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Kodak
STERLING II
CAMERA

KODAK LIMITED LONDON

Get to know your camera . . .

Follow the advice in this booklet. Then you will be well repaid with *eight* good photographs *every* time. Practise taking a few imaginary pictures before loading your first film. This will accustom you to holding your camera steady while sighting the subject and making the exposure.

. . . and be sure of good pictures

THE CAMERA

COCKING LEVER

APERTURE POINTER

FLASH CONTACT

CABLE RELEASE SOCKET

SPOOL RELEASE

OPENING BUTTON

VIEWFINDER

SPEED SETTING

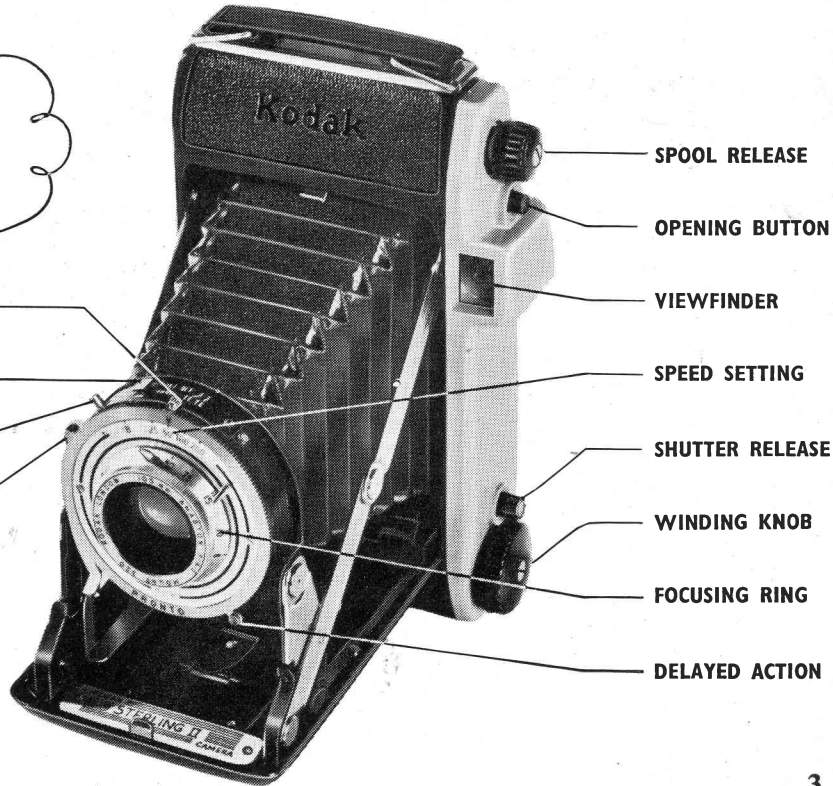
SHUTTER RELEASE

WINDING KNOB

FOCUSING RING

DELAYED ACTION

Kodak
STERLING II



'VERICHROME' PAN FILM 620

An excellent film for both daylight and artificial light photography. Fast, but fine-grain emulsion ensures negatives from which big enlargements can be made. This film has great exposure latitude, freedom from halation and a balanced sensitivity to all colours.

'TRI-X' FILM 620

The fastest 'Kodak' film, and the finest film available for all photography under difficult light conditions. It is of moderate contrast and has wide exposure and development latitude, a well-balanced colour sensitivity and enhanced image sharpness. Graininess is comparable with that of medium speed films.

'PANATOMIC-X' FILM 620

A high-definition, panchromatic film giving exceptional image sharpness by virtue of its grain structure, thin coating, very fine grain and freedom from halation and light scatter. It is therefore ideal for making negatives which will permit high degrees of enlargement.

TO OPEN

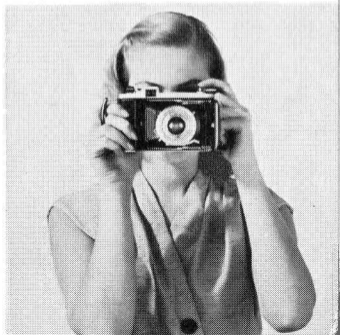
**Hold upright
and press the
black button**

For vertical pictures, hold the top of the camera with the right hand; steady it with the left hand. Press the shutter release with the left thumb. View with the left eye if found more convenient.

