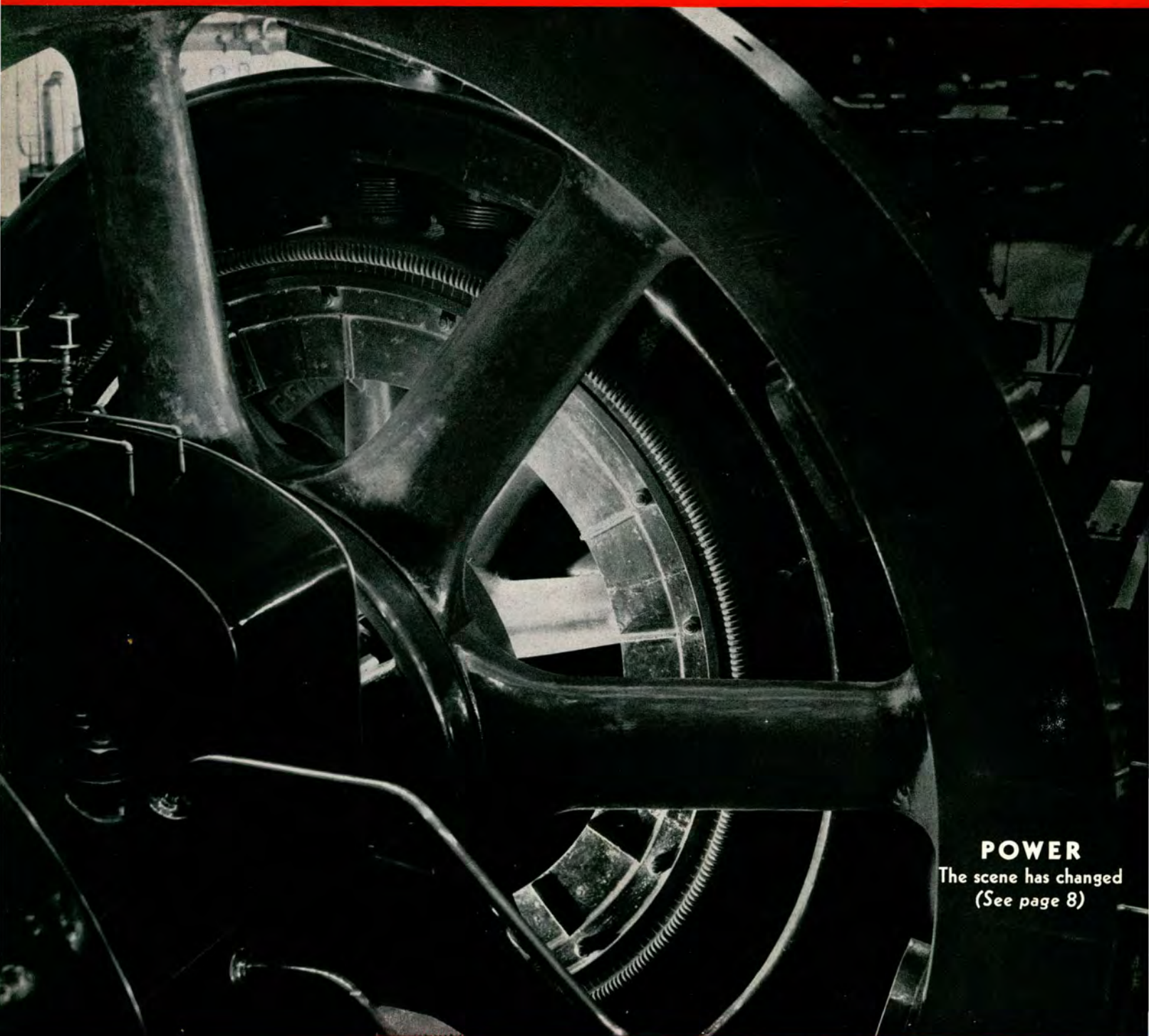


KODAK

A MAGAZINE FOR EASTMAN EMPLOYEES



POWER

The scene has changed
(See page 8)

OCTOBER 1936



CONNECTICUT: an aerial map of a whole state. The map is so large—eighteen feet by thirteen—that observers can't get close enough to all parts of it to see details, and binoculars have to be used; but, with them, one can pick out even hedges, chicken houses, trails, and streams. . . . How was it made? Flying at an altitude of 11,400 feet, Fairchild Aerial Surveys took 10,479 "shots" from airplanes flying back and forth over the state. These individual pictures were then fitted together into 34 "composites," each a mosaic air view of a section of the state. Thereupon, the composites were fitted together to form the complete map of an area 5,004 square miles in size. . . . This remarkable photograph is now on display at Hartford, the state capital. In the view reproduced here, it was still in the studio where it was completed

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KODAK

Volume 15

OCTOBER 1936

Number 5

They Are Champions of the World



This is the softball team that beat the best there were. Six teams in a row, out of forty-eight that came to the annual tournament in Chicago from forty states and Canada, went down before the kind of ball they played. After that there weren't any more. . . . Let's have them all take a bow. . .

. . . in the back row (left to right), James Gallagher, Alvin Tinsmon, Donald Selkirk, Joseph Minella, Pat Fisher, Ernest Hopkins, Joseph Witzigman, Harold Coogan; in the lower row, Harold Lindhorst, Leo Gallagher, George Reisinger, Joseph Farrell, Joseph Scheid, Harold Gears, Harold Dreschmidt, Harold Hogan, down in front, George Krembel and Tom Castle



A hit! A clean hit for Kodak! Hits don't grow on trees in the softball "big time," but the lads from the Park got enough of them—in the great stadium near Lake Michigan—to turn the trick



This trophy proves they won



Out at first! By inches! In this game, Kodak eliminated the California entry—a team picked as a dangerous contender because of its heavy hitting. The Park team is best against the hard ones. . . . More baseball pictures appear on page 15

Kodachrome: From Mind to Market

A New Product Is Announced: What Has Made It Possible? Here Is the "Inside Story"

ACCOUNTS IN NEWSPAPERS; displays in store windows; reviews in scientific journals; advertisements in magazines—those are some of the ways in which a new product is announced to the public.

Unheard of yesterday . . . announced today . . . tomorrow, sweeping the country: there's romance in the launching of a new product!

But how many people realize what a story lies hidden behind all this—how that product was born?

Let's tell that story in the case of one of our own products, Kodachrome. We all know what it is, but less familiar is the matter of where it came from and how.

From photography's infancy, attempts innumerable had been made to produce photographs in color rather than in monochrome ("black and white"). But the ideal process—one that would render color pictures as easy to take and as sure in their results as monochrome—eluded capture. Through the decades, inventors searched for it. . . .

And then—in May, 1935—Kodak had it: a movie film of such complete fidelity of color that one eyewitness, privileged to observe an advance showing, exclaimed that viewing the picture on the screen was "like looking out of the window at reality."

Color Appears!

Kodachrome was no overnight achievement. But, before going into our life sketch of this revolutionary film, let us skip back to the nineteenth century and join a breathless audience in the lecture theater of London's Royal Institution. The year is 1861. The lecturer is James Clerk Maxwell, physicist. He is going to demonstrate how we can see things in color.

From three photographs of a piece of colored ribbon—one red, one green, and one blue—he has made lantern slides. Three projectors stand ready, each with a filter of the same color as that used in taking the negative he is about to insert in it. By projecting the slides in superposition on the screen, he will, he predicts, obtain a reproduction of the piece of colored ribbon.

The gas lamps are extinguished. The slides are adjusted . . . and



One section of a machine for processing Kodachrome. It takes three separate machines to turn the exposed film from the camera into a finished color roll ready for the projector

there it is on the screen—a picture that resembles in color the original!

Clerk Maxwell's demonstration formed the basis of what is known as the "additive process" of color photography: that is, the forming of a finished color picture by the direct addition of light of the three primary colors. The additive process as demonstrated by him gives a very good reproduction of a colored object (especially with modern methods and materials), but it demands the use of complicated apparatus and is, besides, a clumsy picture method.

One of the most extraordinary books ever written was published eight years later, under the title, *Les Couleurs en Photographie*. The work of a Frenchman named Louis Ducos du Hauron, written long before anybody knew anything about color photography—even before the dry plate was suggested—this book outlined practically every process of color photography that has been used up to the present time!

But although color photography has provided one of the most prolific fields for inventors, the very fact that so few processes have ever reached the commercial stage reveals that most of the inventions were of no value. Something new was needed.

