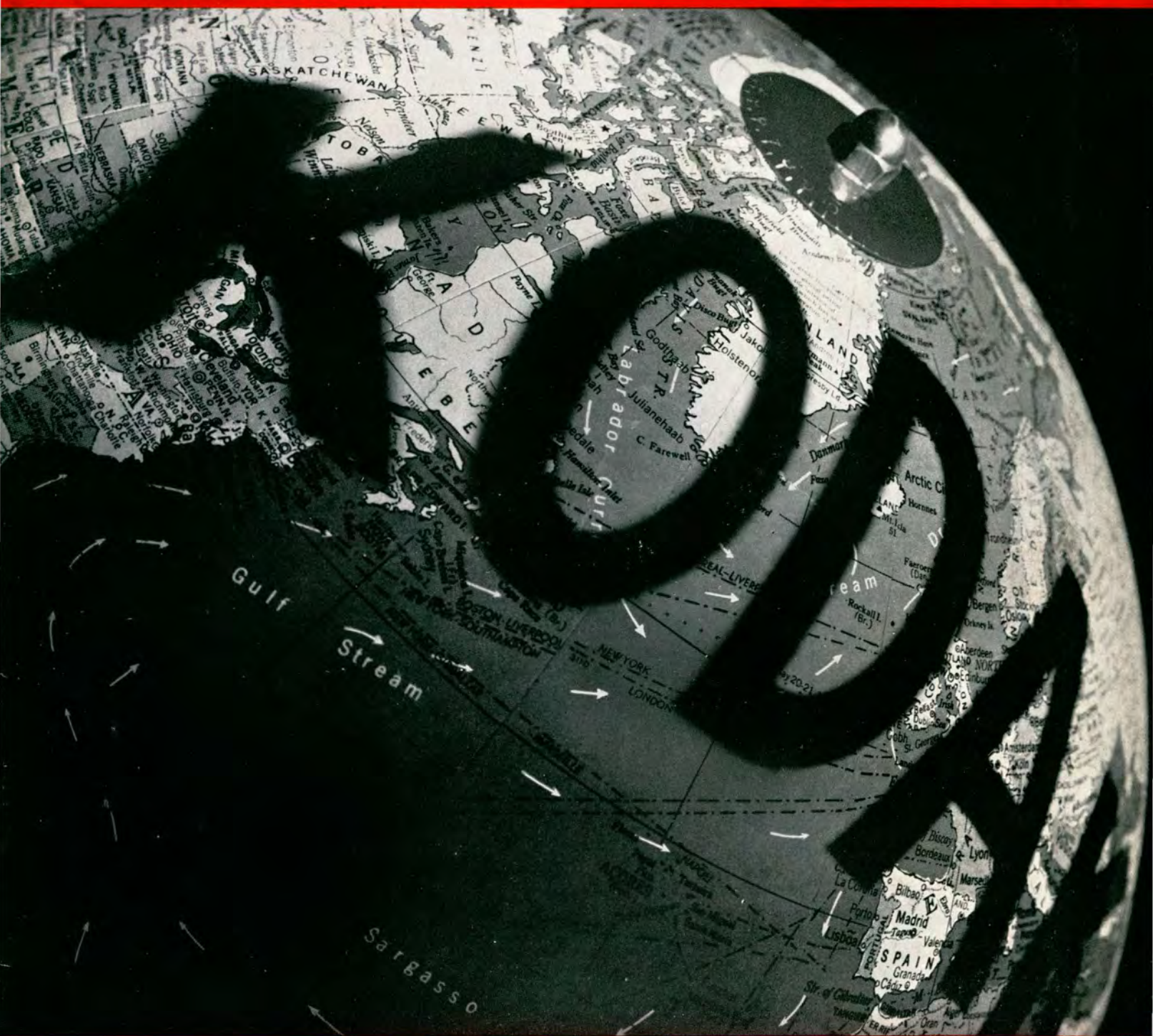


A MAGAZINE FOR EASTMAN EMPLOYEES



JUNE 1938



"LOW TIDE," by Ronald E. Karley, of Camera Works. This picture, taken along the Thames, was among 229 hung in the Seventeenth Annual Spring Exhibition of the Kodak Camera Club of Rochester. Further pictures from the exhibition will be found on pages 8 and 9, and inside the back cover

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KODAK

Volume 17

JUNE 1938

Number 3

George Eastman: Portrait of a Pioneer

How an Errand Boy Became The Knight-Errant of Photography And Gave the World a Pastime

THE STORY of the life of George Eastman is the story of photography as it is known today.

