

## DETAILS of Kodak Signet 35 Camera

### Film

NEGATIVE SIZE—24 x 36mm (approx 1" x 1½").

FILM SIZE—Kodak 135; 20- or 36-exposure magazine.

### Lens

KODAK EKTAR—44mm f/3.5, Lumenized lens.

LENS OPENINGS—f/3.5, f/4, f/5.6, f/8, f/11, f/16, f/22.

COMBINATION LENS ATTACHMENTS—Series V—No. 22 Kodak Adapter Ring (Screw-in Type), or 1½" Kodak Adapter Ring (Slip-on Type).

### Shutter

KODAK SYNCHRO 300—Cocking type.

SPEEDS—1/25, 1/50, 1/100, 1/300 and "B."

BODY RELEASE—Right front of camera body.

FLASH—Built-in synchronization for Class M (No. 5 or 25) flash lamps.

### Focusing and Viewing

RANGE FINDER—Superimposed type, combined with view finder, coupled to focus mount.

FOCUSING RANGE—2 feet to infinity.

VIEW FINDER—Optical, eye-level enclosed, combined with range finder.

DOUBLE-EXPOSURE PREVENTION—Film advance interlocked with body shutter release to provide double-exposure prevention.

### Construction

CAMERA SIZE—4½ x 3⅞ x 2½ inches.

BODY—Die-cast alloy with black Kodadur covering.

BACK—Same as body, with metal pressure pad. Back is readily removable for easy access in loading.

TRIPOD SOCKET—Standard tripod thread for tripod or Kodak Flashholder Bracket.

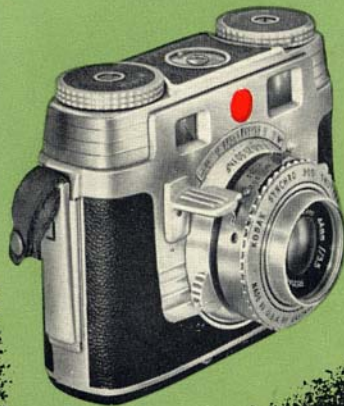
SERIAL NUMBER—For positive identification—is stamped on the top of the case under the rewind knob. Keep a record of this number with your personal papers.

Eastman Kodak Company • Rochester 4, N. Y.

# KODAK

## SIGNET 35

CAMERA



*Kodak Ektar f/3.5 Lens*



- The fine appearance of this camera is matched by its performance and operation. Precision-built, sturdy, and amazingly easy to use, the Kodak Signet 35 Camera has features that provide results comparable with the finest cameras.

Before using your camera, take a few minutes to get acquainted with it. Go through this manual with the camera, performing each operation as indicated. Then, when the moment of picture making arrives, you will be ready.

Before making any important pictures—a trip, some special event, or any pictures expected to prove valuable—you should shoot a roll or two of film and take a few flash pictures. This will give you practice and provide a check on your equipment. If you have any questions, your Kodak dealer will always be glad to help you in any way he can.

The automatic double-exposure mechanism and film counter are designed to work when the camera is loaded. The double-exposure prevention mechanism may not work and the film counter will not work without film in the camera.



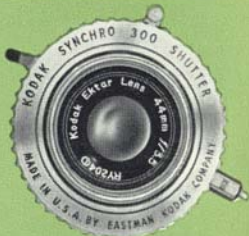
### Kodak Ektar Lens

Pictures produced with your Kodak Signet 35 Camera and its highly corrected Kodak Ektar 44mm f/3.5 Luminized Lens are clear and needle-sharp.



### Kodak Synchro 300 Shutter

With its built-in synchronization capable of taking flash shots up to 1/300 second, your camera is well equipped for a remarkably wide range of picture-making situations.



## OPERATING FEATURES

### Coupled Range-Finder

The superimposed image-type range finder is coupled with the lens to give instant and accurate focus. A single eyepiece serves both the range and view finders.



### Exposure Guide

A unique, built-in picture-making aid, the exposure guide on the camera back provides for rapid determination of the lens and shutter settings. It can also be used as a reminder of the type of film in your camera.



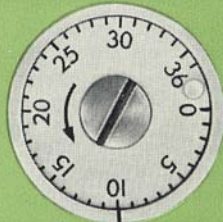
### Depth-of-Field Scale

For correct ranging accuracy, the depth-of-field scale, located just above the focusing mount, gives you instant reference to compose your picture for near and far objects.



