

# Kodak Stereo Camera



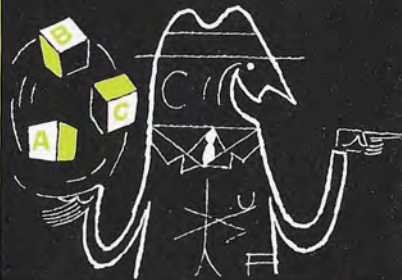


Kodak  
Stereo  
Camera

T. M. REG. U. S. PAT. OFF.



Simple instructions are given on the next four pages. These instructions tell you how to use your camera on bright sunny days. They give you the basic facts of stereo picture taking; for more detailed information, read farther in the manual.



... for the basic facts

# 1 load

Load in subdued light only.

Open the camera by pressing the latch.

Push out the rewind knob.

Put film in the camera and push in the rewind knob.

Pull out just enough film to extend over the take-up drum. Close the camera.

Turn the winding knob in the direction of the arrow until it locks. Press the exposure release. Wind to a stop again and press the exposure release. Wind to a stop and press the exposure release for the third time. Wind to a stop once more.



Turn the film counter to 20. The mark on the film counter opposite the pointer shows you the number of pictures remaining on the film.



## 2 the a b c adjustments

**a** Shutter speed—Move the shutter speed slide so the red 50 is opposite the red index mark.

**b** Lens opening—Move the pointer until it lines up with (BRIGHT SUN) between 5.6 and 8.

**c** Distance setting—Rotate either lens until the arrow on the left lens is opposite CLOSE-UPS, GROUPS, or SCENES. When in doubt use GROUPS.



CLOSE-UPS  
4-7 feet

GROUPS  
7-15 feet

SCENES  
beyond 15 feet



### 3 take the picture

View the picture through the finder.

Center the bubble to hold the camera level.

Squeeze the exposure release.



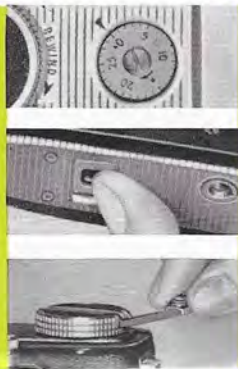
That's all there is to taking a picture.  
Wind to a stop for the next picture.

### 4 unload

When you have taken 20 pictures,  
and the film counter is at 0:

Press the rewind lever in the  
direction of the arrow  
and hold it there.

Turn the rewind knob by its crank  
in the direction of the arrow.  
When the wind knob stops turning,  
the film is rewound. Open the  
camera and remove the film.



## helpful tips

1. Hold the camera steady.
2. Don't cut off your subject's head.
3. Don't turn the camera vertically.
4. Don't let the sun shine into the lenses.



Now you can take those fine color stereos. Just pick out a clear, sunny day and go out and shoot.

If you wish to know more about stereo pictures, read on.



stereo photography is old ✨ but color stereo is new



Color stereos are as easy to take as ordinary snapshots. No special skills are necessary.

Your Kodak Stereo Camera is designed so that it can be used with the utmost simplicity. Yet it obtains results that give wonder and delight.

Now stereo magic is yours. And with it comes the thrill of splendid three-dimension transparencies of your own creation. Yours is the fun of taking, viewing, and proudly showing slides that have the reality of life, itself.

Before taking any important pictures

6





—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.

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## Kodak Film

*\*Kodachrome Film Type A can be used in daylight with the Kodak Daylight Filter for Kodak Type A Color Films (Wratten No. 85) over each lens. Refer to the film instruction sheet.*

Kodachrome Film K335 is designed for stereo cameras. It makes 20 stereo pairs, 23 x 24mm, in full color with standard spacing between pictures.

**Kodachrome Film Daylight Type K335**  
—for daylight use

**\*Kodachrome Film Type A K335A**  
—for clear flash and flood

Transparencies are returned, processed and mounted in Kodaslide Stereo Mounts for hand viewing. The processing and mounting costs are included in the purchase price of the film.

If you are unable to obtain Kodachrome Film K335, you can use the regular 35mm miniature camera film, Kodachrome K135. If you wish to have K135 film mounted in Kodaslide Stereo Mounts, see your dealer about the additional cost for mounting.



