This Instruction Manual...

was prepared to help you make good pictures right from the start, and consequently get more enjoyment from photography. There are many Kodak publications on various phases of photography available at your Kodak dealer’s—some free and some at a nominal price. Ask for them. Any comments or questions concerning your results with this camera or your interests in picture making will be welcome.

SALES SERVICE DIVISION
Eastman-Kodak Company
ROCHESTER 4, NEW YORK
In everyday picture making—and in numerous specialized fields as well—the Kodak 35 has demonstrated its ability to produce good pictures ... outdoors or indoors ... day or night ... summer or winter. It is suited equally to the making of critically sharp black-and-white pictures or brilliant, full-color Kodachrome transparencies—yet, with all its great versatility, your Kodak 35 is simple to operate, efficient, and dependable.

The pictures on these pages show some of the picture opportunities which are open to you as a user of this fine miniature camera.

Kodachrome Prints are full-color enlargements made from Kodachrome transparencies. The 2X size is illustrated on the opposite page. They can be ordered through your Kodak dealer.
Get acquainted with your Kodak 35

- Your pictures will be better pictures right from the start if you spend a few minutes to get acquainted with your camera before you load it with film. This manual is designed to help you do this as quickly as possible. It is divided into two parts:
  1. The first few pages give you, quickly and simply, the essentials of camera operation. Read them carefully. They tell you all you need to know to make sharp, well-exposed snapshots outdoors.
  2. The remainder of the booklet contains many picture-taking suggestions. They are aimed to help you realize the full capabilities of your Kodak 35 . . . to make not just snapshots, but attractive, interesting pictures.

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Album-size prints

Your photofinisher makes standard enlarged prints like this—approximately 2 3/4 x 4 in.—from Kodak 35 black-and-white negatives.
For any picture you check only

- Allow the correct amount of light to reach the film in the camera
- Set the lens for the distance from the camera to the subject

3 settings do it

LIGHT & DISTANCE

1. EXPOSURE TIME
2. FOCUS
3. LENS OPENING

• When you point your camera at a scene and snap the picture, a flash of light passes through the camera lens and produces an invisible image of the scene on the film. Later, the image is developed—made visible—and is used in the process which brings you a finished print or transparency.

You adjust the camera for light and distance because (1) the quality of the image depends upon the amount of light reaching the film, and (2) the light forms a sharp image on the film only if the lens is properly focused for the distance between the camera and the subject.

Correct exposure makes the picture, accurate focus makes it sharp.

The next few pages give you the simple “know-how” of exposure and focusing.
Exposure

In Sunlight or in Shade
You can see that the film always gets enough light to record the picture properly by adjusting

**A** Exposure Time

The settings at the top of the shutter regulate exposure time. Any one of five measured fractions of a second—1/200, 1/100, 1/50, 1/25, 1/10—can be selected by turning the knurled collar A. The “T” and “B” settings permit you to keep the shutter open for much longer intervals. More about them later.

You can hold the camera in your hands for exposures of 1/200, 1/100, 1/50, or 1/25 of a second; for longer exposures, the camera must be placed on a tripod or other firm support.

In general, an exposure time of 1/100 second should be used for black-and-white pictures made outdoors in sunlight. A short exposure time helps prevent blurred pictures which may result from a slight movement of the subject or the camera when you snap the picture.

Note that each shutter setting with which the camera can be hand-held gives an exposure twice as long as the one directly preceding it. For example, at 1/100 second, twice as much light reaches the film as at 1/200.
LENSES OPENING

As the lever is moved across the scale at the bottom of the shutter, the lens opening is gradually changed in size.

The opening is smallest when the lever is at f/16. Each succeeding setting admits, in a given exposure time, twice as much light as the one before—f/11 lets through twice the light of f/16, f/8 twice that of f/11, and so on down the scale until f/3.5, the largest opening is reached. This opening admits only 1\(\frac{1}{2}\) times more light than f/4.

The illustration above shows how the size of the lens opening—the opening through which light passes to the film—is changed as the lens opening lever is moved across the scale.

Now, if you can answer these questions correctly, you've grasped the fundamentals of exposure control.

