DETAILS

FILM

FILM SIZE—Kodak 135, 20- or 36-exposure magazines

NEGATIVE SIZE—24mm x 36mm

LENS—50mm, f/2.8 Retina-Xenon C, coated, 6 elements

LENS OPENINGS—f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22

SHUTTER

SYNCHRO-COMPUR — Automatically cocked when film is advanced

SPEEDS—1, 1/2, 1/4, 1/8, 1/15, 1/30, 1/60, 1/125, 1/250, 1/500, and "B"

RELEASE—plunger type on top of camera, or Kodak Metal Cable Release No. 5

SELF-TIMER—Built-in, selector at "V," about 10 seconds delay

FLASH—Built-in synchronization for class F, M, and electronic flash

FOCUSING AND VIEWING

COUPLED RANGEFINDER—Superimposed image type

VIEWFINDER—Optical, projected view-frame type combined with rangefinder

FOCUSING RANGE—2½ feet to infinity

DOUBLE EXPOSURE PREVENTION—Automatic; multiple exposures possible

RAPID WIND LEVER—Advances film and sets shutter with one stroke

CONSTRUCTION

BODY—Die-cast aluminum alloy

TRIPOD SOCKET—In camera base

SERIAL NUMBER—On top of camera, behind accessory shoe

Filters and Lens Hoods

Kodak Filters (Screw-in type, 32mm dia.) for 50mm f/2.8 and 35mm f/5.6 lenses

Kodak Filters (Screw-in type, 60mm diameter) for 80mm f/4 lens

Kodak Retina Lens Hood, Bayonet Type, for the 50mm f/2.8 lens; and with the Kodak Retina Lens Hood Extender for 35mm, f/5.6 lens

Kodak Retina Lens Hood (Slip-on type) for 80mm, f/4 lens

EASTMAN KODAK COMPANY • ROCHESTER 4, NEW YORK

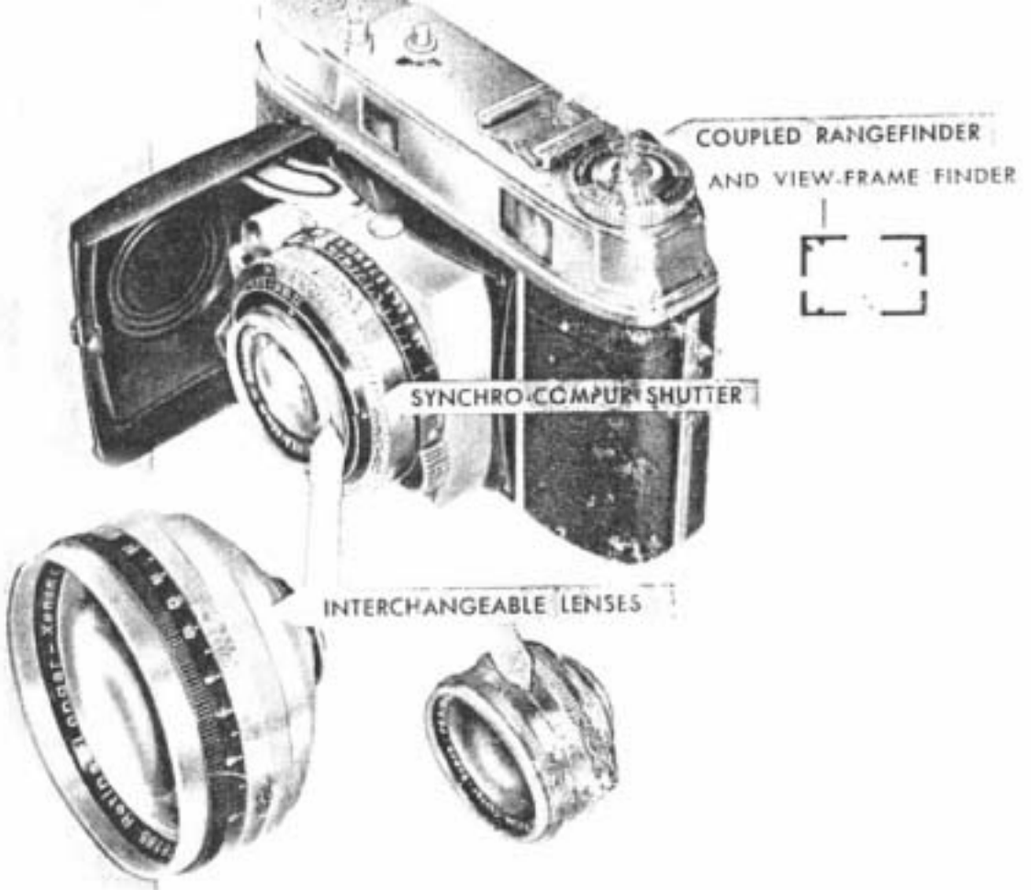
KODAK RETINA IIc CAMERA

• You have purchased a truly fine camera. Utmost precision is combined with unsurpassed performance; the Retina tradition of quality and versatility is carried to new photographic heights.

The Retina IIc Camera features — auxiliary interchangeable lenses — a coupled rangefinder combined with luminous "view-frame" finder — the Synchro-Compur shutter with exposure value (light value) settings — full flash synchronization — and a built-in self-timer — plus many other refinements that set a new standard for photography.

Before an important picture assignment, a trip, or any special event, shoot a roll or two of film and make a few flash pictures. This will give you practice and provide a check on your equipment.

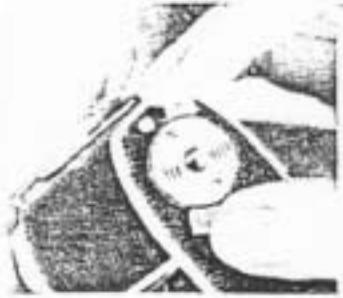
For those who have used a miniature camera before, the basic steps on the next 5 pages will help you to use your camera quickly. Detailed instructions start on page 6.



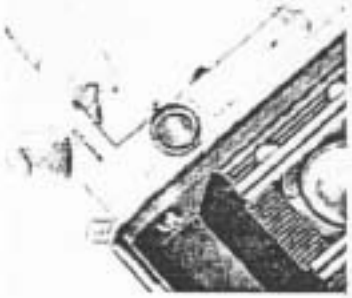
Kodak 135, 20- or 36-exposure magazines; see page 8.

