

## Outdoor Exposure Guide

for the Jiffy Kodaks Six-20 and Six-16

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, park or garden. Street scenes.	Largest	Snapshot
Ordinary landscapes showing sky, with a principal object in the foreground. Nearby subjects at the seashore and on the water.	Middle	Snapshot
Marine and beach scenes. Distant landscapes. Mountains. Snow scenes without prominent dark objects in the foreground.	Smallest	Snapshot
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	Smallest	Time Exposure of one or two seconds
Moving objects. When photographing a moving object such as a runner, train or an automobile, the subject should be traveling towards or away from the camera at an angle of about 45 degrees.	Largest	Snapshot

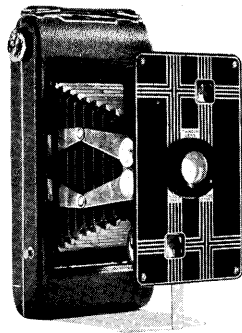
Exposures are for the hours from one hour after sunrise until one hour before sunset on days when the sun is shining. If pictures are made earlier or later, or if it is a *slightly* cloudy or hazy day, use a larger stop opening. This table is for Kodak Verichrome, Super Sensitive Panchromatic and Panatomic Films; if using Kodak N. C. Film, exposures can be made from 2½ hours after sunrise until 2½ hours before sunset.

Kodak Super Sensitive Panchromatic Film is fifty per cent faster with morning or afternoon light, than Kodak Verichrome Film.

Picture taking with the

# Jiffy Kodaks Six-20 and Six-16

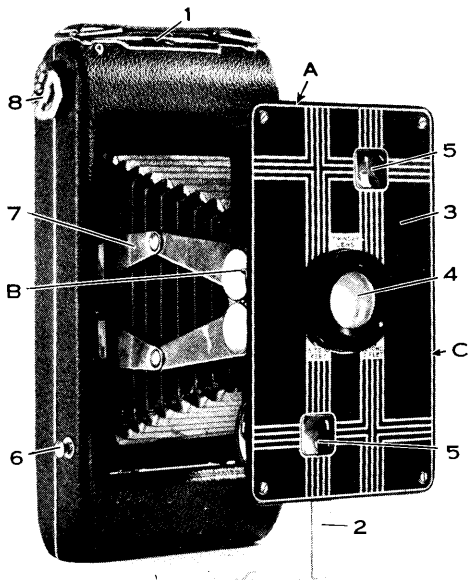
Twindar Lens



EASTMAN KODAK COMPANY

Rochester, N. Y., U. S. A.

## THE CAMERA



- |                                   |                                |
|-----------------------------------|--------------------------------|
| 1. Catch for Back                 | 5. Finders                     |
| 2. Standard for<br>Time Exposures | 6. Button for<br>Opening Front |
| 3. Front Plate                    | 7. Braces for Front            |
| 4. Lens                           | 8. Winding Key                 |

A—Indicator for Instantaneous  
or Time Exposures  
B—Exposure Lever  
C—Stop Opening Slide

## TO LOAD THE JIFFY KODAK

**K**EEP the protective paper wound tightly around the film to prevent light striking it. The Kodak should be loaded or unloaded in a subdued light.

Use film number:

**V620, SS620, F620 or 620** for the Six-20.  
**V616, SS616, F616 or 616** for the Six-16.

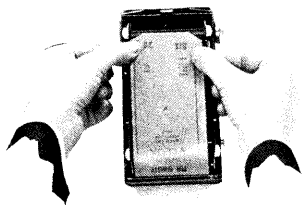
Push up the catch, under the carrying handle and remove the back.

Place the film in the end opposite the carrying



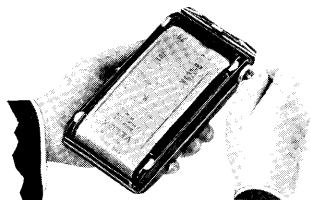
handle, springing out the flanges until the pins engage the holes in the spool. The word "TOP" on the paper must be on the side opposite the winding key.

Thread the paper through the *longer* slit in the reel, *as far as it will go*.



started straight.

