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III

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KODAK RETINA III

CAMERA



KODAK RETINA IIIS

In the Kodak Retina IIIS Camera, world-famous Retina quality now embraces these most advanced technical features . . .

- Automatic exposure control – adjusting exposure meter pointer, automatically sets exposure on Synchro-Compur shutter.
- Interchangeable lenses available from 28mm (wide-angle) to 135mm (telephoto).
- Automatic parallax compensation – luminous projected viewframe shows correct framing at all distances for various lenses.
- Automatic depth-of-field indicator – adjusts automatically for all distances and lens openings.

Before an important picture assignment, a trip or any special event, expose a magazine of film and make a few flash pictures. This will give you practice and provide a check on your equipment.

T.M. Reg. U.S. Pat. Off.

PICTURETAKING

*with your Kodak Retina IIIS Camera
... it's as easy as this!*

After setting the film index, of the film loaded in the camera, on the exposure meter, you . . .

1. Rotate the shutter speed ring by its black handles to set the shutter speed.
2. Rotate the setting wheel, below the shutter housing, to superimpose the yellow pointer on the white needle in the exposure meter window.
3. Look through the eyepiece; adjust the coupled rangefinder; compose the picture.
4. Press the exposure release to take the picture.

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FILMS

THE KODAK RETINA CAMERA USES KODAK 135 FILM.

color films

Kodachrome Film—For full-color transparencies which can be projected on a screen or from which prints or enlargements can be made. Use Kodachrome Film for Daylight for daylight pictures, and Kodachrome Type F for flash or floodlighted pictures. 20 or 36 exposures.

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 that of Kodachrome Film. Use Kodak Ektachrome Film for Daylight for exposure in daylight, and Kodak Ektachrome Film Type F for pictures with clear flash lamps. 20 exposures.

Kodacolor Film—The new color film for color prints and transparencies. Expose the same roll of film by sunlight or clear flash—it gives beautiful color pictures with either. Take the exposed roll of film to your photo dealer. He will arrange to have negatives and color prints or transparencies made for you. Enlargements, too, as great as 11 x 14 inches, can be ordered through your photo dealer. 20 exposures.

How to get your film processed—by Kodak or other laboratory offering such service — is described in the instructions packed with the film.

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

KODAK FILMS

FILM INDEX

	Daylight	Photoflood
Kodachrome (Daylight)	10	5*
Kodachrome (Type F)	10**	12†
Ektachrome (Daylight)	32	12*
Ektachrome (Type F)	16**	16†
Kodacolor	32	20†
Panatomic-X	25	20
Plus-X Pan	80	64
Tri-X Pan	200	160

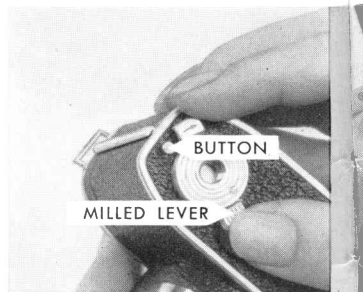
*With Kodak Photoflood Filter No. 80B (for Kodak Daylight Type Color Films)