### Film Counter

There's no guesswork to the number of pictures you have snapped. The film counter accurately records the number of unexposed frames of film remaining in the film magazine.



### Convenient Size Knobs

The wind and rewind knobs on the Kodak Signet 35 Camera have been designed for easy turning. An arrow on the top of each knob gives the direction in which the knob should be turned.



### Double-Exposure Prevention

Built into the camera mechanism is an automatic device to prevent double exposures. The lever located on the camera front will enable you to make intentional double exposures if desired, see page 17.



## CONTENTS

5	Loading
8	3 Simple Settings
10	Exposure Guide
12	Depth of Field
14	Box Camera Simplicity
16	Taking the Picture
17	Unloading
18	Flash Pictures
21	Flood Pictures
22	Around the Clock Picture Taking
24	Films
26	Tips for Better Pictures
28	Accessories
31	Kodak Portra Lens Tables

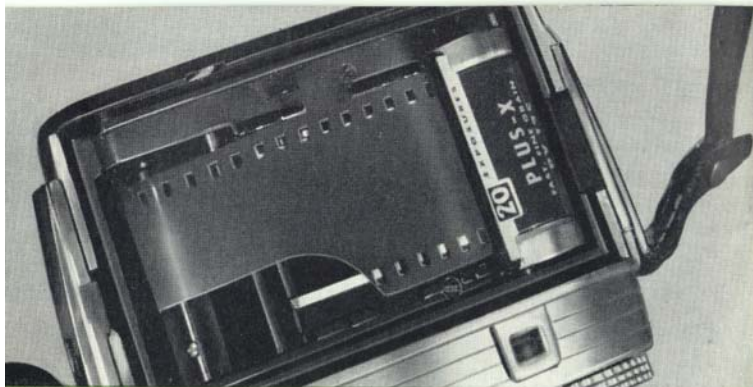
The tinted appearance of the lens is due to Lumenizing—a special hard coating applied to all air-glass surfaces of the lens. This treatment improves the brilliance of black-and-white pictures and the color purity of full-color pictures.

## LOADING

**1.** Press the LATCH down firmly with the ball of the index finger while sliding the back lock down with the thumb. Swing the back out 90° and lift it off the camera.

**2.** Pull out the REWIND KNOB. Insert the film magazine in the recess under the knob. The end of the magazine containing the crosspiece goes toward the rewind knob. Push in the rewind knob, turning the knob until it engages the slot with the crosspiece in the magazine.





▲  
**3.** Bend the film leader between the first and second perforation; then insert the hooked end of the film into the slot of the take-up reel. Do not try to remove this reel.

**4.** Turn the WINDING KNOB in the direction of the arrow until the slack is removed from the film. The teeth of the SPROCKET must fit into the holes in the film. Replace the camera back. Turn the winding knob until it locks.

▼

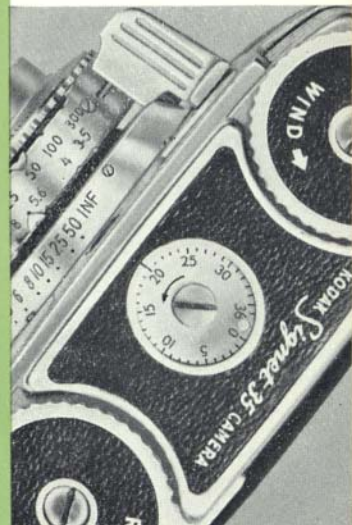
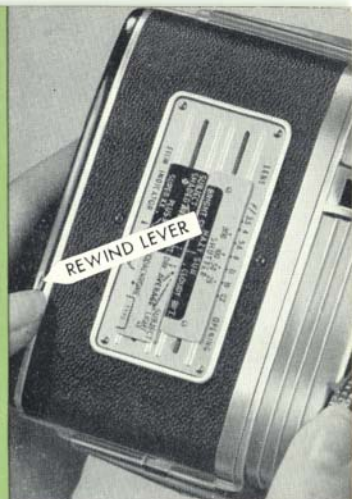


**5.** Free the winding knob by pushing the REWIND LEVER toward the rewind knob. Hold the lever and turn the winding knob  $\frac{1}{4}$  turn. Then release the lever and turn the winding knob until it locks. Do this three times.

