



Selling Kodaks



Men, women, boys, girls—all enjoy picture taking, and flock to the store that lets them know it can answer their questions and supply their needs.

Selling Kodaks

**A HANDBOOK FOR THE MAN
BEHIND THE CAMERA COUNTER**

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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Selling Kodaks

A PREVIEW

AT the camera counter, sales and service are closely linked. The salesman's responsibility goes far beyond the selling of cameras, film, and supplies. He's really selling satisfaction in finished pictures. The successful salesman follows up his customers to see that they are getting the most out of their equipment. The news of such confidence-building service spreads quickly. Soon your store is "photographic headquarters" for an ever-growing army of camera enthusiasts.

To help you reach this profitable goal is the purpose of this book. Its practical suggestions come from the experience of many salesmen. It deserves careful reading—and rereading—by veterans and beginners alike. Keep it handy at the counter for frequent reference. Obviously, the widening ramifications of photography as a technical subject cannot be covered thoroughly here. This book keeps its emphasis on sales and photo service. Yet the rudiments, as set forth here, should help keep the salesman's feet on firm ground.

TAKE PICTURES YOURSELF

While reading the book, put into practice the suggestions it makes. And, above all, become a picture taker yourself. Then you meet your customers at least half-way. They'll appreciate the fact that you actually test in your own work many of the suggestions you



Picture-taking salesmen speak with authority.



Each camera sold represents years of new business in film, finishing, accessories, and supplies. Constructive criticism of the first prints helps to land this profitable trade.

pass along. Cultivate the fellow feeling that picture takers always display when they get together—preferably in front of *your* counter.

A MARKET AS WIDE AS THE PUBLIC

Stand at the store's front entrance, as people pass, and ask yourself these questions: "Would *he* be interested in picture taking?" "Could I suggest that *she* buy a camera?" The answer has to be "Yes" in practically every case. Picture taking appeals to everyone: men, women, boys, and girls.

With recent improvements in cameras and films, with the wide variety of cameras available at popular prices, there is sure to be an outfit exactly suited to each prospect's purpose and pocketbook. This is the satisfying task of the salesman, to see to it that the camera buyer gets what he really wants—satisfactory pictures. The camera he buys is merely a means to this end.

The photographic salesman has a continuing relationship with his customers. It's up to him to see that camera purchasers come to the store for film, photofinishing, and accessories. These repeated calls give him a chance to check up on beginners' results, to suggest corrections for picture-taking faults, to supervise generally the picture taker's success with his camera.

The competent salesman must have a wide knowledge of photography, and exercise discrimination in using it. Trading technicalities with a hobbyist one minute and demonstrating a Baby Brownie to a youngster the next are all in the day's work. To become familiar with latest developments requires close application, but the reward is the confidence of a fast-growing clientele.

Study the Eastman line. Read the catalogs and instruction booklets. Welcome the calls of the manufacturers' representatives. They naturally are vitally interested in your success. The manufacturer and the retailer are in an informal partnership. All that goes before the final sale is definitely of assistance to the man behind the counter.

But your personal salesmanship is the crucial step. Cameras are not sold automatically. The customer seldom if ever says, "I want a Kodak Monitor Six-20 with Supermatic shutter." You must draw him out, then take the initiative in recommending the particular model he should have to meet his needs.

Obviously, this book is not a substitute for personal experience. Yet, the fundamentals it sets forth should be of benefit, especially to the new man in the department, who may perhaps be somewhat bewildered by the wide selection of cameras, films, and supplies provided to meet the everyday demands of a picture-minded public.

KODAK VERICHROME FILM

DEVELOPING - PRINTING - ENLARGING

LET US ENLARGE
YOUR SNAPSHOTS

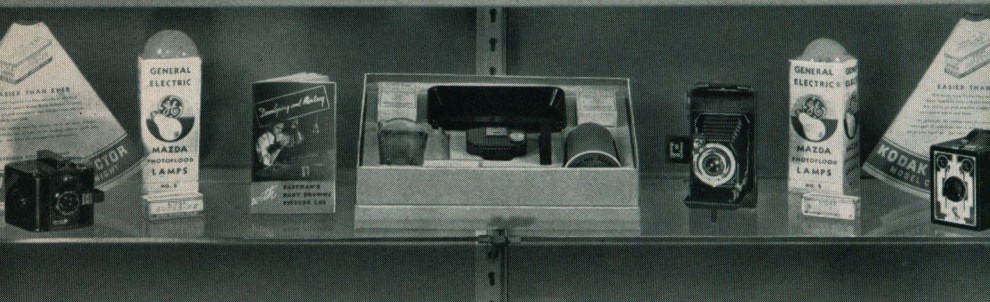


KODAK

LET US ENLARGE
YOUR SNAPSHOTS



KODAK



Concentrating the photographic department in one prominent place pays big returns in increased business. Modern picture taking is a year-round profit maker for the store competent to handle the trade. In this suggested arrangement, the department is built around the arch made up of two camera-and-film counter cabinets and a connecting crosspiece. This attractive fixture (available after March 1, 1940, with an assortment of cameras and film) provides prominent display for cameras, film, and enlargements, and exerts a store-wide influence, reminding shoppers at other counters of their picture-taking needs.

ORGANIZING THE CAMERA DEPARTMENT

PREFERRED position for the camera department, up front, usually to the right of the entrance, has well repaid many successful merchants. Picture-taking supplies are in active demand throughout the year, now that indoor pictures at night are easily made even with the simplest Brownie. Furthermore, each picture-taking customer comes back to the store again and again—for film, with exposed rolls, for finished prints. This fact accounts for the phrase, the “Three-Call Line.” Each call is an opportunity for additional sales.

To make the store photographic headquarters, establish the camera department as an independent unit. When cameras are shown *here*, film sold *there*, and photofinishing handled *somewhere else*, the customer is right in feeling that the proprietor does not realize the importance of the photographic line.

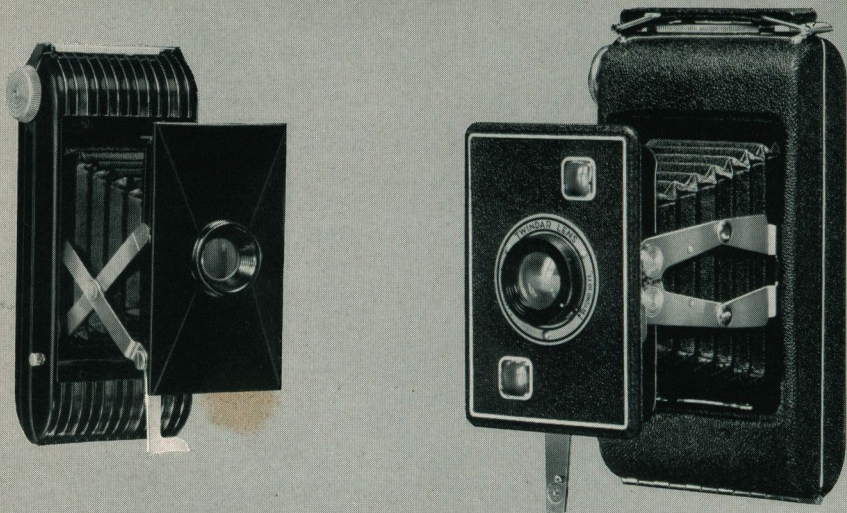
The cabinets and connecting crosspiece, shown opposite, are supplied with representative assortments of Kodak Film and Eastman cameras. They provide convenient display space for a few fast-selling models and a small stock of the popular sizes of Kodak Verichrome Film. The elevation of the attractive enlargements adds materially to their display value. Several other display devices are shown elsewhere in this book. They are invaluable aids in building and maintaining an impressive camera department.

The principal stock of Kodaks and Brownies should be arranged in the wall cases directly back of the arch; a few cameras, together with accessories, should be on display in the counter case. From this vantage point, many extra sales to film and finishing customers are easily made.

Devote as much space as you can to the display of sample prints and enlargements, samples of your photofinisher's work. Always keep in mind the fact that finished pictures are indirectly your stock in trade. All the rest leads to the prints. Satisfaction with them builds your volume continuously.

Fit the camera to the customer's interests. Demonstrate its principal features but avoid confusing technicalities.





LEFT, JIFFY KODAK V.P.—Handsome molded body with "built-in" glossy finish. Fixed-focus, Kodak Doublet lens. Springs open at the touch of a button.

RIGHT, JIFFY KODAKS SIX-16 AND SIX-20, SERIES II—Combine box-camera simplicity with smart, compact lines of an up-to-the-minute folding model. Twindar lens for near and far pictures. Lustrous black pin-grain covering.

YOUR CAMERA STOCK

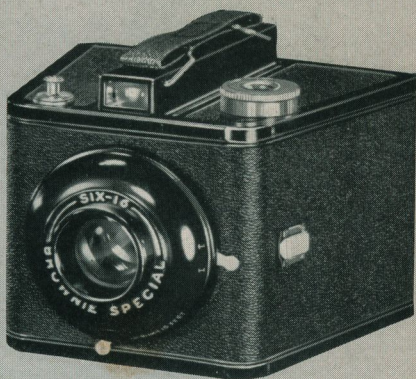
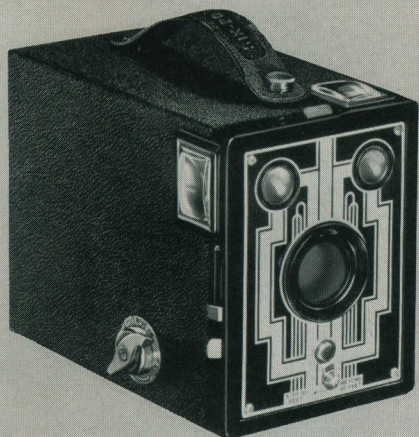
What to place on the shelves is a question only experience can answer. Every store's requirements are its own, based on the area from which it logically draws trade, and the following already built up.

In any case, too slim a stock of cameras does not do justice to the opportunity. The stock need not be large, but it should be representative, including examples of the popular box and folding models. By close stock control, fill-ins can be ordered systematically to maintain the camera stock at its best selling level. Close study of your sales will soon establish some models as local favorites.

The stock should be kept strictly up to date. Then full advantage can be taken of Eastman national advertising and the many dealer display helps featuring the up-to-date models. It is embarrassing, to say the least, not to have in stock the Kodak to which a would-be buyer refers when he says, "I saw it in today's newspaper" or "in last week's *Saturday Evening Post*."

SELECTING THE CAMERA

Many prospective buyers will have no particular Kodak in mind. It's up to you to guide their choice to the camera likely to give them



LEFT, SIX-16 AND SIX-20 BROWNIES—Amazing combination of simplicity and photographic ability. A shift of the convenient lever below the lens assures sharp focus for near or distant subjects. Extra-large brilliant finders.

RIGHT, SIX-16 AND SIX-20 BROWNIE SPECIALS—Latest in box-type cameras. New design reduces over-all size without change in picture size. Brilliant "spyglass" finder. Plunger shutter release on camera top. All-metal body with pin-grain covering.

the most satisfaction. The following questions will help narrow the field so that the final selection can be made with confidence.

