

**KODAK SIGNET 40 CAMERA**



**F:3.5 EKTANON LENS**

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- You can be proud that you're now the owner of one of Kodak's finest cameras. Your new Kodak Signet 40 Camera will give 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



**Never load or unload in bright, direct light.**

**1** Open the back by pressing the **LATCH** in the direction of the arrow.

**2** Push out the **REWIND KNOB** with your thumb. Drop the film magazine in the recess next to the knob. See picture. Push in the rewind knob and turn it until it engages the magazine.

**3** Move the **FILM ADVANCE LEVER** until the wide slot in the take-up drum is up.

**Note:** In case you can not move the film advance lever, turn the **SPROCKET** toward the take-up drum.

**4** Drop the end of the film into the slot in the take-up drum. Hold down the edge of the magazine and move the film advance lever until the slack is out of the film.

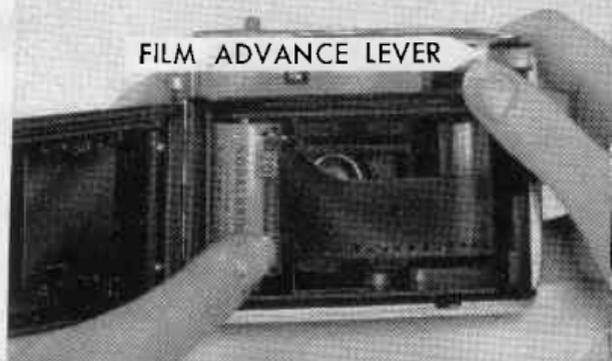
**5** Close the back. Make sure it snaps in place. Move the film advance lever until it locks.

**6** To ready the film for the first exposure:

**a.** Push and hold the **REWIND RELEASE** (on the bottom edge of the back of the camera) while the film advance lever is moved one stroke. Let the release go and move the film advance lever until it locks.

**b.** Push and hold the rewind release while moving the film advance lever one stroke. Let the release go and again wind until it locks.

**c.** Advance the film for the third time until the film advance lever locks. The first frame is now in position.





## UNLOADING THE CAMERA

**Never unload 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" in the direction of the arrow.
- 2 Continue holding the rewind lever and turn the rewind knob CRANK clockwise until the film is completely rewound into the magazine. The film is completely rewound when you feel a lessening of tension on the rewind crank.
- 3 Open the camera back; pull out the rewind knob; turn the camera over and let the magazine fall into your hand.



**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). Available in 20- and 36-exposure magazines.

**Kodak Ektachrome Film**—A fast color film that you can process yourself or have processed by your photofinisher. 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). Available in 20-exposure magazines.

## **BLACK AND WHITE**

**Kodak Panatomic-X Film**—Here's a new, modern film with micro-fine grain and high resolution. 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**—You'll like this 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 26. 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 5 (1/5 second)—the fastest is 400 (1/400 second). At the “B” setting, the shutter will stay open as long as the shutter release lever is held down. Shutter speeds and lens openings are set to produce correct exposure.

**LENS  
OPENINGS**

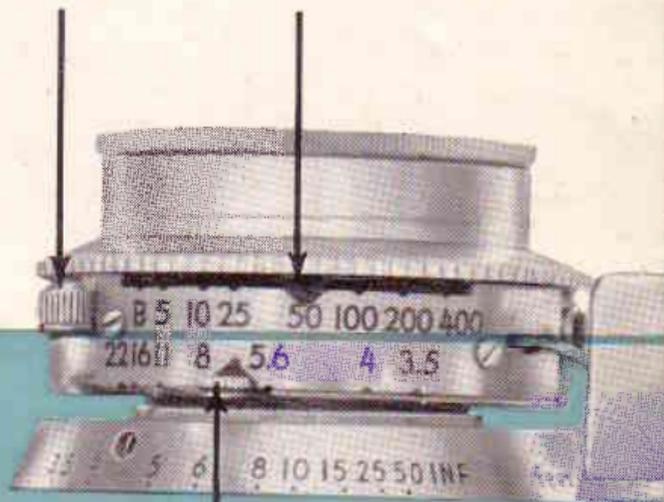
The lens opening controls the amount of light that passes through the lens. The lens opening is smallest and lets in the least amount of light when set at 22 ( $f/22$ ). The lens opening is largest and lets in the greatest amount of light when set at 3.5 ( $f/3.5$ ). The LENS OPENING POINTER can be set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

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 until it catches. Use a tripod for the "B" setting.

