

**Outdoor Exposure Guide  
for the Jiffy Kodak V. P.**

SUBJECT	STOP OPENING	SHUTTER SPEED
Landscapes, nearby subjects in open field, park, garden, at the seashore and on the water. Street scenes.	Large	Snapshot
Distant landscapes, marine and beach scenes. Mountains. Snow scenes without prominent dark objects in the foreground.	Small	Snapshot
Portraits in the open shade, not under trees or the roof of a porch. Shaded nearby scenes. Narrow and slightly shaded streets.	Small	Time Exposure of one or two seconds
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.	Large	Snapshot

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 fifty per cent faster with morning or afternoon light, and three times faster with artificial light, than Kodak Verichrome Film.

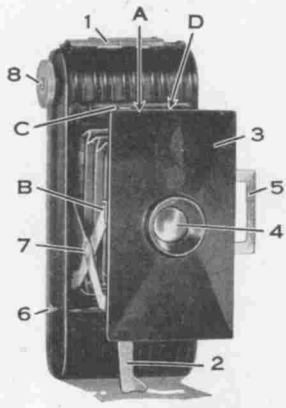
Picture taking with the  
**Jiffy Kodak V. P.**

DOUBLET LENS



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

## THE CAMERA



- |   |                             |
|---|-----------------------------|
| 1. Lock for Back                        | 5. Finder                   |
| 2. Standard for Vertical Time Exposures | 6. Button for Opening Front |
| 3. Front Plate                          | 7. Braces for Front         |
| 4. Lens                                 | 8. Winding Knob             |

A—Slide for Instantaneous or Time Exposures

B-C—Exposure Levers

D—Stop Opening Slide

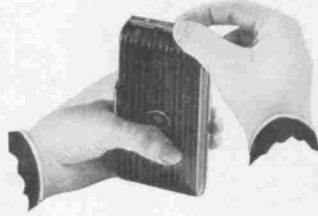
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## TO LOAD THE JIFFY KODAK V. P.

**K**EEP the protective paper wound tightly around the film to prevent light striking it. The Kodak should be loaded or unloaded in a subdued light, *never* in the direct sunlight. If necessary, the Kodak should be loaded in the shade of the body.

Use film number:

**V 127, SS 127, F 127** or **127** for the Jiffy Kodak V. P.



With the back of the camera held towards you, push the knurled slide on the top of the camera to the left and remove the back.

3

Place the film in the end opposite the winding knob. The word "TOP" on



the paper must be on the side opposite the winding knob.



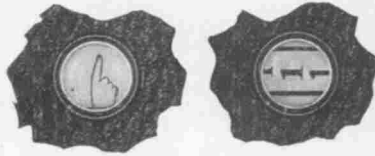
Thread the paper through the *longer* slit in the reel, *as far as it will go*.

4

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



Replace the back, fitting the flange on the bottom into the groove provided for it. Press the back so that the flanges on the other three sides of the back fit into their respective grooves. Now push the slide on the top of the Kodak to the right, locking the back.



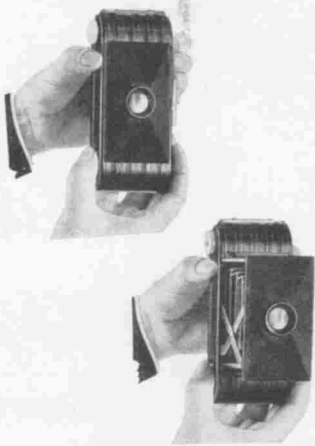
Turn the winding knob. A warning hand will appear in the red window; then turn slowly until the figure 1 is in position in the center of the window.

5

When using Kodak Super Sensitive Panchromatic or Panatomic Film in this camera, it is unnecessary to cover the red window with the adhesive tape included with the film.

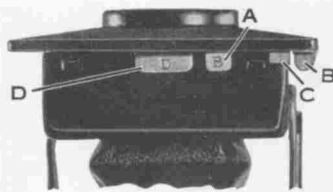
After each exposure be sure to wind the next number into position.

