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DETAILS OF KODAK SIGNET 50 CAMERA

FILM

NEGATIVE SIZE—24 x 36mm (about 1" x 1½").
FILM SIZE—Kodak 135; 20- or 36-exposure magazine.

LENS

KODAK EKTANAR—44mm f/2.8, Lumenized.
LENS OPENINGS—f/2.8 to f/22.
COMBINATION LENS ATTACHMENT—Series 5.
Insert ring supplied with camera.

SHUTTER

KODAK SYNCHRO 250—Automatically cocked when film is advanced.
Speeds—1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, and "B."
BODY RELEASE—Right front of camera body.
FLASH—Built-in synchronization, use No. 5 or 25, and M-2 Lamps at 1/30 second. Electronic flash (X-synchronized) at all shutter speeds.

EXPOSURE METER

Integral part of camera. Reads reflected light.

EXPOSURE VALUE SYSTEM

EXPOSURE VALUE NUMBERS—4 to 17.

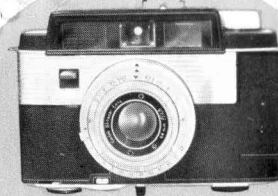
FOCUSING AND VIEWING

FOCUSING RANGE—2½ feet to infinity.
VIEWFINDER—Optical, projected viewframe type.
DOUBLE-EXPOSURE PREVENTION DEVICE—Automatic.

CONSTRUCTION

Single-stroke Lever-type Film Advance, Easy Drum-Type Loading, Exposure Counter, and Exposure Cards.
TRIPOD SOCKET—Standard tripod thread.
SERIAL NUMBER—For positive identification—is stamped on the bottom of the camera. Keep a record of this number with your personal papers.

www.orphancameras.com



KODAK SIGNET 50 CAMERA

EASTMAN KODAK COMPANY • Rochester 4, New York

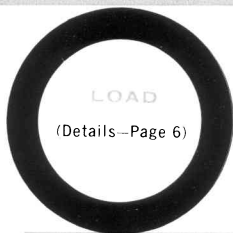
QUICK OPERATING STEPS

This camera features automatic film leader wind off. The shutter release will not operate until film for exposure "1" is in position.

FILM

KODAK 135, 20- OR 36-EXPOSURE MAGAZINES

(Details—Page 10)



LOAD IN SUBDUED LIGHT ONLY

1

Open the camera back by pushing the latch upward with the fleshy part of your finger.

2

Push out the rewind knob.

3

Place the film magazine in the recess; push the rewind knob all the way in turning it slightly, if necessary.

4

Insert the end of the film in the opening in the take-up drum.

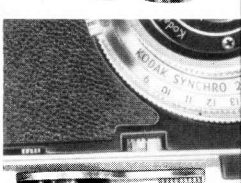
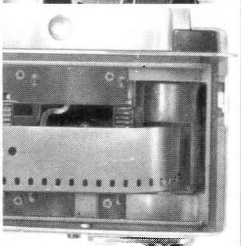
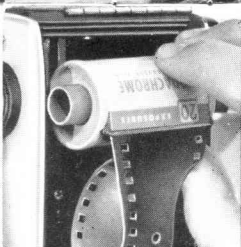
Swing out the rapid wind lever until the pins on the take-up drum engage the film perforations and the film is wound halfway around the drum.

5

Close the camera back. Swing out the rapid wind lever until the mechanism locks—this takes several full strokes of the lever. The first frame of film will then be in position and the exposure counter will be automatically set at 1.

6

Insert the exposure value card, which matches the film being used, into the holder on the back of the camera. The card shows what kind of film you have in the camera, and is to be used as a guide for flash pictures.



KODACHROME DAY TYPE FILM ¹⁰				
B&T SUN SAND SNOW	BRIGHT SUN	HAZY SUN	CLOUDY BRIGHT	OPEN SHADE
12.5	11.5	10.5	9.5	8.5
12	11	10	9	
EXPOSURE VALUES				



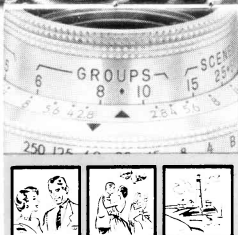
Turn the film index wheel until the appropriate index for the film in the camera is opposite the pointer in the ASA window. For outdoor pictures point the camera at the subject, directing it slightly downward. A red needle will move in the exposure meter window and indicate the exposure value number to be used.

