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## Outdoor Exposure Guide

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.

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.

# HOW TO USE THE KODAKS JUNIOR SIX-20 and SIX-16

SERIES III

Kodak Anastigmat Lens *f.6.3*





THERE ARE

**7** *Easy Steps*

**TO GOOD  
PICTURES WITH  
YOUR KODAK JUNIOR**

WITH the Kodak Junior Series III, clear, sharp pictures can be made right from the start, outdoors or indoors, in the daytime or at night.

The seven easy steps to make good pictures with your Kodak are given on the following pages. They are simple, and very easily memorized.

You will find many illustrations which will give you suggestions for making similar pictures.

Left — Actual size of pictures made with Kodak Junior Six-20, Series III. The Six-16 makes pictures  $2\frac{1}{2} \times 4\frac{1}{4}$  inches in size.

# 1 LOADING



Fig. 1

THE Kodak may be loaded in daylight, but not in direct sunlight.

To open the back of the Kodak, push the button under the carrying handle in the direction of the arrow (Fig. 1).

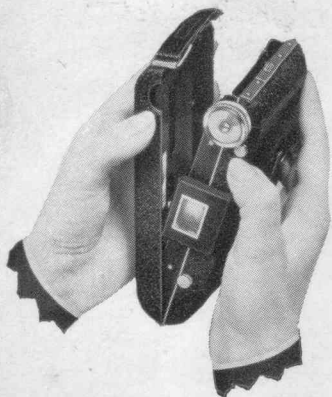


Fig. 2

Open the back (Fig. 2).

Lift up the spool holder in the recess adjoining the hinge of the back and place the roll of film in it, springing out



Fig. 3

**Load your Kodak with Kodak Film. See page 14 for the descriptions of the different kinds of Kodak Film. They meet every picture-taking need.**

the flanges until the pins engage the holes in the spool (Fig. 3). The spool should be inserted so that when the paper is drawn off, the colored side of the paper will be up and the black side will be towards the lens.

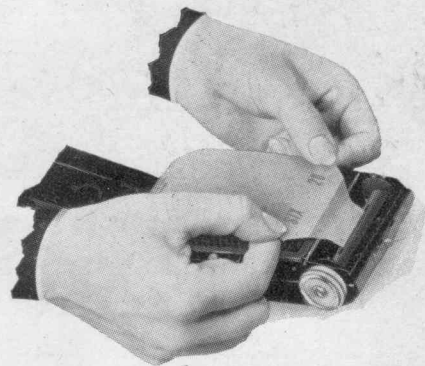


Fig. 4

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* (Fig. 4).

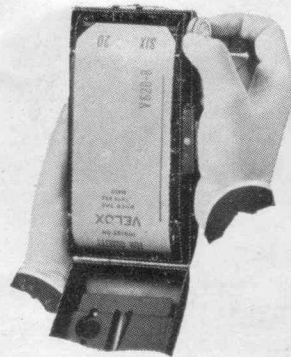



Fig. 5

Turn the winding knob once or twice to bind the paper on the reel (Fig. 5). *Be sure the paper is started straight.*



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

Push the metal plate that covers the red window on the back of the Kodak in the direction of the arrow, and turn the winding knob until a small hand  appears in the window. Then turn the knob slowly until the figure one (1) is centered in the window.

After each picture, turn the knob until a new number appears in the red window. This prevents making two pictures on the same section of film.

The red window should be uncovered only while winding the film.

## 2 OPENING FRONT

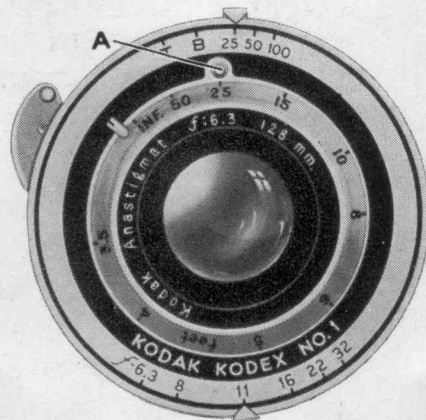


Fig. 6

PRESS the button near the winding knob to open the front of the Kodak; then draw down the bed carefully until it locks (Fig. 6). This will bring the lens and the shutter into position.

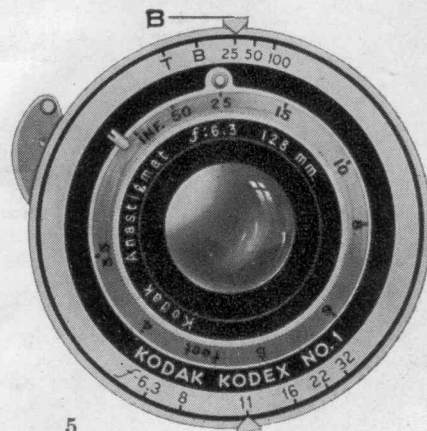
## 3 FOCUSING

TURN the lens mount to the right or left until the figure representing the distance from the subject to lens is under the pointer A. For ordinary street pictures, turn lens mount to 25 feet; if the *principal object* is nearer or farther, change the focus accordingly.



## 4 SHUTTER SPEEDS

THE Kodak Kodex Shutter on your camera has three snapshot speeds, 1/25, 1/50, and 1/100 second. For average subjects move



the lever B to  $1/25$  second. For moving objects or when subjects are in very bright light, use  $1/50$  or  $1/100$  second.

For time or "bulb" exposures move lever B to "T" or "B" (see page 22).



When it is difficult to estimate the distance between the subject and lens, like the moving subject shown at the left; then adjust your Kodak as a fixed focus camera.

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

WHEN the subject is not close to the Kodak, such as when making ordinary street scenes, or when the subject is about 12 feet or beyond, the camera can be easily converted to a fixed focus type

by making the following adjustments:

Set the Focus at 25 feet.

