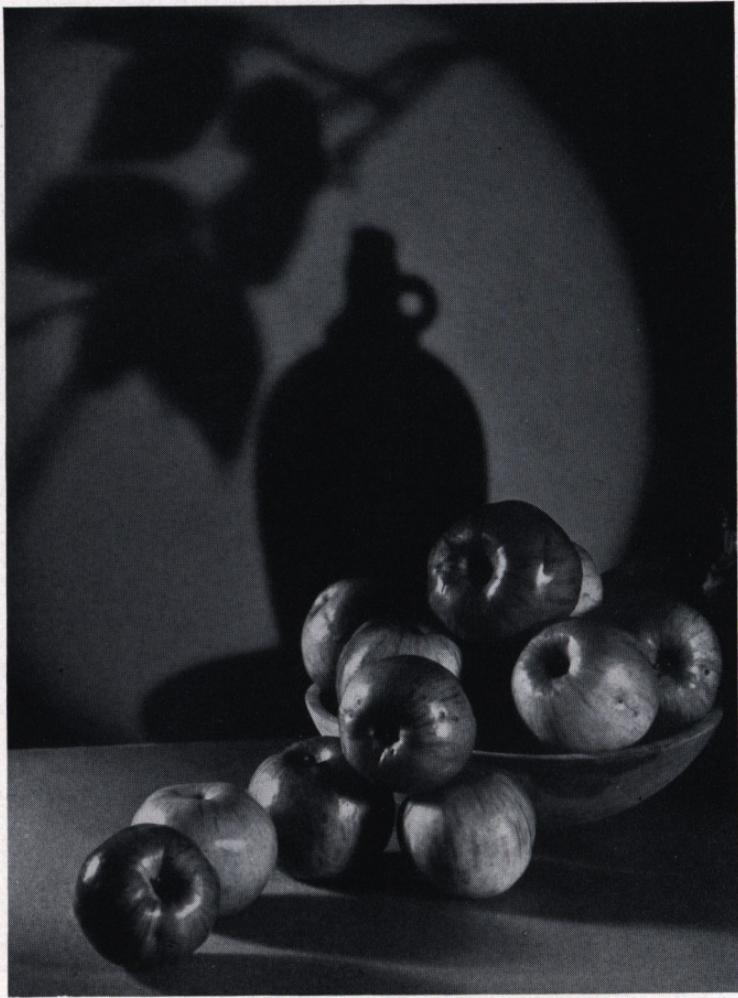




FROM A KODACHROME ORIGINAL

**1940 KODAK EXHIBIT**



IN OCTOBER

*Lowell N. Miller*

## *The Pictures*

As in previous years, this Kodak Exhibit features a large display of prints representing current trends in pictorial photography. This year, the pictures illustrate an interesting side light of this phase of photography. While the making of fine pictures is the general objective, the concepts, and methods followed differ widely.

Some prints show that most emphasis was on the photographic treatment and technics employed. The subject matter is not inherently outstanding but the pictures are great because of the imagination and execution of the pictorialist. Others indicate that both technic and subjects were emphasized—the subjects, interesting in themselves, contribute to the greatness of the pictures. Still other prints, characterized by realistic delineation of the subjects, show how fine pictures are made without adding special effects by manipulation. Another approach is represented by prints which show artistic treatments that are obtained by the use of "control" processes such as multiple printing, paper negatives, and toning.

That local picture makers may have their best pictures compared with other pictures from here and abroad—and that visitors to the Exhibit may see the fine work being done—a feature of the pictorial section is a panel devoted to the work of local camera users. A committee of local judges had the pictures submitted to them, and selected the ones shown.

Whether your own interest is in the enjoyment of fine pictures—or in studying them toward improving your own results—these pictures are worth your critical examination.

## *Photographic Papers*

In addition to their pictorial worth and significance the pictorial prints should be studied from the standpoint of print quality—the choice of paper, surface, texture, and stock tint, with respect to the subject matter as well as the actual exposure and development of the



DESIGN FOR MORNING

*Erno Vadas*



MUSIC IN THE AIR

*Kenneth Adams*

print. Since the climax of most photographic work occurs when the print or enlargement grows during development to its full beauty and photographic strength, printing for quality is the ultimate aim of the pictorialist. A print of real photographic quality attests to his skill and judgment and also to the basic quality of the photographic paper on which the print has been made.

