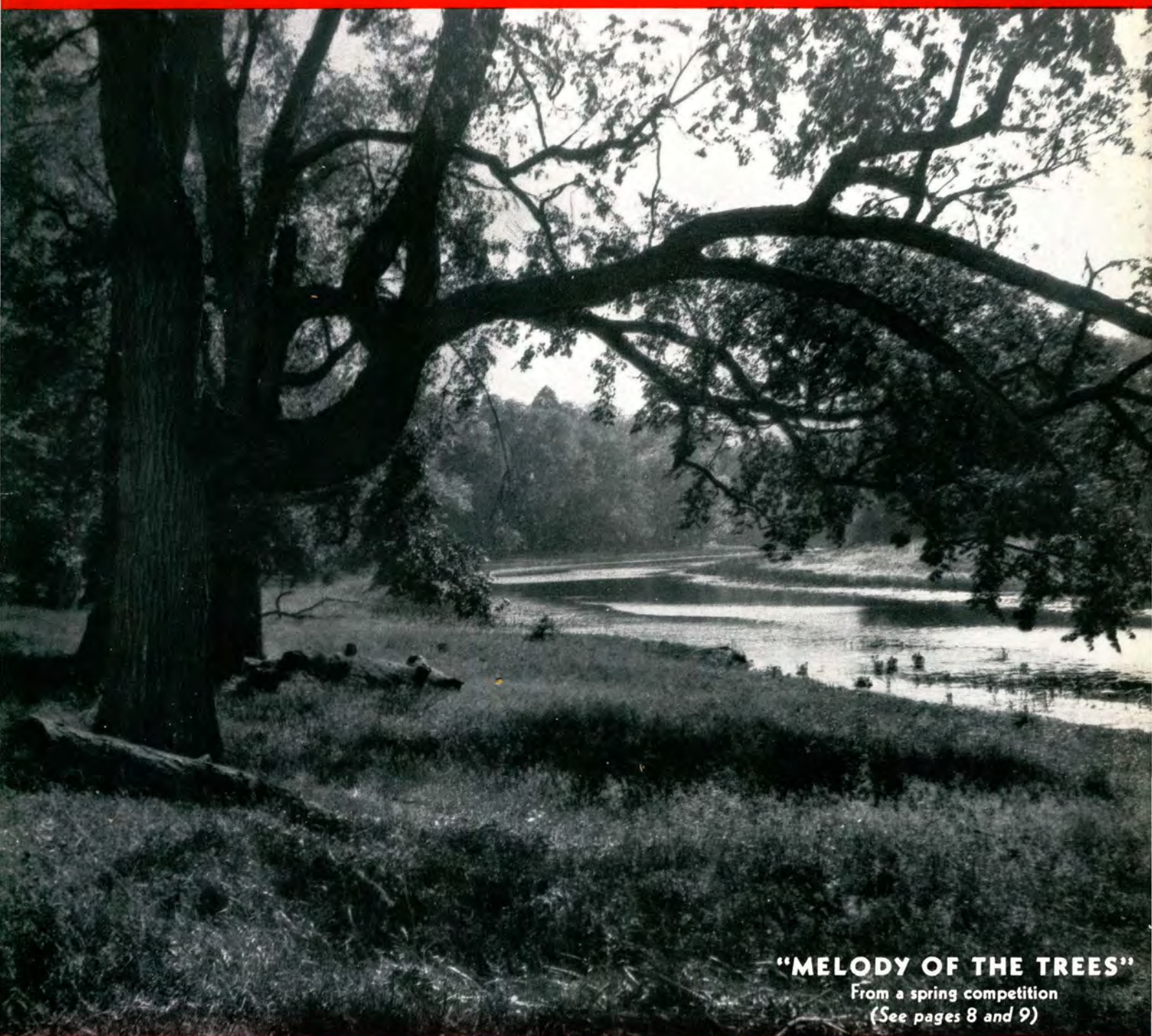
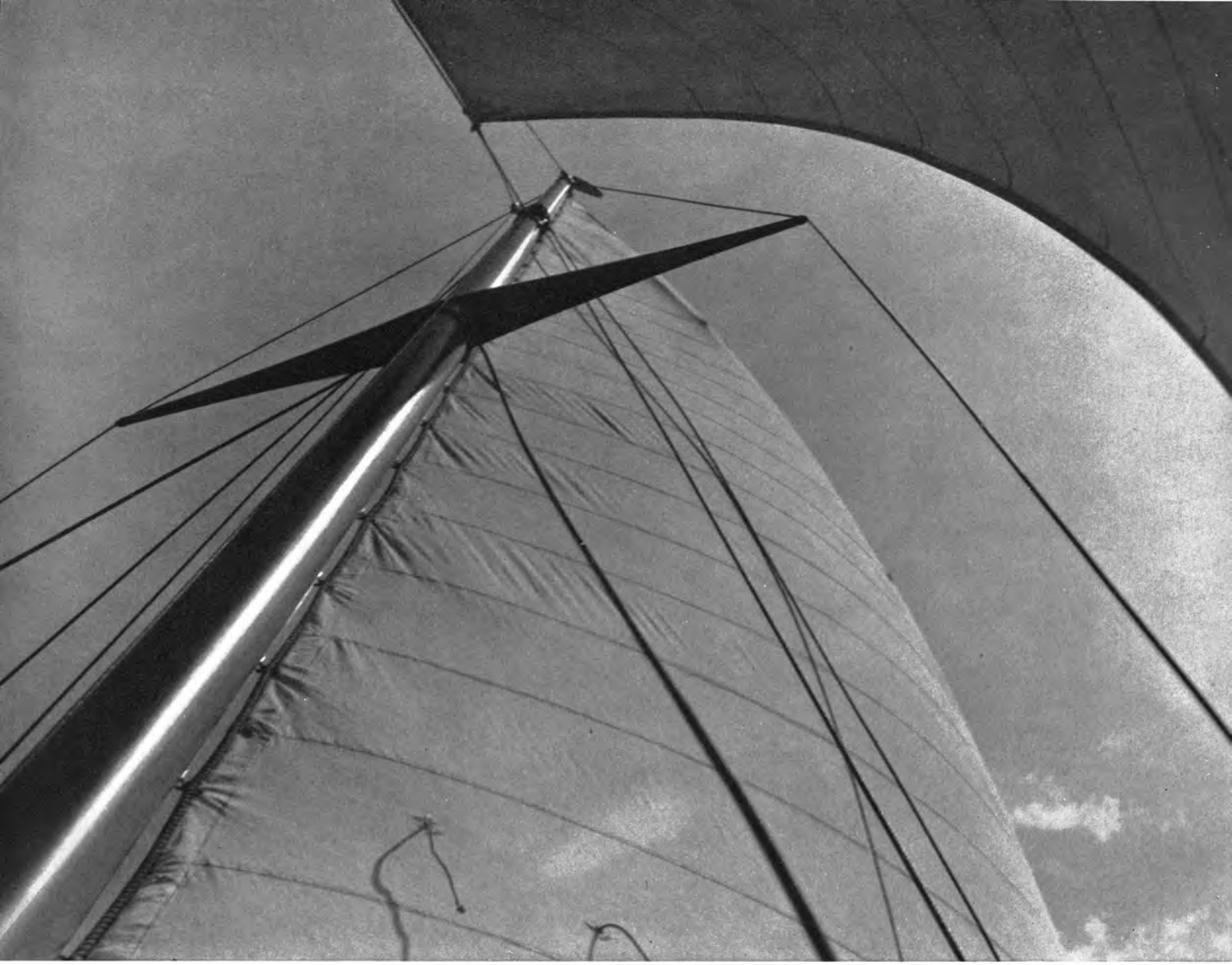
KODAK

A MAGAZINE FOR EASTMAN EMPLOYEES



"MELODY OF THE TREES"
From a spring competition
(See pages 8 and 9)

JUNE 1937



"VARNISHED SPAR," by Rufus Wesson, of Kodak Park. This striking picture was among those hung in the annual spring exhibition of the Kodak Camera Club of Rochester. Other pictures from the exhibition appear on pages 8 and 9, the front cover, and inside the back cover

IN THIS ISSUE

KODAK

Volume 16 JUNE 1937 Number 3

Eastman Changed the Entire Scene

From a Small Hired Room To A Great Industry; from Hard Labor to a World-Wide Hobby

A BULKY CAMERA, . . . a heavy tripod, . . . burdensome and breakable plates, . . . a "dark tent,". . . a nitrate bath, . . . and a water container. That was the equipment of the amateur photographer in the twenty years preceding 1880.

A Rochester bank clerk, himself an ardent amateur photographer, changed the whole scene.

In an English magazine, George Eastman read a discussion of the possibilities for gelatine dry plates to supplant wet plates. That would make photography a simpler thing.

Mr. Eastman's inventive turn of mind was set off in that direction, and in a small hired room over a shop he spent his nights experimenting to make dry plates. He devised an apparatus to coat dry plates mechanically, and in 1880 he began to manufacture and sell them.

Dry plates "scrapped" the dark tent, the nitrate bath, and other complications of the field equipment, and made results somewhat less dependent on skill. But plates, whether wet or dry, were heavy and breakable. Professional photographers remained by far the largest customers of the new dry-plate industry. Further simplification was necessary if photography were to be made the easy operation which, even then, was in Eastman's mind.

