

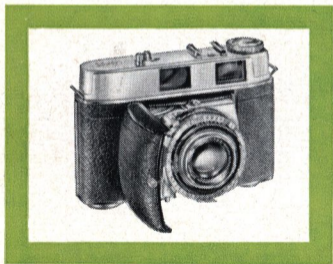


Kodak

Retina

II C

with Large-size View- and Rangefinder



I n s t r u c t i o n s f o r U s e

You have made a wise choice: in your new RETINA II C you have a miniature camera of the highest precision which has undergone the strictest tests. It thus satisfies all requirements for first-class results.

Your RETINA II C is definitely a quick-action camera with a very fast 6-element f/2.8 lens of 2 inches (50 mm.) focal length; interchangeable lens units for telephoto and wide-angle shots; a Synchro-Compur shutter with light value scale and speeds to $1/500$ second; and a novel large-size view- and rangefinder with reflected image frames for different focal lengths. In addition, the RETINA II C features many other technical refinements which we shall go into in more detail on the following pages.

Like all RETINA models, the RETINA II C is easy to use. We would, however, advise you to make a point of studying this instruction booklet carefully. First practise the most important operations without a film in the camera; you will then already be on intimate terms with your RETINA II C by the time you come to take your first pictures.

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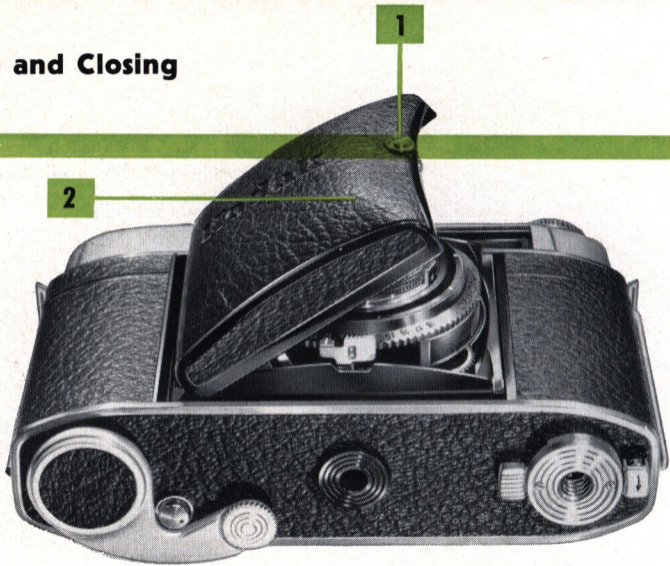
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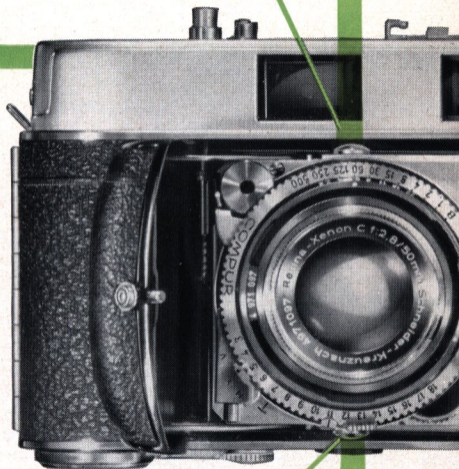
Opening and Closing

THE BASIC OPERATIONS



Open the camera by pushing the small button (1) on the baseboard (2) in the direction of the word "Kodak". At the same time pull open the baseboard until it engages with an audible click. You can only close the camera when the focusing scale (9)* is set to infinity. Simultaneously press in the two buttons (10) at the sides of the lens panel with two fingers of one hand, and fold up the baseboard. Practise these operations a few times. Feel how smoothly the RETINA IIC opens and closes!

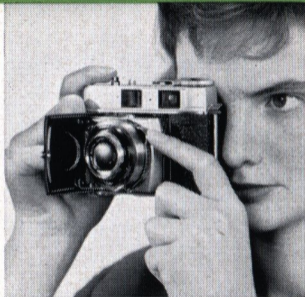
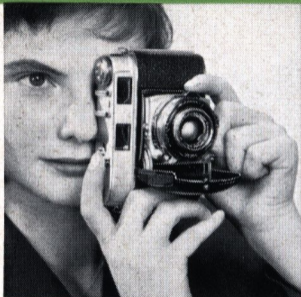
* The numbers not shown on individual pages are indicated on the general view of the camera features on pages 42—45 (unfold page).



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Holding and Viewing



Now hold your RETINA with both hands and try different ways of gripping it until you have found a camera hold that suits you best. Our illustrations for horizontal and vertical shots are intended just as suggestions. After a few attempts you will soon have a really sure grip on it.

Look through the finder eyepiece (32); the new large-size view- and rangefinder shows you the subject in almost natural size. You will be agreeably surprised by the brilliant finder image.

The three reflected line frames indicate the appropriate field of view with the standard, telephoto, and wide-angle lenses respectively, and prevent faulty viewing.

Please note:

The middle line frame applies to the standard 2 inch (50 mm.) lens;

the inner line frame applies to the $3\frac{1}{8}$ inch (80 mm.) telephoto lens;

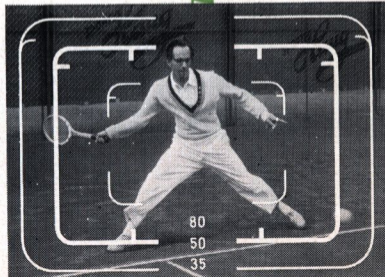
the outer line frame applies to the $1\frac{3}{8}$ inch (35 mm.) wide angle lens.

For further details of the image frames for telephoto and wide angle shots see page 27, for setting the distance see pages 22 and 28.

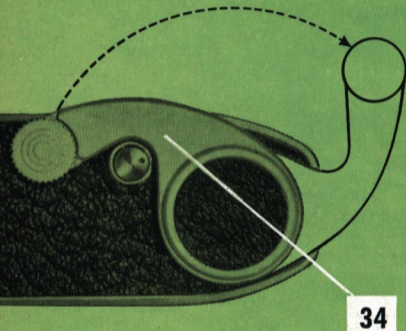
At subject distances closer than 8 feet please note the remarks on page 36 about the parallax correction marks on each image frame.