Most exhibition prints, such as those in the Exhibit, are enlargements from smaller negatives. The popularity of small cameras has brought a corresponding interest in enlarged prints both for exhibition and home use; and printing by projection is similarly increasing in importance. Kodabrom is an enlarging paper well suited for exhibition prints of decided brilliance and with rich blacks. Its speed makes its use practical with any type of enlarger. Additional features of Kodabrom are a long-scale emulsion, four degrees of contrast, wide latitude in exposure and development. These characteristics, and its physically hardened emulsion, have established Kodabrom as the ideal enlarging paper.

Vitava Opal produces prints of rich and pleasing warmth of tone and is especially favored as a medium for such subjects as informal portraits, autumn landscapes, and character studies.

Vitava Projection, though slightly less warm in image tone than Vitava Opal, offers all the advantages of a quality chlorobromide paper and a degree of speed that fits it for use with most types of enlargers. It is supplied in all popular surfaces and stock tints and in two grades of contrast.

Kodalure, a relatively new paper, has already won wide recognition, especially among pictorial workers, as a paper of exceptional beauty, producing upon direct development a print of such warmth that toning procedures are rarely considered necessary.

For contact printing, Azo and Velox papers have for years represented the high degree of quality and uniformity characteristic of Eastman Photographic Papers—the result of decades of manufacturing experience, unrelenting research, and constant improvement.



BALLERINA

*Robert Zevallas*

## *Eastman Films*

**A**N interesting feature of the Exhibit is a panel showing some important uses of Eastman Films in special applications of photography: in medicine, for the x-ray work vital in diagnosis . . . in criminal identification . . . in microfilming—the making of minute copies on film—used by newspapers, libraries, museums, many government departments, and thousands of banks . . . in news photography, and newspicture transmission by the Wirephoto Service of Associated Press . . . in ultra-high-speed photography with an example made at one half-millionth of a second by Dr. Harold E. Edgerton and James R. Killian, Jr. . . . in astronomical work with giant telescopes such as the one being completed at Palomar . . . and in motion picture work, represented by a Technicolor film strip, and a Kodachrome "still," from the great Selznick production, "Gone With The Wind" . . . all made on Eastman Films.

The fact that Eastman Films are chosen for these important uses is significant testimony to their quality, uniformity, and dependability.

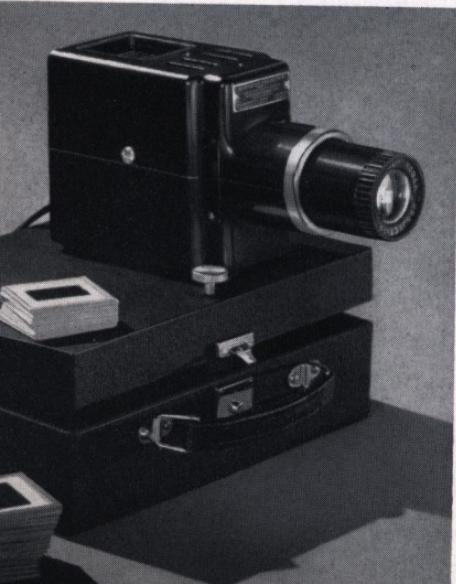
The same quality, uniformity, and dependability are characteristic of the Eastman-made roll and sheet films used for general picture taking. For all-round pictures, *Kodak Verichrome Film* is the favorite. Double-coated by a special process, it takes care of reasonable exposure errors . . . increases the ability of the camera user to get clear, satisfying results. *Kodak Super-XX* has extremely high speed and is for use indoors and outdoors under adverse lighting conditions, and at high shutter speeds and with artificial light. *Kodak Panatomic-X*, with grain of microscopic fineness and speed ample for nearly all conditions except those requiring the extreme speed of Super-XX, is particularly valuable when great enlargement is intended, or when very fine detail or texture is desired. *Kodak Plus-X*, the all-round standard film for miniature cameras, combines high speed with fineness of grain, so that negatives made under unfavorable light conditions yield generous enlargements.