The winding knob should be turned with a steady, even motion—never in a rapid and jerky manner. ▶

It is not necessary to use the REWIND LEVER to advance the film after the shutter is released. The winding knob is automatically freed when you snap a picture. However, if you accidentally trip the double-exposure lever, it will be necessary to hold the REWIND LEVER until the winding knob is turned  $\frac{1}{4}$  turn.

**6.** Turn the film counter in the direction of the arrow to 20 for a 20-exposure magazine—to 36 for a 36-exposure magazine. The counter will move a mark for each picture taken. It shows the number of exposures remaining. After each exposure, turn the winding knob until it locks. This advances the film for the next picture. ▶



## for fine, accurate pictures

### 3 SIMPLE SETTINGS

**A. Shutter Speed** — Your Kodak Synchron 300 Shutter has four snapshot speeds (1/25, 1/50, 1/100 and 1/300 second) and a “B” setting for longer exposures. Set on “B,” the shutter stays open as long as the exposure release is held down. A tripod or other firm support must be used for this setting.

**B. Lens Opening** — The lens opening is smallest and therefore lets through the least amount of light when it is set at  $f/22$ . Each succeeding setting lets through twice as much light as the one before. For example,  $f/16$  lets through twice the light of  $f/22$ , and so on.

The lens opening and shutter speed work together to give the right exposure. Set your shutter according to the exposure guide. Exposure tables for flash and flood lamps are found on pages 19, 20, and 21.

**C. Focus** — When you superimpose the two images in the coupled range finder, the lens is automatically set for the sharpest focus. The illustrations show an enlarged center section of the finder. After you have focused your subject, and before making the exposure, be sure to check the composition of the picture. This is done through the same window as the focusing.



#### A. Shutter Speed

Move the knurled ring until the pointer is at the desired shutter setting. The pointer “click stops” at each speed. The shutter must be cocked for all settings including “B.” Cock the shutter by pressing the COCKING LEVER down as far as it will go before each exposure. *Never oil the shutter.*



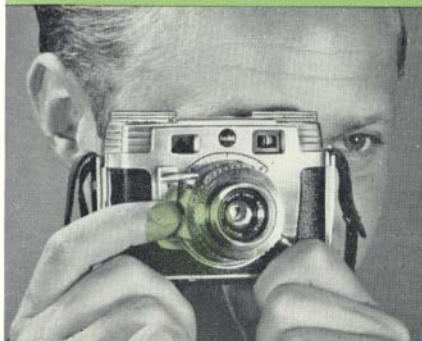
#### B. Lens Opening

The size of the lens opening is changed by moving the lens pointer across the scale. The pointer “click stops” at each marked lens opening.



#### C. Focus

Look through the eyepiece of the range finder, with the camera pressed firmly against the face. Select any vertical line in your subject and move the focusing ring until the two images of the subject coincide. For accuracy, focus the subject directly under the peak of the triangle.



## HOW TO USE THE EXPOSURE GUIDE

The exposure guide on the back of the camera indicates, quickly and easily, the correct exposure for Kodak Films, with three common subject types under the three most common lighting conditions.

The illustrations and descriptions below explain the subject types and lighting conditions covered by the exposure guide on your Kodak Signet 35 Camera.

10

### SUBJECT



#### Dark Subjects

People in dark clothing, dark foliage, flowers, animals, buildings.



#### Average Subjects

Near-by people, gardens, houses, scenes not in shade. Light and dark objects in about equal proportions. Use this class if in doubt.



#### Light Subjects

Distant scenery, near-by people in marine, beach, snow scenes. Light-colored objects dominating.

### LIGHT



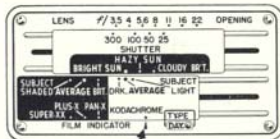
**Bright Sun**  
Strong Shadows



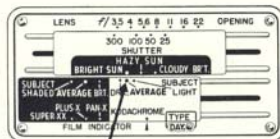
**Hazy Sun**  
Soft Shadows



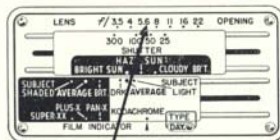
**Cloudy Bright**  
No Shadows



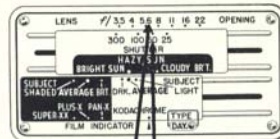
Put the dot for the film you are using over the arrow. A reminder of the type of Kodachrome in your camera is furnished by the slide.



