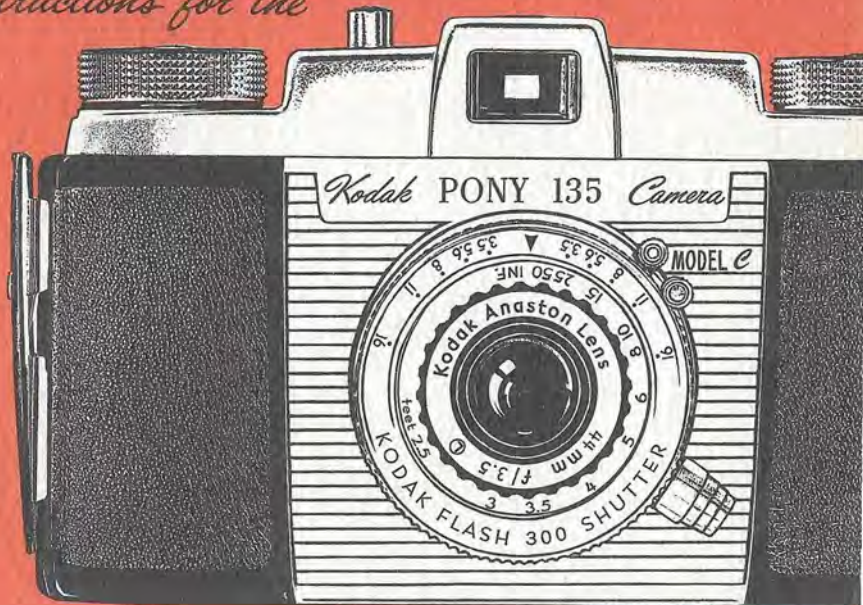


Instructions for the



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- Your new Kodak Pony 135 Camera will produce excellent results—if you will spend a few minutes getting acquainted with it. As you're reading these instructions keep the camera handy; then practice each operation as it appears in the manual.

Before making any important pictures — a trip or some special event — shoot a magazine of film including a few flash pictures. This gives you practice and provides a check on your equipment. Should you have additional questions, your Kodak dealer will be glad to give you a helping hand.

EASTMAN KODAK COMPANY

RAPID LOADING



Never load or unload in bright, direct light. You'll find important information about Kodak Films on pages 6 and 7.

- 1 To open the back, press the **LATCH** in firmly with the ball of the finger. At the same time, push the slide lock down. Swing the back out and lift it off.
- 2 Place the magazine in the recess next to the **REWIND KNOB**. Do this by pushing out the rewind knob with the end of the magazine. Then adjust the film leader by pushing the film back into the magazine until the second row of perforations disappears. See picture on top of page 3.



- 3 Lay the film over the take-up spool so that the end just touches the **FILM STOP** and rests against the **EDGE GUIDE**. Turn the wind knob until it locks. The pin on the spool will automatically catch one of the holes in the film.
- 4 Replace the camera back by inserting the end with the wide flange in the slot next to the film magazine. Close the back, hold it in position, and pull up on the slide lock.
- 5 Push the **FILM RELEASE LEVER** marked “wind” toward the wind knob; then let the lever swing back.
A Turn the wind knob in the direction of the arrow until it locks.





FILM RELEASE LEVER

WIND

RESET

FILM-TYPE
INDICATOR

FILM
COUNTER



B Push the release lever, let it swing back; then wind until it locks again.

C Repeat and wind until it locks for the third time. The first frame is now in position.

- 6** Turn the counter in the direction of the arrow to bring the 0 to the index mark for a 36-exposure magazine. Bring the 20 to the index mark for a 20-exposure magazine. The counter will move a mark for each picture taken. *It will always show the number of exposures REMAINING on the film.*

- 7** Rotate the film-type indicator to bring the name of the film opposite the index.

Note: The film counter will not work without film in the camera.