The need of amateur photography seemed to be a film, which would do away with glass plates altogether. The first step in that direction was a roll of paper on which the light-sensitive emulsion was coated. After development, the roll was greased and printed through. But this, again, was not the perfect solution envisioned.

The Eastman "stripping film" was devised—a temporary paper base coated with soluble gelatine which, in turn, was coated with the sensitive gelatine emulsion. When the negative was immersed in water, the image could be stripped off and transferred to a transparent gelatine skin; but the process was a delicate one.

Meanwhile the roll film idea had evolved a new type of camera, the

The '70's: an amateur photographer—rear view—in the days before Mr. Eastman invented the dry plate, ousted impedimenta

first "Kodak." This first Kodak took round pictures 2½ inches in diameter and was loaded for 100 exposures. Compared to the folding pocket instruments of today, it was a crude affair; but compared to the burden of equipment which only a few years before had confronted amateur photographers, it was a veritable miracle.

For the picture taking itself, no technical skill was required. "You press the button, we do the rest," put the simplicity of operation into a phrase. The "rest" included unloading and reloading the Kodak back at the factory, developing the roll of film, stripping and mounting it, and printing the pictures—in addition, of course, to having manufactured the film and the printing paper in the first place.

The discovery of a transparent, flexible film base to supplant the paper rolls long eluded capture. But in 1889, after years of experiment and research, Eastman and his staff discovered a practical method of producing from nitrocellulose a transparent, flexible material suitable as a film support. This discovery made possible not only the motion picture, but amateur and professional photography in their broadest senses.

Daylight loading for cameras was patented in 1891 and was put on the market the following spring. Daylight developing, introduced in 1902, completed the present Kodak system of photography except for refinements. In 1903, by coating the non-emulsion side of the film with gelatine, its tendency to curl was prevented.

The '80's: "You press the button, we do the rest." The first Kodaks took round pictures and held film for 100 exposures

Red hat, green coat, red, orange, green, and brown scarf, dark blue skirt — with "SS Pan," full tone values are obtained

Same girl, hat, coat, scarf, and skirt, but this picture was taken with a film that was not completely color sensitive

Verichrome Film, a double-coated material introduced in 1931, proved very advantageous to amateur photographers. Super Sensitive Panchromatic Film, likewise introduced in 1931 by the Eastman Kodak Company, greatly increased the possibilities for photography and cinematography under artificial light.

The discovery of film not only revolutionized photography but also made motion pictures possible. Edison, struggling in his West Orange laboratory to devise a machine which would reproduce motion visually, heard of the Eastman discovery in Rochester and sent his famous assistant, Dickson, to investigate it. Dickson took a strip of the new transparent and flexible substance back to West Orange and showed it to Edison.

The man who was to become the most famous of the motion-picture pioneers looked at it for a moment, then said, "That's it. We've got it. Now, work like hell."

The purchase memorandum for that strip of film is still in the files of the Eastman Kodak Company, dated September 2nd, 1889.

The launching of the movies as a commercial institution, which came several years later, established one of the world's enormous industries.

An important photographic improvement, especially for the motion-picture art, came in the introduction of Panchromatic Film. "Panchromatic" was derived from the Greek to mean "all colors."

Photographic emulsions are inherently sensitive to blue, violet, and ultraviolet. (Hence, the red light in photographers' darkrooms; and hence our accustomed expectation of seeing red and yellow record in photographs with the same tone value as black.) In the early days, they were confined to these colors and did not extend to green and red.

Panchromatic emulsions, on the contrary, are sensitive to all colors of the visible spectrum. The improvement in photographic rendering that resulted was very marked.

The introduction of panchromatic emulsions a number of years ago is not to be confused with the introduction of supersensitive panchromatic emulsions in 1931—one of the greatest advances in photography in this century—to which allusion has already been made and which will be described farther on.

"Home movies" are a comparatively recent development. They entered the scene when motion-picture cameras were made to use film less than half as wide as standard motion-picture film and when the "reversal process" was perfected. Affording a quality equal to that in the regular cinema, these two elements reduced the expense so materially that now many scores of thousands of families have their own motion-picture cameras; and numerous "libraries" supply photoplays on "narrow gauge" film so that home projector owners may have additional entertainment to supplement the motion pictures they themselves have made.

The reversal process is one by which the very film exposed in the camera is finished, in developing, not to a negative, but directly to a positive which may be used in the projector. By means of this process, which is used by the Company all over the world, faulty exposures can be corrected in processing.

This was the stage upon which appeared the most remarkable of the developments in simplification of photography and in the increase of its scope. Amateur motion pictures in full natural color, introduced in

Parent and children: home movies were born when cameras were made to use film less than half the size of standard motion-picture film, and when the "reversal process" was perfected

1928, were no more difficult to take than black-and-white films.

The year 1931 was a period of very important developments in photographic science. Amateur movies in natural color were a more magically amazing phenomenon, but the supersensitive panchromatic photographic emulsions of 1931 were destined to have a broader effect on the diversified uses of photography.

Discovery by the Kodak Research Laboratories of new dyes which were used for "speeding up" panchromatic film quickly showed results in the motion-picture industry, in studio photography, in general commercial photography, in news photography, in astronomical photography, and in home movie making.

The discoveries which the Company made in sensitizing dyes enabled it to introduce Kodachrome in 1935.

Increased speed, in photographic terminology, means the ability to expose a photographic image with less light; or, using the same amount of light, to get the same photographic result with a shorter exposure. By daylight, the speed of Super Sensitive Panchromatic Film is about twice as great as for ordinary panchromatic. By artificial light, the increase in speed effected by the discovery was three times or more because the increase in light sensitivity of the new emulsions was greatest in the red and yellow parts of the spectrum.

Amazing Progress

Better photography is not the only possible result of this new development. Decreased costs in professional cinematography and studio photography have been brought about by the reduction of necessary lighting. Commercial photographers have been enabled to make industrial pictures which the impossibility of adequate lighting previously prevented. Amateur cinematography inside the home has attained a new level of practicality.

After lying as a dormant possibility since the beginning of civilization, photography in a century has come an amazingly long way. With photography as a tool and a plaything, homes are happier, the world knows itself better, medical and dental treatment has been improved, scientific investigation has been sped up, business has been simplified.

Where, further, photography may go, no one can even guess. Daguerre could not see the future. Eastman had only a glimpse of it.

The Old and New Rochester

Rochester a century ago, as modeled in cardboard by Floyd G. McDowell, of Camera Works

Rochester today: the model-city builder appears in the picture, solving a traffic problem

Floyd G. McDowell, of Camera Works, is justifiably proud of his models of Rochester "then and now."

Suggested by the Centennial celebrations held in this city three years ago, the models are the result of a thousand hours of spare-time work.

Mr. McDowell consulted old books and sketches to get his conception of the Rochester of a hundred years ago. The modern city he erected from his own free-hand drawings and from photographs.

In the old Rochester may be seen Buffalo Street (now West Main Street); an old school ("Any old school," says Mr. McDowell); several stores; the old courthouse; St. Luke's Church; Colonel Nathaniel Rochester's home; the First Presbyterian Church; and an old fort ("Any old fort"), complete with its sentries.

The new Rochester includes the Kodak Office; the Rundell Building; the Genesee Valley Trust Company's building; the University of Rochester (in the background at right); part of East Main Street, and—behind Mr. McDowell—Exchange Street.

Quick facts, supplied by Mr. McDowell: The buildings in both models are cardboard. All windows are tissue paper. The streets are cardboard, hand-painted; so is the river. Flowers are colored straw flowers. Trees and bushes are pine cones, painted green. The traffic in the streets—people, animals, and vehicles, to the number of 160 altogether—is the result of an intensive dime-store shopping tour.

Mr. McDowell's city-building is not quite finished. When it is, he hopes to have a complete picture of Rochester—for exhibition purposes.

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Outpost

BRYANT A. HEWINS, manager of Eastman Kodak Stores, Washington, forwards an interesting letter received from Mrs. Frank W. Mishou, Stevens Village, Alaska. The envelope bears the inscription:—

Via dog team to
Tanana
Courtesy
Horace Stevens Smoke

The letter, ordering some prints, was written in Stevens Village on March 31st, and postmarked in Tanana on April 7th, so that it evidently took seven days to reach Tanana by dog team. It was received in Washington on April 23rd—23 days traveling altogether.

Stevens Village is a small Indian settlement on the Yukon River about eighty miles northeast of Tanana, and about the same distance northwest of Fairbanks. It is located about forty miles south of the Arctic Circle.

The population of this village is only seventy, of whom the only white people are Mr. and Mrs. Mishou and a trader. Mr. Mishou is a teacher and community worker.

And that's about all, unless you've been wondering who Horace Stevens Smoke is. We are, too. Our guess is he's a trapper.

And, if you—and Mr. Smoke—will pardon a pun, "going like smoke" must stand for pretty tough sledding during the long winter months in that remote settlement.

Absolute Stranger

DR. EDWIN E. JELLEY, of Harrow, who paid us a recent visit, tells this story against himself.

Born in England and taken to South Africa when a child, he returned to his native country as a young man and became a member of Kodak Limited. In 1935, he went back to South Africa for a visit, and while there gave a series of talks on Kodak research activities.

