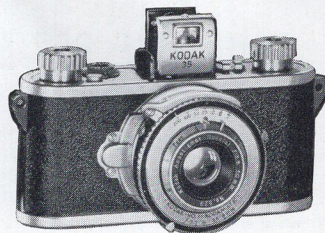
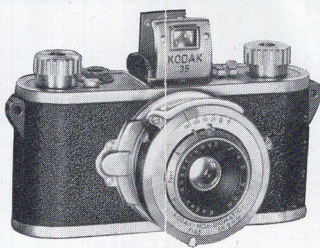
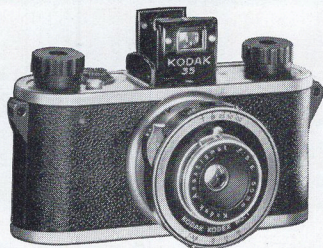


Color

WITH YOUR CAMERA

8 KODAK MINIATURES FOR COLOR PICTURES



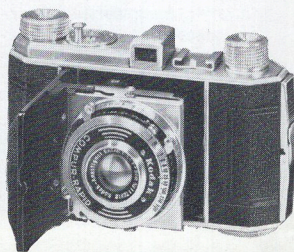
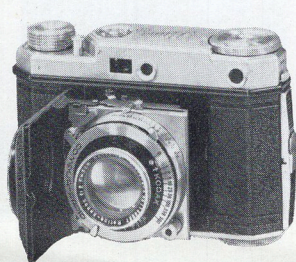
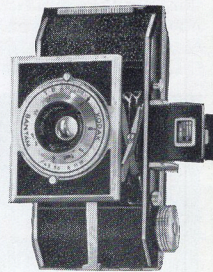
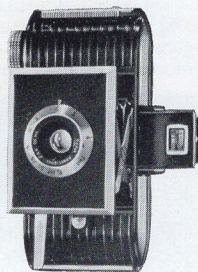
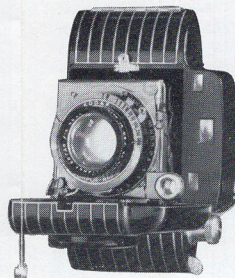
KODAK 35's—These capable Kodak miniatures quickly dispel the belief that costly cameras are necessary for color "stills." The Kodak 35, *f*.5.6, has shutter speeds of 1/25, 1/50, 1/100, Time and Bulb, folding optical eye-level finder, automatic film counter and film-centering device. Both the *f*.4.5 and *f*.3.5 models include these advantages, plus shutter speeds up to 1/150 and 1/200, respectively, with automatic shutter setting, built-in

delayed action, double exposure prevention. Kodak 35, *f*.5.6, \$14.50; *f*.4.5, \$24.50; *f*.3.5, \$33.50.

The Kodak 35's load with 18-exposure rolls of K135 (regular) or K135A (Type A) Kodachrome Film at \$2.50 per roll—including processing; and 18-exposure or 36-exposure rolls of No. 135 (black-and-white) Kodak Plus-X, Panatomic-X, and Super-XX Film at 60 cents and 95 cents per roll.

KODAK BANTAMS—These trim Kodak miniatures likewise take regular or Type A Kodachrome Film and the superior Kodak black-and-white films as well. The Kodak Bantam *f*.5.6 has shutter speeds of 1/25, 1/50, 1/100, Time and Bulb, eye-level optical finder; the *f*.4.5 model, a 1/200 shutter and body release; the *f*.2.0 model, an ultra-fast lens working with a coupled range finder, Compur-Rapid shutter with 9 speeds up to 1/500. All incorporate an automatic film-centering device.

Kodak Bantam *f*.5.6, \$14; *f*.4.5, \$22.50; the superb "Special" with *f*.2.0 lens and field case, \$87.50. The Bantams load with 8-exposure rolls of No. K828 (regular) or K828A (Type A) Kodachrome at \$1.35 per roll—including processing; 8-exposure rolls of No. 828 (black-and-white) Kodak Panatomic Film at 20 cents, and Plus-X, Panatomic-X, and Super-XX at 25 cents per roll.



KODAK RETINAS—These fine miniature cameras offer every refinement necessary to superior picture making in full color or in black-and-white. The Retina I, with *f*.3.5 lens, offers 9 speeds from 1 to 1/500, Time and Bulb, automatic film-centering device, eye-level optical finder. The Retina II, *f*.2.0, has a faster lens, a similarly versatile shutter, film-centering device, built-in range finder coupled with focusing mechanism, and is designed to prevent double exposures. Retina I, \$48.50; Retina II, *f*.2.0, including field case, \$120.

