

**Outdoor Exposure Guide**  
for the Kodak Junior Six-20 Series II  
with the Kodak Anastigmat Lens *f.6.3*

SUBJECT	STOP OPENING	SHUTTER SPEED
Near-by landscapes showing little or no sky. Near-by subjects in open field, park or garden. Street scenes.	<i>f.11</i>	1/25
Ordinary landscapes showing sky, with a principal object in the foreground.	<i>f.16</i>	1/25
Marine and beach scenes. Distant landscapes. Snow scenes without prominent dark objects in the foreground. Mountains.	<i>f.22</i>	1/25
Portraits in the open shade, not under trees or the roof of a porch. Shaded near-by scenes.	<i>f.6.3</i>	1/25
Narrow and slightly shaded streets.	<i>f.8</i>	1/25
Moving objects. When photographing a moving object such as a runner, train or an automobile, the subject should be moving towards or away from the camera at an angle of about 45 degrees.	<i>f.6.3</i>	1/100

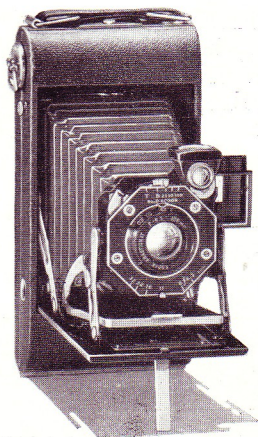
Exposures are for the hours from one hour after sunrise until one hour before sunset on days when the sun is shining. If pictures are made earlier or later, or if it is a *slightly* cloudy or hazy day, use a larger stop opening. This table is for Kodak Verichrome, Super Sensitive Panchromatic and Panatomic 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 about fifty per cent faster with morning or afternoon light than Kodak Verichrome Film.

The largest stop opening is *f.6.3*; the *higher* the number the *smaller* the opening.

*Picture taking with the*  
**Kodak Junior**  
**Six-20 Series II**

Kodak Anastigmat Lens *f.6.3*



**EASTMAN KODAK COMPANY**  
Rochester, New York, U. S. A.

## The Kodak Anastigmat Lens on this Kodak

is as fine an anastigmat lens as scientific research and modern machinery have been able to produce.

- 1 It was designed for use in *this particular Kodak* by experts in optical mathematics.
- 2 It is made up of two kinds of Jena glass, barium crown and flint—each of the highest quality obtainable.
- 3 It was fashioned by skilled lens makers on machines that grind and polish to within 1-50000 of an inch of perfection.
- 4 It has passed rigid examinations and optical tests required to meet the Kodak standard of quality.
- 5 It was carefully fitted and mounted in its shutter by experts so that it will function at its best.

By using your Kodak according to the instructions in this manual, you will make consistently fine pictures.

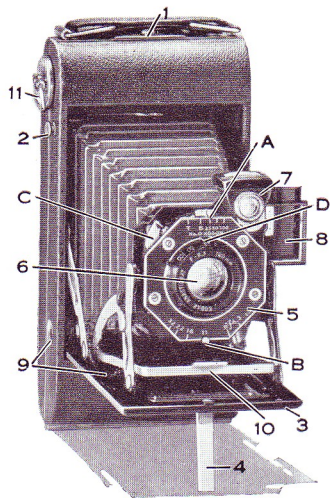
EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*Picture taking with the*  
**Kodak Junior  
Six-20 Series II**

**Kodak Anastigmat Lens f.6.3**

*Published by*  
EASTMAN KODAK COMPANY  
ROCHESTER, N. Y., U. S. A.

## THE CAMERA



- |                                |                                  |
|--------------------------------|----------------------------------|
| 1. Lock for Back               | 7. View Finder                   |
| 2. Button for<br>Opening Front | 8. Metal Frame Finder            |
| 3. Bed                         | 9. Tripod Sockets                |
| 4. Vertical Support            | 10. Release for<br>Closing Front |
| 5. Shutter                     | 11. Winding Key                  |
| 6. Lens                        |                                  |
- A—Speed Indicator  
 B—Stop Opening Lever  
 C—Exposure Lever  
 D—Focus Pointer

## IMPORTANT

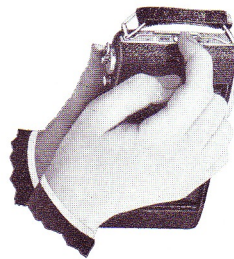
**B**EFORE loading your Kodak with film, and before taking any pictures with it, read these instructions carefully. Take especial care to learn how to operate the shutter, see page 9.

