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**KODAK**

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**SIGNET 35**  
CAMERA



*Kodak Ektar f/3.5 Lens*



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KODACHROME  
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KODACHROME  
TRANSPARENCY



- The fine appearance of this camera is matched by its performance and operation. Precision-built, sturdy, and amazingly easy to use, the Kodak Signet 35 Camera has features that provide results comparable with the finest cameras.

Before using your camera, take a few minutes to get acquainted with it. Go through this manual with the camera, performing each operation as indicated. Then, when the moment of picture making arrives, you will be ready.

Before making any important pictures—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.

The automatic double-exposure prevention mechanism is designed to work when the camera is loaded. It may not work without film in the camera.



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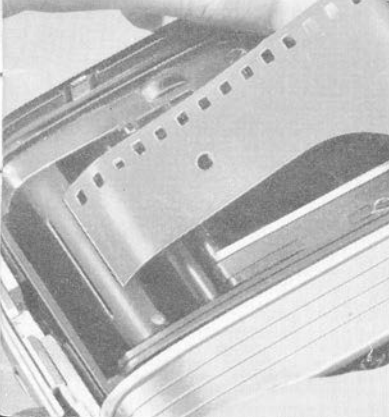
The tinted appearance of the lens is due to Lumenizing—a special hard coating applied to all air-glass surfaces of the lens. This treatment improves the brilliance of black-and-white pictures and the color purity of full-color pictures.

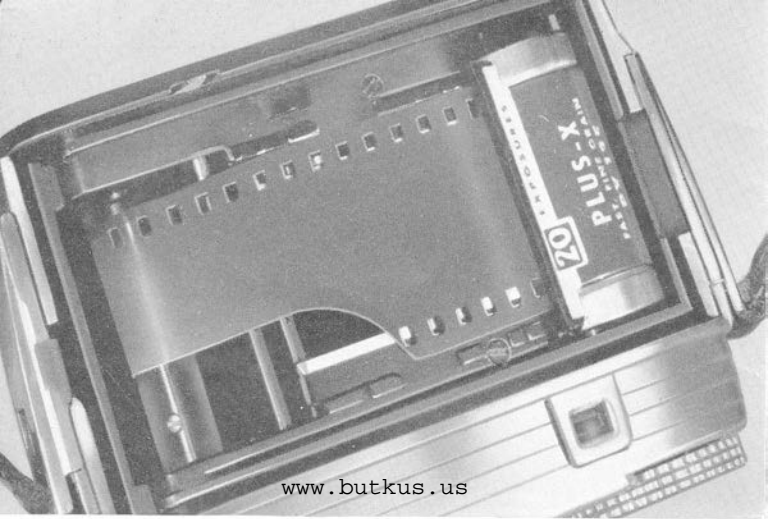


1. Press the LATCH down firmly with the ball of the index finger while sliding the back lock down with the thumb. Swing the back out 90° and lift it off the camera.



2. Pull out the REWIND KNOB. Insert the film magazine in the recess under the knob. The end of the magazine containing the crosspiece goes toward the rewind knob. Push in the rewind knob turning the knob until it engages the slot with the crosspiece in the magazine.





## LOADING

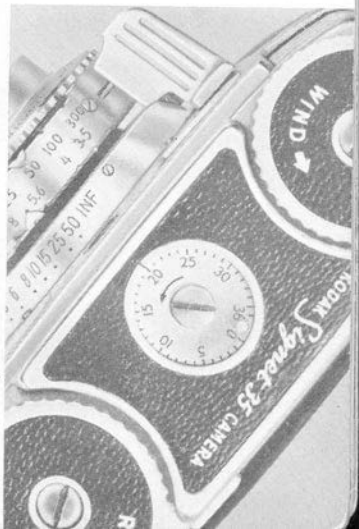
3. Bend the film leader between the first and second perforation; then insert the hooked end of the film into the slot of the take-up reel. Do not try to remove this reel.

5. Free the winding knob by pushing the **REWIND LEVER** toward the rewind knob. Hold the lever and turn the winding knob  $\frac{1}{4}$  turn. Then release the lever and turn the winding knob until it locks. Do this three times.

4. Turn the **WINDING KNOB** in the direction of the arrow until the slack is removed from the film. The teeth of the **SPROCKET** must fit into the holes in the film. Replace the camera back. Turn the winding knob until it locks.

6. Turn the film counter to bring 36 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 shows the number of exposures remaining.