**With Kodak Daylight Filter for Type F Color Films (85C)

†With photographic flood lamps and Kodak Wratten Filter No. 82A

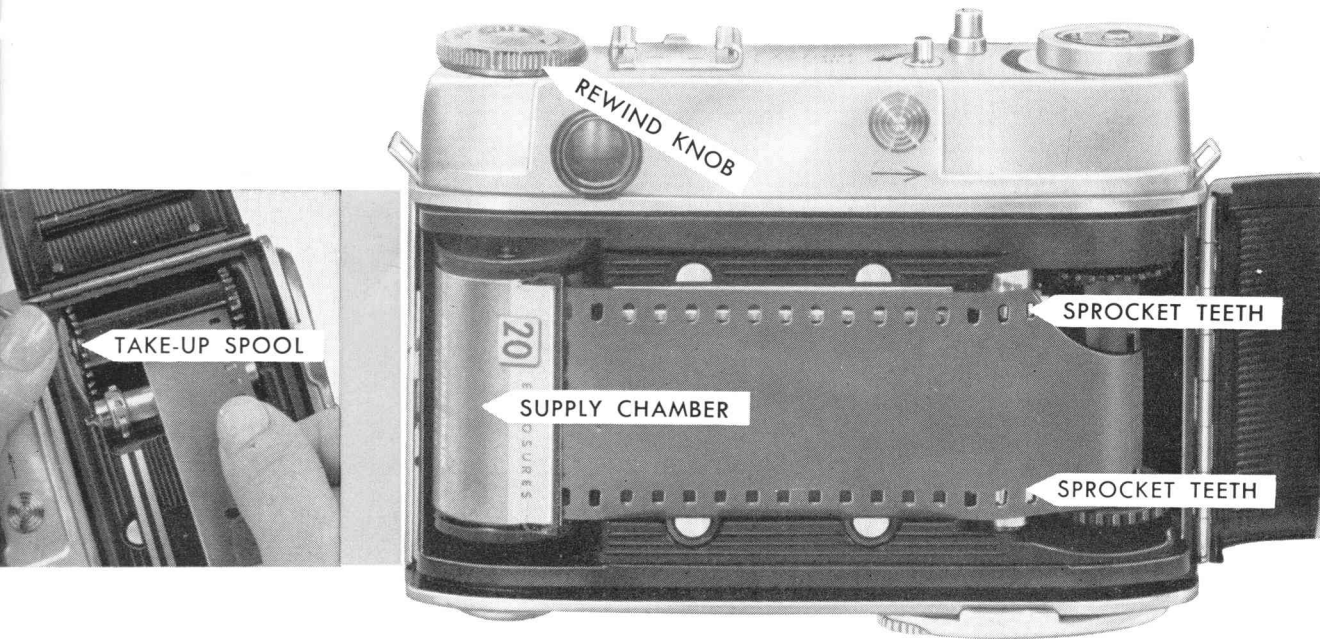
LOADING—in subdued light

1. To open the back of the camera, press the MILLED LEVER clockwise; the opposite end of the lever then uncovers the opening BUTTON. Press this button and the back springs open.
2. Pull out the REWIND KNOB.
3. Turn the built-in TAKE-UP SPOOL by its flange until a slot points upward.
4. With the lower edge of the film against the lower take-up spool flange, push the trimmed end of the film protruding from the magazine far enough into this slot to anchor a perforation over the small pin of the slot.
5. Pull the film over the film track and insert the magazine in the SUPPLY CHAMBER. Push in the rewind knob (turn slightly if necessary). Then turn the take-up spool by its flange until the SPROCKET TEETH engage the perforations *on both sides* (see illustration).



6. After making sure that the sprocket teeth engage the film perforations on both sides, close the back of the camera, by pressing the back against the body until it locks.

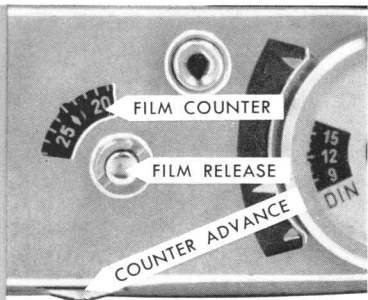
7



SETTING THE FILM COUNTER

Depress fully and hold down the **FILM RELEASE** button (within the curved guard); then, at the same time, slide the **FILM COUNTER ADVANCE** in the direction of the arrow as many times as necessary to bring the diamond-shaped mark near 36 on the **FILM COUNTER** opposite the notch, when using a 36-exposure magazine. If you are using a 20-exposure magazine, set to the diamond-shaped mark between 20 and 25. Press and release the film release button; then swing out fully and release the **RAPID WIND LEVER**. Do this 2 more times to bring the film counter to 36 or 20, depending on the number of exposures in your magazine.