While loading and unloading, be very careful to keep the protective paper wound tightly around the film to prevent light striking it. The Kodak can be loaded or unloaded in daylight. This should be done in a subdued light, *not* in direct sunlight.

## TO LOAD

Use film number:

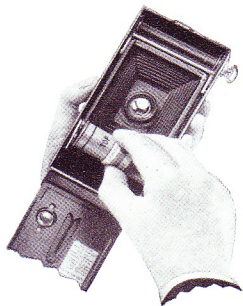
**V 620, SS 620, F 620 or 620** for the Kodak Junior Six-20 Series II.



Push the button of the lock towards the arrow.



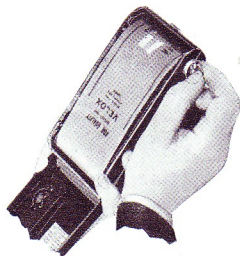
Open the back.



Lift up the spool holder in the recess adjoining the hinge of the back and put the roll of film in it, springing out the flanges until the pins engage the holes in the spool. Make sure that the word "TOP" on the paper is on the side opposite the winding key.



Remove the paper band and pass the protective paper *over* the two rollers. Thread the paper through the *longer* slit in the empty reel, *as far as it will go*.



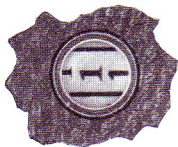
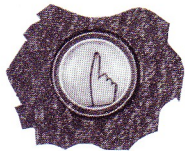
Turn the winding key once or twice to bind the paper on the reel, and be sure that the paper is started straight.

Close the back, pressing it so that the spring lock snaps into place, securely fastening the back.



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, watching the red window. After a few turns, a warning hand will appear; then turn slowly until the figure 1 is in the center of the window.

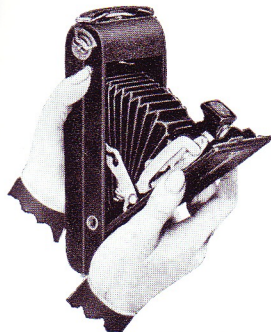


Push back the slide over the red window. This slide prevents fogging Super Sensitive Panchromatic or Panatomic Film, and makes it unnecessary to use the adhesive fabric included with each roll of the film.

The film is now in position for the first exposure. After each exposure wind

the film to the next number. This prevents making two pictures on the same section of film.

### OPENING THE FRONT



Press the button 2, page 2, to open the Kodak; then draw down the bed until it locks. This brings the lens and shutter into position.

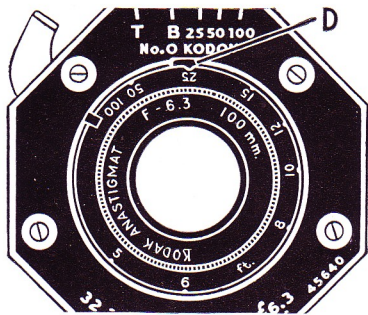
### TO FOCUS

The various distances at which the Kodak may be focused are engraved on the beveled edge of the lens mount.

The scale is marked for 5, 6, 8, 10, 12, 15, 25, 50 and 100 feet.

To bring the Kodak to the correct focus revolve the lens mount by turning it to the right or left until the figure representing the distance *from the subject to lens* is under the pointer D at the top of the lens, see page 8.

When facing the Kodak, turn the lens mount to the right for distant graduations on the scale, and turn to the left when focusing on near-by or close subjects.



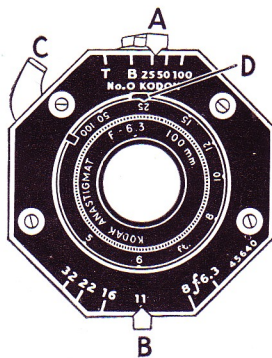
The distance between the subject and Kodak can be estimated without measuring, when the subject is *beyond fifteen feet*; for instance, if the focus is set at 25 feet (the usual distance for ordinary street scenes) the sharpest part of the picture will be the objects at that distance from the camera, but everything from about 16 to about 60 feet will be in good focus.