1. "What picture size do you prefer?"

There is a wide choice, from miniature-camera sizes to the large postcard ($3\frac{1}{4}'' \times 5\frac{1}{2}''$) size. A counter album of prints you made yourself, showing the popular sizes, is a big help. Also the low-priced projection prints from miniature negatives, made available by modern photofinishing equipment, are important to the final decision. Cameras that yield album-size pictures are as popular as ever.

2. "What kinds of pictures will you want to take?"

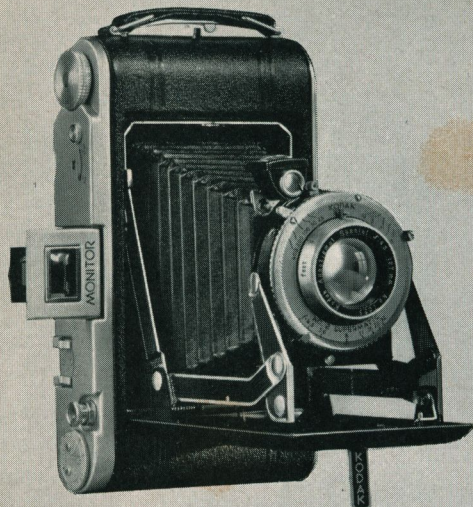
Snapshots under poor light conditions or pictures of rapidly moving subjects demand a fast anastigmat lens and high-speed shutter. Or a camera with a simple lens for sunlight shots may be entirely adequate for the customer's needs.

3. "Do you want extremely simple camera operation?"

With some cameras, it's just aim and "shoot." Others, with desirable picture-taking refinements, require certain simple adjustments.

4. "Do you require compactness and carrying convenience?"

Outline for the customer the value of a camera that slips easily



LEFT, KODAK MONITORS SIX-16 AND SIX-20—For album-size pictures. Finest cameras in their class. Ten-point support holds lens and shutter rigidly in position. Controls in handsome metal turret. Choice of Kodak Anastigmat $f/4.5$ lens with Diomatic shutter, and Kodak Anastigmat Special $f/4.5$ lens with Supermatic shutter, see page 17.

RIGHT, KODAK VIGILANTS SIX-16 AND SIX-20—Sturdy, competent picture takers. Exceptionally rigid construction. Single opening and closing button. Body shutter release retracts when camera is closed. Wide choice of lens and shutter combinations, headed by the Kodak Anastigmat Special $f/4.5$ lens and Supermatic shutter.

into the pocket or handbag, ready for instant use in making off-guard shots and in landing unexpected pictures as they suddenly appear. This is a good time to introduce the carrying case, especially the field cases that permit the camera to be used without removing it from the case.

5. "Roughly, how much do you wish to spend?"

Individual demonstrations will determine when this important question comes up. Usually a few models will be shown before the question arises. The price, naturally enough, is closely linked with the answers to the preceding questions. Stress the point that the purchase is a rich investment in years of picture-taking satisfaction.

The oft-repeated question "Why does this Kodak cost so much more than that one?" can't be answered without a good working knowledge of the fundamental differences between lenses of various types, the necessity for fast-action shutters to accompany the better lenses, and many other technical details. Study the following section, whether it is "news" to you or seems like "old stuff." And you'll find a valuable glossary of photographic terms at the back of this book.

BACK TO FUNDAMENTALS

How pictures are made is easily understood. All cameras are basically similar. Light is admitted to a lighttight box by the shutter and through the lens. The light acts upon the light-sensitive film held rigidly in the back of the box. The lens admits only the light reflected from the subject and focuses an image of it on the film. The chemical action of light on the sensitized surface of the film forms an invisible (latent) image that is developed chemically to the visible negative.

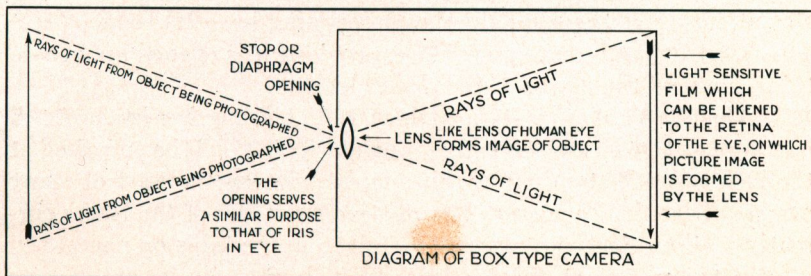
By placing the negative in contact with sensitized photographic paper and exposing to light, a negative-size contact print is made. Enlargements are made by the use of projection apparatus to throw an enlarged image of the negative, from a distance, on the sensitized surface of a larger sheet of photographic paper. The latent images on paper are developed chemically in a way closely similar to the making of the finished negative.

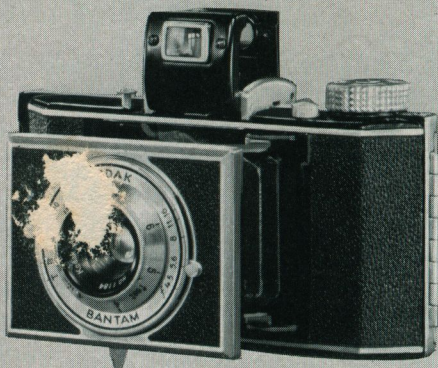
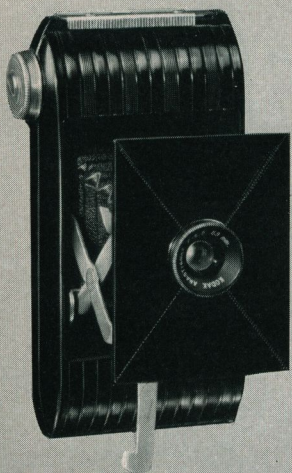
This is the process of picture making reduced to its simplest terms. As the ability of the camera to take pictures in dull light, to stop rapid action, increases, so does its cost. These hidden values should be explained in terms of what the more pretentious Kodaks can do. Pictures of rapidly moving subjects, "slices-of-life" shots indoors and out, night-club and theater pictures, and, in the case of most miniature Kodaks, full-color transparencies—Kodachrome "stills"—are simply a matter of selecting the Kodak able to do the work.

THE LENS—THE EYE OF THE CAMERA

One of the chief factors governing the capability of a lens is its "speed"—*the amount of light it can admit to the camera in a given time interval*. And the speed of a lens, as well as other factors of efficiency, depends largely upon the extent to which the lens has been corrected for certain aberrations which normally arise when light transmits an

Every camera conforms to this fundamental principle.





LEFT, KODAK BANTAM *F/6.3*—One of the most convenient cameras ever designed. Palm size, yet, through modern photofinishing methods, the miniature negatives lead to $2\frac{3}{4} \times 4$ -inch prints. Molded body. Optical eye-level finder. Kodak Anastigmat *f/6.3* lens.

RIGHT, KODAK BANTAM *F/4.5*—Strikingly efficient performance linked up with compact beauty. Die-cast aluminum body. Four shutter speeds to 1/200 second. Kodak Anastigmat Special *f/4.5* lens. Takes Kodachrome.

image through glass. Correction of these faults demands complex construction, finest of materials, and painstaking craftsmanship.

Of two lenses made for the same size camera, the larger is the faster. It admits more light in a given time. Various systems are used to designate relative lens speed. The system in most common use is the "*f/*" system. This is based on the ratio between the diameter of the stop or diaphragm and the focal length of the lens. For example, if the diaphragm opening is $\frac{1}{8}$ of the focal length of the lens, the *f/* value is *f/8*. The faster the lens, the lower the *f/* value. An ultra-fast lens may have a speed of *f/2*, an opening one-half the focal length of the lens. But all lenses at the same diaphragm opening have the same speed. The fast lens has reserve power and, provided it is opened up, can do things beyond the power of the slower lens.

When an *f/4.5* lens is stopped down to *f/11*, it requires just as much exposure as the lens which is fully open at *f/11*. You'll be surprised at the lack of understanding of this simple point on the part of many owners of fast-lens cameras. The relative apertures of the lenses currently used on Eastman cameras are given in the table on page 13.

In the manufacture of a lens, every increase in its speed costs

money, from a single lens up. The errors of definition, which are called the "aberrations" of lenses, increase rapidly as the apertures increase. Consequently only the very best types of lenses, in which these aberrations have been eliminated as far as possible, can be made with large apertures and still give good definition.

TYPES KODAK LENSES

Kodak lenses are made in a number of different types, each designed to serve a particular purpose. The scope of the lens, its ability to deliver clear, detailed negatives under increasingly difficult light conditions, is measured roughly by its relative aperture or "speed," and by its special optical properties as explained in this section.

The single lens is restricted to distant views and subjects 8 feet or more from the camera in good light. It is fixed-focus.

The Diway lens is quite similar to the single lens in performance. Its focus is adjustable for subjects "5 to 10 feet" from the camera as well as beyond 10 feet.

The Twindar lens has a somewhat flatter field than the single lens. That is, it has less tendency to introduce a slight curve in straight lines especially near the edge of the picture. The Twindar has provision for near and far focusing, "5 to 10 feet" and "beyond 10 feet."

The Doublet and Bimat lenses are very similar optically to the Twindar. The Bimat has a revolving front element for three-way focusing, 5 to 8 feet, 8 to 15 feet, and beyond 15 feet.

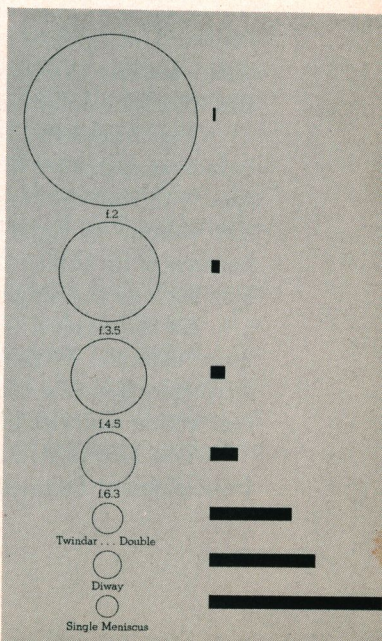
The Kodalinear $f/8$ lens on the Kodak Bantam is fixed-focus, and photographs subjects as close as five feet.

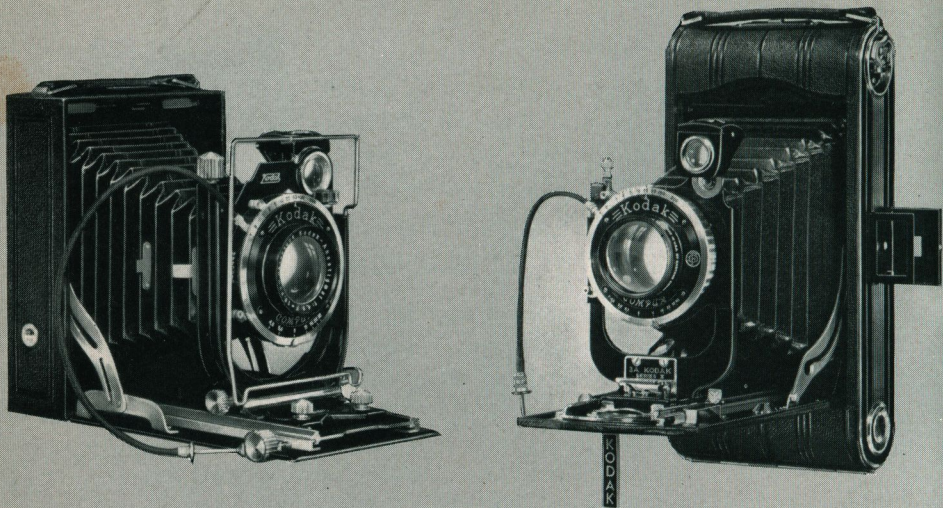
EASTMAN LENSES...

