



FROM A KODACHROME ORIGINAL

1939 KODAK EXHIBIT



VENETIAN PAGE BOY

John Hutchins

1939 Kodak Exhibit

THE Kodak International Salon began in 1925—as an exhibition of selected pictures made by Kodak employees all over the world. At first shown only within the company, it was later opened to the public with showings in New York, Chicago and other major centers. Interest in this salon was so great that a travelling exhibit of fine pictures, made, for the most part, by members of the Kodak organization, was established. In recent years, the exhibit has developed into a comprehensive photographic show incorporating, in addition to outstanding pictorial prints, other important phases of amateur photography.

The exhibit this year is unusually complete. A special feature is the new 16 mm. sound motion picture “Highlights and Shadows” which brilliantly dramatizes the story of photography. With exceptional cinematography, and interesting commentary, it is instructive, absorbing and entertaining. Enthusiastically received by the reviewers, it is recommended to everyone attending the exhibit.

Kodachrome a Feature

Reflecting the major developments in contemporary amateur photography, the exhibit proper emphasizes color photography, fine pictures, and new equipment, materials and processes. The color section this year is larger than ever before—with over two hundred Kodachrome transparencies and color prints—including a number of examples of the new Professional Kodachrome which, supplied in popular cut film sizes, makes this remarkable method of color photography available to the users of larger cameras. The Eastman Wash-Off Relief Process—by which the color prints on paper were produced—is illustrated.

Another significant development in amateur photography is a widening desire to accomplish something more than the literal reproduction of the subject. Parallel with this is a heightened interest in the work of leading pictorialists. The salon section of the exhibit—with over two hundred great pictures—includes examples by such masters as John

Hutchins, Morris Rosenfeld, Dr. D. J. Ruzicka and Edward Steichen. The pictures reproduced in this booklet are representative pictorial prints. They show how the man behind the camera has, in each case, not only selected an interesting subject and shown his understanding of the medium, but added something of his own creative ability.

Featured in the exhibit are examples of the extremely high speed work of Harold E. Edgerton and his associates at the Massachusetts Institute of Technology... Herbert Johnson's picture, "Starboard Watch," which won the Eastman Medal in the 1938 Kodak International Salon in London... a group of pictures made on the latest world cruise of the famous schooner "Yankee"... and some unusual wild life studies.

New Equipment on Display

Also parallel with the amateur's growing interest in better pictures is his demand for finer photographic equipment and materials. One section of the exhibit features some of the new and finer Eastman cameras—together with examples of pictures made with them. Some of these cameras are described briefly in this booklet. Another shows the new Eastman films, with illuminated negatives which graphically illustrate their speed, fineness of grain and other characteristics.

A particularly interesting panel explains the selection of the correct grades of photographic paper for negatives of different contrast. The effects of varying exposure and development times on negative contrast are illustrated by negative transparencies—and the corresponding papers are indicated.

Another feature of this section is a showing of several control processes—by which the tones or values of photographic prints are changed to produce desired effects. The toning and bromoil processes and the paper negative technic are represented.

This booklet reviews briefly some phases of the exhibit. Literature is available on many special subjects—and our representatives will be glad to answer questions.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



MOONLIGHT SONATA

Louis Lechthaler



RADIO CITY

Dorothy Rolph



ON TRACK 5

Lloyd M. Fink



ARMS AND THE MAN

H. Shaw Wildman



MUGS

H. W. Vokes

The Equipment Section

THE films, cameras and other equipment and materials included in this section of the exhibit represent only a few of the products Eastman provides for amateur photography. These include accessories and all materials needed for taking pictures; for developing, printing and enlarging; for mounting and keeping prints; and a special group of accessories for assembling and projecting black-and-white and Kodachrome slides.

Kodak Dealers

A large stock of these Kodak products will be found at local Kodak dealers—who know the equipment and are well qualified to demonstrate it. They have a complete line of cameras—from inexpensive Brownies to the fine fast-lens miniature Kodaks—and a wide choice of Kodak films in sizes to fit any standard camera, and emulsions to meet every picture-taking need.

