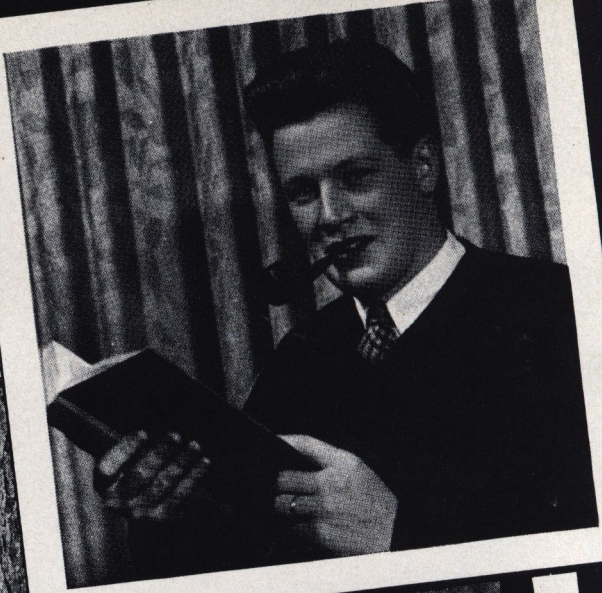
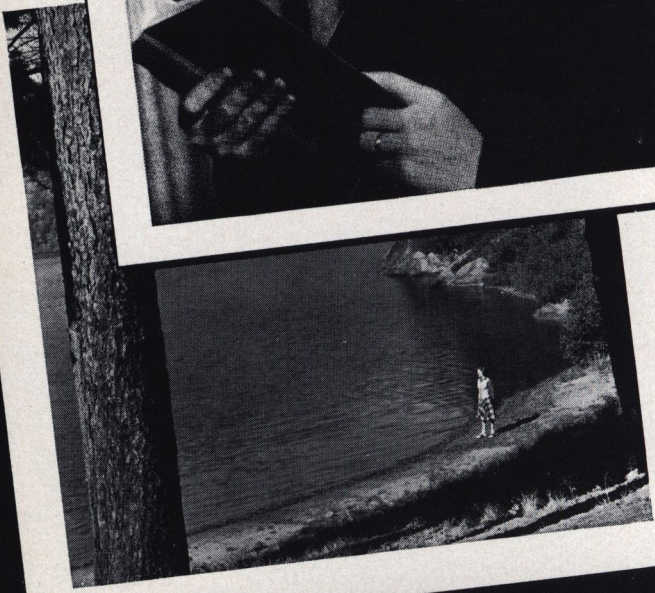
Operating Instructions

KODAK REFLEX II
CAMERA

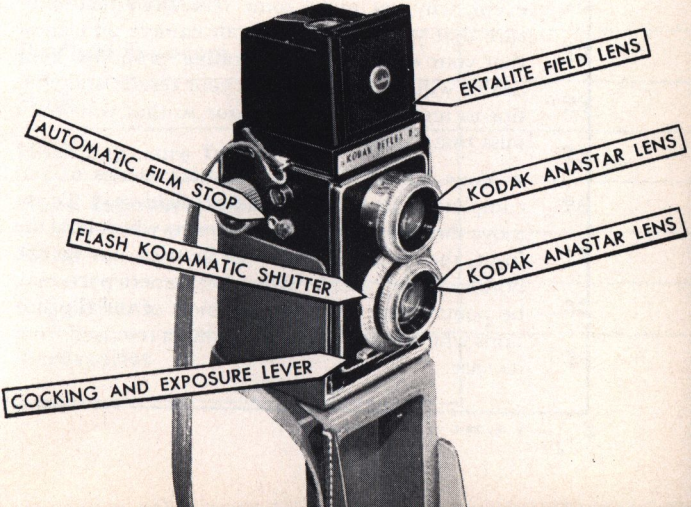




INTRODUCTION

Better pictures are easier with this distinguished twin-lens reflex camera. Its extra-bright ground-glass finder, a result of the built-in Kodak Ektalite Field Lens, located underneath and in contact with the ground glass, makes it easy to compose and focus your pictures . . . its fast-shooting, flash-synchronized shutter gets that action shot . . . its 4-element *f*/3.5 Anastar lenses assure negatives of superb definition.

Your photofinisher makes oversized prints from the 2¼ x 2¼-inch negatives at a cost little more than that of contact prints.



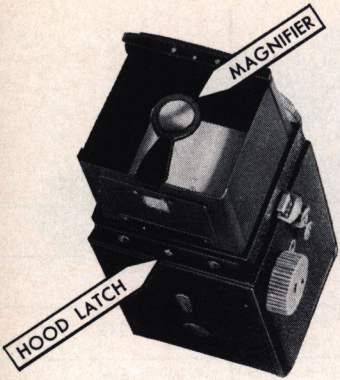
Get acquainted

• Picture taking with the Kodak Reflex II Camera is easy. But if you would like to make sure of getting good results every time, right from the start, spend a few minutes getting acquainted with your camera before you load it with film.

• Then before your vacation or any important event, why not make some trial shots just to be sure that you understand your camera and know that your equipment is operating properly. Your dealer will be glad to check your results and offer tips to improve your technique so that you won't miss that "important shot."

• Your Kodak Reflex II Camera comes to you complete in its attractive leather field case. To remove the case, lift the glove fasteners which hold the front, then unscrew the large knurled nut on the bottom of the case. In order that camera parts may be pointed out more clearly, most of the illustrations which follow show the camera removed from its case.