*Never oil the shutter.*

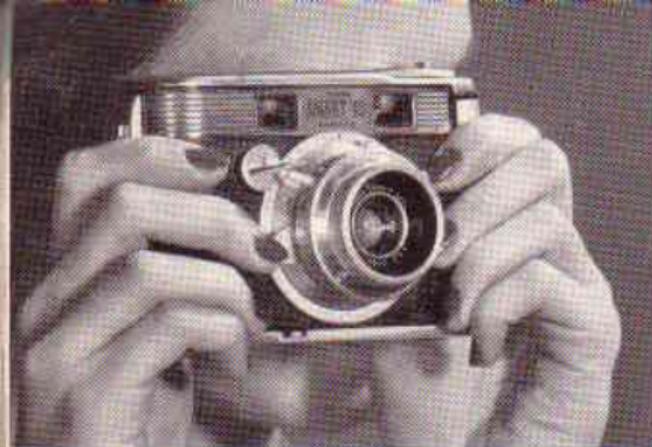
Shutter  
Cocking  
Lever

Shutter  
Speed  
Pointer



Lens Opening Pointer

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, and so on. The exposure guide on the rewind knob gives the correct lens openings at 1/50 second for three Kodak films. See page 16 for information about flash pictures.



You adjust focus by moving the focusing lever with your finger. The rangefinder images are tinted in contrasting colors for easy, accurate focusing.



## FOCUS

Sight through the eyepiece in the back of the camera. In here you see the combined rangefinder and viewfinder. Concentrate on the triangle. When the camera is *not* focused, two images of your subject appear in the triangle. When the camera is focused, these images are superimposed to form a single image.

Select a vertical line or edge in your subject and locate it directly under the peak of the triangle.

## RANGE OF SHARPNESS

The subject focused on will be sharpest in the picture. Other objects in the picture area, however, both in front of and beyond the subject focused upon, will also appear to be in focus. This is known as the range of sharpness.

The range of sharpness scale is directly above the focusing distance scale (see illustration to the right). On this scale you will find two sets of lens opening numbers, one set on each side of the distance scale pointer. The scale is used like this: In the illustration, the camera is focused at 10 feet, and the lens opening set at  $f/11$ . Opposite the red 11 on each side of the pointer, find the distance on the focusing scale. These distances are the near and far limits of sharp focus.

When you focus at 10 feet and set the lens opening at  $f/11$ , then all objects from about 6 to 50 feet will be sharp.



Nearest  
Distance

About  
6 Feet

Focusing  
Distance

10 Feet

Farthest  
Distance

About  
50 Feet

Range of Sharpness

Distances are measured from the film plane to the subject. The film plane indicator  on the top of the camera, locates the film plane.

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.
- 2 Cock the shutter by pressing the cocking lever down.
- 3 Focus on the subject; then compose the picture.
- 4 Hold the camera steady; then press the shutter release *lever all the way down* with a slow squeezing action. (The release will not operate if the shutter is not cocked, or if the film has not been advanced to an unexposed frame.)
- 5 Advance the film to get ready for the next picture.
  - For intentional double exposures, trip the release on the bottom front of the camera. You can then cock the shutter and make your second exposure over the first picture.

## KODAK SIGNET 40 CAMERA

### **MORE INFORMATION . . . on advancing film**

- About 3 strokes of the film advance lever are needed to advance a full frame of film and to lock the film advance mechanism. This supplements the instructions on page 3 – step 6.

PAGE 12, STEP 5 should read: Advance the film to the next frame by moving the film advance lever about three strokes until it locks.