With Eastman photographic papers in many different sizes, textures, stock tints and contrasts, and a full line of Eastman photographic chemicals and prepared developers, progressive Kodak dealers have everything needed for developing, printing and enlarging—and are also well equipped to do any part of this work themselves.

Dealers have useful catalogs, books, magazines and other literature on all phases of photography. And, being in close touch with manufacturers of photographic equipment—and with advanced photographers—they know new developments as well as established photographic practices and are prepared to help picture makers with their problems.

Service Department at Rochester

In addition, the Eastman Kodak Company maintains a Service Department at Rochester to answer questions on photography. A letter will bring a prompt and authoritative reply—negatives or prints will be criticized if requested—and much helpful information is available as well as literature on many special subjects. All supplied, of course, without any charge or obligation.



Made on Kodak Plus-X Film, 1/100 second at f.11 (See page 12)

Kodak Films

AN important feature of the exhibit is a display of the newest and most popular Kodak films—with illuminated negatives and specimen prints illustrating their individual characteristics.

The widely extended scope of photography today is largely due to Kodak films. New, fast emulsions have made picture taking possible not only earlier and later in the day—but on dark days, and with artificial light. Other new emulsions with microscopic fineness of grain produce crisp enlargements of heroic size. Kodachrome Film has made picture taking in color as easy as black-and-white. Available at Kodak dealers' everywhere, in a wide range of emulsions and sizes, Kodak films answer every photographic requirement.

Kodak Verichrome Film is the everyday favorite for picture taking with cameras using larger than miniature films. Double-coated by a special process, it compensates reasonable exposure errors and increases the ability of the camera user to get clear, satisfying pictures. With sufficient speed for snapshots on dull days, dependable uniformity and general photographic quality, there is no better film for general use.

Three New Films

Kodak Plus-X Film, represented on page 11, is the new all-round film for miniature camera use. Combining extra speed with fineness of grain, it is recommended for use outdoors—and with Photoflood lamps indoors, when fast shutter speeds are not essential.

Kodak Panatomic-X, available for miniatures and also in popular roll and pack sizes, is recommended where extreme fineness of grain is desired—usually for making great enlargements. Its graininess is so low that enlargements can often be made of a size which will exhaust the sharpness of the image before graininess is visible.

Kodak Super-XX, represented on page 14, is a new film with extreme speed—designed for the shortest possible exposures, adverse lighting conditions and especially for pictures taken by artificial light. It has a grain finer than that of any other film anywhere near its speed. Available for both miniatures and larger cameras.



Made on Kodak Panatomic-X Film, $\frac{1}{50}$ second at f.8 (See page 12)



Made on Kodak Super-XX Film, 1/500 second at f.2.0 (See page 12)

Kodachrome

THE extensive display of Kodachrome transparencies and Wash-Off Relief color prints in the exhibit reflects the increasing importance of this remarkable film in photography today. Paralleling black-and-white photography, Kodachrome is used by the casual snapshotter, the pictorialist and the professional illustrator. To the snapshotter color is an added excitement—to the advanced amateur it is another tool with which to express his creative ability—and to the illustrator Kodachrome is a new technic which makes color photography simpler, more adaptable to free, unposed pictures. To all three, Kodachrome is a new kind of photography in which it is as easy to take a picture in full color as in black and white—and a method which produces results with a degree of brilliance and color saturation not found in any additive or screen pattern method.

No Special Camera Required

A single film, with three superimposed, selectively color-sensitized emulsions, Kodachrome is loaded like black-and-white film. No special color camera is needed—Kodachrome is available in the 35-millimeter size for the Kodak Retinas I and II, Kodak 35's, and similar cameras . . . in the Bantam size for Kodak Bantams *f.5.6*, *f.4.5* and the Kodak Bantam Special . . . and, now, in the popular sizes of cut film for cameras accepting cut film holders. All sizes are available in two emulsions—one color-balanced for daylight, the other for Mazda light. Except under special circumstances no filter or other equipment is necessary in using Kodachrome—it is exposed like black-and-white film.