Table of Contents



The Finder

Probably the first thing you'll want to do is open the finder hood and look through the finder. Just press the HOOD LATCH and the panels of the hood will spring into position. When the camera is not in use, the panels are easily folded up, first the sides, then the back and front.

To bring the image into focus, turn the focusing ring on either of the twin lenses until the subject seen in the finder is sharp. A flick of your thumb brings the MAGNIFIER into place over the center of the image; with it you can focus critically on the finest detail.

The camera should usually be held so that it is cradled in the left hand as shown in the illustrations. Besides supporting the camera, focusing, cocking and tripping the shutter can all be accomplished with the left hand. This one-handed operation is a feature of the camera which leaves the other hand free, for example, to hold an extension flash.

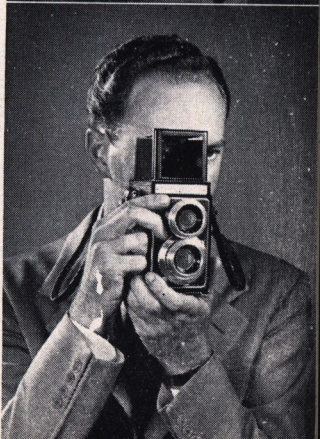
For most pictures you will want to use the reflex finder because it is so easy to compose your picture on the ground glass, including just what you want on the negative. But sometimes, for example when you're taking

pictures of sports, you will want to use the camera at eye level. To do this, first open the hood; then swing the magnifier up out of the way and push in the center part of the front panel. Now the front and back panels of the hood form an open-frame direct view finder.

When you use the camera at eye level, you can hold it either as shown in the lower illustration, or if you want the taking lens to be still higher, you can hold it upside down. In either case, hold the camera so that the front and rear frames are superimposed. This will center the eye correctly in the finder.

To take pictures over the heads of a crowd, use the reflex finder and hold the camera upside down.

For "fast shooting," the camera may be held as in the illustrations, but with the fingers of the right hand grasping the winding knob, ready to advance the film. The first finger will be in position to press up the release knob.



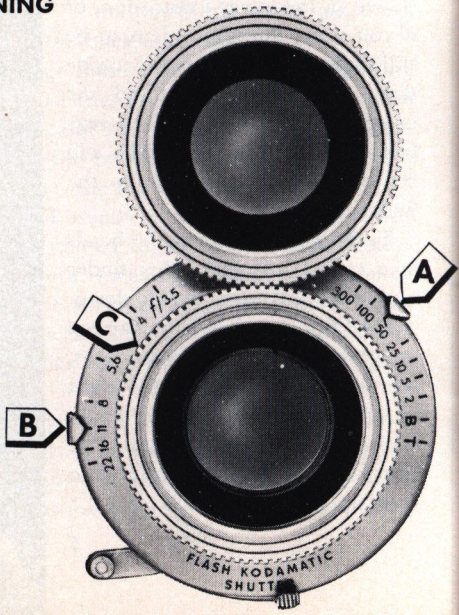
FOR ANY PICTURE

You adjust only...

A SHUTTER SPEED

B LENS OPENING

C FOCUS



A

SHUTTER SPEED

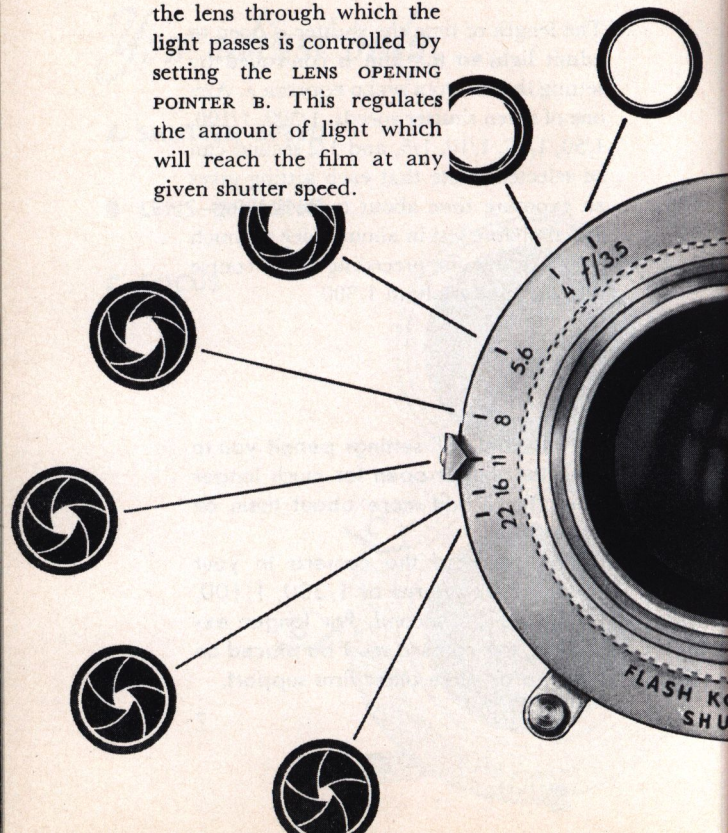
The length of time the shutter is open to admit light to the film is controlled by setting the SHUTTER SPEED POINTER A. Any one of seven shutter speeds, 1/300, 1/100, 1/50, 1/25, 1/10, 1/5, and 1/2 second can be selected. Note that each setting gives an exposure time about twice as long—and therefore lets in about twice as much light—as the one preceding it. Of course this does not apply to 1/300.