For horizontal pictures, hold the camera firmly in the right hand; steady it with the left hand, the forefinger resting comfortably on the shutter release. Press the shutter release gently.

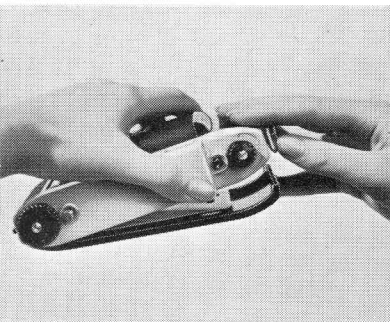
TO CLOSE

**Press both side
struts towards
the baseboard**



LOADING

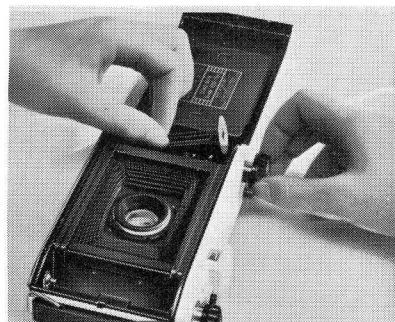
Slide sideways the small metal latch under the carrying strap, and the hinged back will open.



Draw the SPOOL RELEASE KNOB outwards and give it a quarter-turn in either direction until it locks into position. Any previously used spool will be found empty in this recess and must be taken out and transferred to the opposite end.



Turn the WINDING KNOB clockwise and simultaneously draw it outwards. Place the empty spool in position, engaging the spool-end with the bearing pin. Turn and press the winding knob right in until the key engages and turns the spool.

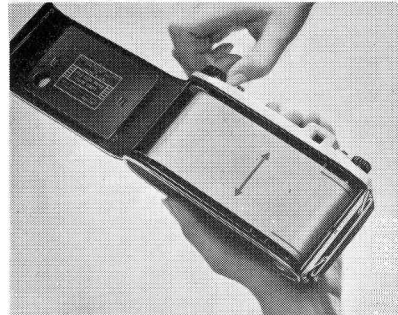
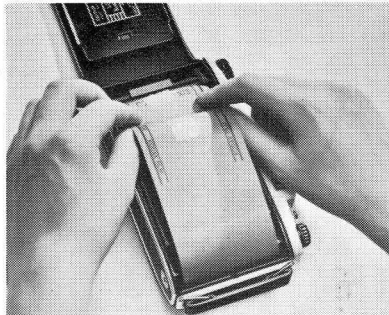
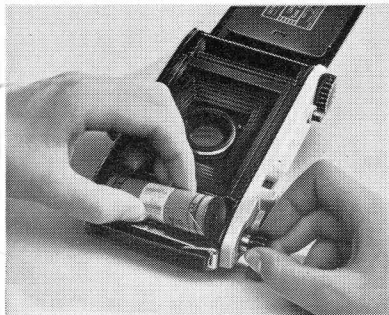


ALWAYS LOAD AND UNLOAD YOUR CAMERA IN THE SHADE

Fit the full No. 620 spool into the empty recess with the tapered end of the coloured backing paper on top pointing towards the empty spool. Press the spool down and turn the spool release knob until the spindle springs into the end of the spool.

Break the paper seal, and draw the coloured paper across to the empty spool, threading the tip as far as it will go through the longer of the two slots in the spool until it protrudes through the other side. Centre the paper carefully on the spool.

Give the WINDING KNOB three full turns making sure the paper winds evenly between the flanges of the spool. See that the latch is in the 'open' position, and close the back. Wind on until the figure '1' appears in the red window.