That something came in 1921, when two young inventors in New York conceived an idea for an entirely novel color process. For a number of years they experimented, making their own plates. But plate-making at home is no easy task. So, in 1925, they wrote the Research Laboratories.

Dr. Mees and his assistants set about the job of making plates with two emulsion layers—one sensitive to red; the other, to blue-green. The idea was to take photographs on these plates and then to convert the images on the layers into colors complementary to those to which the layers of emulsion were sensitive.

One great difficulty was immediately encountered: the sensitizer "wandered" from one emulsion layer into the other. But intensive explorations into the field of sensitizing dyes had been going on for years, and in 1928 a series of discoveries enabled many new dyes to be made. When these were applied to the color process, some were found to sensitize better than others; some, to "wander" less than others. And so the work went on.

Not until 1930—nine years after the inventors had written the Research Laboratories—did hope arise that a successful process was in the making.

Collaboration Commences

It was clear, however, that only full utilization of Kodak Park's vast research and manufacturing facilities could make the dream a reality.

An offer was made to the inventors to join the staff of the Laboratories and cooperate with them in the working out of a practical color film. This offer was accepted, and soon, from their close collaboration with organic chemists, emulsion-makers, dye specialists, photographic chemists, and men skilled in photographic operations, results began to be obtained.

The Film Emulsion Coating Department undertook the making of small film coatings (up to this time all the work had been done on plates). Countless experiments in processing the new film were carried out.

The experimental processing was done by men who were skilled in the processing of black-and-white film. It was, at first, a laborious procedure, days being spent on a picture; but in less than a year, though the system is of its very nature an extremely complex one, pictures were being processed in four hours!

Early in 1934, the process looked definitely good; and so rapid was progress that in the beginning of the following year the management definitely decided to make it available commercially.

By that time, the process had developed from a two-color to a three-color, the film carrying three layers of emulsion separated by gelatine—five layers in all. Here may be mentioned an extraordinary achievement on the part of the Film Emulsion Coating Department: the combined thickness of Kodachrome's layers is no greater than a single-layer coating on black-and-white, and each layer on the film is coated to a uniform thickness!

In all useful color processes, it is necessary to make three negatives—one by red light, one by green, one by blue. In the so-called "subtractive processes" prints are then made from these negatives in dyes that have colors complementary to the colors of the light by which the negatives were made.

A unique feature of the Kodachrome process is that the three separation negatives are within a single



In Eastman stations in five countries, Kodachrome is processed, inspected, then—as in this picture—packed for shipment back to the customers who are eagerly awaiting their "results"

coating, and are separated in depth instead of being on three films.

When it was decided to make Kodachrome available to the public, a new problem was born—a problem that was occasioned by Kodak's size. Here was a world-wide organization, with a world-wide distribution of its goods. To launch a new product on a small scale would be impractical, if not impossible. And in the case of Kodachrome, with hundreds of thousands of 16-millimeter cameras in existence throughout the world, the Company had to be prepared to process thousands of rolls of film immediately.

What did this mean? Well, first of all, machines were needed—but there were no machines. And staffs were needed—but there were no staffs, either.

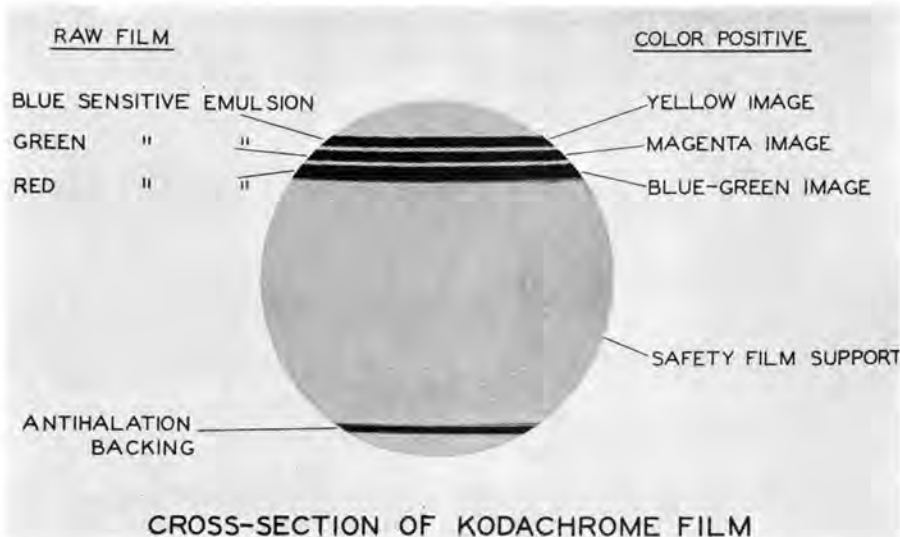
In less than four months, the Engineering and Maintenance Department was building the machines in quantity. Where, before, the Synthetic Organic Chemicals Department was making its chemicals in grams, it was now turning them out in tons, in a building that had mushroomed overnight for that purpose.

Hundreds of thousands of instruction sheets, labels, and cartons were turned out at top speed by coöperation of the advertising and service departments and the engraving and printing departments. From the Sales Department went reams of details to the Eastman Kodak Stores and to the dealers. . . . Every artery of a great industry was affected.

It wasn't all smooth sailing—far from it. But, of all the sacrifices that were made, the Research Laboratories' director likes to recall that of the Advertising Department member who went down to Florida in the very dead of winter to make movies of bathing beauties! (He turned in something like a hundred reels a day, and that does mean work!)

And then, in May, 1935—after fourteen years of patient, persistent endeavor—the Kodachrome process was announced. It was an instant success—and a new problem was born:

(Please turn to page 12)



This diagram shows the three sensitive layers, and how they are colored in processing

KODAK PARK • NEW YORK • KODAK OFFICE • CHICAGO • KINGSFORD • PEABODY • TORONTO • SAN FRANCISCO • HAWK-EYE • LIMA • CAMERA WORKS
 BUENOS AIRES • RIO DE JANEIRO • SANTIAGO • BARRANQUILLA • MONTEVIDEO • HAVANA • MEXICO, D.F. • PANAMA CITY • SHANGHAI • HONOLULU
 MANILA • TOKYO • LONDON • HARROW • PARIS • VINCENNES • BERLIN • COPENHAGEN • STUTTGART • VÁČ • DUBLIN • GLASGOW • COPENHAGEN
 KENYA • TANGANYIKA • UGANDA • CAPE TOWN • JOHANNESBURG • BATAVIA • CAIRO • ATHENS • BOMBAY • HAIFA • SINGAPORE • BEIRUT
 ISTANBUL • ALGIERS • BRUSSELS • THE HAGUE • MILAN • ROME • LISBON • MADRID • LAUSANNE • GENEVA • VIENNA • PRAGUE • BUDAPEST • ZAGREB
 WARSAW • BUCHAREST • OSLO • GÖTEBORG • REYKJAVIK • LAS PALMAS • COLPETTY • HELSINGFORS • MOROCCO • MALTA • MELBOURNE • WELLINGTON

Sawdust and Silk

WHILE THE CLEANING and drying of Hawk-Eye's road-sign lenses is, of course, an entirely different process from that used in the case of photographic lenses, nevertheless these lenses must be handled carefully.

The ideal process would eliminate handling the lenses individually; but any satisfactory means of doing that eluded Hawk-Eye. Then, a suggestion from Joseph Schneider did the trick.

Now, as a result of Mr. Schneider's idea, the lenses, after being submerged in the washing tank, are placed in sawdust, subjected to a slight agitation, and thus simultaneously cleaned and dried. An air hose is then brought into use, to blow off the sawdust. . . .

About the silk: it is employed successfully where other methods of filtering resoglaz—used for cementing light-filters—had not been entirely satisfactory. Quite appropriately, silk was thought of by a Hawk-Eye lady, Miss Mary Humphrys, via the Suggestion System. Most notable of its results is the elimination of tiny fibers that came through in other filtering methods and caused smears in the completed light-filters.

Pass and Pants

BACK IN WARTIME DAYS every employee of the Camera Works, without exception, was required to carry an identification pass and to present it when he arrived for work. If a man forgot his pass, he had to go to the Personnel Department for formal identification.

One man in particular showed up again and again without his pass—so often, in fact, that the personnel manager decided to speak to him about it.

"You know," he said, "you've forgotten your pass time after time. This thing is going too far. Now, I keep mine in my pants pocket and I always have it with me. Why don't you try doing that?"