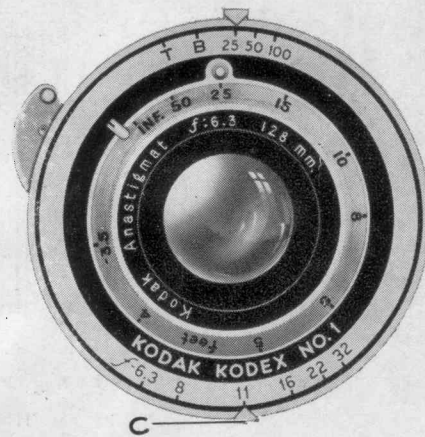
Use Stop Opening f.16.

Make an exposure of  $1/25$  second.

The range of sharpness when your Kodak is adjusted as a fixed focus camera will be found on page 26 or 27.

## 5 STOP OPENINGS

THE stop openings regulate the amount of light passing through the lens. The openings are enlarged or reduced by moving the lever C at the bottom of the shutter.



For average subjects outdoors when the sun is shining, move lever C to f.11, and lever B to  $1/25$  second. See directions on pages 23 and 24 for the use of the different stop openings.

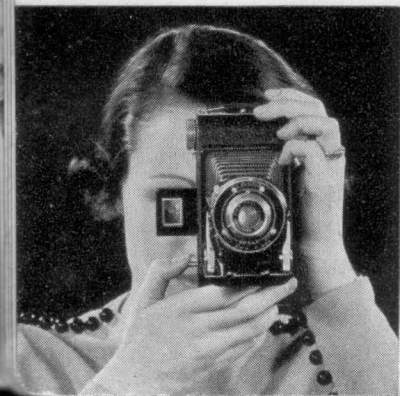
## 6 THE FINDER

THE finder is brought into position by lifting the front frame. It shows what will appear in the picture, but on a much reduced scale. When viewing, hold the Kodak at a distance from the eye which will make the edges of the rear opening appear superimposed on the edges of the front opening. This will insure proper aiming of the Kodak. When making the exposure, hold the Kodak steady by pressing the hand supporting it against the face. All vertical lines in the subject should appear parallel with the vertical sides of the front frame of the finder, when holding the

### HOLD THE KODAK STEADY

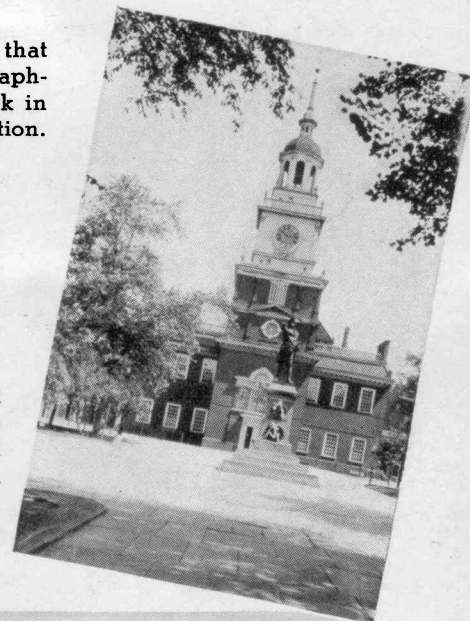
Holding the Kodak for a vertical picture.

Holding the Kodak for a horizontal picture.



Kodak either in the vertical or horizontal position. Unusual effects can be obtained by tilting the Kodak. *Hold the Kodak steady.*

Right—A subject that should be photographed with the Kodak in the **vertical** position.

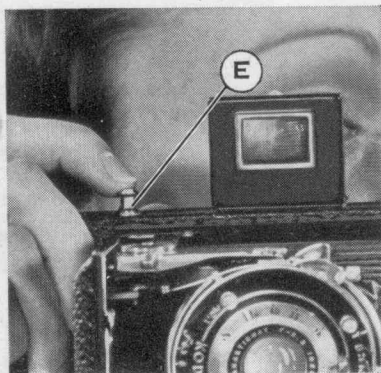


Below—A subject that should be photographed with the Kodak in the **horizontal** position.





# 7 SNAP THE PICTURE



HOLD the Kodak in either the vertical or horizontal position as shown on page 8; then press the exposure button E. When pressing the button, hold the breath for the instant. If the Kodak is moved during the exposure, the picture will be blurred. *Hold the Kodak steady.*

Exposures can also be made by pressing the lever D, see page 13.

A cable release (No. 29) can be used with this Kodak if it is desired to use the Kodak Self Timer for self-portraiture. To attach the cable release, remove the screw directly behind the lever D (see page 13) and replace it with the cable release. Remove the cable release before closing the Kodak.



Fig. 7

Front and bellows fold automatically.

## CLOSING THE KODAK

BEFORE closing the Kodak, *it should be focused for infinity (INF.)*; then press the release on the bed of the Kodak (Fig. 7), raise bed and snap it shut.

## REMOVING THE FILM

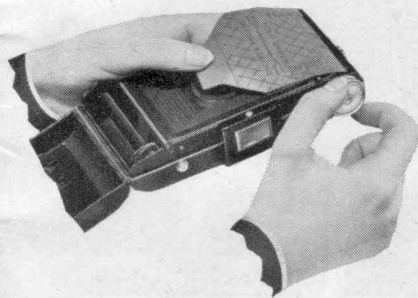


Fig. 8

TO UNLOAD the Kodak after the last picture has been made, turn the winding knob until the end of the paper on the roll passes the red window.

In a subdued light, open the back of the Kodak. Hold the end of the paper taut and turn the knob until all of the paper is on the roll (Fig. 8). If the



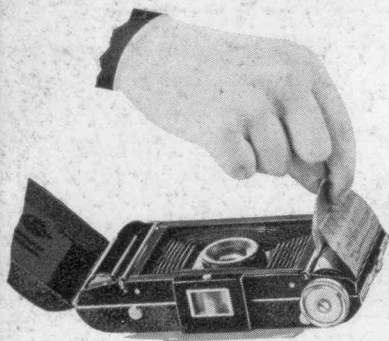


Fig. 9

sticker folds under the roll, turn the knob to bring it up.

