



This manual is for reference and historical purposes, all rights reserved.

This page is copyright© by M. Butkus, NJ.

This page may not be sold or distributed without the expressed permission of the producer

I have no connection with any camera company

On-line camera manual library

This is the full text and images from the manual. This may take 3 full minutes for the PDF file to download.

If you find this manual useful, how about a donation of \$3 to: M. Butkus, 29 Lake Ave., High Bridge, NJ 08829-1701 and send your e-mail address so I can thank you. Most other places would charge you \$7.50 for a electronic copy or \$18.00 for a hard to read Xerox copy.

This will allow me to continue to buy new manuals and pay their shipping costs.

It'll make you feel better, won't it?

**If you use Pay Pal or wish to use your credit card,
click on the secure site on my main page.**

Outdoor Exposure Guide

for the Six-20 Kodak fitted with
the Kodak Anastigmat Lens f.6.3

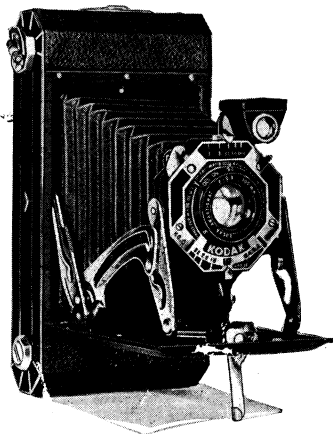
SUBJECT	STOP OPENING	SHUTTER SPEED
Nearby landscapes showing little or no sky. Nearby subjects in open field, park or garden. Street scenes.	f.11	1/25
Ordinary landscapes showing sky, with a principal object in the foreground.	f.16	1/25
Marine and beach scenes. Distant landscapes. Mountains. Snow scenes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

This exposure table is for the hours from 2½ hours after sunrise until 2½ hours before sunset on days when the sun is shining. (With Kodak Verichrome Film exposures can be made from 1 hour after sunrise until 1 hour before sunset.) If pictures are made earlier or later in the day, or if it is a *slightly* cloudy or hazy day, use the next larger stop opening than the one specified.

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

Picture taking with the Six-20 Kodak

Kodak Anastigmat Lens f.6.3



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

SERVICE DEPARTMENT

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.

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

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

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

Address all Communications

SERVICE DEPARTMENT
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

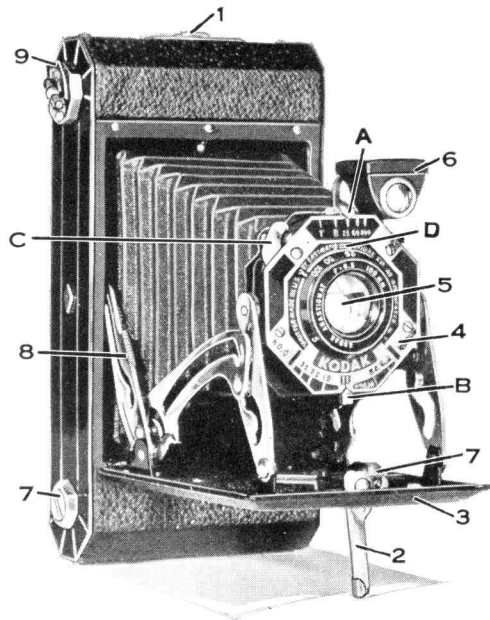
Picture taking with the

Six-20 Kodak

Kodak Anastigmat Lens *f.6.3*

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

THE CAMERA



- | | |
|---------------------------------|-------------------------|
| 1. Lock for Back | 5. Lens |
| 2. Locking Lever
and Support | 6. Finder |
| 3. Bed | 7. Tripod Socket Screws |
| 4. Shutter | 8. Bed Braces |
| | 9. Winding Key |

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

IMPORTANT

BEFORE 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.

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:

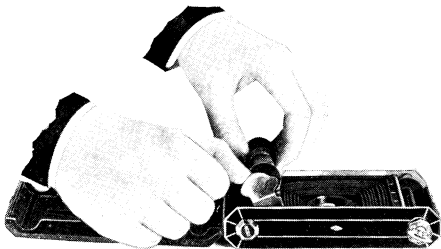
V 620 or 620 for the Six-20 Kodak.