George Eastman was born in Waterville, New York, on July 12th, 1854, the son of George Washington and Maria Kilbourn Eastman. His father was a pioneer in the business-college field—Eastman's Commercial College was the first training school in America to introduce actual business transactions in the course of study—and the successful establishment he founded was continued for several years by his brother.

The Eastman family moved from Waterville to Rochester in 1860, where the father died within a year. When fourteen, George Eastman left school and went to work in the real-estate office of Cornelius Waydell as errand boy, at \$3 a week. His duties included sweeping the office, building a fire in the old-fashioned stove, and generally getting it ship-shape for the day's business.

He Takes Up Photography

After about a year in the real-estate office, he transferred to the insurance firm of Buell and Hayden; and in 1874 he got a position as bookkeeper with the Rochester Savings Bank. Some years later, while planning a vacation trip, a friend suggested to him that he take some photographs of his outing.

The idea appealed to him. He knew nothing about photography, but he paid a photographer five dollars to initiate him into its mysteries. When vacation time came, the ardent young amateur spent many hours of each day on Mackinac Island in a



The inventor of the Kodak photographed in his workshop. An ardent and serious hobbyist—he always referred to himself as “an amateur photographer”—Mr. Eastman spent much of his spare time in this room, his darkroom, and his experimental laboratory dark tent with his silver and collodion and other paraphernalia.

There were some who before this had dabbled in amateur photography. George Eastman never dabbled in anything. He began to make a thorough study of photography; he read all the books on the subject that were to be had, and he subscribed to the leading photographic publication of the time.

His mother's kitchen became the first Eastman research laboratory. In it, he delved deeper into the mysteries of photography, experimented, and planned—and all this at night, in his “leisure” hours. Work

at the bank went on as usual. His plates were at last a success. He and others were able to make good pictures on them. He decided to enter upon the manufacture of dry plates commercially.

With one helper, he started the business in a room over a music store at 73 State Street—but a few hundred yards from what was to be the site of the Kodak Office. He continued his job in the bank, but night found him in his “factory” making emulsion, which was coated on glass by a machine that he invented. The plates were excellent; the market became greater than his little concern could supply.

Following the manufacture and success of the dry plate came the making of bromide paper—the kind ordinarily used for enlargements. “Eastman's Standard Bromide Paper” very promptly established itself with the trade. In this product an emulsion somewhat similar to that used on plates, but not so fast, was used.

Why not coat a negative emulsion on a thin, rollable base and thus remove the need for weighty, breakable plates? The first germ of present-day photography had been born in George Eastman's brain. . . .

A Company Under Way

During the middle '80's, a young Rochester company, the Eastman Dry Plate Company (Strong & Eastman, Proprietors) was building up a growing trade in photographic plates, papers, and paper negatives. Roll holders and cameras and their accessories became part of the line. A branch was established in London. The future looked promising.

But why a roll holder as an accessory to the camera? Could not the whole outfit be self-contained, a compact unit with which anybody

Memorable Meeting at Kodak



George Eastman and Thomas A. Edison at Mr. Eastman's home on July 30th, 1928, when the inventor of the motion-picture camera was one of a distinguished group of scientists, inventors, educators, and business leaders which viewed the first showing of Kodacolor. Realization of a long-cherished Eastman dream, the Kodacolor process enabled amateur movie-makers to take color pictures. Further research replaced Kodacolor with Kodachrome in 1935, introduced new thousands of amateurs the world over to the joys of home movies in full natural color

could take pictures? Why not so simplify photography that picture-taking could easily become a universal pastime?

These were the problems that George Eastman tackled. And in 1888 the world was in possession of his most famous product, the Kodak.

The original model was a little oblong black box. It made a round picture $2\frac{1}{2}$ inches in diameter, and was sold ready loaded for 100 exposures. It was fixed focus, and it had no finder—diagonal lines on the top showed the scope of the view. The shutter was set by pulling a string, released by pressing a button. Time exposures were made with a felt cap over the lens opening. The price, loaded, was \$25.