Load

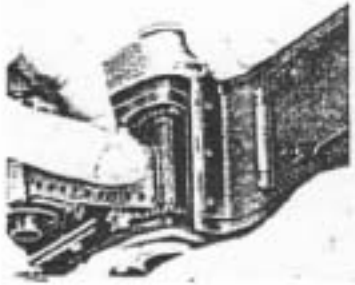
. . . in subdued light only.



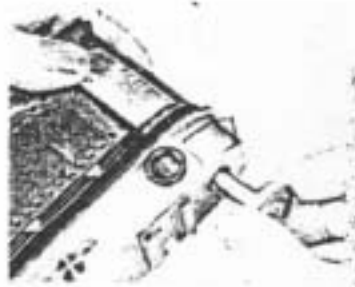
Open the back of the camera by uncovering and pressing the button.



Pull the rewind knob all the way out.



Insert the end of the film in the take-up spool slot; turn the spool by either flange until the perforations **on both sides** of the film engage the sprocket teeth.

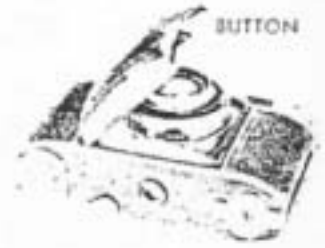


Place the film magazine in the supply chamber; turn and push in the rewind knob. Close the back of the camera.

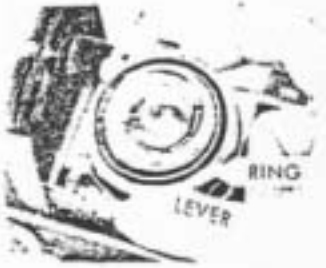
Hold down the film RELEASE button and slide the counter ADVANCE repeatedly in the direction of the arrow to bring the diamond-shaped mark on the counter dial near 20 opposite the notch for 20-exposure magazines and near 36 for 36-exposure magazines.

Press the film release button; then release it. Swing out the rapid WIND LEVER. Now, do this two more times to bring the counter to 20 or 36, depending on the number of exposures in the magazine.

A B C Settings

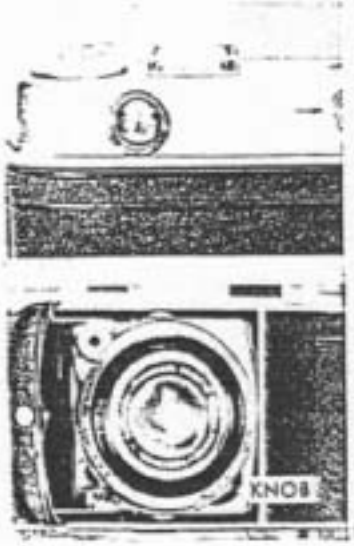


Open the front of the camera by pressing the opening BUTTON toward the word KODAK, at the same time opening the front cover until it locks in position.



A Determine Exposure — from the exposure value (light value) table on page 21 or from a light meter which gives exposure value readings.

B Set Exposure — Set the exposure value LEVER to the exposure value determined as in A above. Adjust the lens opening and shutter speed to the desired combination (read opposite white dot index) by turning the shutter speed RING.



C Focus—Look through the eyepiece; you will see the subject outlined by the view-frame. Move the focusing KNOB until the outlines of the double image in the diamond-shaped rangefinder field move together so that only one image is visible. The lens is now accurately set for the correct film-to-subject distance.

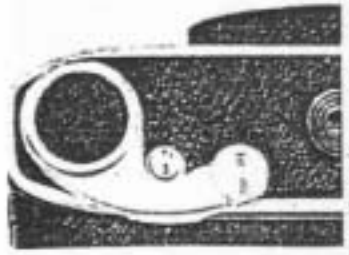
Take the Picture

Look through the eyepiece so you can see all of the luminous finder frame. Press the exposure release.

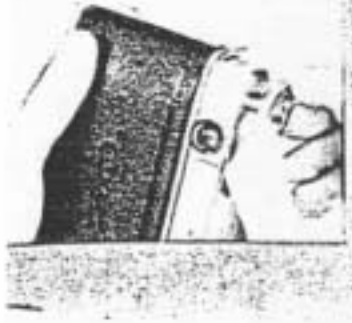
Swing the rapid wind lever all the way out to advance the film and cock the shutter for the next picture.

Unload

When you have taken 20 or 36 exposures and the film counter is at 1, the film advance mechanism locks (see page 13).



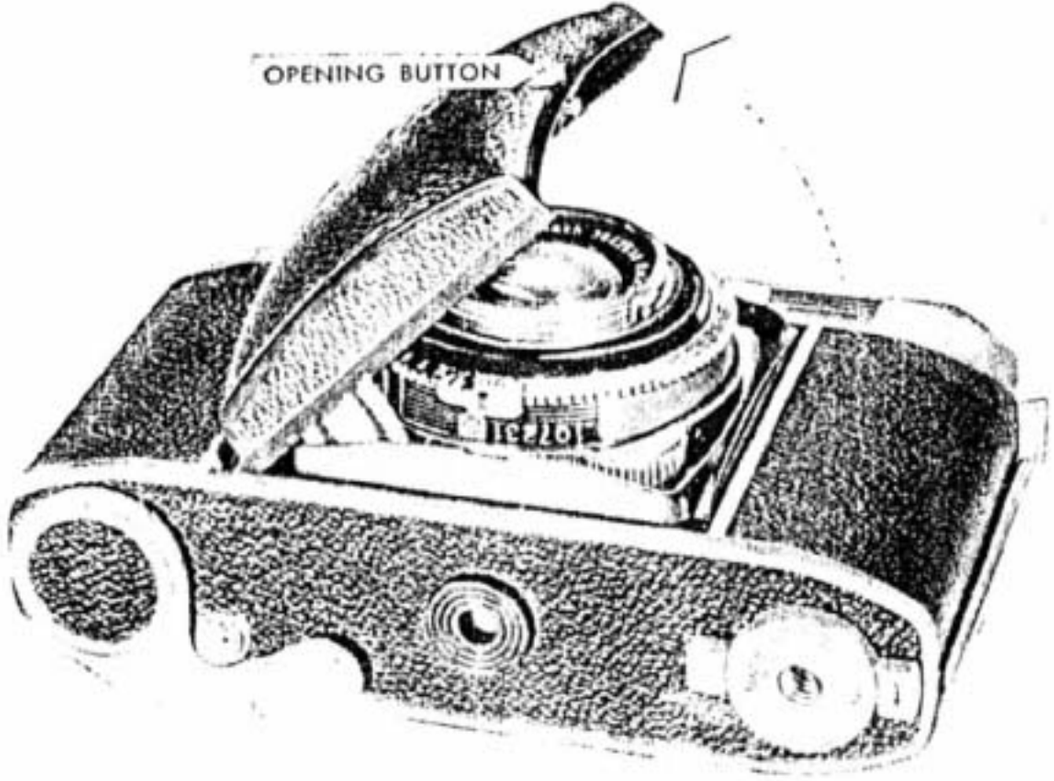
Depress the clutch button next to the rapid wind lever.