Scheduled to speak in Durban, Dr. Jelley turned up at the hall with only seconds to spare. As he was going in, a young man greeted him with, "Hello, Edwin, how's everything in England?"

Dr. Jelley was, to put it mildly, astonished. He was sure he had not met the man before. While murmuring polite nothings, he searched the young man's face. No, he couldn't remember ever seeing him. But the "house" was waiting, so he hurried on. After the lecture, the mysterious stranger approached him again, grinning from ear to ear.

"I bet you haven't the vaguest idea who I am, Edwin," was his greeting this time.

"Well, I suppose it is awfully stupid of me, but I can't say that I have," Dr. Jelley replied.

"I'm your brother," was the staggering comeback.

His young brother, whom he had not seen for many years, had driven in some hundreds of miles "to give him a surprise."

"I got one," Dr. Jelley agrees.

Kodak Troop 50

KODAK PARK is brimful of surprises. For instance, we've taken a bite and sup in Building 28 at least as often as we've got fingers and toes, but not until a very few days ago did we know that it is the local headquarters of a boy-scout troop. Kodak Troop 50, at that.

The troop has been meeting in Building 28 for the past eighteen years, ever since it was founded by Harry H. Tozier, formerly of Kodak Park and now of Canadian Kodak Company, Limited.

Mr. Tozier was the troop's first scoutmaster. The present scoutmaster is David W. Thorne, of Building 46; and the assistant scoutmaster is Edward J. Gramlich, Jr., of Building 23.

Well, every Tuesday evening from 7:15 to 9:15, Mr. Thorne and Mr. Gramlich put the 32 boys of Kodak Troop 50 through their paces. What with instruction on camping, first aid, cooking, map making, signaling, hiking, knot tying, handicraft work, nature study, and so on, they've got a pretty full schedule. Even their games are designed to be of immediate benefit to them in their scouting: relay races in which knot tying or first aid takes the place of passing batons, for example.

The majority of the scouts are children of Kodak employees, but membership in the troop is not in any way restricted to Kodak offspring. All in all, Kodak shows quite an interest in scouting. At least fifty employees in Rochester are officially registered as scout leaders.

No Man's Land

THE KODAK OFFICE Mail Department enjoys, together with the order and file departments, the distinction of being on the only floor, the eleventh, in the Kodak Office which has no male employees. There are, according to our most recent count, 92 women there—all of them congenial as larks, too.

Shades of Syrus!

"IT IS NOT EVERY QUESTION that demands an answer." By uttering such pearls of wisdom as this, one Publilius Syrus won the favor of his master, and his release from serfdom, way back in 42 B.C.

Syrus's philosophy is still worth heeding. It stood us in good stead the other day when a Kodak girl of our acquaintance looked up from a picture of the Kodak Park baseball team—complete with bats, mind you—and asked, "Softball isn't soccer, is it?"

Bellows from Skirt

A SKIRT figured largely in the early history of photography, according to Miss Helen Worden, New York *World-Telegram* columnist.

The skirt belonged to the wife of William Henry Lewis, fashionable photographer in the daguerreotype era. Mrs. Lewis wore it on state occasions.

Daguerreotypes had to be made with a fixed focus; and Mr. Lewis set about finding an easier way to record the faces of his sitters.

"Finally," writes Miss Worden, "he hit upon an idea. It involved not only the use of lumber, which is easy to obtain, but also the need for a heavy but soft material. . . . He could find nothing. In desperation, he tried the various shops near him. . . . Regretfully, they told him they had nothing at the time. The next Packet from the Indies, or China, they said, might bring in a shipment of heavy silk that would do. If he wanted to wait. . . ."

Mr. Lewis told his wife about his difficulties that night. "Why, that can easily be remedied," she said, "I think I've got a silk that will serve the purpose."

A few snips, and then the choice skirt became the first camera bellows.

"The Royal and Ancient Game of Golf"

They're at it right now, some 3,500,000 of them all over the United States, driving little white balls along the fairways of hundreds of golf courses, coaxing them into thousands of holes, making beelines for the "19th." What is the history of this fascinating game? What is the country of its birth? We looked up the records, read the chronicles —and now, with the minimum of commentary, we offer you some highlights in the life of that hardy perennial, "The Royal and Ancient Game of Golf."

"YOU HAVE to be a deuced fine rider, do you not, to play golf?" That was a common question in the England of 1880, when golfers were looked upon with no little astonishment and the game itself was confounded in the popular mind with polo.

But golf happens to be much older than this would indicate. There are those who hold that it was born, not in Scotland as so many believe, but in Holland. Be that as it may, it is certain that it was played in the Land of the Thistle long before Columbus discovered America.

In 1457, it was so popular in Scotland that it interfered with the more important pursuit of archery. And in March of that year we find that the Scottish Parliament "decreted and ordained that wapinshawingis be halden by the lordis and baronis spirituale and temporale, four times in the zeir; and that the futeball and *golf be utterly cryit doun* and nocht usit; and that the bowe-merkis be maid at ilk paroche kirk a pair of buttis, and schuttin be usit ilk Sunday."

The Going Was Tough

Strong words these, but golf was no weakling and more than a hundred years later it was still holding its own—against awful odds, to be sure. An extract from the Kirk-Session Books of the Parish of Cullen, Banffshire, dated 1641, reads: "James and George Duffus and Charles Stevinson convict in ye break of ye Sabboth for playing at ye golff efternovne in time of sermone and yrfor are ordayned evrie ane of them to pay halff a merk and mak yr repentance ye next Sabboth."

So you see, the going was pretty tough for a time. Even when golf first began to attract attention in this country, in the middle '80's, it was a much misunderstood game. This appeared in the Philadelphia *Times* of February 24th, 1889: "No man should play golf who has not good legs to run with, as well as a modicum of brain power to direct his play.

"At the beginning of play each player places his ball at the edge of a hole which has been designated as a starting point. When the word has been given to start, he bats his ball as accurately as possible towards the next hole, which may be either 100 or 500 yards distant. As soon as it is started in the air he runs forward in the direction which the ball has taken, and his servant, who is called a 'caddy,' runs after him with all the other nine tools in his arms. . . .

"Spectators sometimes view games of golf, but as a rule they stand far off, for the nature of the implements employed is such that a ball may be driven in a very contrary direction to that which the player wishes, and, therefore, may fall among the spectators and cause some temporary discomfort.

"It is not a game which would induce men of elegant leisure to compete in, but those who have strong wind and good muscle may find it a splendid exercise for their abilities, and plenty of chance to emulate each other in skill and physical endurance."

Well, despite everything, golf has thriven. Today, it numbers its devotees in the millions all over the world. At Kodak, it has a right loyal following: each season sees hundreds of Kodak men and women turning out to do their bit. Each of the Rochester plants and the Kodak Office stage hotly contested and closely followed tournaments for men and women; and ever and anon comes news of some course record toppled over by an employee. (Sometimes it turns out to be true, too.)

An Inter-Plant Fray

This year promises to be a bigger year than ever in the annals of Kodak golf: an inter-plant tournament, which will, it is hoped, become an annual feature, is being arranged; and judging by the number of inquiries which are raining in at the moment, 'most every employee who can swing a club is going to see to it that his plant wins the championship.

May the best team win is our ardent wish. And, speaking of winning, here is a little advice from the pen of Horace G. Hutchinson, who might be termed, "the Emily Post of golf." "Do not," admonishes Mr. Hutchinson, "tell a player whom you have defeated that he would be sure to beat you next time. He may think so, but he will not believe that you do, and the remark partakes of the nature of an insult to his understanding."

"A mixed foursome in the days when the fairways themselves, plus the usual stray cow, were the only hazards necessary." Reprinted in KODAK by special permission of *Judge* magazine

From Coast to Coast in Seventeen Minutes

This Modern Mercury Leaves Airplanes, Railroad Trains Back at the Starting Post

A BOXING TITLE is defended in a New York ring, and topping the round-by-round account of the bout in newspapers several thousand miles away is a picture of the knockout.

A malefactor is found guilty by a Kansas City court, and riding the wires to newspapers in every part of the country beside the account of his conviction is a picture of him as he listens to the verdict.

An international yacht race is held in Long Island Sound, and a picture of the finish helps the sports writers convey to readers three thousand miles away the graphic story of the last mile.