**Question.** Which combination of measured exposure time and lens opening admits the most light to the film?

**Answer.** 1/10 of a second at f/3.5.

**Question.** Which combination gives the least exposure?

**Answer.** 1/200 of a second at f/16.

**Question.** Can the same exposure be obtained with different combinations of time and opening settings?

**Answer.** Certainly. If you give twice the exposure time—for example, 1/50 of a second instead of 1/100—the use of the next smaller lens opening will permit the same amount of light to reach the film: 1/50 of a second at f/11 admits the same amount of light as 1/100 at f/8.
What exposure for this picture?

That is a question you will probably ask yourself every time you make a snapshot. To help find the right answer, let us first consider the most common picture-taking situation: an average subject—near-by people, gardens, houses, and scenes—in bright sunshine. For such a picture, an exposure time of 1/100 of a second with a lens opening of f/8 will give just the right amount of light to Kodak Plus-X Panchromatic Film: turn the knurled collar of the shutter to bring the indicator mark to 100, move the lens opening lever to 8.

Remember these settings. Many of your scenes will fit this situation.

Why mention the film?

Because films differ in sensitivity—differ in the amount of light they require to record a picture properly. For the average scene, 1/100 at f/8 gives full exposure to Kodak Plus-X Panchromatic Film; to other films such an exposure might give too much or not enough light. Since Plus-X Film is the ideal film for general outdoor picture-taking in black-and-white, most exposure information for the pictures you see in this manual is based on its use. Other types of Kodak Film are listed below:

SUPER-XX PANCHROMATIC
A high speed film especially suited for snapshots under difficult light conditions. Requires one-half the exposure of Plus-X.

PANATOMIC-X
Because of its ultra fine grain, the film to use when big enlargements are to be made. Requires twice the exposure of Plus-X.

KODACHROME
For full-color transparencies which can be projected on a screen, or from which Kodachrome Prints can be made. Use Kodachrome Film Daylight Type for pictures outdoors, Kodachrome Film Type A for Photoflood or Photoflash.

INFRARED, DIRECT POSITIVE, MICRO-FILE
Special purpose black-and-white films. Descriptions of these films appear on page 32.
Average Subject
Bright Sun
1/100 at f/8
Plus-X Film

The answer to the question “What exposure?” is usually an easy one, because it is possible to classify common subjects into a few groups and assign standard exposures to them for different light conditions and films. For everyday picture-taking this information is provided to you in simple, convenient form: the Snapshot Kodaguide and the exposure table on page 30.

You’ve had the exposure for one such group, the average subject. Examples of other subject groupings are given below:

**BRIGHT SUBJECT**
Near-by people in marine, beach, and snow scenes. Scenes with foreground objects. This subject requires half the exposure of the average subject. Use half the exposure time at f/8, or close the lens opening one setting:

1/100 f/11

**BRILLIANT SUBJECT**
Beach, marine and snow scenes; landscapes without prominent dark objects in the foreground. There’s plenty of light here. With bright sunlight, give this subject only one quarter the exposure you would give the average subject:

1/100 f/16

**SHADED SUBJECT**
People and other subjects not in the sun but lighted by open sky. A subject like this requires twice the exposure you would give the average subject—the subject in the sun. Increase the lens opening to f/5.6, or make an exposure of:

1/50 f/8

**AVERAGE SUBJECT**
Here’s the average subject again. With bright sunshine, 1/100 at f/8 gets the picture. In this case, however, the subjects are completely unposed—they’re actually in motion—so a shorter exposure time is desirable:

1/200 f/5.6
Focusing

There is no guesswork involved in setting your Kodak 35 for distance. With the range finder, you accurately determine camera-to-subject distance and adjust the lens to form a sharp image of the subject on the film in one operation.

Turn the focusing wheel until the vertical line is unbroken. The camera will then be accurately focused on the subject.

Taking the Picture

Look through the view finder—it shows you what will be included in the picture. Hold the Kodak so that you can just see the edges of the front opening in the finder. Make the exposure by slowly pressing the exposure lever. See the illustrations below.

Hold the Kodak steady. If it is moved during the exposure, the picture will not be sharp. It's a good idea to hold your breath for an instant as you press the exposure lever.
Loading

Load the camera in subdued light

... never in direct sunlight or strong artificial light. Choose the film best suited for the pictures you plan to make. Your camera uses Kodak 135 Film.