Pull the rewind knob straight out about a quarter inch and then turn it in the direction of the arrow until the clutch button ceases to rotate.

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

detailed instructions begin here

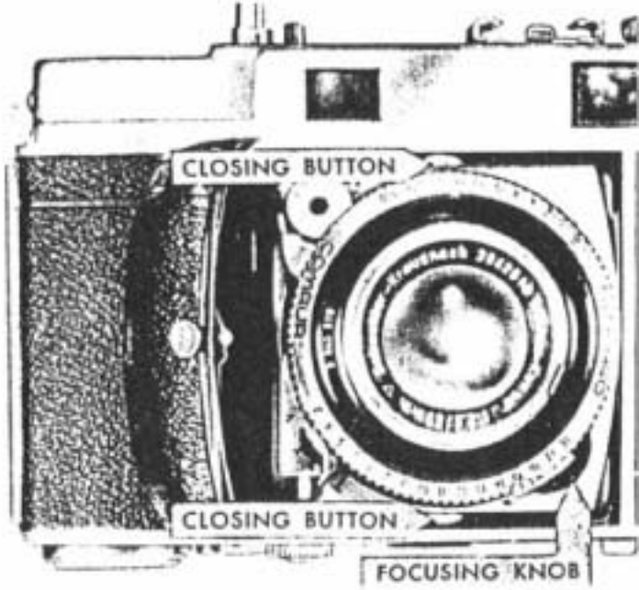


Opening

Hold the camera in your hand and press the OPENING BUTTON toward the word "Kodak"; at the same time pull open the protective cover carefully until the shutter panel locks in position.

Closing

Move the FOCUSING KNOB down as far as it will go to set the focusing scale to "inf." The closing buttons cannot be depressed until this is done. Simultaneously press the two CLOSING BUTTONS on each side of the shutter panel; then close the cover.



Films

The Kodak Retina IIc Camera uses Kodak 135 Film

COLOR FILMS

Kodachrome Film — For full-color transparencies which can be projected on a screen or from which prints or enlargements can be made.

Use Kodachrome Film Daylight Type for daylight pictures, and Kodachrome Type F for flash or flood-lighted pictures. Available in 20- or 36-exposure magazines.

Kodak Ektachrome Film—Like Kodachrome, Ektachrome Film produces lifelike color transparencies for projection or from which color prints and enlargements can be made. The speed of this film, however, is faster than that of Kodachrome Film. You can process this film yourself or have it processed by your photofinisher.

Use Kodak Ektachrome Film Daylight Type for exposure in daylight, and Kodak Ektachrome Film Type F for pictures with clear flash lamps. 20 exposures only.

BLACK-AND-WHITE FILMS

Kodak Panatomic-X Panchromatic Film—The film to use for big enlargements when high film speed is not a factor. It combines exceptionally fine grain and the ability to record extremely fine detail. 20 or 36 exposures.

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

Kodak Tri-X Film—An extremely fast panchromatic film of moderate contrast, wide exposure and development latitude, and color sensitivity suitable for all types of indoor and outdoor illumination. 20 or 36 exposures.

If you use an exposure meter, this table should prove useful.

KODAK FILMS

	INDEX	
	Daylight	Photoflo
Kodachrome (Daylight)	10	5*
Kodachrome (Type F)	10**	10†
Ektachrome (Daylight)	32	12*
Ektachrome (Type F)	16**	16†
Panatomic-X	25	20
Plus-X	80	64
Tri-X	200	160

With filters such as:

*Kodak Photoflood Filter No. 80B (for Kodak Daylight Type Color Films)

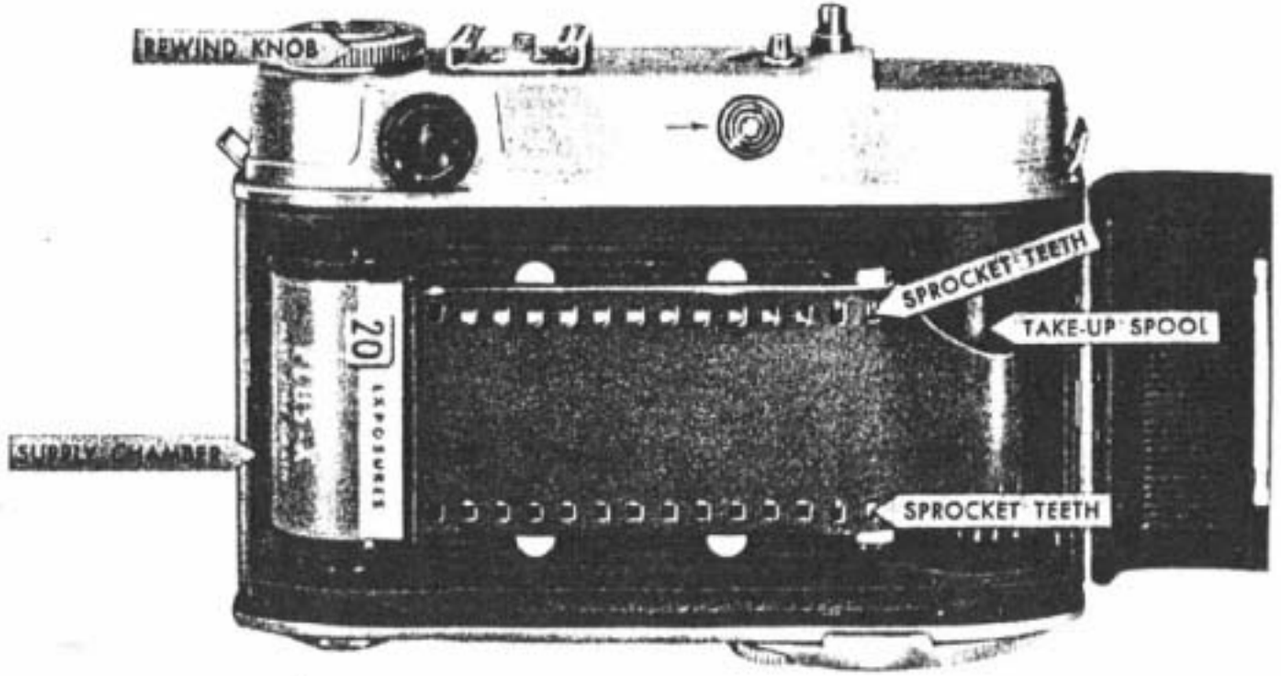
**Kodak Daylight Filter for Type F Color Films (85C)