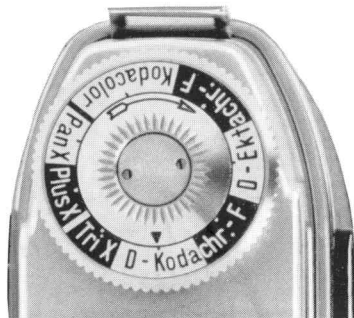
The film counter indicates the number of exposures still available. After making exposure 1, a transport lock comes into operation; neither the rapid wind lever nor the exposure release will then operate. This prevents the film end from being pulled from the magazine.



NOTE: When the rapid wind lever is swung out, the rewind knob should turn counterclockwise (after slack has been taken up in the magazine). This will provide a check on whether or not film is advancing properly.

THE FILM INDICATOR

Set the type of film loaded in the camera on the film indicator located on top of the rewind knob. Grip the rewind knob with two fingers and turn the inner ring with the thumb of the other hand until the triangular index points to the type of film loaded in the camera. The film indicator is not an operating part; it is used as a reminder only.



UNLOADING

Always Unload in Subdued Light

To rewind the exposed film, first depress the **CLUTCH BUTTON** in the base of the camera; then turn the rewind knob in the direction of the arrow until the clutch button ceases to rotate. This is easily observed by the small black dot near the rim of the button. Give a few more turns to draw the film into the magazine; open the camera back, pull out the rewind knob, and remove the magazine.



SETTING THE FILM INDEX

The film index of the film loaded in the camera (found on page 5 or in instructions packed with film) must be keyed-into the exposure meter of your camera.

To do this, press down, firmly, the **LOCK BUTTON** in the center of the **INNER DISC** and, at the same time, rotate the **SETTING WHEEL**, underneath the shutter housing, until the notch in the window, marked **ASA**, is opposite the film index number of the film loaded in the camera. The illustration shows a film index of 10, which might be set if Kodachrome Film for Daylight were loaded in the camera. The window marked **DIN** applies to films rated by a different method.

NOTE: Resistance may be encountered in setting the film index. Continue to turn the setting wheel if possible; this changes the shutter speed setting automatically. However, if the shutter speed scale has reached the limit of its travel, it will be necessary to change the shutter speed setting (described on page 11) until the desired index can be reached.



SETTING THE SHUTTER SPEED

The black figures on the shutter SPEED RING indicate fractions of a second — 1 = 1 second, 2 = $\frac{1}{2}$ second, 4 = $\frac{1}{4}$ second, 60 = $\frac{1}{60}$ second, etc. Use of the letter "B" (Brief Time Exposure) and the green figures on the scale will be found on page 22.

Set the shutter speed by turning the shutter speed ring by its two black notched handles, until the desired speed is opposite the black triangular INDEX.

It is convenient to turn the shutter speed scale with the thumb and first finger, as shown—*only light pressure is necessary.*

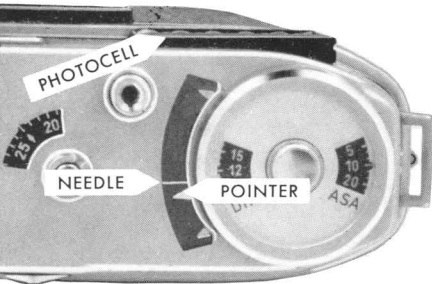
Do not set between marked shutter speeds.



SETTING THE AUTOMATIC EXPOSURE CONTROL

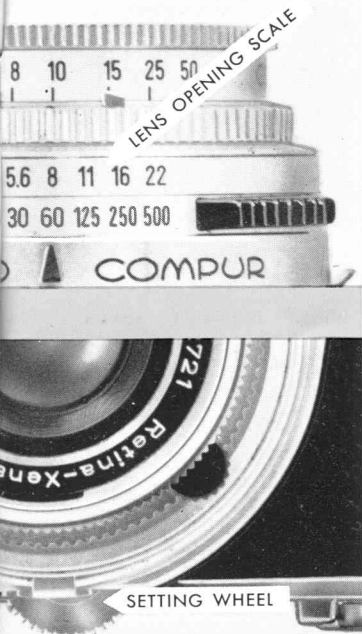
Your camera has a built-in photoelectric exposure meter which, when the camera is pointed toward the subject, measures light reflected from the subject. The mechanism of the exposure meter is cross-coupled with the lens opening and shutter speed.