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Winding and Releasing

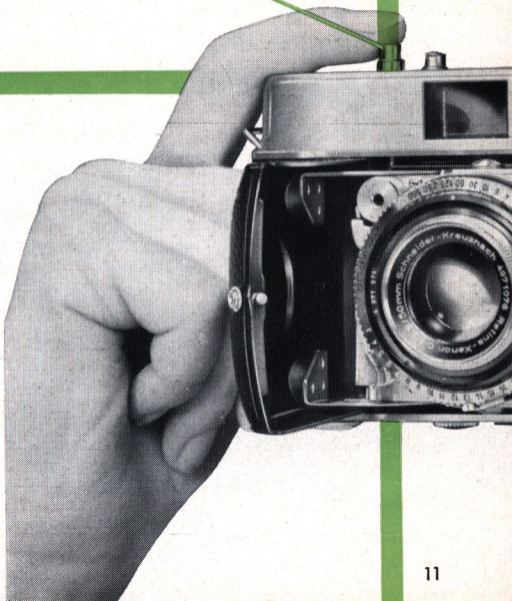


To tension the shutter, pull out the rapid winding lever (34) in one movement as far as it will go (see illustration). Then let it shoot back to its original position. If it should not fly back, it was not moved far enough. So pull out the rapid winding lever fully every time.

This single movement tensions the shutter, and advances the film (if there is one in the camera) and the film counter (see page 14).

When you have your subject nicely framed in the viewfinder, press the release button (11) through. The particularly smooth action of the release of your RETINA effectively guards against camera shake.

You can only press the release button once you have tensioned the shutter. So make a habit of operating the rapid winding lever immediately after every exposure. Your RETINA is then always ready for action. Keeping the shutter tensioned – even for some time – does not harm it in any way.



THE TECHNIQUE OF PICTURE TAKING

Inserting the Film



Your first shots will soon show the advantage of having practised the basic operations without a film in the camera. You have already got the feel of your RETINA, and can devote more attention to the subject itself. So let us start taking pictures in earnest.



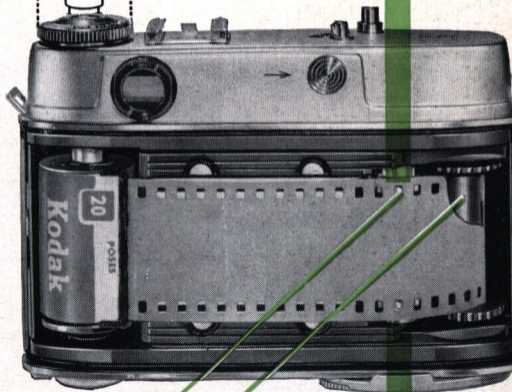
To load the film you must open the camera back. Turn the milled end of the safety lever (31) surrounding the tripod bush (30) in the direction of the arrow to uncover the opening button (29). Depress this button, and the camera back will spring open. The advantage of this double locking system of the camera back is that you cannot open the back by any accidental movement or knock.

Fully pull out the rewind knob (19) **to its second stop.**

19

Turn the built-in take-up spool (38) by its serrated flange, until one of the slits in the spool core points upwards. Push the trimmed end of the film into this slit, so as to anchor a perforation hole in the little hook of the slit (see bottom illustration opposite).

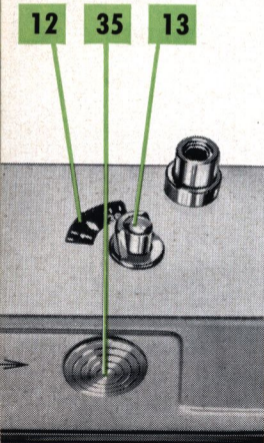
Now draw the film across the film track, and insert the cassette into the cassette chamber. Push back the rewind knob (19), turning it at the same time in the direction of the arrow until you feel a slight resistance, thus tensioning the film. The teeth of the transport sprocket (37) must properly engage both rows of perforations of the film. Then close the camera back.



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Setting the Film Counter



Press the film release button (13) and at the same time push the film counter setting button (35) in the direction of the arrow. Repeat this until the diamond-shaped \blacklozenge mark between No. 1 and No. 36 of the film counter (12) is opposite the notch in the upper edge of the film counter window. With a 20-exposure cassette set the film counter to the diamond \blacklozenge mark at No. 23.

Now press the film release button (13) again, and operate the rapid winding lever (34). Repeat this until No. 36 (or 20) appears opposite the notch in the film counter window. At the same time, the rewind knob (19) must rotate against the direction of the arrow. That shows that the film is advancing properly. If it does not rotate, tension the film again as described on page 13.

The film counter always indicates the number of shots still available. When you release the shutter after the counter has reached No. 1, an automatic transport lock comes into operation. See the remarks on the film release on page 37. A guard on the film release button prevents accidental releasing.

Setting the Film Indicator

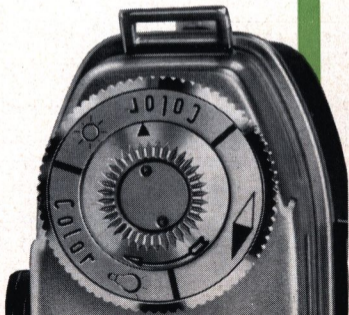
The film indicator (18) is a useful reminder of the type of film you have loaded into your RETINA.

To set the film indicator, hold the rewind knob firmly, and turn the inner milled ring in the direction of the arrow until the ▲ mark points to the type of the film loaded in the camera.

The position of the film indicator does not affect the taking of the picture in any way.

The following symbols stand for:

- | | | |
|-------|---|--------------------------------|
| |  | = Black-and-white film |
| Color |  | = Daylight colour film |
| Color |  | = Artificial light colour film |



Setting the Shutter

The Light Value Setting

For the exposure, set the light value scale (26) of the camera to the same number as you obtained by an exposure meter reading, or from the light value table on pages 20–21. Pull the light value setting lever (25) outwards and move it sideways, letting the pointer engage opposite the required light value figure. If that should not be possible straightaway because the lever reaches the limit of its movement, rotate the shutter speed ring (6) until you can reach the light value you want. You can also set intermediate values, for example $11\frac{1}{2}$.