## Kodachrome

Represented in the Exhibit are several distinct types of Kodachrome photography—miniature transparencies primarily for projection . . . larger transparencies for viewing or reproduction . . . prints made from transparencies . . . photomechanical reproductions . . . and home movies in full color. Also, at scheduled times there is a special color show featuring 16 mm. Kodachrome movies of the 1939 New York World's Fair, and a showing of selected scenes, with original musical score and commentary, from the famous "Cavalcade of Color" shown at the Kodak Building at the Fair. This Exhibit showing is, of course, on a much smaller scale than the original spectacle where eleven twin projectors, each weighing over a ton, flashed thousands of Kodachrome transparencies, enlarged thousands of times, in fades, dissolves, and multi-slide panoramas on a 187-foot screen. This can only be suggested here, but this showing does illustrate the kinds of results anyone can obtain with Kodachrome. Friends, family, travels and other activities can all be pictured in beautiful full color, on film that is loaded and exposed, like black-and-white film, in any of the miniature Kodaks on page 13—including Kodak 35, f/5.6, at only \$14.50. Eighteen full-color scenes—like those shown in the Cavalcade—can be made on

a roll of Kodachrome costing \$2.50, including processing and return in Ready-Mounts, ready for projection. The Model 1 Kodalslide Projector, illustrated, for showing these miniatures at large size in the home is \$18.50; Model 2, for larger screen images, is \$33.50.

Kodachrome Film is also available for standard 8 mm. and 16 mm. home movie cameras, and for cameras using sheet film.



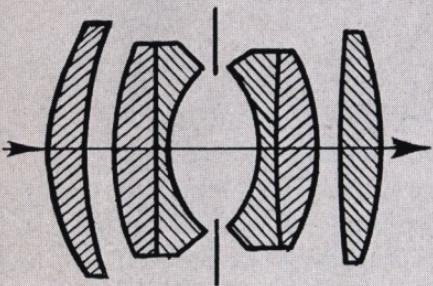
## *The Equipment*

CONTEMPORARY pictures, such as the examples included in the Exhibit, represent great advances, both in the ability of their makers and in the photographic equipment available. Typical Eastman products reflecting these advances are the brilliant new Kodak Precision Enlarger, Kodak Ektar Lenses, and Kodak Supermatic Shutter; and, in cameras, Kodak Bantam Special, Kodak 35's, Kodak Monitors, Kodak Vigilants, and Super Kodak Six-20.

KODAK PRECISION ENLARGER is not only a completely new enlarger but an entirely new conception of darkroom equipment. Through a system of interchangeable condenser heads and specially designed projection lenses including Ektars, the enlarger makes prints of optimum quality from a wide range of negative sizes. And makes them easily with these features and accessories—glass or glassless negative carriers; smooth-operating, friction-drive mechanism for critical focusing; counterbalance and lock for positive positioning; bracket for an exposure meter; new, improved masking paper board with tilting legs; and ruby swing-in filter for use when locating paper.

In addition to making fine enlargements, a complete line of accessories adapts the enlarger to many photographic uses, including the making of color-separation negatives . . . movie titling . . . as a stand for use with a focusing camera . . . as a camera itself for general use or copying . . . and photomicrography. The basic enlarger, including Stand Assembly, Bellows Assembly, Condenser Head, Condenser, Lamp, and Glassless Negative Carrier, without lens, is \$67.50. Accessories are extra.

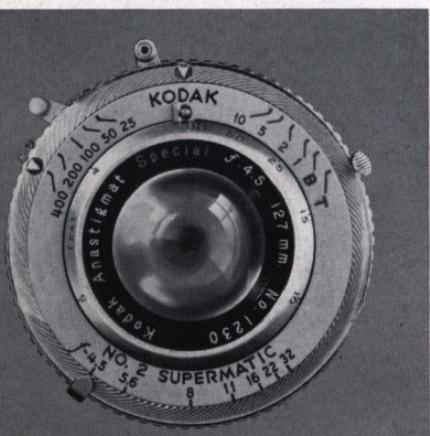




A special booklet describing Kodak Precision Enlarger and its many uses is available at the Exhibit . . . experts from Rochester will be on hand to answer any questions . . . and, at scheduled times, there will be shown a motion picture illustrating the many applications and fine performance of this great new piece of equipment.