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# for fine, accurate pictures

## 3 SIMPLE SETTINGS

**A. Shutter Speed** — Your Kodak Synchro 300 Shutter has four snapshot speeds (1/25, 1/50, 1/100 and 1/300 second) and a “B” setting for longer exposures. Set on “B,” the shutter stays open as long as the exposure release is held down. A tripod or other firm support must be used for this setting.

**B. Lens Opening** — The lens opening is smallest and therefore lets through the least amount of light when it is set at  $f/22$ . Each succeeding setting lets through twice as much light as the one before. For example,  $f/16$  lets through twice the light of  $f/22$ , and so on.

The lens opening and shutter speed work together to give the right exposure. Set your shutter according to the exposure guide. Exposure tables for flash and flood lamps are found on pages 19 and 21.

**C. Focus** — When you superimpose the two images in the coupled range finder, the lens is automatically set for the sharpest focus. The illustrations show an enlarged center section of the finder. After you have focused your subject, and before making the exposure, be sure to check the composition of the picture. This is done through the same window as the focusing.



### A. Shutter Speed

Move the knurled ring until the pointer is at the desired shutter setting. The pointer "click stops" at each speed. The shutter must be cocked for all settings including "B." Cock the shutter by pressing the COCKING LEVER down as far as it will go before each exposure. Never oil the shutter.



### B. Lens Opening

The size of the lens opening is changed by moving the lens pointer across the scale. The pointer "click stops" at each marked lens opening.



### C. Focus

Look through the eyepiece of the range finder, with the camera pressed firmly against the face. Select any vertical line in your subject and move the focusing ring until the two images of the subject coincide. For optimum accuracy, focus the subject directly under the vertex of the triangular field.



## HOW TO USE THE EXPOSURE GUIDE

The exposure guide on the back of the camera indicates, quickly and easily, the correct exposure for Kodak Films, with three common subject types under the three most common lighting conditions.

10 The illustrations and descriptions below explain the subject types and lighting conditions covered by the exposure guide on your Kodak Signet 35 Camera.

### SUBJECT



#### Dark Subjects

People in dark clothing, dark foliage, flowers, animals, buildings.



#### Average Subjects

Near-by people, gardens, houses, scenes not in shade. Light and dark objects in about equal proportions. Use this class if in doubt.



#### Light Subjects

Distant scenery, near-by people in marine, beach, snow scenes. Light-colored objects dominating.

### LIGHT



**Bright Sun**  
Strong Shadows



**Hazy Sun**  
Soft Shadows



**Cloudy Bright**  
No Shadows



Set the exposure guide for film used. (If Kodachrome Film, set Day for Daylight, A for Type A.) Line up dot with arrowhead.

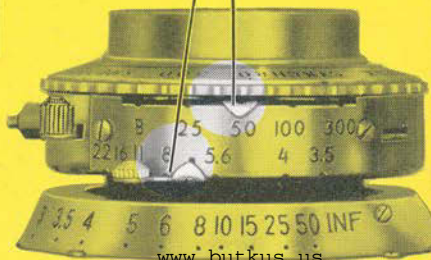


Set the light condition dot opposite the subject dot. (If Kodachrome Film, use light half of subject scale.)



Read the lens opening above the selected shutter speed. Your choice should be governed by subject speed, depth of field, etc.

In this example, using Kodachrome Film Daylight Type, the settings would be at the red dot between  $f/5.6$  and  $f/8$  at  $1/50$  second.



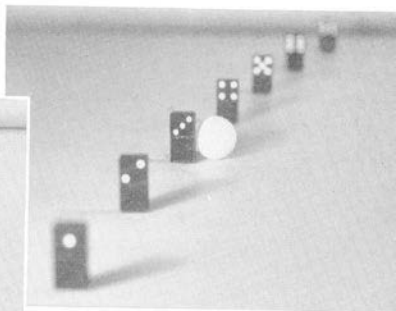


After you have focused on your subject, that subject will be sharp in the picture. However, other objects in the picture area, both in front of and beyond the subject, will also appear in focus. This is range of sharpness or "depth of field."

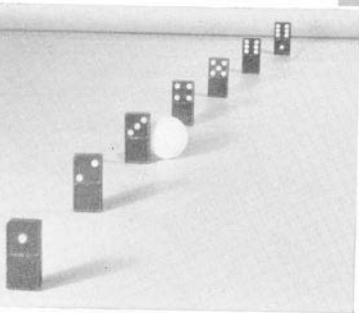
The method of determining depth of field by the scale is shown in the illustrated example to the left. Subject focused on is at 15 feet; exposure calls for a lens opening of  $f/8$ .

