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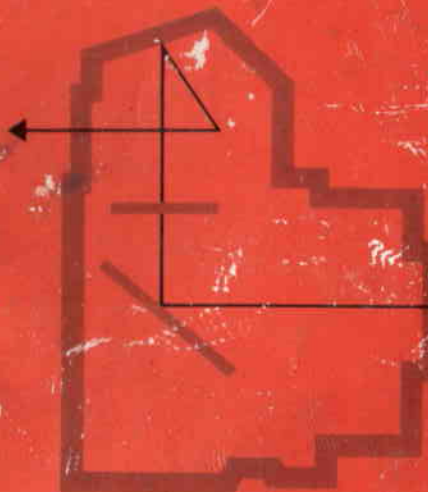
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GUARANTEE

Within a year after purchase, **any repairs necessary** to this Kodak Retina Reflex III Camera ~~bearing a serial number with "EK" prefix~~—due to a defect in materials or workmanship will be made or, at our option, the camera will be replaced without charge, provided the camera has not **been altered**, modified, or disassembled in any manner. 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 inconvenience, or for any consequential damage 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

Retina
REFLEX III CAMERA

KODAK RETINA REFLEX III CAMERA

World-famous Retina quality is carried to new heights in this new single-lens reflex camera which provides brilliant focusing and viewing at the widest lens opening and an automatic "stop-down" to a previously selected lens opening.

Its many unique features add greatly to picture-taking ease and scope:

- Focusing and viewing directly through taking lens — you see what will be recorded on the film.
- Interchangeable lenses available from 28mm (wide-angle) to 135mm (telephoto).
- Automatic dual exposure control — centering exposure control needle, either on the top of the camera or in the finder, automatically sets exposure.
- 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.

PICTURE TAKING

*with your Retina Reflex III Camera
... it's as easy as this!*

After setting the film speed, of the film loaded in the camera, on the exposure control dial, you ...

1. Rotate the setting wheel, below the shutter housing, to center the needle, located on the top of the camera or in the viewfinder, between the pointers.
2. Turn the shutter speed ring by its black handles* to select possible Shutter Speed — Lens Opening combination for picturetaking.
*Do not turn past shutter speed at which the triangular index indicates $f/22$ or the maximum lens opening of the lens in use.
3. Look through the eyepiece; adjust the focus; compose the picture; check the exposure.
4. Press the exposure release to take the picture.

NOTE: If, prior to step 1, you prefer to preselect a shutter speed, rotate the setting wheel until the desired shutter speed lines up with the triangular index. For example, set the black "125" at the index for 1/125 second shutter speed.

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color films

Kodachrome Film—For color transparencies for projection or from which prints or enlargements can be made. 20 or 36 exposures.

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.

- Use Kodachrome Film for Daylight or Kodachrome II Film for Daylight
 - for daylight pictures
 - and for flash pictures with blue bulbs.

Kodak Ektachrome Film—For color transparencies for projection or from which color prints and enlargements can be made. The speed of this film is faster than that of Kodachrome Film. Available in Daylight Type and Type F. 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.

Kodacolor Film—The color film for color prints and transparencies. Expose the same roll of film by sunlight or clear flash. 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 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 Film — An excellent high-speed panchromatic 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.

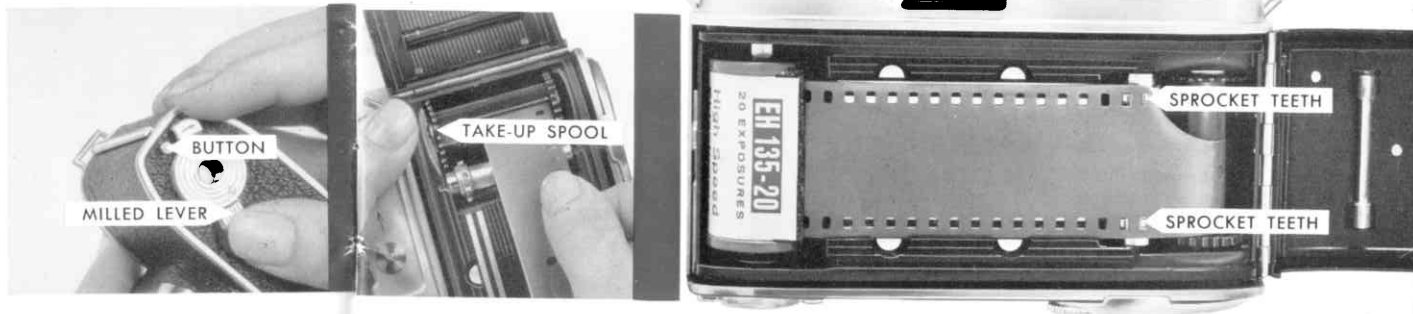
KODAK FILMS	FILM SPEEDS	
	Daylight	Photoflood
Kodachrome (Daylight)	10	5*
Kodachrome II (Daylight)	25	12*
Ektachrome (Daylight)	32	12*
Ektachrome (Type F)	16**	16†
High Speed Ektachrome (Daylight)	160	—
High Speed Ektachrome (Type B)	80††	***
Kodacolor	32	20†
Panatomic-X		40†††
Plus-X Pan		160†††
Tri-X Pan		400†††