The "T" and "B" settings permit you to keep the shutter open for much longer times. You'll find more about them on page 29.

You can hold the camera in your hands for exposures of 1/300, 1/100, 1/50, or 1/25 second. For longer exposures, the camera must be placed on a tripod or some other firm support.

B LENS OPENING

The size of the opening in the lens through which the light passes is controlled by setting the LENS OPENING POINTER B. This regulates the amount of light which will reach the film at any given shutter speed.



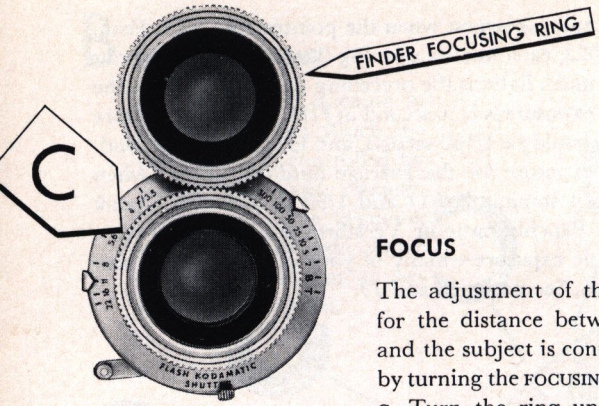
The opening is largest when the pointer is at *f*/3.5. From *f*/4 to *f*/22, each smaller opening (larger number) admits half as much light as the preceding opening. Thus, if the correct exposure is 1/50 second at *f*/11, then the exposure for *f*/8 should be 1/100 second, and for *f*/16, 1/25 second.

The exposure for the average outdoor subject, when the sun is shining, is *f*/11 and 1/50 second with Kodak Plus-X Panchromatic or Verichrome Film. Remember this basic exposure—many of your pictures will fit this situation. See pages 18 and 19.

LENS COATING

The lenses on this camera are Lumenized, that is, a special hard coating has been applied to all of the air-glass surfaces. The tinted appearance of the lenses is due to this treatment, which increases light transmission and decreases internal reflections, thus improving the brilliance of black-and-white pictures and the color purity of full-color pictures.

Like any fine lens, the lens on your Reflex should be cleaned with care. If either the front or back surface requires cleaning, first brush away any grit or dust. Then wipe the surface gently with Kodak Lens Cleaning Paper or a soft, lintless cloth, if necessary using Kodak Lens Cleaner or moisture from the breath.



FOCUS

The adjustment of the lens for the distance between it and the subject is controlled by turning the FOCUSING RING c. Turn the ring until the image of the subject in the finder is sharp. The image formed on the film will automatically be in perfect focus. To make sure that you've focused the camera correctly, bring the magnifier into place over the center of the finder image. Always use the magnifier for extremely critical work.

If you are using the direct view finder, estimate the camera-to-subject distance as closely as possible and turn the FINDER FOCUSING RING until this distance is at the index mark. In some cases you may be able to pre-focus on the ground glass and then use the eye-level finder to catch the action at the proper instant.

DEPTH OF FIELD

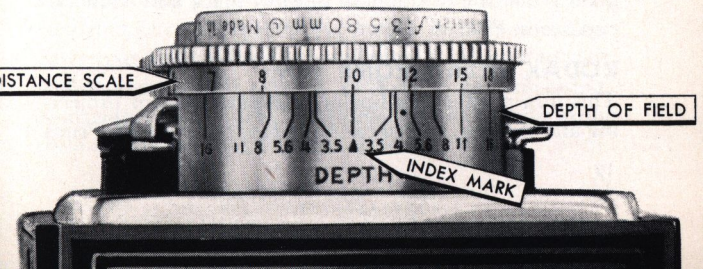
Depth of field is the distance from the nearest to the farthest point that is in sharp focus when you're taking a picture. The depth-of-field scale will help you figure these distances. The scale is used like this:

The figures *corresponding to the lens openings* on each side of the INDEX MARK are used with the DISTANCE SCALE as a depth-of-field scale to tell the nearest and farthest distances which will be in sharp focus.

Focus the lens.

Then opposite the figures corresponding to the lens opening used, read on the distance scale the nearest and farthest distances that will be in sharp focus.

The smaller the opening, the greater the range of sharpness in the negative. For example, if the camera is focused for 10 feet and *f*/3.5 is used, everything from about 9 feet to 11 feet will be sharp. At *f*/11, however, everything from about 7½ feet to 15 feet will be sharp.



What Film Shall I Use?

The type of film to use will depend on the kinds of subjects you intend to photograph, the light conditions under which you will work, and, in many cases, the particular effect you may desire. The various types of Kodak Films described on these pages cover any picture-taking situation you will encounter.

KODAK VERICHROME FILM

An all-purpose film, suitable for general outdoor use. High in speed, it has excellent latitude to help you get a good negative even if you misjudge the exposure slightly. Orthochromatic sensitivity makes this film especially suitable for flash pictures of near-by people. 12 exposures. V620.

KODAK PLUS-X PANCHROMATIC FILM

Combined high speed and fine grain make Plus-X ideal for general outdoor work and for well-lighted indoor subjects. The low graininess permits considerable enlargement, and balanced panchromatic sensitivity assures good rendering of colors in tones of black and white. 12 exposures. PX620.