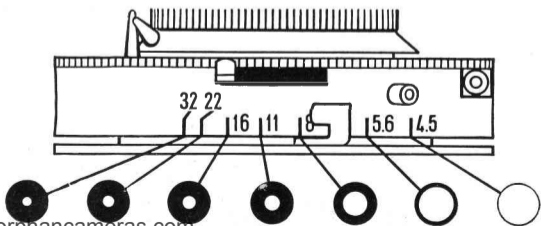
After picture No. 8, wind the end of the paper well past the red window. Open the camera back and withdraw the winding knob. Press sideways on the spool flange opposite the winding knob and lift out the film. Fold the paper under and seal with the gummed strip. 7

APERTURE

The brightness of the light which illuminates the subjects you wish to photograph will vary according to the time of day, the season of the year, and the weather at the time the photograph is taken. The brightness of the subjects themselves will also vary considerably. To ensure pictures of consistent quality, these variations can be countered by adjusting the lens aperture and the shutter speed. On page 19 is an exposure guide in which suitable settings for the lens aperture and the shutter speed are shown for various conditions in everyday outdoor photography.

When the APERTURE POINTER is set at '4.5', the aperture is wide open, letting the maximum strength of light expose the film. As the aperture pointer is moved to '5.6', the next figure on the scale, the light is cut to half. At '8' it is halved again, and so on down to '32'. In general practice these aperture settings are referred to as 'stops', and are usually preceded by the letter '*f*', thus: *f*/4.5, *f*/5.6, etc.

The function of the lens aperture as an aid to *sharp focus* is explained on pages 10 and 11.



The SPEED SETTING RING controls shutter speed; set the pointer to the speed desired. The '50' (1/50 second) setting is generally used, but '25' may have to be used in poor light, or when using small lens apertures. Use '100' or '200' when photographing moving subjects. At 'B' (brief time) the shutter remains open while the exposure button is held down, closing again when it is released. Support the camera rigidly during such time exposures.

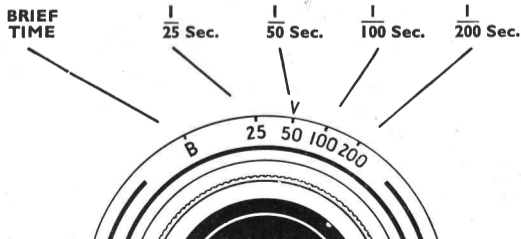
To make an exposure, first move the COCKING LEVER in the direction of the FLASH CONTACT until it locks into position. To release the shutter, gently press the

SHUTTER

SHUTTER RELEASE button. *The shutter release button cannot be depressed a second time until the cocking lever has been re-set.*

The delayed-action device introduces a delay of approximately 10 seconds between the pressing of the shutter release and the opening of the shutter; it can be used on all shutter settings except 'B'. First set the shutter as for a normal exposure and then move the DELAYED ACTION LEVER across until it locks into position. Place the camera on a firm support and press the shutter release.

The CABLE RELEASE SOCKET takes a flexible release with standard tapered thread.



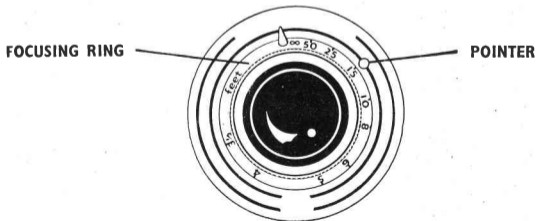
FOCUSING

With the 'Kodak' Sterling II Camera a photograph may be taken at any distance from the subject from infinity (∞) down to as close as $3\frac{1}{2}$ feet. Estimate the distance between the camera lens and the subject, and then turn the FOCUSING RING until the figure corresponding to that distance lines up with the pointer. If desired, distances between those marked on the focusing ring can be set.

Exact measurement of the distance is not necessary, except when using maximum aperture at very close distances. When the lens is focused on the camera-to-subject distance, it brings

into focus not only that subject but also objects which lie within a certain distance in front of and beyond it. This 'sharp-focus zone' is called Depth of Field.

The extent of the depth of field depends upon the distance at which the lens is focused, and upon the setting of the lens aperture. When the lens is focused on a short distance or when a large aperture is used, the depth of field is small; it becomes progressively greater as the focusing distance is increased, and as the aperture is made smaller. When made smaller for this purpose, a slower shutter speed must be used to ensure that the film is correctly exposed.



