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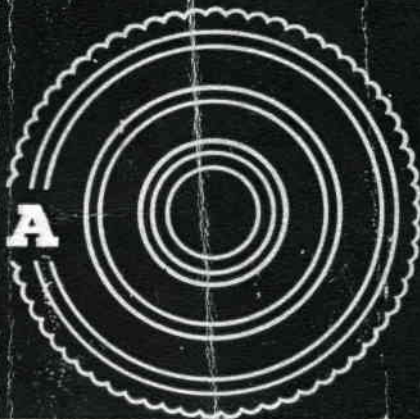
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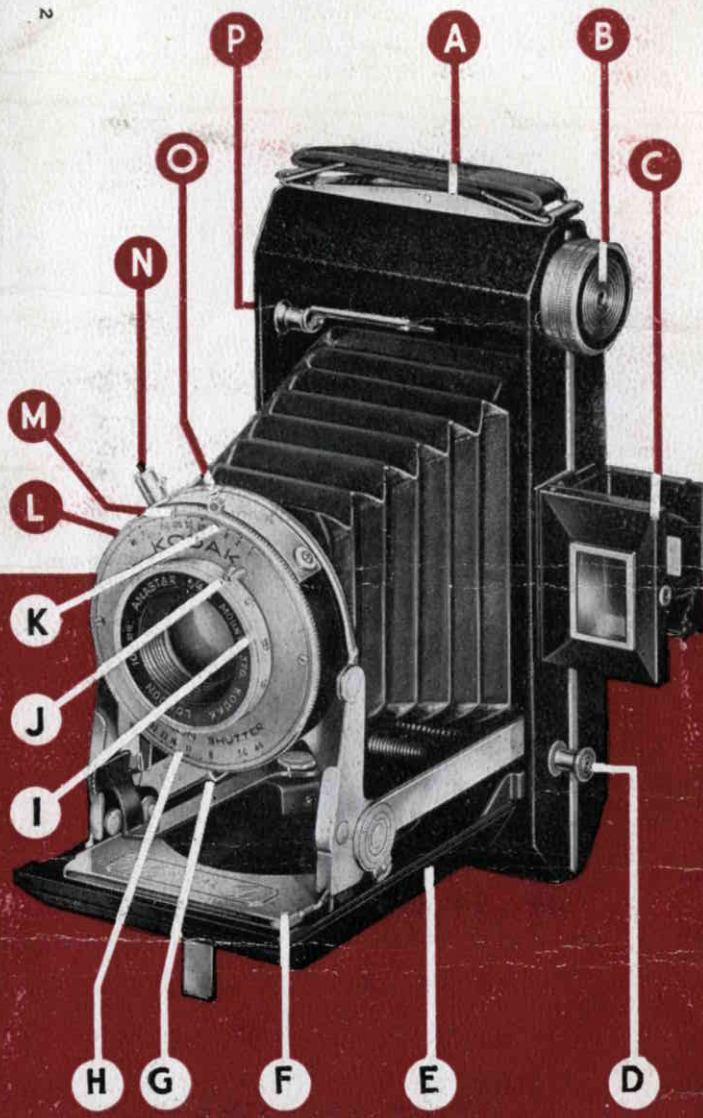
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*Six-20*  
**KODAK A**