Take hold of the end of the protective paper and sticker, draw out the winding knob and remove the film (Fig. 9). Fold

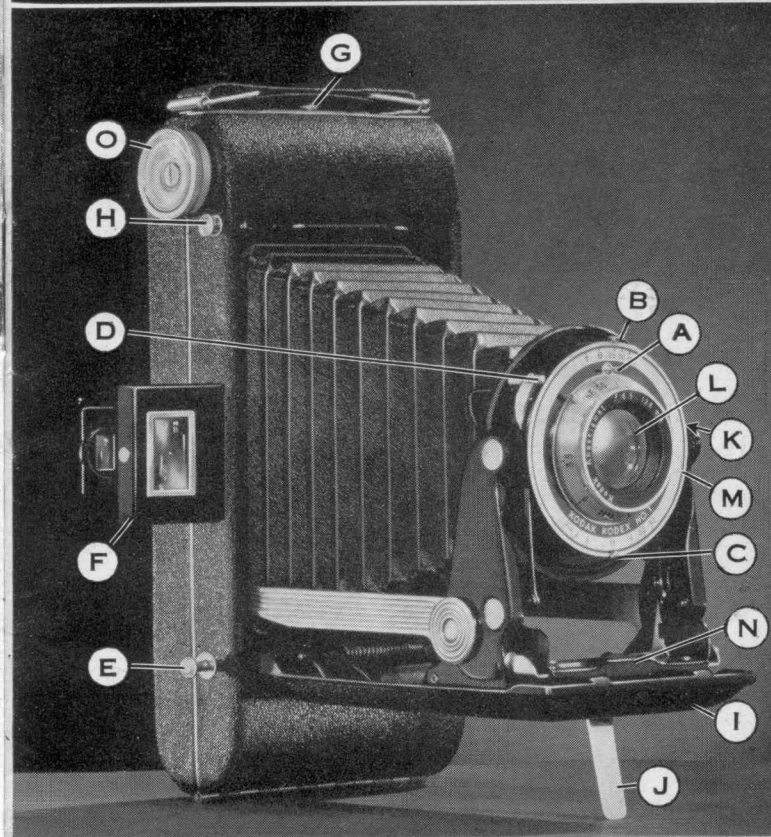
under about one-half inch of the paper, and fasten it with the sticker.

**IMPORTANT:** After removing the film, do not wind it tightly with a twisting motion, or it may become scratched.

The film is now ready for development, which should be done as soon as possible. Our Service Department will be glad to send you complete instructions for developing and printing.

Remove the empty spool and place it in the winding end of the Kodak. Push in the winding knob, fitting the flange on the knob into the slot in the end of the spool. The Kodak should now be reloaded with Kodak Film, see page 14. Keep a roll in the Kodak and it will be ready at all times to take pictures.

## Working Parts on the Kodak



- |                             |                              |
|-----------------------------|------------------------------|
| A. Focus Pointer            | I. Bed                       |
| B. Speed Lever              | J. Vertical Support          |
| C. Stop Opening Lever       | K. Horizontal Support        |
| D. Exposure Lever           | L. Lens                      |
| E. Exposure Button          | M. Shutter                   |
| F. Finder.                  | N. Release for Closing Front |
| G. Lock for Back            | O. Winding Knob              |
| H. Button for Opening Front |                              |

# THE FILMS THAT MEET EVERY PICTURE-TAKING NEED

The All-Purpose Film . . .

## KODAK VERICHROME FILM

Has great speed and is well balanced for recording tone values in a black-and-white print. Its double coating guards against over- and underexposure. 8 exposures. V620, 30 cents; V616, 35 cents.



For Pictures at Night and Difficult Daytime Shots . . .

## KODAK "SS" PAN FILM

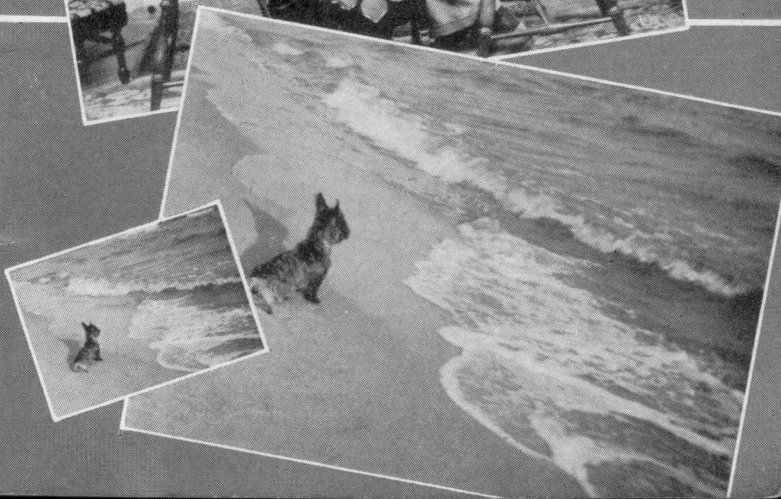
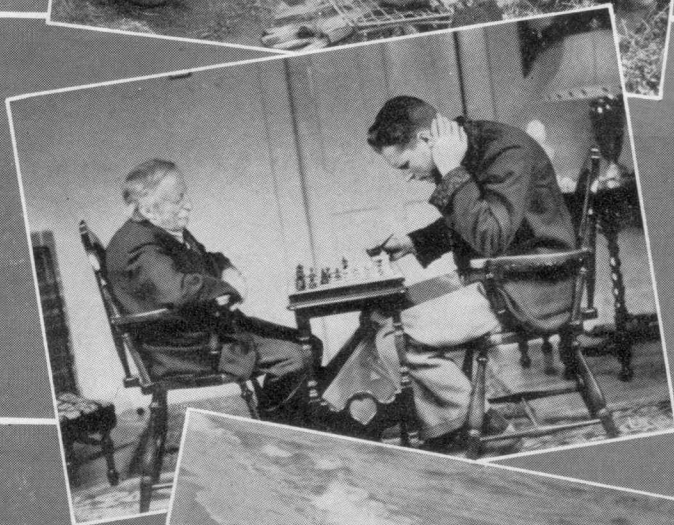
Gives correct color values in a black-and-white print. Its speed makes it ideal for taking pictures at night by artificial light, and outdoor snapshots in the shade. 8 exposures. SS620, 35 cents; SS616, 40 cents.