The exposed film is processed in special Kodachrome laboratories (the price of the film includes processing) and returned as full-color positive transparencies. These transparencies may be viewed as they are, projected to large size on a screen, or be printed on paper by the Eastman Wash-Off Relief Process.

Information on making Wash-Off Relief prints is given in the booklet "Making Color Prints On Paper From Kodachrome Films" available, with exposure guides and other literature on Kodachrome, at Kodak dealers' and from Rochester.



From a Kodachrome original



From a Kodachrome original



LIFEBOAT

Dr. D. J. Ruzicka

Photographic Papers

INCLUDED in the materials and equipment section of the exhibit is a group of panels explaining the contrast of photographic negatives—and the proper photographic papers upon which the best prints may be made from negatives of different degrees of contrast.

The contrast of a photographic negative is the difference between the lightest parts (shadows) and the darkest parts (highlights). This contrast is the result of the brightness range of the subject, the type of emulsion, the amount of exposure, and the degree of development. The effects of these factors are clearly illustrated by a panel of illuminated negative transparencies.

Papers Made with Different Degrees of Contrast

In order to compensate, in printing, these different degrees of contrast in negatives, many types of Eastman Photographic Papers are made in several grades of contrast in combination with different paper surfaces, stock tints, warmth of image tone, and other characteristics. A negative of low contrast prints best on paper having a high contrast, such as No. 4 Velox or No. 4 Kodabrom. For increasingly contrasty negatives, the proper printing papers should have less and less contrast. The negative of greatest contrast prints best on No. 0 or No. 1 Velox, or No. 1 Kodabrom. If the range of negative contrast is not extreme, the prints on the proper grades of paper will be very much alike in photographic quality.

In addition to other characteristics, photographic papers differ in speed—normal, for contact prints, and greater speed for enlarging. Specimen prints made on various Eastman papers are to be seen at Kodak dealers' and the book, "Eastman Photographic Papers," lists the different features of these papers. "Fundamentals of Photography," obtainable at Kodak dealers' at \$1.00, thoroughly explains negative contrast, paper emulsions and much else of interest to the serious photographer who is interested in getting good negatives, and good prints and enlargements from them.

Eastman Prepared Developers

THE prints and enlargements in the exhibit demonstrate the great importance of the various processing solutions in contemporary photography, particularly with the short exposures and great enlargements from small negatives characteristic of miniature camera work. The emulsion speed of fast films and the fineness of grain, as well as shadow detail, contrast and general photographic quality of negatives and prints, are determined, not only by inherent qualities of the film and paper, but by the chemical characteristics of the various solutions used. To produce these results, the formulas must be carefully worked out in laboratories and properly prepared. The various ingredients must be of high quality and used in accurately measured quantities. The ratios between certain ingredients, especially of developing agents, alkali, and potassium bromide, must not be allowed to vary, and deterioration must be prevented by proper packaging.

Sure, Convenient, and Economical

A great many amateurs, as well as professional photographers, have found that it is surer, more convenient and more economical to use the prepared developers that are weighed and mixed in laboratories by specialists than it is to prepare solutions from bulk chemicals. The Eastman Kodak Company has made many useful developers and other photographic formulas available in powder form. Dissolving the powders in the proper volume of water, according to directions on the package, is all that is required to prepare various quantities of solutions.

Of these, the most useful developers for amateur use are probably D-76 and DK-20 for miniature camera films such as Panatomic-X, Plus-X, and Super-XX, and for roll films and packs; DK-50 for cut films and plates; and D-72 and D-52 for photographic papers.

D-76 is a well known and justly popular developer which is widely used for all types of negative materials. It is particularly suitable for miniature camera negatives since it gives low contrast negatives with maximum emulsion speed (maximum shadow detail) while retaining excellent gradation, highlight separation, and moderate fineness of grain.

Kodalk Fine Grain Developer, Formula DK-20, is a new developer which produces negatives with markedly low graininess, and minimum emulsion speed loss.

DK-50 is widely used for cut films and plates where higher contrast or shorter development times are desired.