The Retinas load with 18- or 36-exposure rolls of the three black-and-white films and 18-exposure rolls of the two color films, at the same low prices listed above for the Kodak 35's.

The New Convenience of Color "Stills"

BLACK-AND-WHITE pictures...the familiar everyday snapshots—there's no mystery about these. You've probably made them since childhood... know you'll get good "snaps" every time because just about all you have to do is point the camera and press a button.

Today, thousands of miniature-camera owners are taking pictures in color, *full color*, with Kodachrome—the wonderful Eastman film which is revolutionizing photography. Kodachrome images reflect every glorious hue of nature. Not all reds as red, all blues as blue, or all greens as green—but every delicate tone, every subtle shading.

That's what Kodachrome has brought to picture making. To your picture making, when you load an easily operated miniature still camera with this remarkable color film.

HERE'S HOW YOU CAN MAKE COLOR PICTURES

Kodachrome loads like ordinary film, can be used at snapshot speed, indoors as well as out. You expose the 8-exposure or 18-exposure rolls, slip them back into their metal containers and send them off in the mail to an Eastman processing station. Here, the

films are finished without extra cost to you and returned with each transparency individually mounted and ready for projection.

Hold them before the light—they mirror all the colors of the scenes just as you saw them through the camera's finder.

Slip them into an inexpensive Eastman projector—their glorious, rich colors will flood your living-room screen. Real as life.

THESE ADVANTAGES, TOO

Marvelous screen pictures, however, are not the only use for these full-color transparencies. Standard black-and-white prints, fully the equal of those you have been enjoying, can easily be made from them—by you, or by your dealer. Duplicate transparencies, and special full-color prints mounted for framing, may be obtained as well.

The story of these films, cameras, and projectors is the story of this little folder. You'll find it an absorbing one—the easily grasped details that have today made real the will-o'-the-wisp which has intrigued picture makers and challenged scientists for generations.

The illustration on the right was engraved directly from a Kodachrome transparency made with a miniature camera. Kodachrome Film is available in two types—"regular" for use in daylight... Type A for use outdoors at night and indoors under inexpensive incandescent lamps.

PRICES

Kodachrome—8 exposures. \$1.35

Kodachrome—18 exposures. 2.50

Prices include processing by Eastman and the return of each picture individually mounted for projection.



KODASLIDE READY-MOUNTS

KODACHROME FILM is exposed as simply as black-and-white. Then you send it to Eastman for processing. In a few days' time, back come your pictures—not as negatives, not as familiar snapshot prints, but as individually mounted full-color transparencies. Eight slides from a \$1.35 roll of Kodachrome... eighteen slides from a \$2.50 roll—all included in the low price of the original film. The slides containing these color transparencies, known as Ready-Mounts, are 2-inch squares of specially prepared press-board, die-cut to receive the color transparencies which have been lacquered on the emulsion side as a protection against dirt and finger marks.

Picture makers already possessing exposed Kodachrome No. 828 and No. 135, not as yet mounted, and those seeking a convenient method of storing black-and-white negatives, or storing and showing black-and-white positives, will appreciate the ease and economy of Ready-Mounts for home mounting. Ready-Mounts are therefore offered for sale. A box of 50—\$1.50.

Adaptable to other slide materials

So new are Ready-Mounts, however, that not all projectors are designed to take them. Then, too, color transparencies destined to enjoy unusually hard usage are perhaps better off when mounted into Kodaslides, as described at the right. If the protection of glass is deemed unnecessary, Ready-Mounts may be slipped into Ready-Mount Metal Frames (shown below) for projection by machines unsuited for standard Ready-Mounts.



Kodaslide Ready-Mount



Ready-Mount Metal Frame

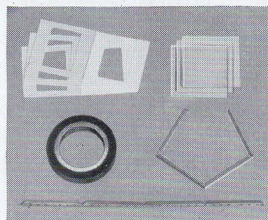
KODASLIDE MATERIALS

ALTHOUGH Kodachrome Film, No. 828 and No. 135, processed in the U. S. A., is customarily returned from processing stations with each exposure individually framed in a Ready-Mount, picture makers not desiring this free service may indicate the fact by merely clipping off a corner of the linen address tag attached to the cloth bag in which exposed Kodachrome is mailed to the processing station. The film will then be returned as a strip of transparencies.