### OPENING THE FRONT



Press the button 6, page 2, on one side of the Kodak. The front will automatically spring into position.

### THE SHUTTER



A—Indicator for Instantaneous or Time Exposures

B-C—Exposure Levers

D—Stop Opening Slide

NOTE: *Never oil the shutter.*

### MAKING THE EXPOSURES INSTANTANEOUS EXPOSURES

THE Jiffy Kodak V. P. is a fixed focus camera, therefore, subjects that are about eight feet and farther from the camera will be sharp. For subjects that are closer to the camera than about eight feet, use the Kodak Portrait Attachment, see page 16.

The shutter of the camera is released by pushing the exposure lever B or C *slowly, as far as it will go. This makes*

*the exposure.* The lever automatically returns to its original position when it is released.

Do not jerk the lever as any movement of the camera, at the instant of exposure, will blur the picture.

When making instantaneous exposures or snapshots, 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 15 to 17.

Slide A (marked with the letter B, see illustration on page 7) controls the shutter for time and instantaneous or snapshot exposures. For instantaneous exposures or snapshots this slide must be pushed all the way in; it must be drawn out as far as it will come, for time (bulb) exposures.

Slide D controls the two stop openings.

### STOP OPENINGS

The stop openings regulate the amount of light passing through the lens. When slide D, page 7, is all the way in, the large stop opening is in position. *This is the one to use for snapshots of all ordinary subjects.* When slide

D is drawn out as far as it will go, the small stop opening is in position.

The stop openings (diaphragms) should be used as follows:

**1. The Large**—For snapshots of all ordinary outdoor subjects such as landscapes, groups and street scenes, when the subject is in the bright sunlight, and for nearby subjects at the seashore and on the water. For Interior Time Exposures, the time for which is given in the table on page 14.

**2. The Small**—For instantaneous or snapshot exposures of extremely distant views, beach scenes, marines, snow scenes without prominent dark objects in the foreground, and clouds only, in bright sunlight. For Interior Time Exposures, see table on page 14, and for Time Exposures Outdoors on cloudy days, see table on page 17.

When the second or small stop opening is used, nearby objects will be sharper.

### THE FINDER

The finder 5, page 2, is brought into position by lifting the front frame. The front frame must be parallel with the sight. Hold the camera with the sight or rear frame as close to the eye as possible with the camera held against the

face, and frame the picture within the front frame of the finder. All vertical lines of the subject should be kept parallel with the vertical sides of the front frame, when holding the camera either in the vertical or horizontal position.



The Kodak must be held level. If all the subject can not 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 Kodak should be held down level with the center of the subject.



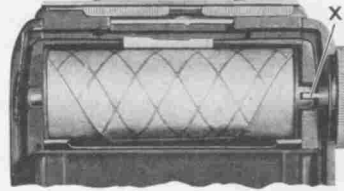
After making an exposure, turn the winding knob slowly, a few times, until No. 2 or the next number is in the center of the red window.

### 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.

Hold the end of the paper taut and turn the knob until all the paper is on



the roll. To remove the film, the web X of the winding knob which engages the slot in the spool must be in the upright position, see illustration. Remove the spool of film by grasping the flanges and lifting it out. Be careful not to

allow the paper to loosen. Fold under about half-an-inch of the paper, and fasten it with the sticker.

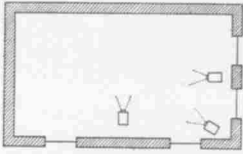
**"Cinch" Marks:** After removing the film from the Kodak, do not wind it tightly with a twisting motion, or the film might be scratched.

**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 winding end of the camera, engaging the slotted end with the web of the winding knob. The Kodak is now ready for reloading.

### TIME EXPOSURES—INDOORS

For time exposures the camera must always be placed on a firm support like a table or chair, *never* hold it in the hands.



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.