**NOTICE:** The 3-inch Lumaclad reflector of the Kodak Super-M 40 Flashholder concentrates the light in such a manner that it may act as a burning glass in sunlight. *Do not leave it in sunlight with its open side up.*

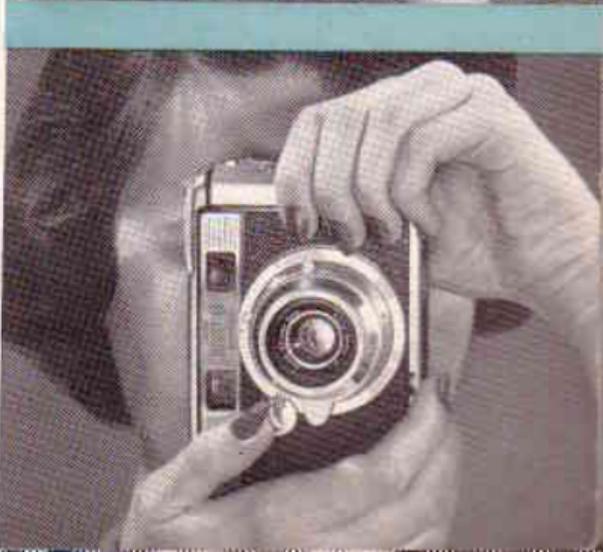
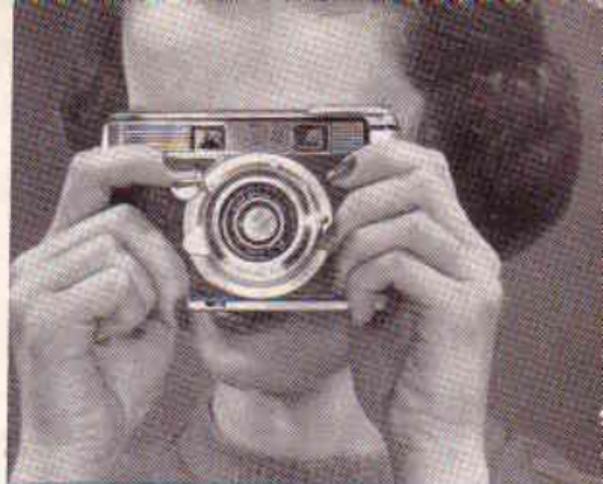
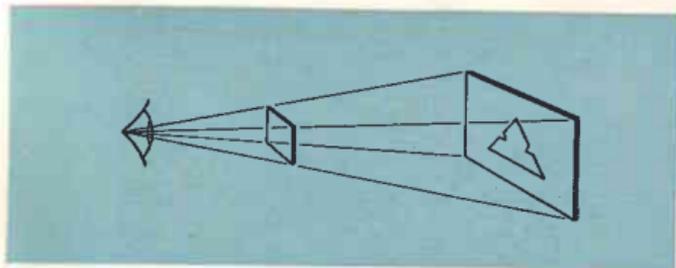
*T.M. Reg. U.S. Pat. Off.*

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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). By keeping your eye in this position, you'll be able to aim the camera correctly throughout the entire focusing range.

When shifting your viewpoint in composing the picture, move the camera and your head together.





**Daylight Type.** For complete information, see the instruction sheets packed with the film.

**Kodachrome Film Daylight Type—In bright, direct sunlight.**

Set the lens opening at the red dot between 5.6 and 8, shutter speed at the red 50, and focus at the red 10. Subjects from about 7 to 20 feet will be in sharp focus.

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**Kodak Ektachrome Film Daylight Type—In bright, direct sunlight.**

Set the lens opening at the red 11, shutter speed at the red 50, and focus at the red 10. Subjects from about 6 to 50 feet will be in sharp focus.

You'll want to make some flash pictures to really appreciate your Signet 40 Camera. They're as easy to make as outdoor shots—some folks think even easier. This is because flash is always ready when you need it.