SETTINGS

(Details—Page 12)



Set Exposure—(A) Depress the LENS OPENING RING, sufficiently to disengage it from the SHUTTER SPEED RING, and rotate the lens opening ring until the red dot index lines up with the selected red exposure value. If the index cannot be lined up with the selected exposure value, turn the shutter speed ring until it can. (B) To select the shutter speed, turn the shutter speed ring until the triangular ▲ index lines up with the desired shutter speed. For average snapshots set at "60" (1/60 sec.).



Distance Setting—Rotate the lens mount until the diamond ◆ index under CLOSE-UPS, GROUPS, or SCENES lines up with the triangular ▲ index.

TAKE THE PICTURE

(Details—Page 26)



Look through the viewfinder and select the picture. The lens will record what is seen within the luminous view-frame. For subjects closer than 5 feet, see page 24. Hold the camera steady and slowly press the shutter release lever. The word WIND, appearing in the viewfinder, is a signal indicating the need for film winding.

Advance the film by swinging out the rapid wind lever, one full stroke or several short strokes until it locks.

**UNLOAD IN
SUBDUED
LIGHT
ONLY**

(Details—Page 9)

Be sure that the film is completely rewound into the film magazine before opening the camera back.

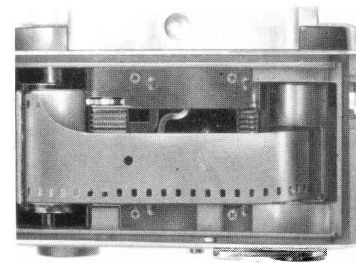
LOADING

Never in bright,
direct light.

Open the back by pushing the LATCH upward with the fleshy part of your finger. Push out the REWIND KNOB with your thumb. Put the film magazine in the recess next to the knob. Push the rewind knob all the way in, turning it slightly, if necessary.

Swing out the RAPID WIND LEVER until the opening in the take-up drum is up.

Drop the end of the film into the opening in the take-up drum. Swing out the rapid wind lever until the pins on the take-up drum engage the film perforations and the film is wound halfway around the drum. Close the back. Make sure the latch snaps in place. Swing out the rapid wind lever until the mechanism



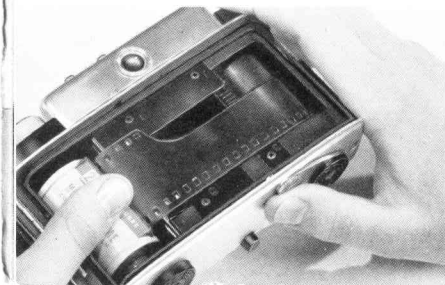
RAPID WIND LEVER

locks — this takes several full strokes of the lever. The first frame of film will then be in position and the EXPOSURE COUNTER will be automatically set at 1. The counter will move a mark each time the film is advanced up to exposure "36." It will show the number of exposures made.

Note:

Neither the exposure counter nor the shutter release will operate unless film for exposure "1" is in position.

8



UNLOADING—Never in bright, direct light

After the last exposure, and before the back is opened, it is necessary to rewind the film into the magazine.

Hold the camera in the left hand with the rewind knob toward you and the lens up. Pull the rewind knob out until you feel resistance (about 1/4 inch). Push the REWIND RELEASE in the direction of the arrow and hold the release while turning the rewind knob clockwise, in the direction of the arrow, until the film is completely rewound into the magazine. The film is completely rewound when you feel a lessening of tension on the rewind knob.

Open the camera back; this automatically returns the exposure counter to E (empty). Raise the rewind knob fully and remove the film magazine.

9



COLOR

**KODAK
FILMS**
Kodachrome Film*

This is the favorite color film that is enjoyed by millions. The full-color transparencies can be projected in any of the easy-working Kodak Slide Projectors.

Kodachrome Film is available in two types—Daylight Type and Type F for use with clear wire-filled flash lamps.