Light Values and the Aperture-Speed Coupling

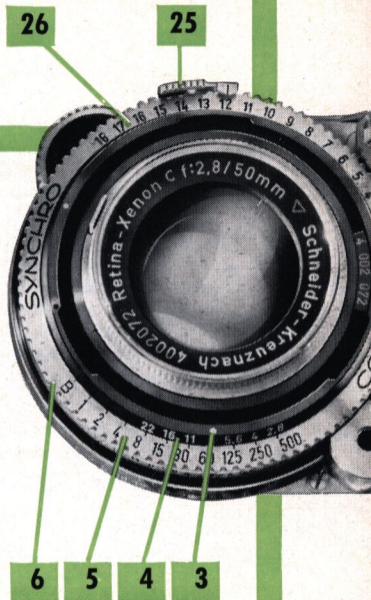
By setting the light value on the light value scale you have automatically coupled all the aperture-speed combinations you can select for correct exposure.

The shutter speeds are marked on the shutter speed scale (5). The figures indicate fractions of a second, for instance 2 stands for $\frac{1}{2}$ second, 125 for

$\frac{1}{125}$ second, and so on. The B setting is used for time exposures of over 1 second. When set to B, the shutter remains open as long as you keep the release button depressed.

The apertures (f/numbers) are found on the aperture scale (4); the figures are relative lens openings. Thus f/2.8 is the largest, and f/22 the smallest lens opening. If, for instance, you have set a light value of 12 and you rotate the shutter speed ring (6), you can read off the following aperture-speed combinations in turn opposite the index mark (3):

Aperture f/	22	16	11	8	5.6	4	2.8
in seconds	$\frac{1}{8}$	$\frac{1}{15}$	$\frac{1}{30}$	$\frac{1}{60}$	$\frac{1}{125}$	$\frac{1}{250}$	$\frac{1}{500}$



Remember: the higher the aperture number, the smaller the lens opening. The choice of the lens aperture is closely connected with the depth of field required (see page 23).

The choice of the most suitable aperture-speed combination will depend on the subject. Fast moving subjects call for short exposure times to avoid movement blur. For example if you want to take a sports shot at $\frac{1}{500}$ second, turn the shutter speed setting ring until the index mark (3) is opposite 500. The aperture automatically adjusts itself to f/2.8.

On the other hand, if you require great depth of field, for instance in an architectural view, set an appropriate high aperture number (small aperture), e.g. f/22. The shutter speed will again reset itself to $\frac{1}{8}$ second.

In all cases the light value, and thus the amount of light reaching the film, remains absolutely constant. The shutter speed ring engages at each setting, thus ensuring exact exposure times.

Independent Settings

For subject conditions where an exposure meter shows no reaction and our light value table is no help – for example, night shots, or flash pictures – you have to set the exposure **without reference to light values**. In that case set the **shutter speed first**, and then the aperture. If you do it the other way round, the aperture-speed coupling would alter the aperture when setting the shutter speed.

Therefore first rotate the shutter speed setting ring (6) until the required speed is opposite the index mark (3). Then pull the light value setting lever outwards as already described, and move it sideways until the aperture to be set is also opposite the index mark (3). Even when you have set the exposure in this way, you can use the aperture-speed coupling to adjust the shutter speed and aperture together at will by turning the shutter speed setting ring.

If the shutter speed setting ring reaches the limit of its movement during adjustment, this indicates that the lighting conditions are not suitable for the aperture or speed you intended to use.

Table of Light Values

If you have no photo-electric exposure meter, such as for instance the Kodalux L (see page 41), you can find the correct light value from this table.

The light value table is valid for the months from May to August between 10 a.m. and 4 p.m. Reduce the light value obtained by 1 during March, April, September, and October, as well as between 9 and 11 a.m. and between 4 and 6 p.m. Reduce the light value by 2 during the winter months of November to February.

For setting the aperture and shutter speed separately without reference to the light value, see page 19.

Subject Characteristics

If you are not certain about the subject brightness, regard it as an average subject.



Light subjects. Distant views without dark foreground; light buildings; people in mountain, seaside, and snow scenes; generally light toned subjects.







Average subjects. People in the open; buildings and gardens (not in the shade); subjects with light and dark tones in equal proportions



Dark subjects. People in dark clothes; dark or deep-toned foliage, flowers, animals, and buildings.



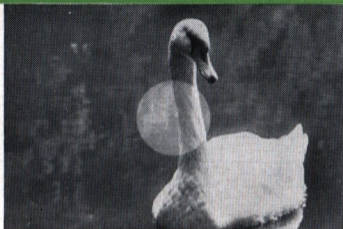
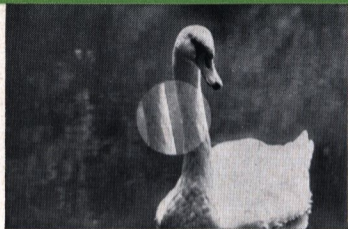
Subjects in the shade, but largely lit by the open sky. The smaller the sky area illuminating the subject, the lower the light value to be used.

Film Speed ASA	Light values* with							
	Brilliant Sun Clear sky, strong shadows		Hazy Sun Indistinct shadows		Cloudy Bright No sun, no shadows		Cloudy Dull No sun, dark sky	
								
10	12	12	11	11	10	10	9	9
25	13	13	12	12	11	11	10	10
50	14		13		12		11	
100	15		14		13		12	
10	11	11½	10	10½	9	9½	8	8½
25	12	12½	11	11½	10	10½	9	9½
50	13		12		11		10	
100	14		13		12		11	
10	10	11	9	10	8	9	7	8
25	11	12	10	11	9	10	8	9
50	12		11		10		9	
100	13		12		11		10	
10	8-5½	8-8½	7-4½	7-7½	6-3½	6-6½	5-2½	5-5½
25	9-6½	9-9½	8-5½	8-8½	7-4½	7-7½	6-3½	6-6½
50	10-7½		9-6½		8-5½		7-4½	
100	11-8½		10-7½		9-6½		8-5½	

* The values apply to front lighting.