DAYLIGHT



FLASH

a complete story on loading



load in **subdued** light only

**1** Press the release catch in the direction of the arrow. Open the camera back.

**2** Push the shaft of the rewind knob as far as it will go toward the top of the camera.

**3** Place the film magazine in the recess as illustrated. Press down on the film magazine and push in the rewind knob. If necessary, turn the knob slightly to engage the slot in the shaft with the web in the magazine.

10



**1**



**2**



**3**

4 Draw out just enough film to extend over the take-up drum, as illustrated; then close the camera back. The latch will automatically lock.

5 Turn the winding knob in the direction of the arrow until it locks. The pin in the take-up drum will automatically catch one of the perforations in the film. Press the exposure release\*, indicated by arrow. Wind to a stop again and press the exposure release. Wind to a stop and press the exposure release for the third time. Wind to a stop once more. Your film is now in a position to take your first stereo picture.

6 Turn the film counter dial in the direction of the arrow until 20 is opposite the pointer.

The counter dial will move one mark each time the wind knob is rotated to a stop. The mark opposite the pointer shows you the number of exposures remaining on the film.

Turn the film type indicator dial until the mark for the type of film you are using is opposite the pointer. The dial is marked for Kodachrome Daylight and Type A films.

---

*\*It is good practice to cover the lenses each time the exposure release is operated during loading procedure.*



**4**



**5**



**6**

The film type indicator also has a mark to indicate when the camera is empty, and one for black-and-white film.

For Kodachrome Film K135 set the dial as follows:

red diamond	for 36 exposures	(28 stereo pairs)
red dot	for 20 exposures	(15 stereo pairs)

## three easy settings

note:

*Any setting made for one lens or shutter is automatically made for the other; the lenses and shutter are accurately coupled.*

### **The shutter speed.**

The shutter speed controls the length of time the film is exposed. The shutter speed is set by moving the SHUTTER SPEED SLIDE by one of the pins to the speed desired.

### **The lens opening.**

The lens opening controls the amount of light that reaches the film. The lens opening is set by moving the lens opening POINTER.

### **The Distance Indicator.**

Distance setting controls the sharpness of your picture. Set the distance indicator by rotating either lens until CLOSE-UPS, GROUPS, OR SCENES is opposite the arrow on the left lens mount.





The right lens has a complete distance scale marked from 4 feet to INF (infinity). Read the distance opposite the arrow when making flash exposures, because the distance from the flash lamp to the subject is important to obtain proper exposure. See page 33.

## the easy exposure selector

Under the three most common lighting conditions, you can make the proper setting for the lens opening quickly and easily. These settings have been determined for subjects of average brightness. For very light-colored or very dark-colored subjects, see the instructions with your film.

### Exposure Selector.

Make your shutter speed setting. For most snaps use 1/50. Move the lens opening pointer until it lines up with the mark for the light condition.

Notice when you change the shutter speed, the mark for the light condition moves with it. The lens opening pointer must be moved accordingly.



## lens opening

For most pictures you will use the exposure selector. For flash and special lighting conditions, the lens openings are marked as follows: 3.5, 4, 5.6, 8, 11, 16 and 22. The lens opening is largest and allows the most amount of light to enter at 3.5. The lens opening is smallest and allows the least amount of light to enter at 22.

The numbers are calibrated so that at each successive opening from 22 to 4, twice as much light enters the lens; for example, twice as much light enters the lens at 5.6 than at 8.

Exposure instructions are included with films.

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*Move the pointer to the selected lens opening. The pointer stops at each opening, but it may be set between openings if desired.*





22

16

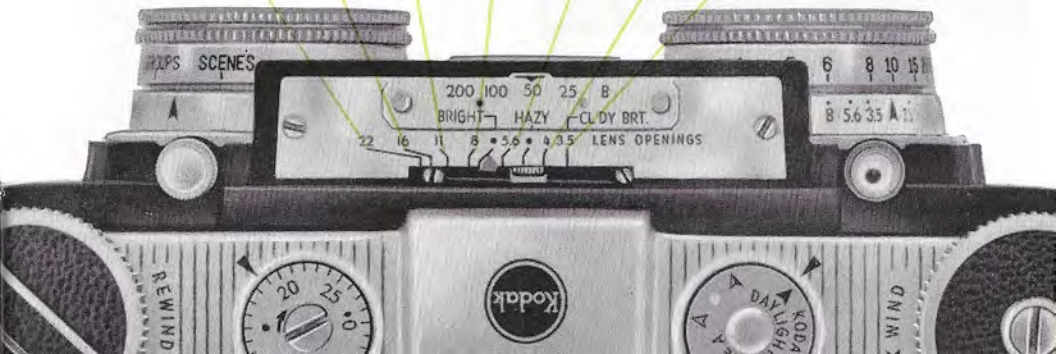
11

8

5.6

4

3.5



SCENES

200 100 50 25 B

BRIGHT HAZY CLDY BRT.