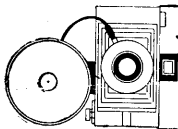
FITTED WITH



f/4.5 'ANASTAR' LENS AND EIGHT-SPEED 'EPSILON' SHUTTER

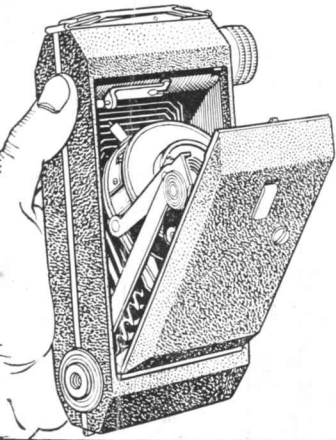


- A** CATCH—raise this lever to open camera back.  
**B** WINDING KEY—turn to wind film.  
**C** DIRECT VISION VIEWFINDER—fold flat when not in use.  
**D** SHUTTER RELEASE—press smoothly to operate.  
**E** BED PLATE—locks in this position when camera is erected.  
**F** LATCH—press to fold up camera.  
**G** LENS APERTURE POINTER—set to the aperture number required.  
**H** APERTURE NUMBERS (*f*/numbers)—at each step down to a smaller number on the scale twice as much light is allowed to pass through the lens.  
**I** FOCUSING RING—rotate this ring until the lens-to-subject distance on the engraved scale is against the distance pin **J**.  
**J** DISTANCE PIN—to which the focusing ring is adjusted.  
**K** SHUTTER SPEED SCALE—numbers are fractions of a second, i.e. 100 = 1/100 second.  
**L** FLEXIBLE RELEASE SOCKET—a flexible wire shutter release may be connected to this socket.  
**M** SHUTTER SPEED RING—turn the knurled ring to bring the red notch against the speed required.  
**N** PLUG FOR FLASHHOLDER\* CONNECTION—connect the Flashholder flex to this plug.  
**O** SHUTTER COCKING LEVER—cock the shutter with this lever before each exposure.  
**P** PUSH BUTTON—press to open camera for erecting.



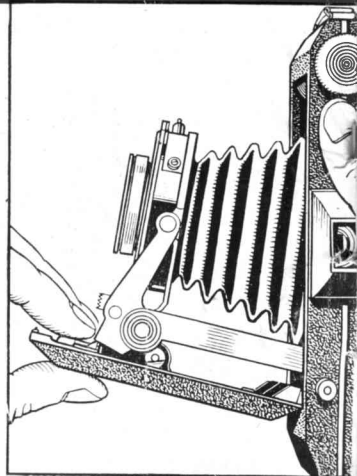
With a 'Kodak' Flashholder fitted to this camera you can take snapshots by flash-bulb at night.

# ERECTING AND FOLDING



To erect, press the push button at the side of the camera body, and draw open the bed plate to the full extent.

To fold, press down the latch below the lens and fold up the bed plate.



# USE 'KODAK' FILM No. 620



**'VERICHROME'** — a fast general-purpose film with wide exposure latitude. Sensitive to all colours except red.

**'SUPER-XX'** — a high-speed film sensitive to all colours: particularly useful for action subjects and pictures in difficult light.

[www.orphancameras.com](http://www.orphancameras.com)

**'PANATOMIC'-X** — a medium-speed film sensitive to all colours and giving negatives of very fine grain: especially suitable for making big enlargements.

# HOW TO LOAD

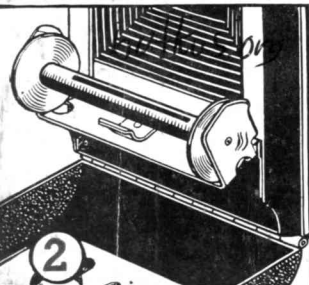
You may load and unload your camera in daylight, but in the shade or indoors, never in direct sunlight.

**1** Raise the catch and open the camera back. Pull out the winding key.

**2** Swing out the spool holder from the bottom spool recess. Unclip the empty spool and drop it into the top spool recess. Push in the winding key, at the same time turning it to engage the slot in the spool-end.

**3** Take the new spool of film. Break the white paper band around it and clip the spool into the spool-holder as shown, with the black side of the spool paper facing inwards. Swing the spool-holder back into the spool recess.

**4** Draw off just sufficient spool paper to insert the end into the longer of the two slots in the empty

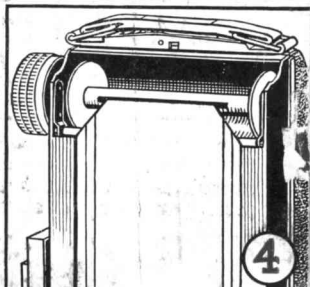
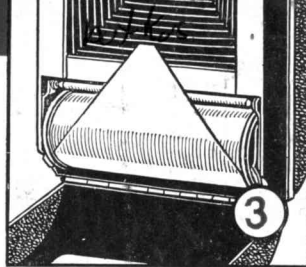