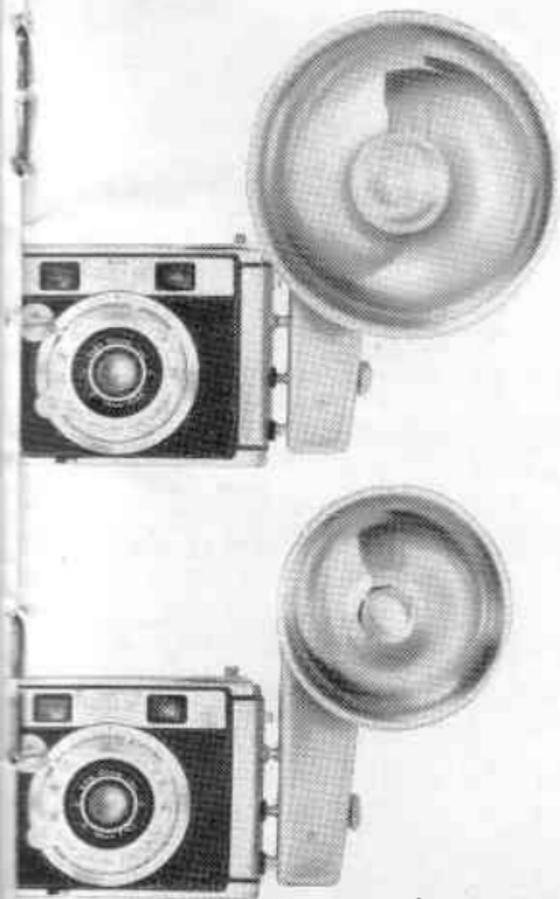
The Signet 40 was designed to use the Kodalite Super-M Flashholder directly, and does not require the use of a bracket. Two reflectors are available for this flashholder:

**The 4-inch reflector is for use with No. 5 and No. 25 lamps only.**

**The 3-inch reflector is designed primarily for the small M-2 lamps.** However, No. 5 and 25 lamps can also be used with this reflector.

### ***Synchronization***

The Kodak Synchro 400 Shutter synchronizes No. 5, No. 25, and M-2 lamps at speed 25 (1/25 second). Electronic flash units (zero-time delay) are synchronized by this shutter at all speeds.



### **Power for the Flashholder**

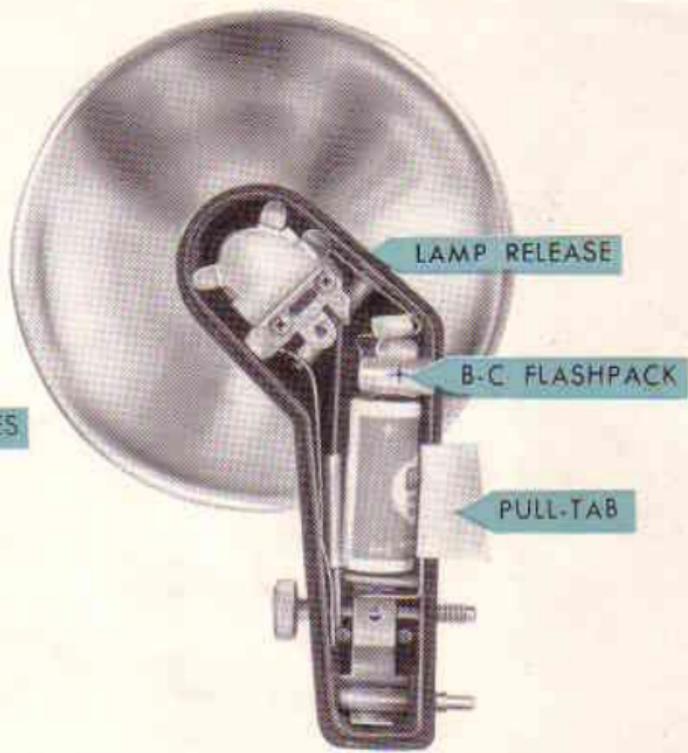
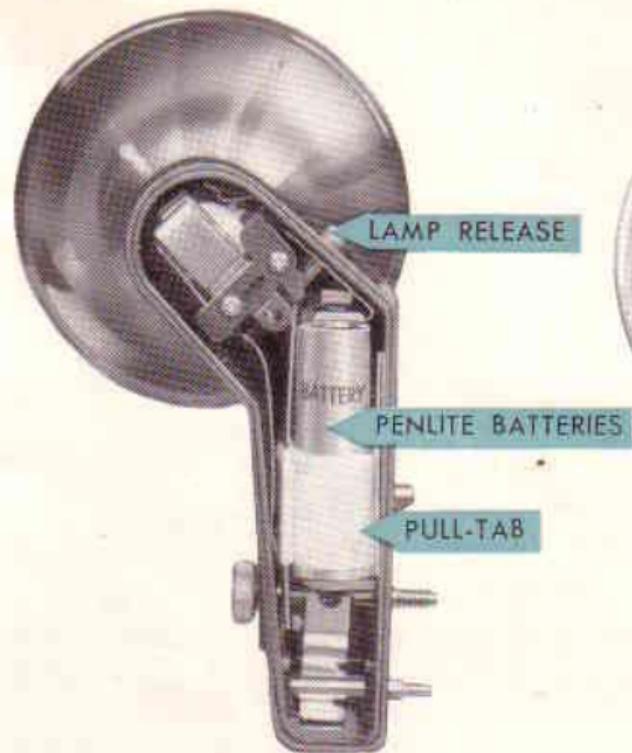
Batteries are not included with the flashholder. Get two 1½-volt penlite batteries (each battery should test 3½ amperes).