Readily assembled

From these transparencies Kodaslides may quickly be assembled with Kodaslide Cover Glass, Kodaslide Masks, and either Kodaslide Tape or Kodaslide Metal Binding—available for both No. 135 and 828 film. The Glass comes in boxes of 36 or 500 glasses, 2 by 2 inches in size, for 50 cents or \$6.50. The Masks in boxes of 50 or 250 for 35 cents or \$1.50. The Tape in 10-yard or 30-yard rolls—white, red, or black in color—20 or 55 cents per roll. The Metal Binding 75 cents for a box of 12, \$2.75 for a box of 50.

Kodaslide Metal Frames—another method of preparing Kodachrome transparencies for projection under conditions deemed unsuitable for, or with equipment unsuited to, the Kodaslide Ready-Mounts automatically returned to you—consist of two pieces of glass and a double mask, supported between interlocking halves of a 2 x 2-inch metal frame. They may be quickly assembled without tools for showing a color transparency, as quickly disassembled for re-use with another transparency. These, too, are available for both No. 135 and 828 film, and are priced at \$1.45 for a box of 12.



Kodaslide Materials—masks, cover glasses, tape, and metal binding—one of the two latter items being used to seal the Kodaslides.



No binding is needed with Kodaslide Metal Frames.

KODACHROME DUPLICATES

No. 828 (Bantam) or No. 135 Kodaslide transparencies, mounted or unmounted, can be duplicated on 35 mm. Kodachrome Film—No. 135. Actual-size Bantam duplicates cannot be made, but the full Bantam images are reproduced on the 35 mm. film. One duplicate, 55 cents; second, 50 cents; third, 45 cents; fourth to tenth, 24 cents each; eleventh to fiftieth, 21 cents each. Minimum charge per order, \$1. Prices apply to each original submitted—and are based on all duplicates of each original being made at the same time. Duplicates are returned in Ready-Mounts.

KODAK TRANSPARENCY ENLARGER

HERE is an accessory certain to prove popular with users of No. 135 or 828 Kodachrome. For with it, and from Kodachrome Film, you can easily and inexpensively obtain black-and-white negatives for the making of either generous size contact prints or enlargements. Resembling a conventional Kodak, the Enlarger takes mounted or unmounted color transparencies, approximately 1 by 1½ inches in size, and makes from them eight enlarged negatives 2½ by 3½ inches in size on a single roll of No. 616 Kodak Film. You clamp the transparencies or slides before the lens, point the Enlarger at a bright light such as a No. 1 Photoflood bulb in a desk lamp, and open the shutter for a few seconds. When eight exposures have been made the 616 Film can be finished and prints made by you or by your regular photofinisher just as with ordinary snapshot making.

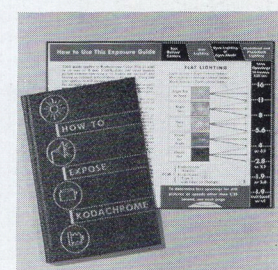
Filter effects are easy

The Enlarger likewise boasts of a filter slot, between the transparency and the lens, fitted with three Wratten Color Filters and with space for an additional filter of your choice. By means of this you can easily obtain results similar to those achieved had you filmed the original color subject through a filter on black-and-white film. The Enlarger—complete with Filter Holder and Filters—\$18.50.



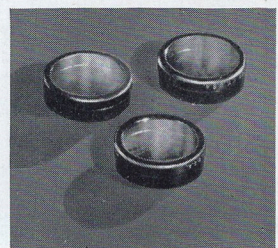
EXPOSURE BOOKLET

THE use of Kodachrome is little different from that of black-and-white. Easily grasped exposure instructions are packed with each roll of Kodachrome Film. Yet perhaps the surest guide to good exposure is the clear, concise information contained in the 12-page booklet, *How To Expose Kodachrome*, covering both still and movie cameras, used in daylight or artificial light, loaded with regular or Type A Kodachrome, exposed with or without filters. Even the use of the amazing Pola-Screens is described within its durable laminated pages, containing several time-saving calculators and graphs. Its price—50 cents.