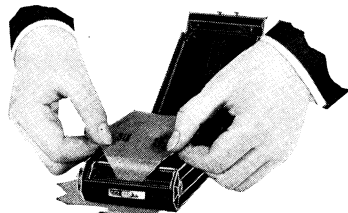
Push the button of the lock towards the arrow.



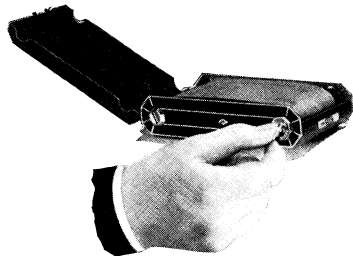
Open the back.



Lift up the spool holder nearest the hinged 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 key.



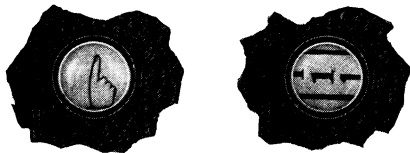
Remove the paper band and pass the red paper *over* the two rollers. Thread the red paper through the *longer* slit in the empty reel, as far as it will go.



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.

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.



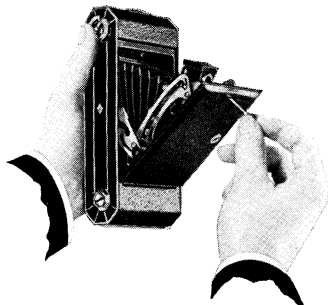
The film is now in position for the first exposure. After each exposure be sure to wind the film, bringing the next number into position. This prevents making two pictures on the same section of film.

OPENING THE FRONT

Raise the locking lever and draw down the bed until it locks, see illustration at top of page 7. This automatically brings the lens and shutter into position.

TO FOCUS THE KODAK

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

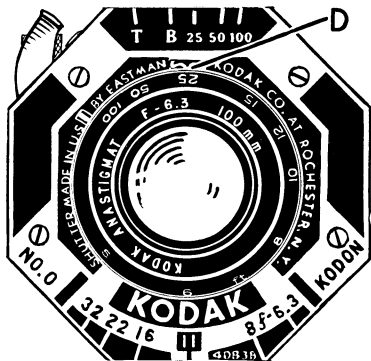


The scale is marked for 5, 6, 8, 10, 12, 15, 25, 50 and 100 feet.

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 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*



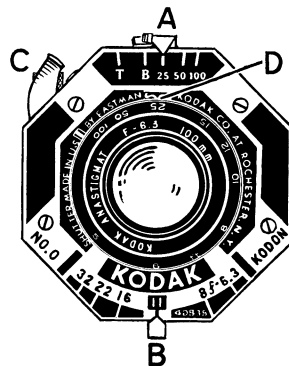
fifteen feet; for instance, if the focus is set at 25 feet (the usual distance for ordinary street scenes) the sharpest part of the picture will be the objects at that distance from the camera, but everything from about 16 to about 60 feet will be in good focus.

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 set the focus at 100 feet. Everything beyond 100 feet is in the 100-foot focus. Nothing

nearer than five feet can be focused without using a Kodak Portrait Attachment, see pages 31 and 32, or a small stop opening, see page 15.

THE SHUTTER



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

Instantaneous Exposures “Snapshots”

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 is fitted with *duplicate* scales; located on the *front* and on the *top* of the shutter. The combination scale on the *top* of the shutter is especially convenient 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, 28, 29, 33 and 34.

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, 28, 29, 33 and 34.

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 cannot then 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 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 exposures early or late on a clear day (one hour after sunrise or one hour before sunset), 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 15.

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 table on page 29.

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 33 and 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, see pages 14 and 15.

All exposures given for outdoor subjects are for the hours from two and a half hours after sunrise until two and a half hours before sunset. If earlier or

later the exposures must be longer. When using Kodak Verichrome Film, however, good results can be obtained by making exposures from one hour after sunrise until one hour before sunset.

For subjects in the shade, under porches or under trees, a time exposure must be made, see pages 33 and 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. The depth of focus depends upon the size of the stop opening used. The smaller the stop opening the greater the depth of focus. See the table on page 15 for the depth of focus or range of sharpness of the Six-20 Kodak.