Kodak Ektachrome Film†

A fast color film that you can process yourself or have processed by your photofinisher. Like Kodachrome, it's a "reversal" process that produces brilliant color transparencies.

Ektachrome Film is also available in two types—Daylight Type and Type F for use with clear, wire-filled flash lamps.

Kodak Plus-X Film*

This is a moderately fast, fine-grain film for all-around picture taking.

Kodak Tri-X Film*

You'll like this ultra-speed film having medium contrast, moderate graininess and wide exposure latitude. It's ideal for sports pictures and other snapshots where adverse lighting conditions are encountered.

Kodak Panatomic-X Film*

Here's a new, modern film with micro-fine grain and high resolution, for those who want super-size enlargements with crisp, brilliant tone rendering.

KODAK FILMS**FILM INDEX**

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

*available in 20- and 36-exposure magazines

†available in 20-exposure magazines

SETTING FILM INDEX

The film index for the film loaded in the camera can be found in the instructions packed with the film and on page 11. Turn the **FILM INDEX WHEEL** until the appropriate index for the film in the camera is opposite the pointer. For example: The daylight index of Kodachrome Film Daylight Type is 10; set 10 in the opening for daylight exposure of this film.

Make sure that the film index setting always corresponds to the index of the film used.



The film indexes shown in the opening marked ASA are: 10, 12, 16, 20, 25, 32, 40, 50, 64, 80, 100, 125, 160, 200, 250, 320, 400

SELECTING EXPOSURE VALUE NUMBER

Two ways of selecting the proper exposure value number are provided by your camera—the exposure meter and the exposure value cards. The exposure value cards provide a guide for flash pictures.

Exposure Meter

After setting the film index, point the camera at the subject, directing it slightly downward if you are making outdoor pictures. The red needle in the exposure meter window will indicate the suggested exposure value number.

The meter reads the average over-all brightness of the field covered. If the field is evenly illuminated (see illustration, page 14) and lacks great contrast, the exposure value number provided by the meter can be used without modification. This applies also when the highlight and the shadow areas are about the same size and of equal interest value.

Under certain conditions, better exposure is obtained by modifying the reading obtained from the exposure meter. This is particularly so with the color films due to their relatively limited exposure latitude. For example, when determining the proper exposure for a person in light-colored clothing, occupying approximately half of the field, against a dark background – the exposure meter, reading the over-all brightness, will give an exposure value which will result in an overexposed picture of the person.

To obtain a better picture of the subject:

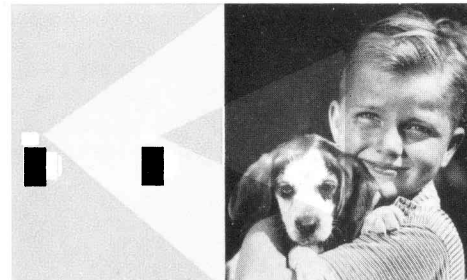
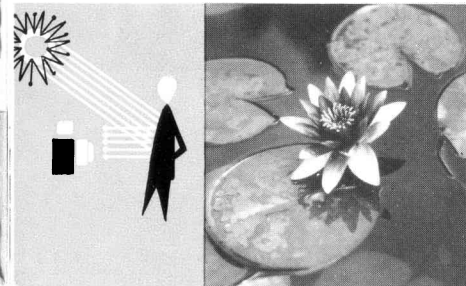
1. Step close to the person; take a reading of the light reflected by the subject only (see illustration page 15) or
2. Increase the exposure value number by one-half (for example, from 8 to between 8 and 9), if the difference in brightness between the principal sub-

ject and background is moderate, and one full exposure value number if the difference is considerable.

If the principal subject is dark compared to the background, follow the same general procedure. Take a close-up reading of the subject—or *decrease* the exposure value number by one-half or one full number depending upon the brightness difference between the principal part and background.

In some cases it may be desirable to modify the film index, to get the result you want for the condition under which you will use the picture. For example, a transparency projected with a high-wattage projector on a small screen requires less exposure than when shown with a low wattage projector on a large screen.

If you have taken pictures before, be guided by past experience. Note the



reading provided by the meter and, if necessary, adjust the film index.