The Film that Makes the Finest Enlargements . . .

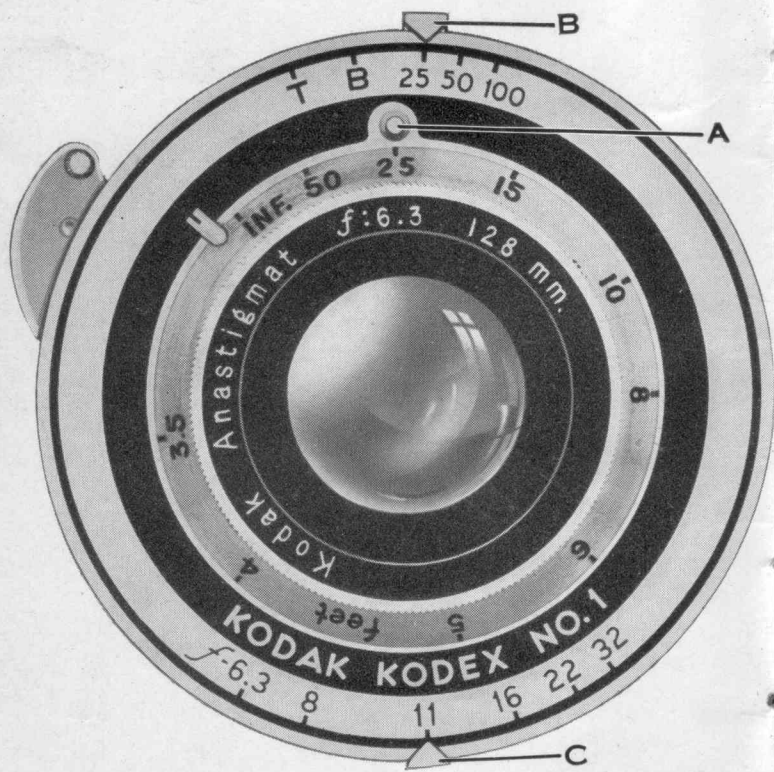
## KODAK PANATOMIC FILM

It records color values correctly in a black-and-white print. It has an especially fine grain enabling the making of enlargements of great size. 8 exposures. F620, 35 cents; F616, 40 cents.



# THE EYE OF YOUR KODAK

Like the human eye, the lens and shutter is the mechanism that records the image. But the adjustments your eye makes naturally, you must make manually.



*Good Pictures Depend on:*

## **A. CORRECT FOCUSING**

The lens must be focused properly so that the image of the subject will be sharp and distinct on the film.

## **B. PROPER SPEED**

The shutter must open and close quickly enough to prevent a blurred image of a moving object.

## **C. RIGHT AMOUNT OF LIGHT**

Just as the iris of the eye contracts and expands when there is more or less light—the diaphragm of the shutter must be closed or opened to permit the right amount of light to enter the camera.



# GOOD PICTURES REQUIRE ACCURATE FOCUSING

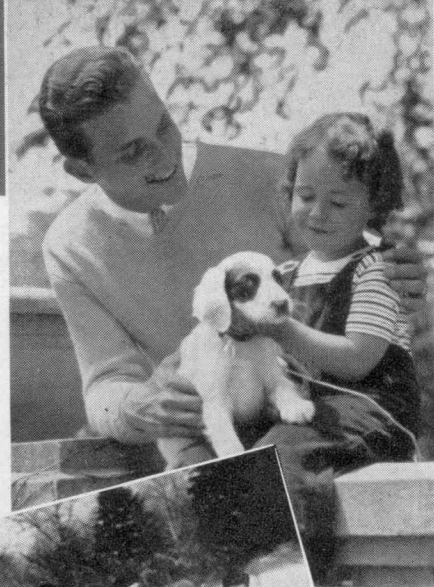
THE various distances at which the Kodak may be focused are engraved on the edge of the lens mount. The scale is marked for  $3\frac{1}{2}$ , 4, 5, 6, 8, 10, 15, 25, and 50 feet, and INF. (infinity).

To focus the Kodak, revolve the lens mount until the figure representing the distance *from the subject to lens* is under the pointer at the top of the lens.

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 18 to about 45 feet will be in good focus when using stop  $f.6.3$ , with smaller stop openings the range will be greater, see tables on pages 26 and 27.

For *distant* views turn the lens mount until INF. (infinity) is under the pointer at the top of the shutter.

Close-up portraits. Subjects should be  $3\frac{1}{2}$  or 4 feet from camera. The lens mount must be set accordingly.



For groups, set the focus at 15 or 25 feet.



For distant subjects the focus should be set at INF. (infinity).





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# SUGGESTIONS ON EXPOSURE

## SNAPSHOTS

SUNSHINE is not needed to make snapshots with your Kodak Junior, Series III. With one of the larger stop openings, snapshots can be made with the subject in open shade, on *slightly* cloudy days, and even during the rain in the middle of the day. See directions for using stop openings on pages 23 and 24.

When the sun is shining, it should be behind your back or over the shoulder; if it shines directly into the lens, it will blur and fog the picture. However, beautiful effects can be obtained by back- or side-lighting. When pointing the Kodak towards the sun, the lens must be shaded so that the direct sunlight will not strike the lens; for the best results, use a Kodak Adjustable Lens Hood No. 2.