An Involved Process

Thus was picture-taking simplified for the amateur. Picture-making, however, was still an involved process. And so the development of the negatives and the making of the prints were done for him. When the hundredth exposure was made, the amateur sent his Kodak back to the factory, with his check for \$10. There the camera was reloaded, the negatives developed, the prints made; and all were returned to the sender in a neat package.

It was a system that gave the amateur the delights of picture-taking with no annoying details to bother him. The slogan that offered this system—"You press the button, we do the rest"—flashed round the world, was paraphrased everywhere.

He Improved, Invented

George Eastman found photography a difficult, baffling process—a half century old, but still in its swaddling clothes. He made it a world-wide habit. With his characteristic thoroughness, he improved every part of it he touched. He invented; he encouraged invention among his employees; and he delighted in giving practical application to ideas good in themselves, but undeveloped, which had been hit upon and then abandoned by others.

In the working out of a new idea or process, he would give himself assiduously to it. For weeks, months, he would live and breathe it. Nothing else would seem for the time being to matter. Then when the problem was worked out, when his associates had been imbued with his enthusiasm, when the new idea was working, he would seemingly forget it and turn in a twinkling to some other phase of his great enterprise that needed his

attention, and all his zeal would turn into that new channel.

Whatever made photography more useful interested him. He was interested, of course, in the millions of miles of motion-picture films that were turned out; in the millions of Kodaks and Brownies that were made; in the development of the whole new idea of home motion pictures; the opening of new markets far afield. But he was interested, too, in making half a dozen special plates for a firmament-exploring astronomer or in the production of an unusual chemical for some obscure research worker.

New System, New Industry

Thus, the youth who zealously undertook to make photography simpler introduced an entire new system and a new industry. From the pots and pans in his mother's kitchen—all kept in order, you may be assured—came the great company that he so skilfully guided. More than all that, he made photography of infinite use and pleasure to the world.

George Eastman's most outstanding characteristic was—next to honesty—thoroughness. One of his maxims was: "What we do in our working hours determines what we have; what we do in our play hours determines what we are."

It was living up to that ideal that made him what he was—and made the world a happier place for millions.



A picture taken with one of the early Kodaks at the entrance to the first Eastman building by W. Ben Cline, for many years a member of the Advertising Department. Old-timers will recognize Miss Cora Spinning, Miss Minnie Hoefler (hoisted aloft), and Martin Freidell (the hoister). Miss Hoefler is now Mrs. Cline. Mr. Cline took the photograph of Mr. Eastman that appears on the first page of this issue

The Oldest Stockholder; Oldest Employee

Presenting: George Halford Clark and Fitz Henry Boyer

HE'S AN ALERT, wiry-looking man whose twinkling eyes bespeak a keen sense of humor. He loves sailing—photographs of boats adorn the walls of his office—and admits to a more than average proficiency on the golf course. His favorite topic is—Kodak.

George Halford Clark was just twenty years old when Mr. Eastman went into business for himself a few days before Thanksgiving, 1880. He is now the last of the fourteen original stockholders in the Company. "Up to about 1895," he says, "some of us were uncertain about its future. But Mr. Eastman always seemed to have plenty of confidence."

Mr. Clark's father, Brackett H. Clark, was a director and secretary of the Eastman Dry Plate and Film Company. It was he who, in August, 1890, began to purchase the Boulevard Farms in Greece on behalf of the Company. That land is now known as Kodak Park, which, incidentally, has since expanded from ten acres to four hundred. "The first thing they did at Kodak Park," says Mr. Clark, "was to sink a well to supply the factory needs. The Company thought that well would be ample for their purposes—a slight miscalculation."

Another happy "miscalculation" attended Mr. Eastman's purchase of the Company's first power plant—a secondhand, 2-horsepower steam engine—for the first factory. He worried because it was twice the capacity needed for his purpose. But he decided to take a chance that in time his business would grow large enough to use the extra horsepower.

An amateur photographer of long standing—ever since the Kodak was introduced in June, 1888, to be precise—Mr. Clark likes to recall two photographic expeditions in particular. The first was when, in 1892, accompanied by Milton Punnett, later head of the Company's powder and solution department, he toured Europe "snapping everybody and everything within sight." The second was in 1928, shortly before the first color film was put on the market, when with Mrs. Clark, Paul Favour, of the Kodak Office, and Mrs. Favour, he made a picture-taking tour of Bermuda. "We had five cameras, movie and 'still,'" he says, "and we got some wonderful color pictures."