With color film it may be worthwhile to take a few pictures of a typical sunlit outdoor subject, with the sun in back of you, for test purposes. One picture should be taken at the setting indicated by the exposure meter and the others, one-half exposure value number more and one-half exposure value number less. From the picture-taking results, when projected, you can tell readily whether you should use the film index setting suggested by the film manufacturer or a higher or lower one.

Another approach to getting the kind of pictures you want is to use the exposure meter as recommended, and note whether the slides are correctly exposed, too light, or too dark. If they tend to be light, try a higher film index; for example, if "10" is the suggested film index, try a setting at 12 or 16.

Exposure Value Cards

Supplied with your camera, are 7 exposure value cards (one for each of the 7 Kodak color and black-and-white 35mm films.) One side of the card gives the exposures for flash shots; the other side shows exposures for the five most common outdoor lighting conditions. Slip the proper exposure card, for the film you are using, into the holding frame on the back of the camera. The recess is deep enough to hold two cards. The cards also show what kind of film you have in the camera.

Select the proper exposure from the card.

The exposures in the daylight exposure table for Kodachrome and Kodak Ektachrome Films are for average subjects in daylight from two hours after sunrise to two hours before sunset. For side- or back-lighted close-ups in bright sunlight, with important shadow detail, deduct 0.5 to 1.0 from the exposure value. With light-colored subjects, add 0.5.

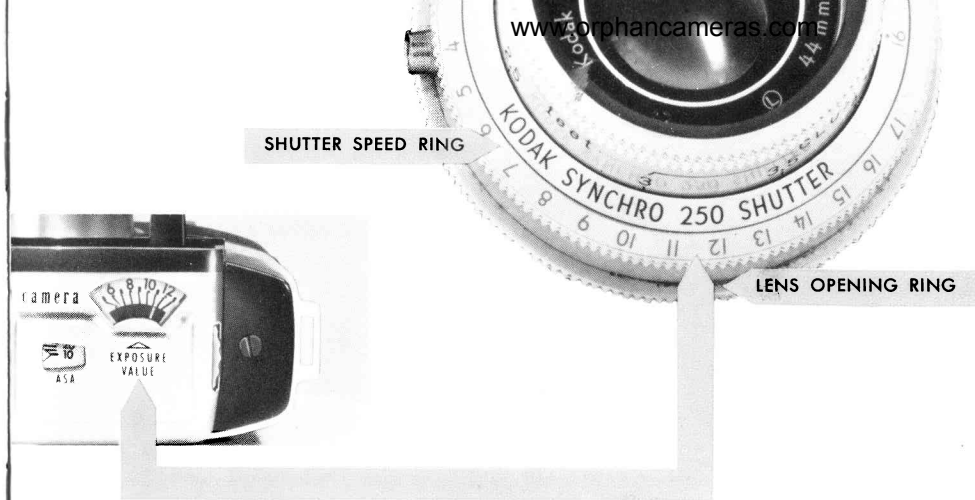


**EXPOSURE
SETTINGS**

The exposure value number obtained from the exposure meter or the exposure value card must be transferred to the shutter.

On the face of the SHUTTER SPEED RING there is a scale of red exposure value numbers from 4 to 17. Normally this ring is linked with the LENS OPENING RING. To line up the red dot index on the lens opening ring with the exposure value number on the shutter speed ring, depress the lens opening ring sufficiently to disengage it from the shutter speed ring; rotate the lens opening ring until the red dot index lines up with the proper exposure value number, and then let the lens opening ring snap back into its normal, locked position.

If you cannot move the red dot index to the desired exposure value number because it reaches the limit of its travel, turn the shutter speed ring sufficiently to allow lining up the red dot index with the selected



The daylight film index for black-and-white films includes a "safety factor" to assure full exposure, even under adverse conditions. Under normal conditions, use the next higher exposure value number indicated by your exposure meter — for example if the meter indicates an exposure value number of 15, set your shutter at a value of 16.

exposure value number.

You can set the red dot index between exposure value numbers if the exposure meter gives an intermediate reading or if the exposure value card calls for an intermediate setting.