D-72 is a very popular developer suitable for most photographic papers (chloride, bromide, or chloro-bromide such as Kodabrom) where a cold black tone is desired. It is also used for rapid processing of negative materials.

D-52 is used for papers such as Vitava Athena, Opal, and the new Kodalure, to give the warm, rich tones preferred by many amateurs in some types of pictorial work.

Further information concerning Eastman Prepared Developers and other photographic chemicals is available at Kodak dealers—or by writing to Rochester.

Pictorial Processes

WHILE the majority of the prints in the exhibit were exposed and developed in the usual manner, some are examples of special processes often used to enhance the quality—or emphasize certain pictorial elements of salon prints. The more popular of these processes are chemical toning of the print, the bromoil process, the paper negative process.

Toning

On page 18 is reproduced a toned print by Dr. Ruzicka. The toning process consists of the chemical changing of the silver of the print image to one of the silver salts—or to some other metallic salt. This process produces various colors such as warm blacks, browns, blues or sepia. The blue tones of Dr. Ruzicka's print were obtained with a gold chloride bath. This bath, and others such as the Nelson Gold Toning Bath, Formula T-21; Hypo Alum Bath, Formula T-1A; and the Sepia Redeveloper, Formula T-7A, can be prepared by the amateur. Redevelopers are available in prepared form—for example, the Velox Redeveloper and the Royal Redeveloper, both supplied in convenient tubes.

Bromoils

The bromoil process is based upon the substitution of a greasy ink for the original silver image. For this process it is necessary to use a photographic paper of which the gelatin of the emulsion has not been physically hardened in manufacture. Eastman Kodalure Paper is particularly adapted to the making of bromoil prints.

In making a bromoil, the silver image is developed in the usual way and is then fixed, washed, and put through a tanning bleach solution. This removes the silver but hardens the gelatin in proportion to the amount of silver originally present. After soaking the print in water, a greasy ink is applied with a stiff brush. Where the gelatin is hardened, it will soak up very little of the water but will accept the greasy ink—but where very little silver was present the gelatin is unhardened and accepts the water while it repels the ink almost entirely. Thus a positive in ink results. Local control is possible in the handling of the brush treatment and unusual effects are often obtained.

Paper Negatives

In this process a negative is made on paper from a film or paper positive, and the final print made from the paper negative. In addition to local control of tone values possible with this process, parts of the subject matter may be removed or emphasized. The process also provides a certain amount of pattern sometimes desirable in subjects having broad areas of light and shade.

The pattern is controlled by “flashing” the paper positive, or the paper negative, or both, from the back—which cancels to a degree the image of the paper fibres.

Kodabrom F-1 Single Weight and P. M. C. No. 2 are suitable for both paper negatives and positives. The final print can be made on any paper of suitable contrast grade.

Detailed information on these and other pictorial processes may be obtained from the Service Department in Rochester. “Elementary Photographic Chemistry,” available at Kodak dealers’ for \$1.00, contains formulas and information on several processes.

Cameras

INCLUDED in a special section of the exhibit are a few of the newest, and finest Kodaks. These represent but a small part of the Eastman-made family of cameras—which range from the Baby Brownie to the new precision miniatures with their super-fast lenses and shutters, coupled range finders, and other refinements.

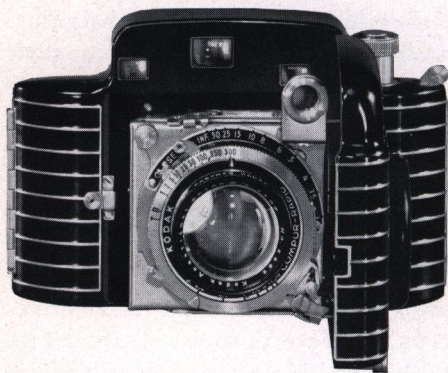
There are many different features—and combinations of these different features—in the complete line. Some of the cameras, small enough to slip into a bag or pocket, yield tiny negatives for enlargement, or projection on a screen—others make album-size prints. A few cameras require reasonably good light for satisfactory snapshots—others take good pictures in very poor light—indoors or outdoors. Several are fixed-focus and are extremely simple to use, while other models are equipped with adjustments for precision work. A number make only black-and-white pictures while others take pictures in full-color Kodachrome as well.