For side lighting reduce the light value setting by ½, for shots against the light by 1.

Setting the Distance



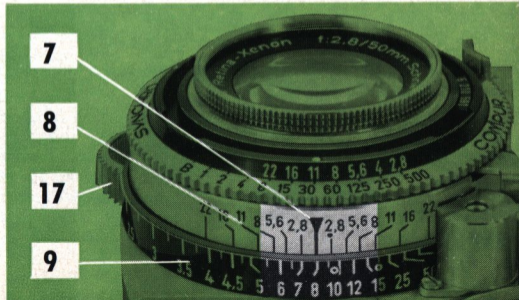
When you look through the eyepiece (32) of the large-size view- and rangefinder, you will see a round rangefinder field appearing specially bright in the centre of the finder image. As long as the distance is not accurately set, part of the image appears with double outlines inside this rangefinder field. Therefore move the focusing knob (17) until the outlines of the double image **fuse into one**. Your camera is then correctly focused. For setting the distance with the interchangeable lenses see pages 28 and 29.

The Depth of Field Scale

The lens reproduces sharply not only that part of the subject on which it is actually focused, but also a certain zone in front and behind. This zone is known as the depth of field.

You can instantly read off the depth of field for any aperture and distance on the depth of field scale (8) arranged symmetrically around the focusing index (7). For instance, if you have set the distance to 8 feet (see illustration on the right) you read off the depth of field at f/11 from the two corresponding index lines: $5\frac{1}{4}$ feet on the left, and about 20 feet on the right. This then tells you that with the distance set to 8 feet and the aperture to f/11, you have a depth of field zone from about $5\frac{1}{4}$ to 20 feet. Within this zone everything will be sharp.

The depth of field scale also shows you that the zone of sharpness increases the smaller the aperture used, and the greater the subject distance.



Focusing Zones



Your RETINA II C has two zone focus settings. With these you do not have to set the distance afresh for every shot, provided the subject keeps within the quite appreciable region covered by the depth of field.

a) The Near Focusing Zone

For near subjects set the distance to the small circle near the 10 feet, and the aperture to f/8. This yields a depth of field from about 6½ to 20 feet.

b) The Far Focusing Zone

For more distant subjects set the scale to the small circle corresponding to 20 feet, and the aperture to f/8. You then have at your disposal a zone of sharp focus from about 10 feet to infinity. For the zone focus settings you must, however, have enough light to permit a sufficiently fast shutter speed at an aperture of f/8. On that point consult your exposure meter: for example, a light value of 12 corresponds to 1/60 second at f/8.



The Interchangeable Lenses of the RETINA II C

The interchangeable lens system of the RETINA extends your scope to cover the interesting fields of tele and wide-angle photography. Do not miss this fascinating opportunity!

With the standard RETINA **Xenon C** lens only the **interchangeable RETINA Xenon C** units can be used. Similarly, the **interchangeable RETINA Heligon C** units must only be used with the standard RETINA **Heligon C** lens. When changing lenses, also be sure not to change the standard lens removed from your RETINA II C against that from another RETINA. The serial number engraved on the lens must be identical with the serial number engraved on the bayonet mount of the camera.

You have the choice of the following interchangeable units:

For telephoto shots:

The $3\frac{1}{8}$ inch (80 mm) RETINA Longar Xenon C f/4 or RETINA Heligon C f/4.

For wide-angle photography:

The $1\frac{3}{8}$ inch (35 mm) RETINA Curtar Xenon C f/4 or RETINA Heligon C f/4. or

The $1\frac{3}{8}$ inch (35 mm) RETINA Curtar Xenon C f/5.6 or RETINA Heligon C f/5.6.

The most important hints for photography with the interchangeable lenses are summed up on the following pages. In addition, detailed instructions are enclosed with every interchangeable lens.

Removing and Inserting the Lens



The front component of the RETINA lens is interchangeable. To remove the standard lens, rotate it anti-clockwise as far as it will go, and lift out of the shutter. We recommend the use of the special lens container designed for the standard lens for easy changing and convenient storage.

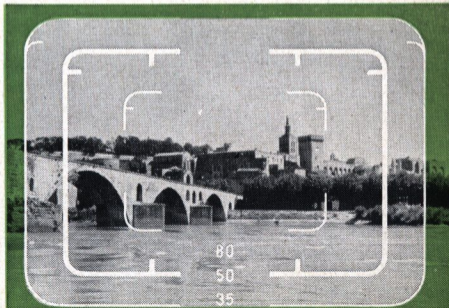
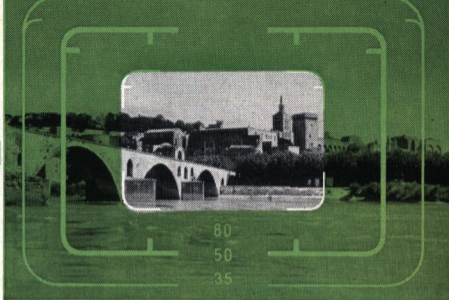
To insert the alternative lens unit in the camera, place the red dot on the mount of the lens (15) opposite the red dot on the bayonet fitting (16), as in the illustration. Then turn the lens clockwise as far as it will go, to engage the bayonet lock. To remove the alternative lens unit again, proceed as described above.

The Large-size View- and Rangefinder

The new large-size view- and rangefinder for a series of focal lengths greatly simplifies photography with the interchangeable lenses. While previously an accessory multiple finder was necessary to determine the field of view, the reflected image frames of the new multiple combined view- and rangefinder instantly show you the correct field for tele and wide-angle shots.

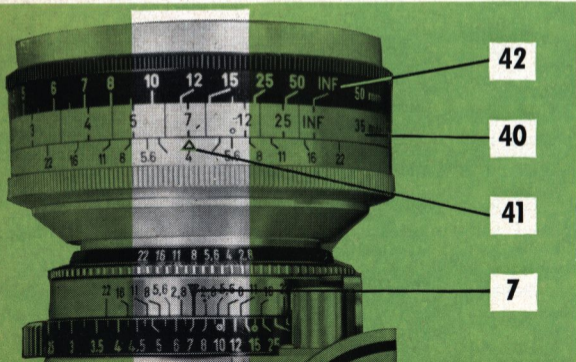
The **inner brilliant frame** outlines the field area for **telephoto exposures** (see top illustration), the **outer brilliant frame** the view for **wide-angle shots** (see bottom illustration). You therefore see at the same time which lens is the most suitable one for any given subject.