Set the light condition dot opposite the subject dot. (If Kodachrome Film, use light half of subject scale.)



Read the lens opening above the selected shutter speed. Your choice should be governed by subject speed, depth of field, etc.



In this example, using Kodachrome Film Daylight Type, the settings would be at the red dot between  $f/5.6$  and  $f/8$  at  $1/50$  second.



## DEPTH OF FIELD



### Depth-of-Field Scale

Focus the lens. Select a lens opening. Above the selected lens opening (the red figures) on each side of the scale, read the distances of the nearest and farthest objects in focus.

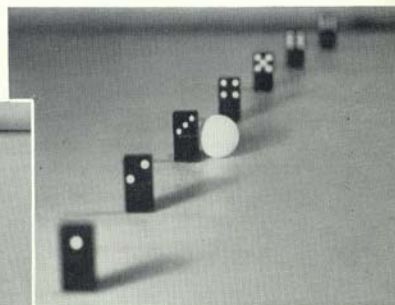
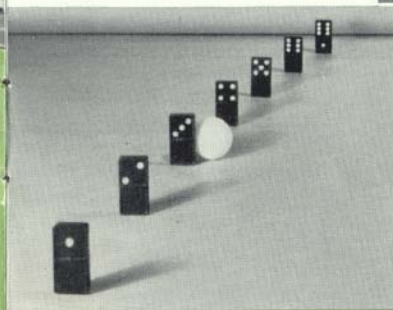
The red focus spot on the top of the camera may be used as a reference point to measure object distances.

After you have focused on your subject, that subject will be sharp in the picture. However, other objects in the picture area, both in front of and beyond the subject, will also appear in focus. This is range of sharpness or "depth of field."

The method of determining depth of field by the scale is shown in the illustrated example to the left. Subject focused on is at 15 feet; exposure calls for a lens opening of  $f/8$ .

Look for the lens openings on the depth-of-field scale. There is one on each side of the distance arrow. The figure 8 is opposite  $f/8$  on one side of the arrow. Infinity is opposite  $f/8$  on the other side of the arrow. These show that all objects from 8 feet to infinity will be sharp and clear.

A large lens opening was used to obtain a shallow depth of field. ▶



◀ A small lens opening was used to obtain a great depth of field.



## box camera simplicity

### IF YOU WANT IT

“Load, Aim and Shoot” have long been the principles of operation for the box camera. Your Kodak Signet 35 Camera can be operated with the same simplicity.

You will notice on the shutter that the  $f/11$  lens opening is in red and that there is a red dot between the  $f/5.6$  and  $f/8$  lens openings. Also the  $1/50$ -second shutter speed is in red.

**Setting for Kodachrome Film Daylight Type** — When the pointers are set on the red dot and the  $1/50$ -second speed, the lens and shutter provide the basic exposure for average subjects in bright, direct sunlight.

**Setting for Black-and-White Film** — The exposure  $f/11$  and  $1/50$  second is the basic exposure for average subjects in bright sunlight with Kodak Plus-X Film. If the focusing scale is set at 15 feet, your range of sharpness is from 7 feet to infinity.

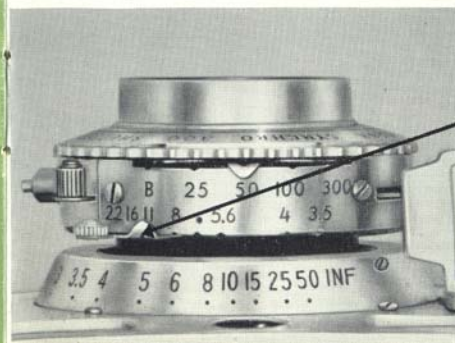
**Average Focus** — Many of your pictures will fall into the 8- to 50-foot range. With Kodachrome Film Daylight Type, set the focusing scale at “15” and the lens opening on the red dot between  $f/5.6$  and  $f/8$ .



For Kodachrome Film Daylight Type set the lens opening pointer on the red dot located between  $f/5.6$  and  $f/8$ .



Set the shutter speed pointer for  $1/50$  second by revolving the knurled ring.



For Kodak Plus-X Film set the pointers on the red  $f/11$  and  $1/50$  second.