Born in Rochester, Mr. Clark joined his father in the manufacture



George H. Clark, oldest stockholder and a director of the Company, examines one of the first Kodaks produced fifty years ago

of staves for barrels at the age of sixteen. Afterwards he organized the Cochrane Bly Company, makers of machine tools. He is now president of that company. Mr. Clark was elected a director of the Eastman Kodak Company in 1921.

Forty-Nine Years at Kodak

KODAK's oldest employee, from the service viewpoint, is Fitz Henry Boyer, of Building 36, Kodak Park. Mr. Boyer entered the Company's employ on May 9th, 1889—a year after the Kodak was invented.

"I came to Rochester in the fall of 1888, to attend the Rochester Business University," he says. "I was unable to land anything in the business line so I answered an advertisement in the paper for a boy to run a burnishing machine. I knew nothing about burnishers, but I got the job."

Mr. Boyer's first four years with the Eastman Dry Plate and Film

Company were spent in the Finishing Room running the burnisher. This contrivance looked like a clothes wringer, the cylinders being of steel and heated by steam. Several turns through it gave photographic prints a highly polished appearance.

He spent a further three years toning prints—a job done with a solution of chloride of gold—and then, in 1896, he went to Kodak Park where he mixed the film emulsion supply of the Company. Eight hundred pounds was the daily output at that time and Mr. Boyer mixed the entire supply. Production has gone up since—it's now about sixty thousand pounds a day.

"Yes, things have changed a good deal since my first years with the Company," Mr. Boyer agrees. One of his duties, he recalls, was to insure adequate refrigeration in his department—to maintain an even temperature in the toning bath. Twenty or thirty pounds of ice a day did the trick. He carried it in pails to the finishing room atop the original four-story building.

The average time taken to deal with an order for the developing and printing of a roll of film was ten days. If the sun chose to hide, the printing might take weeks.

Working hours were considerably longer when Mr. Boyer joined the

(Continued on page 13)



Kodak's oldest employee, from the point of service, is Fitz Henry Boyer, of Kodak Park

KODAK PARK • NEW YORK • KODAK OFFICE • CHICAGO • KINGSFORD • PEABODY • TORONTO • SAN FRANCISCO • LIMA • HAWKEYE • CAMERA WORKS
 WIENOS AJRES • RIO DE JANEIRO • SANTIAGO • BARRANQUILLA • HAYANA • MEXICO, D.F. • MONTEVIDEO • PANAMA CITY • SHANGHAI • HONOLULU
 MANILA • TOKYO • BERLIN • LONDON • PARIS • VINCENNES • COPENHAGEN • WAC • HARROW • STUTTGART • DUBLIN • GLASGOW • COPENHAGEN
 DAR ES SALAAM • NAIROBI • KAMPALA • CAPE TOWN • JOHANNESBURG • CAIRO • BATAVIA • ATHENS • BOMBAY • HAIFA • SINGAPORE • BEIRUT
 ISTANBUL • ALGIERS • BRUSSELS • THE HAGUE • MILAN • ROME • MADRID • LISBON • LAUSANNE • GENEVA • VIENNA • PRAGUE • BUDAPEST • ZAGREB
 BUCHAREST • WARSAW • GOTHENBURG • REYKJAVIK • OSLO • LAS PALMAS • HELSINGFORS • CASABLANCA • COLPETTY • MALTA • MELBOURNE • WELLINGTON

Back in 1888

RANDOM GLEANINGS from newspapers, periodicals, and letters of the year 1888 reveal:—

That telegraphic messages from Boston to New York had to be sent via London—a total of 6,000 miles under ocean—during the great blizzard (March 11th to March 14th). . . . That the Panama Canal was under construction, by French engineers. . . . That Kodak's first annual picnic was held—at Seneca Point. . . . That women wore black stockings and consternation was caused by the news that "hip drapery will be done away with, on account of the new basque waist, and bustles must go." . . . That a bridge across the English Channel was proposed (and who will second the motion?). . . . That platinum was found in the sun by two Harvard University professors. . . . That the King of the Belgians sent a locomotive and a Pullman car to the Sultan of Morocco—overlooking somehow or other the fact that there was no railroad there. . . . That bran bags for the bath were becoming the vogue. . . . That Rochester got two new bridges, on Elmwood Avenue and Plymouth Avenue. . . . That a system of hot-water distribution was introduced in Boston. . . . That the adding machine made its bow. . . . That a reduction of postal rates was advocated because there was a large surplus in the treasury and it was felt that the post-office business of the country need not be made self-supporting. . . . And that the population of Rochester was 125,000.

