Print them big, small…any size at all! Tone them…or let B&W stand alone! <u>KODAK</u> Papers make the print… and your reputation!

Since print quality is so critical, you need the uniform, predictable quality of Kodak black-and-white papers. Listed here are 175 combinations of stocks, tints, textures, sheens, speeds, tones, and printing grades. There's a Kodak paper to match exactly your every need.

Kodak Black-and-White Papers

Enlarging Papers:

KODAK EKTALURE Paper has a brown-black image and tones well in KODAK Rapid Selenium, KODAK POLY-TONER®, and KODAK Gold Toner T-21. The surface of EKTALURE Paper G is especially adapted to coloring with oils. Shadow areas tend to remain open and clean. It has approximately the same speed as KODAK OPAL Paper.

KODAK OPAL Paper has warmth of tone and a long gradation scale which make it favored by portrait photographers. While not in the high-speed class, OPAL Paper has sufficient speed for enlarging with the usual projection printers and, with reduced illumination, can be used for contact printing. It is supplied in one printing grade—for normal negatives. For very warm tones, OPAL Paper can be toned in KODAK Gold Toner T-21, KODAK Rapid Selenium Toner, or KODAK POLY-TONER. The "G" surface is especially adapted to coloring with oils.

KODAK MEDALIST Paper is a fine-quality, all-purpose enlarging paper. Its high speed is essentially the same throughout all four printing grades. It has a new kind of exposure and development latitude that makes it possible to obtain "in-between" contrasts—to wring the best from every negative. KODAK MEDALIST Paper handles beautifully in standard toners like KODAK Brown, KODAK POLY-TONER, KODAK Sepia, as well as in Hypo-Alum Sepia T-1a.

KODABROMIDE Paper is a fast enlarging paper of exceptional quality. It possesses broad exposure and development latitude which materially reduces the percentage of discards. Its rich black tone is uniform through all five printing grades, and remains so over a wide range of processing conditions. KODABROMIDE Paper is widely used for studio, commercial, press, photofinishing, and exhibition prints. Single-weight "F" is excellent for news pictures and withstands the rough treatment of rush handling. KODABROMIDE Paper can be toned brown in KODAK Sepia Toner or in Sulfide Sepia T-7a.

KODAK POLYCONTRAST Papers, in combination with the KODAK POLYCONTRAST Filter Kit, offer a method of print-contrast control using only one paper. Available in two speeds—KODAK POLYCONTRAST and KODAK POLYCONTRAST Rapid Papers—they have a pleasing image warmth and are suitable for high-quality enlargements or contact prints. No filter is required with normal-contrast negatives. But when filters are used, they provide steps up or down in contrast of half a grade each. Selective dodging is possible by exposing one part of a print with one filter and the rest with another to achieve the desired contrast throughout. With normal negatives the speed of POLYCONTRAST Paper is approximately that of KODAK MEDALIST Paper, while that of POLYCONTRAST Rapid Paper is comparable to KODABROMIDE Paper. The papers are supplied in a variety of tints, stocks, textures, and sheens to cover a wide variety of situations.

KODAK POLYLURE Paper: Variable contrast with a brown-black tone. Use it without a filter for negatives of normal contrast. Use it with KODAK POLYCONTRAST Filters to get seven grades of paper in half-contrast grades.

KODAK RESISTO Rapid Paper, like RESISTO Paper, is intended for jobs that require fast print service or moderately close size maintenance. It can be processed completely in about seven minutes. Its speed of processing and moderately high dimensional stability are due to a low-shrink, water-resistant paper base. RESISTO Rapid Paper is available in four printing grades.

KODAK Portrait Proof Paper is a medium-rough, single-weight, developing-out paper having about the same speed as EKTALURE Paper. It is for making proofs by contact with reduced illumination, or by projection. Its surface texture, which gives pleasing proofs with a minimum of retouching, has made this paper popular for finished work.

KODAK Mural Paper R is specially designed for the production of photomurals and other large prints. It tones well in KODAK Brown Toner and is available in two printing grades. It is regularly supplied in rolls 43 inches wide, untrimmed, and in some sheet sizes.

KODAK TRANSLITE Sheet Film is coated on both sides with an emulsion similar to that used for warm-tone projection papers. It is flat-lying, translucent, and capable of producing extremely brilliant results. It is especially useful for making advertising and display transparencies; yields beautiful transparencies when colored with oil colors.

Contact Papers:

KODAK ARISTO Paper is a contact printing paper of moderate warmth intended expressly for contact printing of portraits. It is available in three printing grades, double weight, and tones attractively in KODAK POLY-TONER.

KODAK AZO Paper is a widely used contact printing paper for commercial and professional work. Its six printing grades suit negatives of widely differing contrast ranges. Prints made on Azo Paper have a cold tone. For brown tones, Azo Paper can be toned in KODAK POLY-TONER or KODAK Brown Toner.

KODAK Illustrators' Azo Paper is a contact printing paper of moderate warmth, designed primarily for the requirements of the illustrator and the commercial photographer. It tones well in KODAK Brown Toner or KODAK POLY-TONER.