UNLOAD THE CAMERA

But never in Bright, Direct Light

After the 20th or 36th exposure, and before the back is opened, it is necessary to rewind the film into the magazine. To do this:

- 1 Hold the REWIND LEVER marked "rewind" toward the REWIND KNOB.
- 2 Continue holding the rewind lever and turn the rewind knob in the direction of the arrow.
- 3 You'll notice that the *wind knob* also turns. Rewind until the wind knob stops; then give a few extra turns to bring all of the film into the magazine.
- 4 Remove the back; then pull out the rewind knob and take out the magazine.

Note: It's wise to have the film developed soon after exposure. Always have a new magazine of film on hand, so that you can reload your camera.



COLOR

Kodachrome Film—This is the favorite color film that is enjoyed by millions. The full-color transparencies can be projected in any of the easy-working Kodaslide Projectors.

Kodachrome Film is available in both Daylight Type (K135) and Type F (K135F for use with clear wire-filled flash lamps, except the M-2 lamp). Available in 20- and 36-exposure magazines.

Kodak Ektachrome Film—Here's a brand new color film that you can process yourself or have processed by your photo-finisher. Like Kodachrome, it's a "reversal" process that produces brilliant color transparencies.

Ektachrome Film is available in Daylight Type (E135) and Type F (E135F for use with clear wire-filled flash lamps, except the M-2 lamp). Available in 20-exposure magazines.

BLACK AND WHITE

Kodak Panatomic-X Film—Here's a new, modern film with micro-fine grain, high resolution, and balanced pan sensitivity. For those who want super-size enlargements with crisp, brilliant tone rendering. Available in 20- and 36-exposure magazines.

Kodak Plus-X Film—This is a moderately fast film to use for average lighting conditions. Its pan sensitivity smooths out skin texture—ideal for most outdoor and indoor shots. Available in 20- or 36-exposure magazines.

Kodak Tri-X Film—Here is a new ultra-speed film having medium contrast, moderate graininess and wide exposure latitude. It's ideal for sports pictures and other snapshots where adverse lighting conditions are encountered. See page 24. Available in 20- and 36-exposure magazines.

SHUTTER SPEEDS

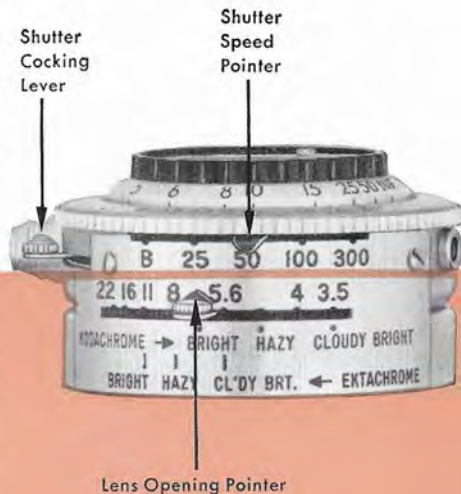
Shutter speeds are used to vary the length of time that the shutter stays open when the shutter release lever is pressed. The slowest shutter speed is 25 (1/25 second) – the fastest is 300 (1/300 second). At the “B” setting, the shutter will stay open as long as the shutter release lever is held down. Correct exposure of your film depends on using the right combination of shutter speed and lens opening.

LENS OPENINGS

The lens opening controls the amount of light that passes through the lens. The lens opening is smallest and lets in the least amount of light when set at 22 ($f/22$). The lens opening is largest and lets in the greatest amount of light when set at 3.5 ($f/3.5$). The LENS OPENING POINTER “click stops” at the lens openings. It can be set between regular openings.

To set the shutter, turn the knurled speed control ring until the SHUTTER SPEED POINTER is at the desired setting. Do not set pointer between two shutter speeds. *The shutter must be cocked for all speeds and "B."* To do this, push down the SHUTTER COCKING LEVER toward the flash post until it catches. Use a tripod for the "B" setting.

Never oil the shutter.



To set the lens opening, move the LENS OPENING POINTER along the scale until it click stops at the desired setting. The opening 16 lets in twice as much light as 22; 11 twice as much as 16, etc.