*With Kodak Photoflood Filter No. 80B (for Kodak Daylight Type Color Films).
 **With Kodak Daylight Filter for Type F Color Films (85C).
 ***125 in existing artificial tungsten light.
 †With photographic flood lamps and Kodak Wratten Filter No. 82A.
 ††Kodak Daylight Filter for Kodak Type B Color Films, No. 85B.
 †††For daylight or photoflood. When using filters, see page 29.

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. Place the film magazine in the recess next to the rewind knob. Push the rewind knob all the way in, turning it slightly if necessary.
4. Turn the built-in TAKE-UP SPOOL by one of its toothed flanges until a slot points upward. With the lower edge of the film against the lower take-up spool flange, push the film end protruding from the magazine far enough into this slot to anchor a perforation over the small pin.
5. Turn the take-up spool by one of its flanges until the SPROCKET TEETH engage the perforations on both sides of the film, as shown in the 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.

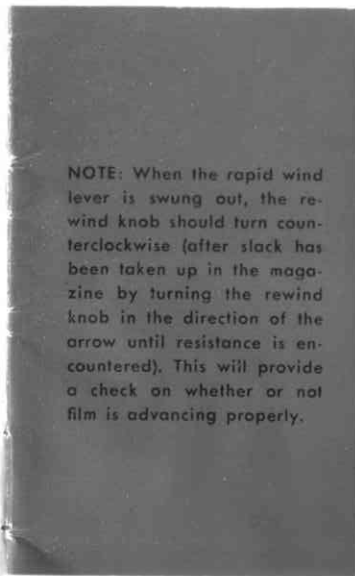




SETTING THE FILM COUNTER

The film counter is located on the bottom of the camera. 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 triangular pointer, 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 EXPOSURE RELEASE (shown on page 15); 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.

Important: 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.



THE FILM INDICATOR

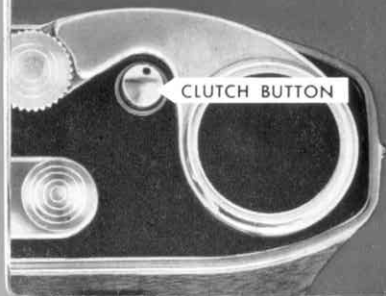
Set the type of film (black-and-white; color, daylight; color, artificial light) loaded in the camera on the film indicator located on top of the rewind knob. Grip the rewind knob with two fingers and turn the inner ring with the thumb of the other hand until the dot index points to the type of film loaded in the camera. The film indicator has no effect on the camera mechanism; 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 SPEED

The film speed of the film loaded in the camera (found on page 5 or in instructions packed with film) must be set on the **EXPOSURE CONTROL DIAL** of your camera.

To do this, slide up the **LOCK BUTTON** on the back of the camera 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 speed number of the film loaded in the camera. The illustration shows a film speed of 10, which should 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 speed. Continue to turn the setting wheel if possible; this changes the shutter speed setting automatically. However, if the shutter speed and lens opening scale have both reached the limit of their travel, it will be necessary to release the lock button, rotate the setting wheel until the lens opening scale is at its opposite extreme; then, again slide up the lock button and rotate the setting wheel to reach the desired film speed.

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SHUTTER OPERATING CONTROLS

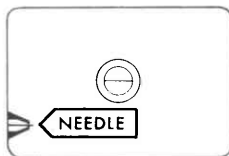
The **SETTING WHEEL** is used to set the film speed, to set the correct exposure as described on the next page, and to preselect a shutter speed. Do not set between marked shutter speeds.

The **SPEED RING** is used to select Shutter Speed — Lens Opening combinations from those available, for picture-taking situations. Turn the speed ring gently, by its black handles, and do not set between marked speeds or rotate past shutter speed at which the triangular **INDEX** indicates $f/22$ or maximum aperture of lens in use ($f/4$, $f/2.8$ or $f/1.9$). Do not force.