For ordinary street pictures the focus may be kept at 25 feet, but

where the *principal object* is nearer or farther away, the focus should be changed accordingly.

For *distant* views, turn the lens mount beyond the 100-foot mark, bringing the stop on the lens mount against the pointer D. Nothing nearer than five feet can be focused without the use of a Kodak Portrait Attachment, see pages 32 and 33, or a small stop opening, see page 14.

### THE SHUTTER



- A—Speed Indicator      C—Exposure Lever  
B—Stop Opening Lever    D—Focus Pointer

## Instantaneous Exposures

Move indicator A to 25, 50, or 100 (see Exposure Guide on back cover or table on pages 12 and 13).

Move lever B to the correct stop opening (see Exposure Guide on back cover or table on pages 12 and 13).

The Kodon Shutter has the stop openings and shutter speeds engraved on the *top* of the shutter as well as on the *front*, for greater convenience when making pictures with the Kodak in the vertical position.

Press lever C. *This makes the exposure.*

## Time Exposures

Move indicator A to the letter "T."

Move lever B to *f.6.3*, 8, 11, 16, 22, or 32, according to the time of exposure and nature of the subject. See tables on pages 12, 13, 29, 30, 34 and 35.

Press lever C. This *opens* the shutter. Time the exposure by a watch. Again press lever C. This *closes* the shutter.

For short time exposures from one-half second to ten seconds, "Bulb" Exposures are recommended.

## "Bulb" Exposures

Move indicator A to the letter "B."

Move lever B to *f.6.3*, 8, 11, 16, 22 or 32. See tables on pages 12, 13, 29, 30, 34 and 35.

Press lever C to open the shutter which will remain open as long as lever C is held down.

*Time and "Bulb" Exposures must never be made with the Kodak held in the hands.*

**Important:** *Never oil the shutter.* In case of accident, return the camera to your dealer or to us for repairs.

**Cable Release:** A cable release (No. 29) can be used with this Kodak if desired, but the camera should not be closed without first removing the cable release.

To attach the cable release, remove the screw directly behind the lever C and replace it with the cable release. After using the cable release, detach it and replace the screw in the opening. The screw may be loosened and tightened with a thin coin.

## STOP OPENINGS

The stop openings regulate the amount of light passing through the lens. The openings are enlarged or reduced by moving the lever B, see page 9.

**f.6.3**—For rapidly moving objects in bright sunlight, use speed 100. For exposures on cloudy days and during rain in the middle of the day, use speed 25. For portraits outdoors, when the sun is shining, see page 31.

**Important:** When using stop f.6.3 and the distance between the subject and camera is ten feet or less, the distance must be accurately measured as the depth of focus is limited, see table on page 14.

**f.8**—For instantaneous exposures on *slightly* cloudy or hazy days, use speed 25. For scenes on narrow and slightly shaded streets, use speed 25. For moving objects in very bright sunlight, use speed 100.

**f.11**—For *all ordinary outdoor pictures*, such as near-by landscapes showing little or no sky, groups and street scenes, when the subject is in bright sunlight, use speed 25.

**f.16**—For open views, when the sunlight on the subject is *unusually strong* and there are no heavy shadows, such as views at the seashore and on the water, use speed 50; for ordinary *landscapes*, in bright sunlight, with clear sky overhead, use speed 25; also for Interior Time Exposures, the time for which is given in the table on page 30.

**f.22**—For instantaneous exposures of extremely distant landscapes, marines, snow scenes without prominent dark objects in the foreground, and clouds only, in bright sunlight, use speed 25; also for Time Exposures.

**f.32**—For Time Exposures Outdoors on cloudy days, see table on pages 34 and 35. For Interior Time Exposures, see pages 29 and 30. *Never for instantaneous exposures.*

*Failure* will result, if stop f.32 is used for *instantaneous exposures*.

The smaller the stop opening the greater the depth of focus or range of sharpness, see pages 14 and 15.

All exposures given for outdoor subjects are for the hours from one hour after sunrise until one hour before sunset, when using Kodak Verichrome,



## The Depth of Focus for Different Stop Openings

By "depth of focus" is meant the distance, in front of and behind the subject focused on, within which details in the picture will be sharp and distinct.

