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## Outdoor Exposure Guide

for the Six-16 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. Snow scenes without prominent dark objects in the foreground. Mountains.	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 moving 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 and Super Sensitive Panchromatic 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 a larger stop opening.

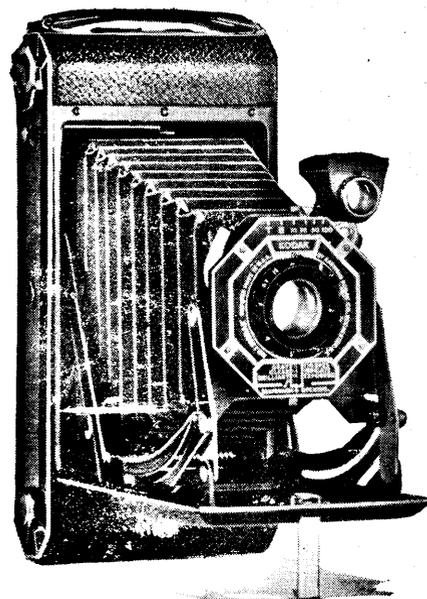
Kodak Super Sensitive Panchromatic Film is fifty per cent faster with morning or afternoon light, and three times faster with artificial light, than Kodak Verichrome Film. The speed of Kodak Panatomic Film is approximately the same as Kodak N. C. Film, the exposure guide for which is given above.

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

Picture taking with the

# Six-16 Kodak

Kodak Anastigmat Lens f.6.3



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

## The Kodak Anastigmat Lens on this Kodak

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

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

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

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*Picture taking with the*

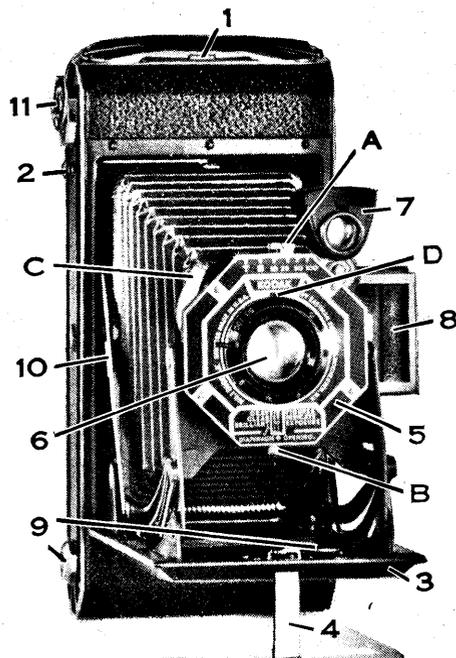
## Six-16 Kodak

**Kodak Anastigmat Lens f.6.3**

*Published by*

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

## THE CAMERA



- |                             |                         |
|-----------------------------|-------------------------|
| 1. Lock for Back            | 6. Lens                 |
| 2. Button for Opening Front | 7. View Finder          |
| 3. Bed                      | 8. Metal Frame Finder   |
| 4. Vertical Support         | 9. Tripod Socket Screws |
| 5. Shutter                  | 10. Bed Braces          |
|                             | 11. Winding Key         |

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

## IMPORTANT

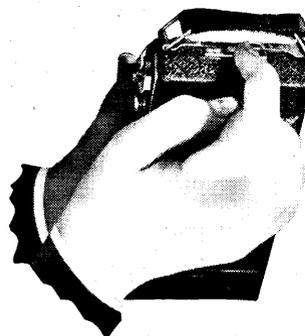
**B**EFORE loading your Kodak with film, and before taking any pictures with it, read these instructions carefully. Take especial care to learn how to operate the shutter.

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.

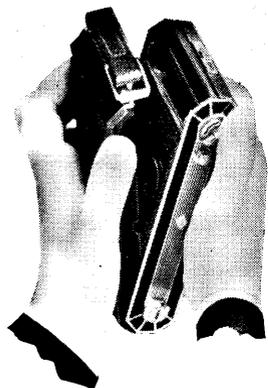
## TO LOAD

Use film number:

**V 616, SS 616, F 616, or 616** for the Six-16 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 protective paper *over* the two rollers. Thread the paper through the *longer* slit in the empty reel, *as far as it will go*.



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

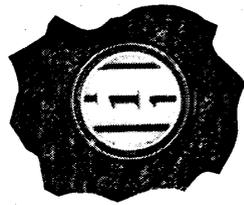
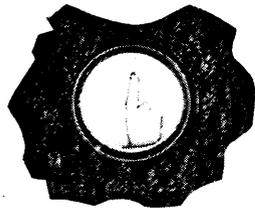
## Picture taking with the

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



Push the round slide that covers the red window on the back of the Kodak in the direction of the arrow.