With the shutter speed scale already at the desired setting, set the lens opening by the automatic exposure control as follows:



1. For readings taken from the camera position (reflected light readings), make sure that the white plastic Incident Light Mask is removed from the front of the PHOTOCELL (by sliding the mask upward and lifting it off). For incident light readings, see page 27.

2. Point the camera at the subject, directing it slightly downward; the white NEEDLE will move in the curved window on the top of the camera. The



triangles in the corners of the curved window indicate the measuring limits of the meter. If the white needle is outside of these limits, the light is too strong or too weak for the meter range.

3. Rotate the **SETTING WHEEL** to move the **YELLOW POINTER** directly over the white needle. In superimposing the pointer and the needle, the **LENS OPENING SCALE** is automatically set so that the correct lens opening number is opposite the index mark and the previously selected shutter speed. A resistance, while rotating the setting wheel indicates that you have reached the limits of the lens opening range.* This means that the previously set shutter speed is not adequate. By turning the setting wheel further you can, however, still superimpose the pointer and needle. The new shutter speed then sets itself automatically.

*The camera is designed to accept lenses with a maximum lens opening of $f/1.9$, and the lens opening scale is marked accordingly. When lenses with other maximum lens openings such as $f/2.8$ or $f/4$ are used, the lens opening scale comes to a stop at the maximum opening of the lens used.

Picturetaking—When you set the lens opening, shutter speed (in fractions of a second) and lens opening (in *f*/numbers) are automatically coupled and can be read opposite the black triangular index. Lens openings and shutter speeds, then, can be changed, within the framework of a particular exposure requirement, by rotating the shutter speed ring by its black notched handles. A change in one means that a simultaneous compensating change is made in the other. For example: the camera may be set for a combination of lens opening *f*/8 and 1/60 second. Suppose this combination is not suitable for your subject because you need a faster shutter speed such as 1/500 second for a sports shot. In that case, turn the shutter speed ring from 1/60 to 1/500 second. This automatically adjusts the lens opening to *f*/2.8 and thus compensates for the faster shutter speed time.

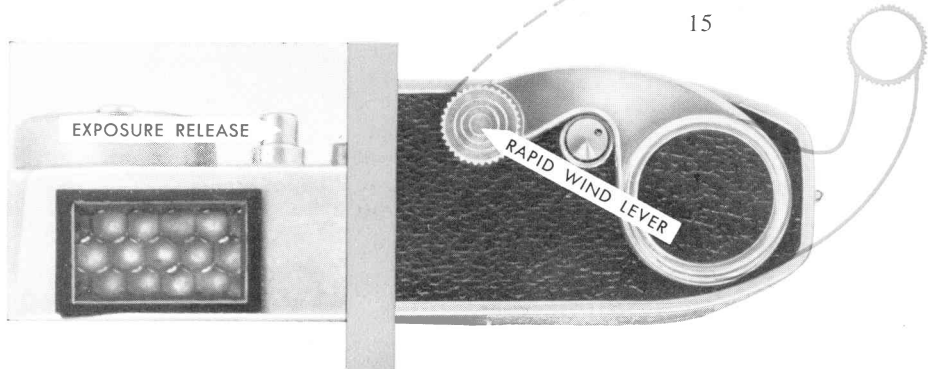
On the other hand, if you intend to take a picture which calls for good depth of field,* for example, needing a lens opening such as *f*/16, you must rotate the shutter speed ring in the same manner until the figure 16 on the lens opening scale is opposite the index mark. This changes the shutter speed to 1/15 second. Such an exposure should, however, only be made from a firm support, for there is risk of camera movement at exposure times longer than 1/30 second.

*Depth of field is described on page 17.