Follow these steps for easy loading

1. Turn the latch on the bottom of the camera in the direction of the arrow to OPEN. Slide off the back.
2. Insert the film magazine in the recess opposite the take-up reel, turning the magazine spool slightly until it engages the slot in the rewind shaft.
3. Pull film from the magazine until one inch of its full width is exposed. Insert the end of the film leader into the slot of the take-up reel. Do not try to remove this reel from the camera.
4. Turn the film winding knob in the direction of the arrow until one complete turn of film is on the reel. Engage the perforations of the film leader with the teeth of the sprocket. Continue turning the winding knob until it locks.
5. Be sure the film is riding in the channel provided for it; then replace the camera back. Turn the latch in the direction of the arrow to LOCK.
6. Free the winding knob by pushing in the release button (see arrow in illustration) and letting it spring back. Turn the winding knob until it locks. Unlock the winding knob and continue to wind the leader through the camera until the winding knob locks for the third time after the camera back is replaced.
7 Turn the counter to 1, the line next to 0, between 0 and 5.

8 After making each picture, depress the release button, release it, and turn the winding knob until it locks. This winds the film, advances the counter, and cocks the shutter. A red signal on the shutter indicates that the exposure can be made.

(Film indicator dial)
A dial is provided on the top of the rewind knob to enable you to keep track of the kind of film you've loaded in the camera. Set the film indicator dial each time you load your Kodak 35. See opposite page.

To remove the film
After the last exposure has been made, lift the winding knob to release the take-up reel. Rewind the film into the magazine by turning the rewind knob clockwise (in the direction of the arrow in the illustration). As the film is rewound, the exposure counter will turn. Continue to rewind the film until the exposure counter stops turning; then remove the back of the camera and take out the magazine of exposed film.

Now you know
...all you need to know to take sharp, well-exposed pictures outdoors. A little practice will enable you to perform the simple operations of loading and focusing smoothly and surely. Exposure is easy. Refer to the Snapshot Kodaguide if you don't remember the settings for the type of picture you wish to make.

As you look through the view finder, remember that your camera will record everything you see—not just the principal subject alone. Keep the whole scene in mind as you compose the picture. Check the background, lighting, shadows. Try several different viewpoints. Eliminate uninteresting or distracting objects. Attention to such details will help lift your pictures above average right from the start.
Make your pictures interesting

Tell a story
Your snapshots will have general appeal if they tell some little story and tell it at a glance. Try to picture your subject engaged in some activity, seemingly unaware of the presence of the camera. Include an accessory in the picture to engage the subject’s interest. It will help achieve naturalness.

Look beyond the subject
Check the background—be sure it serves merely as a setting for the picture. Make certain, for example, that a tree branch does not seem to be growing out of your subject’s head. Beware of any background with prominent horizontal or vertical lines, such as a trellis or the clapboarded side of a house. Try a low viewpoint for informal outdoor portraits—the sky will make an excellent background.

Back lighting
You can often make charming pictorial snapshots with back lighting—with the sun behind your subject. Shade the lens from the direct rays of the sun. A Kodak Lens Hood provides a convenient and effective way to do this.

When shadow detail is important, as in pictures like the one opposite, give twice the normal exposure.
Action

Anyone can make sharp pictures of subjects in motion by combining a short exposure time with a bit of skill. Use 1/200 of a second, whenever possible, for any picture where the subject is moving, or where there is a chance for sudden movement.

The most pleasing pictures of a subject in motion are obtained when the subject is moving diagonally across the field of view at an angle of about 45 degrees to the lens axis. It is comparatively easy to arrest the motion from such a viewpoint. If you are photographing a subject such as a train, automobile, boat, or a child on a bicycle, blur from movement becomes less apparent in the picture as the distance between the subject and the camera is increased.

In certain types of activity, the subjects periodically slow up, or stop momentarily in positions that suggest action. Watch for such pauses. If you release the shutter at the right instant, you can capture a world of implied action in your pictures.

Third-dimension effects

A third-dimension effect—a feeling of depth and “atmosphere”—can often be achieved by using side lighting, or by “framing” the principal object by means of overhanging branches, an arch, or a doorway.

Shadows, thrown across the foreground, make you feel that you are looking into a picture instead of looking at a flat piece of paper carrying the images of some objects.
**Use a filter**

Most filters are made of a thin sheet of dyed gelatin cemented between pieces of optical glass. Placed over a camera lens, a filter passes some light rays and absorbs others.

Certain filters darken a blue sky, making white clouds stand out clearly, and bring out detail in distant scenes by cutting through haze. Wratten Filters K2, G, and A give you these results with medium, strong, and extra-strong effect. The pictures on the opposite page illustrate some of the effects obtainable by the use of filters.