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

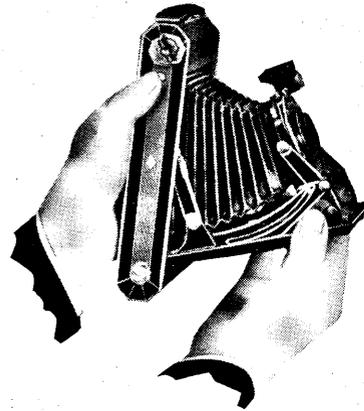


Push back the slide over the red window. This slide prevents fogging Super Sensitive Panchromatic and Panatomic Film, and makes it unnecessary to use the adhesive fabric included with each roll of these films.

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 and draw down the bed until it locks; this brings the lens and shutter into position.

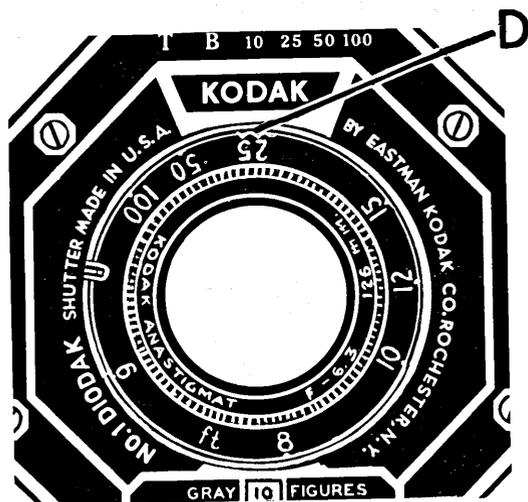
## TO FOCUS

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 6, 8, 10, 12, 15, 25, 50 and 100 feet.

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 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.

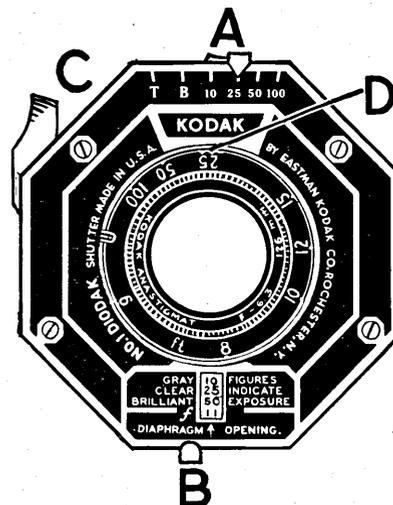


The distance between the subject and Kodak can be estimated without measuring, when the subject is *beyond fifteen feet*; for instance, if the focus is set at 25 feet (the usual distance for ordinary street scenes) the sharpest part of the picture will be the objects at that distance from the camera, but everything from about 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 set the focus at 100 feet. Everything beyond 100 feet is in the 100-foot focus. Nothing nearer than six feet can be focused without using a Kodak Portrait Attachment, see pages 38 and 39, or a small stop opening, see page 20.

### THE SHUTTER



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

Directly beneath the lens there is an opening in the shutter plate. At the left of the opening there are three words: *Gray*, *Clear* and *Brilliant*. These words indicate three degrees of light intensity, defined as follows:

*Gray*—hazy or dull sunlight, when only a faint shadow is visible. Sky overcast with *light* clouds, or smoky atmosphere.

*Clear*—ordinary sunlight; also intense sunlight when it is not shining *directly* on the principal part of the subject.

*Brilliant*—intense sunlight. When the sunlight is very clear and intense, and is shining directly on the principal part of the subject.

When the stop opening lever B is moved, rows of figures appear in the opening under the lens. The lowest figure, next to the letter "f" indicates the stop opening, the other figures give the correct exposure for that stop opening under each of the three light conditions defined above. The figure next to the prevailing light condition,

is the figure to set the speed indicator on the top of the shutter.

### Instantaneous Exposures

Move indicator A to 25, 50, or 100 (see Exposure Guide on back cover or table on pages 16, 17 and 18).

Move lever B until the correct stop opening, *f*. number (the lowest figure that appears in the opening at the bottom of the shutter), is in position. See Exposure Guide on back cover or table on pages 16, 17 and 18.

The Diodak 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.*

### Exposure Guide

The following method of using the Diodak Shutter as a guide to correct exposure will be found a great help:

The figures in the opening of the shutter plate beneath the lens indicate

the correct exposure for a *normal* subject under three light conditions, and for each stop opening. The lowest figure indicates the stop opening.