You'll find complete exposure information packed with every roll of film. The SIMPLEST SETTINGS for this camera are described on page 14.

FOCUS



You'll get sharper pictures if you carefully estimate the distance in feet from the lens to the main subject; then set the lens at this distance. To bring the camera into focus, turn the LENS MOUNT until the camera-to-subject distance is opposite the focus-index mark.

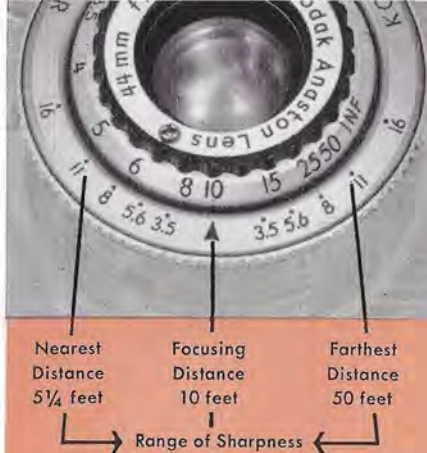
For distances more than 100 feet, use the infinity (INF) setting. Measure distances closer than 5 feet.

The red 10 on the distance scale is used as an average setting. More about this on page 14.

RANGE OF SHARPNESS

The subject focused on will be sharpest in the picture. Other objects in the picture, on both sides of the focusing distance, will also appear sharp. The range between the near and far distances that appears sharp is known as the *range of sharpness*.

The range of sharpness scale (see illustration) has two sets of identical lens opening numbers. It is used like this: If your camera is focused at ten feet and the lens opening is set at 11, the zone of sharp focus will be from about 5½ feet to 65 feet. These distances were found by looking opposite the 11 on each side of the focus-index mark. The near and far distances for other lens openings can be read directly opposite the other lens opening numbers.



When taking pictures of objects that are less than 5 feet away, measure the distance from the front of the lens to the subject.

Load the camera — but never in bright light. Here are the steps to follow for making pictures in bright sunlight.

- 1** Set the shutter speed pointer to the red 50. Move the lens opening pointer to the red dot between 5.6 and 8 for Kodachrome Film Daylight Type — to 11 if you're using Kodak Ektachrome Film Daylight Type or Kodak Panatomic-X Film. Set the focus to the red 10.
- 2** Cock the shutter by pressing the cocking lever toward the flash post.
- 3** Look through the viewfinder. When you see what you want, hold the camera steady and slowly squeeze the shutter release. You'll get blurry pictures if you move the camera or jerk the shutter release when taking a picture. See finder instructions on the next page.
- 4** Advance the film for the next picture by moving the film release lever toward the wind knob; release it; then turn the wind knob until it locks.
- 5** After the 20th or 36th exposure, rewind the film into the magazine. *Never open the camera until the film has been rewound.*

The illustrations show two ways of holding the camera. Use any method you prefer, as long as the camera is held steady.

When taking pictures, brace the camera solidly against your face. Keep your eye close to the finder so that the rear opening lines up with all four corners of the front finder frame (see below). When shifting the camera to change the view, move the camera and your head together.

If the subject is 8 feet or less from the camera, compose the picture; then tilt the camera a trifle upward for horizontal pictures, or a trifle to the right for vertical pictures (if the camera is held with the finder to the right). This is done to prevent you from chopping off the subject's head.



THE SIMPLEST SETTINGS

If you want box-camera simplicity, set the shutter at the red 50, the focus at the red 10, and the lens opening to the dot or line above **BRIGHT**, **HAZY**, or **CLOUDY BRIGHT**—depending

KODACHROME FILM



EKTACHROME FILM



on the condition of the sky. The settings for Kodachrome Film Daylight Type and Kodak Ektachrome Film Daylight Type are described below.

Kodachrome Film Daylight Type

Shutter speed at the red 50, focus at the red 10, lens opening pointer to the red dot which describes sky condition (illustration shows setting at **BRIGHT**).