KODAK EKTACHROME FILM

This film produces full-color transparencies for projecting and viewing, or you can have Kodachrome 3X Prints

made. 12 exposures. E620. It is not processed by the Eastman Kodak Company but by the photographer with the special chemicals supplied in convenient kits. See your dealer for more information.

KODAK SUPER-XX PANCHROMATIC FILM

Because of its very high speed, particularly under artificial light, this film is the logical choice for making snapshots with flood lamps. Indoors or out, it's the film to use when the light is poor or you need a high shutter speed to stop fast action. Fully panchromatic. 12 exposures. XX620.

KODACOLOR FILM

Here is an easy-to-use film that produces color negatives when developed. It is available in Daylight Type for outdoors—and Type A for indoors with flash or flood light. Blue flash lamps can be used with Daylight Type film, either as the main light source, or to fill in shadows. Processing to a color negative is included in the film price. 12 exposures. C620.

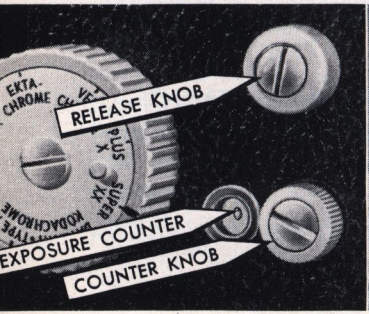
KODACOLOR PRINTS AND ENLARGEMENTS

If you want inexpensive full-color prints or enlargements for your photo album, wallet, or to frame for that favorite spot on the mantel, Kodacolor is the film for you. After your film has been exposed, simply return it to your dealer and he will send it to Kodak for processing. Kodacolor Prints and Enlargements are made from these negatives—and at a low cost.

Loading and Unloading

1 Look to see if "0" appears in the EXPOSURE COUNTER window. If any figure but zero is visible, push up the RELEASE KNOB and hold it while you turn the COUNTER KNOB counterclockwise until "0" just appears in the EXPOSURE COUNTER. When "0" appears, the camera is ready to be loaded.

2 To open the back of the camera, push the two knurled buttons at the top of the back toward each other and swing the back out.

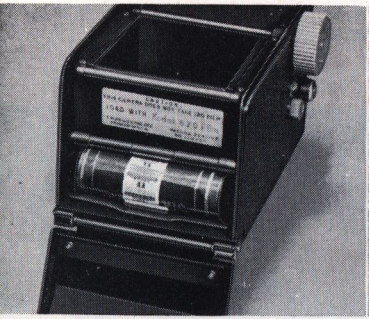


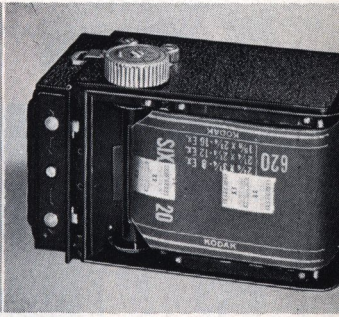
NEVER LOAD OR UNLOA

USE ONE OF THE KODAK 620 ROLL FILMS
Pages 12 and 13 will help you decide which one.

Insert the roll of film in the recess at the lower front of the camera. The spool must be inserted so that when the protective paper is drawn off, the colored side of the paper will be turned toward you and the black side toward the lens. 3

Break the seal on the roll of film and pass the paper *over* the top of the two rollers. Thread the end into the longer slot in the empty take-up spool as far as it will go. 4



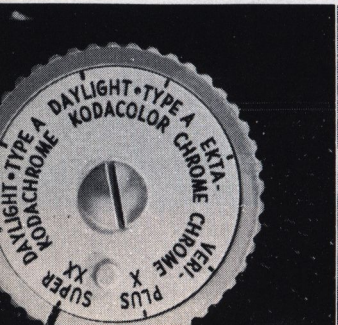


IN BRIGHT DIRECT LIGHT

5 Turn the winding knob once or twice to bind the paper on the spool, making sure it is started straight. Then close the back by pushing it in until the latch buttons snap outward. Set the dial on the winding knob to show the kind of film in the camera.

6 To wind the first section of film into place, first draw back the slide which covers the red window on the back of the camera. The letter C on the slide is visible in the window when the slide is closed. This is a spring slide and must be held while the winding knob is turned. Turn the knob until a small hand or arrow appears in the red window; then continue winding slowly until the figure "1" just enters the window.

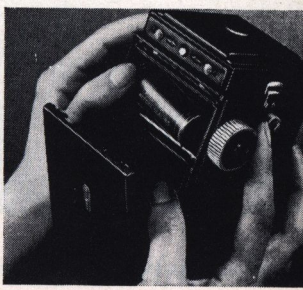
7 Turn the COUNTER KNOB until it locks. The figure "1" will then appear in the EXPOSURE COUNTER. It will not again be necessary to uncover the red window for exposure number reference.



After each picture, press up the RELEASE KNOB *but do not hold it;* then turn the winding knob until it locks. The new exposure number will show in the exposure counter. Form the habit of winding the film ahead after each exposure so that a new section of film will be in place. 8

When the twelfth exposure has been made, press the release knob and turn the winding knob until the end of the protective paper passes the window. 9

To Unload



In subdued light, open the back of the camera. To remove the exposed roll, press the end of the spool opposite the winding knob outward toward the side of the camera. Fold the end of the protective paper under and fasten it with the sticker.

Remove the empty spool and place it in the winding end of the camera. Turn the winding knob until the key engages the slot in the end of the spool; then reload the camera with a new roll of film.