Look for the lens openings on the depth-of-field scale. There is one on each side of the distance arrow. The one to the right of the arrow is at 8 feet on the focusing scale. The other, to the left of the arrow, is near 50 feet. These show that all objects from 8 to 50 feet will be sharp and clear.

A large lens opening was used to obtain a shallow depth of field. ►



◀ A small lens opening was used to obtain a great depth of field.



# box camera simplicity

## IF YOU WANT IT

“Load, Aim and Shoot” have long been the principles of operation for the box camera. Your Kodak Signet 35 Camera can be operated with the same simplicity.

You will notice on the shutter that the  $f/11$  lens opening is in red and that there is a red dot between the  $f/5.6$  and  $f/8$  lens openings. Also the  $1/50$ -second shutter speed is in red.

**Setting for Kodachrome Film Daylight Type** — When the pointers are set on the red dot and the  $1/50$ -second speed, the lens and shutter provide the basic exposure for average subjects in bright, direct sunlight.

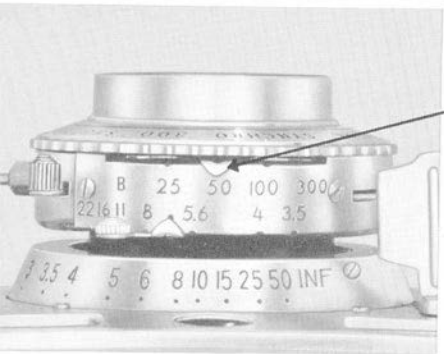
**Setting for Black-and-White Film** — The exposure  $f/11$  and  $1/50$  second is the basic exposure for average subjects in bright sunlight with Kodak Plus-X Film.

After you have made either of these basic settings, all you need do is focus and snap the picture. It's as easy as that.

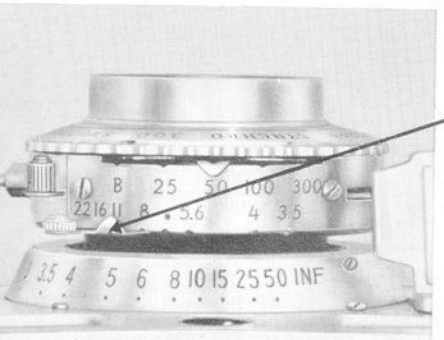
**Average Focus** — Many of your pictures will fall into the 8- to 50-foot range. With Kodachrome Film Daylight Type, set the focusing scale at “15” and the lens opening on the red dot between  $f/5.6$  and  $f/8$ .



For Kodachrome Film Daylight Type set the lens opening pointer on the red dot located between  $f/5.6$  and  $f/8$ .



Set the shutter speed pointer for  $1/50$  second by revolving the knurled ring.



For Kodak Plus-X Film set the pointers on the red  $f/11$  and  $1/50$  second.

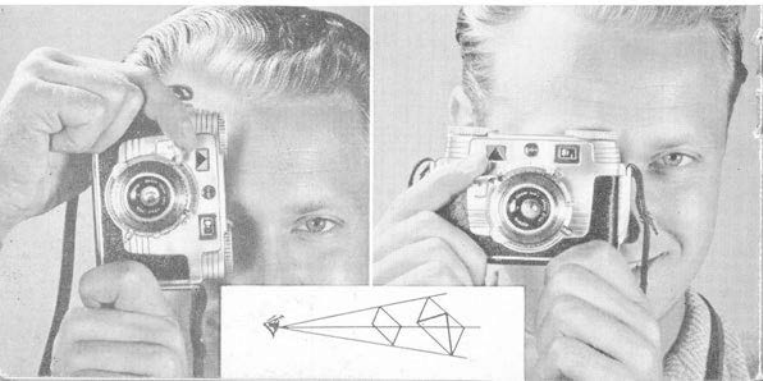
## TAKING THE PICTURE

### The Finder

Hold the camera firmly against the face. To frame the picture, hold the camera at that distance from the eye which allows you to superimpose the rear finder frame on the front finder frame (see diagram below). If you cannot superimpose the frame all around, move the camera from one side to the other in front of your eye so that you see first the left and then the right edge of the front frame. Center the eye in this manner and keep it centered. To compose the picture, move the camera and your head simultaneously.