22 16 11 8 5.6 4 3.5 LENS OPENINGS

6 8 10 15

8 5.6 3.5

REWIND



WIND

## shutter speed



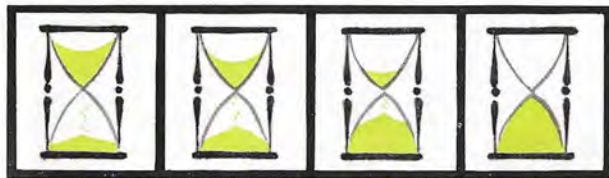
The shutter speed slide on the top of your camera controls the speed of the shutters. These speeds are  $1/25$ ,  $1/50$ ,  $1/100$ ,  $1/200$  second, and "B."

Use  $1/50$ th second for most snaps.

The shutter speeds are calibrated so that at each successive stop from  $1/200$  to  $1/25$ , the shutter remains open twice as long. The shutter is open twice as long at  $1/50$  than it is at  $1/100$ .

When a "B" setting is used the shutters will remain open as long as the exposure release is held down. Always use a tripod, Kodak Flexiclamp, or other firm support with this setting.

*Your subject's motion, direction of motion, and distance from the camera are factors in determining the shutter speed. A person walking toward the camera can usually be stopped in action at  $1/50$ , whereas a person walking from left to right might require  $1/200$  to stop. Experience is your best guide in selection of speeds.*



example:

Under constant lighting conditions, any change in the shutter speed requires a corresponding change in the lens openings. For example, you are making exposures at  $1/50$  shutter speed with a lens opening of 5.6, and you decide to change the shutter speed to  $1/100$ . Since the shutter is open one half as long at  $1/100$ , you must set the lens opening so that it takes in twice as much light. Your new lens opening is 4.

Move the shutter speed slide until the desired speed is opposite the red pointer. Do not set the slide between speeds.



## distance indicator

The short focal length 35mm lenses on your camera give your pictures an extremely large range of sharp focus (that's the distance from the nearest to the farthest object from your camera that will be sharp). Decide whether your picture is a close-up, a group, or a scene. Make the setting on your distance indicator and that's it . . . No exact measuring needed. Don't worry about accurate focusing because setting the lens in this way gives very sharp pictures; see page 24.

When making flash exposures, use the distance scale on the right lens mount, because the distance from the flash lamp to the subject is important to obtain the proper exposure. See the guide on the Kodak Flashholder.





CLOSE UPS

4-7 feet

GROUPS

7-15 feet

SCENES

beyond 15 feet



FLASH



## range of sharp focus

The right lens also has a scale which measures the range of sharp focus. On the red scale are two sets of lens opening numbers, one set on each side of arrow. When you set the distance indicator at CLOSE-UPS and the lens opening between 5.6 and 8, you can read the range of sharpness on the opposite lens. One dot between 5.6 and 8 is at about  $3\frac{1}{2}$  feet while the other is at about 8 feet. Therefore, with the lens set for CLOSE-UPS, everything is sharp from  $3\frac{1}{2}$  to 8 feet. When the lens is set for GROUPS and the lens opening between 5.6 and 8, everything from about 5 feet to 25 feet is sharp. When the lens is set for SCENES and the lens opening between 5.6 and 8, everything from about  $8\frac{1}{2}$  feet to infinity is sharp.

note:

*All distances are computed to the film plane marker.*



1

5

8 10

25

2

8 5.6



5.6 8

## taking the picture

### note:

Do not include area in the notched portion of the view finder when framing your subject. See illustration.



### the view finder

The stereo view finder is located between the two lenses. It is designed so that you can see your subject as it will appear in the picture.

The bubble level guides you in lining up your subject. When the bubble is centered in the notch, the camera is level horizontally.