"But," pleaded the offender, "I've got two pairs of pants."

Later that day, the man told of his little scene with the personnel manager and remarked that his reply did not "go over" as well as he had hoped; that, in fact, the personnel manager seemed not a little displeased.

"That's small wonder," was the comment. "You should have known better than to make that remark about having two pairs of pants."

"Gosh, I never thought of that," he replied. "Do you think he had only one pair?"

'Twasn't Mr. Addison Sims

NAMES ARE FUNNY THINGS. Sometimes they're right on tap. Then again, eel-like, they slip from the mind's grasp and no amount of strategic mental effort will serve to ensnare them.

Ever seen anybody struggle to catch an elusive name? Worse still, ever tried to trap one that has slipped the bounds of your own memory? Yes? Well, then, let's go.

Into the lunch room of the Kodak Office walked A. Dexter Johnson, of the Advertising Department, his brow deep-furrowed in what poets describe as perplexed thought.

"What's the worry," someone asked.

"Oh, I do wish I could remember that chap's name," he replied. "He spent most of the morning in my office with me."

Suddenly, his face brightened. "There's McGrady. He knows him"; and across the room he went. . . .

But no triumphant gleam lit his eye as he returned. Instead, chagrin.

Oh yes, Mr. Johnson remembered the visitor's name all right, now. It was—and he confessed it reluctantly and dolefully—Johnson.

Admiration

THE SCENE: a train. A child—the very small son of Walter B. Bull, of the Kodak Office—is attracting admiration in the diner by the originality and precision of his method of eating peas: plate to fingers to spoon.

Later: in another car, one of the lad's admirers passes by and sees the little fellow playing on the carpet. This admirer is a distinctly athletic young man; small, hard, wiry. As a matter of fact, he is a celebrity.

He stops to talk with the little boy, and in a moment is sitting down and operating one of Master Donnie Bull's toy cars.

Along comes another man, and out past a drooping cigar come the facts: "Will yu pipe dat! Da lightweight champ u' da woild, and he's down on da floor playin' wit' da little kid!"

Seen and Heard

OVERHEARD at Kodak Park's annual outdoor smoker—and jealously concealed in a wondering mind since then:—

"Darling, what *is* Joe Louis—a boxer or a wrestler?"

And, glimpsed over a shoulder near the front row of ringside seats—the while three members of a rube act "did their stuff"—this choice chunk of artful alliteration:—

"The reckless, raucous ribaldry of the right royal rubes rocked the robust risibilities of the roaring ranks."

Then, there was the excited advice of a moppet at the ringside, tendered to a bruiser upon whose efforts his opponent, but not fortune, smiled:—

"Keep your eyes open, Mister. You ought to see what you're missing!"

Story Topped

IT'S LIKE FISH STORIES—somebody has always caught a longer one—this business of finding pictures taken on film manufactured many years before. Reproduced in the June KODAK was a photograph made on Eastman Commercial Panchromatic that had spent fourteen months in the South Polar region with Byrd and then had been exposed successfully, eight years afterwards, to "bag" a polar bear in the Rochester zoo.

That story is topped by Robert M. Corbin, of Kodak Japan, Limited, and he backs his tale with the photograph that may be seen on page 16.

Most Japanese families have an outside storehouse for any bric-a-brac and family treasures that are not "on display." Recently, while one of these places was being cleaned out, two rolls of Eastman N. C. Film, unexposed and unopened, were discovered. One was marked, "Emulsion No. 4702, Develop Before February 1, 1907, 40 Sensitometer." The other was to be developed before 1910.

Out of curiosity, the finder—an advanced amateur photographer who, by the way, was younger than the film—exposed the rolls, giving them different exposures so as to get an idea of the speed.

The point of the story is that the film was indeed still good—and it had been manufactured at Kodak Park more than 26 years before. Twenty-six beats eight; so Mr. Corbin's story is tops for the present.

This Party Offers an Oily Platform!

In a Campaign Speech, The Cod-Liver Faction Produces A Look at a Potent Record

NEW DEALS, honest deals, and square deals! Yes, sometimes even raw deals. But while the air is seething with claims of this and that by political parties, we in our little Better Health Party are still dealing with cod-liver oil! Here's how we stand.

Our platform is oily but not slippery. We are not trying to put anything over on you. We have not changed for six years, and we are not changing this year. We stick by our original party principles. We have figures to prove that over several years we have definitely reduced the high taxes due to colds. Doesn't such a record deserve your support?

We may not have balanced the budget entirely, but we have cut down the lost pay and doctors' bills caused by colds! It may reward you to give serious consideration to the value of joining our party. Surely, when colds cost people in the United States \$2,000,000,000 every year, they are worthy of attention.

The best part of it all is that whatever steps you take to prevent colds benefit your health generally. Some good will come from your efforts. Here, indeed, is a project by which we can control what is done and at the same time reap a harvest from it!

We advocate nothing new. Cod-liver oil has been used by fishermen along the coasts of Northern Europe for a great many years. Its use by physicians was first reported in England in 1789. So you see it is no new-fangled idea; it has stood the test of time—and taste!

In recent years, scientists have discovered what it is in the oil that does

the trick and helps to ward off colds and keep us fit. It is the vitamins A and D. Vitamin A has been called "the anti-cold vitamin" because it helps to build up resistance to respiratory infection. Vitamin D is the "sunshine vitamin," and it brings a bit of summer to you when the days are dark and dreary.

Each year since 1930, the Medical Department has served cod-liver oil to a group of underweight and cold-susceptible employees from October to April. Careful records of absences and colds were kept for the group that took oil, and for another group, the control group, that took nothing to prevent colds. Each year, the group taking cod-liver oil showed a decided improvement over its past record, and over the record of the control group. One year, the improvement was as high as 44.4 per cent.

Many employees reported not only fewer and less severe colds, but also better health generally. They were able to bid farewell gaily to the proverbial "tired feeling."

The Party Boss Says . . .

As in any campaign—political or health—you have to start early in order to reach your goal. Now is not only the time for all good men to come to the aid of their party, but it is also the time for all wise men and women to come to the aid of their health. Here is what the doctor advises, and he is our "party boss":—

1. Start now taking some cold preventive. It's too late when the cold season is in full swing. You have to

store up some reserve ahead of time to fight those treacherous germs.

2. Don't say, "I can't take cod-liver oil," until you've tried it this way. Put two or three tablespoons of cold water in a small glass and add a pinch of salt. Then put the cod-liver oil into the salt solution. It floats! Now swallow the whole thing in one gulp. It makes quite a cocktail, and you may even get to like it. Be sure both the water and oil are cold, and start with a small dose. The average dose is a tablespoon daily.

3. If you still don't want to take cod-liver oil straight, try halibut-liver oil in capsules, some other form of vitamin A, or cold vaccine. It does no harm to take both vitamin and cold vaccine, if you are particularly susceptible to respiratory infections.

4. Be sure you are taking a reliable product. The vitamin potency should be printed on the label and guaranteed.

5. Check over your health habits. Give the cold preventive a chance to do its best. Sleep at least eight or nine hours each night with windows open. Eat wisely and avoid an excess of starches and sugar. Drink six to eight glasses of water each day. Get regular exercise—out of doors, if possible; it improves circulation, respiration, and elimination.

6. Take care of your mucous membrane. It's the very delicate covering inside your nose and throat. So long as it remains healthy, cold germs do not get a chance to take hold and give you that "stuffed up" feeling. Avoiding smoky, poorly ventilated, overheated rooms in cold weather is one of the best ways to care for that important lining of your air passages.

7. Freedom from colds not only avoids temporary discomfort; it also cuts down your chances of more serious difficulties, such as sinus infection and pneumonia.

This is our platform. We make no rash promises such as complete relief from colds. However, we feel sure that if you follow our suggestions you'll feel better and have a more comfortable winter. Vote cod-liver oil!



When winter comes, colds like these can be kept far behind by following the advice given in the Medical Department "platform" on this page

That Game Called Bridge: A Biography

It's Played All Around The World—But Whence Did This Pastime Come? No One Knows

IT'S HIGH TIME this thing should be cleared up. Where *did* that queer name, "bridge," come from? After all, it's a game, not a structure spanning a river.

The origin of the game—and the name—is very much a mystery. It's under a dark cloud. One wonders how it ever found its way into polite society!

The most entertaining explanation seems to be that our forebears—and don't get this confused with the tale of the *three bears*—played a game called "Biritch, or Russian Whist."

"Biritch? Ah, yes, a Russian game. Now, when I was in Petrograd. . ."