Range of sharpness is from about 7 to 20 feet.

Kodak Ektachrome Film Daylight Type

Shutter speed at the red 50, focus at the red 10, lens opening pointer to the black line which describes sky condition (illustration shows setting at **BRIGHT**).

Range of sharpness is from about 5½ to 65 feet.



For flash pictures, use a Kodak flashholder. Remove the cap from the **FLASH POST** by pushing in and twisting it to the left. Connect the cord to the flash post and screw the **BRACKET SCREW** into camera tripod socket.

The flash post on the handle is for the Kodak Flashholder Extension Unit.

See page 20 for information about batteries and how to install them.

Flashlamps

Use Class M (No. 8, No. 5 or 25) flashlamps at "B" and 25 only.

Use Class F (SM or SF) flashlamps at all shutter speeds, except 300.

The flash is synchronized by the shutter.

To Make A Flash Picture

- 1** Rub the base of the lamp on the knurled bracket screw. Turn the lamp until the pins slide into the grooves in the socket. Push in the lamp until it clicks in place.
- 2** Carefully estimate the distance from the lamp to the subject.
- 3** Focus the camera at this distance; then refer to the table on page 19 for the lens opening and shutter speed to use at this distance.
- 4** Cock the shutter. Compose the picture in the viewfinder. Take the picture by gently squeezing the shutter release.
- 5** Remove the lamp from the flashholder by pushing the lamp ejector – located behind the reflector.
- 6** Advance the film for the next exposure.

When flash is used as the main light source, the lens opening depends on the lamp-to-subject distance. In the table on the opposite page, lens openings are shown for the various focusing distances on your camera. It's not necessary to turn off your room lamps when making flash pictures, since the light from these lamps does not affect the flash exposure. The lens openings and lamp-to-subject distances on the opposite page were based on the use of the Kodak Standard Flashholder with Lumaclad Reflector.

A Few Words of Caution

Since lamps may shatter when flashed, the use of a Kodak Flashguard over the reflector is recommended.

Do not flash lamps in an explosive atmosphere.

Do not insert a flashlamp in the reflector if the shutter is open or if the cord is connected to the flash post on the front of the handle—the lamp may flash and a serious burn may result.

LENS OPENINGS FOR LAMP-TO-SUBJECT DISTANCES

KODACHROME FILM TYPE F	SHUTTER SPEED	LENS OPENING					
		22	16	11	8	5.6	3.5
		DISTANCE IN FEET FROM LAMP TO SUBJECT					
No. 5 or No. 25 lamp	25		5	7	10	15	25
No. 8 lamp	25			5	7	10	15
SM* or SF* lamp	50				5	7	11

KODAK EKTACHROME FILM TYPE F	SHUTTER SPEED	LENS OPENING					
		22	16	11	8	5.6	3.5
		DISTANCE IN FEET FROM LAMP TO SUBJECT					
No. 5 or No. 25 lamp	25	5	7	10	15	20	
No. 8 lamp	25		4.5	6	9	12	20
SM* or SF* lamp	50			4	5.5	8	13

*With a filter such as the Kodak Light Balancing Filter No. 82B

Batteries must be installed in the Flashholder. They are not supplied with the unit. Purchase two size "C" batteries (photoflash are best)—they should test at least 5 amperes. Instead of size "C" batteries, you can use the Kodak B-C Flashpack and a 22½-volt battery.

To install the batteries, loosen the small screw on the back of the Flashholder; remove the back. Insert the two batteries with the center contacts up. Replace the back.