Since a filter achieves its effect by absorbing light that would otherwise reach the film, the use of a filter requires an increase in exposure.

For example, with a “bright subject” in sunshine, 1/100 at f/11 gives correct exposure with Plus-X Film and no filter. If a G filter is used, 3 times that exposure must be given: set the lens opening lever halfway between f/5.6 and f/3 with the same exposure time.

With a K2 filter, give twice the exposure you would give without the filter; with an A filter, give 8 times the normal exposure.

For detailed information on these and other Wratten Filters, see the Kodak Data Book *Filters and Pola-Screens*. It’s on sale at Kodak dealers.

The most convenient way to attach a filter over the camera lens is by means of a Kodak Adapter Ring, one of the Kodak Combination Lens Attachments listed on page 33.
When the light is poor...

Don’t put your Kodak aside simply because the light isn’t bright enough for a snapshot. Deep shade, softly lighted interiors, outdoors after dark—these conditions offer opportunities for a host of interesting pictures, and your Kodak 35 is capable of making them.

Remember to place the camera on a tripod or other support for exposures longer than 1/25 of a second.

Indoor portraits

Pictures like the one shown below are easily made on bright, sunny days near a window. Place a white cloth or sheet of cardboard so it will reflect light from the window to the shadow side of the subject. Kodak Plus-X Film was used for this picture. The exposure: 1/25 at f/5.6.

“B” and “T” exposures

Striking night scenes like that shown above require exposures much longer than the measured intervals provided on the shutter. For such pictures, use the “B” (bulb) or “T” (time) setting. For an exposure of 1 to 10 seconds, set the shutter at “B”; then press down the exposure lever and hold it. The shutter will remain open as long as the lever is depressed. For exposures longer than 10 seconds, set the shutter at “T.” Press down the exposure lever and immediately release it. This opens the shutter. When the required time has elapsed, press the lever again to close the shutter.

Any moving bright lights will show as streaks in the picture. Put your hand momentarily in front of the lens when an automobile approaches.
Pictures at night

Photoflood photography

It's easy to make snapshots indoors at night with your Kodak 35. Photoflood Lamps in average reflectors provide ample illumination.

To make a picture like the one below, place a No. 1 Photoflood alongside the camera. Place a No. 2 Photoflood at an equal distance from the subject on the other side of the camera, and at an angle of about 45 degrees to the lens axis. It should be about 2 feet higher than the camera. See the diagram.

For snapshots at night with Kodachrome Film Type A, use a No. 2 Photoflood Lamp in each reflector.

The Snapshot Kodaguide and the table on page 30 give exposures for a number of “lamps-to-subject” distances.

Flash photography

With the Flash Kodomatic Shutter, you can make snapshots at night with flash lamps — without a synchronizer. All you need, besides the flash lamps, is a Kodak Flashholder which is connected with a cord to the post on the rim of the shutter.

Class F lamps such as the SM Photoflash Lamp:
1. Insert the flash lamp in the reflector.
2. Cock the shutter in the usual way.
3. Release the shutter; do not use the synchronizer lever.

Class M lamps such as the No. 5 Photoflash Lamp:
1. Insert the flash lamp in the reflector.
2. Cock the shutter in the usual way.
3. Push down on the synchronizer lever as far as it will go.
4. Release the shutter.

Complete exposure information is given in the instructions packed with the Kodak Flashholder.

Caution: A transparent protective screen over the reflector is recommended, as lamps may shatter when flashed. Do not flash lamps in an explosive atmosphere.

Do not insert flash lamps in the reflector if the shutter is set on “T” and the shutter blades are open — the lamp will flash and a serious burn may result.
### Depth of Field

“Depth of field” is the distance between the nearest and farthest objects in a scene which will be sharp in the picture. Note that the depth of field increases (1) as the lens opening is made smaller, or (2) as the distance focused upon is increased.

A great range of sharpness is desirable in many pictures, particularly in landscapes. Since most objects of interest are at a considerable distance from the camera in such pictures, no difficulty is usually encountered in obtaining the required range of sharpness. However, it is sometimes desirable to record sharply an object near the camera as well as objects at an extreme distance. In such cases, reference to the table will help you set lens opening and focus to get a depth of field which will cover objects at both positions.