Popular Phrase

FEW ADVERTISING PHRASES, judging from our records of the "Gay Nineties," caught the popular fancy so strongly as our own, "You press the button, we do the rest." It was heard on the street, in restaurants and clubs, at the theater—everywhere. Statesmen paraphrased it, comic papers burlesqued it, and it was often used with effect to point a moral or to adorn a tale.

"Chauncey M. Depew [noted after-dinner speaker of his day], in a great speech before the New York Chamber of Commerce, made one of his most telling hits by aptly quoting Mr. Eastman's aphorism," says *Harper's Magazine Advertiser* of June, 1891.

"Speaking of reciprocity, Mr. Depew said, among other things referring to needed legislation:—

"With the control we already possess of the markets of Europe in breadstuffs and provisions, we can relegate the burning question of the pig and his international rights to the realm of diplomacy if wise legislation by Congress will give to the American merchant the opportunity to carry the product of the American farm to the republics of South and Central America.

"As merchants and bankers and business men, we say to Congress in the language which advertises that most universal production of our institutions, the Kodak: 'You press the button, we do the rest.'"

And, at about the same time, the *Norristown Herald* offered this titbit. "Original packages in the shape of a Kodak, holding about a quart, are seen in prohibition towns. When a man, armed with one of these instruments, asks a friend if he wants to be 'taken,' he never gets a negative. He simply presses the button and the friend does the rest."

Outcast

FROM BALTIMORE, a Kodak Office employee who—despite our most ardent entreaties—prefers to bask in pleasant anonymity, brings back this moving story of a tiny friend of a friend of his.

Seems that four-year-old Mary was given to dropping a few cuss words—good, solid, honest-to-goodness ones—now and again. One day, after she had really hotted up the atmosphere quite a bit, her mother said, "Mary, if this goes on, you must leave home."

It went on. So Mary's mother packed Mary's very own little suitcase and Mary went away—away down to the front gate, where she sat on the suitcase, pondering her next move.

The neighborhood police officer happened along. "Hello, Mary," he greeted her. "Something wrong?"

Mary just shook her head and went on with her brooding.

"Well," ventured the officer after a careful pause, "how's your dad?"

This time Mary was stirred to a reply. "Damned if I know," she said. "I don't live in our house any more."

Mr. Bharadwaj

FROM Mr. C. E. Noble, of Kodak House, Bombay, India, comes a copy of the *Panjab Camera*, official organ of the Panjab Photographic Society of Lahore, which contains a brief biography of R. R. Bharadwaj, Eastman Medal winner in the Twelfth Salon.

A professional demonstrator for Kodak Limited in Bombay since 1934, Mr. Bharadwaj turned from painting to photography fourteen years ago. "During the first years Bharadwaj worked intensively on Moghul building," says the article. "Every fort, palace, mosque, pillar, dome, and carving near Lahore was photographed by him . . . under the encouraging eye of the great master [Chagtai, renowned Indian photographer]. Later, he joined the Archaeological Survey of India and photographed Hindu and Buddhist monuments. . . . He has done portraits and architecture since the beginning but his favorite subject is pictorial landscape. Though he has used every kind of camera his personal work is done with small negatives. . . . He is, by common consent, the most advanced worker in our Association. . . ."

Mr. Bharadwaj's picture, which brought the Eastman Medal to India for the first time, appeared in April.

Conscience Letter

AN UNUSUAL LETTER, sent by a gentleman in the Canal Zone to the Company, was brought to our attention recently. It ran:—

"Some sixteen or eighteen years ago when I was a kid in Ennis, Texas, I sent you an old box camera to be repaired; you replied that the camera was not worth repairing, and returned it to me together with a bill for something like twenty or twenty-five cents to cover the amount you paid for return postage.

"Although you have probably scratched the debt off of your books many years ago, I enclose post-office money order, your favor, in the sum of seventy-two cents (72c). As nearly as I can figure it, this covers principal and interest on twenty-five cents (25c) for eighteen years, interest at 6% compounded annually."