**KODAK EKTAR LENSES** These superb Eastman-made lenses are available for the Kodak Precision Enlarger, for color work with studio-type cameras, and (its elements illustrated) as one of the features of Kodak Bantam Special. Capitalizing new improvements in optical glass, and their years of experience, the lens designers of the Eastman Kodak Company developed the Ektar formulas. Representing all that optical research, precision, and skill can produce—and with performance characterized by great speed, excellent covering power, a high degree of color correction, and exceptional definition, the name "Ektar" identifies a lens as unsurpassed for quality.

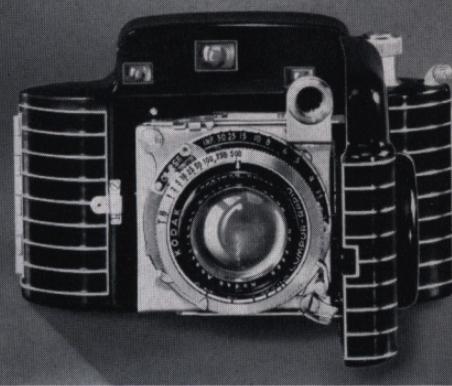
**THE KODAK SUPERMATIC SHUTTER** is the most accurate made. It is of the gear-train retard, presetting type and has a speed range of from 1 second to 1/400 second, plus time, bulb, and built-in self timer. The result of careful design, critical selection of materials, precision manufacture, skilled assembly, and exhaustive testing, Kodak Supermatic shutter, available on some of the newer Kodaks, is the world's finest between-the-lens shutter.



## Cameras

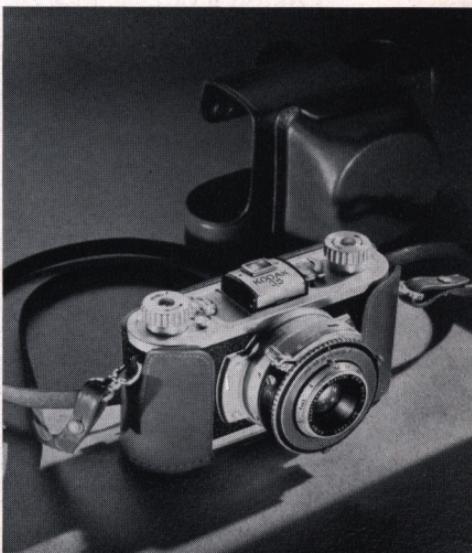
KODAK BANTAM SPECIAL is one of the most distinctive "miniatures" made. It has the superb Kodak Ektar f/2.0 lens; shutter speeds to 1/500; split-field military-type coupled range finder; and mechanism which automatically centers film for each exposure. With its exceptional

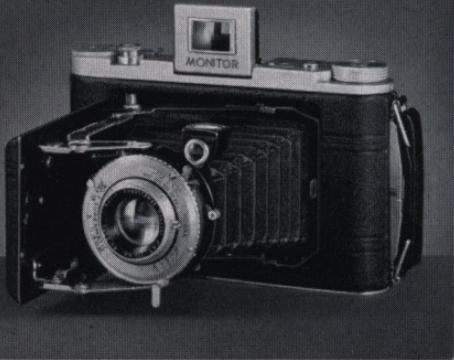
lens and shutter equipment, Kodak Bantam Special is a rare camera value at \$87.50, complete with field case. Kodak Bantam f/4.5 with Kodak Anastigmat f/4.5 lens, 4 speeds to 1/200, is \$22.50. Kodak Bantam f/5.6 with Kodak Anastigmat f/5.6 lens, 3 speeds to 1/100, \$14.



THE KODAK 35's are moderately priced miniatures for precision photography in black and white or Kodachrome, and have the features which a fine miniature must have—full-aperture, color-corrected lenses . . . outstandingly accurate shutters . . . automatic film centering and exposure counting . . . folding optical finders . . . and the sturdy, precise construction indispensable in miniature work. The f/4.5 and f/3.5 models have, in addition, double-exposure prevention, self timer, bracket for range finder, and shutter which is set automatically when film is advanced for the next exposure.

Kodak 35, with Kodak Anastigmat Special f/3.5 lens and 5 speeds to 1/200, \$33.50; with Kodak Anastigmat f/4.5 lens and 4 speeds to 1/150, \$24.50; with Kodak Anastigmat f/5.6 lens and 3 speeds to 1/100, \$14.50.