The marks on the image frames serve for parallax correction with near subjects closer than 8 feet (see page 36).



Setting the Distance

When photographing with the interchangeable lenses, first measure the subject distance as described on page 22, and read off the figure obtained on the distance scale (9) of the camera opposite the focusing index (7). Then set this figure on the white scale ring of the alternative lens unit (40) opposite the red triangular index (41). This scale ring is marked in red "35 mm." on the wide-angle lens, and "80 mm." on the telephoto lens.



Now read off the distance figure on the **black scale** (42) of your alternative lens unit opposite the red triangular index. **Set the same figure on the distance scale of the camera opposite the focusing index (7).** The alternative lens is now sharply focused at the measured distance.

For example (see illustration on the left) you are shooting with the wide-angle lens, and with the large-size view- und rangefinder have found the subject distance to be 7 feet. On the white scale ring of the wide-angle lens (40) therefore set the figure 7 opposite the red triangular index mark (41). On the black scale (42) you read off approximately 13 feet opposite the triangular index. Now set this figure opposite the focusing index (7) of the camera.

Setting Interchangeable Lenses without Comparison Scales

If you have an alternative RETINA lens without comparison scale, use the two scales below the lens panel on the camera, on the other side of the distance scale, for focusing (see illustration). Move the focusing lever (17) to set the distance for **wide-angle shots opposite the ► mark (28)** on the white scale (27) (black figures on white), and for **telephoto shots opposite the T-index mark (21)** on the black scale (24) (white figures on black). The zone focus settings for the wide-angle lens (o at 10 feet) and for the telephoto lens (o at 50 feet for the far zone, and o about 15 feet for the near zone) are also marked on these two scales. The yellow figures on the black telephoto scale (23) are for exposures with the telephoto lens in conjunction with the T 1/60 close-up lens at distances between 6 and 3½ feet.



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Focusing Zones with the Interchangeable Lenses

1. The Wide-angle Lens

The zone focus setting is marked on your wide-angle lens by a black circle on the white scale ring (40). Set this circle opposite the red triangular index (41), you can then read off approximately 20 feet on the black scale ring (42).

With the aperture set to $f/11$, you then have a depth of field zone from about $5\frac{1}{2}$ feet to infinity (see left-hand illustration on page 31). Finally set the distance scale (9) of your RETINA II C to 20 feet.

2. The Telephoto Lens

Your telephoto lens carries two zone focus settings marked by two black circles on the white scale ring (40):

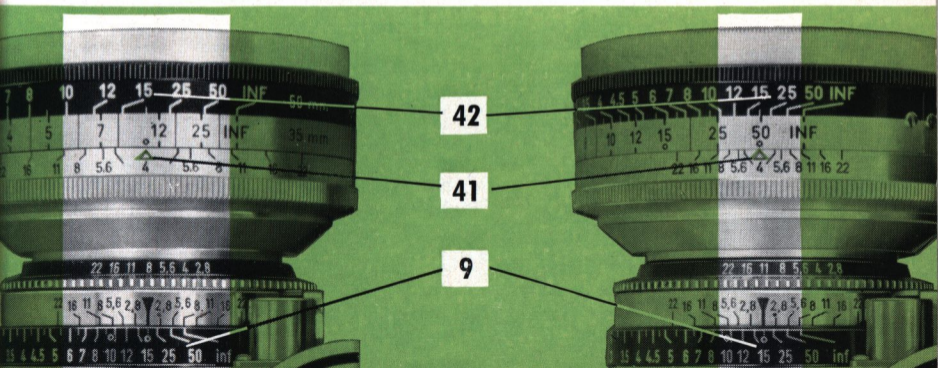
a) The Near Focusing Zone

Set the black circle near the 15 feet mark to the red triangular index (41). The black scale ring (42) of the telephoto lens then indicates a distance about 6 feet.

With the aperture set to $f/11$, this yields a depth of field zone from about 12 to 22 feet. Now set the distance scale (9) of your RETINA to 6 feet.

b) The Far Focusing Zone

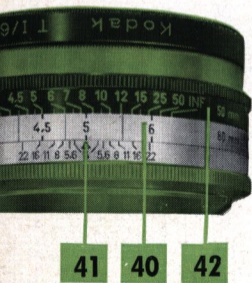
If you set the black circle near the 50 feet mark to the red triangular index (41), you can read off 20 feet on the black scale ring (42) of the telephoto lens. With the aperture set to $f/11$, you then have a depth of field zone from about 25 feet to infinity (see right-hand illustration below). Finally set the distance scale (9) of your RETINA II C to 20 feet.



Reading Off the Depth of Field

If you wish to know the depth of field at your disposal, read off the distance measured by the large-size view- and rangefinder opposite the focusing index (7) of your RETINA II C, and set this figure on the white scale ring (40) of the alternative lens opposite the red triangular index (41).

To the left and right of the red triangular index you can now read off the depth of field limits for the various aperture settings on the **white scale ring (40)** of the alternative lens.



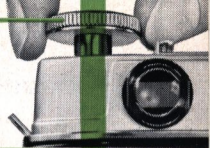
Shots with the Telephoto Lens between 6 and 3¹/₂ Feet

The telephoto lens covers subject distances from infinity to 6 feet. **With the T 1/60 close-up lens fitted in front** you can also take telephoto shots of subjects between 6 and 3¹/₂ feet (e.g. portraits, to avoid perspective distortion). Set the distance in exactly the same way as described on page 28 for the interchangeable lenses. In this case however, use the **yellow figures** on the white scale (40) to obtain the figure to be read off the black scale (42) opposite the red triangular index (41) and set on the distance scale of the camera.

Note: The reference Nos. 40 to 42 apply only to parts of the alternative lens units, and do not therefore appear in the survey of the camera features on pages 42—45.