The view finder is designed for correct aiming of the camera throughout the entire focusing range, provided the eye is positioned as suggested above.

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The range finder triangle usually helps to center your eye.

The illustrations show the most practical manner of holding the camera to guard against camera movement at the moment of exposure. With the camera steadied against the face, depress the exposure release with a slow, squeezing action.

*Note: The release will remain locked if the shutter is not cocked, or the film has not been advanced to an unexposed frame. It sometimes may be necessary after an exposure to turn back the winding knob a trifle to release the winding mechanism.*

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## UNLOADING THE FILM

Rewind the film into the magazine by holding the REWIND LEVER toward the REWIND KNOB while turning the rewind knob in the direction of the arrow. Continue turning until the WINDING KNOB stops turning. Now remove the camera back, pull up the rewind knob, and remove the film magazine.

It's a good idea to have your exposed film processed soon after exposure. It is also a good plan to reload the camera as soon as the exposed film has been removed, to be ready for the next picture.





## FLASH PICTURES

You can make snapshots at night, in full color or black and white, because the shutter on your Kodak Signet 35 Camera has built-in flash contacts. All you need is the Kodak Flashholder Model B, batteries and lamps. For color, use Kodachrome Film Type A.

To attach the flashholder, screw the thumbscrew on the standard bracket into the tripod socket of your camera. Connect the cord to the POST on the rim of the shutter. Flashing of the lamp is controlled by the synchro feature of the shutter.



Use Class M (such as No. 5 or No. 25) flash lamps only. These lamps can be used at all shutter speeds. Class F flash lamps such as SM or SF *should not* be used.

**Caution:** Since lamps may shatter when flashed, the use of a Kodak 2-Way Flashguard or other shield over the reflector is recommended. Do not flash the lamps in an explosive atmosphere.

Do not insert flash lamps in the reflector if the shutter is open — the lamp may flash and a serious burn may result.

Exposure Guide Numbers can be used to determine exposure. Divide the numbers in the table below by the distance in feet from lamp to subject to find *f*-number. For example, using Kodachrome Film Type A with the shutter set at 1/300 second, and the subject 4 feet away, the correct lens opening would be  $32 \div 4$  or *f*/8.

Lamp	No. 5 or 25		
	1/300	1/100	1/25 or "B"
Shutter Speed			
Kodachrome Type A*	32	55	70
Panatomic-X	50	75	100
Plus-X	70	100	140
Super-XX	95	140	200

\*With Kodachrome Film Type A and a No. 5 lamp, use a Kodak Light Balancing Filter No. 81C; with a No. 25 lamp, use a No. 81D Filter. These filters give warmer tones than when no filter is used.

**Flash Exposures**—The following table provides exposure information for Kodachrome Film Type A in ready-reference form for average indoor camera-to-subject distances, with the shutter set at 1/25 second.

<i>f</i> /3.5	<i>f</i> /4	<i>f</i> /5.6	<i>f</i> /8	<i>f</i> /11	<i>f</i> /16	<i>f</i> /22
20 ft	17 ft	12 ft	9 ft	6½ ft	4½ ft	3¼ ft

Note: These numbers apply when the lamps are in 4- to 5-inch satin-finished reflectors such as the Kodak Flashholder Model B.

## FLOOD PICTURES

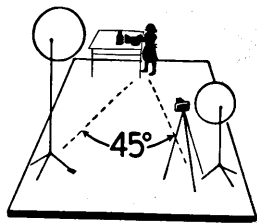
Flood lamps, mounted in Kodak Vari-Beam Standlights or Clamplights, provide an efficient means of controlled lighting.

A good basic arrangement of lights is illustrated in the diagram. Turn the control ring on both lights to **STILL**. Place one light beside the camera a little higher than the subject's eyes. Place the other light on the other side of the camera but higher. Tilt the reflector to shine the light directly at the subject. To get a stronger highlight, turn the control ring on this light to **SPOT**.

Choose simple backgrounds, light in tone for youngsters, darker for adults.

The distance from the ends of the bulbs to the subject determines the exposure.

To make color pictures with flood lamps, use Kodachrome Film Type A. Typical exposures using two No. 2 flood lamps in Kodak Vari-Beam lights are shown on next page.