†Kodak Light Balancing Filter No. 82A

Loading

always load in subdued light

1. To open the back of the camera, press the MILLED LEVER clockwise; the opposite end of the lever then uncovers the opening BUTTON. Press this button and the back springs open.
2. Pull the REWIND KNOB all the way out.
3. Turn the built-in TAKE-UP SPOOL by its flange until a slot points upward.
4. With the lower edge of the film against the lower take-up spool flange, push the end of the film far enough into the slot to anchor it.
5. Pull the film over the film track and insert the magazine in the SUPPLY CHAMBER. Then turn the take-up spool by its flange until the SPROCKET TEETH engage the perforations *on both sides* (shown opposite).



6 When the film and magazine are correctly positioned, push in the rewind knob, turning it slightly if necessary. Make sure that the sprocket teeth engage the film perforations *on both sides*.

7 Close the back of the camera, by pressing the back against the body until it locks.

Setting the Film Counter

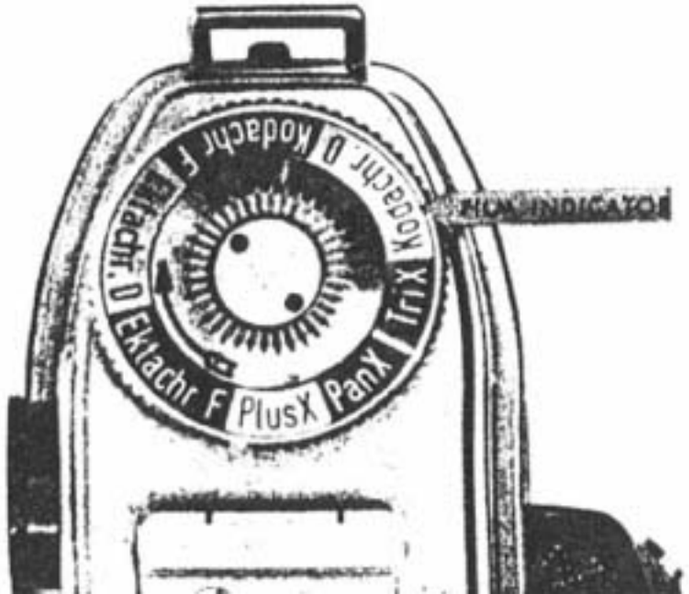
Depress fully and hold down the FILM RELEASE button (within the curved guard); then, at the same time, press the film COUNTER ADVANCE in the direction of the arrow as many times as necessary to bring the diamond-shaped mark near 36 on the FILM COUNTER opposite the notch. If you are using a 20-exposure magazine, set to the diamond-shaped mark between 20 and 25. Let go the film release button. Swing out the rapid wind lever as far as it will go; then let it spring back. Do this 2 more times to bring the film counter to 36 or 20, depending on the number of exposures.

The film counter always indicates the number of exposures still available. After making an exposure with the counter at 1, a transport lock comes into operation; neither the rapid wind lever nor the exposure release will then operate.

NOTE: Counterclockwise turning of the rewind knob (after slack has been taken up in the magazine) will indicate that film is advancing properly when the rapid wind lever is swung out.

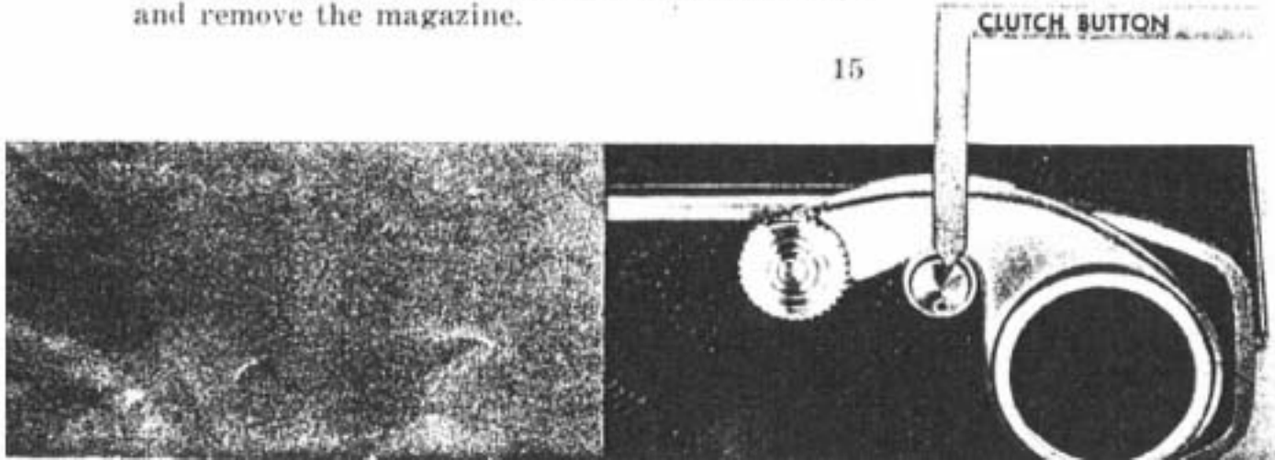
Setting the Film Indicator

Set the type of film loaded in the camera on the FILM INDICATOR. Grip the rewind knob with two fingers and turn the inner ring with the thumb of the other hand until the triangular index points to the type of film loaded in the camera.