To find the correct exposure:

It is necessary to classify the subject in order to decide upon the stop opening to be used. As the greatest number of pictures to be taken will be of normal subjects, the figures given on the Diodak Shutter are for these subjects. For nearby landscape views showing little or no sky; groups; ordinary street scenes that include little or no movement, use stop *f.11*. For scenes on streets that are narrow and somewhat shaded, use stop *f.8*. If the subject includes rapid movement stop *f.6.3* or *f.8* must be used. Where greater depth of focus is required and a longer exposure can be given, use stop *f.16*, *f.22* or *f.32*.

When the subject differs from the normal, such as a distant landscape; a beach or marine view; snow scenes without prominent dark objects in the foreground; clouds only; pictures taken early or late in the day; when it is

raining; a portrait or group that is in the shade, these will obviously call for different exposures, for which see the table "Stop Openings," on pages 16, 17 and 18.

Having decided upon the stop opening: Move the lever B until the *f.* number called for appears in the opening under the lens. The figure in the column above the *f.* number and next to the word indicating the prevailing light condition, is the correct exposure for a normal subject.

For example: You wish to make a picture of a nearby landscape with little or no sky; this is a normal subject and calls for stop opening *f.11*. Move the lever B until *f.11* appears in the opening under the lens, then, having decided that the day—the light condition, is "Clear" look in the column above *f.11* and at the word "Clear" you will find the figure 25, which indicates the correct exposure, speed 25. Should the sun be unusually bright and the sky brilliant, the exposure would then be speed 50, or should the sky be gray, speed 10 would be used.

When there are blank spaces in the column over the higher  $f.$  numbers (smaller stop openings), this indicates that no instantaneous or automatic exposures can be made, and either a time or a "bulb" exposure must be given.

With stop  $f.6.3$  there is a blank space at "Brilliant"—indicating that no exposure should be made with that light and largest opening. Move the lever B until  $f.8$  appears in the opening, and use the speed at the word "Brilliant."

### Time Exposures

Move indicator A to the letter "T."

Move lever B until  $f.6.3$ , 8, 11, 16, 22 or 32 appears in the opening under the lens, according to the time of exposure and nature of the subject. See tables on pages 16, 17, 18, 35, 36 and 40.

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 until  $f.6.3$ , 8, 11, 16, 22 or 32 appears in the opening under the lens. See tables on pages 16, 17, 18, 35, 36 and 40.

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

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

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

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

To attach the cable release, remove the screw directly behind the lever C and replace it with the cable release. After using the cable release, detach it and replace the screw in the opening.

The screw may be loosened and tightened with a 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 normal subjects use the exposures given in the column above f.6.3. For rapidly moving objects on "Clear" days, use speed 100. For exposures on hazy days, use speed 50; 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 37.

**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 20.

**f.8**—For instantaneous exposures on "Gray" or hazy days, use speed 25;

use speeds 50 and 100 when the light is "Clear" and "Brilliant." For scenes on narrow and slightly shaded streets, use speed 25. For moving objects on "Brilliant" days, 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 light on the subject is "Clear," use speed 25.

**f.16**—For open views, when the sunlight on the subject is *unusually* "Brilliant" 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 36.

**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; for ordinary landscapes, street scenes or nearby subjects when

the light is "Brilliant," use speed 10; also for Time Exposures.

**f.32**—For Time Exposures Outdoors on cloudy days, see table on page 40. For Interior Time Exposures, see pages 35 and 36. *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 19 and 20.

All exposures given for outdoor subjects are for the hours from 2½ hours after sunrise until 2½ hours before sunset. If earlier or later the exposures must be longer. When using Kodak Verichrome or Super Sensitive Panchromatic 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 page 40. 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 20 for the depth of focus or range of sharpness of the Six-16 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 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 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 Six-16 Kodak