### Depth of Field Table

<table>
<thead>
<tr>
<th>Distance Focused Upon</th>
<th>f/3.5</th>
<th>f/4</th>
<th>f/5.6</th>
<th>f/8</th>
<th>f/11</th>
<th>f/16</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 ft</td>
<td>3' 4&quot; to 4' 5&quot;</td>
<td>3' 6&quot; to 4' 8&quot;</td>
<td>3' 4&quot; to 5'</td>
<td>3' 2&quot; to 5'</td>
<td>3' 3&quot; to 6'</td>
<td>3' 2&quot; to 7'</td>
</tr>
<tr>
<td>5 ft</td>
<td>41/4&quot; to 5' 7&quot;</td>
<td>4' 3&quot; to 6' 7&quot;</td>
<td>4' 3&quot; to 6&quot;</td>
<td>3' 9&quot; to 7'</td>
<td>3' 4&quot; to 10'</td>
<td>3' 8&quot; to 10'</td>
</tr>
<tr>
<td>6 ft</td>
<td>5' 2&quot; to 6' 7&quot;</td>
<td>5' 3&quot; to 7&quot;</td>
<td>5' 7&quot; to 6' 6&quot;</td>
<td>4' 3&quot; to 7'</td>
<td>3' 9&quot; to 10'</td>
<td>3' 4&quot; to 10'</td>
</tr>
<tr>
<td>8 ft</td>
<td>6' 7&quot; to 7' 9&quot;</td>
<td>6' 7&quot; to 8' 6&quot;</td>
<td>6' 7&quot; to 10'</td>
<td>5' 9&quot; to 12'</td>
<td>5' 4&quot; to 17'</td>
<td>4' 8&quot; to 19'</td>
</tr>
<tr>
<td>10 ft</td>
<td>7' 6&quot; to 9' 6&quot;</td>
<td>8' 5&quot; to 12'</td>
<td>8' 9&quot; to 12'</td>
<td>7' 5&quot; to 15'</td>
<td>5' 11&quot; to 31'</td>
<td>5' 7&quot; to Inf</td>
</tr>
<tr>
<td>12 ft</td>
<td>8' 5&quot; to 12'</td>
<td>9' 7&quot; to 15'</td>
<td>8' 5&quot; to 13'</td>
<td>7' 5&quot; to 15'</td>
<td>5' 11&quot; to 31'</td>
<td>5' 7&quot; to Inf</td>
</tr>
<tr>
<td>15 ft</td>
<td>11' 10&quot; to 20'</td>
<td>10' 7&quot; to 24'</td>
<td>9' 11&quot; to 30'</td>
<td>8' 7&quot; to 50'</td>
<td>7' 5&quot; to Inf</td>
<td>6' 7&quot; to Inf</td>
</tr>
<tr>
<td>20 ft</td>
<td>15' 5&quot; to 25'</td>
<td>15' 5&quot; to 25'</td>
<td>13' 6&quot; to Inf</td>
<td>11' 2&quot; to Inf</td>
<td>9' 3&quot; to Inf</td>
<td>7' 2&quot; to Inf</td>
</tr>
<tr>
<td>25 ft</td>
<td>24' to Inf</td>
<td>22' to Inf</td>
<td>18' 4&quot; to Inf</td>
<td>14' 4&quot; to Inf</td>
<td>11' 4&quot; to Inf</td>
<td>8' 4&quot; to Inf</td>
</tr>
<tr>
<td>30 ft</td>
<td>42' to Inf</td>
<td>37' to Inf</td>
<td>27' 9&quot; to Inf</td>
<td>19' 5&quot; to Inf</td>
<td>14' 5&quot; to Inf</td>
<td>9' 10&quot; to Inf</td>
</tr>
</tbody>
</table>

*Inf* is the abbreviation for Infinity—meaning an unlimited distance from the lens.

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### Daylight Exposure Table For Plus-X Film

With Panatomic-X Film, give twice the recommended exposure
With Super-XX Film, give one-half the recommended exposure
With Kodachrome Film, see the Snapshot Kodaguide

