Picture Enlargement and Reduction	X1.35	X1.7	X0.8	X0.7	

When ordering lenses A and B specify whether for No. 18 or No. 33 Kodak Recomar.

STOP OPENINGS

Stop openings regulate the amount of light passing through the lens. These openings are enlarged or reduced by moving the lever *d*, see page 6.

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

The largest stop opening is *f*.4.5. This opening allows approximately fifty per cent more light to enter than *f*.5.6. From *f*.5.6 to *f*.16 each larger opening (smaller number), admits twice the light of the succeeding smaller stop opening. Thus if the correct exposure is 1/100 second at *f*.5.6, then for the other stop openings the exposure should be approximately: *f*.8 and 1/50; *f*.11 and 1/25; *f*.16 and 1/12; *f*.22 and 1/5; and *f*.32 and 1/2.

The smaller the stop opening the greater the depth of focus or range of sharpness.

DEPTH OF FOCUS

Depth of focus is the distance from the nearest to the farthest objects that will appear sharp in the negative or print. It depends upon the size of the stop opening used—the smaller the

opening the greater the depth of focus.

USE OF THE DOUBLE EXTENSION BED

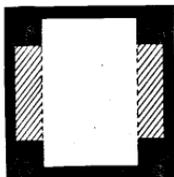
The full extension is obtained by pressing on the focusing catch 5, page 2, and drawing out the front standard by the finger grips as far as it will come. Then extend the bellows by racking out the extension bed by means of the focusing screw 6, page 2.

Focusing must be done on the ground glass. This long bellows draw when used with the regular lens permits photographing small objects in almost their actual size. It also permits the making of large head and shoulder portraits. The supplementary lenses A and B are especially suitable for portrait work as they lengthen the focus of the lens with which the camera is equipped, and thus give a more pleasing perspective.

THE VIEW FINDER

The view finder 10, page 2, shows what will appear in the picture, but on a much reduced scale. It can be turned quickly for either vertical or horizontal pictures.

Look into the finder from directly over the center of it and include what is wanted by turning to the right or left.



Only what is seen in that part of the finder shown as white in this diagram, will appear in a vertical picture.

To make a horizontal picture, turn the finder and hold the Kodak in the horizontal position. Only what is seen in that part of the finder shown as white in the diagram, will appear in the picture.



THE WIRE FRAME FINDER

In addition to the brilliant view finder the camera is equipped with a wire frame finder 9, page 2. This consists of a folding peep sight attached to the side of the camera and the wire frame, see page 2. To use this finder raise the sight and swing out the wire frame as in illustration on page 2. Hold the camera with the sight as close to the eye as possible and frame

your picture within the wire frame of the finder. All vertical lines in the subject should be kept parallel with the vertical wires of the finder, when holding the camera either in the vertical or horizontal position.

HOLD THE KODAK LEVEL

The Kodak must be held level. If all the subject cannot be included in the finder without tilting the lens upwards, move backwards until it is all included *with the camera held level*. The spirit level 11, page 2, attached to the view finder is a great help for holding the camera level.

If the subject is below the normal height, like a small child or a dog, the Kodak should be held down level with the center of the subject.

When making instantaneous exposures or snapshots, hold the Kodak firmly against the body (or hold it very steady with the hands if using the wire frame finder), and when pressing the push-pin (if it is attached to the camera) or the exposure lever, hold the breath for the instant. If the Kodak is moved during the exposure, the picture will be blurred.

RISING AND SLIDING FRONT

The rising front is used to cut out undesirable foreground or to include the top of a high building when making a vertical picture. The sliding front is for this same purpose when making a horizontal picture.

To raise or lower the front turn the milled screw 14, page 2. To operate the sliding front turn the milled screw 15. After using either the rising or sliding front be sure to return the lens to its original position before closing the camera. The two white dots located below the milled screw 14, page 2, must be in line and also the red and white dots on the standard directly below the shutter.

To make the entire picture sharp, when using the rising front, use a small stop opening ($f.22$ or $f.32$) and as this necessitates a comparatively long exposure, a tripod or some other firm support must be used.

When using the rising or sliding front the view finder does not show exactly the same view that is registered on the film or plate by the lens of the camera. It is advisable to focus

and compose your picture on the ground glass.

CLOSING THE KODAK

Before closing the Kodak make sure that the extension bed is racked entirely back; and that the focusing screw 6, page 2, is pushed back and locked in place; that the view finder is in the upright position and the wire frame finder folded over into its closed position.

If the rising or sliding front had been used make sure that the lens is centered.

Press the finger grips at the bottom of the lens standard and slide it back as far as it will go.

Important: The cable release must be in position below the catch used for locking the camera bed. If the cable release should be between the catch and top of the Kodak, when the camera is closed, it will be impossible to open the camera.

Press the bed braces at each side of the standard and raise the bed.

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK, U. S. A.