Unloading · always unload in subdued light

To rewind the exposed film, depress the CLUTCH BUTTON in the base of the camera and pull the rewind knob straight out until you feel resistance (about a quarter inch). Then turn the rewind knob in the direction of the arrow until the clutch button ceases to rotate; this is easily observed by the small black dot near the rim of the button. The film is now rewound into the magazine; open the camera back, pull out the rewind knob all the way, and remove the magazine.



Sighting the Camera

Grip the camera with both hands and look through the eyepiece. To sight the pictures properly, hold the camera at that distance from the eye which allows you to frame the subject within the luminous view-frame. When the camera is held either horizontally or vertically, note the two pointers, one on each side near the top of the view-frame. With close-up subjects from 2½ to 6 feet, the subject must be seen within imaginary lines, drawn between each set of pointers, and the opposite sides of the view-frame.

The illustrations at the right, showing the positions for horizontal and vertical pictures, are intended as a guide for holding the camera steady; other positions, of course, are possible. Try a few positions to see which is best for you.

Focusing

Hold the camera in the picture-taking position and look through the eyepiece. You will see the subject outlined by the luminous view-frame. In the center of the field of view you will also notice a diamond-shaped rangefinder field. Until the camera is focused for the correct distance, this field shows a double image of the subject. To set the distance correctly, move the focusing knob until the outlines of the double image move together and coincide, so that only one image is visible. The lens is now accurately set for the film plane*-to-subject distance. Practice focusing in this way with various subjects at different distances—close the camera now and then, and pretend that you have just noticed a good subject and want to focus the camera on it. Open the camera and focus quickly. Practice with the camera held in both the vertical and horizontal positions.

*The film plane location corresponds to the rear top edge of the camera.

Determining Exposure

Properly setting the exposure value scale, automatically couples a lens opening with a shutter speed for proper exposure. Other combinations of lens opening and shutter speed can then be selected by turning the shutter speed ring. The proper exposure value to be used is determined by means of the exposure value table on page 21 or

from an exposure value-reading exposure meter.

On the shutter SPEED RING you will find a scale of exposure values from 3 to 18. Now transfer the exposure value, determined from an exposure meter or the exposure value table, to the shutter speed ring. To do this, press down the EXPOSURE VALUE LEVER slightly and move the pointer to the appropriate number on the scale of the ring. If you cannot move the lever to the desired number, because the lever reaches the limit of its travel, turn the shutter speed ring until the appropriate exposure value is available. You can set in-between values on the exposure value scale if you wish an intermediate reading, but *not* intermediate shutter speeds.

The SHUTTER SPEED INDEX shows both the exposure time of the shutter and the lens opening (these are coupled through the exposure value setting). For example: with an exposure value of 12 the camera may be set for a combination of lens opening *f*/8 and 1/60 second. Suppose this com-

bination is not suitable for your subject because you need a faster shutter speed such as 1/500 second for a sports shot. In that case turn the speed ring from 1/60 to 1/500 second. This automatically adjusts the lens opening to *f*/2.8 and thus compensates for the faster shutter speed.

On the other hand, if you intend to take a picture which calls for good depth of field, for example, needing a lens opening such as *f*/16, you must rotate the speed ring to 16 on the LENS OPENING SCALE. This changes the shutter speed to 1/15 second. Such an exposure should, however, only be made from a firm support, for there is risk of camera movement at exposure times of 1/30 second or longer.

If you want to set the exposure without reference to the exposure value numbers, *be sure to set the shutter speed first* and the lens opening afterwards. If you proceed in the reverse order, setting the shutter speed will also change the lens opening, due to the linkage between the lens opening and the shutter speed setting.

Exposure Recommendations based on Exposure Value (Light Value) Numbers.

Average Subjects: Near-by people, gardens, house scenes not in shade. Light and dark subjects in about equal proportions. Use this class if in doubt.

		BRIGHT SUN on Light Sand or Snow	BRIGHT SUN Clear Sky Strong Shadows	HAZY SUN Hazy Sky Indistinct Shadows	CLOUDY BRIGHT No Sun No Shadow
COLOR FILMS	Kodachrome Daylight, or Type F with Kodak Daylight Filter for Type F Color Films	12.5	11.5	10.5	9.5
	Ektachrome Daylight	14	13	12	11
BLACK AND WHITE FILMS	Plus-X	16	15	14	13
	Tri-X	17	16	15	14
	Panatomic-X	13	12	11	10

LIGHT SUBJECT

COLOR FILM—add 0.5 to exposure value number.
BLACK-AND-WHITE FILM—add 1 to exposure value number.

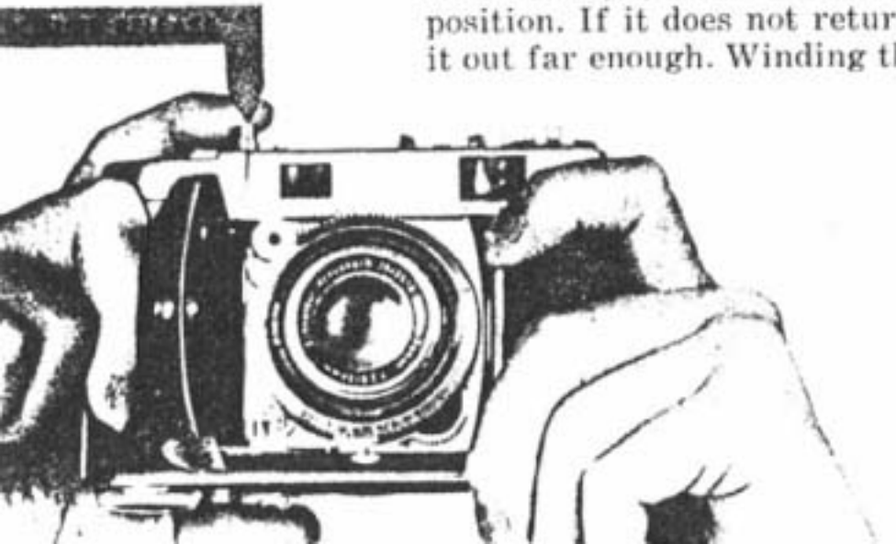
Note: For side- or back-lighted close-ups in bright sunlight, with important shadow detail, deduct 0.5 or 1 from the exposure value number.