When the exposure value number has been set, shutter speed and lens opening are automatically linked together. Thus a change in one means that a simultaneous, compensating change is made in the other. For example: with an exposure value number of 12, the camera is set for a lens opening of $f/8$ and a shutter speed* of $1/60$ second. Suppose this combination is not suitable for your subject because you need a faster shutter speed, such as $1/250$ second, to stop action. In that case turn the shutter speed ring until the triangular index on the ring is at 250. This not only leaves the red dot index at the exposure value number 12 but also automatically adjusts the lens

* Do not make intermediate shutter speed settings.

opening to $f/4$ and thus compensates for the faster shutter speed time.

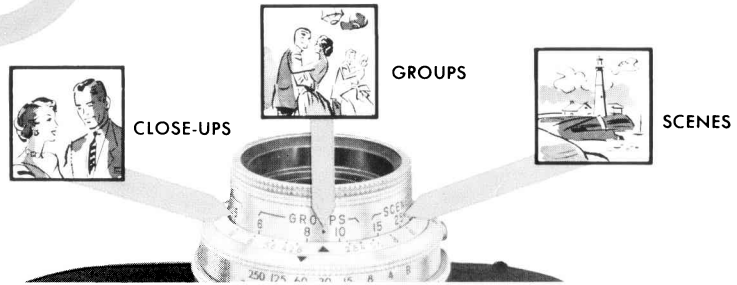
On the other hand, if you intend to take a picture which requires good depth of field (see page 23), needing a lens opening such as $f/16$, rotate the shutter speed ring until the black dot index on the lens opening ring is at 16. This changes the shutter speed to $1/15$ second. Such an exposure should, however, only be made from a firm support, such as a table or tripod, because there is a risk of camera movement at slow shutter speeds.

If you want to set the exposure without reference to the exposure value numbers, be sure to set the shutter speed first and the lens opening afterwards. If you reverse the procedure, changes in the shutter speed will also change the lens opening, due to the linkage between the lens opening ring and the shutter speed ring.

For quick distance settings line up the diamond-shaped \blacklozenge index under the appropriate subject zone, CLOSE-UPS, GROUPS, and SCENES, with the triangular \blacktriangle index. Zone focusing can be used only at lens openings between $f/5.6$ and $f/8$ and smaller (larger numbers).

For careful distance settings—when using lens openings larger than $f/5.6$ — for pictures of nearby objects —for flash pictures, estimate carefully or measure the film-to-subject distance and line up the appropriate footage number with the triangular index.

DISTANCE SETTINGS

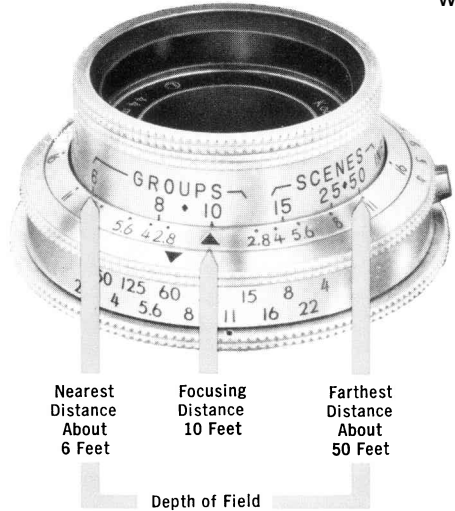


DEPTH OF FIELD

The subject focused on will be sharpest in the picture. However, other objects in the picture area, both in front of and behind the subject, will be acceptably sharp. This is known as "depth of field."

To determine the depth of field for any lens opening and distance, there is a depth-of-field calculator consisting of the focusing scale and lens opening scale on either side of the focusing index.

Suppose you have set the lens opening to $f/11$ and the distance to 10 feet: To the left of the focusing index, the line marked with the figure 11 (corresponding to the lens opening) is opposite about 6 feet. To the right of the index, another line marked with the figure 11 points to about 50 feet. This tells you that with a setting of about 10 feet at $f/11$ you have a depth-of-field zone extending from about 6 to 50 feet.



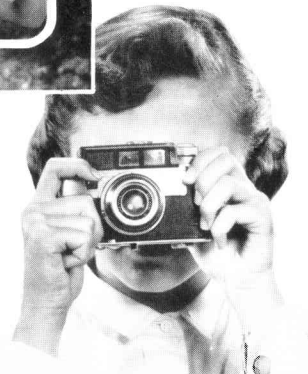
Distances are measured from the film plane to the subject. The film plane coincides approximately with the back edge of the Accessory Clip on the top of the camera.