Unloading the Film

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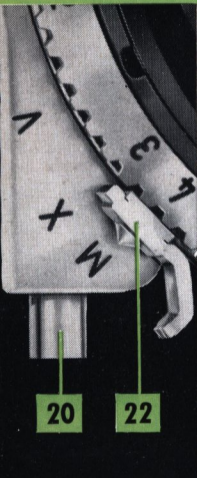
To rewind the exposed film, depress the reversing button (36) in the base of the camera, and half pull out the rewind knob (19) **to its first stop** to get at it more easily.

Turn the rewind knob in the direction of the arrow until the reversing button ceases to rotate. This button carries a black dot near its edge for easier observation. You have now rewound the film into its cassette. Open the camera back (see page 12), fully pull out the rewind knob, and remove the cassette from the film chamber. The exposed film is best protected against the light in its original packing. In any case do not load or unload a film in full sunlight or strong artificial light, to avoid possible fogging.

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Synchronized Flash



The shutter of your RETINA IIC is speed-synchronized: you can take flash shots at all shutter speeds up to the fastest setting of $\frac{1}{500}$ second with any flash bulb or electronic flash unit on the market.

The holder of the flash socket (20) carries three letters engraved on it: **M, X, and V**. M and X are synchronizing settings for flash, while V is the self-timer setting. The flash is fired on pressing the shutter release button of the camera. You must of course first connect the flash gun to the flash socket (20) of the camera. Our table (see page 35) or the data of the flash bulb manufacturer will indicate the suitable shutter speeds and the synchronizing setting (X or M) of the green synchronizing lever (22) required in each case. For electronic flash the green lever must always be set to X.

The aperture to be used can be obtained from the so-called guide number included with each package of flash bulbs. Divide this guide number by the distance to obtain the aperture:

for instance, $\frac{\text{guide number } 96}{\text{distance of } 12 \text{ feet}} = \text{aperture } f/8.$

The Self-timer

If you want to include yourself in a shot, set the green lever (22) to V. **The lever can only be set to this position after operating the rapid winding lever.**

If you now press the shutter release, the delayed action mechanism starts running down and releases the shutter after about 10 seconds. So you have plenty of time to take your place in your picture! Once the self-timer is tensioned, you cannot alter the position of the green lever any more. Operate this lever therefore only after setting all the other controls.

If you use the self-timer for flash shots, the camera is automatically X-synchronized. For such shots therefore be sure to use the correct shutter speeds for X-synchronization (see table on the right).

Suitable Shutter Speeds in Seconds

PHILIPS and OSRAM Flash Bulbs		G. E., G.E.C., MAZDA, and SYLVANIA Flash Bulbs		
Synchronizing Lever Set to X		Synchronizing Lever Set to M or X		
Type of Bulb	Shutter speed	Type of Bulb	Shutter speed	
XP	1/60 second	PH/M2	1 to 1/60 second	
XO	1/80 second	PH/SM	1 to 1/80 second	
	1 to 1/30 second	SF	PH/8	1 to 1/500 second
				PH 5
			Press 25	No. 5
				No. 11
				No. 22

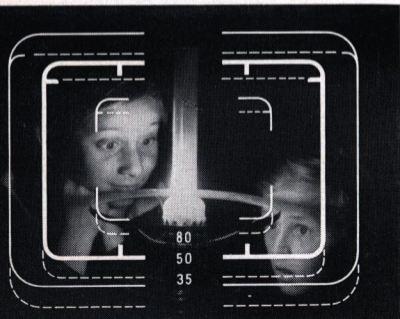
Unless otherwise stated by the makers, all shutter speeds from 1 to 1/500 second can be used.

IMPORTANT HINTS

Close-up Parallax

The reflected line frame in the finder makes accurate framing of the subject really easy. This is particularly important with colour shots, as you cannot normally crop a colour transparency. At subject distances below 8 feet it becomes necessary to compensate for parallax. For that purpose take an imaginary line between two opposite marks on the line frame of, for instance, the standard lens (dotted in the illustration) as the upper limit of the field of view at $2\frac{3}{4}$ feet. At distances beyond $2\frac{3}{4}$ feet this limit gradually moves upwards, until it coincides with the edge of the line frame itself for subjects at 8 feet and over.

Similarly, use the dotted lines on the line frames of the alternative lens units as the limits of the field of view at the corresponding nearest focusing distances.



The Film Release

If you forgot to set the film counter when loading the film (see page 14), it may happen that the film counter reaches No. 1 before the film is finished. At No. 1, however, the rapid winding lever automatically locks. You then have to re-adjust the film counter accordingly to enable you to work the rapid winding lever again and advance the film.

If the film is finished before the film counter reaches No. 1, the rapid winding lever may block and stop in a half-way position. Press the film release button (13) to make it fly back.

Deliberate Double Exposures

The double exposure lock of the RETINA prevents accidental double exposures. To make a double exposure for special effects, press the reversing button (36) after the first exposure, and keep it depressed while tensioning the shutter with the rapid winding lever (34). The film then remains in position for a second exposure on the same frame. The film counter in this case indicates **one frame more** than you have in fact exposed.

Changing Partly Exposed Films

If you want to change a film already partly exposed against another one, rewind the film in the camera into its cassette (see page 33). However, take care not to wind the trimmed film leader fully into the cassette (stop rewinding immediately the reversing button (36) ceases to rotate), and **note on the film leader the number of the last exposure read off the film counter.**

When reloading the partly exposed film proceed as described on page 12. As

before, set the film counter to the **◆** mark near No. 20 or No. 36, according to the number of exposures. Close the camera back, and advance the film by alternately working the rapid winding lever (34) and pressing the **film release button (12)**. **On no account press the shutter release.** Carry on until the film counter indicates the same number at which you unloaded the film. To be on the safe side, advance the film by an extra frame.

Infra-red Photography

For shots on infra-red film use the small red dot, to the right of the normal focusing index (7) on the depth of field scale, as the focusing index. An infra-red filter must also be used in front of the lens.

Eyesight Correction

The eyepiece of the RETINA is designed to permit easy viewing of the whole finder image even when wearing spectacles. For users with defective eyesight (other than astigmatism) who do not wear spectacles a correction lens is available to special order (please state + or - dioptres required) for clearer vision of the finder image. This lens simply screws into the finder eyepiece mount.