Snapshots should be made during the hours from one hour after sunrise until one hour before sunset. If earlier or later, the exposures must be longer.

For a moving object  
use f.6.3 or f.8 and  
1/100 second.

When subject is in  
the open shade  
use f.6.3 and 1/25  
second.



For near-by  
subjects on  
the beach in  
sunshine,  
use f.16 and  
1/25 sec-  
ond.



## TIME AND "BULB" EXPOSURES

FOR a subject in the deep shade, under the roof of a porch or under a tree on dark, cloudy days, a time exposure should be made. For all time or "bulb" exposures the Kodak must be placed on a tripod or some other steady, firm support—*do not hold it in the hands* or the picture will be blurred.

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

To make a time exposure, move the lever B to the letter "T," see page 16, press the exposure button E or lever D (page 13), once to open the shutter and again to close it. For a "bulb" exposure, move the lever B to the letter "B," then press the exposure button E or lever D; the shutter will remain open as long as button E or lever D is held down.

## CHOOSING THE CORRECT STOP OPENING

THE stop openings regulate the amount of light passing through the lens. The openings are enlarged or reduced by moving the lever C, see page 16.

**f.6.3**—For rapidly moving objects in bright sunlight, use  $1/100$  second. For exposures on cloudy days and during rain in the middle of the day, use  $1/25$  second. For portraits in the open shade with clear sky overhead, use  $1/25$  second.

**Important:** When using stop *f.6.3* and the distance between the subject and Kodak is ten feet or less, the distance must be accurately measured, see range of sharpness tables on pages 26 and 27.

**f.8**—For snapshots on *slightly* cloudy or hazy days, use  $1/25$  second. For scenes on narrow and slightly shaded streets, use  $1/25$  second. For moving objects in very bright sunlight, use  $1/100$  second.

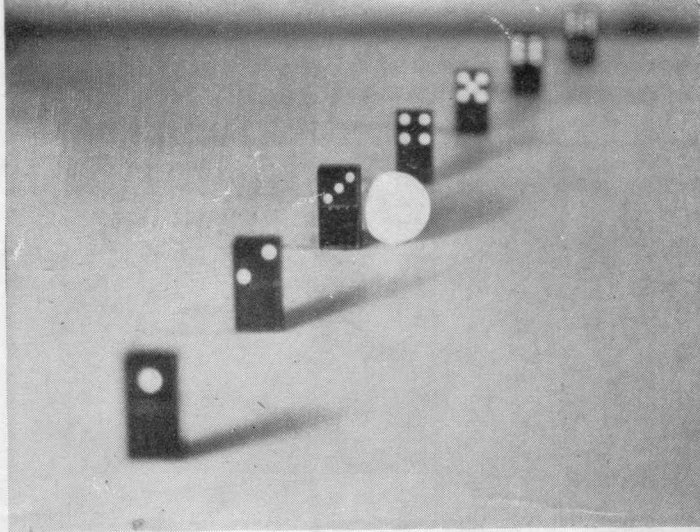
**f.11**—For *all ordinary outdoor pictures*, such as near-by landscapes showing little or no sky, groups and street scenes, when the subject is in bright sunlight, use  $1/25$  second.

**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  $1/50$  second. For ordinary *landscapes*, in bright sunlight, with clear sky overhead, use  $1/25$  second. For Interior Time Exposures, see table on page 30.

**f.22**—For snapshots of extremely distant landscapes, marines, snow scenes without prominent dark objects in the foreground, and for clouds only, in bright sunlight, use  $1/25$  second. Also for time exposures, see page 30.

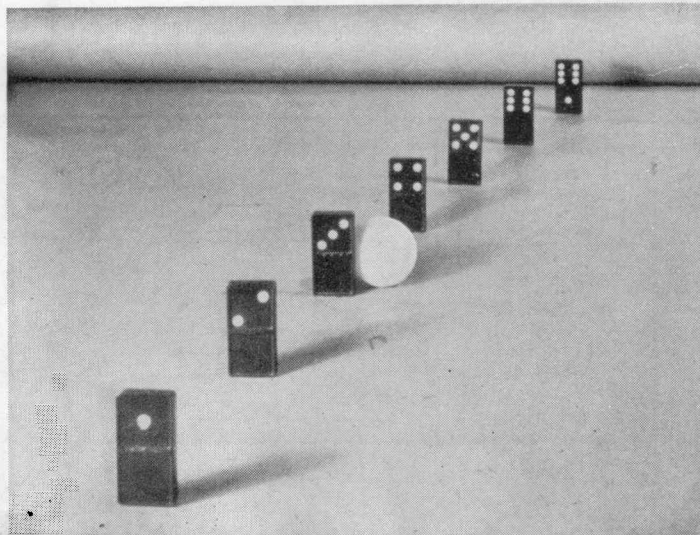
**f.32**—For time exposures outdoors on cloudy days, using one to eight seconds, depending upon the quality of the light. For interior time exposures, see page 30. Not suitable for snapshots.

The smaller the stop opening the greater the range of sharpness, see pages 26 and 27.



The picture above was made with the lens focused on the third domino, using a large stop opening.

In the illustration below the focus is on the third domino, but a much smaller stop opening was used. Note the increase in the range of sharpness by using a smaller stop opening.