Table for use with the Kodak Junior Six-20 Series II

Distance Focused Upon	f.6.3		f.8		f.11		f.16		f.22		f.32	
	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.	Ft.
100 ft.	32 to inf.	26 to inf.	21 to inf.	15 to inf.	11½ to inf.	10 to inf.	8½ to inf.	7 to inf.	6 to inf.	5 to inf.	4½ to inf.	4 to inf.
50 "	23 to inf.	20 to inf.	16 to inf.	13 to inf.	10 to inf.	8½ to inf.	7 to inf.	6 to inf.	5 to inf.	4½ to inf.	4 to inf.	3 to 14
25 "	16 to 55	15 to 80	13 to inf.	9½ to 35	8 to 24	7 to 46	6 to 22	5 to 21	4½ to 12	4 to 12	3½ to 20	3 to 14
15 "	11½ to 22	10½ to 26	9½ to 35	8 to 24	7 to 46	6 to 22	5 to 21	4½ to 12	4 to 12	3½ to 20	3 to 14	3 to 14
12 "	9½ to 17	8½ to 19	8 to 24	7 to 46	6 to 22	5 to 21	4½ to 12	4 to 12	3½ to 20	3 to 14	3 to 14	3 to 14
10 "	8 to 12½	7½ to 13½	7½ to 16	6½ to 22	5½ to 41	5 to 21	4½ to 12	4 to 12	3½ to 20	3 to 14	3 to 14	3 to 14
8 "	6½ to 9½	6½ to 10½	6½ to 12	5½ to 15	5 to 21	4½ to 12	4 to 12	3½ to 20	3 to 14	3 to 14	3 to 14	3 to 14
6 "	5½ to 7	5½ to 7½	5 to 8	4½ to 9	4 to 6½	3½ to 7½	3 to 14	3 to 14	3 to 14	3 to 14	3 to 14	3 to 14
5 "	4½ to 5½	4½ to 6	4 to 6½	3½ to 7½	3 to 14	3 to 14	3 to 14	3 to 14	3 to 14	3 to 14	3 to 14	3 to 14

"Inf." is the abbreviation for Infinity—meaning an unlimited distance from the lens.

Super Sensitive Panchromatic or Panatomic Film. If Kodak N. C. Film is used, exposures can be made from 2½ hours after sunrise until 2½ hours before sunset. If earlier or later, the exposures must be longer.

For a subject in the shade, under the roof of a porch or under a tree, a time exposure must be made, see pages 34 and 35. When making pictures under these conditions, the camera must be placed on some steady, firm support.

## DEPTH OF FOCUS

Depth of focus is the distance from the nearest to the farthest objects that will appear sharp in the negative or print. It depends upon the distance between the subject and lens, the focal length of the lens, and the size of the stop opening used. The smaller the stop opening the greater the depth of focus. See the table on page 14.

## THE "f." SYSTEM

A lens is said to work at a certain "speed;" this means that the lens will give a sharp image from corner to

corner of the film with an opening a certain proportion of its focal length. The focal length of a lens is the distance between the lens and the film when the Kodak is focused for 100 feet. It should be borne clearly in mind that this "speed" depends *not* upon the size of the opening, but upon the size of the opening *in proportion to the focal length of the lens*. The lens that will give sharp images with the largest opening is said to have the greatest "speed."

The proportional size or "value" of the stop opening is designated by the "f." number and is the quotient obtained by dividing the focal length of the lens by the diameter of the stop opening.

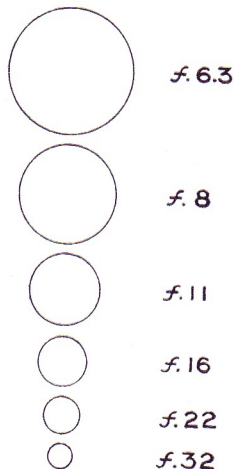
### How to Use Your Kodak as a Fixed Focus Camera

SET THE FOCUS AT 25 FEET.  
USE STOP OPENING *f*.16,  
AND SPEED 25.

When using the Kodak as a fixed focus type, near-by subjects must be in bright sunlight, to obtain fully exposed negatives.

The range of sharpness when your Kodak is adjusted as a fixed focus camera will be found on page 14.