SETTING AND RELEASING SHUTTER

If the shutter is not set, you cannot press the EXPOSURE RELEASE. To set the shutter, with the right thumb swing out the RAPID WIND LEVER in one movement *as far as it will go*; then let it return to its original position. If it does not return, you did not swing it out far enough. Swinging out this lever, at the same time sets the shutter and advances the film. If you have film in the camera it is advanced by one frame. Press the exposure release down all the way with a slow, squeezing action.

If the rapid wind lever becomes locked, this means either that the exposure release has not been pressed, or that the film counter is at "1."



VIEWING AND FOCUSING

Hold the camera in both hands and look through the eyepiece. Hold the camera at that distance from the eye which allows you to frame the subject within the *inner* luminous viewframe of the finder if you are using the 50, 85, or 135mm lens. This inner viewframe changes automatically to show the field of view for lenses from 50 to 135mm. The outer, permanent viewframe shows the field of view for the accessory 35mm wide angle lens.

Parallax correction is automatic – the viewframes shift to compensate automatically for various lens-to-subject distances.

The illustration at the left, showing the position for horizontal pictures, is intended as a guide for holding the camera steady. Hold the camera vertically for vertical pictures.

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Focusing—As you look through the eyepiece, you will also notice a circular area in the center of the field of view — this is the rangefinder field. Until the camera is focused for the correct camera-to-subject distance, this field shows a double image of the subject. To set the distance correctly, turn the distance scale ring until the outlines of the double image move together and coincide, so that only one image is visible. The lens is now set for the film plane*-to-subject distance.

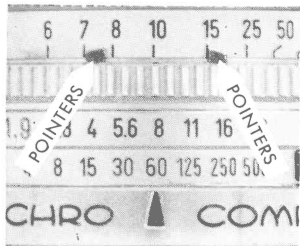
You can also focus by turning the distance scale ring until the subject distance is opposite the triangular index.

Top Illustration: Double image in rangefinder indicates out-of-focus subject.
Lower Illustration: Single rangefinder image means camera is properly focused.

DEPTH OF FIELD

After you have properly focused on your subject, the subject will be sharp in the picture. However, other objects in the picture area, both in front of and behind the subject, will also be in focus. This range of sharpness is known as “depth to field.” The larger the f /number (smaller lens opening), the greater the depth of field at the same distance setting.

*The film plane corresponds to the rear top edge of the camera.



The two red POINTERS of the automatic depth-of-field indicator show, at a glance, the correct depth of field for any distance or lens opening set on the camera. For example, as in the illustration, if the distance setting is 10 feet and the lens opening setting is $f/8$, the red pointers indicate a depth of field from about $7\frac{1}{2}$ feet to 15 feet.

TAKING THE PICTURE

1. Set the desired shutter speed opposite the black triangular index.
2. Set the lens opening automatically by turning the setting wheel to superimpose the yellow pointer and white needle.
3. Focus the camera with the rangefinder or by setting the film plane-to-subject distance opposite the focusing index.
4. Compose the picture within the proper viewframe of the finder.
5. Hold the camera steady and press the exposure release all the way down with a slow, squeezing action to take the picture.
6. Swing out the rapid wind lever to advance the film and set the shutter for the next picture.

FLASH PICTURES

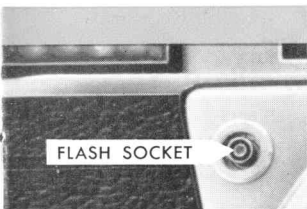
Flash pictures, in black-and-white or color, are easy to make with your camera. The built-in synchronization of your Synchro-Compur shutter permits the use of flash, including electronic flash.

Kodak flashholders, such as the Kodalite Super-M 40 Flashholder or the Kodak Rotary Flashholder, Type 1, with Kodak Retina Flashholder Bracket are recommended for use with your camera.

The compact Kodalite Super-M 40 Flashholder, shown, is supplied with interchangeable 3-inch and 4-inch reflectors for greatest efficiency with M-2, M-5, or M-25 lamps, and No. 5 or No. 25 lamps.

The Kodak Rotary Flashholder, Type 1 features rapid sequence lamp firing. Six M-2, M-5 or M-25 lamps are preloaded in the magazine and advanced to firing position by rotating the turret.