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



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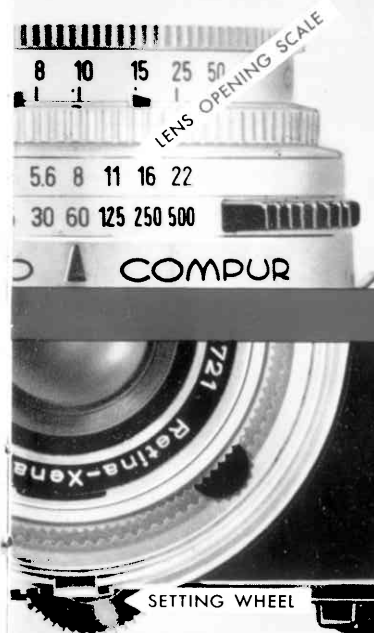
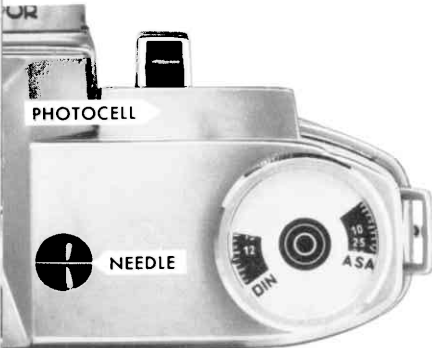
AUTOMATIC EXPOSURE CONTROL

When the camera is pointed toward the subject, the exposure control measures light reflected by the subject.

NOTE: Make sure that the white Incident Light Mask, packed with the camera, is not over the PHOTOCELL. Also, that the honeycomb surface of the photocell is not obstructed by fingers, strap, etc.

Use the automatic exposure control as follows: After selecting an appropriate shutter speed (for general purposes 1/60 or 1/125), point the camera at the subject. Rotate the SETTING WHEEL to center the NEEDLE exactly between the two pointers — either

- in the viewfinder, as shown in the top illustration, or
- in the round window, as shown in the lower illustration. Look *straight* down into the window.



For correct exposure the needle must be centered *precisely* within the pointer gap.

An uncontrolled or jumping action of the needle past the pointer gap indicates that the shutter speed selected is outside of the exposure-control limits as your camera is presently set. If the speed of the film loaded in the camera (set in ASA window) is sufficient for the prevailing light conditions, you can still set the exposure. To do this, change shutter speeds (in full click-stops) by rotating the setting wheel past a slight resistance point which occurs at the limits of the lens opening range*. This will allow precise centering of the needle.

In centering the needle, the LENS OPENING SCALE is automatically set so that the correct lens opening number is opposite the index mark and shutter speed.

*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.

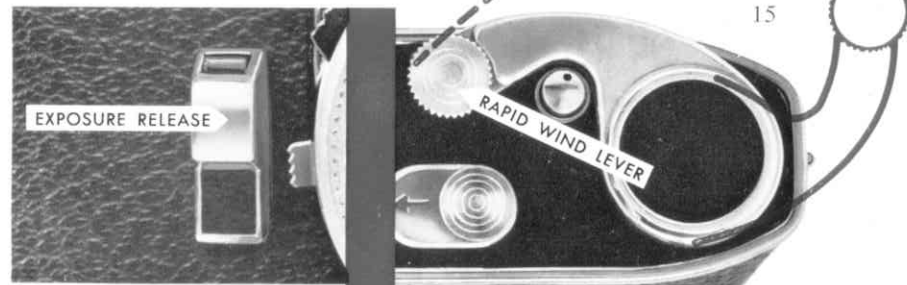
On the other hand, if you intend to take a picture which calls for good depth of field,* for example, needing a lens opening such as *f*/16, you must rotate the shutter speed ring in the same manner until the figure 16 on the lens opening scale is opposite the index mark. This changes the shutter speed to 1/15 second. Such an exposure should, however, only be made with the camera on 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, pressing the EXPOSURE RELEASE will not trip the shutter. 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 down the exposure release, by its black safety-catch insert, 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

Grip the camera with both hands and look through the eyepiece. *The finder image is visible only after operating the RAPID WIND LEVER.* With the right thumb, swing out the lever *as far as it will go*; then let it return to its original position. Hold the camera at that distance from the eye which allows you to see all of the ground glass.

In the center of the ground glass screen, you will see in a bright, circular area a smaller circle divided by a horizontal line; this is the split-image rangefinder. Center the eye in the viewfinder to avoid "blacking out" a section of the rangefinder.