The only trouble with any such expansive globe-trotter's explanation of where the great indoor sport got its name—and its start in the world—is this: that you may pore over the Russian dictionary until the print blurs and looks like English, but you'll never run across "Biritch."

The Russians did play a game called "Ieralasch," or "Ieralasche" (take your choice), which bore a striking resemblance to short whist without a trump suit. From that game came two venerable mental exercises, "Siberia" and "Preference"—games that had certain points in common with bridge as she is played.

But if any Russian game developed into bridge, there's no definite record of the transformation. So what? So away from Russia and into other parts of Eastern Europe, where they played bridge fifty years ago.

Some say that the game's nationality is Greek. The statement is open to question. Even if the Greeks had a word for it, we've no desire to enter a controversy.

What on Earth?

There's a story told that Lord Brougham, freshly arrived from Cairo, went into the cardroom of the Portland Club, in London, one afternoon in the fall of 1894, and sat down to play a spot of whist. Upon the arrival of his turn to deal, he didn't turn up a trump card; and, when his companions gave him the raised eyebrow, he said, "Sorry, you chaps. Thought I was playing bridge."

"Bridge?" they asked. "What on earth is that, Broughy, old boy?"

So his lordship showed them how to play bridge. It all ended up with



Bridge Club officers discussing unfinished business. Around the table: Miss Marjory Keith, Miss Josephine Haire, Miss Evelyn Banker, Harris B. Tuttle, and Charles A. Schwonke

bridge as the standard game of the club and gripping the British nation.

The bridge world of that period must have been a regular paradise. Not until 1901 or thereabouts did the ladies discover what a peachy game they were missing. Once they got in on it, of course, they adopted it as their very own. Then, about 1904, it died, and was succeeded by its own offspring, auction bridge.

Auction bridge was born in India, just in time to give the three bored Britishers who ushered it into their dreary world something to live for. It was like this. They were young civil servants, up in the hill country—monsoon season, you know, and all that sort of thing. They were dashed keen on bridge, but nowhere for miles around could they unearth a fourth. A pretty kettle of fish, that.

So they did the next best thing, and played "Cut Throat" until they nearly went crazy. In the nick of time, they put their wits together to invent some better form of three-handed bridge. One of them hit upon the idea of bidding for the declaration of suit—formerly the privilege of the dealer and his partner—and then they knew they had something.

If nobody knows why it is called bridge, at least the name has been blessed with descriptive additions that mean what they say: "auction" of the declaration and "contract."

Contract bridge is an elaborated variation of auction. The principal

difference—as all good bridge players, and even poor kibitzers, know—is in the scoring: bonuses for game and slam are not awarded unless they have actually been contracted for.

But why go into that? Let's put it down as a much more scientific game than auction, and one where a happy coördination between partners is to be desired.

To the outsider, at least, one of the main characteristics of bridge is that it demands silence and close attention. That is as it should be. The great-grandfather of contract bridge demanded both these virtues of its participants, and from that it got its name—"whist"!

What at Kodak?

Yes, the players are silent in bridge—but about it they're not silent, at Kodak. The Kodak Office Bridge Club is a large and serious organization that gets a lot of good bridge played during a winter of evenings. The club has picnics and dinners, too—and it's a safe bet that there's not much silence then about grand slams and spade bids and redoubling: unless they play bridge on those occasions, as well!

The name of this bridge club is a bit of a misnomer. Although the meetings are at the Kodak Office, actually many of the players are from the Eastman plants.

Now, Kodak Park and the Camera Works are going in for clubs of their

own. That's just another evidence that, whenever four people sit around a square table playing with pasteboards that have pretty designs on the back, they will ultimately want to club together to play still more of the game that may have come from "Biritch"—or may not. Which leaves us just about where we started.

New Salon Trophies

TWO NEW TROPHIES appear in the list of awards for the Eleventh Annual Kodak International Salon of Photography, which will be held this year at Rochester. November 1st is the last day for receiving prints, and the exhibition will be held in the auditorium of the Kodak Office from December 3rd to December 6th.

The new awards making their bid for rivalry are the Rudolph Speth Memorial Gold Medal and the Superintendents' Cup.

The Speth Medal has been offered as a memorial to the late treasurer of the Company by a group of his friends and former associates. It will be awarded for the print adjudged the best made by an entrant less than 36 years old.

The new cup, presented by a group of superintendents of the Company in Rochester, is to be awarded for the most praiseworthy portrait.

The Eastman Gold Medal is the premier award of the salon. The Australasian Trophy will again be awarded for second prize. The Adolph Stuber Trophy and the Hutchison Trophy are again offered.

Likewise, silver medals, bronze medals, and certificates of merit will be presented for outstanding prints in the order of their merit. Entries will be received by Chester W. Wheeler, exhibition chairman of the Kodak Camera Club, Kodak Park.



The new Speth Medal for the Kodak Salon

Answer to a Mortgage Query

THE OFFICERS of the Eastman Savings and Loan Association have frequently been asked why the Association does not grant insured mortgages under the provisions of the Federal Housing Administration, inasmuch as these mortgages carry an interest charge of 5 per cent. The term, "insured," refers to the guaranty given by the Government to banks and loan associations granting such mortgages.

The directors of the Savings and Loan Association have analyzed the provisions of these mortgages very carefully, but so far have not felt that they offer advantages to members of the Association beyond the regular form of loan granted under the Association's usual plan.

Because of the fact that the Federal Housing Administration insures mortgages granted under its rules, there are two items of extra expense beyond the 5 per cent interest:—

1. A service charge of $\frac{1}{2}$ per cent per year of the amount of the mortgage. This is calculated on annual balances and therefore decreases each year.
2. A premium for mortgage insurance of $\frac{1}{2}$ per cent per year of the amount of the mortgage. This is calculated on the original amount of the mortgage and remains in force at the full rate for practically the entire term of the mortgage.

When these two items are added to the 5 per cent interest charge, the net cost of the loan is estimated at approximately 6.45 per cent annually—as against the 6 per cent interest charge calculated on monthly balances of the regular Eastman Savings and Loan Association mortgages.

The usual type of Eastman Savings and Loan mortgage calls for payments at the rate of 1 per cent of the amount of the mortgage per month, covering principal and interest.

On a \$5,000 loan, therefore, the payments would be \$50 per month, and on this basis the loan would be completely paid in eleven years and seven months.

On a \$5,000 loan granted by the Federal Housing Administration, the monthly payment required to pay off the mortgage in eleven years and seven months would be approximately \$51.57.

In general, the Eastman Savings and Loan mortgages have been limited in amount to 70 per cent of the appraisal value of the property—the necessary equity of the purchaser being 30 per cent.

Recently, the Association has been authorized to grant loans up to 80

per cent of the value, in the case of new properties only, the purchaser's equity under these conditions being 20 per cent. These loans are repayable, if desired, on a basis of $\frac{3}{4}$ per cent per month, instead of 1 per cent. At this rate, the loan is completely paid off in approximately eighteen years and four months.

On a loan of \$5,000, the monthly payment required at this rate would be \$37.50. A Federal Housing mortgage of the same amount, to be paid off in the same time, would require monthly payments of about \$38.90.

The insured type of mortgage is written in amounts up to 80 per cent of the appraisal value of the property and may be paid over terms as long as twenty years. On a twenty-year basis, the monthly payment required for a \$5,000 mortgage of this type would be \$37.15.

The appraisal fee charged on Eastman Savings and Loan mortgages is \$7 for each application, while that under the insured-mortgage arrangement is \$3 for each \$1,000 of the loan. In other words, the appraisal fee for a \$5,000 Eastman Savings and Loan mortgage would be \$7; on a Federal Housing Administration insured mortgage of \$5,000 it would be \$15.

It will be seen from the foregoing facts that the terms of both types of mortgage are very similar, but that the expense of the Federal Housing Administration mortgages is somewhat greater than the Eastman Savings and Loan Association form of mortgage.

Miscellaneous Notes

"A REUTER TELEGRAM from Moscow . . . stated that a flying photographic laboratory of the Soviet Army enables aerial pictures to be taken, developed, and landed by parachute—all within fifteen minutes from the exposure of the plates. Vital assistance during war, it is said, could be given by this device to artillery or advancing troops." (*British Journal of Photography*)

"Service-station operators in approximately sixteen thousand outlets scattered over 32 states, the territory of the Pure Oil Company, are being educated in station-management through the use of 'homemade' 16-millimeter sound films. Twenty projectors are being used and the films are shown at group meetings of . . . employees. Results to date are 'more than satisfactory.' . . ." (*Sales Management*)

Looking Out Upon a Changed Scene

**From 35 Horsepower in 1889
To 88,000 in 1935: A Story
Of Power Increase at Kodak**

THE MAN WHO HAS been here the longest of any of us who work for the Company is Fitz Henry Boyer, of Building 36, Kodak Park. His specialty is making emulsions. He has been a Kodak employee for 47 years.