Especially recommended for use with wide-angle lenses is the Kodak Generator Flashholder, Type 1 (self-powered) or the Kodak Pocket Flashholder B-1.



Connect either flashholder to the camera by inserting the bracket cord tip in the FLASH SOCKET of the camera.

SYNCHRONIZATION • Speed Settings

There are three letters engraved on the side of the shutter housing; M and X are synchronizer settings for flash, V is the self-timer setting. These settings are adjusted by moving the SELECTOR lever (illustrated) *after depressing the VXM LOCK*.

M-2 or M-25 Lamps—Set the synchronizer selector at X. Set the shutter at from 1 to 1/30 second. Consult the exposure calculator on the flashholder or the table on page 21 for exposure information.

Lamps, such as M-5, No. 5 or No. 25—With the synchronizer selector set at M, exposures can be made from 1 second to 1/500 second. See the table on page 21 for exposure information.

Electronic Flash—Set the synchronizer selector at X. With electronic flash equipment having no lag in the trip circuit, set the shutter at any speed from 1 second to 1/500 second.

NOTE: Do not use units flashed by means of heavy-duty relays or solenoids. Such units may destroy the shutter contacts.



Flash Exposure Guide Numbers for Kodak Retina Camera

To calculate the lens opening, divide the exposure guide number by the lamp-to-subject distance in feet.

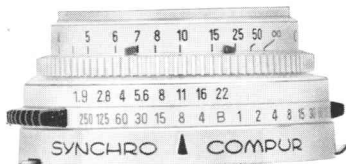
Lamps	Selector	Shutter Speeds	FILMS					
			Pan. X	Plus-X	Tri-X	Koda-chrome F	Ektachrome F	Koda-color
M-2 (Rotary or 3" Reflector)	"X"	1/30	70	130	200	65	80	80
M-25 (Rotary or 3" Reflector)	"X"	1/30	110	200	300	95	120	120
No. 5 or No. 25 (3" Reflector)	"M"	1/30	60	100	160	50	60	60
		1/60	55	90	140	45	55	55
		1/125	50	80	120	40	50	50
		1/250	40	65	95	30	40	40
No. 5 or No. 25 (4" Reflector) M-5 (Rotary or 3" Reflector)	"M"	1/30	110	200	300	95	120	120
		1/60	100	170	280	85	110	110
		1/125	85	150	240	75	95	95
		1/250	65	120	180	60	70	70
		1/500	45	80	130	40	50	50
			Kodachrome (Daylight)			Ektachrome (Daylight)		
No. 5B or No. 25B (4" Reflector)	"M"	1/30	50			90		
		1/60	45			80		
		1/125	40			70		
M-5B (Rotary or 3" Reflector)	"M"	1/30	50			90		
		1/60	45			80		
		1/125	22			40		

THE SELF-TIMER—If you wish to include yourself in a picture, *first operate the rapid wind lever*; press the VXM lock, then set the selector at V. Start the self-timer mechanism by pressing the exposure release. The shutter will be released after about 10 seconds — time to take your place in the picture. After moving the selector lever to V, *it can only be moved by making an exposure.*

If you use the self-timer for flash shots, the shutter always operates on X-synchronization. As the self-timer runs down, the synchronizing lever automatically moves to X. Be sure to use the correct shutter speed setting for X-synchronization. Any lamp mentioned herein can be used at X selector setting for speeds from 1 to 1/30 second.

TIME EXPOSURES

If a subject needs a longer exposure time than 1 second, place the camera on a firm support and take a time exposure. The green scale of numbers, on the



shutter speed ring, indicates *required* exposure time in *whole* seconds. This scale is intended to tell you only how long the exposure release must be depressed. The green letter B stands for "Brief Time." When you set "B," or any of the green numbers to the index mark, the shutter opens when the exposure release is pressed, and closes when it is released.*

Here is an example (see illustration): Suppose $f/4$ at a shutter speed of 1 second was a correct exposure. If, however, you want to use $f/11$ to obtain adequate depth of field, turn the shutter speed ring until $f/11$ is opposite the index. The green number "8" opposite the same index indicates that the exposure release be held down for 8 seconds.