# AND UNLOAD

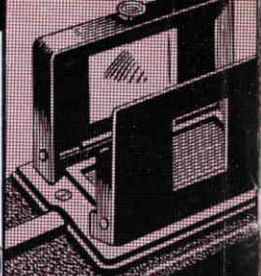
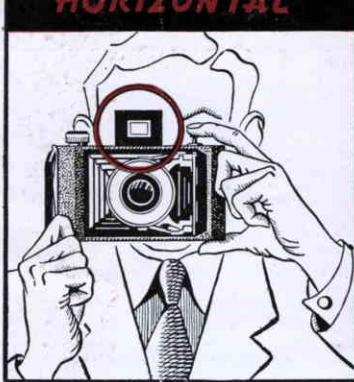
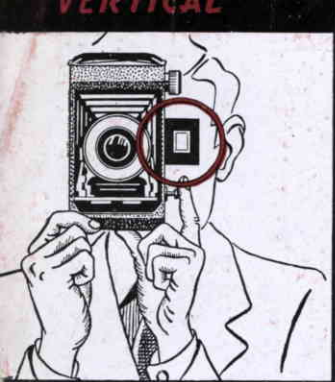
spool. Give the winding key two or three turns to see that the paper is securely held and winds evenly between the spool flanges.

Close the camera. Slide aside the cover plate, look into the red window, and turn the winding key. First you will see a warning hand, then dots, then a number 1. Stop when the 1 is central in the window. The film is now set for the first picture. After taking picture 1, wind the film to 2, and so on for a total of eight pictures. Then—

**TO UNLOAD** —wind until the end of the paper passes the red window. Open the camera, grip the full spool between finger and thumb, and pull out the winding key. Then carefully withdraw the tightly coiled spool, fold in the end of the spool paper where marked, and seal with the white paper sticker provided.







## THE VIEWFINDER

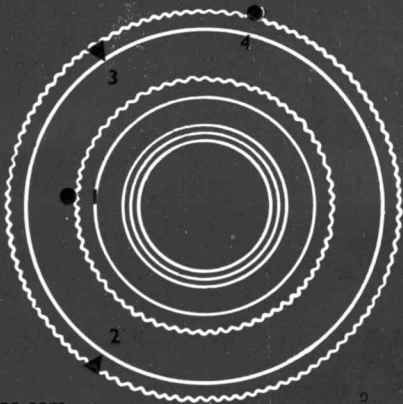
The viewfinder is a direct-vision type for use at eye level. It folds flat at the side of the camera when not in use. Hold the camera *steady* against the forehead or against the bridge of the nose, then press gently on the shutter-release to take the picture.

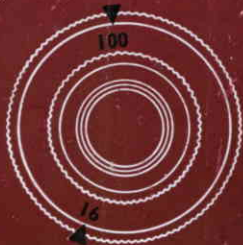
# 4. SIMPLE CONTROLS TO SET

There are 4 simple controls to set before taking each photograph :

- 1. FOCUS THE LENS :** Estimate the distance in feet from the camera lens to the subject, then turn the focusing ring until this distance on the engraved scale is against the distance pin. For distances of 40 ft. (or 12 metres) and over, turn the ring clockwise as far as the stop.
- 2. SELECT THE LENS APERTURE :** Move the pointer to the lens aperture (*f*/number) required.
- 3. SELECT THE SHUTTER SPEED :** Turn the shutter speed ring until the red notch is against the shutter speed required.
- 4. COCK THE SHUTTER :** Move this lever over to the left as far as it will go.

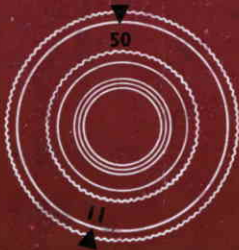
The settings 2 and 3 will depend upon the subject and the light—the following pages tell you which settings to use.