Because the view finder on the Kodak Stereo Camera is located directly between the two lenses, *you get what you see* for all distances without making adjustments.



## holding the camera

For hand-held snapshots, hold the camera comfortably with both hands. Position one finger near the exposure release. Look through the view finder and frame your subject. After the necessary adjustments are made for the shutter speed, lens opening, and distance, center the bubble in the notch; then squeeze the exposure release. This action should be smooth. Do not jerk the camera.

The illustration shows one method of holding the camera. Use any method you prefer, as long as you keep the camera steady and level.

Use a Kodak Flexiclamp, a tripod, or some other firm support when the camera is set at "B."



*Tripod socket.*



note:

*When the camera is empty, it may be necessary to rotate the sprocket, located inside the camera, toward the hinged back to a stop before the shutter can be set manually.*

## the shutter

The dual shutter is automatically cocked when you advance the film. This makes picture taking easier and prevents accidental double exposure.

For those rare times when you want to recock the shutter without advancing the film, you can use the manual set. This feature is also helpful when you wish to demonstrate the camera without film.

Move the manual set lever toward the arrow as far as it will go to cock the shutter; then allow it to return.

*Make certain that the manual set lever is free to move back and forth when you wind the film. This will prevent incorrect spacing of the pictures.*



## unloading

Hold the camera with the lenses toward you. Press the rewind lever in the direction of the arrow and hold it there. Lift the crank from the slot in the rewind knob and rewind in the direction of the arrow. See the illustration. Keep your hand away from the wind knob so that it turns while rewinding. The wind knob will stop turning when the film is rewound.

Open the camera back, pull out the rewind knob, and remove the magazine of film.

Send the exposed roll of film to the nearest processing station. See the film instruction sheet.



flash



You can take flash pictures with your stereo camera as easily as you take pictures in daylight. You will be amazed with the results.

Either the Kodak Standard Flashholder or the Kodak B-C Flashholder can be used with your stereo camera. Thread the screw supplied with the flashholder into the tripod socket in the bottom of the camera. It is usually convenient to attach the flashholder to the left side of the camera. Remove the cap from the flash post by pushing and turning  $\frac{1}{4}$  turn and attach the cord. Turn the connector clockwise to lock it in position.

Make certain when you are taking flash pictures that the cord from the flashholder does not fall in front of either lens. The



cord can be wound once around the flashholder before it is attached to the flash post.

The Standard Flashholder can be used with two size "C" batteries (testing 5 amperes), or the Kodak B-C Flashpack.

Loosen the screw on the Standard Flashholder and remove the back. When using two "C" batteries insert them with the central contacts up.

You can use the popular Class F (fast) and Class M (medium) lamps in your flashholder.

class F (SM and SF)

*lamps reach the peak of light intensity at about 1/200 second. Use any of the following shutter speed settings:*

B	1/25	1/50
---	------	------

class M (No. 5, No. 25 and No. 8)

*reach the peak of light intensity at about 1/50 second. Use shutter speed setting of:*

B	1/25
---	------

electronic flash—Type X

*use at all shutter speeds settings:*

B	1/25	1/50	1/100	1/200
---	------	------	-------	-------



Batteries are not supplied with either the Standard or the BC Flashholder. They can be purchased from your dealer.

Before you put the lamp in the flasholder, be sure that the bottom of the lamp base is clean and bright. If the contact point is tarnished, rub it on a rough surface.

Turn and push the lamp into the socket until it is held in place. Release the lamp by pushing the lamp ejector.

#### caution:

Since lamps may shatter when flashed, the use of the Kodak 2-Way Flashguard or other transparent shield over the reflector is recommended. Do not flash the lamps in an explosive atmosphere or insert them in the socket if the shutter is open.

## flash settings

The following table provides the necessary exposure information for Kodachrome Film Type A when used with Class F (SM or SF) lamps and Class M (No. 5, No. 25, or No. 8) lamps. The subject should be the number of feet from the camera shown in the table.