Lens and Shutter Determine Ability

The ability of any camera is due largely to the scope and precision of its lens and shutter. Some lenses have great “speed”—or ability to pick up and concentrate a great amount of light on the negative during a brief interval of time. Intricate design, complex construction, the finest of materials and the most painstaking craftsmanship produce lenses of great adaptability. To capitalize the performance of which such lenses are capable, they must be mounted in shutters of watch-like accuracy providing a wide selection of exposure times. Chiefly responsible for a camera’s scope, the lens and shutter also account for a large share of its cost. Brownies and Kodaks, available in a wide range of lenses and shutters, are priced from one dollar to well over one hundred dollars.

Eastman cameras, providing various combinations of features and abilities, may be seen at Kodak dealers’, who are familiar with each one and will be glad to point out its respective advantages—and to recommend the best selection for any particular phase of picture-making. Regardless of the camera selected, if it is a Kodak, or any other Eastman-made camera, it will give complete satisfaction.

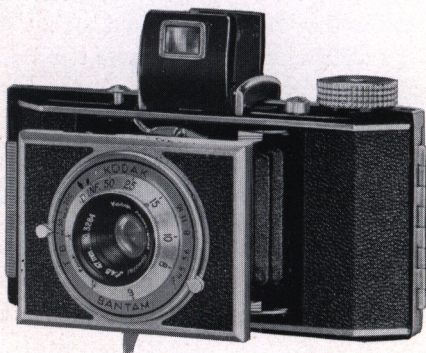
KODAK BANTAMS



THE Kodak Bantam family—five miniature cameras ranging from an *f.8* model to the unique Bantam Special with its Ektar *f.2.0* lens—is an important Eastman innovation. So small they fit into the palm of the hand, and using a special size of the Kodak miniature films (20 or 25 cents for

eight exposures in black and white), through modern photofinishing methods, they result in inexpensive $2\frac{3}{4}$ by 4-inch prints. A feature of all Bantams is a new film-centering device which makes film advancing especially convenient and accurate. Kodak Bantam *f.8* with Kodalinear *f.8* lens and eye-level finder is \$4.75. Kodak Bantam *f.6.3* with Kodak Anastigmat *f.6.3*, snapshot and time actions, optical eye-level finder, is \$9.50.

Kodak Bantams *f.5.6*, *f.4.5*, and Kodak Bantam Special have the added advantage of taking pictures in full-color Kodachrome as well as in black and white. Kodak Bantam *f.4.5* (below) with Kodak Anastigmat Special *f.4.5* lens in 200th-second shutter, and body shutter release is \$27.50. Kodak Bantam *f.5.6* with Kodak Anastigmat *f.5.6* lens and 100th-second shutter is \$16.50. The Kodak Bantam Special (shown above), with Kodak Anastigmat Ektar *f.2.0* lens in 500th-second shutter, and coupled range finder, is \$87.50 with field case.

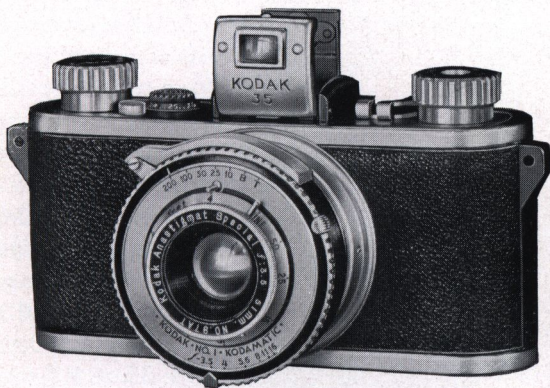


KODAK 35's

THE newest Eastman miniature cameras are the Kodak 35's—three models with *f.5.6*, *f.4.5* and *f.3.5* Kodak Anastigmat lenses. Moderately priced, they have not only the fast lenses and accurate shutters necessary for making beautiful full-color Kodachrome transparencies as well as fine black-and-white negatives, but also important features new to cameras in their price range.