KODAK Studio Proof Paper is a smooth, single-weight, printing-out paper for printing by sunlight or arc light. The depth of printing is judged by visual examination, and the reddish image is not permanent.

KODAK AD-TYPE Paper has the same speed as Azo Paper, but the emulsion is coated on smooth, lightweight white stock which can be folded without cracking. AD-TYPE Paper is popular for folded greeting cards. It is supplied only in the "A" surface, in up to six printing grades.

KODAK RESISTO Paper is intended for jobs that require fast print service or moderately close size maintenance. It can be processed in about seven minutes. These features are due to a water-resistant paper base. Furnished in one surface and four printing grades.

KODAK VELOX Paper is a fast contact printing paper particularly suited to photofinishing because of its wide latitude and cold blue-black tone. This tone is universal throughout all six printing grades.

KODAK Papers—Image Tone, Developers, and Development Times

KODAK Papers	Image Tone Group*	KODAK Developers‡	Recommended Time in Sec at 68 F (20 C)
Contact Papers			
Azo	2	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	60
Illustrators' Azo	3	EKTONOL (1:1), SELECTOL (1:1), D-52 (1:1) / EKTAFLO Type 2 (1:9), SELECTOL-SOFT (1:1)	120
ARISTO	3	**EKTONOL** (1:1), **SELECTOL** (1:1), D-52 (1:1) / **EKTAFLO Type 2** (1:9), SELECTOL-SOFT (1:1)	120
AD-TYPE	2	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	60
VELOX	1		
RESISTO	2	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	60
Contact and Enlarging Papers			
POLYCONTRAST	3	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	90
PANALURE	3	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	90
		EKTAFLO Type 2 (1:9), SELECTOL (1:1), SELECTOL-SOFT (1:1)	120
EKTALURE	4	**EKTONOL** (1:1), **SELECTOL** (1:1),	
OPAL	4	**EKTAFLO Type 2** (1:9), SELECTOL-SOFT (1:1)	120
POLYLURE	4		
Enlarging Papers			
KODABROMIDE	2	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	90
MEDALIST	3	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	60
		EKTONOL (1:1), SELECTOL (1:1), EKTAFLO Type 2 (1:9), SELECTOL-SOFT (1:1)	120
Mural	3	EKTONOL (1:1), SELECTOL (1:1), D-52 (1:1) / EKTAFLO Type 2 (1:9), SELECTOL-SOFT (1:1)	120
		DEKTOL (1:2), EKTAFLO Type 1 (1:9), D-72 (1:2)	60
POLYCONTRAST Rapid	3	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	90
RESISTO Rapid	2	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9), D-72 (1:2)	60
Portrait Proof	4	**EKTONOL** (1:1), **SELECTOL** (1:1), D-52 (1:1) / EKTAFLO Type 2 (1:9), SELECTOL-SOFT (1:1)	120
EKTAMATIC SC	3	**Stabilization Processing**	—
	2	**DEKTOL** (1:2), **EKTAFLO Type 1** (1:9)	60

*Key: 1—blue-black 2—neutral-black 3—warm-black 4—brown-black

‡Figures in parenthesis refer to developer dilutions. Developers in boldface type in the table are primary recommendations.

Paper Developers

The different developers effect changes primarily in image tone and can be substituted freely if an exact tone is not important. The image tones listed above are the ones obtained with the primary developer recommendations which appear in boldface.

DEKTOL—Yields neutral and cold tones on cold-tone papers.

EKTAFLO Type 1—A liquid concentrate with similar characteristics to DEKTOL.

SELECTOL—For warm-tone papers and warmer tones on other papers.

SELECTOL-SOFT—A companion to SELECTOL, gives lower contrast.

EKTONOL—Specially designed for warm-tone papers which are to be toned.

EKTAFLO Type 2—A liquid concentrate with similar characteristics to EKTONOL.

VERSATOL—An all-purpose developer for films, plates, and papers.

BLACK-AND-WHITE PAPER DEVELOPERS

KODAK DEVELOPER / KEY PROPERTIES	USE WITH THESE KODAK PAPERS
I. For Manual Processing of Cold-tone Papers DEKTOL® • Uniform development rate • Easy-to-mix powder • Clean working • High capacity EKTAFLO®, Type 1 • Convenient concentrated liquid • Dilutes 1 to 9 for use • Properties similar to DEKTOL	KODABROMIDE®, MEDALIST®, VELOX®, AZO®, RESISTO®, POLYCONTRAST and PANALURE® Papers
II. For Continuous Machine Processing of Cold-tone Papers DUOMAT® • May be used for tray processing • Starting tank solution easily prepared by adding KODAK Developer Starting Solution	VELOX UNICONTRAST®, MEDALIST, POLYCONTRAST, AZO Papers
III. For Manual Processing of Warm-tone Papers SELECTOL® • Long life • Consistent image tone • Clean working EKTONOL® • Minimizes stains when prints are toned • Uniform development rate • Properties similar to SELECTOL EKTAFLO, Type 2 • Convenient concentrated liquid • Dilutes 1 to 9 for use • Properties similar to EKTONOL SELECTOL-SOFT • For low contrast • Properties similar to SELECTOL	EKTALURE®, OPAL®, POLYLURE®, PANALURE Portrait, ARISTO® Papers
IV. For Continuous Machine Processing of Warm-tone Papers SELECTOMAT • May be used for tray processing • Starting tank solution prepared by adding KODAK Developer Starting Solution	EKTALURE, POLYLURE Papers