**flash exposure table for Kodachrome Type A Film**

		LENS OPENING						
		22	16	11	8	5.6	4	3.5
		distance in feet						
Shutter speed								
Class F (SM or SF) lamps	1/25 1/50			5	7	10	14	16
Class M (No. 5 or No. 25) lamps	1/25		5	7	10	14	20	23
Class M (No. 8) lamps	1/25			5	7	10	14	16

*The table is computed for Lumaclad Reflectors. If a satin finish reflector is used, set the lens opening one half stop larger.*

*A flash exposure table is also furnished inside the Kodak Stereo Field Case.*

*Extension flashholders are available for shots of large groups of people, for special lighting effects, etc. Directions for their use are included with the flashholders.*

## long exposures

The fun of taking stereo pictures is not limited to bright light conditions. When both the camera and subject are still, you can make long exposures for interiors, night scenes, and many other subjects.

To make a long exposure, place the camera on a Kodak Flexiclamp, tripod, or other firm support. Move the shutter speed scale to "B." Press the exposure release to make the exposure. The shutter will remain open as long as the exposure release is held down. After the required amount of time for the exposure, let go the exposure release. The shutter will close.



*The Kodak Metal Cable Release No. 5, or the Kodak TBI Cable Release No. 2 makes long exposures easier. The cable release is threaded into the OPENING below the shutter release.*



## stereo making aids

### Kodaslide stereo viewers

The modern Kodaslide Stereo Viewer shows off your stereo transparencies to their best possible advantage. Sturdily constructed and compact, it pleases in both appearance and viewing comfort.

The Kodaslide Stereo Viewer is easy to use. A movable slide holder permits accurate focusing and prevents accidental movement of the adjustment when viewing. Adjustment is easily and quickly made to accommodate for varying distances between the eyes.

The viewers can be converted to operate from either line power or batteries. All the working parts for either type are contained within the unit.





**Kodaslide  
Stereo Viewer I**

- 2 battery type viewer
- simple lenses
- with Accessory Converter\* can be changed to line type viewer



**Kodaslide  
Stereo Viewer II**

- 100-volt line voltage viewer
- cemented achromatic doublet lenses
- brightness control without external rheostat
- can be used with batteries

*\*Accessory Converter consists of line voltage cord, 6-watt, 80-volt lamp and rheostat.*

The Kodak Stereo Field Case, made of top grain cowhide, protects your camera and permits it to be ready at a moment's notice. The knurled screw in the bottom of the case fits into the tripod socket of the camera.

To attach a flashholder to the camera, remove the knurled screw at the bottom of the case. Install the flashholder bracket in its place with the screw furnished with the flashholder.

The case has a removable front, a space for the owner's name and an exposure table.



## tips on stereo



## tips on stereo

*Although stereo photography is old, there are very few set rules.*

*We do not want you to think that taking stereo pictures is greatly different from taking two dimension pictures. Instead, just about the same rules for good color photography apply equally for both types. It is not necessary to burden yourself with a lot of rules. Just go out and take stereos.*

*YOU are the best judge of what makes a good stereo picture. Because you get what you see, stereo photography is easy. Find what you like in the view finder and shoot—that's how to get pictures you will like.*

*So the following pages are intended merely as suggestions . . .*



## what makes stereo

Your stereo camera and viewer depend for their effect upon binocular vision.

Simply speaking, binocular vision is what you see with two eyes.

To see what we mean, try this simple experiment. Hold your right hand, fingers upstretched, directly in line with your nose and about a foot in front of it. Line up your hand so that both the front and back are visible with both eyes. Now close your right eye. You see only the front of your hand. Open your right eye and close your left. Notice that you now see only the back of your hand. Open both eyes and look at your hand. You see both sides at once. What you see on the left is seen by the left eye; what you see on the right is seen by the right eye. When both eyes are correctly focused on your hand, you see only one image.

This, then, is binocular vision. With two eyes you see partially around objects – to give them shape and to bring out the third dimension (depth).



And that's what the camera does. With two lenses spaced about the same distance as the eyes, it takes two pictures at the same time; one with the left lens and one with the right lens. The resulting two pictures, when correctly viewed, appear to have depth. That's what makes stereo pictures appear so much like reality.

### **where to begin**

**Hold the camera steady.** Whether you are taking stereo pictures or ordinary pictures, you can't get good results if you don't hold the camera steady. Squeeze the exposure release gently.

If you are taking pictures with the camera set at "B," use a tripod or some other firm support.

**Correct exposure.** Correct exposure is not peculiar to stereo. The best picture is always a correctly exposed picture. For outdoor pictures, use the exposure selector. In the absence of sunlight, for time exposures, etc., use a light meter *if* you know how to use it correctly,





When taking flash pictures indoors, make the camera settings very carefully according to the distance of the main subject.