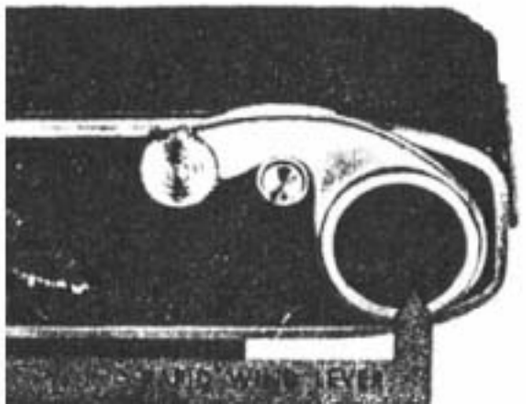
Setting and Releasing Shutter

Look through the finder eyepiece, sight the subject, and press the EXPOSURE RELEASE. If the shutter is not set you cannot press the button.

To set the shutter, with the right thumb swing out the RAPID WIND LEVER in one movement *as far as it will go;* then let it return to its original position. If it does not return, you did not swing it out far enough. Winding this lever, at the same time cocks the shutter and—if you have film in the camera—advances the film by one frame and advances the film counter (page 12). Now, with a slow, squeezing action, press the exposure release. Hold the camera steady during exposure.

If during this operation, the rapid wind lever becomes locked, this means that the exposure release has not been pressed, the film is at an end, or that the film counter is at "1" and must be reset to the nearest diamond-shaped mark as described on page 12.





Setting the Focusing Scale

In addition to using the coupled rangefinder to determine distance automatically, you can also set the FOCUSING SCALE (for 50mm lens) manually.

The small red dot next to the FOCUSING INDEX is to be used instead of the focusing index when focusing with Infrared Film. Therefore, turn the focusing knob until the figure corresponding to the film plane-to-subject distance is opposite the red dot when using Infrared Film.

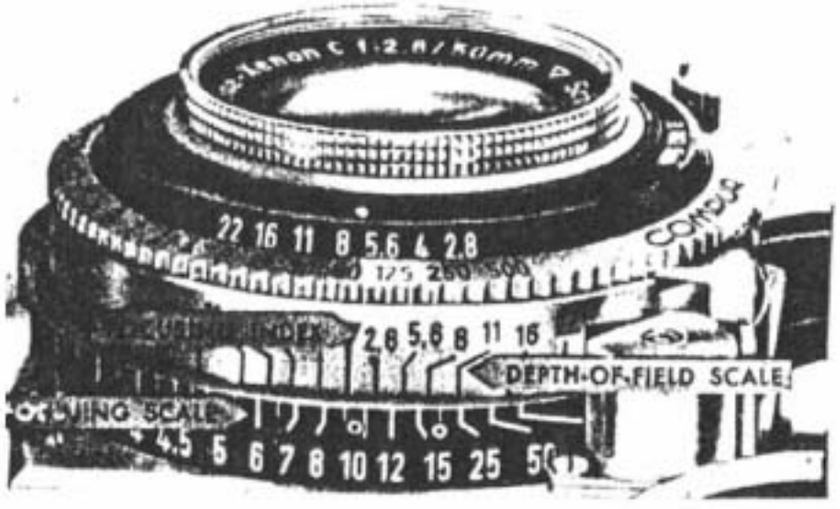
The bottom of the focusing ring carries three other scales. These are for use with the interchangeable lenses which are described on page 30.

Depth of Field

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

To permit instant reading of the depth of field for any lens opening and distance, there is a DEPTH-OF-FIELD SCALE. This scale is composed of the focusing scale and a scale of numbers corresponding to lens openings arranged on either side of the focusing index.

Suppose you have set the aperture to f/8 and the distance to about 9 feet; this is how you read off the depth of field: To the left of the focusing index the line marked with the figure 8 (corresponding to the lens opening) is opposite 6 feet. To the right of the index another line marked with the figure 8 points to about 16 feet. This tells you that with a setting of about 9 feet at f/8 you have a depth-of-field zone extending from about 6 to 16 feet. Within this zone everything will be sharp.



Zone Focusing

Technically good exposures depend largely on the skilled combination of correct distance, shutter speed, and lens opening settings. However, you may encounter subjects where you just haven't the time to work out the ideal setting or to use the rangefinder, if you don't want to miss the picture. For such occasions your camera carries two zone focus settings: one for near and one for distant subjects. With these settings you must, however, have adequate light to give you an *f*/ setting of at least *f*/8.

For near subjects set the distance to the small circle near the 10-foot mark, and the lens opening to *f*/8. This gives you a depth of field from about 6½ to 20 feet.

For more distant subjects use the small circle near the 15-foot mark and an aperture of *f*/8. This gives a depth of field from about 9½ feet to inf.

Flash Pictures

• Flash pictures, in black-and-white or color, are easy to make with your camera. The built-in synchronization of your Synchro-Compur shutter permits the use of flash, including electronic flash. Flash lamps are fired when the camera shutter is released.

Either the Kodalite Super-M 40 Flasholder or the Kodak Rotary Flasholder, Type 1, with Kodak Retina Flasholder Bracket is recommended for use with your camera. The B-C (battery-condenser) method* of flashing lamps provides powerful electrical energy for accurate synchronization and offers more dependable lamp firing.

The versatile, compact Kodalite Su-

*Supplied with the Rotary Flasholder, and available for the Kodalite Super-M 40 Flasholder.

Kodalite Super-M 40 Flasholder

Kodak Rotary
Flasholder, Type I

per-M 40 Flasholder is supplied with interchangeable 3-inch and 4-inch reflectors for greatest efficiency with M-2 lamps and No. 5 or No. 25 lamps.

The Kodak Rotary Flasholder, Type 1 features rapid sequence lamp-firing. Six M-2 lamps are pre-loaded in the magazine and advanced, one at a time, to firing position by rotating the turret.

Synchronization • Speed Settings

There are three letters engraved on the block of the flashpost; M and X are synchronizer settings for flash, V is the self-timer setting. These settings are adjusted by the SELECTOR lever (illustrated on opposite page).

M-2 Lamps—Set the synchronizer selector pointer on X (pointer in illustration is set at M). Set the shutter at 1/30 second. Consult the exposure calculator on the flasholder for exposure information.