Turn the winding key once or twice to bind the paper on the reel, and be sure that the paper is



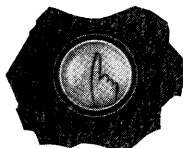
Replace the back, fitting the flange on the end nearest the red window, into the slot opposite the carrying handle. Press the back so that the catch snaps into place.



Push the round slide that covers the red window on the back of the Kodak in the direction of the arrow.

Turn the winding key. A warning hand will appear in the red window; then turn slowly until the figure 1 is

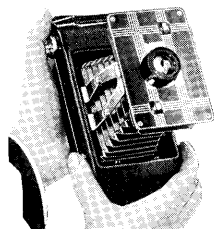
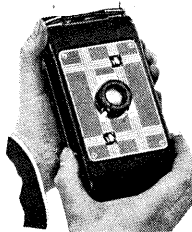
in position in the center of the window.



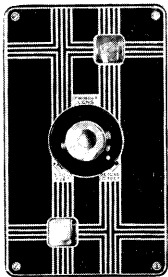
Push back the slide over the red window; this slide prevents fogging when using Super Sensitive Panchromatic or Panatomic Film, and makes the adhesive included with the film unnecessary.

After each exposure be sure to wind the next number into position.

### OPENING THE FRONT

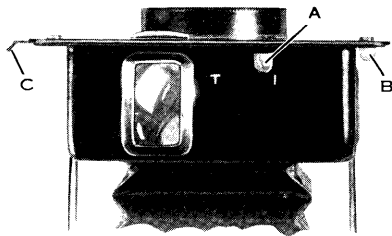


Press the button on one side of the Kodak. The lens and shutter will automatically spring into position. The Twindar Lens, is adjustable for close-ups and distant subjects.



When the lens is revolved so that the white dot on the flange is at the arrow marked: "Beyond 10 feet," the Kodak is in focus for all subjects beyond ten feet. For close-ups, revolve the lens until the white dot is at the arrow marked: "5 to 10 feet." Be sure that the lens is always turned *as far as it will go*, until the pin on the flange is against the stop on the front plate.

### THE SHUTTER



- A—Indicator for Instantaneous or Time Exposures
- B—Exposure Lever
- C—Stop Opening Slide

NOTE: *Never oil the shutter.*

## Instantaneous Exposures

### "Snapshots"

Move indicator A to the letter "I."

Be sure the stop opening slide C is in the correct position, (see Exposure Guide on the last page).

Press lever B, *slowly, as far as it will go. This makes the exposure.* The lever automatically returns to its original position when it is released.

Do not jerk the lever as any movement of the Kodak, at the instant of exposure, will blur the picture.

When making snapshots the subject should be in the broad, open sunlight, but the camera must not. The sun should be behind your back or over the shoulder. If it shines directly into the lens it will blur and fog the picture.

For subjects in the shade, under the roof of a porch or under a tree, a time exposure must be made. When making pictures under these conditions the camera must be placed on some steady, firm support.

### STOP OPENINGS

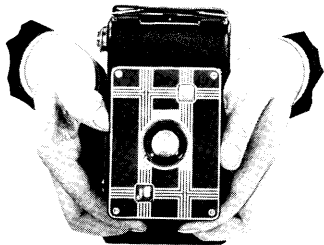
The stop openings regulate the amount of light passing through the lens. When slide C is all the way in,

the largest stop opening is in position. *This is the one to use for snapshots of ordinary outdoor subjects.* To bring the middle stop in position, draw out slide C until it catches. When slide C is drawn out as far as it will go, the smallest stop opening is in position.

When setting the stop openings always make sure that the one to be used is *brought to the center of the lens*, where it catches.

### THE FINDERS

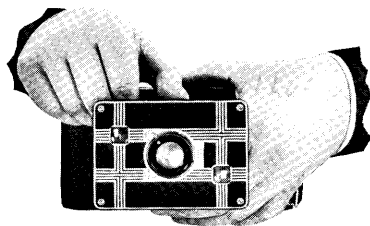
There are two finders, one for vertical and the other for horizontal pictures. Only what is seen in the finder will show in the picture.



*Holding Kodak when making a Vertical Picture.*

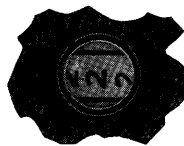
The Kodak must be held level. If all the subject can not be included in the finder without tilting the lens

upwards, move backwards until it is all included *with the camera held level.*



*Holding Kodak for a Horizontal Picture.*

If the subject is below the normal height, like a small child or a dog, the Kodak should be held down level with the center of the subject.