It was in 1889 that he got his job—one year after the Kodak was invented and named. Since then, Mr. Boyer has, in his own words, "seen many a change take place."

They are modest words, for the changes cover a vast growth. In 1889, there was no Kodak Park, no Camera Works, no Hawk-Eye. The Eastman Kodak Stores, even the branches, were in the future. . . .

As a matter of fact, there was no Eastman Kodak Company. Mr. Boyer started his career as a member of the staff of the Eastman Dry Plate and Film Company. Later, it became the Eastman Company; but not until 1892—two years after the first brick was laid at Kodak Park—did it become the Eastman Kodak Company.

Factory and office, in those pioneering days, were contained in a single four-story building. It stood where now the 366-foot Kodak Office tower proudly rises.

On the first floor were the general offices and the receiving and shipping departments. Mr. Eastman's office



The first Eastman building, enlarged from one of the round pictures made by the first Kodaks

and the departments for sales, powder-packing, and labeling occupied the second floor. On the third floor were the chemical laboratory and the stockrooms; on the fourth, the departments devoted to camera-inspection, developing, and enlarging.

Mr. Boyer's department, printing, stuck out at the top. It was perched, penthouse fashion, on the roof of the building. Its windows resembled those of a greenhouse. There, four men and some twenty girls turned out the prints from the first Kodaks' hundred-to-a-roll negatives.

It took ten days to deal with an order for the developing and printing of a roll of film from one of those old "You press the button, we do the rest" cameras—that is, if the sun shone. If it were cloudy in cloudy Rochester, the printing might even take weeks!

Mr. Boyer manned a burnishing machine. This machine, which he describes as looking exactly like a clothes-wringer, put the pictures through a sort of ironing process. (The developing-out papers of today have superseded the old high-gloss printing-out paper, and the burnisher has passed into oblivion.)

The refrigeration requirements for the entire plant were filled by a daily



One of the printing rooms in the "penthouse" department atop the original four-story building

supply of three hundred pounds of ice. Mr. Boyer's department used 25 or 30 pounds a day, to maintain a uniform temperature in the toning bath. Mr. Boyer carried the ice upstairs, in pails, to the "penthouse."

Power was supplied by a single-cylinder engine of 35-horsepower capacity. Located in the basement of the building, this engine drove the factory-line shaft and a small Edison bipolar generator. This generator supplied current for about 25 electric lights—all there were!

The 35-horsepower engine has traveled during its lifetime. In 1892, it was moved to a new building—a camera works that now forms part of the present Camera Works. Eventually, it was transferred to Kodak Park, where it did duty for some time as auxiliary equipment. . . .

Today, full of years and honors, that engine rests beside its old pal, the generator, as a museum piece in Building 1, Kodak Park. Once, it supplied the entire power requirements of the Company. Now it looks out upon a changed scene.

The growth of power in the Kodak organization as a whole has been tremendous. In half a century, the Company's total horsepower throughout the world has jumped from 35 to 88,000—2,500 times the original.

Power and light for Kodak Park are produced by ten electric generators in Building 31—nine turbine-



Kodak Park's refrigeration plants would be capable of supplying the needs of a large city

driven and one engine-driven—with a total capacity of 15,000 kilowatts, or 20,000 horsepower. The Company's original generator had a capacity of 5 kilowatts, or 7 horsepower.

It is one of the ten Kodak Park generators that appears on the front cover of the magazine, in a photograph made by Albert K. Wittmer, of Building 59. Compare it with the first Eastman generator at the left of the picture that is just beneath here.

Steam is supplied from two powerhouses. One, in which thirteen boilers

are installed, develops 17,000 horsepower. The other, at Kodak Park West, develops 5,000 horsepower.

Each of these powerhouses has overhead coal bunkers and coal-storage yards, with a combined capacity of more than 30,000 tons. Power-driven, automatically controlled equipment accomplishes the handling of coal and ashes and the burning of fuel. Mechanical stokers are fed at the rate of more than 700 tons of coal a day. Try that on your coal bill at home, some time!

And Kodak Park's giant chimneys—two of them are the same height as the Kodak Office tower; the third, sixteen feet shorter—they are large enough for boilers producing more than 30,000 horsepower. That is more than enough, it will be seen, to take care of the present line-up of boilers at the Park.

We left Mr. Boyer carrying his pails of ice up the four flights of stairs to his "penthouse" atop the original building on State Street 47 years ago. As we have seen, the entire refrigeration requirements of the Company at that time were filled by a daily supply of less than one-sixth of a ton.

Today, at Kodak Park, the great rooms in which film and paper are sensitized and handled are kept at uniform temperature and humidity by a constant supply of conditioned



Old-timers: Mr. Boyer and the machinery that supplied the Company's power when he first came

(Please turn to page 12)

THE EDITOR'S PAGE

Good Teams Have to Lose

IN THE "SUDDEN DEATH" TYPE of tournament, where one defeat means *finis*, it is to be expected that many a good team will have an off day and go out in an early round. Last year's softball winner at Chicago didn't last long this year; yet no one was greatly surprised, even though the Crimson Coaches are undoubtedly an excellent team. That's the way it is very likely to happen in such tournaments.

If the Kodak Park team, which was a sensationally good second last year, had similarly run up against an early defeat this year, followers of the tournament would not have been startled. After all, the best softball teams in the country were present to do their best possible damage.

But the Kodak team didn't believe in off days. They weren't even interested in the breaks of the game; in the fact that good teams have to lose sometimes. . . . They went right through and won!

"Great" is a word to use sparingly—but the Kodak Park ball team begins to look suspiciously like it. They've definitely got something that merely good teams don't have. We are all very proud of them.

Echo from Harrow

WE WANT TO PRINT an extract from the *Kodak Works Bulletin*, Harrow, which arrived just too late for our August number:—

"All our recreation sections at Harrow unite in heartily congratulating Kodak Park on their great win in the New York soccer championship. The score in Kodak Park's favor was 3-1, and their opponents were the Buffalo Becks German-American team. . . . This championship ranks equal to the Association Cup match in England amongst the premier league teams."

Thank you, Harrow! And an "aside" to Manager Fyfe and his merry men at Kodak Park: We're pulling for you to "make" the *Bulletin* again next season.

Two Stories in Figures

THE DIAGRAM in the adjoining column shows, in round figures, the number of deaths caused by accidents on the highway, in the home, and at work in this country last year. At a glance, it can be seen that home-accident fatalities are second to those of the highway and nearly double the deaths from occupational accidents.

An article on the opposite page reveals the striking fact that the Company's organized accident-prevention system has in 25 years brought about a 91 per cent decrease in the accident records of our Rochester plants. In a large number of other American industrial plants, the campaign for safety is achieving splendid results.

What has been done throughout industry can also be accomplished in the home and on the highway. We owe it to ourselves, our families, and our friends to cultivate that safety habit. The familiar maxim is never trite:—

Better Safe Than Sorry

A Good Prescription for Progress

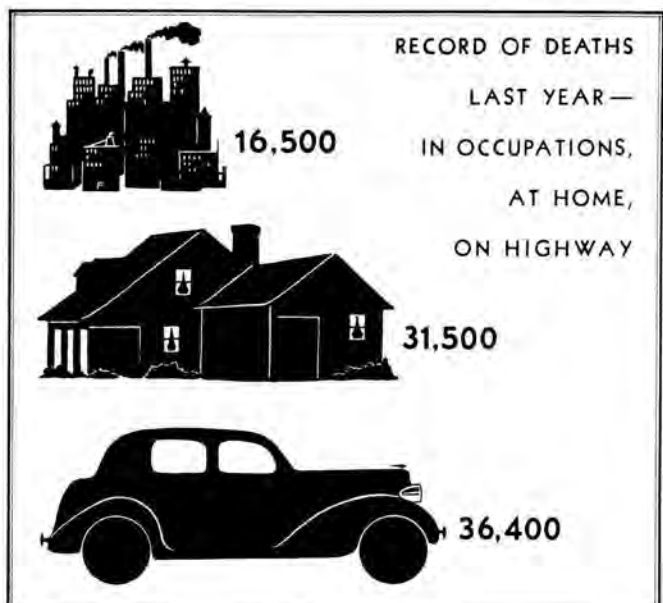
THE ADVICE of Harry D. Haight, industrial-relations manager of the Company, is often sought by employees young and old.