### The Range of Sharpness for Different Stop Openings

By "range of sharpness" 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 III

Distance Focused Upon	$f.6.3$	$f.8$	$f.11$	$f.16$	$f.32$
INF.	42 ft. to inf.	33 ft. to inf.	24 ft. to inf.	16½ ft. to inf.	8½ ft. to inf.
50 ft.	23 ft. to inf.	20 ft. to inf.	16 ft. to inf.	13 ft. to inf.	7 ft. to inf.
25 ft.	16 ft. to 55 ft.	15 ft. to 80 ft.	13 ft. to inf.	10½ ft. to inf.	6½ ft. to inf.
15 ft.	11½ ft. to 22 ft.	10¾ ft. to 26 ft.	9½ ft. to 35 ft.	8 ft. to 85 ft.	5½ ft. to inf.
10 ft.	8 ft. to 12½ ft.	7¾ ft. to 13¾ ft.	7½ ft. to 16 ft.	6¾ ft. to 22 ft.	4½ ft. to inf.
8 ft.	6½ ft. to 9½ ft.	6½ ft. to 10½ ft.	6¼ ft. to 12 ft.	5¾ ft. to 15 ft.	4¼ ft. to inf.
6 ft.	5½ ft. to 7 ft.	5¼ ft. to 7¼ ft.	5 ft. to 8 ft.	4¾ ft. to 9 ft.	3¾ ft. to 14 ft.
5 ft.	4½ ft. to 5½ ft.	4¼ ft. to 6 ft.	4 ft. to 6½ ft.	3¾ ft. to 7½ ft.	3 ft. to 10 ft.
4 ft.	3¾ ft. to 4 ft. 5 in.	3 ft. 7 in. to 4 ft. 7 in.	3 ft. 5 in. to 4 ft. 10 in.	4 in. to 5 ft. 5 in.	2¾ ft. to 8½ ft.
3½ ft.	3¼ ft. to 3 ft. 10 in.	3 ft. 2 in. to 3 ft. 11 in.	3 ft. 1 in. to 4 ft. 2 in.	2 ft. 11 in. to 4 ft. 6 in.	2½ ft. to 6½ ft.

The range of sharpness is not given for  $f.22$ . The range for this opening can be estimated by comparison.

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

### The Range of Sharpness for Different Stop Openings

By "range of sharpness" 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-16** SERIES III

Distance Focused Upon	$f.6.3$	$f.8$	$f.11$	$f.16$	$f.32$
INF.	66 ft. to inf.	52 ft. to inf.	38 ft. to inf.	26 ft. to inf.	13 ft. to inf.
50 ft.	28½ ft. to inf.	25½ ft. to inf.	21½ ft. to inf.	17 ft. to inf.	10½ ft. to inf.
25 ft.	18½ ft. to 40½ ft.	16¾ ft. to 48½ ft.	15 ft. to 75½ ft.	12¾ ft. to inf.	8½ ft. to inf.
15 ft.	12½ ft. to 19½ ft.	11½ ft. to 21½ ft.	10¾ ft. to 25 ft.	9½ ft. to 36½ ft.	6¾ ft. to inf.
10 ft.	8¾ ft. to 11½ ft.	8¼ ft. to 12½ ft.	7¾ ft. to 13¾ ft.	7¾ ft. to 16½ ft.	5¾ ft. to 45¾ ft.
8 ft.	7½ ft. to 9½ ft.	7 ft. to 9½ ft.	6½ ft. to 10½ ft.	6 ft. to 13¾ ft.	5 ft. to 21½ ft.
6 ft.	5¾ ft. to 6¾ ft.	5 ft. 5 in. to 6½ ft.	5¼ ft. to 7¼ ft.	5 ft. to 8 ft.	4½ ft. to 12 ft.
5 ft.	4¾ ft. to 5 ft. 5 in.	4 ft. 7 in. to 5½ ft.	4 ft. 5 in. to 5 ft. 9 in.	4 ft. 2 in. to 6 ft. 2 in.	3 ft. 7 in. to 8 ft. 2 in.
4 ft.	3¾ ft. to 4 ft. 3 in.	3 ft. 8 in. to 4¼ ft.	3 ft. 7 in. to 4 ft. 6 in.	3 ft. 6 in. to 4 ft. 9 in.	3 ft. to 5 ft. 9 in.
3½ ft.	3¼ ft. to 3 ft. 8 in.	3 ft. 3 in. to 3¾ ft.	3 ft. 2 in. to 3 ft. 10 in.	3 ft. 1 in. to 4 ft.	2 ft. 9 in. to 4 ft. 9 in.

The range of sharpness is not given for  $f.22$ . The range for this opening can be estimated by comparison.

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



## ROOM INTERIORS BY DAYLIGHT

TO MAKE a picture of a room interior by daylight, adjust the shutter for a time exposure by moving the lever B at the top of the shutter to "T." Set the stop opening lever C at  $f.16$  (this opening gives the best average results).

Place the camera on a tripod (it has two sockets for this purpose, for vertical or horizontal pictures), or place it on some other solid support. The illustrations below show the Kodak in the vertical and horizontal positions. With the Kodak on a table, use support J or K. Do not place the Kodak more than two or three inches from the table edge, or the table will show in the picture.

Compose your subject in the finder to include more of the floor of the room than of the ceiling.

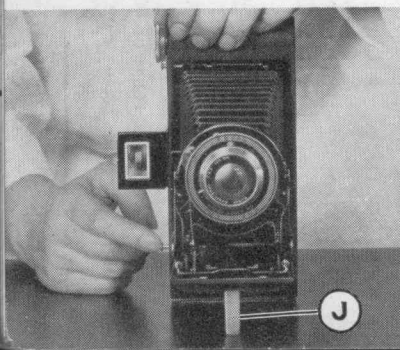


So far as possible, leave the furniture in the room in its usual place, but be sure there are no pieces close to the camera lens.

Focus the Kodak by revolving the lens until the figure corresponding with the average distance between the objects in the room and the lens is at the focus pointer A, at the top of the lens.

When ready to take the picture, steady the Kodak and press the exposure button or lever once to open the shutter. When the proper time has elapsed (see Exposure Guide), press the button or lever again to close the shutter.

After the last time exposure has been made, move the lever B at the top of the shutter to  $1/25$  second, to be ready for snapshots.



**Daylight Interior Exposure Guide**

	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.

This guide is for 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 above; the smaller the stop opening the greater the range of sharpness, see tables on pages 26 and 27.

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.