There is no number 2 in the series of green numbers because its place is taken by the letter B. If, in the above example, you wish to use $f/5.6$, the exposure would be 2 seconds.

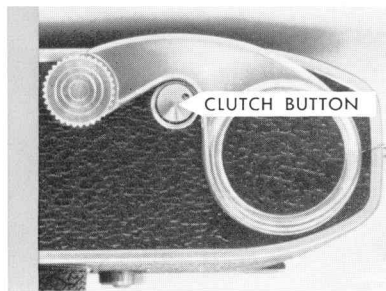
*The Kodak Metal Cable Release No. 5 screws into the top of the exposure release. This makes it easier to open and close the shutter without moving the camera.

MULTIPLE EXPOSURES

In normal use of the camera, the interlock system guards against multiple exposures by locking the exposure release after an exposure until the rapid wind lever is actuated; operating this lever also sets the shutter, advances a frame of film, and moves the film counter.

To take an intentional multiple exposure, first make the original exposure; then *press and hold* the CLUTCH BUTTON *while operating* the rapid wind lever. Pressing this button disengages the film advance mechanism but permits the operation of the rapid wind lever to set the shutter.

Inasmuch as the film counter is also advanced, more frames (as many as number of multiple exposures made) of film will be available than is shown on the counter. To be able to use these frames of film after the counter reaches 1, thus locking the rapid wind lever, press and hold down the film release button; then press the film counter advance



in the direction of the arrow as many times as is necessary to bring the number of exposures remaining opposite the notch. The rapid wind lever can then be operated.

THE FILM RELEASE

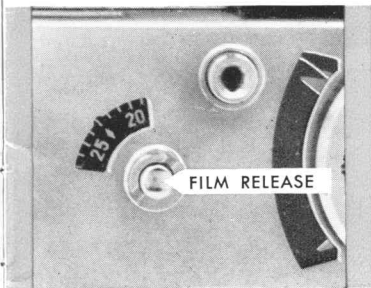
The FILM RELEASE button can also be used to return the rapid wind lever to its original position. Just depress the film release button fully; if the lever is locked between the start and end of its swing, it will spring back into place.

SETTING EXPOSURES

without automatic exposure control

Shutter speeds and lens openings can also be set without reference to the exposure meter. However, the *shutter speed must be set first* and the lens opening after. Otherwise, the lens opening will be changed because of the speed ring coupling.

You can set intermediate lens openings but not intermediate shutter speeds.



HINTS ON USING THE EXPOSURE METER

REFLECTED LIGHT READINGS

The exposure meter, reading light reflected by the subject, measures the *over-all* brightness of the scene it covers. For scenes in which neither high-light nor shadow areas predominate, and when you are interested equally in both, use the exposure as determined by the meter.

• **Under certain conditions**, however, better pictures are obtained by modifying the use of the meter. For example, a reading of a person in *light colored* clothing occupying approximately half of the field against a *very dark* background would result in some overexposure of the person.


To obtain a better picture of the subject, step close to the subject and take a reading of the light reflected by the subject only. Use this reading.

• **Under certain other conditions** you may wish to modify the recommended film index to achieve a result which is more suitable for *you*. Using a slightly higher index results in slightly denser transparencies, which some people prefer when using high-wattage projectors and a small screen. A

slightly lower film index results in slightly lighter transparencies, preferred by some people using a low-wattage projector or a large screen.

● **The field covered** by the exposure meter corresponds approximately to the field covered by the 50mm lens. When using the meter to determine exposure for wide-angle or telephoto shots, appropriate compensation should be made for excessive differences in brightness between the field covered by the meter and the field covered by these lenses.

INCIDENT LIGHT READINGS



In some instances it is advisable to measure the light *falling on the subject*. To do this, first slide the white plastic incident light mask, packed with the camera, over the photocell; then point the camera from the subject to the position from which the picture will be made. Now, make an exposure setting in the usual manner.