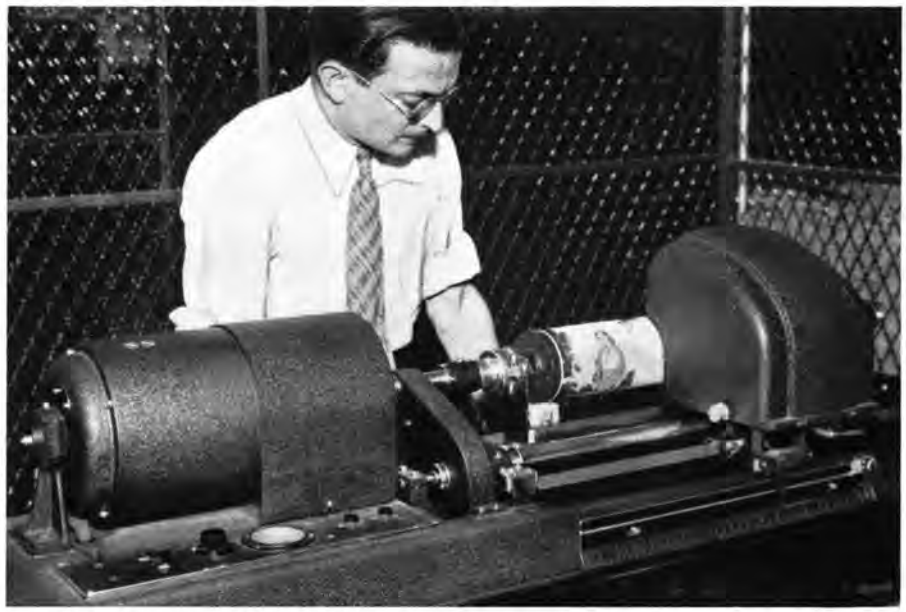
Linking in this modern miracle the cameraman on the spot and the picture in the paper is the Wirephoto network stretching from Boston to San Francisco, from Miami to Los Angeles, from Minneapolis to Dallas, and connecting 26 leading cities from coast to coast in a 10,000-mile double-circuit of leased wires.

How the Day Begins

Just as telegraphy relegated the carrier pigeon and the pony express to oblivion as messengers of news, the Wirephoto system enables picture news to leave at the starting post such fleet messengers as the airplane and the railway train.

The Wirephoto day begins, in each of the 26 permanent transmitting and receiving stations in the United States, with the pressing of a button which starts a power plant. The equipment room occupies 240 square feet of floor space in which, in addition to the power plant, are sending and receiving machines for pictures and a "bay" or switchboard for each. The "bay" contains a talking circuit with loud-speaker over which any point in the network may talk to the others.

The function of the power plant is to furnish an absolutely constant source of voltage to the sending and receiving machines, for no commercial source of electricity is steady enough. It consists of special generators, regulators, and storage batteries. The generators are the sources of power; the storage batteries and regulators keep the generators steady.

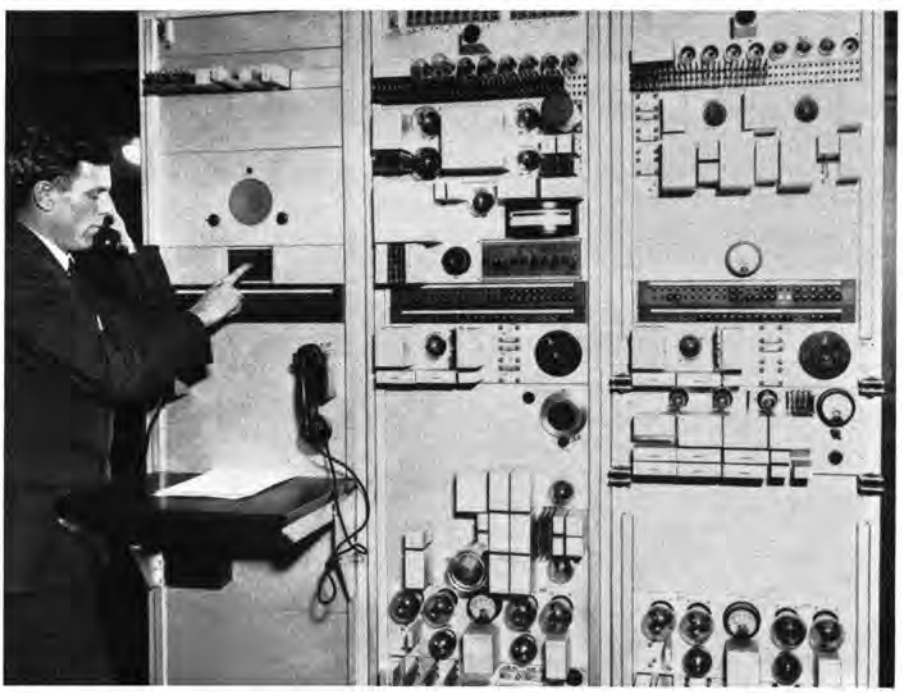


Wirephoto sending machine: in transmission, the picture, or drawing, is fastened about the cylinder and scanned by a tiny light beam that moves across it at the rate of an inch a minute

The operator, having started his power plant, adjusts the sensitive machinery by meter readings and tunes the light valve mechanism of the receiving machine, making the tension of a little ribbon vibrate at a natural frequency of 1,200 cycles a second. This operation takes five minutes or less.

Then the control station in the New York office of The Associated Press, which maintains and operates the Wirephoto system for the newspapers in the United States coöperating in its use, opens the talking circuit. All points report that they are ready, and each reports what pictures it has for sending.

Detroit may have a picture of a serious fire, New York some photographs of celebrities just arrived by ship, or an important news photograph from Europe, St. Louis a view of an airplane crash, and so on.



The "bay" or switchboard for Wirephoto's sending and receiving machines. It contains a talking circuit with loud-speaker over which any point in the network may talk to the others

The control station knows of other pictures which will be coming along as the day's events unfold, but meanwhile it schedules the order of sending for those awaiting transmission. New York, it decides, will send the European picture; Detroit, St. Louis, and the other stations will follow in given order.

Before New York begins to send a picture, it transmits for a few seconds, onto the line and into each receiving station, an amount of power corresponding to the lightest and darkest parts of the picture. Each point adjusts its power to the receiving equipment at the proper value for those two limits, knowing that the receiving machine, when adjusted to receive the two extremes of light and darkness in the print, will handle normally all the intervening shades.

All this has taken less than ten minutes, or has been accomplished in two or three minutes if an important picture was ready to send. Then a signal from the "bay" of the sending station—three interruptions of power—tells every point to press the button on its receiving equipment, operating the relays which prepare the circuits to start. A few seconds later a smaller button is pressed on the sending machine, starting in the same instant every receiving machine along the line.

The Picture "Comes In"

A cylinder on the receiving machine at every station, seventeen inches long and twelve inches in circumference, has been loaded with a film upon which can be received a picture of any dimensions up to eleven by seventeen inches (half a newspaper page). The film is fastened around the cylinder and enclosed in a lightproof container.

This film is then exposed to light from a lamp focused through an aperture 1/100 of an inch wide, which opens little or much according to the strength of the current caused by the picture on the sending machine. Where the portion of the incoming picture is very black, the aperture which admits light to the film is nearly closed; where very white, the aperture is almost open.

At the end of the picture, the receiving machine automatically cuts off. The cylinder is lifted off and taken to a darkroom a step away, where the lightproof container is unlatched and the film removed and developed. If the picture transmitted was of maximum size, reception took seventeen minutes. Development of the film takes five more.

Won by a head! The press photographer's camera shutter clicked at Havre de Grace, and this dramatic finish was recorded. Then the picture was sped to a Wirephoto sending machine . . .

As soon as New York has sent its picture, Detroit becomes the sending station to transmit its fire photo. But, perhaps, before Detroit begins to send, some other station comes in on the talking circuit and reports a picture of prime news value, taken but a few minutes before. If the editor in charge at the control station decides it is of greater news value than those awaiting transmission at the other stations, he may ask for its immediate transmission. Thus, through the day and night, schedules constantly change, and the control station constantly rearranges the order of sending in accordance with the breaking of the news—putting this photo ahead, holding that photo back, in order of interest.

Not only photographic prints, but every sort of illustrative material can be transmitted.

So perfect is this system by which pictures are sent at the rate of an inch a minute, by electrical impulses traveling 186,000 miles a second, that ordinarily the transmitted picture can not be distinguished from the original print.

Coöperating with The Associated Press, the Eastman Kodak Company played its part in making this possible. A special type of film to bring out finer details in news pictures was perfected; and special photographic paper also was evolved, to increase their contrast and character.

The film is coated with an emulsion that brings out in the darker parts of news pictures details which ordinarily would be lost in solid, unrelieved black. The film is sensitive to every tone in a photograph, and capable of picking up at the receiving end all the tones in the original picture. Because quick handling is imperative, the emulsion is physically hardened to stand severe usage, to enable development of the film to its maximum intensity in four to four and a half minutes, and to permit drying in four minutes instead of thirty-five or forty.