There are two methods of focusing the picture correctly — with the aid of the rangefinder or by means of the ground glass. The nature of the subject indicates largely which method is more suitable.

Subjects without prominent horizontal or vertical lines are more easily focused on the ground glass screen. But if the subject has such lines, the rangefinder is probably more suitable for focusing.



The illustration shows one position for horizontal pictures; other positions, of course, are possible.

Using Ground Glass Screen — Turn the knurled distance-scale ring, at the front of the lens mount, until the subject you are picturing appears at its sharpest on the ground glass.

Using Rangefinder — Direct the camera so that circular area in the center of the screen covers a vertical line (pole, face, shoulder, etc.) of the subject. Turn the distance scale ring—the image in the upper half of the inner circle will move relative to that in the lower half. When the two halves line up exactly, the camera is correctly focused.

Using Focusing Scale — Rotate the distance-scale ring until the film-to-subject distance, in feet (*red figures*), is opposite the triangular, black index, located between the two red pointers (shown page 18). The black figures are film-to-subject distances in meters.*

Exposure Setting — Also visible at the lower left side of the viewfinder, is the companion exposure control needle. This serves for exposure-setting as described on pages 12 and 13.

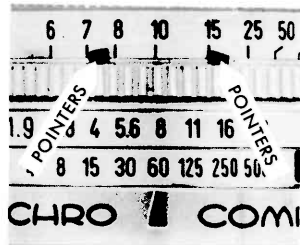
DEPTH OF FIELD

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

*The illustrations in this manual show the single (feet, only) distance scale.



Upper: Out of focus Lower: In focus



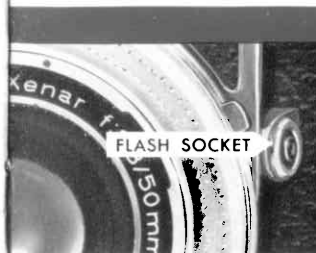
sharpness is known as "depth of field." The larger the f /number (smaller lens opening), the greater the depth of field at the same distance setting.

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 shutter speed opposite the black triangular index.
2. Set the lens opening automatically by turning the setting wheel to center the needle between the exposure control pointers.
3. Focus the camera by the rangefinder, ground glass, or by setting the camera-to-subject distance opposite the focusing index.
4. Compose the picture in the reflex finder.
5. Hold the camera steady and press the exposure release all the way down with a slow, squeezing action to take the picture.

IMPORTANT: For good pictures, keep the lens and viewfinder eyepiece clean. Blow off any dust or grit; then wipe the surface gently with Kodak Lens Cleaning Paper or Kodak Lens Cleaner and a soft, lintless cloth.



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

FLASH PICTURES

Kodak flashholders, such as the top-mounting Kodak Ektamite Flashholder, or the Kodalite Super-M 40 Flashholder or Kodak Supermite Flashholder, with Kodak Retina Flashholder Bracket are recommended for use with your camera.

The Kodak Ektamite Flashholder features small size, light weight and accessory-shoe mounting. Produces flat, uniform lighting with all lenses, including the 28mm lens. Uses AG-1 flash lamps.

The 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 Supermite Flashholder gives full flash power with the extra-small AG-1 flash lamps.

Recommended for use with wide-angle lenses are flashholders with shallow reflectors, such as the Kodak Generator Flashholder, Type 1.*

Disregard the exposure control needle with flash.

*With these flashholders, give $1\frac{1}{2}$ stops more exposure than indicated by the table on page 21.



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 first depressing the VXM LOCK.

M-2, M-25 or AG-1 Lamps—Set the synchronizer selector at X. Set the shutter at from 1 to 1/30 second. Consult the exposure calculator on the flash-older 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 synchronized 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. For setting exposure, see page 25. Based on exposures in average-sized rooms with medium light-colored walls.

Clear Lamps	Selector	Shutter Speeds	FILMS				
			Pan. X	Plus-X	Tri-X	Ektachrome F	Kodachrome
AG-1 (Ektamite)	"X"	1/30	55	110	170	40	40
AG-1 (Supermite or 2" Reflector) M-2 (Rotary or 3" Reflector)	"X"	1/30	100	200	320	80	80
M-25 (Rotary or 3" Reflector)	"X"	1/30	160	300	500	120	120
M-5 (Rotary or 3" Reflector) No. 5 or No. 25 (4" Reflector)	"M"	1/30	160	300	500	120	120
		1/60	140	280	450	110	110
		1/125	120	240	380	95	95
		1/250	90	180	280	70	70
		1/500	65	130	220	50	50
Blue Lamps			Kodachrome (Daylight)	Kodachrome II (Daylight)	Ektachrome (Daylight)	High Speed Ektachrome (Daylight)	
AG-1B (2" Reflector)*	"X"	1/30	40	60	70	150	
AG-1B (Ektamite)*	"X"	1/30	20	30	35	80	
No. 5B or No. 25B (4" Reflector)* M-5B (Rotary or 3" Reflector)*	"M"	1/30	50	80	90	200	
		1/60	45	70	80	180	
		1/125	40	65	70	150	