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

The Depth of Focus for Different Stop Openings

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

Table for use with the Six-20 Kodak

Distance Focused Upon	f.6.3		f.8		f.11		f.16		f.22		f.32	
	Ft.	to inf.	Ft.	to inf.	Ft.	to inf.	Ft.	to inf.	Ft.	to inf.	Ft.	to inf.
100 ft.	32	to inf.	26	to inf.	21	to inf.	15	to inf.	11½	to inf.	8½	to inf.
50 "	23	to inf.	20	to inf.	16	to inf.	13	to inf.	10	to inf.	7	to inf.
25 "	16	to 55	15	to 80	13	to inf.	10½	to inf.	8½	to inf.	6½	to inf.
15 "	11½	to 22	10½	to 26	9½	to 35	8	to 85	7	to inf.	5½	to inf.
12 "	9½	to 17	8½	to 19	8	to 24	7	to 46	6	to inf.	5	to inf.
10 "	8	to 12½	7½	to 13½	7½	to 16	6½	to 22	5½	to 41	4½	to inf.
8 "	6½	to 9½	6½	to 10½	6½	to 12	5½	to 15	5	to 22	4½	to 122
6 "	5½	to 7	5½	to 7½	5	to 8	4½	to 9	4½	to 12	3½	to 20
5 "	4½	to 5½	4½	to 6	4	to 6½	3½	to 7½	3½	to 9	3	to 14

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

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 the Six-20 Kodak as a Fixed Focus Camera

SET THE FOCUS AT 25 FEET.

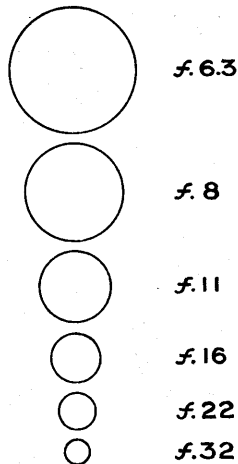
USE STOP OPENING *f*.11,

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 15.

Six-20 Kodak

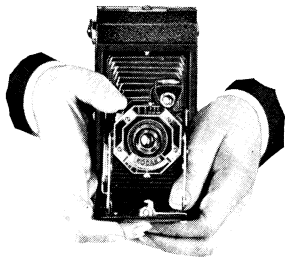


COPYRIGHT 1922,
BY EASTMAN KODAK CO.

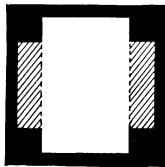
These circles are the same size as the stop openings of the shutter on the Six-20 Kodak. They clearly show the relative sizes of the stop openings and how their areas differ.

THE FINDER

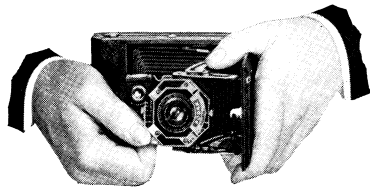
The finder shows what will appear in the picture, but on a much reduced scale. It can be turned quickly for either vertical or horizontal pictures.



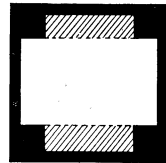
Look into the finder from directly over the center of it and include what is wanted by turning to the right or left, see illustration on page 20.



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.



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.

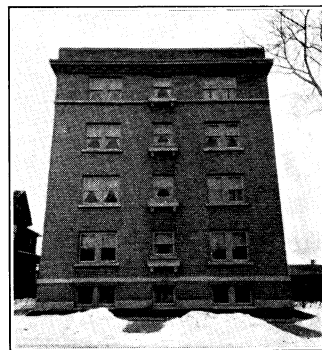
Special instructions for making portraits are given on pages 30 to 33.



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

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*.



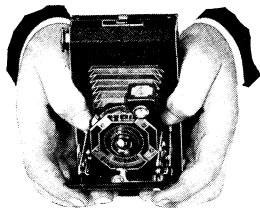
Effect produced by tilting the Kodak.

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 key slowly, a few times, until No. 2 (or the next number) is in the center of the red window.



CLOSING THE KODAK



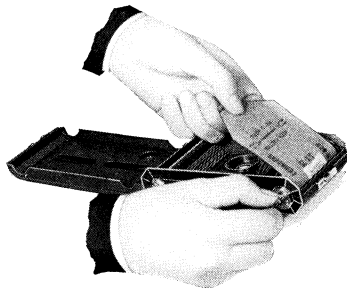
Close the Kodak by pressing the bed braces as shown. The front and bellows fold automatically.

After the bed is closed, be sure it is properly locked.

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.