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

$3\frac{1}{2}$ feet $\frac{1}{25}$ second at $f/4.5$	8 feet $\frac{1}{2}$ second* at $f/8$	11 feet 1 second* at $f/8$
--	---	----------------------------------

\*Shutter set at "B."

Included with the Kodak Vari-Beam Lights is an instruction manual which is complete with tables, suggestions, and picture-taking arrangements.



## AROUND THE CLOCK PICTURE TAKING



Sundown, dark days, or dark interiors need not mark the end of picture taking. You can still make good pictures by using longer exposure or by using flood or flash lamps.

### LONG EXPOSURES FOR STILL SUBJECTS

The "B" setting on your shutter enables you to keep the shutter open for as long as required. Excellent night pictures can be made by using long exposures. Many novel pictures are made by the reflection of lighted buildings or monuments on wet pavement or fireworks, fireside scenes, etc.

*Both camera and subject must be still*

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



during the exposure. Use a tripod such as the Kodak Eye-Level Tripod or other firm support.

To make a long exposure (the focus and lens opening having been set), set the shutter on "B." Cock the shutter. Press the release and hold it down for the exposure required; then let the release spring back. Avoid jarring the camera. The Kodak TBI Cable Release No. 2 is useful for longer exposures.

To advance the film when a cable release is used, press and hold the rewind lever (see page 7) and rotate the winding knob  $\frac{1}{4}$  turn; then release the lever and turn the knob until it locks.

Reflections from wet pavements or bodies of water are spectacular. Place your camera on a solid support or tripod, aim and open, and hold the shutter on "B" for the exposure required. In this case 30 seconds to 1 minute.



How could grandma be more characteristically portrayed than with a flash shot like this?

## KODAK FILMS

**Kodachrome Film** — For superb color pictures. The film is processed, at no additional cost, at an Eastman Kodak Laboratory. The resulting transparencies are returned to you, mounted (unless otherwise specified) for projection or viewing. They can also be used to obtain Kodachrome Prints. Kodachrome Prints are full-color enlargements available in five standard sizes. Special sizes are also available. They must be ordered through your Kodak dealer.

Use Kodachrome Film Daylight Type for daylight pictures and Kodachrome Film Type A for flood or flash pictures. 20 or 36 exposures.

To select transparencies for printing, hold each transparency at an angle near a sheet of white paper, in bright light, so that it is illuminated by light reflected from the paper. This will show you how the picture will look when reproduced as a Kodachrome Print or Enlargement. In general, any good transparency will yield a good Print or Enlargement. Select only transparencies which are (1) clear and sharp, and (2) evenly lighted — not contrasty.



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



**Kodak Super-XX Panchromatic Film** — A very high-speed film for use when the light is poor. Especially valuable for use with artificial light. 20 or 36 exposures.



**Kodak Panatomic-X Panchromatic Film** — Because of its ultrafine grain, this is the film to use when extreme detail or texture is required. Produces the maximum-sized enlargements. 20 or 36 exposures.



**Kodak Micro-File Film** — An extremely fine-grain, slow, panchromatic film for making copies of printed matter, maps, documents, etc. 36 exposures.

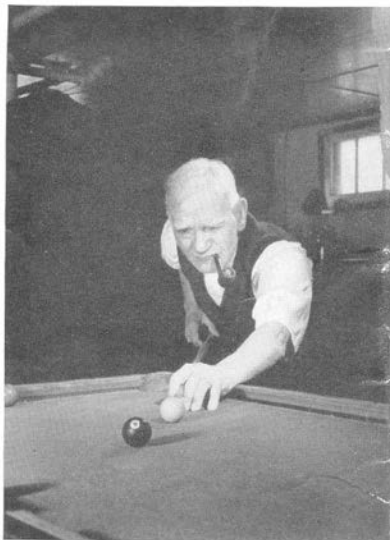


## TIPS

# for better pictures

### Tell a Story

The best pictures are those which tell a simple story and tell it at a glance. 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.





### Look Beyond the Subject

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.

### Side and Back Lighting

Pictures in which the light comes from the side of the scene often give a feeling of depth. Shadows across the foreground make you feel that you are looking into the picture.

With either side or back lighting it is important to shield the lens from direct light by keeping it in the shade, or by using the Kodak Lens Hood (see page 29).



## ACCESSORIES

**A Kodak Leather Carrying Case** of top grain leather protects your camera and permits it to be ready at a moment's notice. The knurled screw in the base of the case screws into the tripod socket of the camera, and the exposure guide is visible when the front section of the case is unsnapped and dropped for action.