"What is the best way of getting ahead?" To this question—frequently asked by new employees—Mr. Haight produces an answer from his pocket. The answer is in the form of a slip of paper that reads thus:—

TWELVE THINGS TO REMEMBER

1. The value of time
2. The success of perseverance
3. The pleasure of working
4. The dignity of simplicity
5. The worth of character
6. The power of kindness
7. The influence of example
8. The obligation of duty
9. The wisdom of economy
10. The virtue of patience
11. The improvement of talent
12. The joy of originating

The twelve points were originally drawn up by Marshall Field, department-store founder. They so impressed Mr. Haight when he came across them in a paper one day that he had copies made and always carries a few with him. "Read them frequently, and follow them religiously," he counsels, "and you can not fail."



There Is Danger Lurking in Our Homes



Classes on the subject of avoiding danger are one reason for Kodak Park's fine safety record

THERE'S NO PLACE LIKE HOME, when it comes to meeting with accidents—until you go out on the highway.

If the well known text were amended to mention mishaps, and hung in a conspicuous place in every home in this country, a dread possibility might be avoided—the possibility that the home may reach first place as a death rendezvous.

Last year, the death toll of automobiles was 36,400; and 31,500 persons died in home accidents.

Thus, the home is second only to the highway as a place of peril.

What of our work, with its many hazardous occupations? How does its record of accident fatalities compare with that of the home?

The toll of occupational accidents in the United States during 1935 was 16,500 deaths—not much more than half that of home accidents.

These figures are estimates of the National Safety Council.

Behind every accident, whether it be on the job, in the home, or on the highway, there is a cause. Only too often, that cause is carelessness.

Accident-Prevention

In industry today, an unceasing fight is waged against carelessness. Accident-prevention, so far as it is humanly possible, is made a habit—something that is as much “second nature” as food, sleep, and fresh air. And that, briefly, is the reason why industry shows fewer fatalities than do home and highway.

Organized accident-prevention is the weapon industry wields in its fight for safety. Take our own company, as a good example. . . .

Back in 1911, Mr. Eastman presided at a memorable meeting at Kodak Park. The meeting marked the inauguration of Kodak's accident-prevention system. Within the short space of five years, the accident figures per thousand in the Company's plants in Rochester showed an 81.5 per cent decrease; and the 1935 figure is down to 9 per cent of the 1910 figure! Here, if it be needed, is striking proof that precaution and concerted action pay.

Throughout the Kodak organization, employees are taught to be “safety conscious.” Each Eastman plant is inspected at regular intervals from a safety standpoint, and in plants where hazardous work is done there is a monthly inspection.

But that's not all. Let's imagine a young man entering the Company's employ at, say, Kodak Park.

He gets his first lesson in safety from the employment manager. Here, it is made clear to him, is a place where it pays to “do as Rome does.” There are certain definite rules and standards that everyone in the plants must conform to. These are incorporated in a booklet, a copy of which is given to each new employee.

The new employee's second lesson in safety is given by the foreman of his department, who explains to him any peculiar hazards with which he may come in contact and shows him how to deal with them.

The third lesson comes in the form of an examination that is held for him two weeks after he enters the Company's employ and when he has had some reasonable opportunity to become familiar with the operations

of his particular department. This examination is held in a little lecture room in the Safety Department, where answers to questions are backed up by motion pictures and special demonstrations. Here, the new employee has an opportunity to see the penalties of carelessness, and to learn vividly why it is essential to safety that jobs be performed in a certain way—and in no other way.

His safety education by no means ends there. In two months of last year, three thousand students—young and old—attended safety classes. And, apart from actual instruction in the lecture hall, there are the fire drills under the direction of Kodak Park's fire chief.

All these things are in addition to the basic and continuing training in safety that employees get, on the job, from their immediate supervisors. There—with the individual employee and his supervisor—rests the real responsibility for accident-prevention.

Off-Duty Mishaps

Here is a quotation that brings us back to the home and the highway. Reprinted from *Industrial Medicine*, it says:—

“In a recent study made by one industrial organization it was found that there were over three times as many accidents occurring off duty compared to those suffered by employees while on duty; and there were five times as many days lost from work due to accidents off the job as compared with those while on duty.”

Granted that many outside accidents are directly attributable to “the other fellow,” it is but reasonable to assume that not all of them are. Apparently it boils down to this: When the day's work at the plant is over, we are apt to remove the safety rules with our overalls, or to store them in a desk drawer with our papers, forgetting that every lesson taught in the plant can with profit be applied in the home and on the highway.

Here at Kodak, it has been demonstrated that accidents can be reduced very substantially by thinking about safety and by planning against danger. Add to that a serious look at the safety question in terms of human life—31,500 deaths a year in the home, 36,400 last year on the highway, people who had families, just like any of us—and it becomes very clear that safety is not something to be left behind at quitting time, or at any time.

Now, "Stills" in Kodachrome



A carton of Kodachrome for "still" cameras contains the daylight-loading roll of film, in an aluminum capsule, and a labeled bag in which the exposed film can be mailed for processing

KODACHROME FOR "STILLS" is the newest development of Kodak's remarkable color process. It was made possible when the Company recently offered the film for sale in two miniature-camera sizes.

Transparencies result that have all the full-color characteristics of Kodachrome exposed in the Ciné-Kodak. The images can either be viewed in their actual size, by being

held up to the light, or they can be projected in enlarged form upon a screen.

The two films are K 828, an eight-exposure roll for the Kodak Bantam Special, and K 135, an eighteen-exposure magazine for the Kodak Retina and similar cameras.

For projection, the transparencies resulting from use of Kodachrome in a miniature still camera may be mounted in glass lantern slides. Slide-making materials—glass, masks, and tape—are distributed by the Company. The masks for use in making these slides are coated on one side with heat-resistant metal to reflect the heat of the projector lamp instead of absorbing it.

For viewing Kodachrome stills by transmitted light, there are mounts especially designed so that the transparencies may be simply slipped into a slot.

Just as is true of Kodachrome movies, the new film does not, for ordinary purposes, require a filter.

Two types of Kodachrome Film are supplied: Type A, for use with Photoflood or Photoflash lamps, and the regular Kodachrome, for daylight.

The Amateur Cinema League

A FEW DAYS after this number of KODAK appears, an interesting organization, the Amateur Cinema League, will celebrate the tenth anniversary of its founding. The event will be

in the form of a dinner and a historical exhibit, in New York.

The League was founded by the late Hiram Percy Maxim—of the Maxim silencer family—and quickly it became a converging point for persons interested in home movies as a hobby.

Through its excellent magazine, *Movie Makers*, through its promotion of local movie clubs, and in other ways, the League has encouraged increasing interest in amateur movies.

A Changed Scene

(Continued from page 9)

air. For this and many other factory purposes, two refrigeration plants are constantly operated.

One of these plants—Building 1—contains five single-stage ammonia compressors of 3,000-ton rated capacity. The other one—Building 27—houses nine high-speed, compound-ammonia compressors of 9,500-ton rated capacity.

This is equal to the melting of 12,500 tons of ice every 24 hours—enough refrigeration to supply the needs of a city of approximately two and a half million population!



An account of Kodak's power facilities would be incomplete if it lacked a reference to the man whose picture appears above these words: the late Henry F. Jones. He came to work at Kodak Park in 1891 as chief engineer. He and two other men operated the powerhouse—Building 1—that was completed at that time. Of him Mr. Lovejoy says: "His devotion to his job carried the Park through in the days when the plant was growing ahead of the capacity of the power equipment. It took such a man as Mr. Jones to keep things going." Mr. Jones died two years ago, after having been longer than forty years in the Kodak service

From Mind to Market

(Continued from page 3)

how to increase the production and processing facilities to bring them in step with the world-wide demand for the new film.

The first processing had been done at Rochester only. Soon stations were established in Chicago and Hollywood, and fully trained staffs were sent to man them. Then, in the present year, have come stations in London, Paris, Berlin, and Melbourne.

This year has also seen the expansion of this film beyond the 16-millimeter field. It has been made available for 8-millimeter cameras. It is available for indoor pictures by artificial light without the use of a filter. It is offered for 35-millimeter "stills" for the Retina and other miniature cameras.