DEPTH OF FIELD SCALE

Distance set on focus scale

	f/4.5	f/5.6	f/8	f/11	f/16	f/22	f/32
3½ feet	3-4 3-9	3-3 3-10	3-2 4-0	3-2 4-2	3-0 4-9	2-9 5-3	2-6 6-4
4 feet	3-10 4-4	3-8 4-6	3-6 4-8	3-6 5-0	3-3 5-6	3-0 6-4	2-8 8-0
5 feet	4-9 5-6	4-6 5-9	4-4 6-0	4-0 6-6	3-8 7-6	3-6 9-0	3-0 13-0
6 feet	5-6 6-6	5-4 7-0	5-0 7-6	4-9 8-0	4-6 10-0	4-0 13-0	3-6 23-0
8 feet	7-6 9-0	7-0 9-6	6-4 10-6	6-0 12-0	5-6 16-0	5-0 25-0	4-0 ∞
10 feet	9-0 11-6	8-0 13-0	7-6 14-6	7-0 17-0	6-0 26-0	5-0 69-0	4-6 ∞
15 feet	12-6 18-6	11-0 22-0	10-0 28-0	9-0 42-0	8-0 ∞	6-6 ∞	5-0 ∞
25 feet	19-0 36-0	16-0 55-0	14-0 110-0	12-0 ∞	10-0 ∞	8-0 ∞	6-0 ∞
50 feet	30-0 ∞	24-0 ∞	20-0 ∞	16-0 ∞	12-0 ∞	9-6 ∞	7-0 ∞
∞	60-0 ∞	46-0 ∞	32-0 ∞	23-0 ∞	16-0 ∞	12-0 ∞	8-0 ∞

This table shows, at each combination of lens focus and aperture setting, a pair of distances in feet and inches. The upper and lower distances in each pair are the nearest and farthest points at which a subject will photograph sharply.

EXAMPLE:

Subject 15 feet away, exposure to be at f/11. Then objects between 9 ft. 0 in. and 42 ft. will photograph sharply. To be ready for immediate use in most circumstances, leave focus set at '25', aperture at '11' and shutter at '50'.

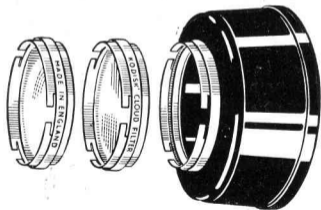
PLEASING PICTURES

The most pleasing outdoor pictures are always the result of careful consideration of exposure and lighting.

Exposure is determined by the combination of lens aperture and shutter speed. The exposure guide on page 19 will help you to select the correct aperture setting for any normal subject and sky brightness. The guide gives the aperture setting for use with a shutter speed of 1/50 second. If 1/25 second is selected, then the next smaller aperture (the next *larger* *f*/number) should be used, e.g., *f*/16 instead of *f*/11. If 1/100 second is selected, then the next larger aperture should be used, e.g., *f*/8 instead of *f*/11. Using 1/200 second exposure, the aperture should be opened two stops, e.g., *f*/5.6 instead of *f*/11.

Stand with the sun behind and to one side of the camera for good modelling. If the sun is directly behind the camera, the even lighting obtained tends to flatten contours, and the shadow of the photographer will be cast on the foreground of the picture.

Landscapes are best taken early morning or late afternoon, when the long shadows enhance the natural charm of the scene.



ACCESSORIES

You can improve your pictures by using a size 320 lens hood, close-up lens or filter. Those of the 'Kodisk' range fit directly on to the camera lens. The 'Kodak' range are fitted by means of a No. 320 'Kodak' Lens Attachment.

LENS HOOD: A lens hood is essential in order to obtain crisp pictures when taking photographs 'into the sun', in snow, or on sparkling water, and for all indoor work.

CLOSE-UP LENSES: Your camera already focuses to as close as $3\frac{1}{2}$ feet, but with the addition of a +1 'Kodisk' Close-up Lens or Kodak 'Portra' Lens you can focus down to 22 in. With a +2 'Portra' Lens you can focus to 14 in., and to 10 in. with a +3. You can get fun out of table-top model shots and delightful flower studies, and make fine records of any small objects.