. . . At the press of a button, it was transmitted by electrical impulse over the wires to the receiving stations in the Wirephoto network in every part of the United States

Kodak Camera Club Exhibition

The fifteen pictures reproduced on these two pages are from the Sixteenth Annual Spring Exhibition of the Kodak Camera Club of Rochester. The row of three pictures beneath these words—"On the Doorstep," "Boys of the Alley," and "Girl of the Alley"—was awarded the James H. C. Evanoff Trophy, offered for the best three prints by any one exhibitor. They

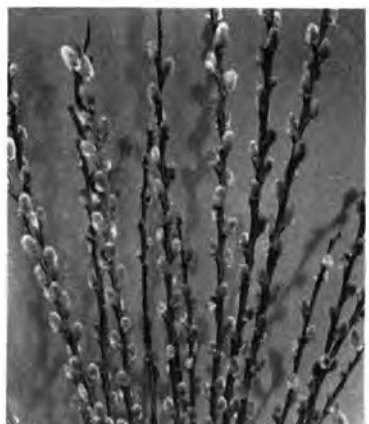
"Steps in the Snow"

"Cairo Mosque"

William E. Walker, of Kodak Park, won first prize in the Beginners Section with "Steps in the Snow." "Cairo Mosque" was shown by Richard S. Morse, of Kodak Park; and "Kätzchen," by Roy Schueler, also of Kodak Park. To Carl Amadio, of Kodak Park, went second in the Beginners for his "No Title"

"On the Doorstep"

"Boys o



"Kätzchen"

"The Mechanic," by J. Stil

Alfred J. Bowers, Jr., of Kodak Park, won a certificate in the Beginners Section with his picture, "Tropical Morning." A total of 186 prints were hung in this year's competition. These included 25 color prints, made by the Eastman Wash-off Relief Process. The entries in all sections of the Camera Club's annual event were well up to the standards set in previous competitions. Prints were judged on the basis of pictorial merit, photographic technique, and general appearance. Competition for the Evanoff Trophy and for two trophies in the Color Print Section was open to all Company employees in Rochester. "Melody of the Trees," our front-cover choice, is by Frank L. Wadman, Kodak Park

"Tropical Morning"

No Title

"Betty," by
voted the

. Results in Four Competitions

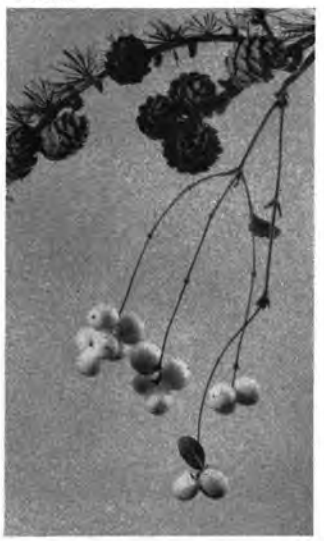
re entered by Dr. Henry C. Staehle, of the Research Laboratories. Judges in the con- were: Gustave Fassin, of Rochester; Franklin I. Jordan, of Boston, Massachusetts; d Carl Peters, of Rochester. The prizes in the four sections of the contest were dis- uted by Adolph Stuber, of the Kodak Office, assistant vice-president of the Company

Alley"

"Girl of the Alley"

"Sunday Morning"

"Pearls"



"Sunday Morning" won the Advanced Section's first prize for Ernest R. Taylor, Kodak Park. H. Lou Gibson, of Hawk-Eye, drew a certificate in the Evanoff competition and second prize in the Advanced with "Pearls." A certificate in the Advanced Section went to "Winter Blossoms," by John W. McFarlane, of the Kodak Office. "Portrait C.W." brought an Evanoff certificate to Albert K. Wittmer, of Kodak Park

gs, of the Kodak Office

"Winter Blossoms"

William W. Eaton, Kodak Office, received a certificate in the Beginners Section for "Old Moat." In the Color Print Section, two trophies were offered by Victor W. Hurst, of the Graphic Arts Department. One went to Everett Moses and Donald C. Kerr, of the Kodak Office; the other was awarded to Alexander G. Clair, also of the Kodak Office

rt K. Wittmer, Kodak Park, pular picture in the contest

"Portrait C. W."

"Old Moat"

THE EDITOR'S PAGE

A Splendid Record

ON THE OPPOSITE PAGE appear the pictures and names of employees who have retired within the past year. Taken individually, their years of service are impressive; combined, they would span several centuries. But no matter how we look at them, they should be for each one of us an inspiring example.

We wish these men and women who have contributed so much to Kodak's growth and development many happy years of well earned leisure.

It is a matter of congratulation that 13 per cent of our male employees in Rochester have been at Kodak more than twenty years, and 37 per cent for more than ten years. This is a long time and the management of our company may well take pride in a record which indicates that these employees have found Kodak a good place to work in.

Meanwhile, we are "growing up." On January 1st, 1937, 40.7 per cent of the male employees in the three Rochester plants and the Kodak Office were 40 years of age or more. The average age of the Company's male personnel in Rochester is 37.1 years.

Our Bowling Girls

IN THE LAST ISSUE of the magazine, we presented a cartoon that showed a grim-profiled old sportsman bowling in a somewhat unorthodox manner. He used—you'll remember—a cannon. "He cares for nothing but results," the cartoonist explained.

This time we've gone in for bowling again. Our picture shows that rare enough achievement, a perfect strike—without aid of cannon. We asked our photographer to crash the Women's International Bowling Congress and bring us back a picture. He, too, cares for nothing but results, it would seem.

The Kodak girls were well represented in the tournament, with sixteen teams from Kodak Park, four from Hawk-Eye, and three from the Camera Works. Each plant "came home" with prize money, and we herewith give them a loud "three cheers."

Investigate Before Investing

FROM TIME TO TIME an announcement has been posted on the bulletin boards, warning us to investigate before we invest.

However, so many people have in recent months succumbed before the plausible arguments of glib salesmen—and regretted it when it was too late—that we want to make a further plea right now. It is this: Consult your employment department about any business transaction you are not absolutely sure of.

Masters of Their Jobs

SO RAPID has been the growth of Kodak to a world-wide industry that many of us, especially the younger employees, are apt to forget that less than sixty years ago there was no Kodak Company—that amateur photography as it exists today was unknown.

From a hired room to an organization that reaches into every corner of the globe is a giant stride. Mr. Eastman's inspiring leadership played a big part during the years—often arduous—of the Company's expansion; but he was always the first to say that he could not have made this stride alone.

Typical of the men who worked alongside Mr. Eastman in widely different jobs are Burt Mohlar and Charles McBride.

Mr. Mohlar joined the Company in 1896. His job was to keep the four-story building which was then the Kodak Office in order. Two cleaning women and a night watchman comprised his staff. When he retired recently after 41 years of service, Mr. Mohlar was the head of the Maintenance Department, with a personnel of 85 and a wide variety of duties.

Mr. McBride came to the Company in 1902, as a Kodak Park workman. His supervisor, Charles F. Hutchison, noticed his industry and gave him a job as emulsion maker. Four years later, he was in charge of a room, and training employees. Next, came promotions to the position of assistant foreman and foreman in rapid succession. Then the post of general foreman of the entire department was created in 1930 and Mr. McBride was selected to fill it. He retired in 1936.

There is not, perhaps, anything spectacular about the careers of either of these men. But they are none the less remarkable for that. Their responsibilities grew as the Company grew. They were ready for them because they had made themselves masters of their jobs.

A Year's Roll of Retired Kodak Employees


Frank Van Blaricom, Kodak Park


William N. McDonald, Hawk-Eye


August Nyegaard, Chicago Branch


Charles A. Natt, Kodak Park


Clarence J. Coons, Kodak Park


Emile Larin, Camera Works


Miss Josephine Rigney, Kodak Park


Harry Coddington, Chicago Branch


Thomas J. Heaver, Camera Works


William H. Fritz, Camera Works


Philip J. Rodgers, Kodak Park


Albert J. Buckler, Kodak Park


Burt Mohlar, Kodak Office


Charles McBride, Kodak Park


James L. Flanigan, Kodak Office

The employees whose names and pictures appear on this page have retired within the past year. They have worked for the Company in the three Rochester plants and the Kodak Office, the Eastman Kodak Stores in Philadelphia and Minneapolis, and the branches in New York and Chicago. Portraits were not available of the following: Miss Rose E. Gray, of Kodak Park; Richard Costain, of Kodak Park; Joseph M. Phelan, of Kodak Park; William M. Doheny, of the New York Branch; and Charles B. Welch, of the Chicago Branch. KODAK joins with their many friends here in Rochester and elsewhere in heartily wishing 23 of our former colleagues in the service of the Eastman Kodak Company many happy years of leisure


Carl R. Wunderlich
E. K. Stores, Minneapolis


George R. Logan, Jr.
E. K. Stores, Philadelphia


Miss Nellie M. Kelletts
Kodak Office

Soccer Champions

PLAYING its usual sparkling brand of soccer, the Kodak Park eleven annexed the Northwestern New York State championship for the third year in succession and received permanent possession of the cup when it defeated the hard-playing Buffalo Becks by a score of 3 goals to 2 at Buffalo.

The game was a replay, the teams having clashed for a tie in Rochester.

Kodak Park notched a goal in the first three minutes of play—from a lightning pass by Fyfe to Zubert. The Becks soon equalized, and the half-time whistle shrilled with the scores still even.

The Buffalo team sent the flag up again in the opening minutes of the second half; but the Kodak squad soon got moving, and after some brilliant footwork, the equalizing score was rung up—from a pass by Fyfe to Lauchlan, who drove it like a cannon ball for the goal. The ball rebounded off the post and was headed into the net by Fuierer. Another goal by this player just before the final whistle clinched the game for the Park team.