**Sharp pictures.** In real life, you don't look at a whole scene at once. Instead you scan it; that is you look at only a small area at a time. As your eyes move they focus on each object at which you look, so that each part of the scene is sharp. This is similar to the way you look at stereo transparencies through a viewer. In general, then, it follows that most important objects throughout the whole distance range in stereo pictures should be in sharp focus.

Because of the short focal length of the lenses on stereo cameras, the range of sharp focus (depth of field) is very great. At a lens opening of 8 all objects from 5½ feet to infinity will be sharp. This means that you can include both near and far subjects in your pictures without loss of sharpness. So you see focusing is no problem.



## **suggested techniques**

Since you are taking 3-D pictures, you will want to capitalize on 3-D effects.

**Importance of nearby objects.** Look at the objects close to you. Notice their shapes. You can easily recognize them by their geometric features.

A ball is a ball.

But look at those objects that are farther away. The farther away the object, the flatter it appears.

A ball might be a disc; the moon appears flat.

This is because those objects are too far away for our eyes to see partially around them.

And that is how the camera performs. Nearby subjects take on their natural shape; far-away subjects tend to flatten out.

In general, when the lenses are at GROUPS setting, subjects within the range of sharp focus give the best stereo effect. Subjects beyond that point begin to show lesser stereo effects.

If you want to shoot distant scenes, be sure to include foreground objects, such as nearby



trees, or people, for the effect of distance.

Your foreground plays a mighty important part. The right selection of objects in the foreground improves your picture. The chances are, however, that opinions will vary as to which is the right selection.

Do you prefer your shots framed?

Do you like to lead into the important subject?

You will have to judge many of these things for yourself. We feel, however, that you will wish to avoid unwanted objects that detract from the background; things like cigarettes in the grass, the wastebasket with the used flashbulbs, the piece of paper on the rug.

**People.** If you are taking pictures of a group of people, try to avoid the old military lineup. This was pretty popular in the old days and our picture albums are filled with stiff, formal poses of the family. Place your people at different distances from the camera. Take them in informal, natural poses. Remember you have a very great range of sharp focus on stereo cameras.





**Level camera.** Hold the camera level. Do not tilt it sideways unless you are prepared to hold the viewer at the same angle as you hold the camera. Do not hold the camera on its side in hope of framing the subject better.

### **advantages of stereo**

Sometimes stereo pictures can be made more successfully than ordinary pictures. . . .

All objects in stereo pictures show their natural relationship to each other. Scenic views that look so wonderful often fall flat in ordinary photography. This is because scenes usually depend upon depth, or perspective, for their charm. In 3-D photography, the scene retains some of its depth and can be viewed with almost the same delight as the original scene.

A house interior, decorated and furnished in a striking way, might prove disappointing in an ordinary picture, but quite exciting in stereo.

You also have some freedom in composition with stereo. For example, a pole that appears to





grow out of a person's head in ordinary photography is of less consequence in stereo. The pole will appear where it belongs.

**Color.** Then, too, you are using color. There's no worry that your subject's blond hair will merge with the sky background. Even subjects of the same color will remain distinct in the finished picture.

**Lighting.** Again, you get what you see. Shadows that detract from color pictures in two dimensions, often bring out striking effects in 3-D. This can easily lead you to exciting side-lighted and back-lighted shots.

Subjects lighted only on one side, such as people standing near a window, can be made successfully. Long exposures with only a few high lighted points of interest and many unusual variations of lighting are interesting subjects for stereo.

Stereo lighting is not specialized. Shoot your pictures the way you like them lighted.



### **some additional things to remember**

Remember to keep your camera lenses clean. Dust on either lens can spoil a carefully composed picture. Use Kodak Lens Cleaning Paper to remove dust or lint. *Do not attempt to disassemble the lenses.*

Follow the loading directions for your camera carefully. Failure to wind sufficient film on the take-up drum may cause loss of the first frame of the first exposure.

Loaded cameras or film should not be stored near sources of heat, like radiators, steam pipes, or heat runs. Never leave a loaded camera in the hot sun or in a closed car for long periods of time.

Films should be exposed and processed as soon as possible after the package has been opened, especially under humid conditions.