## TAKING THE PICTURE

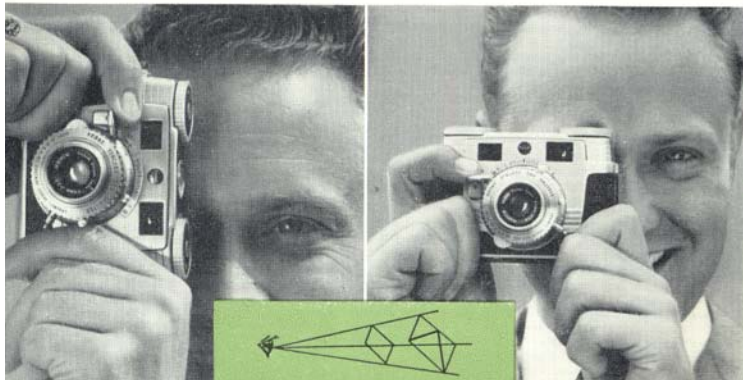
### The Finder

Hold the camera firmly against the face. To frame the picture, hold the camera at that distance from the eye which allows you to superimpose the rear finder frame on the front finder frame (see diagram below). To compose the picture, move the camera and your head simultaneously.

The view finder is designed for correct aiming of the camera throughout the entire focusing range, provided the eye is positioned as suggested above.

The range finder triangle can be used to help center your eye.

The illustrations show the most practical manner of holding the camera to guard against camera move-



ment at the moment of exposure. With the camera steadied against the face, depress the exposure release with a slow, squeezing action.

**Note:** *The release will remain locked if the shutter is not cocked, or the film has not been advanced to an unexposed frame. It sometimes may be necessary after an exposure to turn back the winding knob a trifle to release the winding mechanism.* For intentional double exposures, trip the lever on the bottom of the front of the camera. Cock the shutter and make your second exposure.

17

## UNLOADING THE FILM

When the counter has reached "0," after the 20th or 36th exposure, rewind the film into the magazine. Turn the **REWIND KNOB** in the direction of the arrow while holding the **REWIND LEVER** toward the rewind knob. Continue until the **WINDING KNOB** stops turning. Now remove the camera back, pull up the rewind knob, and remove the film magazine.

It's a good idea to have your exposed film processed soon after exposure. Also it's wise to reload the camera as soon as the exposed film has been removed, to be ready for the next picture.



## FLASH PICTURES

You can make pictures at night in full color or black and white with your Kodak Signet 35 Camera. All you need are the Kodak Flashholder, batteries, and lamps. For color, use Kodachrome Film Type A.

Attach the flashholder by screwing the bracket thumbscrew into the camera tripod socket. Remove the CAP from the FLASH POST on the rim of the shutter, and attach the cord. Flashing the lamp is controlled by the synchro feature of the shutter.

Use "C" size batteries (photoflash are best). They should test at least 5 amperes. The Kodak B-C Flashpack can be used instead of the "C" size batteries. The Flashpack and a 22½-volt photoflash battery will



**Caution:** Since lamps may shatter when flashed, the use of a Kodak 2-Way Flashguard or other shield over the reflector is recommended. Do not flash the lamps in an explosive atmosphere.

Do not insert flash lamps in the reflector if the shutter is open — the lamp may flash and a serious burn may result.

make a battery-condenser unit out of your Kodak Flashholder at a nominal cost. It provides long battery life and trouble-free synchronization—see page 33.

Use Class M (No. 5 or 25) flash lamps only. These lamps can be used at all shutter speeds. Class F flash lamps (SM or SF) *should not* be used. Be sure the bottom of the lamp base is clean and bright before inserting the lamp in the flashholder. If the contact point is tarnished, rub it on a rough surface.

Exposure Guide Numbers can be used to determine exposure. Divide the numbers in the table below by the distance in feet from lamp to subject to find *f*-number. For example, using Kodachrome Film Type A with the shutter set at 1/100 second, and the subject 5 feet away, the correct lens opening would be  $55 \div 5$  or *f*/11.

Lamp	No. 5 or 25			
	1/300	1/100	1/50	1/25 or "B"
Kodachrome Type A*	32	55	60	70
Plus-X	70	100	110	140
Super-XX	95	140	160	200

\*With Kodachrome Film Type A and a No. 5 lamp, use a Kodak Light Balancing Filter No. 81C; with a No. 25 lamp, use a No. 81D Filter. These filters give warmer tones than when no filter is used.

