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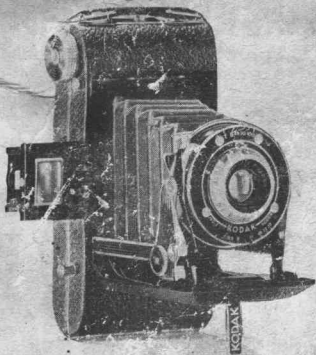
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Picture taking with the
Kodak Senior
Six-16

Kodak Anastigmat Lens f. 6.3



www.orphancameras.com

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

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ADDITIONAL ASSISTANCE FOR
MAKING BETTER PICTURES

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

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Picture taking with the

Kodak Senior Six-16

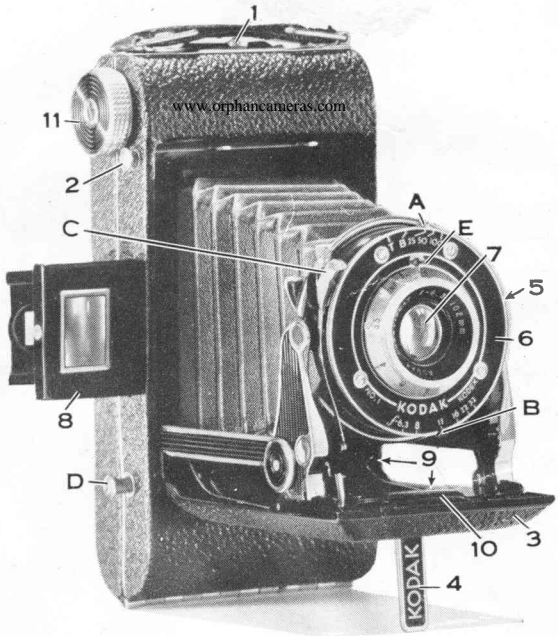
Kodak Anastigmat Lens *f*.6.3

Published by

EASTMAN KODAK COMPANY

ROCHESTER, N. Y. U. S. A.

T



1. Lock for Back
2. Button for Opening Front
3. Bed
4. Vertical Support
5. Horizontal Support
6. Shutter
7. Lens
8. Optical Direct View Finder
9. Tripod Socket Screws
10. Release for Closing Front
11. Winding Knob

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

NT

BEFO **E** 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 616, SS 616, F 616, or 616 for the Kodak Senior Six-16.



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 place 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 knob.



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 knob 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 back the slide that covers the red window on the back of the Kodak. This slide prevents fogging the film.

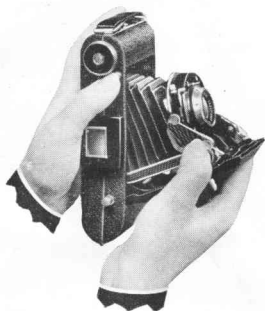
Turn the winding knob, watching the red window. After a few turns, a warning hand will appear; then turn slowly until the figure 1 is in the center of the window.



Push the slide over the red window. The window should be uncovered only when winding 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

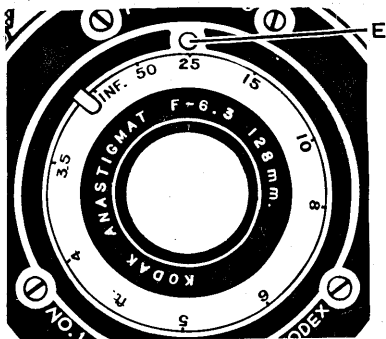
The various distances at which the Kodak may be focused are engraved on the beveled edge of the lens mount.

The scale is marked for 3.5, 4, 5, 6, 8, 10, 15, 25, 50 feet, and INF. (infinity).

To focus the Kodak, 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 E at the top of the lens, see diagram, 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 nearby or close subjects.



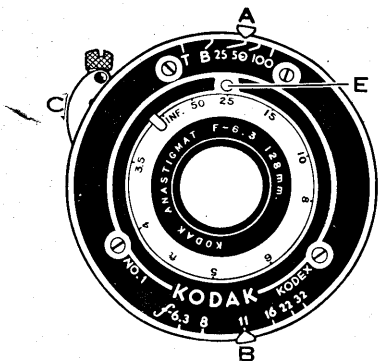
The distance between the subject and Kodak can be estimated without measuring, when the subject is *beyond fifteen feet*; for instance, if the focus is set at 25 feet (the usual distance for ordinary street scenes) the sharpest part of the picture will be the objects at that distance from the camera, but everything from about 18 to about 45 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 to INF. (infinity). Nothing nearer than $3\frac{1}{2}$ feet can be focused without using a Kodak Portrait Attachment, see pages 31 and 32, or a small stop opening, see page 14.

THE SHUTTER



A—Speed Indicator C—Exposure Lever
B—Stop Opening Lever E—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.