After an exposure has been made, turn the winding key slowly, a few times, until No. 2 (or the next number) is in the *center* of the red window.

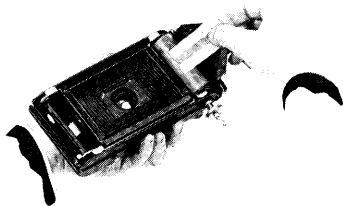
### REMOVING THE FILM

After the last section of film has been exposed, turn the winding key until the end of the paper passes the red window.

In a subdued light, open the back of the Kodak.



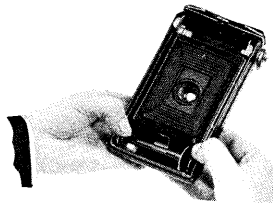
Hold the end of the paper taut and turn the key until all the paper is on the roll. If the sticker folds under the roll, turn the key to bring it up.



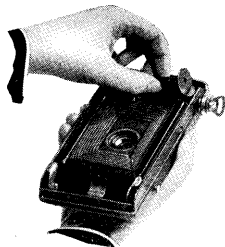
Take hold of the ends of the protective paper and sticker to prevent the paper from loosening. Draw out the key and remove the film. Fold under about half-an-inch of the paper, and fasten it with the sticker.

**“Cinch” Marks:** After removing the film from the Kodak, do not wind it tightly with a twisting motion, or the film might be scratched.

**Important:** Film should be developed as soon as possible after exposure. The quality of the image on all sensitized products is retained by prompt development after exposure.



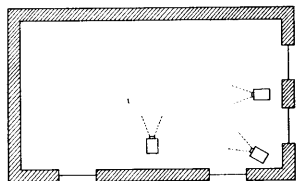
Remove the empty spool by pushing one of the ends of the spool and at the same time pressing back one of the spring flanges, as shown above.



Place the empty spool in the winding end of the camera, bringing the slotted end next to the winding key. The Kodak is now ready for reloading.

## TIME EXPOSURES—INDOORS

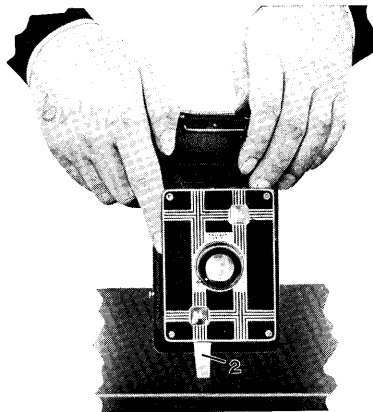
For time exposures the camera must always be placed on a firm support like a table or chair, *never* hold it in the hands.



Place the Kodak in such a position that the finder will include the view desired. The above diagram shows three positions for the camera. It should not be pointed at a window as the glare of light will blur the picture. If all the windows can not be avoided, draw the shades of those within range of the lens.

Use the standard 2 for a support. The camera must not be more than two or three inches from the edge of the table. Turn the Kodak on its side when making a horizontal picture.

Adjust the shutter for a time exposure by moving the indicator A (see page 4) to the letter "T."



To make the exposure, steady the Kodak with one hand and press the exposure lever *carefully* to open the shutter. Give the proper time (using a watch if more than five seconds), then press *down* the exposure lever a second time to close the shutter. The Kodak *must be steady* or the picture will be blurred; *do not hold it in the hands*.

After making an exposure, turn the winding key until the next number appears in the red window.

If no more time exposures are to be made, adjust the shutter for an instantaneous exposure, by moving the indicator A to the letter "I," see page 4.

## EXPOSURE TABLE FOR INTERIORS USING THE MIDDLE STOP OPENING

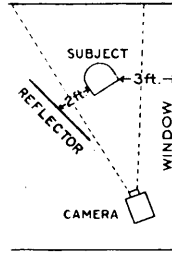
With the largest stop opening give one-half the time; with the smallest opening, double the time.