KODACHROME FILTERS

THERE are three filters which perform a very definite service. Regular Kodachrome used with artificial light is color balanced by a Kodachrome Filter for Photoflood. Type A Kodachrome, the color film for artificial light, is color balanced for daylight by the Type A Kodachrome Filter for Daylight. And regular Kodachrome is aided by the Kodachrome Haze Filter when filming distant landscapes or seascapes, snow scenes, and views at high altitudes. Any of these three filters, for the Kodak Bantam Special—\$2.50; for the Kodak Bantams f.4.5 or f.5.6—\$2; for the Kodak Retina I—\$2.25; Retina II—\$2.50; for the Kodak 35's—\$2.50. Kodachrome Filters for other miniature cameras—\$2 to \$4.25.



COLOR SHOWS...IMPROVED, SIMPLIFIED, LOW-COST PROJECTORS...SEMI-AUTOMATIC PROJECTION

KODASLIDE PROJECTOR MODEL 1

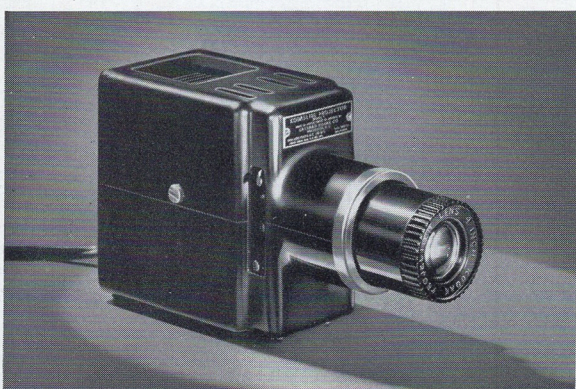
THIS Eastman projector for Kodachrome transparencies—or black-and-white positives—is truly the essence of simplicity to operate. Small and compact, thoroughly capable, glossy-black in finish, it is obviously an ideal home projector.

With it, tiny color images on Kodachrome Film become razor-sharp color pictures on your living-room screen. You can search out every last bit of detail in the colorful scenes on the screen, before replacing each vista with its successor.

To operate this Kodaslide projector you merely plug its connection cord into any convenient socket, slip a mounted Kodachrome transparency into the slide opening, focus the image with the lens barrel. When you are ready for the next slide, its insertion pushes its predecessor to the opposite side of the projector for convenient removal. It's as simple as that.

Takes every standard slide

Kodaslide Projector, Model 1, takes color transparencies in Ready-Mounts, in Ready-Mount Metal Frames, and 2 by 2-inch



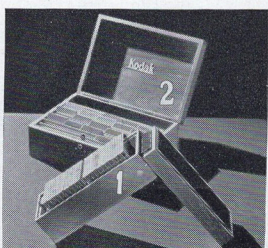
The Projecto Case for the Model 1 is a definitely worth-while investment on the counts of protection and convenience.

carrying case is fitted with a tripod screw that attaches to the tripod socket in the bottom of the projector. A finger-tip elevating screw adjustment on the cover of the case raises or lowers it to effect easy centering of the pictures on the screen. Kodaslide Projector, Model 1—\$18.50. Projecto Case—\$4.

FILE BOXES

PICTURES as lovely as full-color Kodachrome transparencies in Ready-Mounts or Kodaslides deserve safe and convenient storage. For this the Kodaslide Sequence File (1—below) is fully adequate. A handsome beechwood box, it holds 48 glass Kodaslides or 125 Ready-Mounts, ready to be extracted and slipped into a Kodaslide Projector. Its price, \$2.

The Kodak File Box (2—at right) is a smartly finished beechwood box for storing unmounted color transparencies or miniature negatives in strips of four. It is equipped with 25 index cards, and the same number of guides and transparent envelopes. The File Box will hold up to 400 negatives or transparencies. Price, \$3.25.

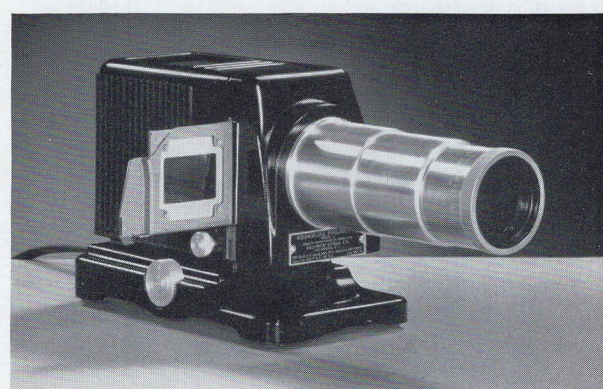


KODASLIDE PROJECTOR MODEL 2

THE Model 2 is a brilliant, quality-built projector for miniature Kodachrome transparencies or black-and-white positives. It likewise takes Ready-Mounts, alone, Ready-Mounts in Ready-Mount Metal Frames, and glass Kodaslides—taped or in Metal Frames. While one slide is being viewed the next is slipped into the slide carrier and instantly comes into position when the carrier is shifted.