Press button D on the side of the Kodak. *This makes the exposure.* The exposure can also be made by pressing the lever C. The use of button D, however, is recommended for snapshots, as it assures a steadier holding of the camera.

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, 28, 29 and 34.

Press lever C or button D. This *opens* the shutter. Time the exposure by a watch. Again press lever C or button D. 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, 28, 29 and 34.

Press lever C or button D to open the shutter, which will remain open as long as lever C or button D 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 it is desired to use the Kodak Self Timer for self-portraiture. The cable release should be removed before closing the camera.

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 30.

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 nearby 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 28.

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 page 34. For Interior Time Exposures, see pages 28 and 29. *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, Super Sensitive Panchromatic or Panatomic Film. If Kodak N. C. Film is

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 Senior Six-16

Distance Focused Upon	<i>f</i> .6.3	<i>f</i> .8	<i>f</i> .11	<i>f</i> .16	<i>f</i> .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.	16½ ft. to 48½ ft.	15 ft. to 75½ ft.	12½ ft. to inf.	8½ ft. to inf.
15 ft.	12½ ft. to 19½ ft.	11½ ft. to 21½ ft.	10½ ft. to 25 ft.	9½ ft. to 36½ ft.	6½ ft. to inf.
10 ft.	8½ ft. to 11½ ft.	8½ ft. to 12½ ft.	7½ ft. to 13½ ft.	7½ ft. to 16½ ft.	5½ ft. to 45½ ft.
8 ft.	7½ ft. to 9½ ft.	7 ft. to 9½ ft.	6½ ft. to 10½ ft.	6 ft. to 13½ ft.	5 ft. to 21½ ft.
6 ft.	5½ ft. to 6½ ft.	5½ ft. to 6½ ft.	5½ ft. to 7½ ft.	5 ft. to 8 ft.	4½ ft. to 12 ft.
5 ft.	4½ 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.	3½ ft. to 4 ft. 3 in.	3 ft. 8 in. to 4½ 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.	3½ ft. to 3 ft. 8 in.	3 ft. 3 in. to 3½ 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 depth of focus is not given for *f*.22. The depth for this opening can be estimated by comparison.

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

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 page 34. 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 INF. (infinity). 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

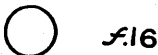
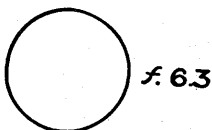
SET THE FOCUS AT 25 FEET.

**USE STOP OPENING $f.16$,
AND SPEED 25.**

When using the Kodak as a fixed focus type, nearby 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 Senior Six-16



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These circles are the same size as the stop openings of the shutter on the Kodak Senior Six-16. They clearly show the relative sizes of the stop openings and how their areas differ.

Making a Horizontal Picture



Hold camera firmly against the face.

When making instantaneous exposures or snapshots, hold the Kodak firmly against your face and press the exposure button as shown in these two illustrations. When pressing the exposure button, hold the breath for the instant. If the Kodak is moved during the exposure, the picture will be blurred.

Making a Vertical Picture



Hold camera firmly against the face.

THE OPTICAL DIRECT VIEW FINDER

The camera is equipped with an optical direct view finder 8, page 2, attached to the side of the Kodak. To use this finder, raise the front 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, 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

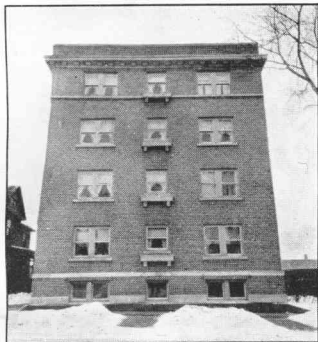
When ordinary instantaneous exposures or snapshots are made, the subject should be in the broad, open sunlight, but the camera must not. The sun should be behind your back or over the shoulder. If it shines directly into the lens, it will blur and fog the picture. For obtaining back- or side-lighted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

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*.



Effect produced by tilting the Kodak.

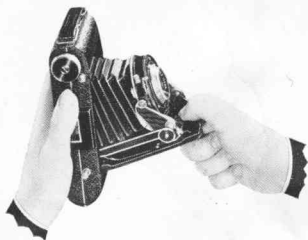
If the subject is below the normal height, like a small child or a dog, the Kodak should be held down level with the center of the subject.

After an exposure has been made, turn the winding knob 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 INF. (infinity)*; then press the plate release 10, page 2, as shown below, raise the bed and snap



it shut. The front and bellows fold automatically. If a cable release has been used, remove it before closing the camera.

REMOVING THE FILM

After the last section of film has been exposed, turn the winding knob 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 23, and turn the knob until all the paper is on the

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



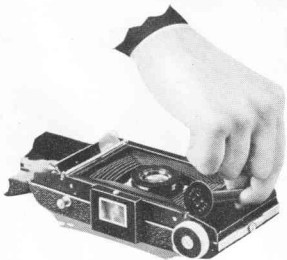
Take hold of the ends of the paper and sticker to prevent the paper from loosening. Draw out the knob and re-



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.