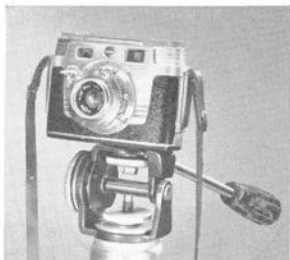


**Cable Releases** — Two cable releases are available for your Kodak Signet 35 Camera: the Kodak TBI Cable Release No. 2, which simplifies the making of time exposures and the Kodak Metal Cable Release No. 5.

To attach a cable release, screw the release into the hole in the shutter housing, under the trip lever.

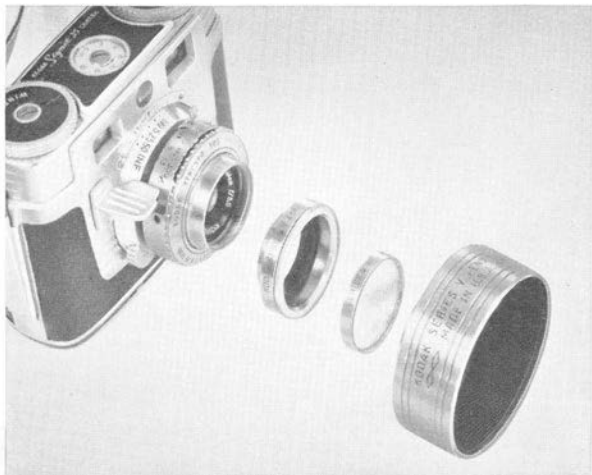
### **Kodak Eye-Level Tripod**

—This sturdy aluminum tripod provides a rigid and dependable support for your camera. Folded, it measures 22½ inches; extended, 60 inches. The use of the Kodak Turn-Tilt Tripod Head (an accessory) is recom-



mended for maximum facility in changing the position of the camera on the tripod.

**Kodak Combination Lens Attachments** — Series V Lens Attachments are used with this camera. The basis of the combination is the Series V, No. 22, screw-in type or 1½-inch slip-on type Kodak Adapter Ring. Kodak



Wratten Filters, Portra lenses, Pola-Screen, and Lens Hood are available in this series. If you use two lens attachments on the camera use a Series V-VI step-up Ring, such as a supplementary lens and a filter or a Pola-Screen and a filter, etc.

To assemble a filter or lens in the ring, unscrew and remove the insert, place the filter or lens in the ring, and replace the insert. The Kodak Lens Hood can be used in place of the insert.

**Filters** add greatly to the pictorial effects of black-and-white pictures by darkening the sky and recording the clouds. The Kodak Wratten Filters K-2, G or A can be used for this purpose. These result in medium, strong, and extra-strong effects respectively. *Never use these strongly colored filters with Kodachrome Film.* With Kodachrome Film use a Kodak Pola-Screen to darken the sky.

**Filters for Kodachrome Film** — Kodachrome pictures made in open shade under a clear blue sky, or on overcast or hazy days will be improved if a Kodak Skylight Filter is used.

Kodachrome Film Type A can be used for daylight exposures with the Kodak Daylight Filter for Type A Color Films.

For flash photography with Kodachrome Film, Kodak Light Balancing Filters No. 81C with No. 5 flash lamps and No. 81D with No. 25 flash lamps are recommended if warmer results are desired.

**Enlargers**—The Kodak Flurolite and Hobbyist Enlargers are designed especially for those who appreciate fine equipment and who take pride in turning out good enlargements.

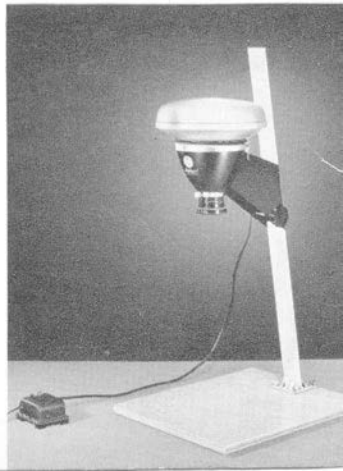
Both enlargers feature fluorescent, integrated illumination. Because the light is cool, the lamphouse and negatives never heat up. Because the light is bright and white, focusing is easy. Because the light is highly actinic, exposures are short — even through dense negatives.

Ask your dealer to show you these really fine enlargers.