For more dependable lamp firing, a Kodalite Midget B-C Flashpack and 15-volt photoflash battery are recommended. With B-C (battery-condenser) power in your flashholder, flash failures due to weak batteries are eliminated — batteries last longer, too.

**Note:** Here are some typical 15-volt photoflash batteries: Burgess Y 10, Eveready No. 504, Olin No. 0814.

### **How to Install the Battery**

- 1 Remove the back cover by loosening the slotted screw.
- 2 When two 1½-volt penlite batteries are used, insert both *base down* as illustrated. Make sure the cloth pull-tab is under the inside battery.
- 3 When the Kodalite Midget B-C Flashpack is used, be sure to remove any batteries which may be in the flashholder. Hook the end of the flashpack with the plus (+) mark into the small hole in the upper spring in the flashholder. Push the bottom in, until it snaps in place. Place the 15-volt battery in the B-C flashpack. Make sure the positive (+) end of the battery is next to the plus sign on the B-C unit.  
Caution: If the battery is placed in the B-C unit with the negative (-) end up, the battery will be exhausted in a matter of minutes.
- 4 Replace the cover and tighten the slotted screw.



### ***Attaching the Flashholder***

Attach the flashholder to the camera by placing the posts on the side of the flashholder into the holes on the side of the camera. Tighten the knob on the opposite side of the flashholder handle. The camera is now ready for flash.

The socket on the Kodalite Super-M Flashholder will accept the bayonet-base and M-2 lamps without the use of an adapter. *Use No. 5 or 25 flashlamps with the 4-inch reflector. Use M-2 flashlamps with the 3-inch reflector.*

### ***To Make a Flash Picture***

- 1** If the base of the flashlamp is tarnished, rub it on a rough surface. Turn the lamp until the pins on the base line up with the slots in the socket; then push the lamp until it snaps in place.
- 2** Set the shutter speed pointer to 25 and cock the shutter.

**3** Focus on the subject to determine the distance in feet you are from the subject.

**4** Refer to the click-stop flash calculator on the back of the flashholder to determine the correct lens opening to use.

**a.** Set the correct arrow and dot under the name of the film you're using. The red arrow and dot on the slide are for the 4-inch reflector — the black arrow and dot are for the 3-inch reflector.

**b.** From the numbers opposite the word FEET, find the one which is closest to the focus distance.

**c.** Directly under this number, is the correct lens opening to use.

**d.** Here's an example: Suppose you have Kodachrome Type F in your camera and you are using the 4-inch reflector. Then the red dot on the slide is set directly under the dot for KODACHROME-F. If your subject is 10 feet from

the camera, find the figure 10 in the row opposite FEET. Directly under the 10 you will find the number 8 (f/8). This is the lens opening to use. If you find that the distance does not fall directly above a marked lens opening, set the lens opening pointer between marked openings.

