

taking the picture

note:

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

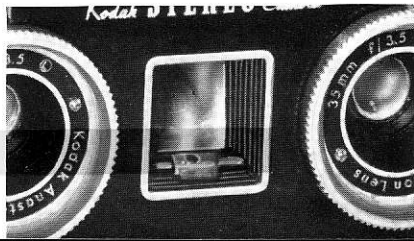


the view finder

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.

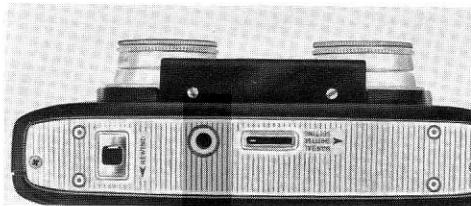
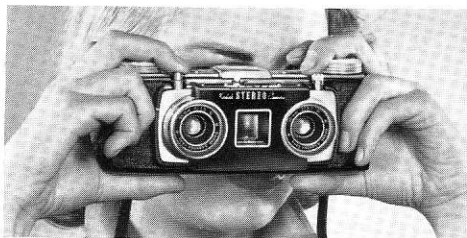


holding the camera

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.

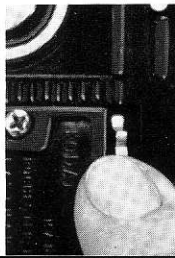
the shutter

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.

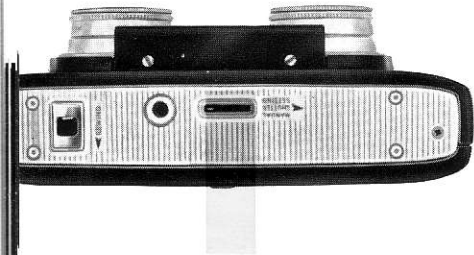
Move the manual set lever toward the arrow as far as it will go to cock the shutter; then allow it to return.

**Some people may prefer to advance the film just before taking the picture to prevent accidentally tripping the exposure release.*



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.

note:



Unloading

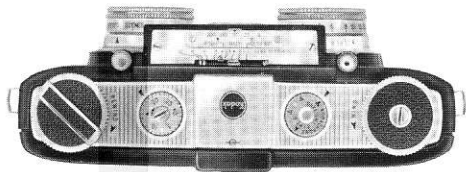
Hold the camera with the lenses toward you. Press the rewind lever in the direction of the arrow and hold it there. Lift the crank from the slot in the rewind knob and rewind in the direction of the arrow. See the illustration. Keep your hand away from the wind knob so that it turns while rewinding. 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 BC 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 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 BC 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
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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
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electronic flash—Type X

use at all shutter speeds settings:

B	1/25	1/50	1/100	1/200
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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 flashholder, 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 tables provide 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 tables.



	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		4½	6	9	13	14	

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

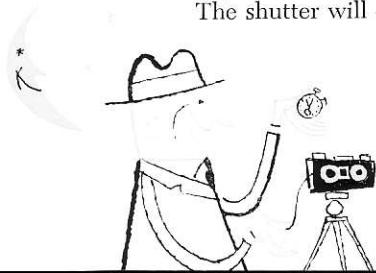
A flash exposure table is also furnished inside the Kodak Stereo Field Case.

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.