PRICE LIST

KODAK VERICHROME FILM PACK, V 520, for the No. 18 Kodak Recomar, size $2\frac{1}{4} \times 3\frac{1}{4}$, twelve exposures.....	\$.60
KODAK FILM PACK, 520, for the No. 18 Kodak Recomar, size $2\frac{1}{4} \times 3\frac{1}{4}$, twelve exposures.....	.50
KODAK VERICHROME FILM PACK, V 541, for the No. 33 Kodak Recomar, size $3\frac{1}{2} \times 4\frac{3}{4}$ in. or 9 x 12 cm., twelve exposures.....	1.20
KODAK FILM PACK, 541, for the No. 33 Kodak Recomar, size $3\frac{1}{2} \times 4\frac{3}{4}$ in. or 9 x 12 cm., twelve exposures.....	1.00
KODAK VERICHROME FILM PACK, V 518, for the No. 33 Kodak Recomar, with the kit in the Film Pack Adapter, size $3\frac{1}{4} \times 4\frac{1}{4}$, twelve exposures....	1.10
KODAK FILM PACK, 518, for the No. 33 Kodak Recomar, size $3\frac{1}{4} \times 4\frac{1}{4}$, twelve exposures.....	.90
KODAK CUT FILM, REGULAR and SUPER SPEED, size $2\frac{1}{2} \times 3\frac{1}{2}$, for the No. 18 Kodak Recomar, per dozen..	.45
EASTMAN PORTRAIT PANCHROMATIC FILM or SUPER-SENSITIVE PANCHROMATIC FILM, size $2\frac{1}{2} \times 3\frac{1}{2}$, for the No. 18 Kodak Recomar, per dozen..	.50
EASTMAN PORTRAIT FILM, PAR SPEED and SUPER SPEED, size 9 x 12 cm., for the No. 33 Kodak Recomar, per dozen.....	.80

EASTMAN PORTRAIT PANCHROMATIC
FILM OF SUPER-SENSITIVE PANCHRO-
MATIC FILM, size 9 x 12 cm., for the
No. 33 Kodak Recomar, per dozen. \$.90

SUPPLEMENTARY LENSES, A, B, and D,
for the No. 18 Kodak Recomar, each 3.50

SUPPLEMENTARY LENSES, A, B, and E,
for the No. 33 Kodak Recomar, each 3.50

KODAK COLOR FILTER No. 5, for the
No. 18 Kodak Recomar..... 1.50

KODAK COLOR FILTER No. 16, for the
No. 33 Kodak Recomar..... 3.30

CARRYING CASE, brown cowhide, to
hold camera, plate holders and Film
Pack Adapter, for the No. 18 Kodak
Recomar..... 4.50

CARRYING CASE (same as above) for
the No. 33 Kodak Recomar..... 5.00

All prices subject to change without notice.

EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK, U. S. A.

Each camera has three single plate holders equip-
ped with film sheaths. These must be loaded in a
dark-room. A Film Pack Adapter is also provided.

With the Kodak Recomar No. 18, use Kodak Cut
Film or Eastman Professional Film, size: $2\frac{1}{2} \times 3\frac{1}{2}$
inches. The film sheath in the plate holder will not
take 6.5 x 9 cm. film.

With the Kodak Recomar No. 33, use the East-
man Professional Film, size: 9 x 12 cm.

When the Film Pack Adapter is used with the
Kodak Recomar No. 18, use Kodak Film Pack
(Verichrome or regular): V 520 or 520, size $2\frac{1}{4} \times 3\frac{1}{4}$
inches or 6 x 9 cm. When using the kit in the Film
Pack Adapter for the Recomar No. 33, use Kodak
Film Pack V 518 or 518, size $3\frac{1}{4} \times 4\frac{1}{4}$ inches or
8 x $10\frac{1}{2}$ cm.; if the kit is *not* used Kodak Film Pack
V 541 or 541, size $3\frac{1}{2} \times 4\frac{3}{4}$ inches or 9 x 12 cm.
should be used.

*Comparative Speeds of Eastman Professional
Film, Kodak Cut Film and Kodak Film Packs,
based on a speed of 100% assigned to
Eastman Portrait—Par Speed.*

MATERIAL	SPEED	
	Daylight	Tungsten Electric Light
Eastman Portrait—Par Speed	100	100
Eastman Portrait—Super Speed	150	150
Eastman Portrait—Panchromatic	140	210
Eastman Super-sensitive Panchromatic	180	310
Eastman Commercial Panchromatic	120	150
Eastman Commercial Ortho	70	70
Eastman Commercial	40	35
Eastman Process Panchromatic	15	18
Eastman Process	10	9
Kodak Cut Film—Regular	100	100
Kodak Cut Film—Super Speed	150	150
Kodak Film Pack—Regular	80	80
Kodak Verichrome Film Pack	120	120

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	f.4.5	1/50
Narrow and slightly shaded streets.	f.8	1/25
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