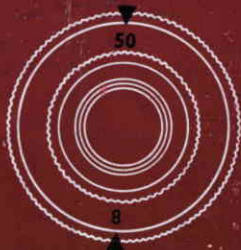
### SUNLIGHT

Aperture f/16  
Speed 1/100



### CLOUDY-BRIGHT

Aperture f/11  
Speed 1/50



### CLOUDY-DULL

Aperture f/8  
Speed 1/50

*These settings are for 'Verichrome' film. For 'Super-XX' and 'Panatomic'-X films, see pages 18-19.*

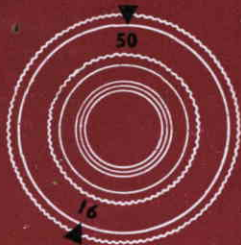


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Beach, marine and snow scenes, distant landscapes and mountains without prominent dark objects in the foreground.

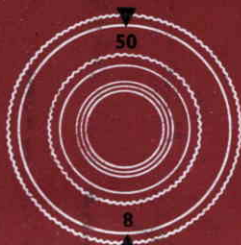
*This is a classification of subject only. Set your controls as opposite to suit the light conditions.*

# CONTROLS



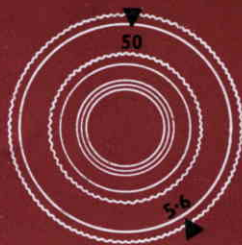
## SUNLIGHT

Aperture f/16  
Speed 1/50



## CLOUDY-BRIGHT

Aperture f/8  
Speed 1/50



## CLOUDY-DULL

Aperture f/5.6  
Speed 1/50

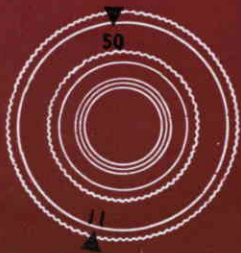
*These settings are for 'Verichrome' film. For 'Super-XX' and 'Panatomic'-X films, see pages 18-19.*

# LIGHT CONDITIONS



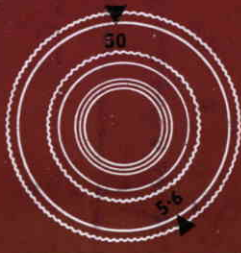
People and other nearby subjects in marine, beach and snow scenes. Also landscapes with interest in mid-distance.

*This is a classification of subject only. Set your controls as opposite to suit the light conditions.*



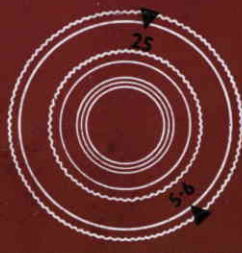
**SUNLIGHT**

Aperture f/11  
Speed 1/50



**CLOUDY-BRIGHT**

Aperture f/5.6  
Speed 1/50



**CLOUDY-DULL**

Aperture f/5.6  
Speed 1/25

*These settings are for 'Verichrome' film. For 'Super-XX' and 'Panatomic'-X films, see pages 18-19.*



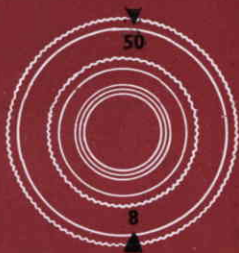
Nearby people in average surroundings, pictures of gardens, building exteriors; scenes with nearby or dark-coloured objects.

*This is a classification of subject only. Set your controls as opposite to suit the light conditions.*

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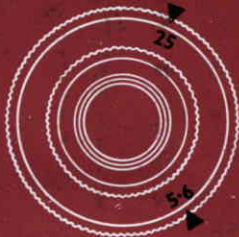
# CONTROLS



## SUNLIGHT

Aperture f/8

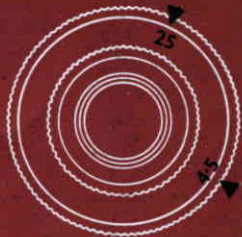
Speed 1/50



## CLOUDY-BRIGHT

Aperture f/5.6

Speed 1/25



## CLOUDY-DULL

Aperture f/4.5

Speed 1/25

*These settings are for 'Verichrome' film. For 'Super-XX' and 'Panatomic'-X films, see pages 18-19.*



Subjects in shade, lit by open sky — as in the shadow of buildings—or by reflection from light-coloured surroundings.