Lamps, such as No. 5 or No. 25—With the synchronizer selector pointer on M, exposures can be made from 1 second to 1/500 second.

Electronic Flash—Set the synchronizer selector pointer on X. With electronic flash equipment having no lag in the trip circuit, set the shutter at any speed from 1 second to 1/500 second.

Note: Do not use units flashed by means of heavy-duty relays or solenoids. Such units may completely destroy the shutter contacts.

THE SELF-TIMER—If you wish to include yourself in a picture, first operate the rapid wind lever; then set the selector pointer to V. Start the self-timer mechanism by pressing the exposure release. The shutter will go off after about 10 seconds—time to take your place in the picture.

If you use the self-timer for flash shots, the camera works with the X-synchronization. As the self-timer runs down, the synchronizing lever automatically moves to X. Be sure to use the correct shutter speed setting for X-synchronization. No. 5, No. 25 or No. 8 lamps can be used at X selector setting for speeds from 1 to 1/30 second.

Auxiliary Interchangeable Lenses

Attach this finder to the camera by sliding the base shoe of the finder into the clip as shown above. Roll the knurled FIELD ADJUSTMENT as far as it will go toward 80 to set the field for the 80mm lens, and toward 35 to show the field for the 35mm lens. The red dot on the adjustment will indicate the finder setting.

Rotate the PARALLAX DIAL until a *red* figure corresponding to the camera-to-subject distance in *feet* is at the white index dot. Disregard the chrome figures corresponding to the camera-to-subject distance in meters.

Both an 80mm long-focus lens component, especially suited to portraits and long-range subjects, and a 35mm wide-angle lens component, particularly useful when you wish to cover a wide subject field, are available to widen the scope of your Retina IIc Camera. The Kodak Retina 35-80 Optical View Finder (for Kodak Retina IIIc and IIc Cameras), shown at the left, is available to show the field of view for both the 35 and 80mm lenses.

The standard lens of your camera is the 6-element, *f*/2.8, 50mm, Kodak Retina-Xenon C Lens. When the front component of this lens is removed to admit one of the auxiliary lenses, the shutter blades are exposed. Behind the blades is the rear lens component. This forms a complete lens only in combination with the standard,

telephoto, or wide-angle lens components specified for this camera. *Change lenses in subdued light.*

The front component of the standard lens is locked in place by a bayonet-type, internal snap-lock mechanism. For removal and storage of the front component, the use of the Kodak Retina 50mm Lens Component Case, a special grip-top container, is recommended. As shown in the illustration, after removing the top of the case, (1) press in the transparent center of the top to bring the grip-insert to its full-open position. (2) Place the insert over the lens rim, press the black outer ring toward the lens as far as it will go to tighten the hold of the grip-insert; then turn counter-clockwise. (3) Remove the lens, tilting the camera downward. (4) Without removing the lens from the grip-top, place the bottom of the container over the lens while it is held in the grip-top, engage the threads of the top and bottom of the container, and tighten. The lens can be replaced on the camera by placing the red dot on the lens flange opposite the

red dot on the lens opening ring and turning the lens clockwise until the snap-lock engages (red dot lines up with white dot). *Make sure that these dots remain lined-up.*

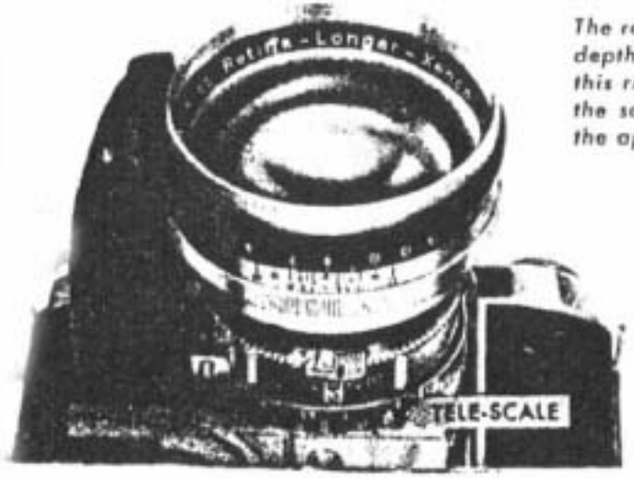
Telephoto Shots

Telephoto effects can be obtained with the Kodak Retina Longar Lens Component, 80mm *f*/4 (for Kodak Retina Cameras with Xenon C Lenses). To attach the lens to the camera, place the red dot exactly opposite the red dot (arrow in illustration) on the lens opening ring; then press in and turn the lens clockwise until the snap-lock engages (red dot lines up with white dot).

The rangefinder can be used to focus not only the 50mm lens, but also the 80mm or 35mm lens.

To focus the Longar lens, determine the camera-to-subject distance with the camera rangefinder and note the distance figure opposite the index on the focusing scale for the standard 50mm lens. Now, tilt the camera up and look underneath the shutter to find the TELE-SCALE. Then transfer the measured value to the part of the tele-scale marked with chrome figures on black. To do this, turn the focusing knob until the measured distance on the tele-scale is opposite the "T" INDEX mark.

By attaching a Kodak Retina 80mm Auxiliary Lens (for Kodak Retina Longar Lens Component, 80mm *f*/4) to your telephoto lens, you can also focus the telephoto lens with the rangefinder for distances from 6 feet to 3.5 feet. In that case, transfer the measured distance to the part of the tele-scale with the gold figures on black.



The rotating ring on the telephoto lens is for indicating depth of field only; the camera cannot be focused with this ring. The distance scale of the ring is engraved in the same colors as the tele-scale as a reminder to set the appropriate scale for correct focus.

Wide-Angle Shots

For wide-angle effects with your camera, use the Kodak Retina Curtar Lens Component, 35mm *f*/5.6 (for Kodak Retina Cameras with Xenon C Lenses). To attach the lens to the camera, place the red dot opposite the red dot on the lens opening ring; then press in and turn the lens clockwise until the snap-lock engages (red dot lines up with white dot).

To focus the Curtar lens correctly, get the camera-to-subject distance with the rangefinder and note the distance figure opposite the index on the focusing scale for the standard lens. Now, transfer the distance figure obtained with the rangefinder to the WIDE-ANGLE SCALE (black figures on chrome) by turning the focusing knob to bring the appropriate figure to the triangular WIDE-ANGLE INDEX.