### Kodak Junior Six-20 Series II

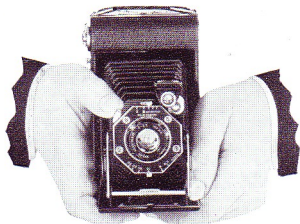


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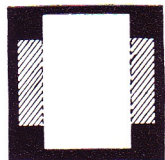
These circles are the same size as the stop openings of the shutter on the Kodak Junior Six-20 Series II. They clearly show the relative sizes of the stop openings and how their areas differ.

### THE VIEW FINDER

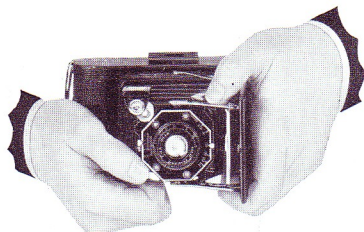
The view finder 7, page 2, shows what will appear in the picture, but on a much reduced scale. It can be turned quickly for either vertical or horizontal pictures.



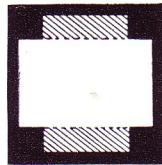
Look into the finder from directly over the center of it and include what is wanted by turning to the right or left, see illustration on page 20.



To make a vertical picture, hold the Kodak as shown above. Only what is seen in that part of the finder shown as white in the diagram, will appear in the picture.



To make a horizontal picture, turn the finder and hold the Kodak as shown above. Only what is seen in that part of the finder shown as white in the diagram, will appear in the picture.



### THE METAL FRAME FINDER

In addition to the brilliant view finder, the camera is equipped with a metal frame finder 8, page 2, attached to the side of the Kodak. To use this finder, raise the rear frame by the button and both parts of the finder will spring into position. Hold the camera with the sight or rear frame as close to the eye as possible with the camera held firmly against the face,



When making instantaneous exposures or snapshots with any Kodak, hold it firmly against the body as shown; or against the face if using the metal frame finder. When pressing the exposure lever, hold the breath for the instant. If the Kodak is moved during the exposure, the picture will be blurred.

and frame the picture within the front frame of the finder. All vertical lines in the subject should be kept parallel with the vertical sides of this frame, when holding the camera either in the vertical or horizontal position.

### **MAKING INSTANTANEOUS EXPOSURES OR SNAPSHOTS**

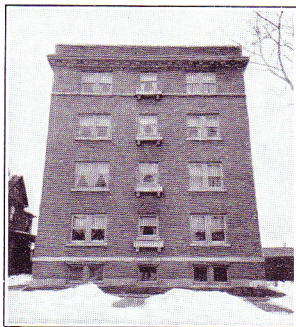
When ordinary instantaneous exposures or snapshots are made, the subject should be in the broad, open sunlight, but the camera must not. The sun should be behind your back or over the shoulder. If it shines directly into the lens, it will blur and fog the picture. For obtaining back-or side-lighted pictures, use a Kodak Adjustable Lens Hood No. 2 (price 75 cents).

Special instructions for making portraits are given on pages 29 to 33.

### **HOLD THE KODAK LEVEL**

The Kodak must be held level. If all the subject cannot be included in the finder without tilting the lens upwards, move backwards until it is all included *with the camera held level*.

If the subject is below the normal height, like a small child or a dog, the



*Effect produced by tilting the Kodak*

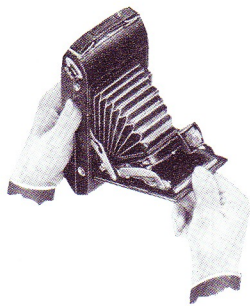
Kodak should be held down level with the center of the subject.

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.



### CLOSING THE KODAK

Before closing the Kodak, *it should be focused for 100 feet*; then press the bar release 10, page 2, as shown on page 23, raise the bed and snap it shut. The



front and bellows fold automatically. Be sure the finder is in the upright position, and cable release removed.

### REMOVING THE FILM

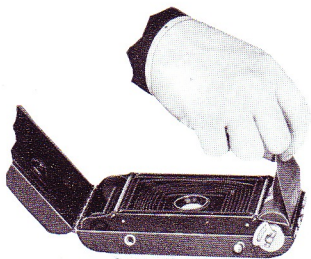
After the last section of film has been exposed, turn the winding key until the end of the paper passes the red window.