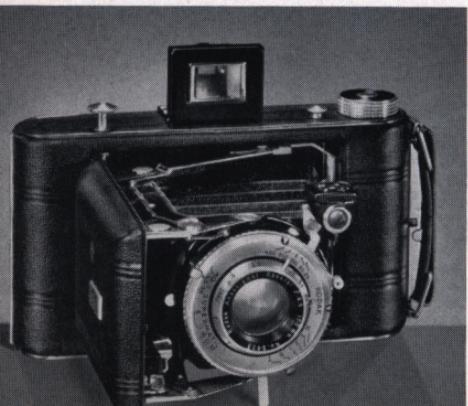


KODAK MONITORS are the finest, most expertly designed cameras available in their class. New ten-point support of the folding arms provides exact positioning of the lens and shutter. Entirely new on cameras for making album-size pictures are these important features of the Monitors: a device that prevents double exposures . . . another that centers the film accurately for every picture . . . and, housed in its metal turret, a scale that counts exposures automatically . . . retracting body shutter release, threaded for a cable release . . . plus, on the f/4.5 Special models, a useful depth-of-field indicator. A socket on the shutter takes either a cable release or a flash synchronizer. Available in the  $2\frac{1}{4} \times 3\frac{1}{4}$  and  $2\frac{1}{2} \times 4\frac{1}{4}$  sizes with Kodak Anastigmat f/4.5 lens and Kodamatic shutter at \$30 and \$35; with Kodak Anastigmat Special f/4.5 lens in the Supermatic shutter, \$42.50 and \$48.50.

vents double exposures . . . another that centers the film accurately for every picture . . . and, housed in its metal turret, a scale that counts exposures automatically . . . retracting body shutter release, threaded for a cable release . . . plus, on the f/4.5 Special models, a useful depth-of-field indicator. A socket on the shutter takes either a cable release or a flash synchronizer. Available in the  $2\frac{1}{4} \times 3\frac{1}{4}$  and  $2\frac{1}{2} \times 4\frac{1}{4}$  sizes with Kodak Anastigmat f/4.5 lens and Kodamatic shutter at \$30 and \$35; with Kodak Anastigmat Special f/4.5 lens in the Supermatic shutter, \$42.50 and \$48.50.

KODAK VIGILANTS are new, moderately priced cameras for album-size pictures and have made an instant hit. Interesting features include push button for opening the camera and releasing the bed for closing . . . automatically retracting body shutter release . . . both direct and reflecting view finders . . . exceptional rigidity of lens and shutter support. The lenses are all genuine Kodak Anastigmats in reliable Eastman shutters, topped by the versatile f/4.5 Special in Kodak Supermatic.

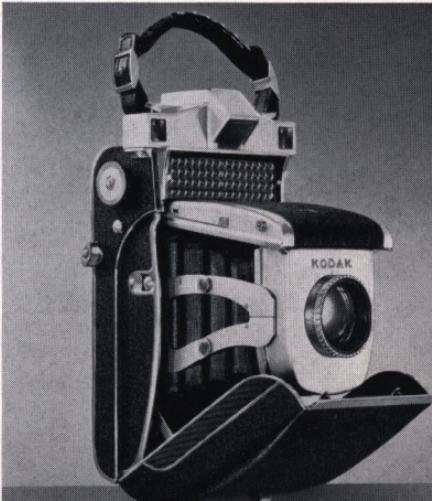
Soundly engineered, beautifully constructed, carefully equipped, and with four lens and shutter combinations, each available in both the  $2\frac{1}{2} \times 4\frac{1}{4}$  and  $2\frac{1}{4} \times 3\frac{1}{4}$  sizes, the Kodak Vigilants represent value plus, at prices ranging from \$14.50 to \$42.50.



**KODAK RECOMARS** Serious photographers demand, of a camera, great versatility and performance, together with such features as a ground-glass back for critical composition and determination of focus and depth of field . . . and, for special effects, a double-extension bellows and a rising-falling front. These features—and more—are provided by the Recomars. They accept the wide range of negative materials available in film packs, sheet films including Kodachrome, and plate emulsions. For making large images of distant objects, and for wide-angle work, a group of supplementary lenses is available as accessories.