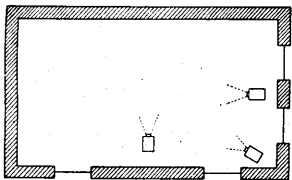


Remove the empty spool and place it in the winding end of the camera. The Kodak is now ready for reloading.

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 tripod, an Optipod, or a Kodapod, with the Kodak either in the vertical or horizontal position. The screws in the

tripod sockets can be removed and replaced with a thin coin.

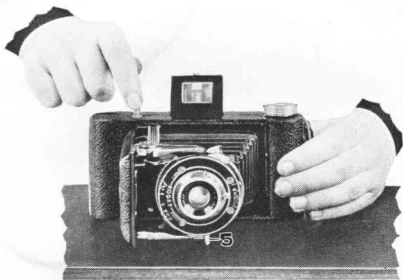
Place the Kodak in such a position that the finder will include the view desired. The diagram on page 25 shows three positions for the camera. It should not be pointed at a window as the glare of light may blur the picture.

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, without a tripod, swing out the support 5, behind the shutter, 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 button or lever carefully, once to open, time the exposure by a watch, and again press the exposure button or lever to close the shutter.

After making an exposure, turn the winding knob 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 9.

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.

Exposure Table for Interiors

The table on page 28 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

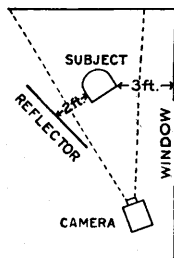
the exposures given in the table.

The smaller the stop opening the greater the depth of focus or range of sharpness, see 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 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.

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

This Kodak can be focused at $3\frac{1}{2}$ feet, which makes it possible to obtain excellent head and shoulder portraits without the use of the Kodak Portrait Attachment.

By using the Kodak Portrait Attachment, large images of flowers and similar "still life" subjects can be obtained. For the best results when making pictures of subjects at short distances, it is advisable to use the $f.8$ or a smaller stop opening.

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, 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.

DISTANCE BETWEEN SUBJECT AND LENS MUST BE	THE FOCUSING COLLAR MUST BE TURNED TO
1 foot 11 inches.....	3½ feet
2 feet 1 inch	4 "
2 feet 4 inches.....	5 "
2 " 6 "	6 "
2 " 9 "	8 "
3 "	10 "
3 " 4 "	15 "
3 " 8 "	25 "
4 "	50 "
4 " 2 "	INF. (infinity)

The subject must be at one of the distances from the Kodak, given in the table above. Measure the distance carefully from the lens to the subject, and revolve the lens mount until the correct figure is at the pointer E (page 8) according to the table.

The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 5*, with the *Kodak Senior Six-16*, with the *Kodak Anastigmat Lens f.6.3*.

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 *Kodak Diffusion Portrait Attachment No. 5*, with the Kodak Senior Six-16, 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 novel and unusual pictures.

These two 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 10.

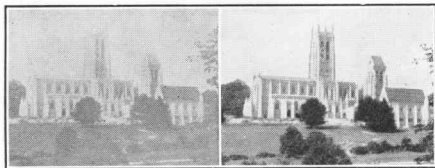
With Light Clouds—From one to three seconds will be sufficient.

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



Made with Dirty Lens. Made with Clean Lens.

The pictures on page 34 illustrate the difference between results with a dirty and a clean lens.

Lenses should be cleaned as follows:

Open the back of the Kodak, see pages 3 and 4; then open the front as described on page 7. Wipe the front and back of the lens with Lens Cleaning Paper or 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.

**EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.**

PRICE LIST

KODAK VERICHROME FILM, V 616, for the Kodak Senior Six-16, 2½ x 4¼, eight exposures.....	\$.35
KODAK SUPER SENSITIVE PANCHROMATIC FILM, SS 616, 2½ x 4¼, eight exposures.....	.40
KODAK PANATOMIC FILM, F 616, 2½ x 4¼, eight exposures.....	.40
KODAK N.C. FILM, 616, 2½ x 4¼, eight exposures.....	.30
KODAK PORTRAIT ATTACHMENT, No. 5, for the Kodak Senior Six-16.....	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT, No. 5.....	1.50
KODAK SKY FILTER, No. 5.....	1.50
KODAK COLOR FILTER, No. 5.....	1.50
KODAK PICTORIAL DIFFUSION DISK, No. 5.....	2.50
KODAK ADJUSTABLE LENS HOOD, No. 2	1.00
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 Senior Six-16.....	.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 2½ x 4¼ 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 face, and when pressing the exposure button or 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.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Outdoor Exposure Guide

for the Kodak Senior Six-16 with the Kodak Anastigmat Lens *f.6.3*

SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby 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
Subjects in the open shade, not under trees or the roof of a porch. Shaded nearby 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.