Kodak's Plan for Stabilizing Production

This Article Describes Our Company's Policy of Steady Output, Few Seasonal Layoffs

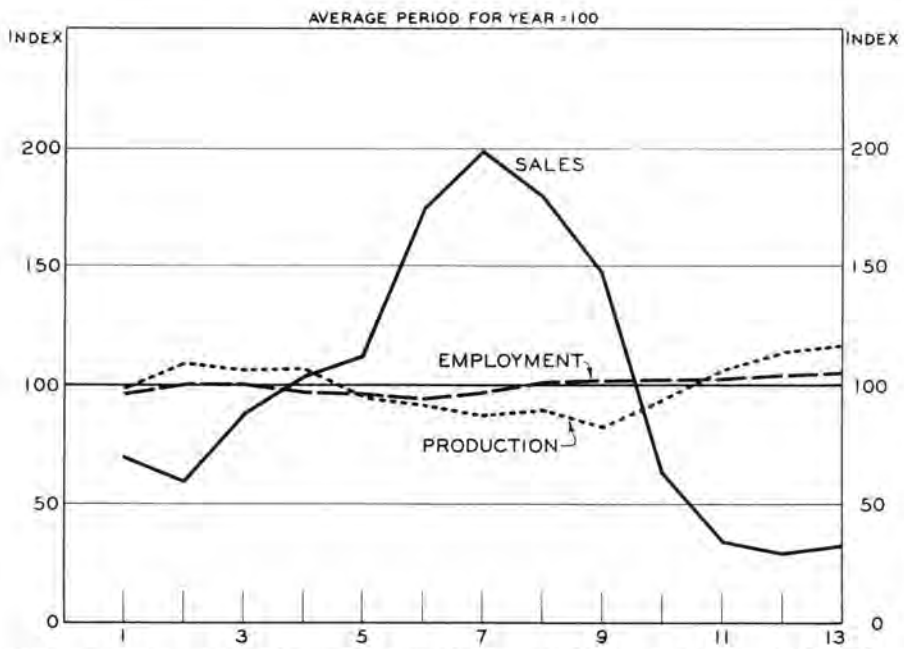
IT ISN'T so very many years ago that a great many business organizations had busy seasons and slack seasons. For the busy season, many extra people were taken on; and when the slack season came around, they were laid off. This was certainly far from satisfactory either to employers or employees. The general feeling seemed to be that it was just too bad but it was a necessary condition and nothing could be done about it. Many organizations, however, including the Kodak Company, were not satisfied to let such a situation continue.

These companies have proved through experience that irregular, seasonal work can be avoided to a considerable extent. For this reason, the Kodak Company has urged changes in the New York Unemployment Insurance Law which would make it more worth while for employers to stabilize employment. Stabilization means simply planning production schedules so that people will not be hired for a particular season of the year and then be laid off when the season is over.

It is not to be expected that through this means the effects of a general business depression can be avoided, but they may be made less severe. While it is still sometimes necessary, even with efficient planning, to hire temporary employees, this happens less often than it used to; and the opportunities for steady work have much increased as a result of stabilization methods. Certainly, everyone will agree that no system of benefit payments can take the place of steady, year-round jobs. Everyone will benefit if the state does something definite to help more people to have full employment rather than if it merely gives allowances to those out of work.

Now, it is easy to see that selling straw hats or skates are seasonal businesses with their top sales at particular times of the year, but many people may not have fully realized that amateur photographic goods are in the same class. During the two months just before midsummer when picture-making opportunities are at their greatest, our sales of amateur film amount to 33 per cent of total sales in this product for the whole year. Then sales drop fast to 6 per cent in the two low months of late fall.

It is plain that if we manufacture photographic goods only as we can expect to sell them at once, thousands of employees would have to be laid off each year as we go into the slack fall season. On the other hand, if production is carried on at a fairly even rate all the year round and the goods stored during slack periods to be ready for rush demand, there will be much less shifting of employment.



Steady production and employment despite highly seasonal sales are the result of the Company's stabilization plan. This chart shows the roll film trend in the thirteen periods of 1936

This latter policy Kodak has developed and practiced during the past thirty years. The responsibility for meeting the problems involved rests with the statistical and planning divisions of the Company.

The big problem in carrying out this program is to decide beforehand what the sales in any coming year are going to be. No year ever repeats the one before. General conditions are always changing and their probable effect on sales must be determined. For example, increasing employment means greater purchasing power for those who use our product. Shorter working hours provide more leisure time and, consequently, more picture-taking opportunities.

Various Factors Studied

Business conditions must be studied. Is factory production going up? Are department store sales and the amount of checks handled by banks increasing? New Kodaks may be introduced, resulting in an increased demand for film of particular sizes. Older models may be used less frequently with a consequent smaller demand for some other film sizes. The changes which experience has shown are likely to occur in sales in different seasons of the year and also over a longer period of time must be understood. It is also necessary to know the general way in which sales are running over a long-time period. In addition to these items, information is secured as to special sales or advertising campaigns which would influence the sale of any of our products.

With all these things in mind, charts which have already been prepared from our past experience are extended to show the expected future sales of each product. Charts are very useful in picturing long- and short-time sales swings and making more accurate forecasts possible. Frequently it is necessary to have charts for the various kinds and sizes of film.

The Sales Forecast

Then, by using information based on past experience of seasonal sales changes, a sales forecast is made for each four-week period for a year ahead, and a level manufacturing schedule is prepared which will provide sufficient goods to meet the expected sales demand. Even when the annual forecast is made, however, the job is not done. Sales figures must be watched constantly and changes

made in the schedule as frequently as they appear necessary.

Under a plan of level production, stocks are built up during the slack sales season when production is greater than sales. These stocks are drawn upon to meet the sales peak, eliminating the need for large seasonal increases in production. This introduces the matter of proper storage of sensitized goods during the period which must pass between manufacture and sale. Here, as in so many divisions of our business, research and technical advances have been most important. In the very early years it was impossible to store sensitized goods very long, and the first measures taken to avoid layoffs were simply to give employees odd jobs of various kinds during slack seasons.

These jobs were usually of an unskilled nature, consisting of miscellaneous maintenance work or sometimes even stripping the emulsion from the base of exposed film for recovery purposes, an operation which was possible in those days. Now, the quality of our goods has so improved that they can be very satisfactorily stored even under ordinary conditions, but to insure absolute uniformity when shipped from the plant, specially designed refrigerated facilities have been provided for storage during the period between manufacture and sale.

The Results

What have been the definite results of this program? They will be seen in the chart on the opposite page, which shows our experience with roll film production in the Finished Film Department at Kodak Park in 1936. In order to make a comparison between the sales, production, and employment, the figures for each four-week period are given as a percentage of the average four-week period for the year. Sales reached their highest point just before midsummer, while it will be noticed that the line showing employment remains quite steady. Both production and employment were higher at the end of the year than at the beginning, due to the upward trend of sales. In the departments involved, only five people lost any time due to slack work throughout the year 1936, and the total lost time on this account was 33 hours.

For the purpose of illustration, the experience with roll film has been described in this article. Although some of our products are more difficult to schedule evenly, about the same method of control has been generally applied to the production departments of the Company.

For employees of the Kodak Company, this program has meant that large numbers of people are not hired to meet a rush demand for production for a few months of the year, only to be laid off as the seasonal demand begins to slacken. Instead, employment is based on year-round, steady work, and the progress made in planning has resulted on the whole in relieving employees of the uncertainties which would otherwise be caused by the seasonal factors of our business. Level production also results in economies to the Company by making full use of the plants and equipment instead of having a larger capacity to meet the sales peak and then only partly using it during slack seasons. Employee efficiency is maintained without the extensive training that would be necessary if new people were hired for each busy sales season. The advantages of the program, both to the Company and to the employees, are plain.

A Picture from Kodak Hawaii

Hula in Honolulu, before a battery of "still" and home-movie cameras. This picture was sent to us by Frederick B. Herman, manager of Kodak Hawaii, Limited, who put on the show to see how many people would turn out with cameras. The experiment proved so successful that shows are now held weekly, and Kodak's hula dancing is listed in Honolulu's events calendar

He Made His Own Map

Chief Charles K. Endicott, of Canton, Mass., uses an airplane to help fight the fires in wooded and grassy areas. . . .

Between fires he has made an aërial map of the section which shows things important to firemen which no other type of map would show as well. . . . The map, studied closely, shows obscure woodland paths the knowledge of which is indispensable to firemen in getting their equipment in to fight fires. It shows small water holes and streams which can serve as sources of water supply for portable pumps. (*Volunteer Fireman*)

Activities Calendar

Early June—Camera Works golf tournament for men

—Hawk-Eye golf tournament for men

June 12—Camera Club cottage opening; 888 Edgemere Drive, Island Cottage

—Kodak Park golf tournament for men, at Lake Shore

June 19—Camera Club open house and basket picnic, at the cottage

June 26—Camera Works annual picnic, at Seneca Park

—Camera Club beach party

July 9—K. P. A. A. general outdoor smoker, on the athletic field

July 16—Camera Club card party, at the cottage

July 17—Hawk-Eye annual picnic, at Island Cottage

—Kodak Park golf tournament for men, at LeRoy

July 31—Camera Club beach party and movies, at the cottage

OUT OF THE HAT

You never know what's going to happen. We reached into the hat and we drew out—two girls and a man. One girl is a bowler. The other knows all about tramps (steamer type). The man is a contest winner.

Bowler

Miss Anne C. Hogan: she enjoyed herself

Miss Anne C. Hogan, of the Camera Works, was persuaded to "roll a few," just for the fun of it, six years ago. She evidently enjoyed herself, for she's been an ardent bowler ever since.

Miss Hogan is a seasoned tournament player already. She has participated in the Women's International Bowling Congress for the past four years, putting the ball to the maples in Indianapolis, Chicago, Omaha, and Rochester.

Though she has not been able to get in as much practice as most of her teammates and rivals on the alley, Miss Hogan's game is not to be sneezed at. Her average is 167. In the Omaha meet, she bowled a 225 single, drawing an award. And she marked up a three-game score of 580 in Rochester this year.