The  $2\frac{1}{4} \times 3\frac{1}{4}$  Kodak Recomar 18, with Kodak Anastigmat f/4.5 lens and shutter speeds to 1/250, is \$54; the  $3\frac{1}{4} \times 4\frac{1}{4}$  Kodak Recomar 33 has this same lens, shutter speeds to 1/200, and is \$63.

**SUPER KODAK SIX-20**, "The Camera with the Electric Eye," is the most remarkable camera of its day. Its diaphragm is photoelectrically controlled and when the shutter speed is chosen to suit the subject, this photoelectric cell, linked with the diaphragm, automatically selects the proper aperture for that speed in terms of the existing light. Super Kodak Six-20 also has a new combined view and coupled range finder, and a multi-purpose film-advancing lever which advances the film and sets the shutter, preventing double exposures. This great camera, the most advanced photographic instrument available, is \$225.



## *Model Darkroom*

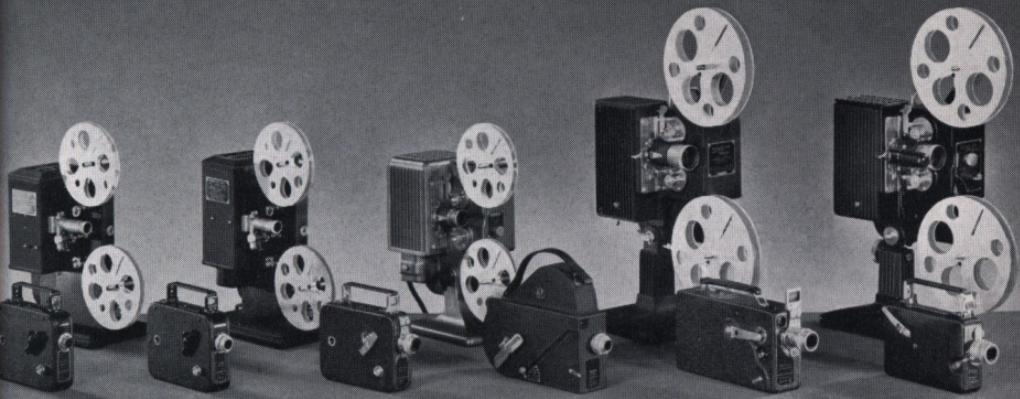
THE Exhibit includes a typical setup for darkroom work in which are displayed the equipment and materials used. These include special lights under which sensitive films and papers can be safely handled . . . tanks for developing roll film and film packs . . . chemicals and prepared developers, and the scales and graduates with which they are measured . . . thermometers . . . timers . . . trays . . . printer for contact prints . . . enlargers . . . printing frames. This equipment is listed in the booklet "Kodak Picture Making Aids," and the Service Department of the Eastman Kodak Company at Rochester will be glad to supply, upon request, diagrams, floor plans, and directions for the installation of darkrooms, together with lists of equipment needed.

## *Kodak Prepared Developers*

ALSO included in the Model Darkroom are a few of the wide variety of developers and other formulas which the Eastman Kodak Company has made available in packaged form. The best photographic results are possible only when negatives and papers are processed with solutions accurately formulated from chemicals of known and controlled purity and strength. Since all that needs to be done to obtain such solutions is to dissolve the powders in the proper volume of water, these prepared compounds—weighed and mixed by specialists—prevent waste, avoid the possibility of error, eliminate the inconvenience of weighing and mixing the individual ingredients, and insure results of uniformly high quality.

Of the prepared developers, the most generally useful are D-76 and DK-20 for miniature films, roll films, and packs; DK-50 and DK-60a for sheet films and plates; D-72 and D-52 for photographic papers.

Eastman Tested Chemicals, manufactured under laboratory control and specially tested for photographic purposes, are used in these preparations and are also available separately for those who prefer to compound their own solutions.



## Home Movies

ONE section of the equipment display is devoted to Ciné-Kodaks and Kodascopes, the Eastman-made equipment that has brought the exciting enjoyment of home movies to thousands of enthusiasts.

With Ciné-Kodak, home movies are as simple as snapshots—there's nothing to do but wind the motor, set the lens, aim through the finder, and press a button. And Ciné-Kodak Eight has made them economical—more than twenty scenes, each as long as the average newsreel shot, can be photographed on a roll costing only \$2.