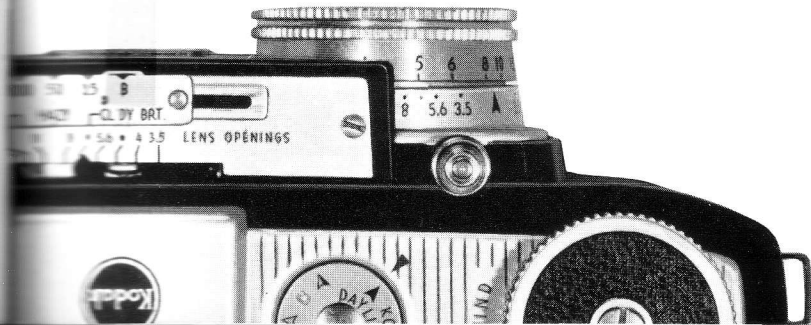
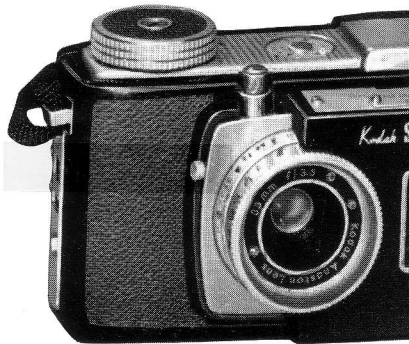
long exposures

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 make long exposures easier. The cable release is threaded into the OPENING below the shutter release.



Kodaslide stereo viewers

stereo making aids

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



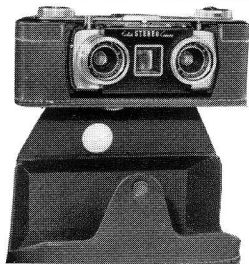
**Kodaslide
Stereo Viewer II**

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

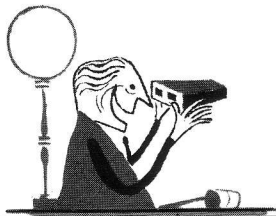
**Accessory Converter consists of line voltage cord, 6-watt, 80-volt lamp and rheostat.*

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.



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).



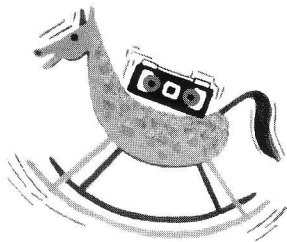
And that's what the camera does. With two lenses spaced about the same distance as the eyes, it takes two pictures at the same time. One with the left lens and one with the right lens. The resulting two pictures, when correctly viewed, appear to have depth. That's what makes stereo pictures appear so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

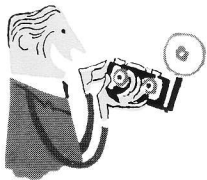
where to begin

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.

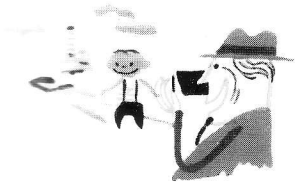




When taking flash pictures indoors, make the camera settings very carefully according to the distance of the main subject.

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, to give the effect of distance.

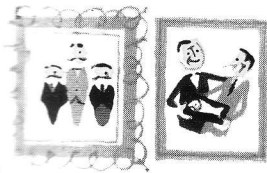
Your foreground plays a mighty important part. The right selection of objects in the foreground improves your picture. The chances are, however, that opinions will vary as to which is the right selection.

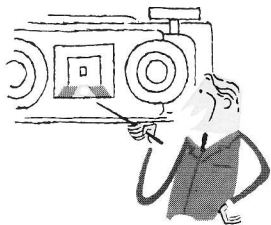
Do you prefer your shots framed?

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 line up. 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



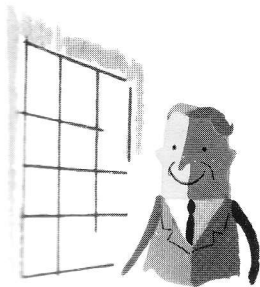
grow out of a person's head in ordinary photography is of less consequence in stereo. The pole will appear where it belongs.

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. Specks 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.



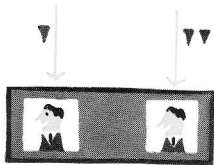


mounting

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. When you make an exposure with the Kodak Stereo Camera, the left image is automatically marked with one identification mark on the top of the left transparency. The right image is automatically marked with two identification marks on the top of the right transparency.



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 eye glasses, 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 cocking 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