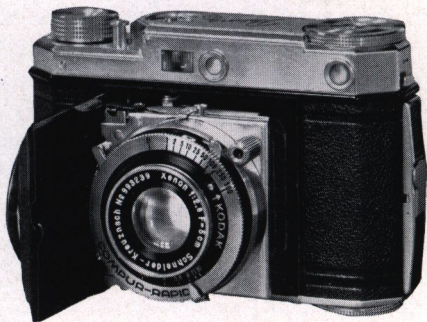
All three models are equipped with film-centering and locking device . . . automatically controlled exposure counter . . . folding optical eye-level finder . . . sturdy neck strap supports. Focusing from 4 feet to infinity is done by revolving lens mount and all three are finished in molded pin-seal grain, black lacquer and natural metal. The *f.3.5* and *f.4.5* models have a double exposure prevention device, bracket for attaching Kodak Pocket Range Finder, built-in self timer, and shutters which are set automatically when the film is wound to the next exposure.

The Kodak 35 with Kodak Anastigmat *f.5.6* lens in Kodex shutter (three speeds to 1/100) is \$18.50. Kodak 35 with Kodak Anastigmat *f.4.5* lens in Diomatic shutter (four speeds to 1/150 and delayed action) \$29.50. Kodak 35 with Kodak Anastigmat Special *f.3.5* lens in Kodamatic shutter (five speeds to 1/200 and delayed action) (below) is \$39.50.



KODAK RETINAS

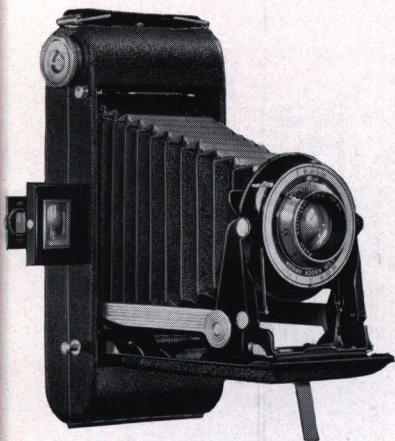
THE three Kodak Retinas are versatile, beautifully finished miniatures of the 35 mm. type. With precise construction and fine, fast lenses in 500th-second Compur-Rapid shutters, they make splendid Kodachrome transparencies as well as critically sharp black-and-white negatives under varied light conditions. Kodak Retina I with Kodak Anastigmat Ektar f.3.5 lens, optical eye-level finder, automatic exposure counter is \$48.50 with case. Kodak Retina II, shown, with coupled range finder, body shutter release, double exposure prevention device and field case, is \$115 with f.2.8 anastigmat; with super-fast f.2.0 anastigmat, \$140.



KODAK DUO SIX-20

THIS fine camera has all the advantages of the true miniature camera yet takes a bigger, album-size picture—sixteen $1\frac{5}{8}'' \times 2\frac{1}{4}''$ views on a Kodak 620 roll. With excellent Kodak Anastigmat f.3.5 lens in 500th-second shutter, eye-level finder, body shutter release, and finished in tooled leather and satin finish chromium, Kodak Duo Six-20 is \$57.50.

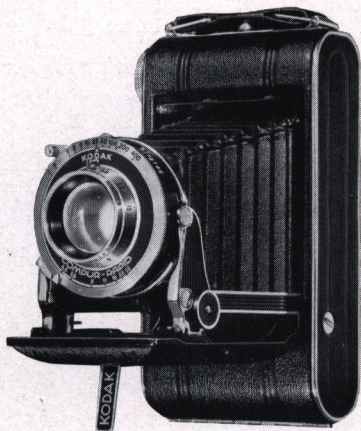
FOR LARGER NEGATIVES



FOR picture makers who prefer negatives larger than those made with miniature cameras, there are over thirty different cameras in the Kodak family. These range from the Jiffy Kodak V.P., taking $1\frac{5}{8}'' \times 2\frac{1}{2}''$ pictures, to the 3A Kodak Series II taking postcard-size pictures—and include the Jiffy Kodaks, Kodak Juniors Series II and Series III, the Kodak Seniors and Kodak Specials. These cameras provide a wide selection of lens speeds, shutter speeds,

picture sizes, and of refinements such as body shutter releases, self timers, and optical finders—and many combinations of these features—at prices ranging from \$4.75 to \$71.