Care of the Camera

Protect your lens against injury, and avoid touching the glass surfaces. The best means of cleaning the glass surfaces and the finder eyepiece is a soft rag as used for cleaning spectacle lenses. Careful treatment especially of these parts of your RETINA IIC will ensure really brilliant pictures. Clean also the film track and film chambers occasionally with a soft brush to remove any accumulated dust.

A Good Point:

KODACHROME IN THE RETINA

KODACHROME film is easy to use **right from the start**. If you have ever taken black-and-white pictures, you only have to follow a few simple rules to turn out successful colour shots without the costly "experience" of loads of wasted films.

KODACHROME film is suitable for any subject and any light.

Direct colour enlargements from your successful colour transparencies are the latest KODACHROME development. Kodak colour prints are supplied ready for mounting in your album, 3½ x 5 inches large with a white border, and will delight the whole family.

The finished mounting of your transparencies, ready for projection, saves you both time and money. The KODACHROME processing service returns your finished slides right to your doorstep.

The outstandingly faithful colour rendering of KODACHROME film is mainly responsible for its great popularity. Once you have tried KODACHROME film, you will always stick to it.

MORE SCOPE WITH ACCESSORIES

The Lens Hood and Filters

A handy lens hood is available for your RETINA, and is just as indispensable an accessory as the various filters for black-and-white and for colour photography. Note the light value corrections given on page 46 when using filters.

The Close-up Rangefinder

The RETINA close-up rangefinder with its two supplementary N-lenses opens up a fascinating world of small subjects. It permits close-ups over a range from about 38 to 12 inches.

The Close-up Attachment

With the aid of four sets of distance gauges and three supplementary R-lenses this will take close-ups on a scale of reproduction from 1:4.5 to 1:1.5 at distances from about 13 to 6 inches. The close-up attachment is specially useful for near shots of live subjects such as insects and butterflies.

The Table Stand

The highly versatile table stand has been designed for close-ups of subjects which require longer exposure times, and for all shots (especially interiors) where quick setting up and absolute steadiness of the camera are important.

The Copying Stand

For quick and convenient copying of documents, important letters, valuable prints, books, and collector's items from about 6x8 inches to 8x12 inches large, use the copying stand. A special lighting unit is available separately.

The Kodablitz

Be ready for action with your RETINA at any time and in any light: get the handy KODABLITZ flash gun with its grained soft-light reflector. It fits either into the accessory shoe, or it can be fixed to the tripod bush of your camera by means of a flash bracket. The 22.5 volt anode battery of the KODABLITZ will also feed two or three extension units without an additional power source.

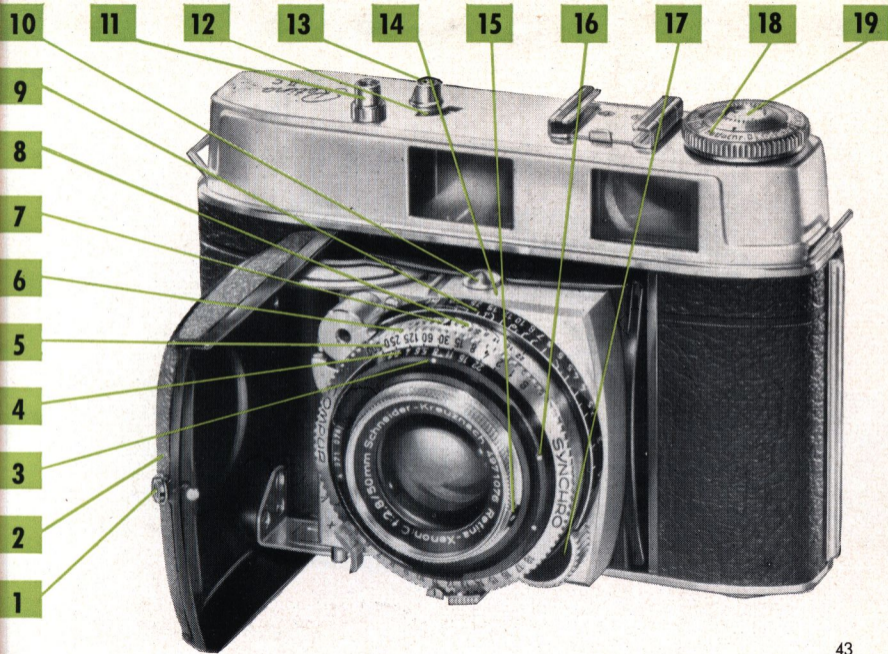
The Kodalux L

We specially recommend this accessory, for accurate exposure is vital in photography, especially with colour pictures. The Kodalux L is an exceptionally compact and handy photo-electric exposure meter which you simply fit in the accessory shoe of your RETINA. Alternatively, you can keep it in its leather case when taking readings. It is suitable for reflected and incident light readings, and directly indicates light values or apertures and shutter speeds.

The Camera Features



- 1 Button to open the camera front
- 2 Baseboard
- 3 Setting index for apertures and shutter speeds
- 4 Aperture scale
- 5 Shutter speed scale
- 6 Shutter speed setting ring
- 7 Focusing index
- 8 Depth of field scale
- 9 Distance scale
- 10 Button to close camera
- 11 Shutter release button
- 12 Film counter
- 13 Film release button
- 14 Lens panel
- 15 Red dot on lens mount
- 16 Red dot on bayonet mount of camera
- 17 Focusing knob
- 18 Film indicator
- 19 Rewind knob
- 20 Flash socket
- 21 Focusing index for tele lens
- 22 Green synchronizing and self-timer lever
- 23 Distance scale for tele lens with T1 close-up lens
- 24 Distance scale for tele lens
- 25 Light value setting lever
- 26 Light value scale
- 27 Distance scale for wide-angle lens
- 28 Focusing index for wide-angle lens
- 29 Button to open camera back
- 30 Tripod bush
- 31 Safety lever for button 29
- 32 Eyepiece of large-size view- and rangefinder
- 33 Locating hole for accessories
- 34 Rapid winding lever
- 35 Button to set film counter
- 36 Reversing button
- 37 Transport sprocket
- 38 Built-in take-up spool
- 39 Camera back