Important: *Successful synchronization requires batteries that will test at least 5 amperes. Batteries that have been stored for long periods, especially under conditions that allow them to dry out, may not be satisfactory and should be tested.*

- Even though your Kodak Pony Camera is ruggedly built, it's still a fine precision instrument. So protect it from dust and dirt and avoid rough handling. Use a rubber syringe to blow out any dust that may be inside the camera. If any of the lenses need cleaning, first brush or blow away any grit or dust. Wipe the surface gently with Kodak Lens Cleaning Paper. If moisture is needed, use Kodak Lens Cleaner.
- The tinted appearance of the lens is due to Lumenizing . . . a special hard coating applied to all air-glass surfaces. This increases light transmission and decreases internal reflections, thus improving the brilliance of black-and-white pictures and the color purity of Kodak color films.
- Do not attempt to make any repairs or remove any parts from the shutter, lens, or camera. Never oil the shutter or any parts of the camera. If you find that service is necessary, return the camera to your Kodak dealer who will have repairs made locally, or send it to Kodak.

PHOTO TIPS

DO



◀ Press shutter release, wind film

There's no piling up of one exposure on another if you follow this routine.

2-for-1, but no bargain ➡

If you fail to wind the film after each exposure, you'll get two pictures on each negative — but neither one will be any good.



◀ Steady does it

Holding the camera steady while making exposures pays off in sharp pictures like this one.

Jitterbug special ➡

If you jiggle your camera as the shutter is tripped, your pictures will be jumpy too.

DON'T



DO



← The simple background ➔

The subject gets a break when the background's simple. The sky works nicely, and there's always some of it around.

Messy, isn't it? ➔

Look beyond the subject before shooting the picture. Cluttered backgrounds — trees, wires, poles—steal interest from the subject.

← This subject's framed ➔

Yes, and framed well, for the picture-taker "saw" his picture in the finder.

The camera murder case ➔

They're hard to identify without the heads. Learn to use the finder of your camera accurately. See page 13.

DON'T



PICTURE TAKING AROUND THE CLOCK

- Don't let your camera keep "banker's hours." Some of the best pictures are made after the sun sets. If you have color film in the camera, then use flash. If you're the kind who likes to experiment, then get a magazine or two of the new super-fast Kodak Tri-X Film. The fast $f/3.5$ lens on your camera will enable you to make pictures in ordinary lighted rooms. Load the camera with Kodak Tri-X Film, and set the shutter at 25 and the lens opening at 3.5. Whenever possible, use an exposure meter.

When the light is too poor to take a picture at 25 ($1/25$ second), then make a long exposure by using the "B" shutter setting. At this setting, the shutter stays open as long as the shutter release is held down. For long exposures, use a Kodak Metal Cable Release No. 2 in the socket on the shutter housing. Hold the camera rock-steady with the Kodak Flexiclamp.



Reflections from wet pavements or bodies of water are spectacular at night or at sunsets.

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



Familiar scenes around the home add a real highlight to your album.

Although we don't recommend candles on trees, a shot like this makes a nice Christmas card scene.



FACTS ABOUT THE KODAK PONY 135 CAMERA MODEL C

FILM

Transparency Size—24 x 36mm

Film Size—Kodak 135 Magazine; 20 or 36 exposures for black-and-white and Kodachrome; 20 exposures for Kodak Ektachrome Film

LENS

Kodak Anaston—44mm, f/3.5, Lumenized

Lens Openings—3.5 to 22

Combination Lens Attachments—Series 5; 1 1/8" slip-on Kodak Adapter Ring

SHUTTER

Kodak Flash 300—cocking type

Speeds—25, 50, 100, 300, and "B"

Release—Built-in, top of camera

Flash—Built-in synchronization for No. 8, 5, 25 flash lamps—use at 1/25 or "B" only, and SM or SF flash lamps—use at all speeds, except 300

Exposure Guide—For Kodachrome and Kodak Ektachrome; on top of lens tube

CONSTRUCTION

Rapid Loading—No threading required

Body—Tough, durable, impact-resistant phenolic resin with metal front plate and lens and shutter housing

Finish—Dark brown with brushed chrome-finished or aluminum metal parts

Tripod Socket—Standard tripod thread for tripod or Kodak Flashholder Bracket

Serial Number—Stamped on bottom of camera; keep a record of this number with your personal papers and report it to local police in case of loss or theft

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