**Flash Exposures**—The following table provides exposure information for Kodachrome Film Type A in ready-reference form for average indoor camera-to-subject distances, with the shutter set at 1/25 second.

f/3.5	f/4	f/5.6	f/8	f/11	f/16	f/22
20 ft	17 ft	12 ft	9 ft	6½ ft	4½ ft	3¼ ft

Note: These numbers apply when the lamps are in 4- to 5-inch satin-finished reflectors such as the Kodak Flashholder.

**Supplementary Flash Outdoors**—In bright sunlight, lighting contrast is frequently excessive, particularly with near-by, side- or back-lighted subjects. More pleasing results are obtained by using blue flash lamps to illuminate the shadows. In the following table note the various combinations that can be used. With flash fill-in, use the same settings for front, side, or back lighting.

Lamp-to-Subject Distances for Supplementary Flash

Shutter Speed and Lens Opening	1/25 between f/8 and f/11	1/50 between f/5.6 and f/8	1/100 between f/4 and f/5.6
5B or 25B Lamp	5 to 10 feet	7 to 14 feet	10 to 20 feet



Practical, flexible home lighting is provided by flood lamps in suitable reflectors such as the Kodak Vari-Beam Lights. A good basic lighting is shown in the diagram.



Exposure Table for Kodachrome Film Type A with Two No. 2 Flood Lamps in Kodak Vari-Beam Lights Set at STILL

3½ feet 1/25 second at f/4.5	8½ feet ½ second* at f/8	12 feet 1 second* at f/8
------------------------------------	--------------------------------	--------------------------------

\*Shutter set at "B."

Included with the Kodak Vari-Beam Lights is an instruction manual which is complete with tables, suggestions, and picture-taking arrangements.



## AROUND THE CLOCK PICTURE TAKING



Sundown, dark days, or dark interiors need not mark the end of picture taking. You can still make good pictures by using longer exposure or by using flood or flash lamps.

### LONG EXPOSURES FOR STILL SUBJECTS

The "B" setting on your shutter enables you to keep the shutter open for as long as required. Excellent night pictures can be made by using long exposures. Many novel pictures are made by the reflection of lighted buildings or monuments on wet pavement or fireworks, fireside scenes, etc.

*Both camera and subject must be still*

22

Silhouettes can be striking when a little forethought goes into their composition.



during the exposure. Use a tripod such as the Kodak Eye-Level Tripod or other firm support.

To make a long exposure (the focus and lens opening having been set), set the shutter on "B." Cock the shutter. Press the release and hold it down for the exposure required; then let the release spring back. Avoid jarring the camera. The Kodak TBI Metal Cable Release No. 2 is useful for longer exposures.

**Note:** *To advance the film when a cable release is used, press and hold the rewind lever (see page 7) and rotate the winding knob  $\frac{1}{4}$  turn; then release the lever and turn the knob until it locks.*

23

Reflections from wet pavements or bodies of water are spectacular. Place your camera on a solid support or tripod, aim and hold the shutter open on "B" for the exposure required. In this case 30 seconds to 1 minute.



How could grandma be more characteristically portrayed than with a flash shot like this?

## KODAK FILMS

### The Kodak Signet Camera uses Kodak 135 Film.

**Kodachrome Film** — For superb color pictures. The film is processed, at no additional cost, at an Eastman Kodak Laboratory. The resulting transparencies are returned to you, mounted (unless otherwise specified) for projection or viewing. Kodacolor Prints and Enlargements can be made from your Kodachrome transparencies. Kodacolor Prints are attractive 3½ x 5-inch full-color prints with white borders. Kodacolor Enlargements can be supplied in sizes 5 x 7 and 8 x 10. The first Kodacolor Print from each transparency is moderately priced and there is a great saving on all following prints. Kodacolor Prints and Enlargements *must* be ordered through your Kodak dealer.

Use Kodachrome Film Daylight Type for daylight pictures and Kodachrome Film Type A for flood or flash pictures. 20 or 36 exposures.

To select transparencies for printing, hold each one at an angle near a sheet



of white paper which is illuminated by a tungsten light. Any transparency which has been carefully exposed under good picture-taking conditions will appear attractive when viewed in this manner. In general, transparencies of this type will produce pleasing prints. Don't choose a slide for a color print because it looks good when being projected in a darkened room. You'll be viewing your Kodacolor Prints and Enlargements in a lighted room, so it's wise to select your slides as mentioned above. Choose only transparencies which are (1) clear and sharp, and (2) evenly lighted—not contrasty.