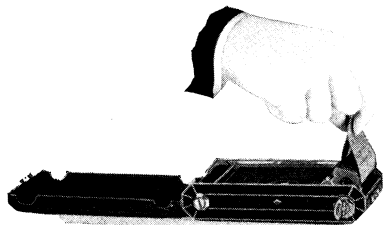
In a subdued light, open the back of the Kodak, see pages 3 and 4.



Hold the end of the paper taut 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 red paper and sticker to prevent the paper from loosening. Draw out the key and remove the film. See illustration, page 24. Fold under about half-an-inch of the red paper, and fasten it with the sticker.

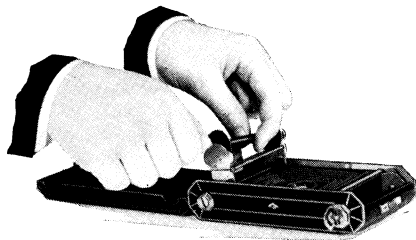
“Cinch” Marks: After removing the film from the Kodak, do not wind it tightly with a twisting motion, or the film might be scratched.



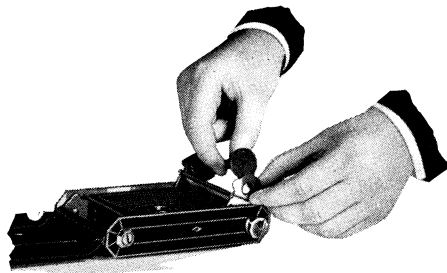
Wrap up the exposed film. It is now ready for development. This may be done by a photo finisher, or by yourself. If the latter is desired, you may write to our Service Department, mentioning the size of the pictures made with your camera, and we will send you a list of the necessary materials which can be ordered from your dealer.

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

Remove the empty spool and place it in the spool holder in the winding end of the camera, fitting the pin on the holder into the *round hole* of the



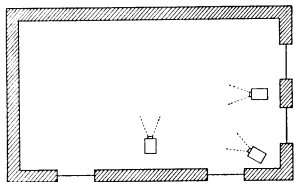
spool. This brings the slotted end of the spool next to the winding key. The Kodak is now ready for reloading.



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. Load with Kodak Film.

TIME EXPOSURES—INDOORS

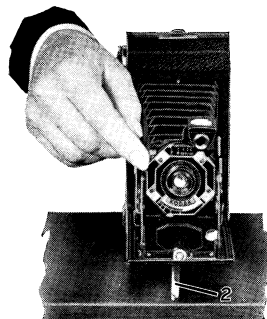
For time exposures the camera must always be placed on a firm support like a tripod, Optipod, table or chair, *never* hold it in the hands. The Kodak has two tripod sockets for use with a tripod, an Optipod or a Kodapod. The screws in the tripod sockets can be removed and replaced with a thin coin.



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

If the Kodak is placed on a table, for making a vertical picture, use the

locking lever 2 for a support. The camera must not be more than two or three inches from the edge of the table.



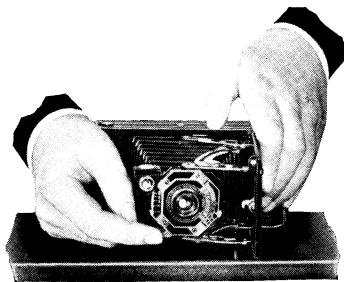
To make a horizontal picture without a tripod, turn the finder and place the camera in the position shown in the illustration on page 28.

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 pages 9 and 10.



Exposure Table for Interiors

The table on page 29 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 sharper the nearby objects will be, see table on page 15. Stop *f.16* gives the best average results for Interiors.

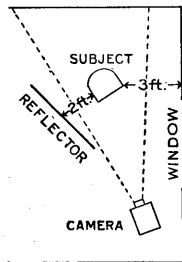
EXPOSURE TABLE FOR INTERIORS USING STOP *f.16*

	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 hangings and more than one window.	8 secs.	20 secs.	40 secs.	1 min. 20 secs.
Medium colored walls and hangings and only one window.	12 secs.	30 secs.	1 min.	2 mins.
Dark colored walls and hangings and more than one window.	20 secs.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.
Dark colored walls and hangings and only one window.	40 secs.	1 min. 20 secs.	2 mins. 40 secs.	5 mins. 20 secs.