RELATIVE APERTURES...RELATIVE SPEEDS

<i>Lens</i>	<i>Relative Aperture</i>	<i>Relative Speed</i>
Single meniscus	$f/15$	1
Diway	$f/12.5$	$1\frac{1}{2}$
Twindar	$f/11$	2
Bimat	$f/11$	2
Kodak Anastigmat	$f/8.8$	3
Kodalinear	$f/8$	$3\frac{1}{2}$
Kodak Anastigmat	$f/7.7$	4
Kodak Anastigmat	$f/6.3$	6
Kodak Anastigmat	$f/5.6$	7
Kodak Anastigmat	$f/4.5$	11
Kodak Anastigmat Special	$f/4.5$	11
Kodak Anastigmat	$f/3.5$	18
Kodak Anastigmat Special	$f/3.5$	18
Kodak Anastigmat Ektar	$f/3.5$	18
Kodak Anastigmat Ektar	$f/2.0$	56

The circles indicate relative speeds, and the bars relative times of exposure for various lenses at full aperture.





LEFT, KODAK RECOMARS 18 AND 33—For the advanced amateur and serious worker. Take film packs, sheet film, and plates. Highly-corrected Kodak Anastigmat $f/4.5$ lens. Compur-Rapid shutter. Double-extension bellows and bed, a rising-sliding front. Miniature Kodachrome adapters and supplementary lenses also supplied.

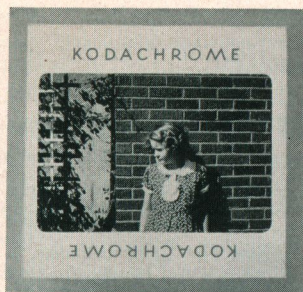
RIGHT, 3A KODAK, SERIES II—Excellent big prints without enlarging. Postcard picture size, $3\frac{1}{4} \times 5\frac{1}{2}$ inches. Choice of two lenses, Kodak Anastigmat $f/4.5$ and $f/6.3$. Morocco leather covering with chrome-and-black metal side panels. Waist-level and eye-level finders. Rising, falling front. Twin Exposure Back (extra).

Kodak Anastigmats rank roughly according to their relative apertures. Anastigmat lenses are free from astigmatism, the defect which makes some horizontal or vertical lines appear darker than others. Anastigmats produce a flat field throughout the entire picture area—leading to sharp, sparkling negatives that make clean-cut prints and excellent enlargements.

The Kodak Anastigmat $f/6.3$ permits snapshots in open shade, indoor snapshots with No. 1 Photoflood lamps. Fairly high shutter speeds to stop moving objects in daylight, which, of course, cut down the volume of light admitted, also are permissible with the $f/6.3$ because of its ability to pass more light in a given time than a “slower” lens such as the single lenses.

As their speed increases, the Anastigmats become progressively more capable. With the $f/4.5$, outdoor snapshots at sunset, interior snapshots beside a window by daylight, are easily made. In good light, fast action shots at high shutter speeds are within its scope.

The Kodak Anastigmat Specials, $f/4.5$ and $f/3.5$, are mounted in front-element-focusing lens mounts.



The Kodaslide Ready-Mount in which all standard miniature (24 x 36 mm. and 28 x 40 mm.) Kodachrome transparencies processed in U. S. A. are returned (without extra cost) unless otherwise specified.

The name Ektar is reserved for Kodak lenses which are unsurpassed for the purpose for which they are to be used. The Kodak Anastigmat Ektar $f/2$ lens, for example, is corrected to

the highest degree, and is fully capable of making difficult pictures at night, as well as gorgeous Kodachrome transparencies.

KODACHROME "STILLS"

The ability to make Kodachrome pictures is an increasingly important selling point for miniature Kodaks. Those equipped with $f/5.6$ or faster lenses should be heartily recommended. These Eastman lenses are highly corrected for color, which means that the different colored rays reflected by different parts of the subject are brought to a focus in the same plane.

MORE ABOUT LENSES

A few additional points concerning lenses should be helpful.

"Depth of field" is the term given to the distance from the nearest to the farthest points in the subject that appear sharp in the picture. Depth depends on the aperture or stop, the focal length (distance from lens to film), and subject distance from camera. The smaller the stop the greater the depth. The depth decreases rapidly as the object focused upon approaches the camera. It is, therefore, important to determine the distance for near objects more carefully than for distant objects. For example, it is not possible for the average person to guess a six-foot distance accurately enough when working at $f/4.5$.

For the same magnification on the film (not the same subject distance) and the same aperture ($f/$ number), lenses of all focal lengths have the same depth of field.

For the same subject distance, the depth decreases with increasing focal length. A miniature-camera negative, enlarged to the size of a larger-camera contact print, shows greater depth than the latter, provided both are taken at the same distance and at the same aperture.

Portraits and other subjects where a single object is of principal interest sometimes are improved by using an aperture large enough to cause the background to be slightly out of focus.

CORRECT EXPOSURE

Keep in mind the necessity for a proper relationship between the lens aperture and the speed at which the shutter admits the light. For an average shot in sunlight, $1/25$ second at $f/11$ is recommended. As conditions vary from this standard, the two variables must be altered to see to it that the *amount* of light reaching the film remains fairly constant for each exposure. As the shutter is speeded up, to stop action, the aperture must be widened. Also, when the light is poor, a wide aperture and a slow shutter speed must be used. Study the exposure guides packed with Kodaks having $f/6.3$ or faster lenses. Stock a complete set. Each is self explanatory and most helpful. Indoor and outdoor exposures with Verichrome, Plus-X, Panatomic-X, Super-XX, and Kodachrome are fully covered in a simple, practical way.

Learn to judge exposure through practice with your own camera. Then you can be of far greater assistance to the purchasers of cameras. You want them to look to you for sound advice. You want to number them among your regular film and finishing customers.

KEEP LENSES CLEAN

One more word about lenses. They must be kept clean. It's too much to ask a dust-covered lens to produce a brilliant negative. It can't be done. Use lens cleaning tissue or an old linen handkerchief and Kodak Lens Cleaner. Clean the lenses in stock, and urge your customers to keep their lenses clean. Such care pays big dividends in clearer, detailed negatives worthy of enlargement.

See to it that every camera user has a suitable assortment of these exposure guides. Display the several varieties at the counter.



Kodak Supermatic shutter—finest precision, high-speed, between-the-lens shutter. Speeds requiring a tripod are in red.

EASTMAN SHUTTERS

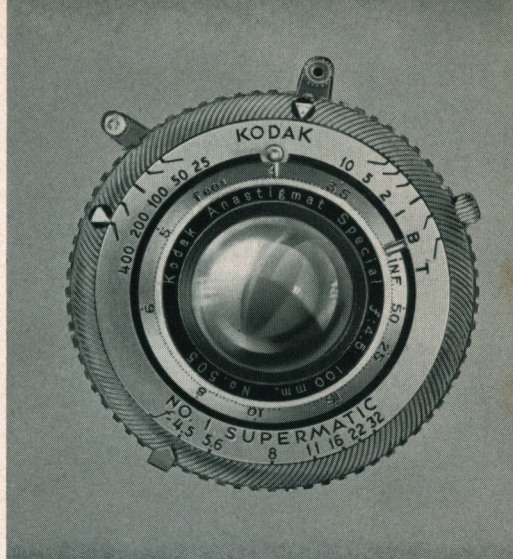
The shutter, naturally, is closely linked to the lens. Simple-acting shutters accompany the more elementary lenses, while the complex, variable-speed shutters are teamed up with the ultra-fast lenses which require such versatility. The Kodak Supermatic, finest available setting-type between-the-lens shutter, should be put through its paces at every opportunity. Demonstrate the self-timing feature, that allows a 10-second interval—ample for self pictures. Let the customer set the shutter at various speeds, and point out the separate scale for times requiring a tripod or other camera support. Designed by Eastman experts and manufactured by Eastman skilled craftsmen in the Rochester factories, the Kodak Supermatic shutter is a precision product from every point of view.

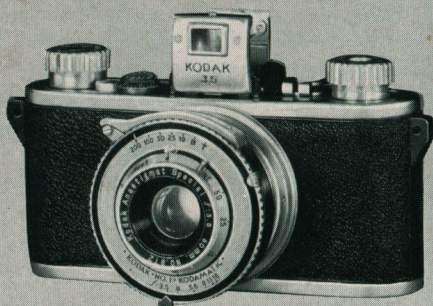
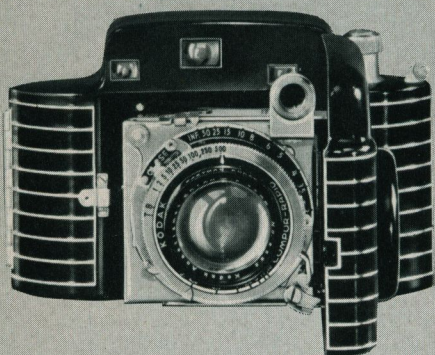
The newer Kodaks have shutter releases on the body of the camera. This improvement greatly lessens the danger of camera movement during the exposure. If you find evidences of camera movement in a customer's negatives, caution him against using too slow a shutter speed. Suggest, for example, that he take his pictures at 1/50 instead of 1/25, using the next larger diaphragm stop.

MINIATURE CAMERAS

Strictly speaking, any camera that takes a picture of vest-pocket ($1\frac{5}{8}$ " x $2\frac{1}{2}$ ") size or smaller is a miniature camera. The so-called "candid" cameras are those with lenses sufficiently fast to take off-guard pictures indoors with ordinary illumination. This line is not clearly drawn. Certainly miniature cameras, just because of their small size, should not as a class be called "candid."

Advantages of the miniature types of Kodaks are compactness, low film cost, number of pictures per loading, great depth of field, the wide-aperture (ultra-fast) lenses available, and the high shutter speeds. Because enlargements are a necessity, these cameras found favor at first only with the advanced amateur. Now the average picture taker is taking them up in greater and greater numbers because modern





LEFT, KODAK BANTAM SPECIAL—Exquisite aluminum case protects superb equipment. Super-corrected, super-speed Kodak Anastigmat Ektar $f/2$ lens. Compur-Rapid shutter with nine speeds, 1 to $1/500$. Built-in coupled range finder.