**DAYTIME PORTRAITS INDOORS**

To MAKE an indoor portrait by ordinary daylight, similar to that shown on page 31, have the subject stand or be seated

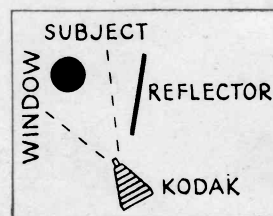
in front of an unshaded window, with the body preferably at a diagonal to the camera.

Place a reflector (a sheet or tablecloth thrown over a screen or chair will do) a few feet from the subject and at the angle shown in the diagram. This reflects light to the shaded side of the face.

Move the lever B at the top of the shutter to the letter "B." The lever C at the bottom of the shutter should be at *f.11*.

Place the Kodak in either a vertical or horizontal position on a solid support (or on a tripod) a little higher than an ordinary table. The Kodak must not

For large portraits set the focus at  $3\frac{1}{2}$  or 4 feet.



be more than two or three inches from the edge of the support.

Locate the subject in the finder. Turn the lens so that the figure corresponding to the distance between the subject and the Kodak is at the pointer A at the top of the lens.

When ready to take the picture, steady the Kodak to keep it from moving, and press the exposure button E or lever D to open the shutter. Keep the pressure on the button or lever for one or two seconds—depending upon the quality of the light—then release the pressure and the shutter will close.

### **KODAK PORTRAIT ATTACHMENT**

WHILE these Kodaks can be focused for subjects as close as  $3\frac{1}{2}$  feet, permitting the obtaining of head and shoulder portraits, it can be focused for even closer distances when a Kodak Portrait Attachment is used.

By using the Kodak Portrait Attachment, large images of flowers and similar "still life" subjects can be obtained.

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

When making vertical pictures turn the Kodak just a *little* to the right, and for horizontal pictures tilt it up a trifle, as the short distances at which the subject must be from the lens make it necessary to center the subject by eye.

The subject must be at one of the distances from the lens, given in the table below. Measure the distance carefully from the lens to the subject, and revolve the lens mount until the correct figure is at the focus pointer, see table.

<i>Distance Between Subject and Lens must be</i>	<i>The Lens Mount must be turned to</i>
1 foot 11 inches.....	$3\frac{1}{2}$ feet
2 feet 1 inch .....	4 "
2 " 4 inches.....	5 "
2 " 6 " .....	6 "
2 " 9 " .....	8 "
3 " .....	10 "
3 " 4 " .....	15 "

The same exposure is required as without the Attachment.

Use KODAK PORTRAIT ATTACHMENT No. 6A with the Kodak Junior Six-20 Series III, with the Kodak Anastigmat Lens f.6.3. Use No. 5A with the Six-16.

To produce a true, soft focus effect, use the KODAK DIFFUSION PORTRAIT



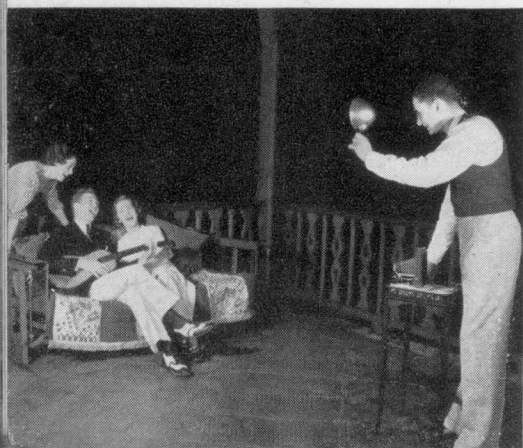
### SNAPSHOTS

It is easy to makesnapshots at night with your Kodak, using No. 1 or No. 2 Photofloods and Kodak Handy Reflectors, see page 35.



### TIME EXPOSURES

Quick time exposures should be made when the distance between subjects and lamps requires it, see table on page 36.



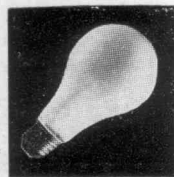
### PHOTOFLASH

When the subject is likely to move, make the exposure with a Photoflash Lamp, see page 37.

ATTACHMENT No. 6A with the Kodak Junior Six-20 Series III. Use the No. 5A with the Six-16.

### INDOOR PICTURES AT NIGHT

To take snapshots or other indoor pictures at night, you need only a roll of Kodak Film, a few Kodak Handy Reflectors, and a few Photoflood or Photoflash bulbs. The bulbs can be screwed into all regular lamp sockets.



**PhotoFLOOD** gives a steady light of great brilliance. Comes in two sizes for the amateur: No. 1, 25 cents; No. 2, 50 cents. The No. 2 bulb gives twice the light, lasts three times as long.

### SNAPSHOTS with PHOTOFLOODS

TO TAKE snapshots at night with the Kodak Junior Series III, load the camera with Kodak Super Sensitive Panchromatic, Panatomic, or Verichrome Film. Place two bridge lamps fitted with the Kodak Handy Reflectors, Model B, and two No. 2 Mazda Photoflood Lamps, one three feet from the subject and the other five feet, as shown in the illustration on page 34.

Measure the distance between the



### Exposure Table

FOR pictures of people, using Kodak Super Sensitive Panchromatic Film and two Photoflood Lamps in Kodak Handy Reflectors, Model B. For interiors without people, double the exposures.

Distance Lamps to Subject	Stop Opening	*Exposure in Seconds	
		No. 1 Photo- floods	No. 2 Photo- floods
4 feet	f.6.3	1/25	1/50
4 "	f.11	1/10	1/25
4 "	f.16	1/5	1/10
6 feet	f.6.3	1/10	1/25
6 "	f.11	1/5	1/10
6 "	f.16	1/2	1/5

\*For Kodak Panatomic Film or Kodak Verichrome Film double the exposure.

Rooms should have light-colored walls; with dark walls, more Photoflood Lamps in reflectors will usually be required. Do not use more than three No. 2 lamps or five No. 1 lamps on a single fused circuit.