**5** Take the picture by slowly pressing the shutter release.

**6** Push the LAMP RELEASE button near the top of the flashholder handle to release the used lamp. (See page 19.)

Caution: Since lamps may shatter when flashed, the use of a protective transparent screen over the reflector is recommended.

Never insert a lamp in the lamp socket until the flashholder has been connected to the camera.

Do not flash lamps in an explosive atmosphere.

### Removing the Reflector

The reflector can be removed for convenient storage or to replace it with one of another size. To do this, grasp the edge of the reflector and twist it to the left.

To replace the reflector, line up the three lugs on the base of the reflector with the slots around the socket (see illustration). Place the reflector flush against the socket; then twist it to the right.



**Working Distance and Field Size with Kodak Portra Lenses**

*(A 1+ lens is not needed—it would overlap the range of the camera, and the 2+ lens.)*

KODAK PORTRA LENS 2+		
Camera Lens Setting— Feet	Distance Subject to Lens* (inches)	Approx. Field Size Based on Kodaslide 135 Mount Opening (inches)
Inf.	19½	10⅛ X 15
25	18½	9⅝ X 14¼
10	16⅞	8⅞ X 13⅛
6	15¼	7¾ X 11½
5	14¾	7½ X 11
4	13¾	6⅞ X 10¼
3	12⅞	6⅛ X 9
2	10¼	5 X 7¼

\*Subject-to-lens distance is measured to front of the Portra Lens

Total depth of field at  $f/8$  ranges from ¾ inch at the minimum distance to 3¼ inches at the maximum distance.

KODAK PORTRA LENS 3+		
Camera Lens Setting— Feet	Distance Subject to Lens* (inches)	Approx. Field Size Based on Kodaslide 135 Mount Opening (inches)
Inf.	13	6¾ X 10
25	12⅜	6⅜ X 9½
10	11¾	6 X 8⅞
6	11	5⅝ X 8⅜
5	10⅝	5⅜ X 8
4	10⅛	5⅛ X 7⅝
3	9⅜	4⅝ X 6⅞
2	8⅛	3⅞ X 5¾

\*Subject-to-lens distance is measured to front of the Portra Lens

Total depth of field at  $f/8$  ranges from ½ inch at the minimum distance to 1½ inches at the maximum distance.

*Use these tables rather than those supplied with the Portra Lenses.*

- Even though your Kodak Signet 40 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 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 photo dealer who will have repairs made locally, or send it to Kodak.

- 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 5 (1/5 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. 5 in the socket on the shutter housing. Hold the camera rock-steady with the Kodak Flexiclamp.

**Note:** To advance the film when a cable release is used, press and hold the rewind release while moving the film advance lever; then let go of the release. Advance the film until the lever locks.



Reflections from wet pavements or water are spectacular at night.

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.



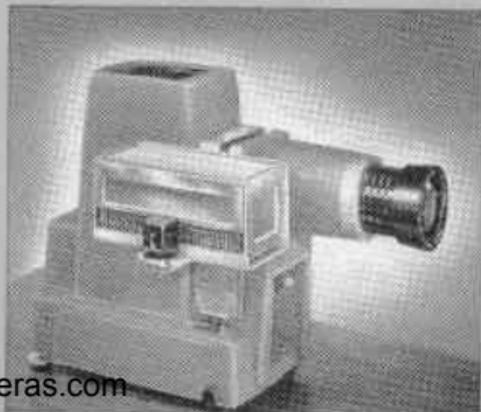
You'll have a lot more fun with your Signet 40 Camera, when you use some of the products pictured in this section.

**Kodak Signet 40 Field Case**—This de luxe, velvet-lined, top-grain leather case combines practical protection with drop-away front convenience. Openings on the side of the case permit attaching the flashholder with the camera in the case.

**Kodaslide Signet 500 Projector, Model 1 (with Automatic Changer)**—Here's the newest member of the famous Kodaslide family. It contains a 500-watt lamp for brilliant pictures—permits viewing even in a lighted room. The easy-to-operate Automatic Changer stores 36 slides in correct sequence. To project slides, just pull and push the changer handle—slides are advanced automatically. See this projector and the others in the Kodaslide Signet line at your photo dealer.