RIGHT, KODAK 35—Moderately priced, precision-built, 35-millimeter camera. Choice of three lenses: Kodak Anastigmat Special $f/3.5$, Kodak Anastigmat $f/4.5$, Kodak Anastigmat $f/5.6$. $f/3.5$ and $f/4.5$ models have double-exposure prevention.

photofinishing equipment, particularly the Velox Rapid Printer, makes it possible to turn out high-quality projection prints at a low price.

Field carrying cases are supplied for miniature Kodaks. Show how easily and quickly the Kodak gets into action without removing it from the case. Let the customer get the compact "feel" of the miniature early in the demonstration.

Another type of camera popular with advanced amateurs and scientific workers is exemplified by the Kodak Recomar, which takes film pack, sheet film, and plates, offers ground-glass focusing. These extremely versatile instruments have double-extension bellows, a rising-sliding front, and many other adjustments.

After you have become familiar with the various models of Kodaks and Brownies, you can readily see that each commends itself to a different type of customer. If you always remember that you are selling the means of making pictures—not merely items of merchandise—you can more easily select the particular model that will do the best job. Bear in mind at the outset that the new customer's permanent trade, repeated calls for Kodak Film, for finishing, and for accessories, is your goal in every camera sale.

HOW KODAK SALES ARE MADE

THE following points have proved helpful to many salesmen in Kodak dealers' stores throughout the country. You'll find that they will fit most situations, with adjustments to the individual case easily made as the sale proceeds.

1. Find out what kind of pictures the customer wants to take.

The customer seldom asks for a definite camera. You can draw him out and narrow his choice by finding out just what he has in mind when he says, "I want to buy a Kodak." Pictures of the children, a snapshot record of a coming vacation, action shots of sports, pictures inside the home and at night—all indicate, roughly at least, whether to open with box, folding, or miniature cameras.

2. Get a tentative decision on picture size. Show an album of sample prints, and be sure to include the standard enlargement— $2\frac{3}{4}$ " x 4"—from miniature negatives.

3. The price range is a vital factor. Unless the customer volunteers such a remark as, "I don't want to pay more than \$10," postpone mention of price until a few models have been shown. Let the price come naturally as the lens and shutter equipments and other appointments are explained.

4. Select a Kodak Vigilant, a Kodak 35, a Jiffy, and a Bantam, say, as a starter. Narrow the field as quickly as possible, removing cameras as they are rejected.

5. Get a couple of cameras into the customer's hands, and up to his eyes. Let him get the picture-taking feel quickly. But remember this important point. Don't shift from selling to a detailed demonstration of the camera until *after it is sold*. Otherwise, you'll prolong the description of various models to too great a length, and tend to confuse the customer with an overdose of technicalities.

6. Concentrate on a few good selling points. Of course, the relative size of the lens and the speed of the shutter have most to do with

the camera's picture-taking ability. Always translate this information into the extra pictures the extra ability makes possible.



Get the Kodak into the customer's hands, the finder to his eye. He'll easily conjure up the pictures he's soon to take.

While your customer still has the Kodak in his hands, say something like this: "That's the Kodak Vigilant. Its lens lets in enough light for a snapshot at $1/25$ of a second in dull light, or early and late in the day. You can't always choose the best time to take the picture, particularly when you're on a trip. You can also make snapshots at night with the new high-speed Kodak Super-XX Film and Photoflood lamps. You'll find the Kodak Vigilant extremely easy to use."

Several other features have proved deciding factors in a surprising number of cases:

Small size and compactness of miniatures, especially Bantams. Let the customer slip the camera into his pocket.

Quick opening. Demonstrate the pop-out front of the Jiffy, the self-erecting front of the Monitor. Show how quickly the snapshot can be made. The unexpected picture chance often proves to be the best snapshot on the roll.

Automatic film centering is a worth-while selling point when Kodaks, so equipped, are being shown.

Never fail to demonstrate the built-in self timer. Set the shutter with the Kodak on the counter. Walk around the counter and stand beside the customer when the shutter clicks, showing that you both would have been in the picture.

Models with hinged back. Open and close the back several times. Let the back hang by the hinge. Mention the impossibility of mislaying it or dropping it. Emphasize how easily the back closes.

Stress appearance and durability.

7. If price is a stumbling block, mention the long life of the Kodak, that the purchase represents a lifetime of snapshot pleasure, that the few extra dollars are a profitable investment in extra picture-taking ability, reserve power. Mention the wide variety of pictures the better camera makes possible.

8. Some customers, skeptical of their ability to operate a Kodak requiring several adjustments, should be told how easily the camera can be used as a fixed-focus camera; 25 feet, $1/25$ second, $f/11$. Be sure to add that as they become more familiar with picture taking and see how easy it is, they

The field case should be sold with the Kodak, as a complete outfit.



The body shutter release lessens the chance of moving the Kodak while making the exposure.

can take advantage of the versatility the Kodak offers. They have extra picture-taking ability in reserve, ready to be called upon at a moment's notice.

9. After the decision has been made is time enough for detailed instruction. Go carefully over all the adjustments, focus, shutter speed, diaphragm stop. Before loading the first roll of film (or guiding the customer's first loading) show him, through the open back, how the shutter works on "Time" and at various speeds. Also let him see the different-sized openings of the diaphragm.

10. Be sure that the instruction booklet goes along as well as the exposure guides packed with all Kodaks equipped with $f/6.3$ or faster lenses.

11. Show the customer the carrying case for his Kodak, calling particular attention to the field cases for miniature Kodaks. Neck straps also can be sold at this time.

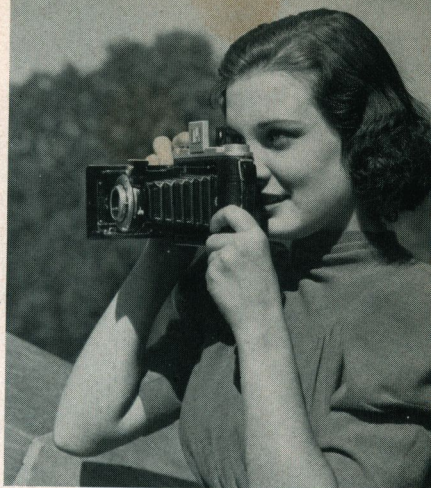
12. Urge the customer to bring in his first rolls so that you can go over the prints with him. Praise the store's high-quality finishing service.

13. Many sales of vacation cameras are hurried along by pointing out to the customer the advisability of taking a roll of pictures before he goes so that you can check up on his picture-taking technique.

14. Vary your demonstration to suit the individual prospect, but keep one important point in mind. Separate instruction in the camera's use from its sale. Stress ease of operation, and don't go too deeply into technicalities unless the customer shows definitely that he will appreciate a thoroughgoing explanation.

Move steadily toward the sale's close. It is sometimes difficult to get a decision. Everything that should be said has been said, but the customer still holds back. Many salesmen are successful at this point in assuming that the sale is closed. Send up a trial balloon by saying, "Shall I show you how to load it? I'm sure you can load the next roll yourself. It's really very simple."

And make certain you can suit the action to the word. Preliminary practice in loading various models is essential. Use dummy rolls of paper and extra spools which your photofinisher will be glad to supply.





Always ask the giver for the recipient's name, to follow up the gift Kodak.

No camera sale is complete without a strong bid for the new film and finishing business. Impress your customer with your sincere desire to help him enjoy his new Kodak. Say that you are eager to go over his first pictures with him. Show him sample prints and enlargements supplied by your photofinisher. Stress the high quality of your service. Unless the customer lives at too great a distance, he'll be glad to bring in his first rolls. Go over his first pictures suggesting improvements here and there. The beginner will appreciate the service, and you can chalk up another steady film-and-finishing customer.

The sale of Kodaks and Brownies—the making of new picture takers—is the basis of every photo department's success. The film and finishing business, discussed in the next section, is highly important. But the business brought in by the enthusiastic owners of new cameras is the new blood needed to keep the department in a healthy, flourishing condition.

SELLING KODAK FILM

KODAK FILM is the staple of the photo department. Picture takers, knowing you stock their size in all the popular types, quickly form the habit of coming to your store for all their photographic needs.

Impulse or suggestion selling can account for a large volume of Kodak Film sales provided you always have a counter dispenser in a prominent place. It reminds customers of their film needs, sells when you are temporarily busy with other customers.

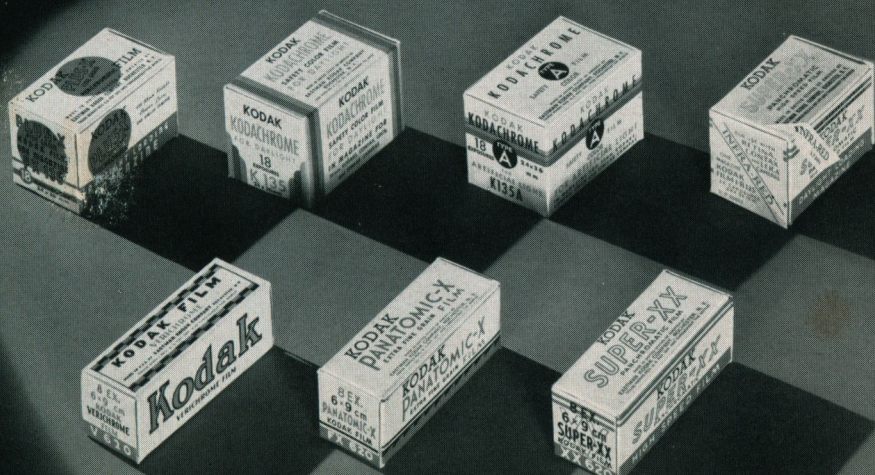
You must stock a representative assortment not only of sizes but of types, particularly for miniature cameras. Both Verichrome and Super-XX should be stocked regularly in all the popular larger sizes. The various types of Kodak Film are described later in this section in terms of the kinds of pictures each is particularly adapted to take.

Always have a Kodak Film schedule handy for ready reference. Urge each customer to remember the Kodak Film number his camera takes, not merely the picture size. He remembers his hat, shirt, shoe, and sock sizes; he should also form the habit of saying, "Give me some 620 Kodak Verichrome Film." Then he avoids any possibility of buying 120-size rolls by mistake, just because both rolls are for pictures in the $2\frac{1}{4}$ " x $3\frac{1}{4}$ " size.

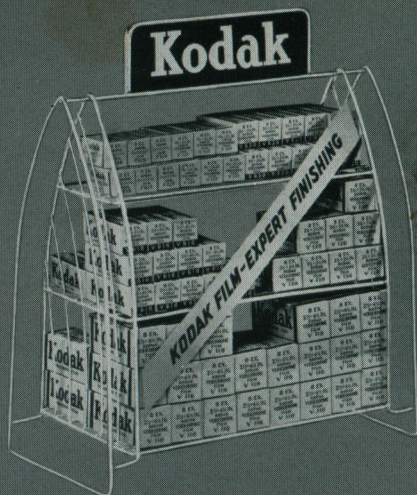
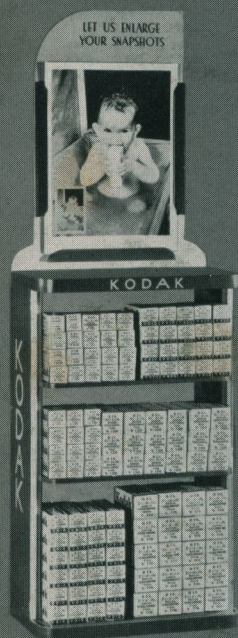
Whenever picture takers bring their cameras with them, offer to do the loading of one of the rolls. This service gets the camera into your hands for a quick "once-over" of the shutter, diaphragm, and focusing mechanism before you load the roll. Clean the lens, and you'll hand back the camera to an appreciative customer. When you find a camera in need of repairs, suggest that the work be done immediately.