	Bright sun	Hazy sun	Cloudy bright	Cloudy dull
White walls and more than one window.	4 secs.	10 secs.	20 secs.	40 secs.
White walls and only one window.	6 secs.	15 secs.	30 secs.	1 min.
Medium colored walls and furnishings and more than one window.	8 secs.	20 secs.	40 secs.	1 min. 20 secs.
Medium colored walls and furnishings and only one window.	12 secs.	30 secs.	1 min.	2 mins.
Dark colored walls and furnishings and more than one window.	20 secs.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.
Dark colored walls and furnishings and only one window.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.	5 mins. 20 secs.

These exposures are for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

## TO MAKE A PORTRAIT

The subject should be seated in a chair partly facing the light with the body turned slightly away from, and the face turned towards the Kodak which should be a little higher than an ordinary table. The subject should look at an object level with the lens or directly at the lens. Compose the picture in the finder. For a three-quarter figure the Kodak should be about eight feet from the subject; and for a full-length figure, about ten feet. Revolve the lens so that the white dot is at the arrow marked: "5 to 10 feet." The background should form a contrast with the subject; a light background usually gives a better effect than a dark one. To get a good light on the face, follow the arrangement shown in the diagram. A reflector helps to get detail in the shaded part of the face. A white towel or tablecloth held by an assistant or thrown over a screen or other high piece of furniture will make a suitable reflector; it should be at an angle as





shown in the diagram on page 13.

If the above suggestion for lighting is followed, an exposure of about one second with the largest stop opening will be sufficient on a bright day.

### **Making Portraits Outdoors**

When making portraits outdoors, with the sun shining brightly, the subject should be in the shadow of a building or a large tree, but with clear and unobstructed sky overhead. Place the Kodak on a steady, firm support, use the smallest stop and make a time exposure of about one or two seconds. By following this rule unpleasant and distorting shadows on the face will be avoided. When the subject is five to ten feet from the Kodak, the white dot on the lens must be at the arrow marked: "5 to 10 feet."

### **Kodak Portrait Attachment**

The Kodak Portrait Attachment makes head and shoulder portraits. It can also be used for photographing flowers and similar subjects.

Place the Attachment over the lens and compose the picture in the finder.

If the white dot on the lens is at the arrow marked: "Beyond 10 feet," the subject must be exactly  $3\frac{1}{2}$  feet from

the lens. A larger image can be obtained by having the Kodak 2 feet, 8 inches from the subject, if the white dot on the lens is at the arrow marked: "5 to 10 feet."

Measure carefully the distance from the lens to the face.

The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 6A*, with the Jiffy Kodak Six-20; and use the *No. 7A* with the Jiffy Kodak Six-16.

### **Kodak Diffusion Portrait Attachment**

The Kodak Diffusion Portrait Attachment is a supplementary lens used in the same manner as the regular Kodak Portrait Attachment. It produces a true, soft-focus effect.

Use the *Kodak Diffusion Portrait Attachment No. 6A*, with the Jiffy Kodak Six-20; and use *No. 7A* with the Jiffy Kodak Six-16.

### **TIME EXPOSURES—OUTDOORS**

When the smallest stop opening is used, the light passing through the lens is so much reduced that very short time exposures may be made outdoors.

**With Light Clouds**—From one to three seconds will be sufficient.

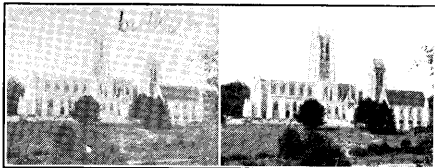
**With Heavy Clouds**—Four seconds to eight seconds will be required.

**With Sunshine**—Time Exposures should not be made.

When making time exposures the Kodak must be placed on some steady, firm support, do not hold it in the hands or the picture will be blurred.

### CLEAN LENSES

These pictures illustrate the difference between results with a dirty and clean lens.



*Made with Dirty Lens. Made with Clean Lens.*

Open the back of the Kodak, and wipe the front and back of the lens with a clean handkerchief. Never unscrew the lens.

### Keep Dust Out of the Camera

Wipe the inside of the camera and bellows, occasionally, with a slightly

damp cloth, especially if the camera has not been used for some time.

“AT HOME WITH YOUR KODAK” is a booklet containing many diagrams and illustrations showing various lighting effects. It gives suggestions for making pictures, in and around the home.