Like the telephoto lens, the wide-angle lens carries a color-keyed scale for indicating depth of field *only*.

Time Exposures

Deep shade in the daytime, interiors, street scenes at night, and many other types of subjects offer opportunities for excellent pictures by time exposures. Exposures vary from one second to several minutes.

To make a time exposure,* place the camera on a tripod; set the shutter at B; set the lens opening; then press the exposure release for the correct interval; the shutter is open while the exposure release is depressed.

*The Kodak Metal Cable Release No. 5 screws into the top of the exposure release.

Multiple Exposures

In normal use of the camera, the interlock system guards against multiple exposure by locking the exposure release after an exposure until the rapid wind lever is actuated; operating this lever also sets the shutter, advances a frame of film, and moves the film counter.

To take an intentional multiple exposure, first make the original exposure; then *press and hold* the CLUTCH BUTTON *while operating* the rapid wind lever. Pressing this button disengages the film advance mechanism but permits the operation of the rapid wind lever to set the shutter. (Use this method also for saving film if flash lamps fail to fire.)

Inasmuch as the film counter is also advanced, one or more frames of film will be available than is shown on the counter. To be able to use these frames of film after the counter reaches 1, press and hold down the film release button; then slide the film counter advance in the direction of the

arrow as many times as is necessary to bring the diamond-shaped mark on the film counter opposite the notch. The rapid wind lever can then be operated.

The Film Release

The FILM RELEASE button can be used to deal with any blockage of the rapid wind lever that may occur. Just depress the film release button fully (within its curved guard); if the lever is locked between the start and end of its swing, it will spring back into place.

a complete system
of photography with the

RETINA IIc

Certain auxiliary equipment has been referred to and described previously in the manual. This equipment and the items that follow are offered to extend the picture-taking scope of your Retina Camera. See your Kodak dealer.

Kodak Retina

filters—filter cases

for Kodak Retina IIIc, IIc, and Ib

Filters for both black-and-white and color films are available in screw-in mounts for your camera. The 32mm diam. size fits the standard and wide-angle lens and the 60mm diam. size fits the telephoto lens.

For convenient carrying and storage, the Kodak 8-Filter Pocket Case (for 32mm diameter filters), shown below, and the Kodak Retina Filter Compartment Case (for 32mm diameter filters and lens hoods) are available.

Kodak Retina

field case

Model B, for Kodak Retina IIIc, IIc, and Ib

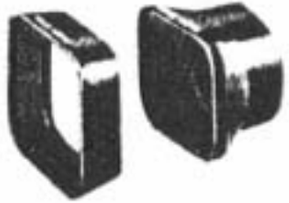
Leather with chrome-finished metal reinforcement. Elastic band inside of top is for storing incident light attachment of exposure meter. To remove front of field case, *slide* attaching button *upward*.

Kodak Retina

lens hoods

for Kodak Retina IIIc, IIc, and Ib

The Kodak Retina Lens Hood, Bayonet Type (for 50mm lens) is designed for the standard lens; an extension hood, the Kodak Retina Lens Hood Extension (for 35mm lens), slips over the front of the 50mm lens hood for shots with the wide-angle lens. The Kodak Lens Hood (for 80mm lens), not illustrated, is a slip-on type hood for the telephoto lens.

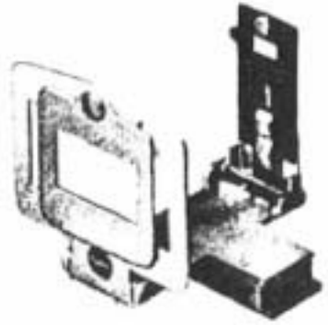


Kodak Retina

50-80 sports find

for Kodak Retina IIIc, IIc, and Ib

This folding, open-frame finder shows the field covered by the 50 and 80mm lenses. Manual parallax adjustment. 80mm finder frames swing in or out of 50mm frame. Chrome finished. Compact. Supplied in leather case attachable to carrying case strap.



Kodak Retina

close range and viewfinder kit

Model B, for Kodak Retina IIIc, IIc, and Ib

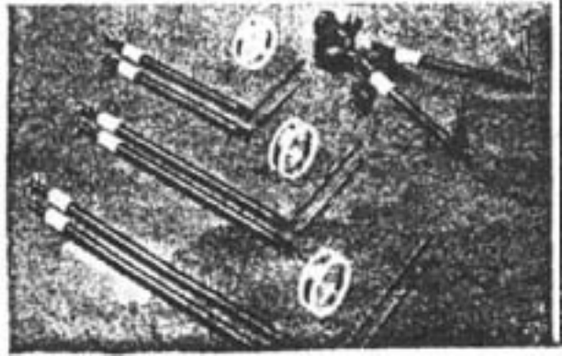
This kit is used for optically measuring film-to-subject distances (38¼ to 12 inches), and for determining the precise field covered by the 50mm lens supplemented by the N1, N2, or the combination of the N1 and N2 auxiliary lenses.

Kodak Retina

close-up kit

Model B, for Kodak Retina IIIc, IIc, and Ib

This kit measures close distances (11 to 6 inches) and the field sizes mechanically at 4 settings by means of 4 pairs of field guides. The maximum field covered is about 4 x 6 inches. The minimum is about 1½ x 2 inches. The outfit consists of a field guide holder, 4 pairs of field guides, and 3 R-type auxiliary lenses. For use, the kit requires the Kodak Retina Camera Platform, Model B.



Kodak Retina

camera platform

Model B, for Kodak Retina IIIc, IIc, and Ib

This platform fits the bottom of the camera and provides a tripod socket in the center of the camera base. It is required for using certain auxiliary items of equipment.

Kodak Retina

microscope adapter kit

Model B, for Kodak Retina IIIc, IIc, and Ib

Photomicrographs can be made easily with this outfit. Fits practically all microscopes — eye piece diameter 1 inch. Outfit consists of microscope adapter, clamping ring, and exposure-value diaphragm locking ring.

Kodak

table top camera stand

Model B

Consists of the base, 2-sectio telescoping column, ball-an socket head, and right ang head. It provides flexible y rigid support for miniatu cameras from a few inches t about a foot above the bas Can be disassembled.