And now the Research Laboratories are thinking about the next thing!

Possession, Depression, and Recovery



No words are needed to elaborate this story. The camera of Miss Helen Williams, head of the Order Department, Kodak Office, was

adequate to tell the tale—with the help of Frieda, an experienced model, and little Miss Elsie Dickens, who didn't need experience



O U T O F T H E H A T

Traveler, dancer, short-story writer, versatile instrumentalist. Out of the hat—a chapeau with a feather in it, this time—come the experiences of four Kodak ladies.

Writer of Fiction



Miss Gladys Fleming: she likes to bicycle

It happens so infrequently that it's always very surprising when two stories with almost identical plots arrive at the offices of a publisher or a literary agent.

It's still more remarkable when the stories have been submitted by writers who live in the same town, know each other, but never discuss their plots.

Miss Gladys Fleming, of the Kodak Office, has had this experience not once, but twice—which should make it downright extraordinary!

Miss Fleming has had an itching pen since she produced her first short story at the age of nine. She'd already been writing verse.

A two-year correspondence course, taken some years ago, showed she had unusual talent. Working at home each evening, she gradually mastered the technique of the short story.

One of Miss Fleming's stories appears in the current issue of a popular magazine. "I've written better stuff," she says, "but the check came in very handy, indeed."

How long does it take to write a short story? In Miss Fleming's case—she writes two hours each evening—about a month. And then, if the

gods are smiling, it's just a matter of going on with some new plot while waiting for the check to roll in.

"They don't roll in very often," she says, with a smile, "but I get a lot of fun out of writing; and, anyway, I know I've got a long way to go yet." Her ambition is to "crash" the very big magazines.

Miss Fleming naturally reads a lot. Her favorite author is Charles Morgan, and her favorite playwright is Shakespeare. For outdoor recreation, she likes to bicycle.

Then and Now

A telephone rings in Building 26, Kodak Park. "This is Mr. Speedy. May I have a stenographer immediately?"

"Right away, Mr. Speedy," the operator replies. She turns to one of four girls seated nearby: "Miss Fast, Mr. Speedy has some dictation." . . . Off goes Miss Fast to Mr. Speedy's office, equipped with pencil and pad.



Miss Hazel Decker: she knows a trick

That little scene depicts what was an everyday occurrence when Miss Hazel E. Decker came to work there in 1915. Supplementing the regular stenographic force was a little band of "rovers," ready for assignments to any part of the Park. Sometimes, when one of these girls dashed off for dictation, a boy hurried along behind her with a typewriter. Typewriters were almost as prized as stenographers in those days.

Miss Decker is proud of the fact that she has seen a great deal of the Park "grow up." She has worked in the Powder and Solution Department

for 21 years. There were no motor-driven machines in that department when she started, and everything was done by hand. Today the department, like Kodak Park in general, is highly mechanical. "The whole place," says Miss Decker, "has expanded beyond our wildest dreams."

A versatile instrumentalist—she plays banjo, guitar, and ukulele—Miss Decker also knows a trick or two with a baseball bat. She captained one of four teams that played in the romantically named "twilight league." "Wonder what they'd think of us now," she muses. "We wore our hair long, and sported baggy bloomers."

Miss Decker probably holds the long-service record among the noon-hour checkers in Kodak Park's cafeterias. She's been "on the job" for 21 years, and likes it.

Other "likes" are: Kodak Park's locomotives; the Adirondacks; driving off to "anywhere"; and listening to Eddie Peabody, banjoist No. 1.

Traveler

Pity the poor bull! That's what Miss Mary A. McGovern, of the Kodak Office, did when she saw a bullfight in Venezuela. They were poor, old, meek creatures, she reports, that looked as if they were glad of the opportunity to lie down and die. (An "aside" to matadors: How about it?)

What do you pay for your orchids? Miss McGovern bought a corsage for



Miss Mary McGovern: a native chased her

ten cents in Curaçao, in the West Indies, from a native who spoke Papiamentu—a strange mixture of Spanish, English, Portuguese, Dutch, Carib, and native African. (We'd call it a good buy in any language.)

In primitive Haiti, where there are few automobiles and the model "T" is still doing yeoman service, Miss McGovern got about by mule. "Nice animals when you know them," she says, with a smile.

And Miss McGovern knows her mules, all right. One day, she packed her Kodak and set off astride one for



Mrs. McDonnell: audiences applauded

the Haitian unknown. Seeing some children at play, she dismounted and cocked her camera. In a twinkling, an aged native was after her with a stick.

With nice precision—she heads the Tabulating Department—Miss McGovern measured the distance that separated her from her mule, ran a few feet, and sprang on its back. The mule, intent on a tuft of grass, did not budge. The old man was almost upon them. So Miss McGovern jerked on the reins and turned the animal's head around until it caught a glimpse of the stick from the corner of its eye. It took the hint!

Miss McGovern's hobbies are: "Skipper," her wire-haired fox terrier; golf; movies; and driving her car. Her idea of boredom is—whisper!—bridge.

Dancing Lady

Audiences that enjoyed the musical comedy, *Queen High*, starring the well known team of Crumit and Sander-son, applauded loudly the slender, blue-eyed girl who did the Russian specialty dance in that show. The girl was Miss Cecelia E. Mahoney,

More Views of the Victory



Surrounded by the team—and its wives and sweethearts—Rochester's mayor, Charles Stanton, stood near home plate at Kodak Park and welcomed the world champions back from Chicago



The "strong arm" squad: Pitchers Sutphen, Gears, and Witzigman—generous with effort, stingy with hits



Manager Minella: from his place on the side lines he plays the game hard

who now is Mrs. McDonnell, of the Hawk-Eye Works.

Mrs. McDonnell was, she guesses, "born with dancing toes," but her serious study of the difficult art of ballet dancing began when she was twelve years old. Summers she spent under New York's famed Alexis Kosloff; winters, at the Eastman Theatre, in her native Rochester.

At the age of fourteen, she organized her own class of thirty pupils and, though still at high school, somehow found time to coach them, evolve dances for them, and present them in two Rochester recitals—winning praise from the critics.

Then, at eighteen, a year in the Eastman School of Music—and off to New York, where she was picked for *Queen High*. The company toured five states and Canada. If it had not

played in Buffalo, Mrs. McDonnell might still be on the stage.

"I was pretty homesick all the time," she says, "but Buffalo finished me. It was too near Rochester. So, as soon as I could, I left."

Only once since then has Mrs. McDonnell been tempted to go back behind the footlights. She went to see a show in Rochester that was stage-managed by the former stage manager of *Queen High*. He asked her to join the show.

"I was frightfully tempted," she says, "so I asked for a night to think it over. Next morning, I gave a firm 'No.'"

Mrs. McDonnell has been at Kodak since 1930. She is an accomplished pianist, but she doesn't think of the piano as her hobby. Her hobby is—guesses are entirely in order—dancing!

A Blue Ribbon for This One



After an intensive eight-week photography course for a group of new employees, some of the pictures taken were exhibited, and this one, titled, "Long Legs," received the first award

This Document is the Key to Retirement

METROPOLITAN LIFE INSURANCE COMPANY RETIREMENT ANNUITY ENDORSEMENT

For Certificate 0000 under Group Contract No. 34 issued to KODAK PARK WORKS

EASTMAN KODAK COMPANY, OF NEW JERSEY,
or one of its Subsidiary or Allied Companies
(Hereinafter called the Employer)

Retirement Annuity at the annual rate of XXXX XXXXXXX XXXXXX XXX 00/100 DOLLARS
(\$000.00) has been purchased for service prior to January 1, 1936, for JOHN L.

DOE, the employee named in said Certificate. Such Retirement Annuity will be payable to said employee, commencing on his normal retirement date under and subject to the terms of said Group Contract. The amount of such Retirement Annuity will increase in respect of subsequent active service according to the Schedule of Benefits under and subject to the terms of said Group Contract, provided the Insurance Company receive the necessary further Stipulated Payments.

METROPOLITAN LIFE INSURANCE COMPANY,

Date: January 1, 1936.