Left to right, in the front row above, are the three Ciné-Kodaks Eight (using the economical 8 mm. film): Model 20, *f*/3.5 lens, \$29.50; Model 25, with faster Kodak Anastigmat *f*/2.7 lens, \$42; and the de luxe Model 60, \$67.50. Then come the 16 mm. Ciné-Kodaks: Model E, *f*/3.5 lens, \$39.50; Model K, with interchangeable Kodak Anastigmat *f*/1.9 lens, \$80; and the famous *f*/1.9 Magazine Ciné-Kodak that loads with films in pre-threaded magazines, \$117.50.

The projectors are, left to right, Kodascopes Eight, Model 20, at \$24; Model 50, at \$39; and the new Model 70, at \$59.50. Then the two 16 mm. film projectors with lens-lamp combinations to fit differing projection conditions—Kodascope Model EE (from \$65.45 depending on lens and lamp choice) and Kodascope Model G from \$112.95.



## Eastman's Photographic Publications

CONTRIBUTING importantly to the high quality of contemporary work is the growing interest in the theoretical and technical backgrounds of photography and in understanding the materials used. Indicative of this trend is the enthusiastic acceptance of the recently published data books which provide technical data and detailed specifications of photographic materials. These, and the other books listed, are authoritative, informative, and stimulating.

**PHOTOGRAPHY**, by Dr. C. E. K. Mees The general story of photography, by the Director of Research and Development of the Eastman Kodak Company. A comprehensive account of the subject in nontechnical style. 227 pages, \$3.

**HOW TO MAKE GOOD PICTURES** With 256 pages and 465 illustrations, this photographic "best seller" is the complete handbook for the everyday picture maker. \$50.

**HOW TO MAKE GOOD MOVIES** This handbook for the amateur movie maker, interestingly written by experts and illustrated with enlargements from typical amateur films, explains the making of better movies in lively, nontechnical fashion. \$2.

**THE FUNDAMENTALS OF PHOTOGRAPHY** An elementary account of the basic principles of photography. The materials used, and their reactions when exposed to light and treated with the chemical baths, are explained. 126 pages, \$1.

**ELEMENTARY PHOTOGRAPHIC CHEMISTRY** A simple account of the chemistry of photography—for the practical photographer. The preparation, properties, formulas, and uses of many photographic chemicals are described. \$1.

**ELEMENTARY PHOTOGRAPHY** This stimulating book embodies a complete program for photographic instruction, for the student, camera club member, or amateur photographer who is interested in the theory, as well as the practice of photography. \$1.



**THE PHOTOGRAPHY OF COLORED OBJECTS** This discussion of the theory of photographing colored objects—in black and white and in full color—and its applications in the use of different films, lights, and filters is interesting to every photographer who wishes to understand his work. 125 pages, \$1.

**PHOTOGRAPHY BY POLARIZED LIGHT** The theory of polarized light and of Polar-Screens, together with a discussion of the use of these screens in subduing reflections and in obtaining dark sky and other special effects. 40 pages, illustrated, \$.50.

**WRATTEN LIGHT FILTERS** An exhaustive discussion of Wratten Filters for the scientific worker. Contains wedge spectra of representative photographic materials and the spectrophotometric absorption curves and transmission tables of one hundred Wratten Filters. 95 pages, \$.50.

**PHOTOMICROGRAPHY** A discussion of photography with the microscope. The necessary apparatus and various technics for photomicrography in black and white and in color—in still and motion pictures—are described. 122 pages, \$1.