Miss Hogan has a bone to pick with some men bowlers—in a very friendly way, of course. "From the way they talk, you'd think that bowling is a 'men only' sport," she says. "I'd like to see them take on some of the top-notch women I've seen in the congresses. Moreover, bowling is not so strenuous as it looks. It's practice and patience that count—and just show me a patient man."

How do spectators affect players? "Not in the slightest," Miss Hogan believes. "They're too intent on the pins to notice them."

Golf, swimming, and climbing are other activities that rate high in Miss Hogan's estimation. She spends part of every vacation negotiating stiff hills in the Adirondacks.

Voyager

The captain was Norwegian. The first mate was Irish. The second mate was Polish. The third mate was Russian. The crew was Puerto Rican.

The ship was the 6,000-ton tramp, *San Juan*, bound for the Dominican Republic and Puerto Rico with a cargo of oil, tires, and jute bags. . . .

And one of the few passengers on board was Miss Marie Conheady, of the Kodak Office.

Miss Marie Conheady: she wouldn't trade

It was Miss Conheady's first sea-trip; but she had the run of the ship and right now she knows so much about navigation and the routine of port entrance and clearance and the tallying and stowage of cargo that most of us must appear as mere landlubbers in her eyes.

"What has the *Normandie* got that my ship hadn't?" was Miss Conheady's retort when we asked her if a tramp is as comfortable as a passenger vessel.

Comfortable cabins, few restrictions that a smile can not break down, plenty of good food, and an opportunity to see at first hand how a ship is sent over the waves—these were the reasons why she wouldn't trade the good *San Juan* for any floating palace.

The voyage lasted eighteen days in all—five days going down, seven days calling at island ports, and six days on the home stretch. They were delayed a day coming back by a hurricane. It was pretty violent, flooded the dining room.

There were sugar plantations all over the islands, of course. Miss Conheady had a thrilling ride through one, standing up in a little sugar-train wagon behind a tiny engine. "It's not bad until you come to a corner," she says, "but then, hang on for your very life."

Miss Conheady had her camera along, and a plentiful supply of film. But even if she had "run out" of film, she could easily have bought more: every village had at least one store that displayed the familiar Kodak sign.

The taxi driver who took Miss Conheady uptown after she arrived in New York pointed out the *Normandie* resting in her pier. "She looked huge," says Miss Conheady. "I'm so glad we didn't meet her when we were coming into the harbor."

Contest Winner

B. Fredric de Vries, of the Advertising Department, makes light of his achievements. But at Kodak, at least, they must constitute some kind of record. Mr. de Vries is what we might term an "ace" in the contest field.

Here is his "score sheet":—

B. Fredric de Vries: he makes light

A freshman scholarship offered by a leading university.

A check for $25 from a motor corporation in a letter-writing competition.

A turkey and a theater ticket, for a snapshot of a statue of Lincoln.

Three automobiles—won within six months—in three different contests.

Recognition in the 1935 International Contest of the American Society of Cinematographers, for an 8-millimeter home movie, "Shooting with a Camera Instead of a Gun."

A canary, cage, and stand, from a manufacturer of pet foods, for a twenty-word slogan. The first time Mr. de Vries ever got the bird.

A superheterodyne radio, for identifying correctly 22 automobiles in a local contest.

First prize of $500 in the still life class of the Kodak International Snapshot Contest, 1931. Mr. de Vries was not a member of the Company at that time.

A check in a toothpaste contest.

A check in a slogan contest.

A check in a cross-word-puzzle contest.

An electric refrigerator, for the solution of an advertising puzzle.

There's No Secret

What is the secret of contest winning? There's no secret about it, according to Mr. de Vries. "Neatness is always a factor, but elaborateness of entries is to be avoided. Prizes are awarded primarily for ideas."

"You're very lucky; I could never win anything." Mr. de Vries's usual reply to a statement like that is a question: "Well, did you send in an entry?" And nine times out of ten, he says, the answer is, "No." It's not a bad idea, he feels, to send in an entry if you want to win a contest. Makes sense.

Mr. de Vries has further counsel to offer any of us who are given to trying our luck, and our skill—and our patience—in contests. "Every chance I got," he says, "I supplemented my entry with a story-telling picture. There's nothing like a picture to get the idea over."

The contest he enjoyed most of all was one in which he didn't even get an honorable mention. It was held by a flour company, and it demanded the baking of a pie or a cake. So proud was Mr. de Vries of his cake-baking prowess that he had each step solemnly recorded with a camera. "They've got everything, those pictures," he says. Evidently, the cake hadn't.

Officer Neidert, Off Duty

"Here's how you do it": this police officer's spare time is devoted to his photographic class

"IT ALL HAPPENED LIKE THIS," said Officer Neidert. "I'm stationed in the Fourth Precinct, and there's a children's playground on my beat—the Washington Community Center playground.

"One day, I saw some snapshots on a bulletin board there. I made some comment to the playground director. She told me the children took them, and she said, 'I wish we could start some kind of camera club.' And, of course, I offered to teach the children."

That's how Officer Theodore A. Neidert, of Rochester's police department, became spare-time photography instructor to a score of youngsters, whose ages range from ten to sixteen years.

Equipment was a problem from the very beginning. The children had none, beyond a battered camera or two, and a couple of developing trays that they did not know how to use. Officer Neidert brought along some of his own cameras, developing trays, and lights—he's been an ardent photographer since 1904—and had them turning out good work in less than no time. "They are eager students—especially the girls," he says, proudly.

One of the keenest members of his class is a little girl who has never seen a picture, and who spends most of her time developing pictures she may never see as long as she lives. She is totally blind.

Dues in the camera club are a cent a week, most of which goes to purchase equipment. "Thanks to the Kodak Company," said Officer Neidert, "we're not as hard pressed for materials as we might have been. A dollar seems an awful lot of money when it has to be built up from a few cents a week."

It's all grand fun—and more—to this police officer, lecturing to his little group and going out to make pictures with them. "I've been in the Fourth Precinct twenty-seven years now," he said, "and, well, I know them all—their fathers and mothers, too. I want them to have a hobby, and there's none better than photography. I ought to know, after doing thirty-three years of it."

The club has been in existence about a year and a half now, and Officer Neidert hopes to hold a prize contest this summer. Already, a local drug store has offered a camera for competition.

"And are the kids excited about it," he said. "Just ask them! Only if you mention me, don't call me Officer Neidert. They all call me 'Teddy.' "

Aërial Photography

Since 1922 when aërial photography was inaugurated in Canada, 481,000 square miles of the Dominion have been mapped from the air, and in addition the government has a file of 700,000 air photographs, giving detailed information about an area of almost as many square miles. . . . Great savings have resulted.

(*Commercial Photographer*)

These Ideas Earned Money Last Year

That Idea of Yours May Be Worth Money: Why Not Put It Into a Suggestion Box?

SEVEN IDEAS transferred to paper and put into a suggestion box in the Paper Mill, Building 50, Kodak Park, netted Harry E. Yost a total of $873 last year.

Mr. Yost's achievement is all the more remarkable for the fact that there was not a single "breath-taking" idea in the batch. His tidy windfall came from simple, well considered suggestions that occurred to him in the course of his day's work.

Taken in the order of their cash value—his awards ranged from $500 to $3—first place goes to an idea that resulted in a saving of both time and product.

In the making of photographic paper at Kodak Park, the raw paper is sent through a size bath near the "dry end" of the machine—the end where the completed sheet is wound—and then through a drier.

The rolls which carry the paper through the drier pick up a great many fibers. These fibers gather into small lumps, in which form they attach themselves once more to the paper and cause a defect known in paper-making parlance as "shiners." To offset this, the rolls are cleaned frequently. This formerly involved breaking the paper off at the "wet end" of the machine before the cleaning operation took place.

"Thinking on the job" proved worth while to Harry E. Yost, Building 50, Kodak Park

Mr. Yost's suggestion that the paper be broken after the size bath —and immediately before it went over these rolls—resulted in a saving of an average of seven minutes in each cleaning job, and an appreciable saving of stock.

Suggestion No. 2 was another of those ideas that make you ask yourself, "Why didn't I think of that?"

The felts—the webs which carry the newly formed sheets of paper over the machines—had to be washed twice a week or oftener to keep them free of paper stock. Mr. Yost suggested that a board be placed against the felt on each machine in such a position that it would act as a "scraper" and remove pieces of stock. That did the trick.

At Hawk-Eye, Norman C. Graham devised a plan for the "spinning in" of lens mounts

Wrinkles, not in their brows but in the paper they are handling, are a great bugbear to paper makers. They are especially apt to occur during drying operations. The Paper Mill battled against them by putting sticker tape on the ends of the rolls in the air drier, thus giving them a concave effect. This wrapping had to be adjusted according to the width of the paper on the machine.

Mr. Yost got to thinking of this one day, and he had an idea: Why not have concave rolls made and do away with all this taping and retaping? His by no means complex suggestion saved time and trouble.

Gunnar Gunnarson, of Camera Works, submitted an idea now used for ciné apparatus

Noticing that a concrete tank or "save all" for small particles of paper stock was in bad condition, Mr. Yost suggested that it be lined with tile. The suggestion was adopted.