H. E. Ely
President.

Form 6648G—July, 1934

Men twenty years with the Company, women fifteen, receive this endorsement to paste on their annuity certificates, showing completion of the necessary service: the annuity amount keeps increasing, under the present plan, based on their earnings to the retirement age

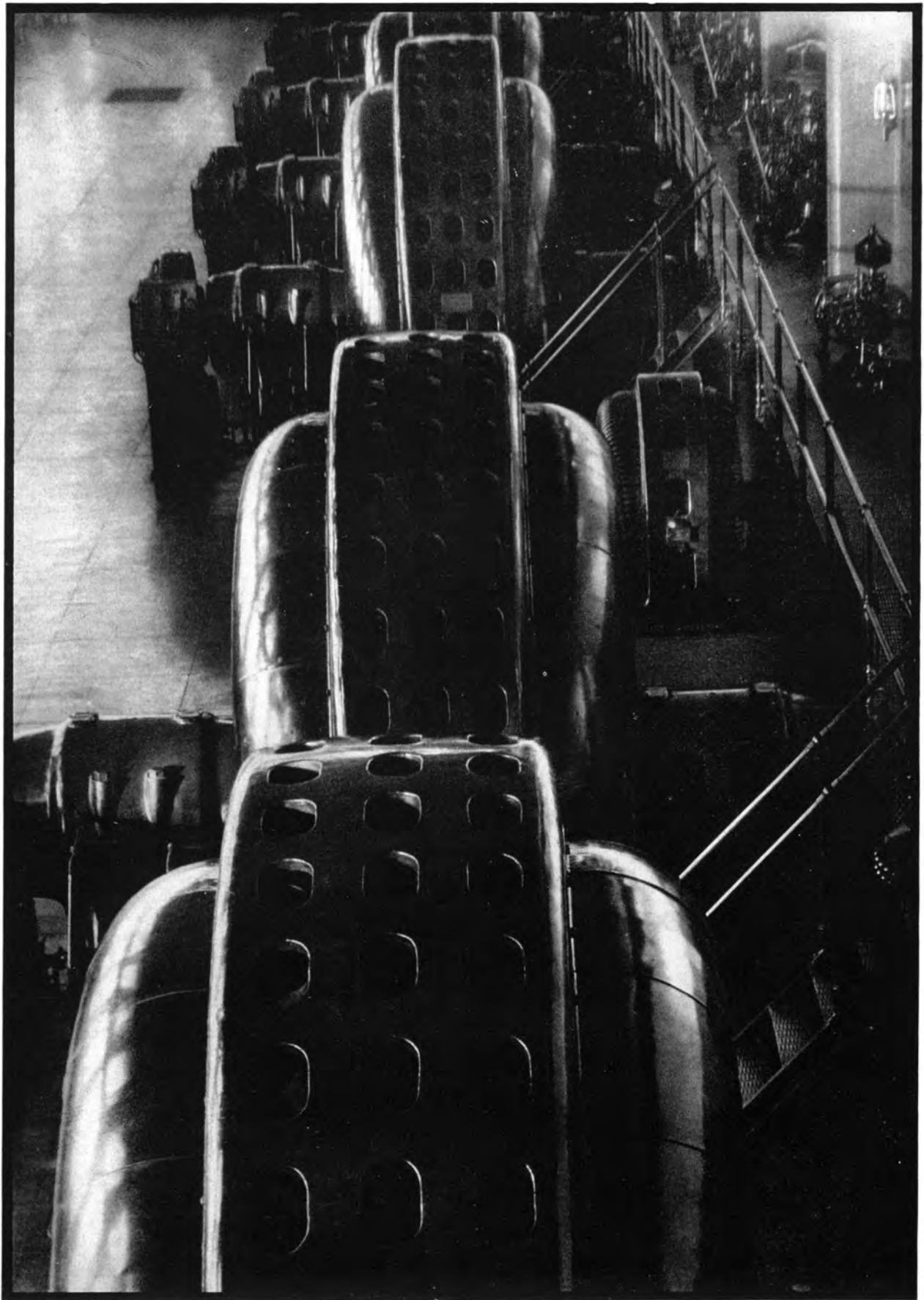
Activities Calendar

- October 23—Hawk-Eye Halloween party
- October 31—Hawk-Eye, opening of the basketball season
- November 1—Kodak International Salon, closing date for entries
- November 2—Hawk-Eye, opening of the pinochle tournament
—Kodak Office Book Club, regular monthly meeting
- November 4—Camera Works card party, in the Kodak Office auditorium
- November 5—Camera Club, regular monthly meeting
- November 9—Camera Club print-criticism group meeting, at the Mechanics Institute cafeteria, 6 p.m.
- Early November—Kodak Office, opening of noon-hour shuffleboard tournament
- November 22—Hawk-Eye trap shoot
- Late November—Kodak Office, beginning of noon-hour dancing
—Kodak Office, beginning of noon-hour basketball
- December 3—Kodak International Salon, opening night
- December 7—Kodak Office Book Club, regular monthly meeting
- Early December—Kodak Office Bridge Club Christmas party

A Film That "Kept"



Speaking of "keeping qualities," this picture was taken recently by a young Japanese on film found in his family storehouse—and the dating on the carton indicated that Kodak Park had made the film more than 26 years previously



"The March of the Dynamos," photographed by Margaret Bourke-White for the Buffalo, Niagara & Eastern Power Corporation

أمتع وأظرف هوية في العالم

عبثاً تحاول ان تجسد هوية اخرى تضارع هوية التصوير الشمسى . فكر فى الصور الجميلة التي تستطيع ان تلتقطها بكوداك . صور الاطفال وهم يلعبون ويعبثون صور من تربطك بهم صلات المودة والصداقة صور كل طريف يقع عليه نظرك فى نزهاتك واسفارك صور الحوادث السعيدة التي تمر كالبرق فتفقدوها الى الابد اذا لم تبادر الى تسجيلها بكوداك وقد اصبح التصوير الشمسى فى هذه الايام بسيطاً وسهلاً وقليل التكاليف الى حد انه صار فى متناول كل عمر وكل جيب

تأمل أنه فى أماكنك أنه تلتقط صوراً رائعة من أول مرة بكوداك عنها ٢٥ قرشاً فقط!

يمكنك ان تبثدي باحدى آلات براونى الصندوق (صنع كوداك) - التي ترى رسمها هنا - وكل ما عليك ان تفعله هو ان تملأ الآلة بالشريط وتصبها ثم تضغط على الزناد !

وتتمتاز آلات براونى بخفتها المتناهية وبرشاقنتها وصغر حجمها ومتانتها . وبانها تلتقط صوراً جميلة واضحة فى الجو الصحو وفى الجو الملبد بالغيوم . وفى داخل البيت وفى خارجه . وعلى مدى بعيد او قريب على السواء . حقاً انها صفقة رابحة ! وهى تباع فى جميع محلات الفوتوغرافية حيث تجد دائماً من يسهه ان يشرح لك سهولة استعمالها المقطعة النظير

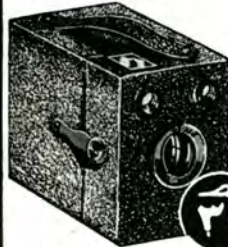
يستعمل شريط كوداك فيبريكروم الشريط الذي جعل نجاح صور الخطف أكيداً!

صنع هذا الشريط خصيصاً للقضاء على حالات الفشل الناجمة عن عدم ضبط زمن تعرض العدسة للضوء . فقد زيدت سرعته لضمان الحصول على صور متقنة فى الظل او عند غروب الشمس . كما جهز بطبقة ثانية بطيئة نسبياً حتى لا تتعرض العدسة لأكثر من الزمن الضروري فى الضوء الشديد وهو يمتاز بحساسية ضبط الألوان وبالقضاء على الاشعاع

الى كوداك (مصر) شركة مساهمة
شارع المغربي نمرة ٢٠ بالقاهرة
ارجو موافاتي بكتاب « التصوير الشمسى فى متناول الجميع »
الاسم _____
العنوان _____
العمر _____



آلة بيبى براونى Baby Brownie
تلتقط صوراً بالحظف مقاس ٤ × ٦ ١/٢ سنى



آلة ٦٢٠ براونى ماينر Six-20 Brownie Minor
تلتقط صوراً مقاس ٦ × ٩ سنى بالحظف وبالوقت



آلة ٦٢٠ براونى جونيور Six-20 Brownie Junior
تلتقط صوراً مقاس ٦ × ٩ سنى بالحظف وبالوقت



صور فى كل شريط كوداك

لا يتجاوز باستعمال أى شريط - بن اطلب اشربة كوداك بالحاج

مجاناً

« كتاب التصوير الشمسى فى متناول الجميع » وهو كتاب طريف قيّم ظهر حديثاً . اطلبه اليوم بهذا الكوبون يصلك دون مقابل

كوداك