Stock all the popular Kodak Films.

23

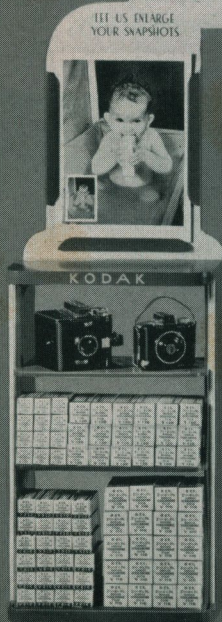


KODAK COUNTER FIXTURES DO THEIR OWN SELLING



Reminder or impulse sales should account for a good percentage of your volume. Display fixtures like these will make many extra sales. Keep them constantly at work.

KODAK VERICHROME FILM DEVELOPING - PRINTING - ENLARGING



The cabinet at the right and the cross-piece (supplied with a camera-and-film assortment after March 1, 1940), when added to the cabinet at the left, complete an arch certain to rivet attention on your camera department.



Keep a supply of folders and leaflets on the counter advertising the various types of Kodak Film. Snapshots-at-Night folders also should be available. They not only help sell Kodak Super-XX Film but suggest and explain how to make a wide variety of interesting nighttime pictures.

Popular kinds of Kodak Film are described here to help you distinguish their principal functions.

KINDS OF KODAK FILM

Kodak Verichrome Film—The popular film for general day-in and day-out picture making. Double-coated by a special process with a fast and a slow emulsion to compensate for under- and overexposure. Verichrome has great exposure latitude (ability to produce printable negatives from a wide range of exposures), and has an antihalation backing (to reduce flare around bright spots in the subject). Verichrome is fast enough to take pictures earlier and later in the day than regular Kodak Film, which is limited largely to snapshots in good sunlight, when used in cameras with slow lenses. Verichrome has sufficient speed to take good pictures when the sun is not shining brightly.

Verichrome should be recommended for its superior quality, its ability to preserve tonal values in landscapes, to pick up shadow detail, to reproduce bright highlights without "blocking up." Verichrome has a long tone scale that records detail in shadows as well as highlights.

Kodak Plus-X Film—The all-round, standard film for miniature cameras. Combines extra speed with fineness of grain, so that Plus-X negatives made under adverse light conditions yield generous enlargements free from disturbing graininess. It is fully panchromatic (sensitive to red, in addition to all other colors). Has special antihalation base. In miniature sizes only (PX828, PX135, PX235).

Kodak Super-XX Film—Here is the ultra-fast film for indoor pictures as well as for use outdoors under adverse light conditions. Four times as fast as ordinary films. Grain size held to a minimum. Facilitates fast-action shots at maximum shutter speeds. Yields fully-timed negatives under seemingly impossible light conditions. Fully panchromatic. Special antihalation base.

Should be displayed along with Photoflood lamps and Kodak Handy Reflectors for snapshots at night with almost any camera. Supplied in popular sizes of rolls and packs.

Kodak Panatomic Film—Has unusually fine grain so that enlargements retain remarkable brilliance and detail. Fully panchromatic. Speed sufficient for normal needs. Antihalation backing. In Kodak Bantam size only, F828.

Kodak Panatomic-X Film—Carries fineness of grain far beyond that of Panatomic. Yields negatives with grain of truly microscopic fineness, yet has about the same speed as Panatomic. This is the film specifically designed for big enlargements many times the original negative size. Graininess is, in fact, so low that enlargements can be made of a size which very often exhausts the sharpness of the image before graininess is visible. Fully panchromatic. Antihalation base. In popular sizes of rolls and packs.

Kodak Infra-Red Film—Used with a red filter, reduces the effect of atmospheric haze, thereby increasing the visibility of distant objects. Renders skies very dark, shadows hard, and gives trees and grass the appearance of being snow-covered. Records many pigments and dyes as white, giving unusual color renderings. Valuable in photographing stained documents, clinical subjects, and in aerial work. In miniature sizes, I-R135 for 35 mm. cameras, I-R828 for Kodak Bantams.

Kodachrome Film—Kodachrome for miniature still cameras captures all the lovely hues of nature and of indoor settings in full natural colors. Requires no extra equipment. The color is in the film. Two types are supplied: Regular for outdoor use, Type A for indoor shots with Photoflood or Photoflash lamps. Kodachrome transparencies to be viewed at their best should be projected on a screen by the Kodaslide Projector. Kodachrome Professional Film, in two types, for outdoor and for studio use, also is available in cut sheets, sizes from $2\frac{1}{4}$ " x $3\frac{1}{4}$ " to 11" x 14".

The ability to make Kodachrome transparencies in full color is one of the principal selling points of all Eastman miniature cameras equipped with $f/5.6$ or faster lenses. Be sure to push this feature, and back up your sales talk with a showing of demonstration slides.

There's a Kodak Film for every picture-taking purpose. Explain what each can do, and the resulting use of several types will boost your sales and greatly increase the picture taker's pleasure with his camera.

THE FAMOUS "THREE-CALL" LINE

SELLING the right type and size of Kodak Film is just the beginning. Follow up the film sale with a strong bid for the finishing business. Always bear in mind that it takes three trips to the store before the purchase of finished pictures is completed: (1) for Kodak Film, (2) with the exposed rolls, (3) for the finished prints. You want this extra store traffic. This opportunity for continuous profits distinguishes the photographic line. Make each of these calls more profitable by using the practical suggestions given below.

FIRST CALL—TO BUY THE FILM

1. Sell enough rolls to each customer. Place two or three rolls before the customer, and say, "Will these be enough?"

2. Offer rolls in more than one type. Kodak Super-XX for indoor shots along with the Verichrome asked for.

3. Before week-ends and in supplying vacationists, many retailers sell more rolls by offering a refund on unused rolls returned. Needless to say, few rolls ever are returned.

4. Sell Kodak Film by suggestion to customers of other departments. To the purchaser of picnic supplies say, "And you will need some film" or "and you're surely going to take your Kodak along." To a mother with her small child say, "Are you keeping her snapshot record?" Such suggestions increase the "First Calls" for film.

5. Add lamp and reflector sales to your sales of Kodak Film by urging customers to take pictures at night in the home. Make such promotion a definite part of your routine.

6. Always make a bid for the Second Call (with the exposed rolls) by praising your finishing service, and calling attention to your display of sample prints and enlargements.

SECOND CALL—RETURNING THE ROLLS FOR FINISHING

The Second Call is the first occasion for the customer to give his name. Treat this opportunity well by writing legibly and, if possible, connecting the customer's name with his face so that you can

First call—For two or more rolls of Kodak Film.



Second call—With exposed rolls for developing and printing.

call him by name when he returns for the prints. When you make out the order say, "Two prints of each?" Extra-print sales can be gained easily this way. The customer wants a print for his album, others to send to friends, provided you make the suggestion.

The Second Call is also a good chance to sell more film. Ask, "Is your camera loaded?" while you place two rolls in the customer's size on the counter. This question, rather than "Do you need some film?" or similar queries, has been proved most effective. The customer knows that his camera is not loaded and more easily sells himself the rolls. Back the question up with, "You never know when a good picture chance will pop up. You ought to have your Kodak ready." With film in their cameras and extra rolls handy, picture takers naturally take more pictures.

THIRD CALL—FOR THE PRINTS

Of the three calls—for film, with the exposed rolls, for the finished prints—the third offers the best opportunity for salesmanship. First of all, the salesman should open the way for the customer to look at his prints at the counter. The customer's eagerness to see the pictures usually makes this no problem at all. Such a remark as, "I hope they turned out well," almost always opens the envelope.

Then tactful, friendly interest will be rewarded by a look at the prints. The following points always should be kept in mind:

1. Favorite subjects worthy of enlargement.
2. Extra prints for members of a group.
3. Pictures suitable for photo greetings.

Land the order then and there while the negatives are still in the store.

Third call—For the prints. A good time for enlargement suggestions.



Capitalize on the third call whenever counter traffic will permit. Word will quickly get around that your store offers more than merchandise. A reputation for good service is just about your best asset. Do well by the third call.

REPRINTS AND ENLARGEMENTS

Besides the three calls proper, additional trips are made for reprints and enlargements from negatives already made. From the selling angle these extra calls are similar to the third call. Sell the beginner enlargements as soon as possible. The thrill makes him a steady customer. Enclose likely prints and negatives in enlargement wallet inserts like the one shown on page 34.

Make sure that the customer's camera is loaded. Ask about his film needs in order to start a new series of three calls. Remember that the store has no investment in photofinishing other than the small space that the envelopes and rolls occupy, and the time that you spend waiting on the trade. Consequently, finishing profits bulk large when added to the camera and film profits in measuring the value of the photo counter.

HELPFUL PICTURE-TAKING TIPS

Constructive criticism of the customer's results takes tact, but it is an all-important service. When you are going over the prints, always praise the good ones before suggesting improvements in those which show such common errors as camera or subject movement, faulty focus, double exposures, "blanks," serious underexposure or overexposure, awkward composition and backgrounds. Suggest a remedy for each mistake, and treat errors casually so that the picture taker will be eager to go out and try again. Demonstrate your suggestions with the customer's camera or a similar model from stock.

Double exposures and "blanks"—Urge the customer to form the habit of turning the film to the next exposure immediately after clicking the shutter. Then his camera is ready for instant action, and he doesn't waste film or, more important, lose valuable picture subjects. Some blanks on the end of the roll may be caused by the picture taker's eagerness to see the pictures made on the rest of the roll. You might mention the wisdom of taking two or three shots of the same subject from different angles and with a range of exposures. Such duplication is better than paying for unused film, and a choice of negatives multiplies the chances of getting outstanding pictures. Sequence or series pictures telling a connected story also should be recommended.

Camera or subject movement, faulty focus—These lapses cause blurred and fuzzy pictures. When the camera moves during exposure, the whole picture is blurred. When everything but the principal subject is clear, the subject has moved. Out-of-focus pictures are caused by failure to estimate correctly the distance from camera to subject. Quite a few such failures come about when a long-distance shot is followed by a close-up. The picture taker merely forgets to make the necessary adjustment.

For camera movement, recommend a tripod or other firm support for the pictures that can be made that way. Show the customer how to operate the shutter by squeezing the release rather than pushing or jerking it. Also demonstrate the correct way to hold the camera at eye level.

For subject movement, recommend a higher shutter speed if the camera and the light conditions permit.