## mounting

Transparencies made on Kodachrome Film K335 are returned mounted in stereo pairs. If you wish the film returned in strip form, cut a half-inch corner from the edge of the mailing tag. The mounted Stereo Transparencies returned to you from Eastman Kodak Company are intended for hand viewing.

Transparencies made on the regular miniature camera film, Kodachrome K135, are returned in strips, unmounted, unless payment for stereo mounting accompanies the film when it is sent to the laboratory.

Stereo pairs must be mounted so that the left image is the one taken by the left camera lens, and the right image is the one taken by the right lens. The Kodak Stereo Camera automatically marks the top of the left image with one mark and the top of the right image with two marks. These marks are visible in light backgrounds.





## viewing

Stereo vision varies from person to person. If you are unable to see 3-D in the slide when it is in the viewer, don't give up immediately. After a bit of concentration, your stereo perception may improve. It may take several seconds to accommodate your eyes to viewing the slide.

If you wear eyeglasses, you may find that it is better to remove them when you use the viewer.

Sometimes you may take pictures with the camera tilted upward or downward. Some people find that they must view these pictures from the same angle at which they were taken, otherwise the pictures do not look right. Suppose you are viewing the picture of a flagpole and flag taken from the base of the pole. If your imagination refuses to show the pole in its proper position, try tilting your head back. The pole will begin to tilt upward; when the viewer is at the same angle as the camera was when the picture was taken, the pole will appear in its correct position.

details of Kodak Stereo Camera

**FILM** **Transparency Size**—23mm x 24mm.  
**Film Size**—Kodachrome K335 (20 stereo pairs);  
Kodachrome K135 36 Exposures (28 stereo pairs),  
20 Exposures (15 stereo pairs).

**2 matched Kodak Anaston Lenses, 35mm, 3.5,  
Lumenized.**

**LENSES** **Lens Openings**—3.5, 4, 5.6, 8, 11, 16, 22.  
**Combination Lens Attachments**—accepts Series  
V lens attachments directly; insert rings supplied.

**Kodak Flash 200 Dual Shutter**—automatic cock-  
ing as film is advanced.—1/25, 1/50, 1/100,  
1/200, and B.

**SHUTTER** **Flash**—Built-in synchronization, use SM or SF  
Lamps to 1/50 or No. 8, No. 5, No. 25 Lamps to  
1/25. **Electronic Flash**—Type X—synchronized  
at all shutter speeds.

**Exposure Selector**—makes Kodachrome exposures  
easy.

**FOCUSING** **Distance Indicator** simplified for CLOSE-UPS,  
GROUPS, and SCENES.

**Distance Scale**—focusing range from 4 feet to  
infinity, with range of sharpness scale adjacent.

**VIEWING** **Scope Sight Finder**—optical eye level, enclosed,  
with spirit level for horizontal alignment of  
stereo pairs.

**Tripod Socket**—standard tripod socket for Kodak  
Flexiclamp, tripod, or Kodak Flashholder.

**Serial Number**—Located on the bottom of the  
camera. Record it for positive identification in  
case of loss or theft.



See your dealer about 3" x 3 3/8"  
Kodachrome prints that can be made  
from your favorite transparencies.

REMOVE CARD AND CARRY IT  
IN YOUR WALLET OR HANDBAG.

### Kodak Stereo Camera Information Card

**Serial Number**—On the bottom of the camera, between the two lenses, Serial No. \_\_\_\_\_. Record it for identification in case of loss or theft.

**Film**—Kodachrome K335; 20 stereo pairs; returned processed and mounted as Stereo Transparencies. Daylight Type for outdoors; Type A for indoors.

Kodachrome K135—36; gives 28 stereo pairs } returned in strip form  
K135—20; gives 15 stereo pairs } processed but unmounted.  
Stereo mounting extra.

**Combination Lens Attachments**—Acceptis Series V Lens Attachments directly; insert rings supplied with camera.

**Flashholder**—Kodak Standard Flashholder—uses 2 size "C" batteries. Kodak B-C Flashholder—uses a 22½-volt battery.

**Flash Lamps**—Type F (SM or SF)—use at 1/25 and 1/50.  
Type M (No. 5, No. 25, qr No. 8)—use at 1/25 only.  
Type X—synchronized at all speeds.

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Kodak