“PICTURE TAKING AT NIGHT” is a booklet that describes in detail the methods of making pictures by electric light, flash-light exposures, campfire scenes, fireworks, lightning, moonlight effects, silhouettes and other unusual pictures.

These two booklets are free, and copies of them will be sent upon request to our Service Department.

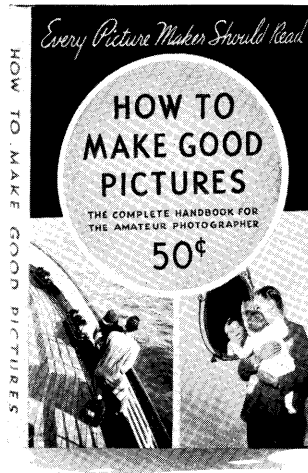
EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## PRICE LIST

KODAK VERICHROME FILM, V620, for the Jiffy Kodak, Six-20, 2¼ x 3¼, eight exposures.....	\$ .30
KODAK SUPER-SENSITIVE PANCHROMATIC FILM, SS620, 2¼ x 3¼, eight exposures.....	.35
KODAK PANATOMIC FILM, F620, 2¼ x 3¼, eight exposures.....	.35
KODAK N. C. FILM, 620, 2¼ x 3¼, eight exposures.....	.25
KODAK VERICHROME FILM, V616, for the Jiffy Kodak, Six-16, 2½ x 4¼, eight exposures.....	.35
KODAK SUPER-SENSITIVE PANCHROMATIC FILM, SS616, 2½ x 4¼, eight exposures.....	.40
KODAK PANATOMIC FILM, F616, 2½ x 4¼, eight exposures.....	.40
KODAK N. C. FILM, 616, 2½ x 4¼, eight exposures.....	.30
CARRYING CASE for Jiffy Kodak, Six-20	1.65
CARRYING CASE for Jiffy Kodak, Six-16	1.85
KODAK PORTRAIT ATTACHMENT, No. 6A, for the Jiffy Kodak, Six-20.....	.75
No. 7A, for the Jiffy Kodak, Six-16..	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT, No. 6A.....	1.50
No. 7A.....	1.50
KODAK SKY FILTER, No. 6A.....	1.15
No. 7A.....	1.50
KODAK COLOR FILTER, No. 6A.....	1.15
No. 7A.....	1.50
KODAK PICTORIAL DIFFUSION DISK, No. 6A.....	2.50
No. 7A.....	2.50
KODAK NEGATIVE ALBUM, to hold 100 2¼ x 3¼ or 2½ x 4¼ negatives....	1.25

*All prices subject to change without notice.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.



A PRACTICAL book for amateurs. It describes in a simple, understandable way every phase of photography that they are likely to be interested in, such as various methods of making exposures, developing, printing, enlarging, coloring, and many other interesting subjects. Profusely illustrated.

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# SERVICE DEPARTMENT

ADDITIONAL ASSISTANCE FOR  
MAKING BETTER PICTURES

**A**LTHOUGH we give in this manual the essential directions for using the camera it accompanies, there are amateurs who wish for further knowledge of photography.

The Service Department is at their service, *your* service.

Do not hesitate to call on us for information on any photographic subject.

*We are at your service, write to us—  
there is no charge, no obligation.*

Address all Communications

SERVICE DEPARTMENT  
EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

## IMPORTANT

This manual should be read thoroughly, before you make any pictures.

While loading and unloading the camera, be very careful to keep the protective paper wound tightly around the film to prevent light striking it.

Before making an exposure be sure that the shutter is adjusted properly for an instantaneous or a time exposure whichever is required; that the correct stop opening is in position, and that an unexposed section of the film is in place.

The sun must be behind your back or over the shoulder. If the sun shines directly into the lens it will blur and fog the picture.

Hold the camera *level*.

Hold the camera *steady* when making instantaneous exposures or snapshots. The camera should be held firmly against the body and when pushing the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

When making a close-up between 5 and 10 feet, be sure to revolve the lens until the white dot is at the arrow marked: "5 to 10 feet," and that it is turned *as far as it will go*.

Turn a new section of film into position immediately after making an exposure. This will prevent making two pictures on the same section of film.

Keep the lens and inside of the camera clean.

Instructions for making time exposures, indoors and outdoors, are included in this manual.

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