Shown on this page are two popular models. Above, the Kodak Junior Six-16 Series III, which takes $2\frac{1}{2}'' \times 4\frac{1}{4}''$ pictures. With Kodak Anastigmat f.6.3 lens, body shutter release, Kodex shutter with 3 speeds to $1/100$ second, folding eye-level optical finder, and smooth, modern design, it is \$18. Shown at right, the Kodak Special Six-20, with a picture size of $2\frac{1}{4}'' \times 3\frac{1}{4}''$. With f.4.5 lens in Compur-Rapid shutter, folding eye-level optical finder, body shutter release, built-in self timer, special aluminum case covered with pin-seal grain leather and trimmed with chromium and black lacquer, it is \$44.75 complete with carrying case.



KODAK RECOMARS



THE Recomars are favorites of serious amateurs who want versatility and critical performance. They have outstanding equipment and mechanical excellence—and this usefulness is multiplied by their ability to use the innumerable film-pack, cut film and plate emulsions. Kodak Recomars are available in two sizes— $2\frac{1}{4} \times 3\frac{1}{4}$ and $3\frac{1}{4} \times 4\frac{1}{4}$ —both with highly corrected Kodak Anastigmat *f*.4.5 lens in Compur shutter.

Both models have ground glass back, spirit level, rack and pinion focusing, double extension bellows and bed, rising-falling front and many other aids towards universal adaptability. An adapter is obtainable for using miniature Kodachrome Film—and, now, Kodachrome Professional Film is supplied in cut film sizes for both Recomars. Supplementary lenses for making large images of distant objects, or for wide angle work, are available as accessories.

Kodak Recomar 18, $2\frac{1}{4} \times 3\frac{1}{4}$ -inch picture size, eight shutter speeds to $1/250$, is \$54; Kodak Recomar 33, for $3\frac{1}{4} \times 4\frac{1}{4}$ -inch pictures with eight shutter speeds to $1/200$, is \$63—both prices include three combination plate and film holders, film-pack adapter, cable release.

BROWNIES

THE Brownie Special illustrated below is the newest member of the famous family of Eastman-made box cameras that have made so many millions of satisfying snapshots for people all over the world.

The Brownie Special is as easy to use as the regular Brownie, but is strikingly new in appearance, compactness and convenience. Its new tapered design, smaller at the front and curved at the back, provides a distinctly smaller camera without sacrifice of picture size. A brilliant spy-glass finder frames subjects from eye level—and a plunger shutter release on the top of the camera helps to avoid camera movement when taking a picture. A safety latch prevents accidental exposures.

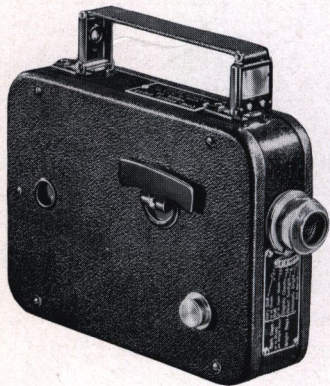
The Special has an Eastman-made meniscus lens and smooth-working rotary shutter with both snapshot and time actions. It is easily focused for near or distant subjects by moving a lever below the lens mount. A tripod socket is provided for horizontal position; folding support for vertical pictures. Body is all-metal with black pin-grain covering.

The Brownie Special provides in extra measure the established Brownie ability to make good pictures—and the new fast and fine grain films further extend this ability. In the Six-16 size ($2\frac{1}{2} \times 4\frac{1}{4}$ inches) the Brownie Special is only \$4.50—the Six-20 ($2\frac{1}{4} \times 3\frac{1}{4}$ inches), \$4. There are five other Brownies, priced from \$1 to \$3.75.