FILTERS: The 'Kodisk' or 'Kodak' Cloud Filter is a yellow filter for use with orthochromatic and panchromatic films. It gives a more faithful monochrome rendering of greens, yellows and reds, and slightly darkens the blue of the sky to bring out the clouds, or to improve the picture when using the sky as a background to the subject. The 'Kodak' Green Filter for use with panchromatic films is particularly useful for correct rendering of flesh tones. Your dealer will tell you the uses of the other 'Kodak' Filters.

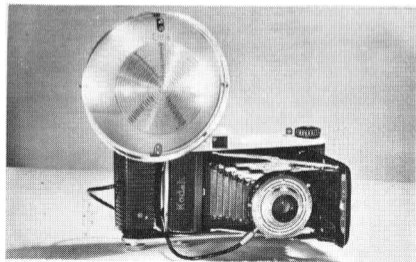


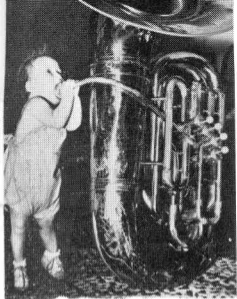
FLASHLIGHT

Flash photography is easy—why put your camera away after dark? In fact, apart from the obvious use of flash at night, pictures in daylight can often be improved by using flash when the light is poor, or the shadows too deep. A 'Kodak' Flashholder Model II can be easily fitted to your camera—as the illustration shows.

For your first flashsnaps, load your camera with Kodak 'Verichrome' Pan Film, and get a supply of No. 1 or PF.1 flashbulbs. With the shutter at $1/25$ sec., and the lens aperture at $f/11$, you are all set for taking average groups and close-ups. For more distant subjects, in very large rooms, or out of doors, No. 5 or PF.25 bulbs are more suitable.

To be sure of getting negatives of uniformly good quality for enlarging, the lens aperture should be set to suit the flash-to-subject distance. The table opposite indicates lens apertures for a range of distances, and for a variety of suitable flashbulbs. It assumes that 'Verichrome' Pan film is being used and that the subject is in an average sized room with medium to light coloured decoration and furnishing.





Indoors at night.



Outdoors at night.



'Fill-in' flash indoors.



'Fill-in' flash outdoors.

When using 'Panatomic-X' film use the next lens aperture larger than that shown in the table (e.g. $f/5.6$ instead of $f/8$). With 'Tri-X' film use the next smaller aperture (e.g. $f/11$ instead of $f/8$).

In large or dark rooms, and out of doors at night, use the next larger aperture. In small light rooms, use the next smaller aperture. To lighten shadows in daylight, use the next smaller aperture.

Flash to
Subject
Distance

30 feet
25 feet
18 feet
15 feet
10 feet
7 feet
5 feet

$1/25$ Second

No. 1 & PF. 1

PF.14

No. 5 & PF.25

—
—
 $f/4.5$
 $f/5.6$
 $f/8$
 $f/11$
 $f/16$

—
 $f/4.5$
 $f/5.6$
 $f/8$
 $f/11$
 $f/16$
 $f/22$

$f/4.5$
 $f/5.6$
 $f/8$
 $f/11$
 $f/16$
 $f/22$
 $f/32$

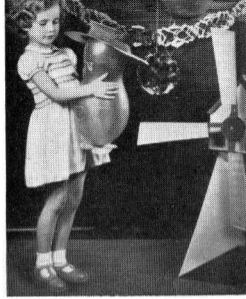
FLOODLIGHT

For table-top work, personal portraits, groups and similar pictures where movement is limited, a much greater control over high-lights and shadows can be obtained by using Photoflood lamps. It is quite possible to make a simple portrait with just one 'Kodaflector' Standette and a white reflector, as explained in the instruction booklet with each unit. The 'Kodaflector' Standette is designed to stand on a flat surface, or hang from a picture rail or chair-back. Better control over high-lights and shadows can be obtained with a 'Kodaflector' Assembly, which uses two No. 1 Photofloods set in reflectors on an adjustable stand. The lights may be raised to a height of approximately 7 feet, lowered almost to the floor,

and swung at various angles on the main column. The 'Kodaflector' Assembly and a 'Kodak' Standette, used in conjunction, provide ample lighting control. The diagram below illustrates a typical lighting set-up for a home portrait using this equipment. In such a case the 'Kodak' Standette is used to relieve the shadows, and only the main light from the 'Kodaflector' Assembly is considered in assessing the exposure.