When making a vertical picture, use the standard 2, page 2, for a support. The camera must not be more than two or three inches from the edge of the table.

When making a horizontal picture, turn the camera on its side. The lever C must be used and the front of the Kodak must be raised a trifle, by placing some small object under one corner of the front plate.

Adjust the shutter for a time exposure by drawing out slide A as far as it will come (see pages 7 and 8).

To make the exposure, steady the Kodak with one hand and press the exposure lever B or C *carefully* to open the shutter. The shutter remains open as long as either of these levers is pressed down. Give the proper time (using a watch if more than five seconds). The Kodak *must be steady* or the picture will be blurred; *do not hold it in the hands*.

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 instan-

Exposure Table for Interiors using the Small Stop Opening.  
With the Large Stop Opening give one-half the time.

	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.

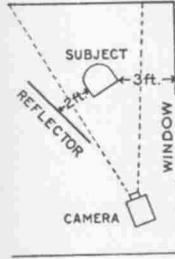
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These exposures are for rooms where windows get the direct light from the sky and for hours from three hours after sunrise until three hours before sunset. If earlier or later the exposures must be longer.

taneous exposure, pushing in slide A, see pages 7 and 8.

### 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. Use the large stop opening and give one-half the time given in the exposure table on page 14. 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. 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 furni-



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ture will make a suitable reflector; it should be at an angle as in 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. Place the Kodak on a steady, firm support, use the small stop opening and make a time exposure of about one second. By following this rule unpleasant and distorting shadows on the face will be avoided.

### 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.

The subject must be exactly  $3\frac{1}{2}$  feet from the lens.

Measure the distance carefully from the lens to the face.

The same exposure is required as without the Attachment.

Use *Kodak Portrait Attachment No. 13*, with the Jiffy Kodak V. P.

### 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 the *Kodak Diffusion Portrait Attachment No. 13*, with the Jiffy Kodak V. P.

### TIME EXPOSURES—OUTDOORS

When the small stop opening is used, the light passing through the lens is so much reduced that very short time exposures may be made outdoors.

**With Light Clouds**—About one second will be sufficient.

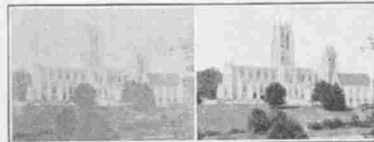
**With Heavy Clouds**—Two seconds to four seconds will be required.

**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.*

Open the back of the Kodak, and wipe the front and back of the lens with a clean handkerchief.

### 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.

"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 unusual pictures.

These two booklets are free, and copies of them will be sent upon request to our Service Department.

EASTMAN KODAK COMPANY,  
ROCHESTER, NEW YORK.

### PRICE LIST

KODAK VERICHROME FILM, V 127, for the Jiffy Kodak V. P., 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ , eight exposures.....	\$ .30
KODAK SUPER SENSITIVE PANCHROMATIC FILM, SS 127, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ , eight exposures.....	.35
KODAK PANATOMIC FILM, F127, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ , eight exposures.....	.35
KODAK N. C. FILM, 127, 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ , eight exposures.....	.25
KODAK PORTRAIT ATTACHMENT, No. 13.....	.75
KODAK DIFFUSION PORTRAIT ATTACHMENT, 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 NEGATIVE ALBUM, to hold 100 1 $\frac{1}{8}$ x 2 $\frac{1}{2}$ negatives.....	1.25
VELOX TRANSPARENT WATER COLOR STAMPS, booklet of twelve colors.....	.50
VELOX WATER COLOR OUTFIT, consisting of Artist's Mixing Palette, three Camel's Hair Brushes and one book of Velox Transparent Water Color Stamps (twelve colors).....	1.00
"HOW TO MAKE GOOD PICTURES," an illustrated book of helpful suggestions. It describes various methods of making exposures, developing, printing, enlarging, coloring, making lantern slides, and other interesting subjects.....	.50

*All prices subject to change without notice.*

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