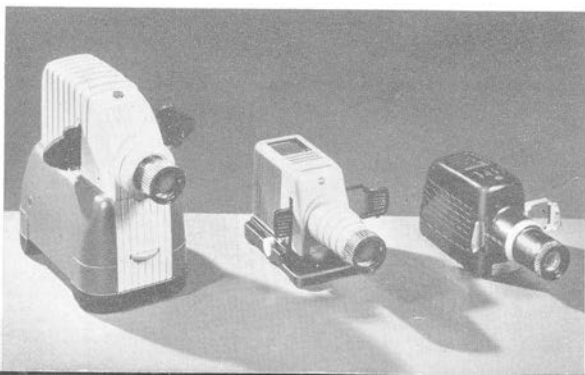
Kodak Flurolite Enlarger

Kodak Hobbyist Enlarger



**Kodaslide Projectors** — Brilliance and clarity of the projected image are the purpose and accomplishment of these projectors. You'll enjoy not only their simplicity and versatility but also the complete coverage and evenness of illumination throughout the entire slide area. The cooling systems of these projectors protect your transparencies at all times.

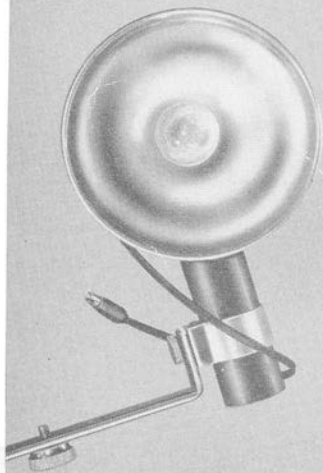
**Kodaslide Table Viewer, 4X** — This new viewer provides complete one-package projection for your 35mm transparencies. Your slides are enlarged over 4 times and brilliantly illuminated by the Lumenized optics without fuss or bother in a normally lighted room. The Kodak Projection Ektanon 50mm  $f/3.5$  Lens projects the image to the special daylight type viewing screen. It is easily transported and only needs plugging into a 100- to 125-volt, a-c or d-c line to be instantly ready for use. If you wish the added feature of a slide changer, The Kodaslide Table Viewer Model A should be your choice. It will accept 75



ready mounts or 30 double-glass slides. Your slides are enlarged nearly 5 times.

**Kodak Flashholder Model B** — The flashholder is an inexpensive, highly efficient, lightweight, yet rugged accessory for your camera. An ejector button at the back of the reflector quickly releases the burned-out lamp.

Kodak Flashholder Extension Units Model B consisting of a flashholder, an extension cord and an adjustable bracket are available. Decals on the flashholder give exposure information.



## DETAILS of Kodak Signet 35 Camera

### Film

NEGATIVE SIZE—24 x 36mm (approx 1" x 1½").

FILM SIZE—Kodak 135; 20- or 36-exposure magazine.

### Lens

KODAK EKTAR—44mm f/3.5, Lumenized lens.

LENS OPENINGS—f/3.5, f/4, f/5.6, f/8, f/11, f/16, f/22.

COMBINATION LENS ATTACHMENTS—Series V—No. 22

Kodak Adapter Ring (Screw-in Type), or 1½" Kodak Adapter Ring (Slip-on Type).

### Shutter

KODAK SYNCHRO 300 type.

SPEEDS—1/25, 1/50, 1/100 and "B."

BODY RELEASE—Right front of camera body.

FLASH—Built-in synchronization for Class M (No. 5 or 25) flash lamps.

### Focusing and Viewing

RANGE FINDER—Superimposed type, combined with view finder, coupled to focus mount.

FOCUSING RANGE—2 feet to infinity.

VIEW FINDER—Optical, eye-level enclosed, combined with range finder.

DOUBLE-EXPOSURE PREVENTION—Film advance interlocked with body shutter release to provide double-exposure prevention.

### Construction

CAMERA SIZE AND WEIGHT—4½x3½x2½ inches; 18½ ounces.

BODY—Die-cast aluminum with black Kodadur covering.

BACK—Same as body, with metal pressure pad. Back is readily removable for easy access in loading.

TRIPOD SOCKET—Standard tripod thread for tripod or Kodak Flashholder Bracket.

SERIAL NUMBER—For positive identification— is stamped on the top of the case under the rewind knob. Keep a record of this number with your personal papers.

**Eastman Kodak Company • Rochester 4, N. Y.**