Under- and overexposure—Despite the amazing latitude of Kodak Film—the ability to produce printable negatives from a wide range of exposures—serious under- and overexposures sometimes occur. An underexposed negative has a thin, weak appearance with little or no detail, particularly in the shadow portions of the subject. The overexposed negative has a dense, opaque appearance. In extreme cases the image is scarcely visible but, by increasing the printing time, prints can be obtained, which are lacking in contrast and detail. Good exposure is simply a matter of following the simple rules. Warn your customers against attempting the impossible, particularly indoors. Fortunately, modern high-speed emulsions have greatly reduced the percentage of underexposed negatives going through the photofinishing plants. But the film needs some light no matter how sensitive it may be. Tell picture takers who underexpose to open the diaphragm wider, or to use a slower shutter speed. Here's where a supply of exposure guides, shown on page 16, comes in handy at the counter.

Along this line, "The Velox Book," a booklet filled with useful information for the picture taker who does his own developing and printing, will repay a careful reading by the man behind the counter.

Keep the lens clean—When the prints are dull and murky, look for a dirty lens. If the camera is available, clean the lens yourself. If the camera is at home, tell the owner how to clean it safely with cleaning tissue or an old linen handkerchief, and Kodak Lens Cleaner.

Fingers in front of lens—Incorrect holding of the camera at eye level

sometimes finds fingers straying in front of the lens to obscure the picture. Show how to hold the camera correctly. Incidentally, Kodaks with body shutter releases not only are easier to hold steady, but keep fingers away from the lens.

Poor backgrounds. Tree branches sprouting from the subject's head indicate the type of awkward background that often mars the picture, especially the informal portrait. Urge picture takers to take a real preview of the scene through the finder. They'll soon school themselves to see the entire picture. Frequently a shift of a few feet one way or the other will improve the setting and frame of the principal subject.

Correct use of the finder also prevents cutting off heads or feet, and at the same time lets the camera come up close enough to avoid having the subject seem to be in the next county.

STORY-TELLING PICTURES

Get in a word at every chance for the story-telling picture, the snapshot that's interesting in itself, that's more than a mere likeness. Just a solid row of children, relatives, friends smiling vacantly at the camera scarcely can enliven the album pages. When Sonny is shown on the beach, sand pail in hand, say, "Next time, take a shot while he's digging away, unconscious of the camera. Then your picture will tell a better story." If the picture subjects are doing something and *not staring directly into the lens*, the pictures will be much more valuable records. And you'll find that the taker of story-telling pictures uses his camera more frequently, and consequently is a better customer.

Far more effective than just "having their picture taken."

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SNAPSHOTS AT NIGHT

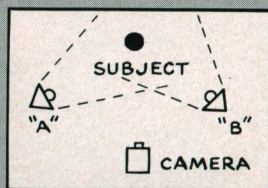
ONE of the big factors contributing to the year-round activity of the camera department is the popular vogue of snapshots at night. The alert salesman wants to cash in on this trend, and thus iron out the decreased volume that customarily sets in soon after Labor Day.

First of all you must display Kodak Super-XX Film, the extremely fast film that brings snapshots at night within easy reach of almost any camera. A good stock of Photoflood and Photoflash lamps and Kodak Handy Reflectors also should be maintained. Eastman supplies convenient assortments of these essentials packed in an attractive counter display. Make one a stock item in the department.

Eastman's heavy advertising in leading magazines always calls particular attention to the Snapshots-at-Night folder available at your counter. A Snapshots-at-Night window streamer says, "Complete details inside." Back up this advertising with the folder and emphasize how easily indoor pictures are made. Show the customer the diagrams giving proper placement of the lamps in relation to subject and camera. That's about all there is to it. Be sure to call attention, too, to the ease with which Photoflash pictures are made by setting the camera for a time exposure, flashing the lamp, and then closing the shutter.

You dispel any lingering doubt the customer may have concerning his ability to make good indoor pictures by showing him a counter album of indoor shots that you and your store associates have made. Each print should have a caption specifying the number and kind of lamps, shutter speed, diaphragm "stop," and any other information helpful in making a similar picture.

Many stores find a small space reserved for practical demonstrations most profitable. All that's needed is a chair or two, and some lighting fixtures for Photoflood lamps and Kodak Handy Reflectors, or use the Kodaflector, the complete lighting unit. Point out how efficient it is and how easily it stores in small space.



One No. 1 Photoflood at "A," and one No. 2 Photoflood at "B" in Kodak Handy Reflectors. Six-20 Brownie Special and Kodak Super-XX Film.



Small space can be used profitably for demonstrations of indoor snapshots.

Offer to make a few exposures with the customer's own camera. Then he can complete the roll at home, following the simple steps that he watched you go through. Take pictures of prospects with a Kodak from stock. Ask them to call back for the prints. When they see the results, you're in direct line for sales of Kodak Super-XX Film, Photo-flood lamps, and Kodak Handy Reflectors.

Build up enthusiasm for snapshots at night by displaying enlargements from customers' negatives. Members of camera clubs may contribute to such an exhibition. Urge your customers to enter the monthly contests conducted from October through March by "Pictures," Eastman's snapshot magazine.

Talk up indoor pictures with every customer, varying your suggestions to fit the equipment and the experience of each picture taker. Always stress the fact that it's just as easy to take snapshots at night as it is to make pictures outdoors. Thanks to Kodak Super-XX Film and photo lamps, even the simple Brownie takes good pictures indoors. It's worth time and effort to get the ball rolling. Once started, you'll find the enthusiasm of your customers one of your best allies in selling the indoor-picture idea to other camera owners.

EMPHASIZE ENLARGEMENTS

KEEP enlargements in the forefront of your selling. They are profitable in themselves and suggest more picture taking to the proud owner and to his friends who are sure to see his large pictures. The steadily increasing popularity of miniature cameras places further emphasis on enlargement selling.

Samples sell enlargements almost automatically and serve as the best possible advertising for your photo department, both in the window and at the counter. Your photofinisher can furnish samples of his work in the standard sizes. Supplement these by a constant use of the display enlargements Eastman supplies periodically to active dealers. Every film-and-finishing window display features a large picture. The enlargements displayed above the camera-and-film counter cabinets stop the aisle traffic and help sell the enlargement idea to finishing customers.

The enlargement wallet insert, mentioned in the discussion of "The Third Call," is one of the most effective methods of selling enlargements. Urge your photofinisher to use them constantly. The inspector at the plant selects likely negatives and prints and places them in the insert. The finishing delivery envelope should be marked for your attention so that you can back up the suggestion made by the insert. Frequently, you will land the order then and there *while the negative is still in the store*.

You can be of further service in the many cases where masking of the negative will improve the enlargement. The customer will

This enlargement wallet insert (left) calls attention to likely snapshots. Enclose an enlargement stuffer (right) in your photofinishing envelopes.





Kodak dealers who subscribe to the Permanent Window Display Service receive this Enlargement Holder, Kodak Display Pedestal, and a series of six enlargements spaced through the year.

appreciate such a suggestion. And call attention to your sample mounts and frames. Sell the complete picture, ready for hanging or an honored place on desk or table. The gift possibilities should be emphasized, particularly big pictures of the children for relatives.

Picture takers who do their own developing and printing are definite prospects for enlarging equipment, paper, and chemicals. Have a Kodak Precision Enlarger or one of the other Eastman outfits ready to demonstrate. Every picture taker will be thrilled at the sight of his own negative projected up to large dimensions.

Emphasize enlargements, whether made by you or your customers. You'll find that interest in enlargements leads to greater use of the camera, with mounting film and finishing sales.

PHOTO GREETINGS

THE increasing popularity of photographic greeting cards offers a fine opportunity for sizable extra profits. The personal, exclusive, individual character of the photo greeting is bound to appeal to every picture taker. Those who receive photo greetings are most favorably impressed and are in the front rank of prospects the following year.

You must work closely with your photofinisher. He will supply counter cards with sample photo greetings. Another effective way of advertising photo greetings is to make up a sample card from one of the customer's negatives to be enclosed in his finishing order. A sticker



Samples are vital to the sale of photo greetings. Use counter cards from early autumn on.

on the outside of the envelope calls attention to the sample card. In this direct way you show the customer just how his negative will make up, and dispel the notion some may have that they can't make pictures suitable for photo greetings. Photo greeting stuffers should be enclosed in finishing orders and kept on hand for distribution to film customers at the counter.

Get an early start to give the customer time to make an appropriate negative if he has none on hand. Suggest suitable subjects, particularly indoor shots. Pictures of the children are always good. Winter scenes around the home, made the previous year, are effective. Back up your advertising by keeping after the negatives. That is the most important part of the whole campaign. Try to book as many orders as possible well ahead of the gift-buying rush. Then your photofinisher has plenty of time in which to do the work, and the customer is assured of delivery well ahead of the closing dates for Christmas mail to distant points.

Added to the personal greeting business is the fact that many business concerns use photographic holiday cards. Go after these quantity orders. Get in touch with insurance men, retailers, fuel dealers, and others who are likely to have an appropriate mailing list.

Give photo greetings a prominent place on your holiday program. You'll find that such promotion will be profitable.

SELLING KODAK ACCESSORIES AND SUPPLIES

ACCESORIES round out the picture taker's pleasure, and tend to keep his camera busier. Consequently, popular attachments and supplies should be displayed prominently at the film-and-finishing counter. And you should be on familiar terms with the accessories, able to demonstrate just what each one does.

Accessories fall into several groups according to their purpose: camera attachments and other sundries used in taking pictures, protective and convenience items such as carrying cases, neck and hand straps, home developing and printing equipment and supplies, albums and mounting supplies. Such grouping assists you in making specific suggestions to various customers.

Sales are made with surprising ease while the customer is going over his finished prints, during "The Third Call" described in an earlier section. For example, close-ups of the baby only need to be suggested to sell the Kodak Portrait Attachment to the proud parent. Show sample landscape prints to indicate how the Kodak Sky Filter would improve the outdoor enthusiast's cloud effects.

Familiarize yourself with the Kodak Combination Lens Attachments. Explain how one adapter ring takes any of the Wratten Filters, a Kodak Pola-Screen (for unusual sky effects and the elimination of oblique reflections), and the Kodak Lens Hood. These may be used singly or in any combination. Make sure of the proper number to fit the customer's camera. Specifications and prices are given on a Kodak Combination Lens Attachment Chart that should be kept handy at the counter, preferably in the back of the Lens Attachment Cabinet designed to display and stock a good supply of lens attachments.

Consistent display is important. Unless the customer can see your sundries, he won't know the line you carry, nor will his curiosity be aroused concerning it. Show camera accessories in place on the camera as well as separately with their attractive cartons. Show related accessories

(Continued on page 39)

Kodak Combination Lens Attachments should be kept on display.