**Kodak Plus-X Panchromatic Film** — An excellent film for general outdoor and well-lighted interior use. The low graininess and high resolving power permit high-quality enlargements. 20 or 36 exposures.

**Kodak Super-XX Panchromatic Film** — A very high-speed film for use when the light is poor. Especially valuable for use with artificial light. 20 or 36 exposures.



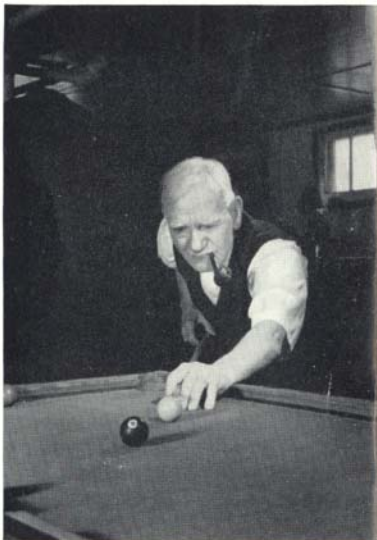
TIPS

## for better pictures



### Tell a Story

The best pictures are those which tell a simple story and tell it at a glance. You'll treasure pictures of day-to-day activities around the home, perhaps including some entirely unposed ones. But whatever the subject, a moment spent in expressing an idea will repay you many times in satisfaction with your finished prints.



26



### Look Beyond the Subject

Whatever the background, make sure that it is a setting or frame for your picture, not an intruding element in the composition. Look beyond the subject; your camera does.

### Side and Back Lighting

Pictures in which the light comes from the side of the scene often give a feeling of depth. Shadows across the foreground make you feel that you are looking into the picture.

With either side or back lighting it is important to shield the lens from direct light by keeping it in the shade, or by using the Kodak Lens Hood (see page 29).



27

## ACCESSORIES

**A Kodak Leather Carrying Case** of top grain leather protects your camera and permits it to be ready at a moment's notice. The screw in the base of the case screws into the tripod socket of the camera. The exposure guide on the camera is visible when the front flap is down. You can leave the adapter ring and filter on and still close the case.



**Cable Releases** — Two releases are available for your Kodak Signet 35 Camera: the Kodak TBI Metal Cable Release No. 2, which simplifies the making of time exposures, and the Kodak Metal Cable Release No. 5.

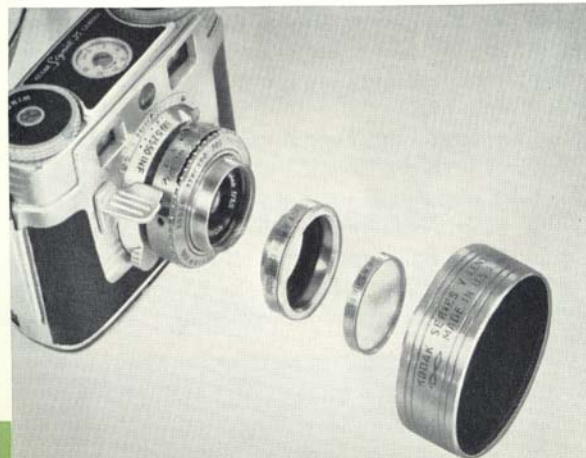
To attach a cable release, screw the release into the hole in the shutter housing, under the trip lever.

### **Kodak Eye-Level Tripod**

—This sturdy aluminum tripod provides a rigid and dependable support for your camera. Folded, it measures 22½ inches; extended, 60 inches. The use of the Kodak Turn-Tilt Tripod Head (an accessory) is recommended for maximum facility in changing the position of the camera on the tripod.



**Kodak Combination Lens Attachments** — Series V Lens Attachments are used with this camera. The basis of the combination is the Series V, No. 22, screw-in type or 1½-inch slip-on type Kodak Adapter Ring. Kodak





Wratten Filters, Portra Lenses 2+ and 3+, Pola-Screen, and Lens Hood are available in this series. If you use a Pola-Screen in combination with another attachment such as a filter, use a Series V-VI Step-up Ring and a Series VI Pola-Screen.