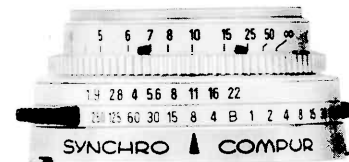
*Use these guide numbers for blue lamps, or clear AG-1, No. 5, No. 25 or M-5 lamps with a filter such as the No. 80C.

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. 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 under side of the exposure release. This makes it easier to open and close the shutter without moving the camera, provided that the portion of the cable release near the camera does not rest against the camera support.

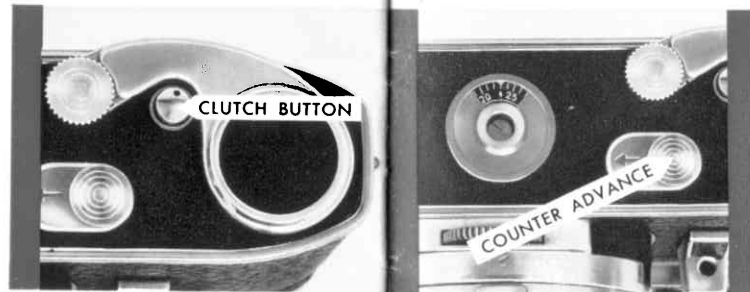
MULTIPLE EXPOSURES

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, slide the film counter advance in the direction of the arrow as many times as is

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necessary to bring the number of exposures remaining opposite the triangular index. The rapid wind lever can then be operated.

THE COUNTER ADVANCE

The COUNTER ADVANCE button can also be used to return the rapid wind lever to its original position. Just slide the film counter advance in the direction of the arrow and, if the lever is locked between the start and end of its swing, it will spring back.

SETTING EXPOSURES

without automatic exposure control

Shutter speeds and lens openings can also be set without using the exposure control. However, the *shutter speed must be set first* and the lens opening afterward, by rotating the knurled wheel. 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 CONTROL

REFLECTED LIGHT READINGS The exposure control, 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 exposure control.

- **Under certain conditions**, however, better pictures are obtained by modifying the use of the control. 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 speed to achieve a result which is more suitable for *you*. Using a slightly higher speed results in slightly denser transparencies, which some people prefer when using high-wattage projectors and a small screen. A

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

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

INCIDENT LIGHT READINGS In some instances it is advisable to measure the light *falling on the subject*. Press the white plastic incident light mask, packed with the camera, over the photocell, with the pins of the mask in the locating holes of the photocell; then point the camera from the subject to the position from which the picture will be made. Set exposure as usual.

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 for these and additional photo aids which make up the Retina System.

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 three telephoto and two wide-angle lenses.

Telephoto Lenses—The Kodak Retina Tele-Arton Lens, 85mm $f/4$ gives almost twice the image size, the Kodak Retina Tele-Xenar 135mm $f/4$ gives almost three times the image size, and the Kodak Retina Tele-Xenar 200mm $f/4.8$ (supplied in Kit) gives 4 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" 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.

Note: 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, first set the lens opening at the red 4 ($f/5.6$ with 200mm lens); then 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 release engages. Change lenses in subdued light.

Kodak Retina Field Case, Model G (for $f/1.9$ lens cameras) or **Model F** (for $f/2.8$ lens cameras) — Leather with chrome-finished reinforcement. Storage provision for incident light mask for photocell. 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. The 32mm diam. size fits the

50mm $f/2.8$, 35mm $f/2.8$, and 85mm $f/4$ lenses. The 60mm diam. size fits the 50mm $f/1.9$, 28mm $f/4$, and 135mm $f/4$ lenses. The 200mm lens uses special gelatin filters which attach to the rear of the lens.

When using filters with black-and-white films, modify the film speed setting (ASA) by dividing the film speed by the filter factor. Use nearest film speed number.

Lens Hoods—The Kodak Retina 35-50 Lens Hood, Bayonet Type (for Kodak Reflex III 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) attaches to the front of the 35-50 Lens Hood. The lens hood for the 200mm lens is supplied as a part of the Kit.