Distance Focused Upon	f.6.3		f.8		f.11		f.16		f.22		f.32	
100 ft.	Ft. 39 $\frac{1}{2}$	to inf.	Ft. 33 $\frac{1}{2}$	to inf.	Ft. 27 $\frac{1}{2}$	to inf.	Ft. 20 $\frac{1}{2}$	to inf.	Ft. 15 $\frac{3}{4}$	to inf.	Ft. 11 $\frac{1}{2}$	to inf.
50 "	Ft. 28 $\frac{1}{2}$	to inf.	Ft. 25 $\frac{1}{2}$	to inf.	Ft. 21 $\frac{1}{2}$	to inf.	Ft. 17	to inf.	Ft. 13 $\frac{1}{2}$	to inf.	Ft. 10 $\frac{1}{2}$	to inf.
25 "	Ft. 18 $\frac{1}{2}$	to 40 $\frac{3}{4}$	Ft. 16 $\frac{3}{4}$	to 48 $\frac{3}{4}$	Ft. 15	to 75 $\frac{1}{2}$	Ft. 12 $\frac{1}{2}$	to inf.	Ft. 10 $\frac{3}{4}$	to inf.	Ft. 8 $\frac{1}{2}$	to inf.
15 "	Ft. 12 $\frac{1}{2}$	to 19 $\frac{1}{2}$	Ft. 11 $\frac{1}{2}$	to 21 $\frac{1}{2}$	Ft. 10 $\frac{3}{4}$	to 25	Ft. 9 $\frac{1}{2}$	to 36 $\frac{1}{4}$	Ft. 8 $\frac{1}{4}$	to 76 $\frac{3}{4}$	Ft. 6 $\frac{1}{2}$	to inf.
12 "	Ft. 10 $\frac{1}{2}$	to 14	Ft. 10	to 15 $\frac{1}{2}$	Ft. 9	to 17 $\frac{3}{4}$	Ft. 8 $\frac{1}{2}$	to 22 $\frac{1}{2}$	Ft. 7 $\frac{3}{4}$	to 33 $\frac{3}{4}$	Ft. 6 $\frac{1}{4}$	to 192
10 "	Ft. 8 $\frac{3}{4}$	to 11 $\frac{1}{4}$	Ft. 8 $\frac{1}{2}$	to 12 $\frac{1}{2}$	Ft. 7 $\frac{5}{8}$	to 13 $\frac{3}{8}$	Ft. 7 $\frac{1}{8}$	to 16 $\frac{1}{8}$	Ft. 6 $\frac{1}{2}$	to 21 $\frac{1}{2}$	Ft. 5 $\frac{3}{4}$	to 48 $\frac{3}{4}$
8 "	Ft. 7 $\frac{1}{2}$	to 9 $\frac{1}{2}$	Ft. 7	to 9 $\frac{1}{4}$	Ft. 6 $\frac{1}{2}$	to 10 $\frac{1}{4}$	Ft. 6	to 13 $\frac{1}{2}$	Ft. 5 $\frac{3}{4}$	to 14	Ft. 5	to 21 $\frac{3}{4}$
6 "	Ft. 5 $\frac{1}{2}$	to 6 $\frac{1}{2}$	Ft. 5 $\frac{1}{2}$	to 6 $\frac{1}{2}$	Ft. 5 $\frac{1}{4}$	to 7 $\frac{1}{4}$	Ft. 5	to 8	Ft. 4 $\frac{3}{4}$	to 9 $\frac{1}{2}$	Ft. 4 $\frac{1}{2}$	to 12 $\frac{3}{4}$

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

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-16 Kodak as a Fixed Focus Camera

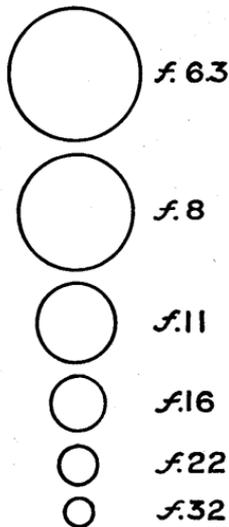
SET THE FOCUS AT 25 FEET.

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 20.

## Six-16 Kodak



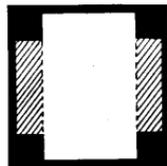
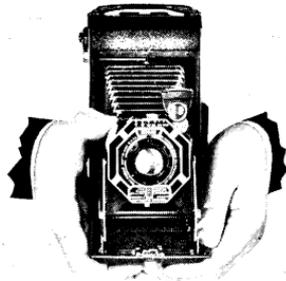
COPYRIGHT 1922,  
BY EASTMAN KODAK CO.

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

## THE VIEW FINDER

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

Look into the finder from directly over the center of it and include what is wanted by turning to the right or left, see illustration on page 24.



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.



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



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



### THE METAL FRAME FINDER

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

Special instructions for making portraits are given on pages 35 to 39.

### HOLD THE KODAK LEVEL

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

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



*Effect produced by tilting the Kodak.*

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

After an exposure has been made, turn the winding key slowly, a few times, until No. 2 (or the next number) is in the *center* of the red window.



### CLOSING THE KODAK

Close the Kodak by pressing the bed braces at the knurling, as shown. The



front and bellows fold automatically.

Be sure the finder is in the upright position.

### REMOVING THE FILM

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

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

Hold the end of the paper taut, see illustration at top of page 29, and turn the key until all the paper is on the roll. If the sticker folds under the roll, turn the key to bring it up.