In a subdued light, open the back of the Kodak, see pages 3 and 4.

Hold the end of the paper taut, see illustration at top of page 24, 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.



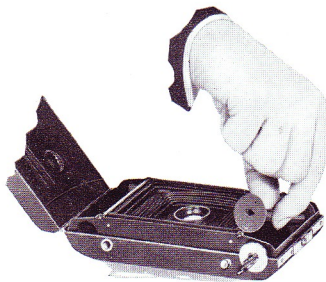
Take hold of the ends of the paper and sticker to prevent the paper from loosening. Draw out the key and re-



move the film. Fold under about half-an-inch of the protective 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.

Wrap up the exposed film. It is now ready for development. This may be done by a photo finisher, or by yourself. Our Service Department will be glad to send you, upon request, complete instructions for developing and printing.



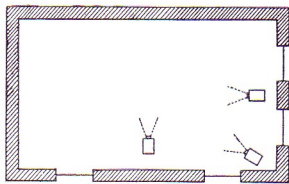
Remove the empty spool and place it in the winding end of the camera, with the slotted end of the spool next

to the winding key. The Kodak is now ready for reloading.

It is a good plan to reload the Kodak as soon as an exposed film has been removed, to be ready for the next pictures. For the best results, load with Kodak Film.

**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.

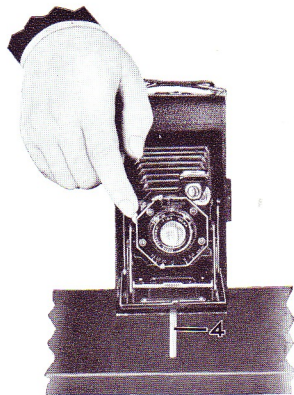
### TIME EXPOSURES—INDOORS



For time exposures, the camera must always be placed on a firm support like a tripod, Optipod, table or chair, *never* hold it in the hands. The Kodak has two tripod sockets for use with a tri-

pod, an Optipod, or a Kodapod, with the Kodak either in the vertical or horizontal position.

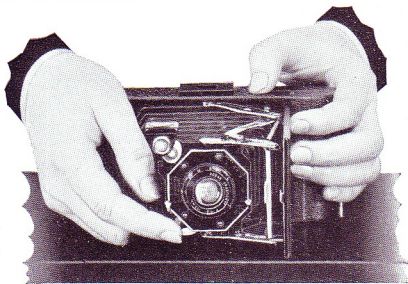
Place the Kodak in such a position that the finder will include the view desired. The diagram on page 26 shows three positions for the camera. It should not be pointed at a window as the glare of light may blur the picture.



If the Kodak is placed on a table, for making a vertical picture, use the vertical support 4. The camera must

not be more than two or three inches from the edge of the table.

To make a horizontal picture, turn the finder and place the camera as shown below.



Adjust the shutter for a time exposure as described on page 10.

All being ready, press the exposure lever carefully, once to open, time the exposure by a watch, and again press the exposure lever to close the shutter.

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, see page 10.

### Exposure Table for Interiors

The table on page 30 gives suitable exposures for varying conditions of light, when using stop  $f.16$ .

With stop $f.6.3$	give one-sixth;
“ “ $f.8$	“ one-quarter;
“ “ $f.11$	“ one-half;
“ “ $f.22$	“ twice;
“ “ $f.32$	“ four times

the exposures given in the table.

The smaller the stop opening the greater is the depth of focus, or range of sharpness, see table on page 14. Stop  $f.16$  gives the best average results for Interiors.

### 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. The



EXPOSURE TABLE FOR INTERIORS USING STOP *f*.16

	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.

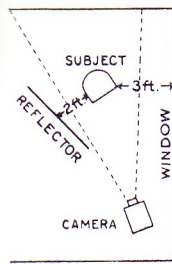
These exposures are for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

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 at the left. 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 and in the position indicated in the diagram.

If the above suggestion for lighting is followed, an exposure of about one second with stop *f*.11 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—use stop *f*.6.3 and speed 25. By following this



rule unpleasant and distorting shadows on the face will be avoided. The best results are obtained with the subject fairly close to the camera and the lens adjusted accordingly. When the distance between the subject and Kodak is ten feet or less, measure the distance carefully, see table on page 14.