This method is useful for floodlighted pictures, snow scenes, and pictures against the light.

When the subject is inaccessible, readings can be taken from a substitute position, illuminated similarly to the subject.

PHOTO AIDS

Certain auxiliary equipment has been referred to and described previously in the manual. This equipment and the items that follow are offered to extend the picturetaking scope of your Retina Camera. See your Kodak dealer.

Interchangeable Lenses

These superb telephoto and wide-angle lenses extend the picturetaking scope of your camera immensely. In addition to the choice of two standard lenses — the 50mm, $f/2.8$ Kodak Retina Xenar or the "faster" 50mm $f/1.9$ Kodak Retina Xenon, there is also a choice of two telephoto and two wide-angle lenses.

Telephoto Lenses—The Kodak Retina Tele-Arton Lens, 85mm $f/4$ gives almost twice the image size, and the Kodak Retina Tele-Xenar 135mm $f/4$ gives almost three times the image size of the standard lens at the same distance. These long-focus lenses are important for sports

events to bring action closer, for distant scenery and for "close-ups" of people from a distance.

Wide-Angle Lenses—The Kodak Retina Curtagon Lens, 35mm $f/2.8$ and the Kodak Retina Curtagon Lens, 28mm $f/4$ are available to cover a wider area and give greater depth of field than the standard lens. These short-focus lenses allow you to "get the subject in" when there is little room to move back.

The above interchangeable lenses are complete units and are easily interchanged. To remove a lens, just hold down the safety lock in front of the setting wheel; then turn the lens counterclockwise and lift it off.

To attach a lens, line up the red dot on the lens mount with the red dot on the rim of the shutter; insert the lens and turn it clockwise until the safety lock engages. Change lenses in subdued light only.

Kodak Retina Field Case, Model C (for 1.9 or 2.8 lens cameras) or Model D (for $f/2.8$ lens cameras) — Leather with chrome-finished reinforcement. Storage provision for incident light mask for exposure meter. To remove front of case, slide attaching button upward.

Kodak Retina Filters—Filters for both black-and-white and color films are available in screw-in mounts for your camera. The 32mm

diam. size fits the standard 50mm $f/2.8$ lens; the 60mm diam. size fits the standard 50mm $f/1.9$ lens.

Lens Hoods—The Kodak Retina 35-50 Lens Hood, Bayonet Type (for Kodak Retina III S Cameras with 35mm or 50mm $f/2.8$ Lenses) fits the bayonet connector surrounding the lens. The Kodak Retina 35-50 Lens Hood Extension (for 85mm $f/4$ Lens) slips over the front of the 35-50 Lens Hood.

Auxiliary Finders—The Kodak Retina 50-80 Sports Finder is a folding, open-frame finder which shows the field of view covered by the 50 and 80 and 85mm lenses. Manual par-

allax adjustment. Supplied in leather case. The Kodak Retina 28 Optical Finder is available to show the field of view covered by the 28mm, f/4 wide-angle lens. Supplied in case.

Kodak Retina Right Angle Finder—Makes copying, low-angle views and similar phases of photography easier. Fits over finder eyepiece of camera. Supplied in leather case.

Kodak Retina Camera Platform, Model C—This platform fits the bottom of the camera and provides a tripod socket in the center of the camera base. It is required for using certain auxiliary items of equipment.

Kodak Retina Close Range and Viewfinder Kit, Model B—This kit is used for optically

measuring film-to-subject distances (38¼ to 12 inches), and for determining the precise field covered by the 50mm, f/2.8 lens supplemented by the N1, N2, or combination of the N1 and N2 auxiliary lenses.

Kodak Retina Close-Up Kit, Model C—This kit measures close distances (11 to 6 inches) and the field sizes, mechanically, at four settings by means of 4 pairs of field guides. For use, the kit requires the Kodak Retina Camera Platform, Model C.

Kodak Retina Microscope Adapter Kit, Model D—For use with 50mm f/2.8 lens only. Photomicrographs can be made easily with this outfit. Fits practically all microscopes—eyepiece diameter 1 inch.