Take hold of the ends of the paper and sticker to prevent the paper from



loosening. Draw out the key and remove 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. 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.



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



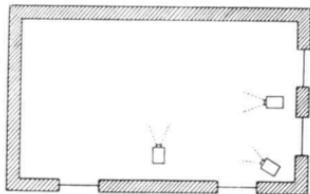
the holder into the *round* hole of the spool. This brings the slotted end of the spool next to the winding key. The Kodak is now ready for reloading.

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. 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.

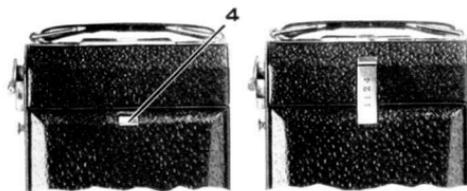
### TIME EXPOSURES—INDOORS

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. 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 cannot 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, pull out



the support 4 from the bed as shown above, and turn it to the position as illustrated below.



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 as shown below.

Adjust the shutter for a time exposure as described on page 14.



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

After making an exposure, turn the winding key until the next number appears in the red window.

If no more time exposures are to be made, adjust the shutter for an instantaneous exposure, see page 11.

### Exposure Table for Interiors

The table on page 36 gives suitable exposures for varying conditions of light, when using stop *f.16*.

With stop <i>f.6.3</i>	give	one-sixth;
“ “ <i>f.8</i>	“	one-quarter;
“ “ <i>f.11</i>	“	one-half;
“ “ <i>f.22</i>	“	twice;
“ “ <i>f.32</i>	“	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 20. Stop *f.16* gives the best average results for Interiors.

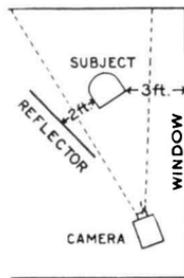
### TO MAKE A PORTRAIT

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

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.



usually gives a better effect than a dark one. To get a good light on the face, follow the arrangement shown in the diagram at the left. A reflector helps to get detail in the shaded part of the face. A white towel or tablecloth held by an assistant or thrown over a screen or other high piece of furniture will make a suitable reflector; it should be at an angle and in the position indicated in the diagram.

### 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 20.

### Kodak Portrait Attachment

The Kodak Portrait Attachment makes head and shoulder portraits. It can also be used for photographing flowers and similar subjects.

Place the Attachment over the lens and compose the picture in the finder. Turn the Kodak just a *little* to the left, as the short distances at which the subject must be from the lens make it necessary to center the subject by eye instead of by the finder.

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

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 face, and revolve the lens mount until the correct figure is at the focus pointer, according to the table.

When making portraits, the most pleasing results are obtained with the subject three feet or three feet eight inches from the lens, and the focus pointer at 10 or 25 feet respectively. For flowers and similar subjects, the shorter distances will be more satisfactory.

The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 13*, with the Six-16 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-16 Kodak, 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 smaller stop openings ( $f.22$  or  $f.32$ ) are 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 15.

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

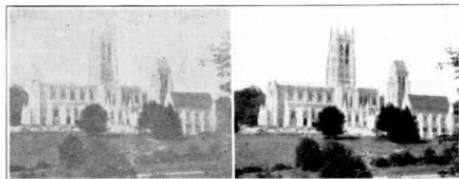
**With Heavy Clouds**—Four seconds to eight seconds will be required.

**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

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 7. Wipe the front and back of the lens with 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.

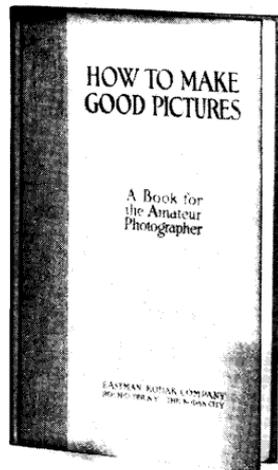
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### IMPORTANT

This manual should be read thoroughly, before you make any pictures.

While loading and unloading the camera, be very careful to keep the protective paper wound tightly around the film to prevent light striking it.

Before making an exposure be sure that the shutter is adjusted properly, for an instantaneous or time exposure, whichever is required. Use the correct stop opening and speed. The camera must be focused and an unexposed section of film in position.

The sun must be behind your back or over the shoulder. If the sun shines directly into the lens it will blur and fog the picture.

Hold the camera *level*.

Hold the camera *steady* when making instantaneous exposures or snapshots. The camera should be held firmly against the body (or against the face if using the metal frame finder) and when pressing the exposure lever, hold the breath for the instant. If the camera is moved during the exposure, the picture will be blurred.

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

Keep the lens and inside of camera *clean*.

Never oil the shutter.

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

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