**Demonstrate
the versatility of the
KODAK
PRECISION
ENLARGER**

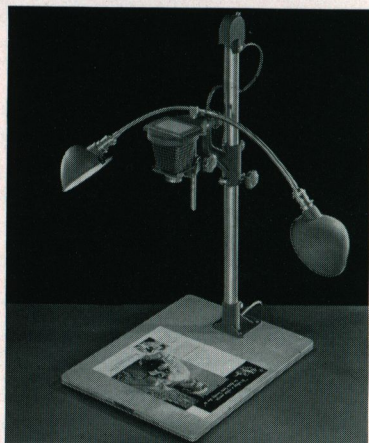
Show prospects the many things the Kodak Precision Enlarger does so well, and you interest veterans and beginners alike. Everyone in the department should be trained to make a complete demonstration.

Project one of the customer's own negatives.

Primarily an enlarger, the basic equipment, with the addition of special accessories, is quickly adapted for: copying, clinical and still-life photography (in black-and-white or Kodachrome), ciné-titling, photomicrography, macro-photography (photography of small objects at close range), making color-separation negatives, general double-extension camera work, indoors and out.

**Used as a general-purpose camera
on a standard tripod.**

**(Below) Converted to a copying
camera with adjustable lights.**



together so that one can suggest another. Spread out the contents of a Kodak Darkroom Outfit to attract the trade of those who do their own developing and printing or are likely prospects to do their own.

How large a stock of accessories and supplies you should maintain is a difficult question to answer. Like your camera assortment, the decision must be based on your store's experience. The following list of popular accessories should be of assistance in building up a representative assortment:

Portrait Attachments	Kodaflectors and Kodak Handy
Filters	Reflectors
Kodak Combination Lens	Carrying cases and carrying straps
Attachments	Home developing and printing
Tripods, Optipods, Kodapods	supplies
Cable Releases	Enlarging equipment
Kodak Self Timers	Photographic paper
Kodak Pocket Range Finders	Packaged chemicals
Photoflash and Photoflood Lamps	Water and Oil Colors
Photoflash Synchronizer	Kodaslide projectors and supplies
Albums and mounting supplies	Photographic publications

Always have a supply of the accessories catalog, "Kodak Picture-Making Aids," ready for reference and distribution. Include frequently in your photofinishing delivery envelopes the folder called "Here's How to Have More Pleasure with Your Kodak."

Those who develop and print their own films can be depended upon to buy liberal quantities of paper and chemicals, in addition to their equipment. Show the Kodak Darkroom Outfits and the convenient Kodak Adjustable Film Tanks to increase the number of home workers and improve the quality of their work. Hobbyists, far from cutting in on your photofinishing volume, influence their friends to take up picture taking, and hence tend to increase the general activity at your camera counter. Hobbyists, too, frequently become much better customers for expert developing and printing service.

Albums deserve constant emphasis along with photo paste, dry mounting tissue, and white ink for writing captions. Well-kept snapshots keep vividly alive the good times they represent. More important to you, an interesting album constantly suggests reprints



Show in action accessories like the Kodak Table Top Tripod Combination.



Kodak Tested Chemicals, aided by this fixture, will flow steadily from your counter to many darkroom shelves.

for friends, enlargements of favorites, likely photo greeting subjects, as well as further pictures of similar or related subjects. Suggest that several albums be kept, one for each of the children, another for vacation trips. Impress each picture taker with the importance of a good file or album for negatives, particularly for "miniatures."

Then when enlargements are to be made the negative is in good condition and easily found.

Keep a card file of the purchasers of accessories and supplies. Fill in the name, lens speed, picture size of the customer's camera as well as the dates and items purchased. Related sales will suggest themselves every time you thumb through the records. Add cards for all new camera owners as well as for frequent film-and-finishing customers. These make up a prospect list for your suggestion selling of accessories.

Such tab-keeping may seem like a lot of clerical work, but the filling in of the cards as sales are made will soon become a part of your routine. You'll find it pays to have an up-to-date record of your regular customers. The very fact that you show such interest makes a good impression. Your customers come to depend on you to let them know when something new comes on the market.

Furthermore, such a list helps you to call your customers by name. The more personal interest you display, the more certain you are to build up a permanent all-round photo trade.

Follow through with your customers. Urge them to get full value from their Kodaks by using the popular accessories, and by keeping their pictures handy ready to be enjoyed over and over again. You'll find that every sale of an accessory means a far more active picture taker. And inevitably such activity will give a healthy lift to your film-and-finishing volume.

The man who makes your store his photographic headquarters is your best advertisement. He knows you speak his language and carry the items he wants. He will recommend you highly whenever his friends are in the market for photographic goods.

Good-will then is not the least of the benefits to be derived from the active study and sale of accessories and supplies.

CAMERA DEPARTMENT ADVERTISING

“At your Kodak dealer’s” is the urgent suggestion left with countless readers of Eastman magazine and newspaper advertising. And Eastman doesn’t stop there, with the job half done. A wealth of attractive display material, a wide variety of booklets, folders, and stuffers are ready to carry on where the national advertising leaves off. Well-planned use of these materials continuing throughout the year can easily identify your store as photographic headquarters. Then prospective picture takers and veterans alike, influenced by Eastman national advertising, naturally turn to your store to buy their photographic supplies. Needless to say, your sales and service must give able support to your advertising.

Start at the crucial spot, the point of sale, the camera counter. Then turn to your best advertising medium, the window, and to the widening circle of prospects you can reach by mail, in the newspapers, and by radio. At every point you’ll find Eastman ready to assist for the asking.

Attractive fixtures, such as the camera and film counter cabinets and connecting arch, combine considerable advertising appeal with proved sales ability. At least one Kodak Film dispenser should be handy at the counter, to remind customers of other departments of their need for film. Illuminated signs always are effective trade-pullers.

Eye-compelling window trims like this richly repay continued service in the window and inside the store. Use them over and over again.

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This handy counter display assures a steady distribution of "Pictures," the snapshot magazine.

Use plenty of enlargements at the counter. Attractive pictures stop the shopper and demonstrate most convincingly the high quality of your photofinishing. Your photofinisher will be glad to furnish samples of his work.

Have an assortment of folders and stuffers handy for reference and distribution. With the widening scope of photography, more and more information is required by the picture

taker. Be sure that the Kodak Film folders describing the various kinds of Kodak Film, each designed for a specific purpose, are prominently displayed. And the Snapshots-at-Night folder should be right alongside, particularly in the fall and winter.

Another permanent reservation on the counter should be made for the dispenser of the stimulating little monthly magazine "Pictures." Published by Eastman, it is nevertheless *your* magazine, bearing your name prominently on the front cover. Whether you subscribe direct or through your photofinisher, order a liberal supply. You'll be surprised how often the counter dispenser will have to be replenished. And the magazine should be enclosed regularly in the photofinishing delivery envelopes, preferably when the order is first assembled.

CONCENTRATE ON THE WINDOW

Your window should issue a standing invitation to sidewalk shoppers to come in *at once* to buy their picture-taking supplies. Keep in mind, too, the fact that your window calls to passing motorists, street-car and bus riders, reminding them that your store is the place to go for cameras, Kodak Film, and supplies. Eastman supplies a series of window displays spread throughout the year. In addition, Kodak dealers receive several issues of display enlargements for use in the window and at the counter. The Permanent Window Display Set, shown on page 35, provides a series of six enlargements spread through the year and attractive window fixtures at a nominal price, \$5.00 net, a price made possible by quantity buying. Kodak Film window streamers accompany the displays and are available separately. This material should be used over and over again, varied to suit the season and the occasion, inside the store as well as in the window.

Take full advantage of your local position. Your window should herald the picture-taking opportunities offered by holidays, conven-



Kodaks as graduation gifts make an appealing window theme.

tions, fraternal outings, local celebrations, fairs, exhibitions, water carnivals. Your advertising can be flexible, subject to quick change to cash in on the news of the moment.

Always include Kodaks and Brownies in every window display to attract new trade, shoulder to shoulder with your constant effort to keep cameras active and your film and finishing volume high.

If local papers carry Eastman advertising throughout the summer, tie in by showing proofs with the advertised Kodaks and Brownies close by. If the window display mentions a folder "available inside," be sure it's on hand, and, even more important, make certain that everyone connected with the Camera Department is thoroughly acquainted with the current window, down to the last accessory that may be on display.

WINDOW-TRIMMING TIPS

1. Don't overcrowd the space.
2. Let big pictures tell their own story.
3. Plainly price mark every camera.
Use price cards.
4. Tie up with local events and holidays.
5. Use plenty of enlargements of local subjects.
6. Change the display frequently.

FOLLOW PROSPECTS HOME

Advertising outside of the store takes several forms. Many dealers find newspaper advertising profitable particularly if they are in a position to tie in with Eastman advertising. As a rough-and-ready rule, say that newspaper advertising should be used if a sizable percentage of the readers are within trading distance. Otherwise the money might better be spent in more direct advertising in the neighborhood, by direct mail, and at the store.

Eastman maintains a comprehensive newspaper advertising service, furnishing dealers with complete ads in mat or electro form, ready for insertion over the dealer's name. Cut sheets are supplied dealers periodically and "The Kodak Salesman," the dealer publication, offers several newspaper ad suggestions each month.

Many dealers find short radio programs highly profitable. Again Eastman is glad to help in the preparation of the scripts. In addition, the Radio Camera Club programs, sustaining features on many stations, offer an appropriate place for dealers' spot announcements.

The word "Kodak" occasionally is misused in retailers' and photo-finishers' advertising. "Kodak Finishing" and "Kodak Department" imply an agency relationship with the Eastman Kodak Company. Consequently, "photofinishing," "camera department," or "photo department" should be used. "Kodaks," advertising the fact that Eastman-made cameras are for sale, is entirely proper.

44 An indoor-picture window requires backing up at the counter with Kodak Super-XX Film, Kodak Handy Reflectors, and a supply of Snapshots-at-Night folders.



REACH THEM BY MAIL

Direct mail is used successfully by many dealers to supplement enclosures in photofinishing delivery envelopes. The material ranges from postcards to letters accompanying booklets at graduation time or before Christmas. The mailing list, of course, is all important. Unlike most merchandise, the "Three-Call" Line requires the customer's name when he leaves exposed rolls. Treat these names carefully. They can form the nucleus of a productive mailing list, especially when an accessory folder is going out. Furthermore, a picture taker is the best of all prospects when gift Kodaks are in season.

Supplement your photofinishing list, culled of course from time to time, by adding customers of other departments, membership lists of various clubs, names from the city directory of people living near the store, members of Parent-Teacher Associations, and Boy Scout Troops. Names on the society page make good sources from which to draw worth-while prospects. Once made up, the list needs constant revision. New arrivals in the neighborhood must be added, addresses changed, removals weeded out. Maintaining a good list takes time, but once started, its value grows. The list should be divided into at least two groups: new prospects for Kodaks and Brownies, and picture takers to whom accessories may be sold, or suggestions given concerning more active use of their cameras.

ONE MAN IN CHARGE

The whole purpose of the store's advertising is to get people into the store. Once there, the attractive display of goods aided by counter and wall cards sells them more things than they really intended to buy. The store's advertising is most effective when supervised by the same man who has charge of the selling. Then these two great forces supplement each other to the best advantage.