### 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. Turn the Kodak just a *little* to the left, as the short distances at which the subject must be from the lens make it necessary to center the subject by eye instead of by the finder.

The subject must be at one of the distances from the Kodak, given in the table on page 33. Measure the distance carefully from the lens to the face, and revolve the lens mount until the correct figure is at the focus pointer, according to the table.

When making portraits, the most pleasing results are obtained with the

DISTANCE BETWEEN SUBJECT AND LENS	MUST BE	THE FOCUS POINTER MUST BE AT
2 feet 4 inches . . . . .	5 feet	5 feet
2 " 6 " . . . . .	6 "	6 "
2 " 9 " . . . . .	8 "	8 "
3 " . . . . .	10 "	10 "
3 " 2 " . . . . .	12 "	12 "
3 " 4 " . . . . .	15 "	15 "
3 " 8 " . . . . .	25 "	25 "
4 " . . . . .	50 "	50 "
4 " 2 " . . . . .	100 "	100 "

subject three feet or three feet eight inches from the lens and the focus pointer at 10 or 25 feet, respectively. For flowers and similar subjects, the shorter distances will be better.

The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 13*, with the Kodak Junior Six-20 Series II, with the *f.6.3* lens.

### 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. 13*, with the Kodak

Junior Six-20 Series II, with the Kodak Anastigmat Lens *f.6.3*.

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

### TIME EXPOSURES—OUTDOORS

When the smallest stop opening (*f.32*) is used, the light passing through the lens is so much reduced that very short time exposures may be made outdoors.

For short time exposures described below, use the "Bulb" Exposure, see page 11.

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

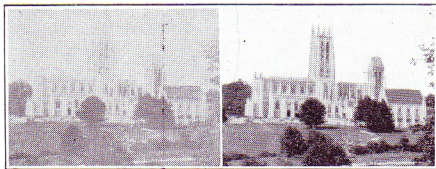
**With Heavy Clouds**—Four seconds to eight seconds will be required.

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

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

### CLEAN LENSES

These pictures show results with a dirty and a clean lens. To clean the lens,



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

open the back of the Kodak; then open the front. Wipe the front and back of the lens with Lens Cleaning Paper or a clean handkerchief. Never unscrew the lens.

Wipe the inside of the camera, occasionally, with a slightly damp cloth.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

## PRICE LIST

KODAK VERICHROME FILM, V 620, for the Kodak Junior Six-20 Series II, 2¼ x 3¼ eight exposures.....	\$ .30
KODAK SUPER SENSITIVE PANCHROMATIC FILM, SS 620, 2¼ x 3¼, eight exposures.....	.35
KODAK PANATOMIC FILM, F 620, 2¼ x 3¼, eight exposures.....	.35
KODAK N. C. FILM, 620, 2¼ x 3¼, eight exposures.....	.25
KODAK PORTRAIT ATTACHMENT, No. 13, for the Kodak Junior Six-20 Series II.....	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT, No. 13.....	1.25
KODAK SKY FILTER, No. 13.....	1.00
KODAK COLOR FILTER, No. 13.....	1.00
KODAK PICTORIAL DIFFUSION DISK, No. 13.....	1.75
KODAK ADJUSTABLE LENS HOOD, No. 2.....	.75
KODAK METAL TRIPOD, No. 0.....	2.75
No. 1.....	4.50
No. 2.....	5.00
OPTIPOD, for attaching camera to the edge of a table, chair, fence, etc.....	1.25
KODAPOD, for attaching camera to a tree, fence or similar rough surface.....	1.75
CABLE RELEASE, No. 29, for the Kodak Junior Six-20 Series II.....	.35
KODAK SELF TIMER, fits on the cable release and automatically presses the push-pin, enabling the photographer to be included in the picture.....	1.25
KODAK NEGATIVE ALBUM, to hold 100 2¼ x 3¼ or smaller negatives.....	1.25

*All prices subject to change without notice.*

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 time exposure, whichever is required. Use the correct stop opening and speed. The camera must be focused and an unexposed section of film in position.

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 (or against the face if using the metal frame finder) and when pressing the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

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

Keep the lens and inside of camera clean. Never oil the shutter.

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

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