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

TO MAKE A PORTRAIT

The subject should be seated in a chair partly facing the light with the body turned slightly away from, and the face turned towards the Kodak which should be a little higher than an ordinary table. The subject should look at an object level with the lens or directly at the lens. Compose the picture in the finder. For a three-quarter figure the Kodak should be about eight feet from the subject; and for a full-length figure, about ten feet. 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 table-cloth 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 on page 30.

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. If the distance between the subject and Kodak is ten feet or less, measure the distance carefully, see table on page 15.

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 makes it necessary to center the sub-

ject by eye instead of by the finder.

The subject must be at one of the distances from the Kodak, given in the table below. 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.

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

When making portraits, the most pleasing results are obtained with the subject four feet or four feet two inches from the lens and the focus pointer at 50 or 100 feet respectively. For flowers and similar subjects, the shorter distances will be more satisfactory.

The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 13*, with the Six-20 Kodak, 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. 13*, with the Six-20 Kodak, with the Kodak Anastigmat Lens *f.6.3*.

"AT HOME WITH THE KODAK" is a booklet containing many diagrams and illustrations showing various lighting effects. It gives suggestions for making pictures, in and around the home. This booklet is free, and will be sent upon request to our Service Dept.

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 outdoors may be made.

For short time exposures described below, use the "Bulb" Exposure, see pages 10 and 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 the Kodak must be placed on some steady, firm support, do not hold it in the hands or the picture will be blurred.

CARE OF THE KODAK

Caution: Prolonged exposure to direct sunlight might cause the covering of the colored cameras to fade.

To clean a colored Kodak or carrying case, use Ivory Soap and water, sparingly. Do not use a cleaner containing alcohol.

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.

CLEAN LENSES

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



Made with Dirty Lens. Made with 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 6. Wipe the front and back of the lens with a clean handkerchief. Never unscrew the lens.

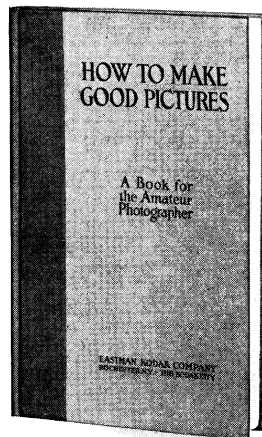
EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.

PRICE LIST

KODAK FILM, 620, for the Six-20 Kodak, 2¼ x 3¼, six exposures	\$.25
KODAK VERICHROME FILM, V620, for the Six-20 Kodak, 2¼ x 3¼, six exposures30
KODAK PORTRAIT ATTACHMENT, No. 13, for the Six-20 Kodak75
KODAK DIFFUSION PORTRAIT ATTACH- MENT, No. 13	1.25
KODAK SKY FILTER, No. 13	1.15
KODAK COLOR FILTER, No. 13	1.15
KODAK PICTORIAL DIFFUSION DISK, No. 13	1.75
KODAK METAL TRIPOD, No. 0	2.75
No. 1	4.50
No. 2	5.00
LEATHER CARRYING CASE, for Kodak Metal Tripod, Nos. 0, 1 or 2	2.70
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 Six-20 Kodak35
KODAK SELF TIMER, fits on the cable release and automatically presses the push-pin, enabling the photographer to be included	1.25
KODAK NEGATIVE ALBUM, to hold 100 2¼ x 3¼ or smaller negatives	1.25

All prices subject to change without notice.

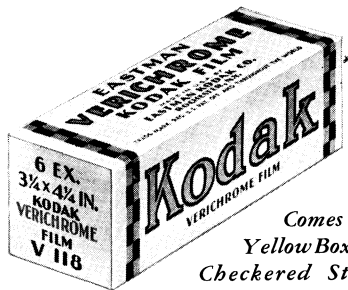
EASTMAN KODAK COMPANY,
ROCHESTER, NEW YORK.



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

EASTMAN KODAK COMPANY
Sold at your dealer's ROCHESTER, N. Y.

For Your Camera



*Comes in the
Yellow Box with
Checkered Stripes*

KODAK . . DOUBLE-COATED . .

VERICHROME

KODAK Verichrome Film, **FILM** manufactured by an exclusive Eastman process, is double-coated . . . faster . . . more sensitive to color. It corrects under-exposure, the beginner's most common fault. And it's translucent—you see the difference in the negative at a glance.

You're sure of *better* pictures with Kodak Verichrome Film in your camera. It's in stock at your Kodak dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

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 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.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.