Home Movies with Ciné-Kodak

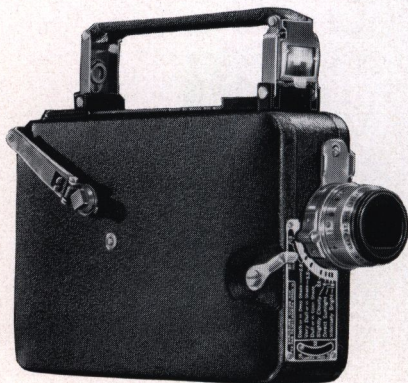
INCLUDED in the exhibit is representative Eastman equipment for making and showing amateur movies—in 8 mm. and 16 mm., black and white and Kodachrome—examples of which may be seen. Three outstanding movie cameras—and a sound projector—are highlighted here.



CINÉ-KODAK EIGHT

For low initial cost and economy of operation, Eastman offers Ciné-Kodak Eight, with which twenty to thirty scenes—each as long as the average newsreel shot—can be filmed on a roll of black-and-white costing only \$2.25. Full-color movies with Kodachrome cost only a few cents more per scene. At the left is Ciné-Kodak Eight, Model 25, with *f*.3.5 Kodak Anastigmat lens, \$42.

MAGAZINE CINÉ-KODAK

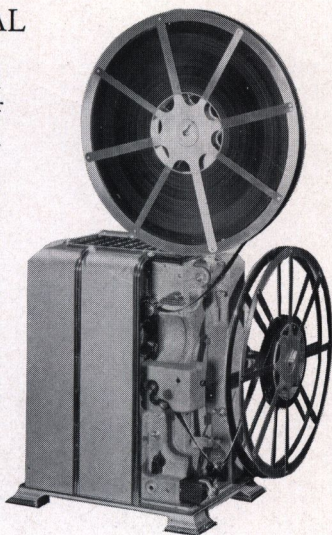


Left, the famous 16 mm. Magazine Ciné-Kodak which loads in three seconds—with films supplied in pre-threaded magazines that slip into the camera. With Kodak Anastigmat *f*.1.9 lens, interchangeable with a number of accessory wide-angle and telephoto lenses, Magazine Ciné-Kodak, the 16 mm. movie camera that combines the greatest number of features in the smallest space, is \$117.50.

SOUND KODASCOPE SPECIAL

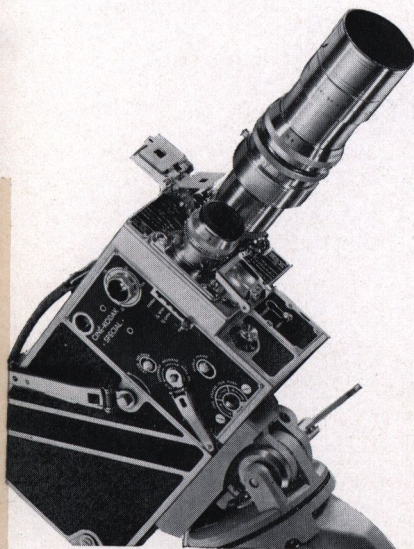
THE new production "Highlights and Shadows" is one of the special features of this year's exhibit. A 16 mm. sound-on-film picture, it is being projected with Eastman's Sound Kodascope Special, illustrated at the right.

A product of Eastman's precision manufacture, this instrument is the finest projector for 16 mm. sound films. It has a number of unique advantages, is an outstanding example of brilliant design and skilful construction. A descriptive booklet illustrating Sound Kodascope Special is available at Ciné-Kodak dealers' or from Rochester.



CINÉ-KODAK SPECIAL

AT the left is shown Ciné-Kodak Special, the undisputed leader of the 16 mm. field. With versatility beyond that of any other amateur camera, it brings professional effects of fades, dissolves, mask shots, animation, to 16 mm. movies. Unusual precision-made accessories, including motor drive and remote control, further widen its scope. For full information, obtain a copy of "The Story of the World's Finest 16 mm. Movie Camera," available at all Ciné-Kodak dealers'.



All prices subject to change without notice.



PART OF THE KODAK FILM FAMILY...

PHOTOGRAPHED ON PROFESSIONAL KODACHROME