The table opposite shows the camera settings when using two Photoflood lamps in 'Kodaflector' reflectors, and with Kodak 'Verichrome' Pan film, in a small room with light-coloured walls.





With 'Verichrome' Pan film read direct from the table.

With 'Tri-X' film use one stop smaller than that indicated in the table (e.g. $f/8$ instead of $f/5.6$).

With 'Panatomic-X' film use two stops larger (e.g. $f/4.5$ instead of $f/8$).

Shutter
Speed in
Seconds

Lamp to Subject Distance

$f/4.5$

$f/5.6$

$f/8$

$f/11$

1/100

3½ feet

3 feet

—

—

1/50

5 feet

4 feet

3 feet

—

1/25

7 feet

6 feet

4 feet

3 feet

Remember, when you take a picture

Hold the camera still. To support the camera steadily it may be fitted on to a tripod by means of the tripod bush on the right-hand side of the camera. For vertical pictures it can be stood on a table by opening out the plated support pivoted in the front cover or bed plate.

Hold the camera straight and level—judge this from the horizon or from vertical buildings.

Take fast-moving subjects approaching or receding, rather than passing close in front of you—unless you follow the movement by swinging the camera.

With distant scenes, include a nearby figure or some object in order to give scale and depth to the picture.

Watch the background—if it is not important, keep it plain. To bring your

subject against the sky, hold the camera low, e.g. take the photograph from a kneeling position.

With close-ups, keep the subject away from the top and left of the viewfinder, or you may cut off some of the desired picture.

Low-angle sunlight gives excellent pictures if it comes from well to the side of the camera. Make sure that the sun does not shine directly on to the lens.

Keep the lens clear of dust, finger-prints or spray; if necessary, gently wipe with a clean, soft cloth. Dust out the inside of the camera regularly.

Wind on to the next film number as soon as you have taken a picture, but do not cock the shutter until you want to take another picture.



With 'Verichrome' Pan Film, read direct from the table.

With 'Panatomic-X' Film, use two stops larger (e.g., $f/8$ instead of $f/16$), or $1/25$.

With 'Tri-X' Film use one stop smaller or $1/200$.

In winter, and within one hour of sunrise or sunset, use the next larger aperture (e.g., $f/8$ instead of $f/11$). Alternatively, set the shutter to the next lower speed.



Daylight EXPOSURE GUIDE

Set Shutter to "100"	Type of Subject		
	Light	Average	Dark
Bright Sun	$f/22$	$f/16$	$f/11$
Hazy Sun	$f/16$	$f/11$	$f/8$
Cloudy Bright	$f/11$	$f/8$	$f/5.6$
Dull or Shaded	$f/8$	$f/5.6$	$f/4.5$

1 Light Subjects:

Distant landscapes. Nearby subjects in coastal, beach, marine and snow scenes. Light-coloured objects predominating.

2 Average Subjects:

Nearby subjects, gardens, houses—but not in shade. Average landscapes and street scenes. Light and shade in about equal amounts. Use this class if in doubt.

3 Dark Subjects:

Dark or deep-coloured flowers or clothes. Dark foliage, animals or buildings.

4 Shaded Subjects:

Open to sky but shaded from sun (not under overhanging objects). Larger lens openings are needed as the angle decreases.

**'KODAK' FILM
MAKES THE PICTURE**

Hand your exposed film to a Kodak Dealer, who will arrange for the speedy production of high-quality prints. Ask for them to be made on Kodak 'Velox' Paper. Ask him also to show you the carrying cases, and various other accessories, and the simple but invaluable 'Kodak' publication '*How to make Good Pictures*'.

'VELOX' PAPER MAKES THE PRINT

Product names quoted thus—'Kodak'—are trade marks

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