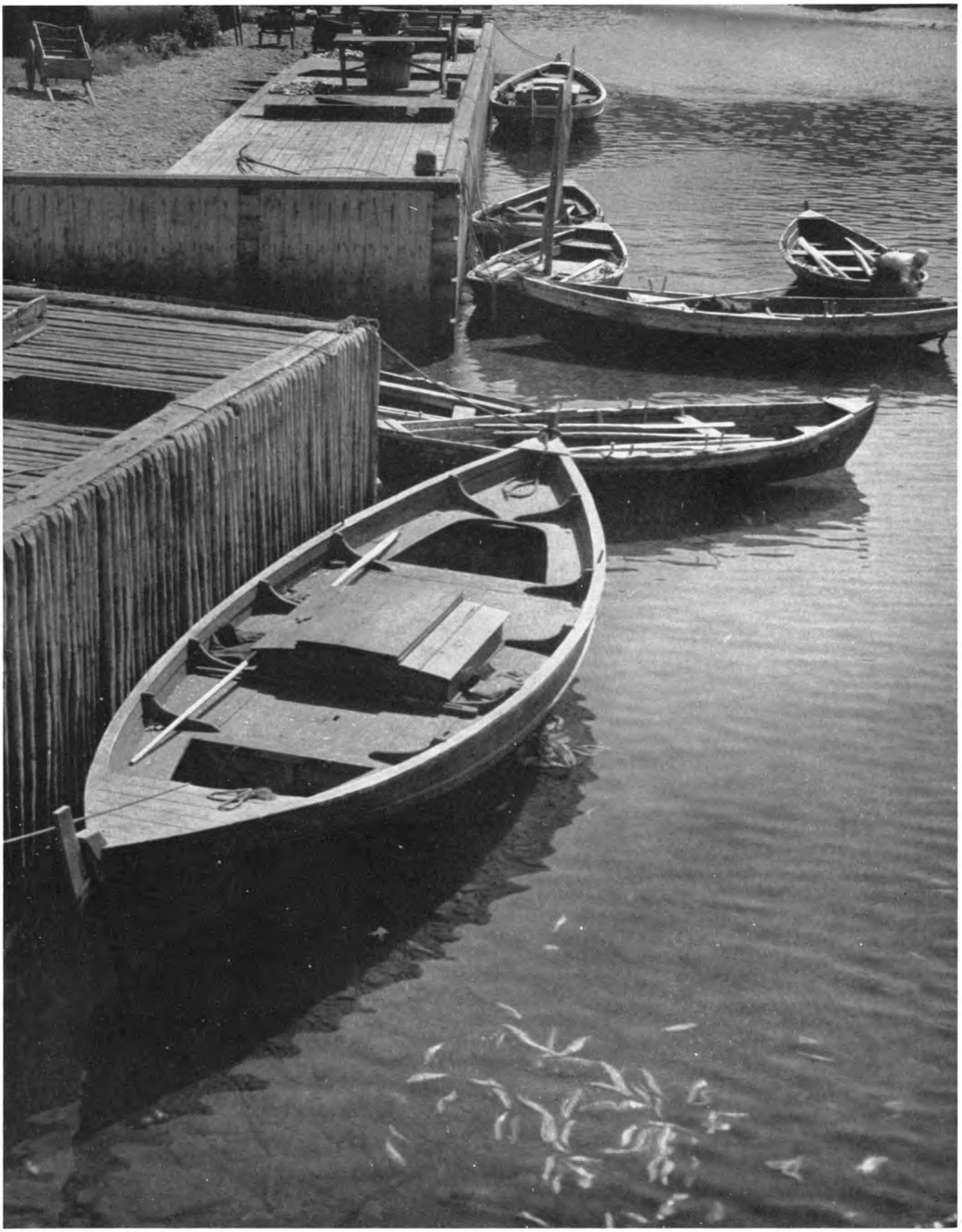
An idea for the installation of a special water line to keep bearings cool—overheated bearings slow down a machine—helped to swell the Yost exchequer. And it was boosted further by a suggestion for a fine water jet to trim the soft, raw paper to the required width. An idea for a larger intake pipe was his final "winner."

Mr. Yost has, he says, submitted more than a hundred ideas to date. "I didn't ring the bell very often until this year," he admits, "but I kept right on thinking and trying."

Going over to Hawk-Eye, we find that Norman C. Graham "scored" with a suggestion that resulted in a speedier and more accurate method of "spinning in" Jiffy lens mounts.

The old operation consisted in putting the lenses and mounts on a drill press and then clamping on the thin clip that holds the lens in place. Now, following out Mr. Graham's idea, a rubber backing is placed on a chuck. The lens, loose in its mount, is placed against the rubber and held there by suction. As the chuck revolves, a knife blade is held firmly against the clip, turning it down evenly.

At Camera Works, Gunnar Gunnarson submitted an outstanding idea which is used to give better control in the manufacture of ciné apparatus. It is now being patented.



"After the Catch": this photograph, which was taken by Miss Adeline A. Dembeck, of the Kodak Office, was an entry in the Advanced Section of the Kodak Camera Club's spring contest. In its quality and theme, it typifies the high standards of photography and the imaginative choice of subjects seen in every section of the exhibition. The subject in this case is a fishing pier in the Gaspé Peninsula—a tongue of land with a 375-mile coast line in the Province of Quebec, lying between the St. Lawrence River and its gulf and Chaleur Bay. In the section of the peninsula where this photograph was taken — at noon, when the fishermen were sleeping after the labors of a working day that began at midnight — the fishing is done by line

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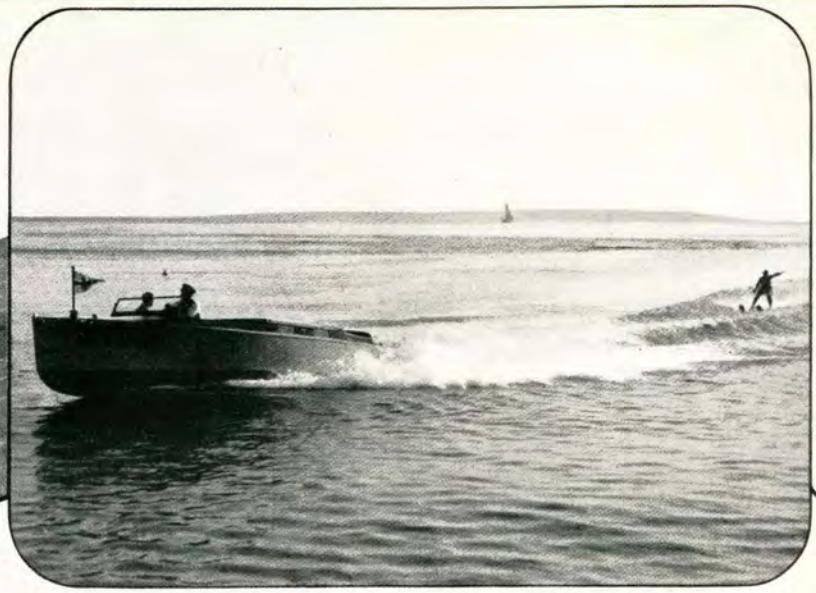
AT KODAK PARK



Est cinéaste qui veut

AVEC LE CINÉ-"KODAK" HUIT

Sur la plage, en croisière, en excursions, n'enviez plus ces heureux qui font du cinéma. Ne dites plus : **"C'est un plaisir au-dessus de mes moyens".** Car, aujourd'hui, grâce à Kodak et à son merveilleux Ciné-"Kodak" Huit, prendre des films est à la portée du plus petit budget.

Mais oui ! Un Ciné-"Kodak" Huit ne coûte plus que 730 Frs, et il peut être à vous pour un **premier versement de 70 Frs seulement.** Un film Ciné-"Kodak" Huit permet de tourner vingt scènes, et chacune d'elles — douze secondes à la projection — ne revient qu'au prix d'une photo d'amateur.

Donc, puisque tôt ou tard, vous ferez du cinéma, que ce soit aujourd'hui même ! Eprouvez les émotions, les joies intenses de celui qui capte en plein mouvement la vie grouillante. Filmez les premiers pas de bébé, ses jeux, ses fantaisies. Faites-vous le reporter de tous les événements que vous serez heureux de revoir chez vous, de montrer à vos amis.

Un coup d'œil dans le viseur, une pression sur un simple levier, et... cent images s'engouffrent déjà dans votre appareil. Demain ou dans vingt ans, chaque fois qu'elles rejailliront sur l'écran, vous les revivrez en pleine action.

Entrez chez le marchand d'appareils photographiques. Il vous montrera ce chef-d'œuvre, le Ciné-"Kodak" Huit. Il vous expliquera comment, pour 70 *Frs seulement* — et versements mensuels ultérieurs — vous deviendrez propriétaire d'un Ciné-"Kodak" Huit.

Vous pressez sur le levier, la prise de vue s'opère automatiquement, vous relâchez, elle s'arrête net. Pas de manivelle... Du premier coup, vous êtes un cinéaste expert.

Ciné-"Kodak" HUIT

KODAK-PATHÉ
17, Rue François-1er, PARIS
24, Rue de Tanger, ALGER

No matter where you spend your holiday, you can save it with a Ciné-Kodak Eight. Here's how Kodak-Pathé, France, says it