We have reproduced or quoted from letters before on this page, with comment. That letter speaks for itself.

Take a Trip Through Kodak Tracts

A Visitor's Impression and A Brief Survey of the Company's Housing Projects in Rochester

"WE MOVE THE EARTH" said a slogan on the bonnet of an excavating company's truck that stood outside the Meadowbrook tract office.

"When my tour of the tract was over, I wanted to move—into this pleasant community.

"The tract office itself might easily be a charming bachelor cottage. In English style, and standing on its own landscaped plot, it blended perfectly with its surroundings.

"But the most striking thing to me about this beautiful residential section was its 'heart-of-the-country' appeal. Looking out from one of the houses over acres of pasturage, it was difficult to realize that the center of downtown Rochester was only fifteen minutes away by automobile."

Many visitors come each year to see the Company's housing tracts. A recent visitor's reactions are above.

Kodak's housing projects in Rochester date from 1921, when shortage of houses was becoming so acute that employees had difficulty in finding suitable places to live. The Company undertook to build houses, and the Kodak Employees Realty Corporation was formed to handle building.

Since the formation of this corporation, nearly five hundred houses have been erected on the Company's five tracts. First built was a group of six houses on Rand Street. Ground was broken for the Bonesteel tract in 1924. Then came, in order, the Ardmore, Koda-Vista, Meadowbrook,



A typical Kodak home on the Koda-Vista tract

and Rowlands housing developments.

The Rowlands and Ardmore tracts are now completely occupied, but lots are still available in the others. Besides, the corporation has several houses for sale in Meadowbrook. The price of homes built by the corporation represents the lowest possible cost for sound construction—and is made possible because of group building and the purchase of materials in large lots. The unusually attractive appearance of the tracts is a direct result of careful planning. Long before a new street is opened, it is planned, house by house, by the architects, working under the direction of Harry D. Haight, industrial-relations manager of the Company. While lots are sold to individual building contractors, they work under Kodak direction, with plans fully approved by the Company.

William R. Challice, of the Kodak Office, is in charge of the Realty Corporation's housing department.

Kodak Milestones

- 1880—Dry Plates
- 1884—Paper roll film
Stripping film
- 1885—Machine for coating emulsion on paper
- 1888—First Kodak
- 1889—First transparent roll film on nitrocellulose
- 1890—First folding Kodak
- 1891—Daylight loading
- 1892—Solio Paper
- 1895—First Pocket Kodak
- 1896—Motion Picture Positive Film
- 1898—First Folding Pocket Kodak
- 1899—Roll coating machine
- 1900—Brownie Camera
- 1902—Daylight Developing Machine
- 1903—Non-Curling Film
- 1904—Improved Daylight Developing Machine
- 1905—Duplex Paper
- 1909—Cellulose Acetate Film for motion pictures
- 1913—Wratten Panchromatic Plates and Light Filters
Eastman Portrait Film
Panchromatic Motion Picture Film
Autographic Film and Camera
- 1914—X-ray Film
- 1923—X-ray Intensifying Screen
Ciné-Kodak and Kodascope
- 1925—Spring-Driven Ciné-Kodak
Infrared Motion Picture Negative Film
- 1928—First amateur motion pictures in color—Kodacolor
Recordak
- 1931—Super Sensitive Panchromatic Film
- 1932—Ciné-Kodak Eight
- 1935—Kodachrome, 16-millimeter
- 1936—Kodachrome, 8-millimeter; and for miniature cameras
- 1938—Sound Kodascope Special



One of the many pleasant streets at Meadowbrook. Houses on the Company's tracts are carefully planned, each in relation to its neighbor

Advertising's Part in Kodak Progress

It Helps to Reduce the Cost Of Manufacture and Increase Opportunities for Employment

LARGE-SCALE manufacture, invention, and research have played their parts in the steadily rising standard of living of the American people in the last century. The luxuries of a generation ago have become commonplace, and there are available today a vast number of articles which were unknown within the memory of most of us—the automobile, the electric refrigerator, and the radio, to mention only a few.