Long or short throws

Standard equipment on the Model 2 is a precision-made 5-inch f.3.7 lens producing needle-sharp images on screens of generous proportions. Available as an accessory for longer "throws" is a 7½-inch f.4.5 lens. Most picture makers will find the former lens entirely satisfactory. For example: from 35 mm. images the 5-inch lens fills a 1½-foot screen at 6 feet, a 2-foot screen at 8 feet, a 5-foot screen at 19 feet, and a 7-foot screen at 26½ feet. No larger screen should be filled with the standard 100-watt projection lamp. The 7½-inch lens, however, enables you to fill these same size screens at greater distances—upping the 26½-foot "throw" for a 7-foot screen to 41 feet. Illumination in the "Model 2" is furnished through three con-



densing lenses by a special 100-watt lamp, and heat is controlled by an efficient glass-wool-lined inner shell, generous air spaces, louvers for natural-draft ventilation, and heat-absorbing glass.

The base, turret head, and housing are of die-cast aluminum with glossy black finish, contrasting with the natural aluminum finish of the easily focused lens tube. The base of the Model 2 is 4 by 6½ inches. The height 5¼ inches.

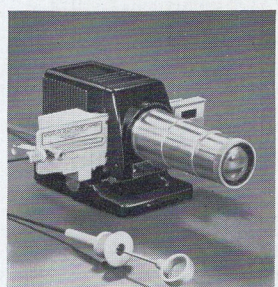
Here, indeed, is an outstanding still projector on the counts of durability and performance. With 5-inch lens, the Model 2 is priced at \$33.50; with 7½-inch lens, \$52. The 5-inch lens, alone, \$10; the 7½-inch lens, \$28.50. A sturdy combination carrying case is priced at \$8.

READY-MOUNT CHANGER

THIS is one of those all-important accessories which add so much to the enjoyment of a hobby. Although both the Model 1 and Model 2 Kodaslide Projectors are extremely easy to operate, the Ready-Mount Changer adds still more to their convenience when you are showing color transparencies in Ready-Mounts.

The Changer holds up to 50 Ready-Mounts with one loading and feeds them into projection position by means of a 30-inch finger-operated cable release. You seat yourself comfortably alongside a Kodaslide Projector and show your pictures at will by means of this device, which not only automatically feeds slides from its supply magazine, but moves them into its receiving magazine in the same order—ready to be replaced in a Kodaslide Sequence File. There is no evidence on the screen of the mechanics of the Changer. The screen is in momentary darkness until each succeeding slide is in projection position.

Every projectionist of Kodaslide transparencies will readily appreciate the added convenience brought to still color shows by the versatile Kodaslide Ready-Mount Changer. Its price—\$12.



PRINTS IN FULL COLOR

YOU have read by now of the making of miniature color transparencies which can be projected on your living-room screen... of the Kodak Transparency Enlarger with which you can easily obtain black-and-white enlargements from these color transparencies. Here, briefly, is the story of how full-color enlargements can be made from these tiny color images.

The Eastman Kodak Company will make color enlargements, $6\frac{1}{2}$ by $8\frac{1}{2}$ inches in size, from color transparencies permitting satisfactory results. These Eastman Color Prints are returned to you in attractive folding mounts suitable for framing or use on mantel or desk. The cost is \$10 for one enlarged print; \$2.50 for each additional print ordered at the same time or within thirty days.

Experienced workers with correct darkroom equipment can likewise make their own full-color prints with Eastman Wash-Off Relief Film. Information concerning this process is available from the Service Department, Eastman Kodak Company, Rochester, N. Y.

SHEET KODACHROME

KODACHROME FILM for both natural and artificial light is likewise available in a variety of sizes of sheet film for use in Kodak Recomars and other similar cameras accepting sheet film holders. The resultant color transparencies are not suitable for home showings with a Kodaslide Projector, but, because they come in larger sizes than 35 mm. or Kodak Bantam film, they are especially well adapted for the making of color prints of professional quality.

Further information on this phase of color photography is available from the Eastman Kodak Company, Rochester, N. Y.

EASTMAN KODAK COMPANY
KODAK BUILDING
New York's World's Fair 1939