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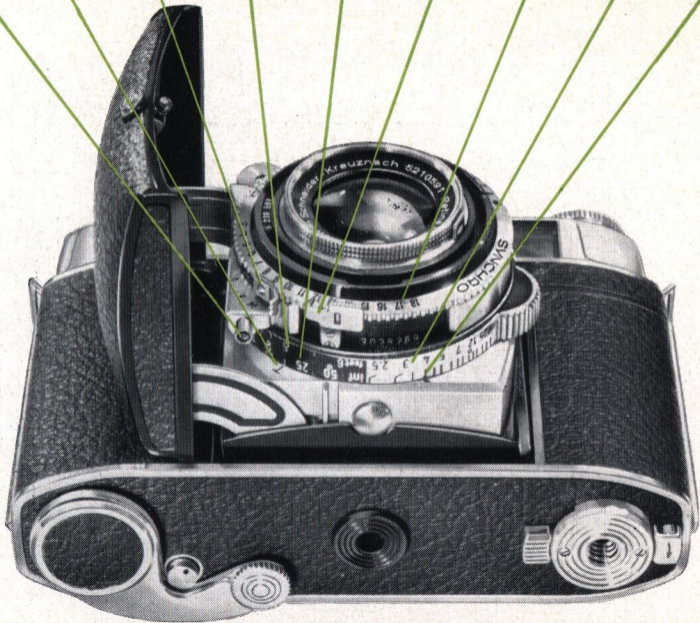
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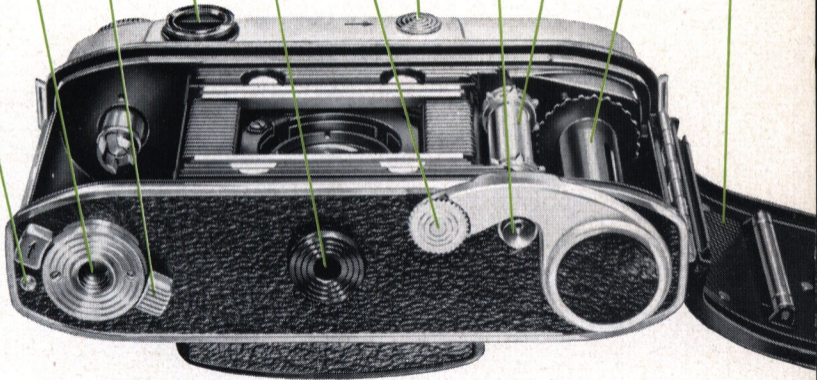
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29 30 31 32 33 34 35 36 37 38 39



Light Value Correction with Filters

Colour filters are indispensable for good pictures – the range covers colours from light yellow to blue. As you may know, most filters have a so-called filter factor according to the density of the filter. You can allow for this factor on the light value scale.

Filter	Factor	Reduce Light Value Setting by
Light yellow F I	1½ x	½
Medium yellow F II	2 x	1
Yellow green F III	2 x	1
Orange F IV	3 x	1½
Red F V	7 x	3 (2¾)
Blue F VI	2½ x	1½ (1¼)
Ultra-violet —	—	—
Polarising filter —	2½ x	1½ (1¼)

There are also special filters for KODACHROME film.

Depth of Field Table (Sharp Zones* in Feet)

Aperture	Depth at Distance Setting in Feet																													
	2.5		3		3.5		4		4.5		5		6		7		8		10		12		15		25		50		Inf	
	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to	from	to
2.8	2'5"	2'8"	2'10"	3'3"	3'4"	3'9"	3'9"	4'4"	4'2"	4'11"	4'7"	5'6"	5'4"	6'9"	6'2"	8'	7'	9'4"	8'4"	12'3"	9'9"	15'5"	11'8"	20'10"	16'10"	48'	25'	220'	51'	Inf
4	2'5"	2'8"	2'10"	3'3"	3'3"	3'10"	3'8"	4'5"	4'2"	5'1"	4'6"	5'10"	5'3"	7'1"	5'11"	8'6"	6'8"	10'1"	8'	13'6"	9'1"	17'7"	10'7"	25'3"	14'9"	81'	20'10"	Inf	35'10"	Inf
5.6	2'4"	2'9"	2'9"	3'4"	3'2"	4'	3'6"	4'8"	3'11"	5'4"	4'3"	6'1"	5'	7'8"	5'7"	9'5"	6'3"	11'8"	7'3"	16'	8'3"	21'11"	9'7"	35'	12'9"	91'5"	16'11"	Inf	25'7"	Inf
8	2'3"	2'10"	2'8"	3'6"	3'	4'3"	3'3"	4'11"	3'9"	5'10"	4'	6'8"	4'8"	8'8"	5'2"	11'	5'8"	13'10"	6'6"	21'6"	7'4"	34'6"	8'4"	85'	10'7"	Inf	13'4"	Inf	18'	Inf
11	2'2"	3'	2'6"	3'9"	2'10"	4'6"	3'2"	5'6"	3'6"	6'9"	3'9"	7'10"	4'3"	10'3"	4'8"	14'9"	5'1"	20'5"	5'9"	43'9"	6'4"	192'	7'2"	Inf	9'	Inf	10'3"	Inf	12'9"	Inf
16	2'1"	3'3"	2'4"	4'2"	2'8"	5'4"	2'11"	6'8"	3'2"	8'	3'5"	10'7"	3'9"	16'	4'2"	27'6"	4'5"	57'6"	4'11"	Inf	5'4"	Inf	5'10"	Inf	6'10"	Inf	8'	Inf	9'2"	Inf
22	1'11"	3'7"	2'1"	4'10"	2'5"	6'8"	2'8"	9'	2'10"	12'	3'1"	17'7"	3'4"	49'	3'7"	Inf	3'10"	Inf	4'2"	Inf	4'5"	Inf	4'10"	Inf	5'5"	Inf	6'	Inf	6'10"	Inf

* The distances are measured from the film plane.
The depth of field is calculated for a circle of confusion of 1/20 mm. (1/500 inch).

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