To assemble a filter or lens in the ring, unscrew and remove the insert, place the filter or lens in the ring, and replace the insert. The Kodak Lens Hood can be used in place of the insert.

**Filters** add greatly to the pictorial effects of black-and-white pictures by darkening the sky and recording the clouds. The Kodak Wratten Filters K-2, G or A can be used for this purpose. These result in medium, strong, and extra-strong effects respectively. *Never use these strongly colored filters with Kodachrome Film.* With Kodachrome Film use a Kodak Pola-Screen to darken the sky.

**Filters for Kodachrome Film** — Kodachrome pictures made in open shade under a clear blue sky, or on overcast or hazy days will be improved if a Kodak Skylight Filter is used.

Kodachrome Film Type A can be used for daylight exposures with the Kodak Daylight Filter for Kodak Type A Color Films.

For flash photography with Kodachrome Film, Kodak Light Balancing Filters No. 81C with No. 5 flash lamps and No. 81D with No. 25 flash lamps are recommended for best color rendering.

## Working Distance and Field Size with Kodak Portra Lens

(The use of a 1+ lens is not recommended. It would overlap the range of the camera and the 2+ lens.)

KODAK PORTRA LENS 2 +			Approx. Field Size Based on Kodak Ready-mount Opening (inches)
Camera Lens Setting — Feet	Distance Subject to Lens* (inches)		
Inf.	19½	10⅞	15
50	19⅞	10	14¾
25	18½	9⅞	14¼
15	17¾	9¼	13⅞
10	16½	8⅞	13⅞
8	16¼	8¼	12¼
6	15¼	7¾	11½
5	14¾	7½	11
4	13¾	6⅞	10¼
3½	13⅞	6½	9⅞
3	12¾	6⅞	9
2½	11½	5⅞	8¼
2	10¼	5	7¼

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

Total depth of field at f/8 ranges from ¾ inch at the minimum distance to 3¼ inches at the maximum distance.

KODAK PORTRA LENS 3 +			Approx. Field Size Based on Kodak Ready-mount Opening (inches)
Camera Lens Setting — Feet	Distance Subject to Lens* (inches)		
Inf.	13	6¾	10
50	12¾	6⅞	9¾
25	12⅞	6⅞	9½
15	12⅞	6¼	9¼
10	11¾	6	8⅞
8	11½	5⅞	8⅞
6	11	5⅞	8⅞
5	10⅞	5⅞	8
4	10⅞	5⅞	7⅞
3½	9¾	4⅞	7¼
3	9⅞	4⅞	6⅞
2½	8⅞	4⅞	6½
2	8⅞	3⅞	5¾

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

Total depth of field at f/8 ranges from ½ inch at the minimum distance to 1½ inches at the maximum distance.

Use these tables since none are supplied with the Portra Lenses for use with this camera.

**Kodaslide Merit Projector**—You get big-picture projection and even illumination with the Kodaslide Merit Projector. An  $f/3.5$  Lumenized Kodak Projection Ektanon Lens, new, unique slide-feeding mechanism, built-in elevation device—all these combine to make your scenes live again in brilliant coloring.

**Kodaslide Table Viewer 4X**—This new viewer provides complete one-package projection for your 35mm transparencies. Your slides are enlarged over 4 times and brilliantly illuminated by the Lumenized optics without fuss or bother in a normally lighted room. The Kodak Projection Ektanon 50mm  $f/3.5$  Lens projects the image to the special daylight type viewing screen. It is easily transported and only needs plugging into a 100- to 125-volt, a-c or d-c line to be instantly ready for use. If you wish the added feature of a slide changer, the Kodaslide Table Viewer Model A should be your choice. It will accept 75

32



ready mounts or 30 double-glass slides. Your slides are enlarged nearly 5 times.

**The Kodak B-C Flashpack** offers a battery-condenser method of flashing lamps. It provides more than enough energy for accurate synchronization and dependable lamp firing. In addition, you'll be able to use the same battery for a year or more. Ask your dealer to show you one today.

**The Kodak Standard Flash-older** is a new, lightweight yet rugged unit that accepts midget flash lamps. It is powered by two "C" cells or a Kodak B-C Flashpack. A decal on the reflector gives instant exposure information. The bracket is designed to hold the flasholder rigidly for accurate aiming or to permit rapid removal for off-the-camera work.

33