IMPORTANT: After removing the film, do not wind it tightly with a twisting motion as this may scratch the film.

What exposure shall I use?

Here is a question you'll ask yourself every time you take a picture. The answer is made easy by the fact that most common subjects can be classified into one

Brilliant Subject

Beach, marine, and snow scenes; distant landscapes and mountains without prominent objects in the foreground. With bright sun and Plus-X or Verichrome Film, the exposure is:

1/50 f/22

Bright Subject

Near-by people in marine, beach, or snow scenes; scenics with foreground objects. With bright sun and Kodak Plus-X Panchromatic or Verichrome Film, the exposure is:

1/50 f/16

of the four basic groups described below. The exposures given are for Kodak Plus-X Panchromatic or Verichrome Film under bright sun conditions; information on the exposures for other light conditions is given in convenient form in the table on page 22 and on the Snapshot and Flash Kodaguide.

Average Subject

Near-by people, gardens, houses, and scenes, *not in shade*. Use this classification if in doubt. With bright sun and Kodak Plus-X Panchromatic or Verichrome Film, the exposure is:

1/50 f/11

Shaded Subject

People, gardens, and other subjects, in *open shade* (lighted by open sky —not under trees, porch roof etc.). With bright sun and Kodak Plus-X or Verichrome Film, the exposure is:

1/50 f/8

Taking the Picture

1 Set Shutter Speed

See page 7

2 Set Lens Opening

See page 8

These combine to give the correct exposure

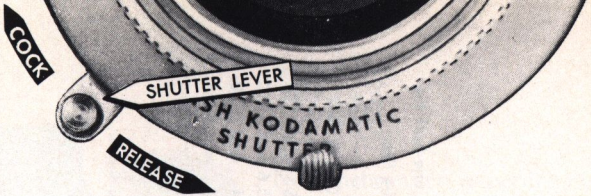
3 Locate the Subject in the Finder

See page 4

4 Focus

See page 10

The Reflex Finder does both at the same time



Cock the Shutter 5

Move the SHUTTER LEVER upward.

Release Shutter 6

Move the SHUTTER LEVER downward.

Both are done with the same lever

Hold your breath when you press* the lever to take the picture. If the camera is moved during the exposure, the picture will be blurred. After taking a picture, immediately press up the release knob and turn the winding knob until it locks. A new section of film will then be in place.

***By using your left hand as shown on page 5, you can get a "squeeze" action on the lever which prevents jarring the camera.**

DAYLIGHT EXPOSURE TABLE

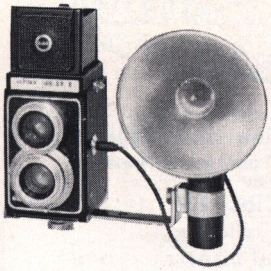
This table applies to Kodak Plus-X or Verichrome Film. With Super-XX Film, give one-half the recommended exposure. For Kodacolor Film, follow the instructions packed with the film.

*Type of Subject**	*Bright Sun*	*Hazy Sun*	*Cloudy-Bright*	*Cloudy-Dull*
Brilliant	f/22 and 1/50	f/16 and 1/50	f/11 and 1/50	f/8 and 1/50
Bright	f/16 and 1/50	f/11 and 1/50	f/8 and 1/50	f/5.6 and 1/50
Average	f/11 and 1/50	f/8 and 1/50	f/5.6 and 1/50	f/4 and 1/50
Shaded	f/8 and 1/50	f/5.6 and 1/50	f/4 and 1/50	f/4 and 1/25

*Examples of these common subject groups are given on pages 18 and 19.

This exposure table is for pictures from one hour after sunrise to one hour before sunset.

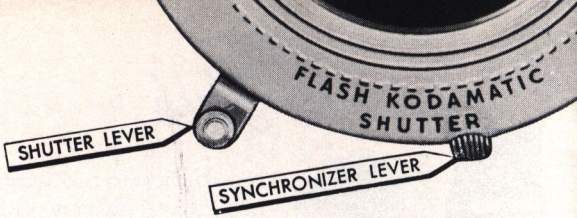
Flash



No synchronizer is needed to make flash pictures with the Reflex II. All that is necessary is a Kodak Flasholder, an accessory which consists of a battery case and a reflector. The synchronization built into the shutter assures that it will be open when the flash of the lamp is brightest.

Batteries are not provided with the Kodak Flasholder. In order to get good synchronization, you must use fresh "C" size batteries (photoflash are best) which test at least five amperes. To avoid costly flash failures due to weak batteries, get a Kodak B-C Flashpack from your dealer. The Kodak B-C Flashpack uses a 22½-volt battery. (See page 36.)

The Flasholder is attached to the tripod socket located on the bottom of the camera. The cord fits into the flash receptacle located on the side opposite the winding knob. It is advisable to mount the Flasholder on this side of the camera too, otherwise the connecting cord is apt to fall in front of the lens. Next, consult the instructions on the next page and you're ready to take flash pictures. Complete instructions are included with the Flasholder.



All circuit contacts must be clean and bright. If the lamp base is tarnished, rub it on a rough surface.

With **SM or SF flash lamps (Class F):**

1. Insert the flash lamp in the reflector.
2. Cock the shutter in the usual manner.
3. Release the shutter. *Do not use the Synchronizer Lever.*

With **No. 5 or No. 25 flash lamps (Class M):**

1. Insert the flash lamp in the reflector.
2. Cock the shutter in the usual manner.
3. Push the SYNCHRONIZER LEVER toward the shutter lever as far as it will go. The synchronizer lever cannot be moved before the shutter is cocked.
4. Release the shutter.