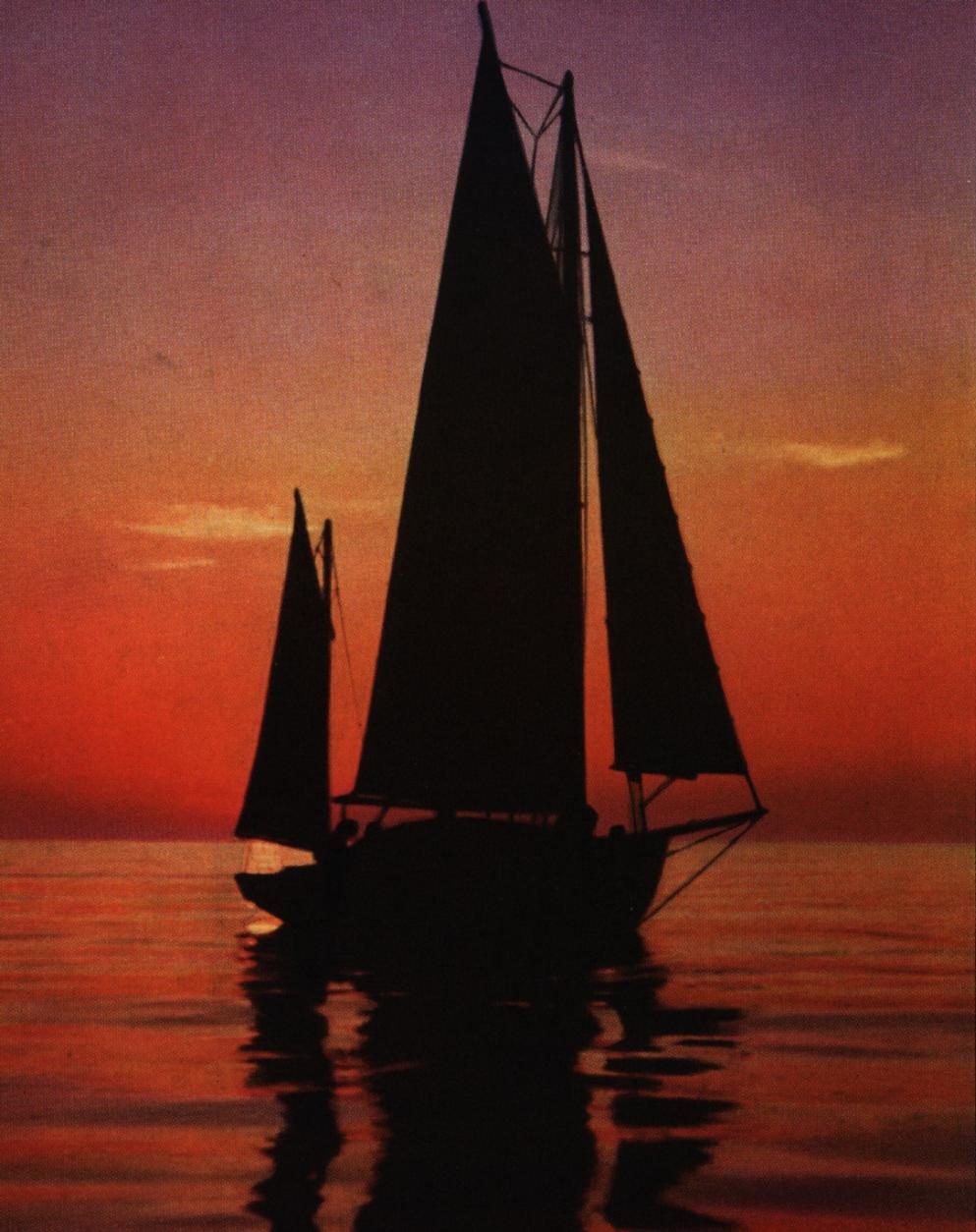
**KODAK FILMS, A DATA BOOK ON NEGATIVE MATERIALS** A complete description of the recommended uses, photographic and physical characteristics, and detailed technical specifications of miniature, roll, and the more popular sheet films. \$.15.

**WRATTEN FILTERS, DATA ON FILTERS AND OTHER KODAK LENS ACCESSORIES** Discusses the theory and use of photographic filters, with detailed specification sheets for the more popular Wratten Filters. Illustrated in color, \$.15.

**KODAK LENSES AND SHUTTERS** Describes the properties of lenses and shutters as well as the various steps in their design and manufacture. Includes specification sheets for Kodak Lenses, and useful optical formulas. \$.15.

**EASTMAN PHOTOGRAPHIC PAPERS—DATA ON CONTACT AND ENLARGING PAPERS** The technic for choosing and using the proper paper for the highest quality prints from different negatives. Includes specifications of the more popular Eastman papers. \$.15.

**KODACHROME, PHOTOGRAPHY IN COLOR** This data book on photography with Kodachrome discusses lighting, exposure, and other factors affecting color rendering and harmony. Specification sheets for the various types of Kodachrome are included. \$.25.



FROM A KODACHROME ORIGINAL

This sunset, and the scenic view on the front cover of this booklet, illustrate the new beauty which full-color Kodachrome Film has brought to photography.