**Kodak Filter Kit, No. 1044**—You'll want this compact, handy filter kit for your gadget bag. For **COLOR FILMS**, it contains a Kodak Skylight Filter (No. 1A) to add warmth to pictures taken in the open shade or on overcast days. A Kodak Daylight Filter (No. 85C) is included for converting indoor Type F color films for outdoor use. For **BLACK-AND-WHITE FILMS**, the filter kit contains Pictorial Red and Pictorial Yellow Filters for accenting clouds.

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**Kodaslide Dial-Lite Viewer, Model A**—Here's grand viewing for 2 x 2 color slides. A handy brightness control knob is used to dim or brighten the light to suit the slide being viewed. The Dial-Lite Viewer comes complete with a desk tray for holding viewer and slides.

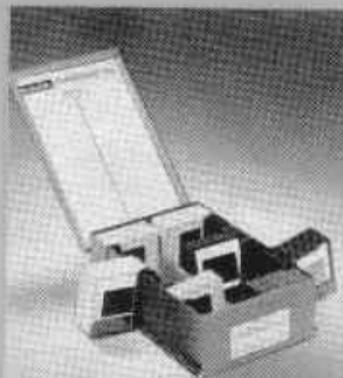
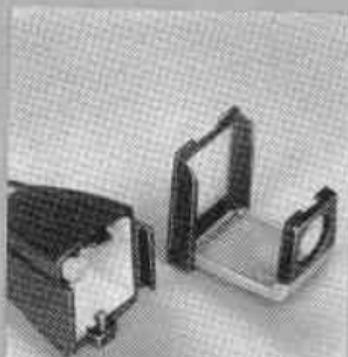
**Kodaslide Pocket Viewer and Kodak Illuminator**—These are available separately—but you'll want both of them for maximum viewing pleasure. The Pocket Viewer lets you view color slides anywhere, anytime. When the illuminator is added to the viewer, your pictures are brightly and evenly lighted.

**Kodak Ektachrome Processing Outfit, 35mm—(not illustrated)**—This outfit includes the Kodak Day-Load Tank and all necessary equipment and supplies for processing your own 35mm Ektachrome Film. No darkroom required, either.

**Kodaslide Compartment File**—It's easy to find your color slides in this sturdy, all-metal filing system. This file has twelve swing-out compartments that hold as many as 240 cardboard or 96 glass-mounted slides.

**Kodaslide 400 File Box**—It's styled like a book for convenient bookcase storage. This file box holds up to 400 cardboard or 176 glass slides which are stored in 16 Kodaslide boxes for handy slide group filing.

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**Film**

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

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

**Lens**

KODAK EKTANON—46mm *f*/3.5, Lumenized lens.

LENS OPENINGS—*f*/3.5 to *f*/22.

COMBINATION LENS ATTACHMENTS—Series 5. Insert ring supplied with camera. Ask your dealer to show you the Kodak Filter Kit, No. 1044, for Kodak Signet 40 Camera.

**Shutter**

KODAK SYNCHRO 400—Cocking type.

SPEEDS—1/5, 1/10, 1/25, 1/100, 1/200, 1/400, and "B."

BODY RELEASE—Right front of camera body.

FLASH—Built-in synchronization, use No. 5 or 25, and midget M-2 Lamps to 1/25 second. Electronic flash-X—synchronized at all shutter speeds.

### **Focusing and Viewing**

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

FOCUSING RANGE—2 feet to infinity.

VIEWFINDER—Optical, eye-level enclosed.

DOUBLE-EXPOSURE PREVENTION DEVICE—With release for intentional multiple exposures.

### **Construction**

Lever-Type Film Advance, Crank Rewind, Easy Drum-Type Loading, Exposure Counter, Film-Load Indicator, and Exposure Guide on top of camera.

TRIPOD SOCKET—Standard tripod thread for tripod.

SERIAL NUMBER—For positive identification—is stamped on the bottom of the camera. Keep a record of this number with your personal papers.