FOR BLACK AND WHITE

KODAK MASTER DARKROOM DATAGUIDE

KODAK Master Darkroom DATAGUIDE®— only $3.95

The charts shown on this Fact Sheet are only a small part of the valuable data included in this handy darkroom encyclopedia. There are also actual sample prints, plus a wealth of information on all phases of film, chemistry, and processing aid use.

Price subject to change without notice.

Kodak

Black-and-White Papers

175 ways to make better prints

TEXTURE ▶	Smooth	Smooth	Smooth	Fine Grained	Fine Grained	Tweed	Suede	Silk	Tapestry
BRILLIANCE ▶	Glossy	Lustre	High Lustre	Lustre	High Lustre	Lustre	Matte	Lustre	Lustre
Ad-Type®		A WH LW 0-5							
Aristo				G CR,DW 1,2,3				Y CR,DW 1,2,3	
Azo	F WH SW 0-5 DW 0-4	N WH DW 1-4		E WH SW 0-4 DW 1-4	D SNO DW 1-4				
Ektalure				E WH,DW,SW / G CR,DW	K CR DW	R CR DW		Y CR,DW WH,DW	X CR DW
Ektamatic® SC	F WH SW	N WH SW							
Illustrators' Azo	F WH SW 1-4			E WH SW 1,2,3 DW 2					
Kodabromide	F WH SW 1-5 DW 1-5	N WH SW 2-4 DW 1-4 / A WH LW 1-5		E WH SW 1-5 DW 1-5 / G CR DW 1-5					
Medalist	F WH SW 1-4 DW 2,3		J WH SW 2,3 DW 2-4	E WH DW 2,3 / G CR DW 1-4				Y CR DW 1,2,3	
Mural						R CR SW 2,3			
Opal		B CR,DW		G CR DW		R CR DW	V CR DW	Y CR DW	Z IVR DW
Panalure	F WH SW			E WH DW					
Polycontrast	F WH,SW DW	N WH SW,DW / A WH LW	J WH SW,DW	G CR DW					
Polycontrast Rapid	F WH SW,DW	N WH SW		G CR DW				Y CR DW	
PolyLure	F WH SW,DW			G CR DW		R CR DW		Y CR DW	
Portrait Proof						R CR SW			
Professional Proof	F WH SW								
Resisto		N WH,SW 0,2,3,5							
Resisto Rapid		N WH SW 1-4							
School Paper				E WH MW				Y WH MW	
Studio Proof	F WH SW								
Velox	F WH SW 1-4								
Velox Rapid	F WH SW 0-3								
Velox Premier	F WH SW			E WH DW					
Velox Unicontrast	F WH SW / F-M* WH MW			E WH,DW WH,MW	D SNO SW			Y CR DW / Y WH MW	

Key: Stock tints
CR—Cream White
WH—White
SNO—Snow-White
IVR—Old Ivory

Weights
SW—Single weight
DW—Double weight
LW—Light weight
MW—Medium weight

*Can also be dried to a smooth, matte finish.

A: Smooth, lustre on white, lightweight stock. Used for French-fold greeting cards, paper negatives, etc.

B: Smooth, cream-white, lustre. Appropriate for small portraits where fine detail is important.

D: Fine-grain, high-lustre, "snow-white." Ideal for snow scenes and Christmas cards.

E: Fine-grain lustre on white stock. Preserves a great amount of detail and is good for mechanical reproduction.

F: Glossy — the general favorite for pictures to be reproduced photomechanically. Widely used for exhibition prints. Can be ferrotyped.

G: Fine-grain, lustre — a favorite for portraiture and oil coloring.

J: Smooth, high-lustre white. Designed for the illustrator; preserves detail and produces highest-quality photomechanical reproductions.

K: High-lustre counterpart of G although it imparts a feeling of greater brilliance and life to the picture. Not recommended for oils.

N: Smooth — between lustre and matte. Especially designed for retouching on the print. Accepts strong penciling and preserves fine detail.

R: Popular tweed surface. Minimizes need for fine retouching. Especially good for breaking up large areas. Popular in photomural work.

V: Simulates the appearance of suede leather. The extreme matte tends to tone down some detail, and the suede effect adds depth to subjects. Reflection free.

X: Lustre, tapestry surface, cream-white. Extremely coarse-textured and designed for heavy subjects. Effective for very large heads of men. Frequently colored with opaque oils, which gives effect of an oil painting on canvas.

Y: Simulates silk, is popular for wedding photography. Also a very attractive medium for expressing brightness in snow scenes, seascapes, etc.

Z: Same as X except on Old Ivory.

KODAK PAPERS WORK BEST WITH KODAK CHEMICALS