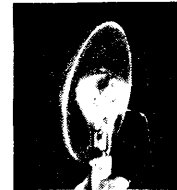
camera and the subject; then adjust the focus accordingly.

Move the stop opening lever C (page 16) to f.6.3. With Kodak Super Sensitive Panchromatic Film make an exposure of 1/50 second; with Panatomic or Verichrome Film use 1/25 second.

Other combinations for making snapshots and quick time exposures are given in the table on page 36.

**CAUTION:** Photoflood Lamps, especially the No. 2 size, become quite hot and should not be kept burning any longer than necessary. Do not permit the bulbs to come into contact with the Kodak Handy Reflectors or the fabric of shades on home lamps.

### PHOTOFLASH PICTURES



**PhotoFLASH** gives an instantaneous flash; it is good for one picture. No smoke, no noise. Comes in two sizes for the amateur. No. 10, 15 cents; No. 20, 25 cents. The No. 10 size is suitable for most indoor shots.

WHEN making a Photoflash picture, adjust the shutter for a time exposure, with lever B at "T," see page 16.

Measure the distance between subject and lens; then focus the lens accordingly.

Use the proper stop opening, depending upon distance between lamp and subject, size of lamp, kind of film, and reflector, see exposure table, page 38.

Use a Photoflash bulb in any home

lamp or a portable reflector unit having flashlight batteries.

To make the exposure, turn out all lights (except a small light behind the camera), direct the Photoflash at the subject, open the shutter, flash the bulb, and close the shutter.

### Exposure Table for No. 10 Photoflash Lamp

With the No. 20 Photoflash Lamp, use next smaller opening. This table is for Kodak Super Sensitive Panchromatic Film; for Kodak Panatomic Film or Kodak Verichrome Film, use the next larger stop opening.

Distance Lamp to Subject	Stop Opening		
	One Photo- flash in Ko- dak Handy Reflector	One Photo- flash in Ordinary Reflector	One Photo- flash without Reflector
20 feet	f.6.3		
15 "	f.11	f.6.3	
10 "	f.16	f.11	f.6.3
6 "	f.22	f.16	f.11

A white card held directly behind a bare Photoflash Lamp will enable you to use the stop opening recommended for ordinary reflector.

## ACCESSORIES

That Add to the Pleasure of Picture Taking

**Kodak Sky Filter**—A special disk that fits over the camera lens, half yellow, half clear. Beautifies scenic pictures by causing clouds to show up more clearly against a blue sky. Colored part of disk must be turned to cover the upper half of the lens. Size No. 6A for the Six-20, \$1.50. No. 5A for the Six-16, \$1.75.

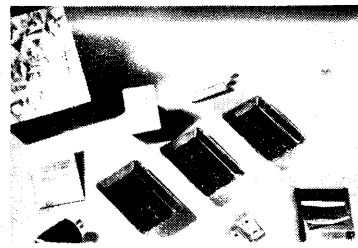
**Kodak Color Filter**—Slipped over the lens in photographing landscapes, flowers, etc., it renders all colors in black-and-white in approximately the same tone values as seen by the eye. Size No. 6A for the Six-20, \$1.50. No. 5A for the Six-16, \$1.75.

**Kodak Portrait Attachment**—For making sharp pictures at short range. See directions on page 32. Size No. 6A for the Six-20, 75 cents. No. 5A for the Six-16, 85 cents.

**Kodak Diffusion Portrait Attachment**—Works like the above attachment. Adds a charm to pictures by giving them a pleasing softness. Size No. 6A for the Six-20, \$1.50. No. 5A for the Six-16, \$1.75.

**Kodak Pictorial Diffusion Disk**—For softening scenic pictures. Size No. 6A for the Six-20, \$2.50. No. 5A for the Six-16, \$3.00.

**Darkroom Outfits**—All the necessary supplies for developing and printing at home. Kodak ABC Darkroom Outfit (illustrated), \$2.25. Other outfits at higher prices.



**Kodak Adjustable Lens Hood No. 2**—For preventing lens flare in back- or side-lighted pictures. \$1.00.

**Kodak Metal Tripod**—Gives your Kodak rigid support for time exposures. 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.

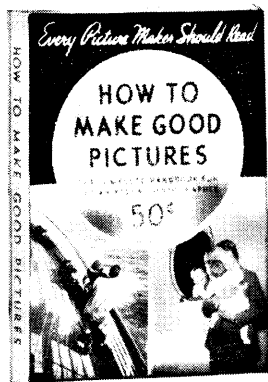
**Kodapod**, for attaching camera to a tree, fence or similar rough surface. \$1.75.

**Cable Release, No. 29**, for the Kodaks Junior Six-20 and Six-16 Series III. 35 cents.

**Kodak Self Timer**—Fits on the cable release and trips the shutter after a predetermined interval. Enables the photographer to include himself in the picture. \$1.25.

**Eastman Albums**—Keep your prints in an album—safe from loss and damage. Eastman albums are good looking and make your prints appear at their best. Many styles to choose from—in a broad range of prices.

## “HOW TO MAKE GOOD PICTURES”



Explains every phase of photography in which the amateur is likely to be interested, including methods of making pictures, developing, printing, enlarging, coloring, interior photography, home portraiture, etc. Profusely illustrated, 50 cents at your dealer's.

*All prices are subject to change without notice.*

## AT YOUR SERVICE

### *The Service Department*

THOUGH the essential directions for obtaining good pictures with the Kodak Junior Series III are given in this manual, further information on any subject discussed, or any other subject in photography, may be obtained by writing our Service Department. Send your negatives and prints to the department for helpful, constructive criticism of your work. There is no charge—no obligation.

You are also invited to send for a free copy of "At Home with Your Kodak," and "Picture Taking at Night," two booklets containing suggestions and diagrams for taking interesting pictures both indoors and outdoors.

*Address all Communications*

SERVICE DEPARTMENT  
EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.