Complete exposure information is given in the instructions packed with the Kodak Flasholder and the table on page 25.

Caution: **Do not insert a flash lamp in the reflector if the shutter is set for "T" and the shutter blades are open. The lamp will flash on contact and a serious burn may result.**

If you prefer, your shutter can be adjusted with the Kodatron and similar lamps for speedlamp photography instead of the setting for Class F lamps. This adjustment will be made by Eastman Kodak Co. at a nominal charge.

FLASH TABLE

These exposure guide numbers apply with lamps in a 4- to 5-inch satin-finished reflector such as that of the Kodak Flasholder Model B. With other reflectors, check the manual packed with the flasholder.

EXPOSURE GUIDE NUMBERS: Divide the number by the distance in feet from lamp to subject to find *f*-number

Lamp	SM or SF		No. 5 or No. 25			
Shutter Speed	Open* and speeds to 1/50	1/100	Open* and speeds to 1/25	1/50	1/100	1/300
Verichrome	60	55	110	90	80	50
Plus-X	75	65	140	110	100	65
Super-XX	110	95	200	160	140	90
Kodacolor, Type A	50	45	100	80	75	50

*Shutter set at "B" or "T."

CAUTION: Since lamps may shatter when flashed, the use of a transparent protective screen, such as the Kodak 2-Way Flashguard, over the reflector is recommended. Do not flash the lamps in an explosive atmosphere.

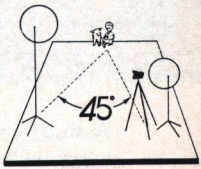
FLOOD EXPOSURE

Exposure Table for No. 2 Flood Lamps in Kodak Vari-Beam Lights at STILL for Kodak Super-XX Film

Shutter Speed	Two No. 2 Flood Lamps in Kodak Vari-Beam Lights at STILL	Distance in feet from Lamp to Subject						
		f/3.5	f/4	f/4.5	f/5.6	f/6.3	f/8	f/11
1/100	Side Light	5	4	3½				
	Camera Light	8	7	6½				
1/50	Side Light	8	7	6	4	3½		
	Camera Light	11	10	9	7	6½		
1/25	Side Light	11	9½	9	7	6	4	
	Camera Light	16	14	13	10	9	7	
1/10	Side Light			14	11	9½	8	5
	Camera Light			20	16	14	11	8

FLOOD PICTURES

Practical, flexible home lighting is provided by flood lamps in suitable reflectors such as the Kodak Vari-Beam Lights. A good basic lighting for color is shown in the diagram. You can use Kodachrome as well as black-and-white film. Read about the Kodak 828 Adapter on page 36.



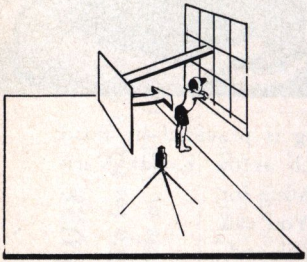
Exposure Table for Kodachrome Film Type A with Two No. 2 Flood Lamps in Kodak Vari-Beam Lights Set at STILL

3½ feet	8 feet	11 feet
1/25 second at f/4.5	½ second* at f/8	1 second* at f/8

*Shutter set at "B."

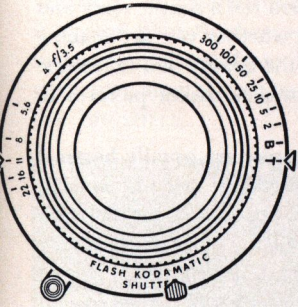
When the Light is Poor

Don't lay your camera aside just because the light is not strong enough for snapshots. With longer exposures, you can make many excellent pictures inside or in deep shade in the daytime, or of such subjects as floodlighted buildings or fires at night. *Be sure to place the camera on a firm support such as a tripod for exposures longer than 1/25 second.*



A shot like this is easily made near a window. Place a large white card, tablecloth, or photographic blotter where it will reflect light from the window to the shadow side of the subject.

A night scene like the picture below requires a much longer exposure than any of the measured intervals provided on the shutter. For short time exposures, set the shutter speed pointer at "B"; then press the shutter lever down and hold it. The shutter will remain open as long as the lever is held down. For exposures longer than 10 seconds, set the pointer at "T"; then press the shutter lever down and immediately release it. The shutter will remain open until the lever is again pressed.



Street scenes at night require a little care to prevent streaks in the picture from moving bright lights. Close the shutter or put your hand momentarily in front of the lens when an automobile approaches.