**USING THE
VIEWFINDER**

When taking pictures, hold the camera close to your eye so that you can see the complete luminous view-frame. What is seen within the frame will be in the picture.

Note the two parallax pointers, one on each side near the top of the view-frame. The 5 ► near the upper left corner of the view-frame, when the camera is held horizontally, indicates the upper edge of the picture when the subject is 5 feet from the camera. The ◀ 3, on the right side, indicates the upper edge of the picture when the subject is 3 feet from the camera. The part thus eliminated at the top of the frame is added to the bottom of the frame.

The illustrations at the right show two ways of holding the camera. Use any method you prefer as long as the camera is held steady.



**TAKING
THE PICTURE**

1. Set the red index dot to the exposure value number obtained from the exposure meter or the exposure value card.
2. Turn the shutter speed ring to the desired speed setting or lens opening. For average snapshots set the shutter speed at "60" (1/60 sec.).
3. Set the distance.
4. Select the view in the viewfinder.
5. Hold the camera steady; then press the shutter release lever all the way down with a slow, squeezing action. If the film has not been advanced to the next frame and the word WIND appears in the viewfinder, or if the film leader has not been wound off fully, you cannot press the release lever.

To advance the film, with the right thumb swing out the rapid wind lever one full stroke or several short

ones until it locks; then let the lever return to its original position. Now you can press the shutter release lever.

After you have taken the last picture, the rapid wind lever locks. The film must be rewound into the magazine before opening the camera. To do this, push the rewind release in the direction of the arrow and hold the release while turning the rewind knob clockwise, in the direction of the arrow, until the film is completely rewound into the magazine.

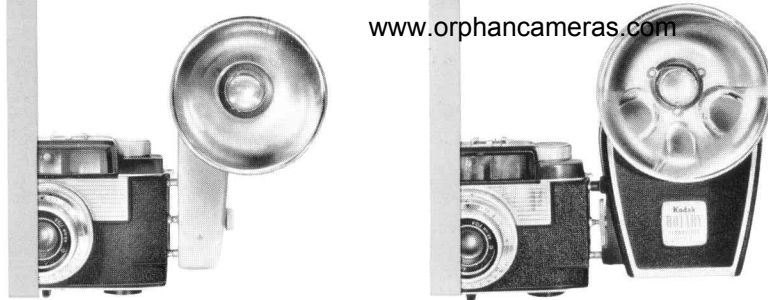




**FLASH
PICTURES**

Flash pictures, in black-and-white or color, are easy to make with your camera. The built-in synchronization of your Kodak Synchro 250 Shutter permits the use of flash, including electronic flash. Flash lamps are fired when the camera shutter is released. Flash exposure data is on one side of the exposure value cards. The Kodak Synchro 250 Shutter synchronizes No. 5, No. 25, and M-2 lamps at speed 30 (1/30 second). Electronic flash (zero-time delay) synchronizes at all shutter speeds.

The Signet 50 was designed to use flasholders with Kodalite fittings such as the Kodalite Super-M 4 Flashholder and Kodak Rotary Flashholder, Model 1. These flasholders do not require the use of a bracket to attach the flashholder to the camera. Instructions for using the flasholders are packed with them.



Making Flash Pictures

1. Kodalite Super-M 4 Flashholder

Insert the No. 5 or 25 or M-2 flash lamps into the lamp socket.

Kodak Rotary Flashholder, Model 1

Insert the M-2 flash lamps into the plastic lamp disc.

2. Set the index on the shutter speed ring to 30 (1/30 second). A No. 5 or 25 lamp has a flash duration of

Note:

Do not insert a lamp in the lamp socket until the flashholder has been connected to the camera.

approximately 1/50 second; an M-2 lamp has a flash duration of approximately 1/100 second, thus providing effective stopping of subject movement if most of the exposure light is provided by the flash.