Just one final word should be said for the word-of-mouth advertising spread by enthusiastic customers. Satisfied picture takers are bound to recommend your store to their friends. Encourage this tendency by making an effort to link up the faces of your regular customers with their names. "Those are wonderful pictures of Joan, Mrs. Roberts," puts the transaction on a personal footing that leads to repeated calls.

And the fact that you are a picture taker should be listed as a definite advertising asset. When you're seen where crowds gather, busy with your camera, word spreads that you practice what you preach, that you really know your stuff.



A wide variety of Eastman advertising literature is always available for dealer distribution over the counter or by mail. Keep an assortment handy. Space on the back is reserved for the dealer's name and address, imprinted by Eastman.

A WEALTH OF MATERIAL

The following summary of Eastman advertising materials indicates how thoroughly the dealer's needs are provided for. In addition to camera and accessory catalogs, several folders and stuffers cover such subjects as miniature cameras and enlargers, the variety of Kodak Films, enlargements, snapshots at night. Several window displays are available at intervals throughout the year. There also is a series of display enlargements exclusively for dealer use. From time to time Kodak Film and camera window and counter cards are supplied. Kodak Verichrome Film awning banners and window streamers keep this staple prominently before the store's prospective customers. A wide variety of display fixtures for use in the window and inside the store is available. A moderate charge is made for some of the more pretentious, such as the Permanent Window Display Service at \$5 net. The *Kodak Salesman* magazine keeps the dealer informed concerning advertising materials currently available.

GLOSSARY OF PHOTOGRAPHIC TERMS

- ABERRATIONS:** The defects of a lens.
- ACHROMATIC:** Colorless; applied to a lens whose chemical and visual foci coincide in the same plane.
- ACTINIC:** Applied to light which affects photographic films, plates and paper.
- ANASTIGMAT LENS:** One free from astigmatism, or the fault of not bringing vertical and horizontal lines equally well to a focus.
- APERTURE:** Applied to a lens opening. Same as diaphragm opening or "stop."
- CHALKY:** Term applied to prints showing excessive contrasts.
- COMPOSITION:** The arrangement or grouping of objects within the picture area to make a pleasing, harmonious general effect.
- CONTACT PRINT:** A print made by placing the paper in contact with the negative.
- CONTRASTY:** A term applied to prints; meaning hard, "chalky," extremely black shadows and white highlights; lacking in detail as applied to negatives.
- COVERING POWER:** The limits within which a lens is capable of giving a well-defined image.
- CURVATURE OF FIELD:** A defect in a lens showing sharper definition at the center of the plate than at the edges.
- DEFINITION:** Clearness and sharpness of image.
- DENSE:** Applied to negatives which have been overexposed, overdeveloped or both.
- DENSITY:** The degree of opaqueness of a negative.
- DEPTH OF FIELD:** The distance from the nearest to the farthest points that are "in focus" or sharply defined in a picture.
- DETAIL:** The definition recorded by a lens of the minute parts of a subject.
- DEVELOPMENT:** The process of converting the latent or invisible image on a film, plate or paper into a visible image.
- DIAPHRAGM OPENING OR "STOP":** The opening which admits light, through the lens, to the film.
- DIFFUSION OF FOCUS:** Lack of "hairline" sharpness in a picture, producing a pleasingly soft effect.
- DISTORTION:** An incorrect rendering of the image—out of shape.
- EMULSION:** A term applied to the light-sensitive coating on films, plates or paper, which is acted upon by the light rays.
- EXPOSURE:** The period of time during which a sensitized film, plate or paper is exposed to the action of light.
- FINE-GRAIN:** Applied to the emulsion of a negative material. One that yields big enlargements having contact print quality.
- FLAT:** Lack of vigor or contrast in a negative or print.
- FLATNESS OF FIELD:** That quality in a lens affording sharp impressions at both center and edge of negative.
- FOCUS:** The point at which converging rays of light from a lens meet, forming an image. A picture is said to be "in focus" when all details of the image are sharp and well defined.
- GRADATION:** The range of tones from the highest lights to the deepest shadows in negatives or prints.
- HALATION:** A blurred effect, resembling a halo, usually occurring around bright objects; caused by reflection of rays of light from the back of the negative material.
- HALFTONES:** All gradations between highlights and deepest shadows.
- HARDNESS:** Excessive contrast in negatives or prints, too great difference between lights and shadows.—See "Contrasty."
- HIGH KEY:** A print is said to be in a "high key" when there are few gradations of tone, none of which are very dark.
- HIGHLIGHTS:** The portions of a picture upon which the greatest amount of light is concentrated. The denser portions of a negative or the lightest parts of a print.
- INFINITY:** A lens is said to be set for infinity when focused at a point beyond which all objects are sharply defined.

LATENT IMAGE: The image recorded upon a film, plate or paper by light action, and which is invisible until chemically treated by the process known as development.

LATITUDE OF EXPOSURE: That quality in a film or plate which allows variations in exposure without detriment to negative quality.

LENS: A circular glass or combination of glasses optically ground and polished, mounted in a metal cell.

LENS SPEED MARKING SYSTEMS: Diaphragm or stop openings are marked in two systems, both based on the fundamental ratio of lens opening diameter to lens focal length. In the "f/" value system the opening is expressed as a fraction of lens focal length, thus, "f/8" means the aperture is 1/8 of focal length, "f/16," 1/16, and so on. In "U.S." or Uniform System, the numbers are proportional to the exposure required, "f/4" being taken as unity. Comparison follows:

F.	f/4	f/4.5	f/5.6	f/6.3	f/8	f/11	f/16
U.S.	1	1.26	2	2½	4	8	16

The markings 1, 2, 3 and 4, on some single-lens folding cameras are merely arbitrary figures though they correspond, roughly, with f/11, 16, 22 and 32.

LOW KEY: A print is said to be in "low key" when the few tones in it are mostly at the dark end of the scale.

NEGATIVE: A photographic image on a film or plate in which the dark portions of the subject appear light, and the light portions dark.

ORTHOCHROMATIC: Color sensitive. A film or plate is said to be orthochromatic when it is sensitive to colors of the spectrum other than the blue and ultraviolet to which all negative materials are especially sensitive. (Kodak Verichrome Film is orthochromatic.)

OVEREXPOSURE: Too long an exposure of the light-sensitive material.

PANCHROMATIC: A film sensitive to *all* colors, recording them more nearly in the relative brightnesses as seen by the eye.

PERSPECTIVE: The proportion of parts of a picture to one another in relation to distance.

POSITIVE: Opposite to a negative; the true picture.

RECTILINEAR LENS: One which does not distort or show curvature of straight lines in the image.

SHADOWS: The thinner or lighter portions of a negative or the darker portions of a print.

SHUTTER: The device on a camera which opens and closes to admit light to the sensitive film.

SOFT: Term applied to print or negative; refers to lack of brilliancy or contrast. A "soft" print will contain all possible detail.

SPHERICAL ABERRATION: A lens defect—the inability to bring the marginal and central rays of light to one focus, resulting in a loss of sharpness.

UNDEREXPOSURE: Too short an exposure for correct results.

WEAK: Thin, lifeless, lacking contrast, as applied to a negative.

EASTMAN PHOTOGRAPHIC COURSE FOR SALESMEN

Those wishing much more comprehensive instruction in the fundamentals of photography, as well as detailed descriptions of new equipment and supplies, should enroll in the Eastman Photographic Course for Salesmen. For a nominal charge, each subscriber receives a monthly bulletin, a reference manual (section by section as issued), practical problems, and lists of questions to be answered by check marks, and sent in for review by Eastman experts. For further details, write to the Editor, Reference Manual, Eastman Kodak Company, Rochester, N. Y.



PHOTOGRAPHIC PUBLICATIONS

HERE are some books, several of which you will find well worth a reading. Having read them, you can more heartily recommend them to picture-taking customers. They should be stocked regularly and displayed in your window and at the counter.

	Retail Price		Retail Price
"How to Make Good Pictures"	\$.50	"Photography"	\$3.00
"How to Make Good Movies"	2.00	"Photography of Colored Objects"	1.00
"Elementary Photography"	1.00	"Photomicrography"	1.00
"Fundamentals of Photography"	1.00	"Wratten Light Filters"	.50

EASTMAN DATA BOOKS

The following Eastman data books are mines of information. Keep them handy at the counter for reference and for ready sale to the rapidly growing army of those who want to know the whys and wherefores. As you can see, the prices are purely nominal, barely covering printing cost.

	Retail Price		Retail Price
Kodak Lenses and Shutters	\$.15	Kodachrome	\$.25
Kodak Films	.15	Professional Kodachrome Photography	.25
Eastman Photographic Papers	.15	Wratten Filters	.15

BE SURE OF THE BACKGROUND

YOUR advertising and promotion have but one purpose—to bring more people to your counter. Once there, it's up to you to make good. You must be sufficiently well-grounded in photography to answer beginners' questions, to suggest specific accessories, to point out picture-taking errors.

But don't expect to answer every question. That's what the Service Department is for, to place the facilities of the largest photographic organization in the world at your service. Just say frankly that you'll be glad to get the information for the customer, then write to Rochester, and you'll be ready with the answer within a few days. This is another way to make your store photographic headquarters.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



NOTHING keeps friendship alive like a snapshot. Nothing else can bring back so vividly the memory of another's personality; give such a feeling of closeness to someone who's far away.

Get snapshots now of the person you love the best. As time goes on, those pictures will grow more and more precious to you—bringing back a thousand happy associations.

All over the country today, people are getting snapshots of priceless value, just by loading their cameras with Kodak Film, and going out and shooting. You can do it, too. Start now—get them before the opportunity has slipped by and is lost forever.

If you're using an average camera, Kodak Verichrome Film will give you best results, day in and day out. It takes care of reasonable exposure errors. It performs brilliantly even when the weather isn't just right. Call for "Verichrome"—the film that gets the picture . . . Eastman Kodak Company, Rochester, N.Y.



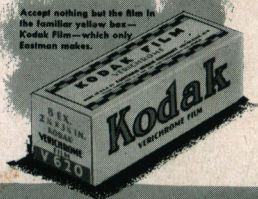
**KODAK'S COLOR
SHOW—HIT OF
THE NEW YORK
WORLD'S FAIR**

Greatest Photographic Show on Earth at the Kodak Building—Kodachrome full-color pictures projected on a 187-foot screen, the longest in the world. Take your Kodak to the Fair and while you're at the Kodak Building, Eastman experts will advise you what to take and how to take it.

NEW LOW PRICES ON KODAKS

Picture making has grown beyond all experience. To meet the unparalleled demand for cameras, Eastman is now building an addition to the world's largest camera works. This great plant will cut manufacturing costs. In a sweeping reduction, Kodak prices are now brought in line with these lower production costs to come. You save, beginning right now. Get the good news at your dealer's.

Accept nothing but the film in the familiar yellow box—Kodak Film—which only Eastman makes.



The great snapshots are made on KODAK FILM

A representative Eastman advertisement, appearing in 1939, greatly reduced in size. Many similar insertions—in leading magazines and newspapers—continually bring readers to camera departments definitely in a buying frame of mind. Your advertising will help bring them in.