*This is a classification of subject only. Set your controls as opposite to suit the light conditions.*

# Handy Table of Exposures

SUBJECT	LIGHT CONDITIONS	APERTURE f/NUMBER	SHUTTER SETTING
BRILLIANT	SUNLIGHT	f/16	1/100
	CLOUDY-BRIGHT	f/11	1/50
	CLOUDY-DULL	f/8	1/50
BRIGHT	SUNLIGHT	f/16	1/50
	CLOUDY-BRIGHT	f/8	1/50
	CLOUDY-DULL	f/8	1/25

These exposures are for 'Verichrome' film.

For 'Panatomic'-X film use the next *smaller* aperture number or a shutter speed that gives twice the exposure time.

# for Quick Reference

SUBJECT	LIGHT CONDITIONS	APERTURE f/NUMBER	SHUTTER SETTING
AVERAGE	SUNLIGHT	f/11	1/50
	CLOUDY-BRIGHT	f/5.6	1/50
	CLOUDY-DULL	f/5.6	1/25
SHADY	SUNLIGHT	f/8	1/50
	CLOUDY-BRIGHT	f/5.6	1/25
	CLOUDY-DULL	f/4.5	1/25

These exposures are for 'Verichrome' film.

For 'Super-XX' film, use the next *larger* aperture number or a shutter speed that gives half the exposure time.



# ***CLOSE - UPS***

Close-ups and portraits add greatly to the interest of the picture album, and it is not difficult to secure first-class results. Follow these simple rules :—

- Take special care to set the lens focussing ring accurately to the distance between lens and subject.
- Until you have sufficient experience for special effects do not tilt your camera appreciably up or down when taking portraits.
- With portraits in sunlight do not allow the sun to shine directly into the eyes.
- Choose the setting carefully so that background details do not 'break up' the picture.
- Select the exposure settings under the headings Average or Shaded Subjects in the exposure tables.

# MOVING SUBJECTS

Use the quickest possible shutter speed that the lighting conditions allow. Note in the previous pages the shutter and aperture settings appropriate to the subject and lighting. Then reset the shutter speed, altering the aperture setting to one smaller aperture number for each faster shutter speed that you use. For example, the illustration is of an average subject in sunlight, for which the normal settings given on pages 14-15 are 1/50 and f/11. These become 1/100 at f/8, and 1/150 at f/5.6.

To obtain the clearest picture of an object moving very rapidly, select a position from which to take the photograph, so that the movement is in a direction away from you or toward you, and not directly across the picture.



# *Indoor pictures by daylight*

Indoors, it will usually be necessary to give a longer exposure than is obtained at the slowest speed of  $1/25$  second, given in the table on pages 18 and 19. Under these conditions the slow speeds  $1/10$ ,  $1/5$ ,  $1/2$  and 1 second and the T (Time) and B (Brief-time) settings come into use.

It is essential to stand the camera on a tripod or some other firm support for these longer exposure times and to ensure that there is no movement of the subject whilst the picture is taken.

The slowest automatic shutter speed is



1 second. For exposures between 1 and 5 seconds, use the Brief-time setting B. To take a picture, press on the shutter release—count the exposure time—let go the shutter release.

For exposure times longer than 5 seconds, use the Time setting T. To take a picture, press and let go the shutter release—count

the exposure time—then again press and let go the shutter release.

To determine the exposure for indoor pictures, note first the light conditions outdoors; then consider the amount of light on the subject. This will depend upon the size and arrangement of the windows, and the distance of the subject from them.

Amount of Light on the Subject	LIGHT CONDITIONS OUTDOORS		
	Sunshine	Cloudy-Bright	Cloudy-Dull
Plentiful	1/25 2 secs.	1/10 4 secs.	1/5 8 secs.
Average	1/10 4 secs.	1/5 8 secs.	1/2 16 secs.
Little	1/2 16 secs.	1 32 secs.	2 64 secs.

Use lens aperture  $f/4.5$  and black numbers when photographing people and other subjects with which there is risk of movement. Use lens aperture  $f/22$  and red numbers for stationary subjects. The exposure times are for 'Verichrome' film. For 'Super-XX' film, give half the exposure time, and for 'Panatomic'-X film, give double the exposure time.



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