Suggestions

Tell a Story

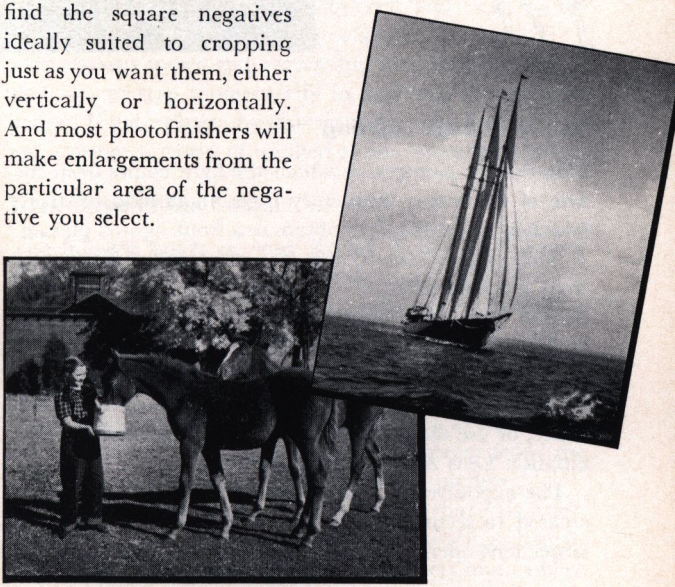
The best pictures are those which tell a simple story and tell it at a glance. This is true whether you are making pictures of people or capturing the beauty of a landscape scene, and it is this quality which makes pictures of general appeal.

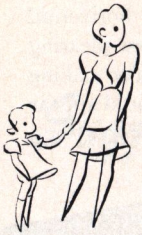
Pictures of children, for example, are usually better if they show the child doing something, not just looking toward the camera. With grown-ups as well, the inclusion of some accessory to engage the subject's interest is very often a help in getting a natural, unposed look.

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.

Cropping

With the Kodak Reflex II Camera, you don't have to stop and decide whether you're going to make a horizontal picture or a vertical one. It's easy to compose pleasing pictures in the square format. Later, when you're making enlargements, you may feel that the subject would appear to better advantage in a print of different proportions. When this happens, you'll find the square negatives ideally suited to cropping just as you want them, either vertically or horizontally. And most photofinishers will make enlargements from the particular area of the negative you select.





Side and Back Lighting

Side-lighted pictures, in which the light comes from the side of the scene, frequently have an illusion of depth which is very difficult to obtain in a front-lighted picture.

Back-lighted scenes, too, are often more interesting than pictures taken of the same subject with the light behind you. Back lighting outlines foreground objects, adding life and brilliance to them.

With either side or back lighting, it is important to shield the camera lens from direct light. Keep the lens in shade, or use the Kodak Lens Hood of the Kodak Combination Lens Attachments; see page 34.

The exposure for a back-lighted subject must be increased to secure detail in the shadows. Use the next larger lens opening or the next slower shutter speed.

Action Pictures

When you photograph a moving subject, the total amount of light required is the same as that for a stationary subject, but you can make sharp pictures by combining a high shutter speed with a correspondingly larger lens opening. Whenever possible, use 1/300 second; the Snapshot and Flash Kodaguide will tell you in a moment what the lens opening should be. Children and pets should always be classified as moving subjects.

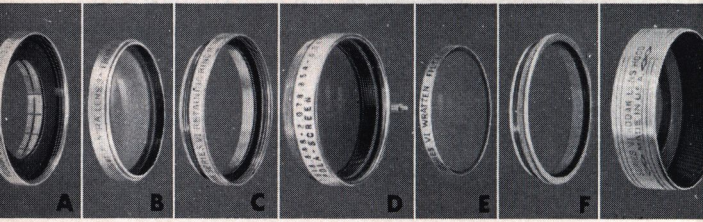
In various sports and games, the subjects periodically slow up, or stop momentarily in positions that suggest action. If you release the shutter at the right instant, you can capture a world of implied action in your pictures.

Look Beyond the Subject

The full-size finder of your Kodak Reflex II Camera makes it easy to compose each picture to best advantage and choose an angle of view which eliminates distracting elements in the background. For example, you can see at a glance a tree which might appear in the print to be growing out of the subject's head. You can see, too, prominent horizontal or vertical lines, such as clapboards on the side of a house, which might detract from the principal point of interest in the finished picture.

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 most certainly will.

Accessories



A—Adapter Ring C—Retaining Ring E—Wratten Filter G—Lens Hood
B—Portra Lens D—Kodak Pola-Screen F—Adapter Ring Insert

The Kodak Combination Lens Attachments permit the use of a supplementary lens, a Kodak Wratten Filter, a Kodak Pola-Screen, or a Kodak Lens Hood—either singly or together. For the Kodak Reflex II Camera, the basis of the combination is the 1½-inch Series VI Kodak Adapter Ring with its Adapter Ring Insert. The filter or supplementary lens is held in the Adapter Ring by either the Adapter Ring Insert or a Kodak Lens Hood. If both a Portra Lens (three are available, 1+, 2+, and 3+) and a filter are to be used, a Kodak Retaining Ring is also necessary. All attachments must be Series VI.

Filters. No accessory for outdoor photography with black-and-white films is more useful than a filter to darken the sky and make white clouds stand out or to penetrate

atmospheric haze in landscapes. Three Kodak Wratten Filters, the K2, G, and A, are recommended.

With a panchromatic film like Kodak Plus-X, the K2 filter (yellow) gives tone rendering of colors which closely approximates what is seen by the eye. The G filter (deep yellow) accentuates the contrast between clouds and sky and is especially useful with architectural subjects against a blue sky. The A filter (red) gives an even stronger effect than the G, frequently producing spectacular results. It should be used only with Super-XX or Plus-X Film.

Since a filter absorbs some of the light which would otherwise reach the film, its use requires an increase in exposure. The filter factor is the number of times the exposure must be increased.