<table>
<thead>
<tr>
<th>Type of Subject</th>
<th>Bright Sun</th>
<th>Hazy Sun</th>
<th>Cloudy-Bright</th>
<th>Cloudy-Dull</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brilliant Subjects</td>
<td>f/16 and 1/100</td>
<td>f/11 and 1/100</td>
<td>f/8 and 1/100</td>
<td>f/5.6 and 1/100</td>
</tr>
<tr>
<td>Bright Subjects</td>
<td>f/11 and 1/100</td>
<td>f/8 and 1/100</td>
<td>f/5.6 and 1/100</td>
<td>f/4 and 1/100</td>
</tr>
<tr>
<td>Average Subjects</td>
<td>f/8 and 1/100</td>
<td>f/5.6 and 1/100</td>
<td>f/4 and 1/100</td>
<td>f/4 and 1/50</td>
</tr>
<tr>
<td>Shaded Subjects</td>
<td>f/5.6 and 1/100</td>
<td>f/4 and 1/100</td>
<td>f/4 and 1/50</td>
<td>f/4 and 1/25</td>
</tr>
</tbody>
</table>

*Examples of these common subject groups are given on pages 12 and 13.

Use one lens opening larger for pictures during the hour after sunrise or the hour before sunset, winter scenes without snow, back-lighted subjects.

### Photoflood Exposure Table For Super-XX Film

One No. 1 and One No. 2 Photoflood Lamp in Average Reflectors

With Plus-X Film, give twice the recommended exposure
With Panatomic-X Film, give four times the recommended exposure
With Kodachrome Film, see the Snapshot Kodaguide

<table>
<thead>
<tr>
<th>Exposure Time in Seconds</th>
<th>Distance from Lamps to Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>f/3.5</td>
<td>1/100</td>
</tr>
<tr>
<td>f/4</td>
<td>61/2</td>
</tr>
<tr>
<td>f/5.6</td>
<td>5</td>
</tr>
<tr>
<td>f/8</td>
<td>81/2</td>
</tr>
<tr>
<td>f/11</td>
<td>11</td>
</tr>
</tbody>
</table>

This table applies to light-colored rooms. In public halls, or in dark-colored rooms, give twice the recommended exposure.

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Use one lens opening larger for pictures during the hour after sunrise or the hour before sunset, winter scenes without snow, back-lighted subjects.
**Sole Leather Deluxe Field Case**

A tan sole leather carrying case which protects the camera and permits it to be used without removal from the case. It is of two-piece construction so that the front and top can be removed.

**Cable Release No. 29**

Convenient for releasing the shutter when the camera is used on a tripod. Remove the screw in the shutter housing near the exposure lever and replace it with the cable release.

**Kodak Day-Load Tank**

Designed for daylight loading and processing of 35-mm black-and-white films in magazines. Sturdily constructed of corrosion-proof plastic and stainless steel. It holds 16 ounces of developer.

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**Kodak Portable Miniature Enlarger**

A compact, easy to use enlarger with which you can make your own prints. Designed solely for miniature negatives. It can be quickly taken down and packed in its Carryall Case, which provides space for a tank, chemicals, camera, films, and accessories. A compact photo "lab," it is ideal where home work space is restricted.

**Kodak Precision Enlarger**

This enlarger is designed to serve a wide range of photographic functions. Its primary purpose is that of making fine enlargements. However, it may be readily converted and used for copying, cine-titling, making color separation negatives, and for photomicrography. A wide range of special lenses and a variety of accessories are available.
For best quality prints...

**USE KODAK PAPERS**

Kodak Photographic papers are unsurpassed in uniformity and quality. There is a Kodak paper for every photographic need—see your dealer.

**Kodabromide**

is a fast enlarging paper. Its full scale emulsion gives rich, brilliant, black-tone prints. It is available in the five degrees of contrast...fits a wide range of negatives. It is supplied in a variety of color and surface combinations. It has wide exposure and development latitudes.

**Kodak Platino**

is a warm-toned, fast enlarging paper of superb quality. You will like Platino's four popular color and surface combinations, its two degrees of contrast. You will like its rich sepia color when toned in Kodak Brown Toner.

...and when you have prints made by your photofinisher, remember that Kodak papers are your assurance of quality.

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**Kodaslide Projectors**

The Kodaslide Projectors have Lumenized optics for brilliant, full-color pictures. All have slide carriers.

**Kodaslide Projector, Model 1A**—of molded plastic construction, has a 150-watt lamp, a 4-inch lens.

**Kodaslide Projector, Model 2A** (illustrated above)—of rugged dye-cast construction, has a 150-watt lamp and either a 5- or 7½-inch lens.

**Kodaslide Projector, Master Model** for fine projection; has a 1000-watt lamp and a choice of five lenses (5-, 7½-, and 11-inch), has forced air circulation. A carrying case is supplied with the projector.