3. Estimate carefully the distance in feet you are from the subject and set the lens accordingly.

4. *Obtaining Exposure From Exposure Value Card*

a. Slip the proper exposure card into the holding frame, with the Flash Setting side out.

b. Determine the exposure value from the distance in feet to the subject and the type flash lamps used.

c. Transfer the exposure value to the shutter speed ring being sure that the shutter speed is 1/30 sec.

5. Hold the camera steady; then press the release lever all the way down with a slow squeezing action.

PORTRA LENSES

Use these tables rather than those supplied with the Portra Lenses.

Total depth of field at *f*/8 ranges from 3/4 inch at the minimum distance to 3 1/4 inches at the maximum distance.

Total depth of field at *f*/8 ranges from 1/2 inch at the minimum distance to 1 1/2 inches at the maximum distance.

A lens attachment retaining ring is supplied, already attached to the lens mount.

Working Distance and Field Size With Kodak Portra Lenses
(A 1+ lens is not needed — it would overlap the range of the camera, and the 2+ lens.)

Camera Lens Setting—Feet	Distance Subject to Lens* (inches)	Approx. Field Size Based on Kodaslide 135 Mount Opening (inches)
KODAK PORTRA LENS 2+		
Inf.	19 1/2	10 1/8 x 15
25	18 1/2	9 5/8 x 14 1/4
10	16 7/8	8 7/8 x 13 1/8
6	15 1/4	7 3/4 x 11 1/2
5	14 3/4	7 1/2 x 11
4	13 3/4	6 7/8 x 10 1/4
3	12 3/8	6 1/8 x 9
2 1/2	11 1/2	5 5/8 x 8 1/4
KODAK PORTRA LENS 3+		
Inf.	13	6 3/4 x 10
25	12 3/8	6 3/8 x 9 1/2
10	11 3/4	6 x 8 7/8
6	11	5 5/8 x 8 3/8
5	10 5/8	5 3/8 x 8
4	10 1/8	5 1/8 x 7 5/8
3	9 3/8	4 5/8 x 6 7/8
2 1/2	8 7/8	4 3/8 x 6 1/2

*Subject-to-lens distance is measured to front of the Portra Lens



PHOTO AIDS

You'll have a lot more fun with your Signet 50 Camera, when you use some of the products pictured in this section.

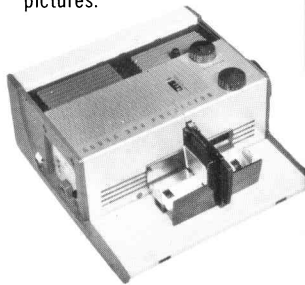
Kodak Signet 50 Field Case

This de luxe, velvet-lined, top-grain leather case combines practical protection with drop-away front convenience. Openings on the side of the case permit attaching the flashholder with the camera in the case. Strap inside top holds 7 exposure value cards.



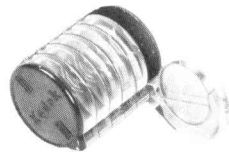
Kodak 300 Projector

Choice of two models. Here's the newest in projectors. The projector comes complete in a self-carrying case, has fingertip knob controls for focus and elevation, and weighs only 9 lbs. The changer accepts up to 36 cardboard mounts. A short, high efficiency, 300-watt projection lamp gives brilliant pictures.



Kodak Filter Kit, No. 1044A

The Kodak Signet 50 Camera accepts Series 5 Kodak Filters and Combination Lens Attachments directly. The Kit contains a Kodak Skylight Filter (No. 1A) to add warmth to pictures taken in the open shade or on overcast days; a Kodak Daylight Filter (No. 85C) for converting indoor type F color films for outdoor use, and a Pictorial Yellow Filter for accenting clouds.



Kodak Ektachrome Processing Outfit, 35mm

This outfit includes the Kodak Day-Load Tank and all necessary equipment and supplies for processing your own 35mm Ektachrome Film. No darkroom required, either.

The outfit also contains storage containers of 16-ounce capacity for the various chemicals and 100 Kodak Ready-Mounts for mounting your transparencies.

Kodaslide 400 File Box

It's styled like a book for convenient bookcase storage. This file box holds up to 400 cardboard or 176 glass slides which are stored in 16 Kodaslide boxes for handy slide group filing.