FILTER FACTORS FOR DAYLIGHT

FILM	K2	G	A
Kodak Verichrome Film	2½	5	—
Kodak Plus-X Film	2	3	8
Kodak Super-XX Film	2	3	8

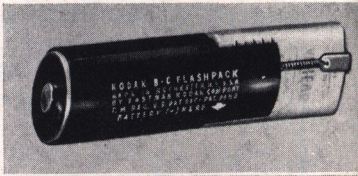
Kodak Metal Cable Release No. 5 screws into the threaded hole in the left side of the shutter. It enables you to make long exposures without jarring the camera.

Kodak Eye-Level Tripod. This tripod provides a lightweight, sturdy support for your camera. The tripod

screw fits directly into the tripod socket in the base of your camera. The use of the Kodak Turn-Tilt Tripod Head is recommended for maximum facility in changing the position of the camera on the tripod.

Kodak 828 Adapter. If you want to use Kodak 828 black-and-white or color films with your Kodak Reflex II Camera, ask your dealer to show you this kit. It includes a view finder mask, film mask, two 828 spool adapters, and an 828 film spool. Both Kodachrome Film and Kodacolor Film are available in the 828 size.

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 one year or more. Ask your dealer to show you the unit.



The Kodak Flasholder Model B is a highly efficient, lightweight yet rugged accessory for flash work. An ejector

button on the back quickly releases the burned-out lamps. A decal on the reflector gives instant exposure information. The Kodak Flasholder Extension Unit Model B is also available for multiple-flash work.

The Kodak Master Photoguide is a sturdy, pocket-size edition containing picture-taking information for still pictures with black-and-white and color films. It has 32 pages of easy-to-use dial computers, tables, and brief text. Index tabs lead you directly to such subjects as exposure, filters, lighting, and many others.

The Kodak Ektalux Flasholder is brilliantly adapted for all types of flash picture-taking. It's ideal for your Reflex II Camera. The built-in B-C (battery-condenser) system assures dependable flashing. The magnesium construction of the pistol-grip handle makes it light and durable. The Ektalux uses both midget and medium-base lamps. Two-way focus of the midget lamps provides uniform and concentrated lighting. The reflector is removable for easy packing. In addition, as many as six extension units can be used. Accessories that greatly expand the versatility of your flash work are also available.

EASTMAN KODAK COMPANY • Rochester 4, N. Y.

2-52-[illegible]-E PRINTED IN THE UNITED STATES OF AMERICA

DETAILS—Kodak Reflex II Camera

FILM

NEGATIVE SIZE—2¼ x 2¼ inches.
FILM SIZE—Kodak 620; 12 exposures for black-and-white and color films.

LENSES

KODAK ANASTAR—80mm *f*/3.5 *Lumenized* twin lenses.
LENS OPENINGS—click stops, *f*/3.5, 4, 5.6, 8, 11, 16, 22.
COMBINATION LENS ATTACHMENTS—Series VI—1½-inch Kodak Adapter Ring.

SHUTTER

FLASH KODAMATIC—gear-train retard, cocking type.
SPEEDS—1/2, 1/5, 1/10, 1/25, 1/50, 1/100, 1/300, "T," and "B."
RELEASE—single lever to cock and release.
FLASH—Adjustable for Class F and Class M lamps (used with Kodak Flasholder).

FOCUSING AND VIEWING

FOCUSING SCREEN—ground glass plus Kodak Ektalite Field Lens for unsurpassed image brilliance; image $2\frac{1}{16}$ x $2\frac{1}{16}$.
MAGNIFIER—built into hood; magnifies about 4 times.
FOCUSING SCALE—on top of viewing-lens mount; shows both distance and depth of field.
FOCUSING RANGE—3½ feet to infinity.
EYE-LEVEL FINDER—hood can be converted to direct, frame finder.

FILM OPERATION

FILM ADVANCE—with automatic film stop; exposure numbers in counter actuated by metering device.

CONSTRUCTION

BODY—die-cast aluminum alloy.
SERIAL NUMBER—in rim around tripod socket. Keep a record of this number with your personal papers.

Kodak Reflex I Camera

• This insert is printed as a supplement to the Kodak Reflex II Camera manual so that it may serve as a guide for operation of the Kodak Reflex I Camera.

The Reflex I and Reflex II Cameras differ in the following respects:

1. Slight difference in external appearance.
2. Reflex I shutter speeds include 1/200 second rather than the 1/300-second shutter speed of the Reflex II.
3. The Reflex I does not have the automatic film stop or the exposure counter. Exposure numbers must be checked in the red window on the back of the camera.

Loading

Load the camera as described on pages 14, 15, 16, and 17. However, disregard paragraphs 1, 7, 8, and 9. All other paragraphs pertain to your camera, and the following information should be added to paragraph 6.

After each picture, turn a new number into place in the window. Form the habit of doing this immediately in order to avoid the possibility of making

double exposures. When the last picture on the roll has been taken, wind until the end of the protective paper passes the window.

Details

To sum up, there are several specifications which do not refer to your camera. Your camera has a shutter speed of 1/200 second instead of 1/300 second, and a focusing screen without the Kodak Ektalite Field Lens. The winding knob does not lock automatically and there is no film metering device. Exposure numbers are checked in the red window on the back of the camera.

Your Kodak Reflex I Camera can be converted, at a moderate cost, to a Reflex IA by the addition of the Kodak Ektalite Field Lens. See your regular Kodak dealer for further details. The film stop with the exposure counter cannot be added to the Kodak Reflex I Camera.

EASTMAN KODAK COMPANY • Rochester 4, N. Y.

12-54-CH-A-R PRINTED IN THE UNITED STATES OF AMERICA