Together with manufacturing development, however, has had to go sales development. Each has made the other possible. Without methods of bringing the manufactured product to the attention of the customer, large-scale manufacture, with its improved quality and lower cost, would have been impossible. The goods, when manufactured, must be sold. In this development, advertising has been most important. By bringing to the public a knowledge of a good product, the demand for it has been increased, and increasing opportunities for employment in the manufacture of the product have resulted. On the manufacturing departments of a business rests the responsibility

for quality and cost control. On the distribution departments lies the responsibility for finding an outlet for the goods. In the long run good advertising cannot sell a poor product, nor can a good product be sold in larger quantities without advertising.

The comment, rightly or wrongly attributed to Emerson, that ran, in effect, "if a man builds a better mousetrap, the world will beat a path to his door," should be somewhat modified. A path may be beaten, but unless a good many people are told about the mousetrap, the path is not likely to become a paved road.

One of the first letters that Mr. Eastman wrote after he established his business read, in part: "As soon as details of mfg. [manufacturing] are fully systematized, I shall advertise extensively. . . ." Extensive advertising—as well as selling by demonstration—was, indeed, one of the four fundamental principles upon which he founded this industry.

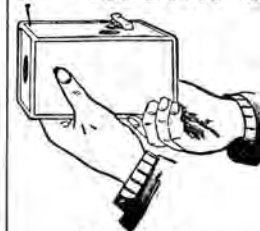
And when the Kodak was invented, fifty years ago, Mr. Eastman gave the world the advertising slogan, "You press the button, we do the rest." Eight years later, the word, "Kodak," was known and understood throughout the civilized world.

The word was devised only after arduous experimenting with the let-

[SEPTEMBER 29, 1888.]

THE KODAK CAMERA

100
Instantaneous
Pictures!



Anybody can use it.
No knowledge of
photography is
necessary.

The latest and
best outfit for ama-
teurs.

Send for descrip-
tive circulars.

Price \$25.00.

The Eastman Dry Plate & Film Co.
ROCHESTER, N. Y.

This is the first Kodak advertisement ever published. It appeared in the *Scientific American*, from which it is reproduced here

ters of the alphabet. Mr. Eastman wanted a word easily spelled and readily pronounced in any tongue:—

"The letter 'K' had been a favorite with me," he said, in an interview, some years ago. "It seemed a strong, incisive sort of letter. Therefore, the word I wanted had to start with 'K.' Then, it became a question of trying out a great combination of letters that made words starting and ending with 'K.' The word, 'Kodak,' is the result."

"It is the judgment of not a few advertising men that it was George Eastman's pressure on a button in the 'electric '90's' that brought high-powered advertising into action, to the enormous benefit of industry," writes Frank Presbrey in *The History and Development of Advertising*. "Cameras had been advertised in a small way in the magazines for four or five years when the first Kodak advertisements appeared in the *Scientific American* and the *Century Magazine* in 1888, illustrated with line cuts [half tones were scarce in those days] of the Kodak. Then, in 1889, came the famous phrase, 'You press the button, we do the rest.'

"Experience of the Eastman Kodak Company with its trade name and phrases was of much value to advertising men in suggestion of caution on the turns which coined names and slogans are liable to take and how to provide against deflections from the course. When Kodak began to use half-tone outdoor scenes as illustrations in its advertising, it also began

(Continued on page 14)



A Shot with the Kodak.

Send to The Eastman Company, Rochester, N. Y., for a copy of "Do I want a Camera," (illustrated) free by mail.

Kodak advertisements like this were the order of the day before the half-tone process arrived

Current Kodak "ads": the one at right was in May 30th *Life*. Ciné-Kodak Eight will be in July *American*, *Redbook*, *Cosmopolitan*, July 25th *News Week*. Ciné-Kodak was in May 28th *New Yorker*, and is in June issues of *Esquire*, *Fortune*, and *National Geographic*. The "ad" at right center will be seen in July 9th *Collier's*; the one below it in June 9th and 10th papers

Nowadays it costs so little
to relive every happy
holiday—in movies



...A movie shot costs less than a dime—with CINÉ-KODAK EIGHT

"SUCH a happy day, too! And it's so easy!" That's what folks get to say, too, because there's no need to load and unload film and to haul away in boats of mud and fish. The lights are on!

...and only \$14 black-and-white...
...ready to shoot...
...FULL-COLOR MOVIES are so...
...to make, load, and unload...
...the light exposure...
...find the light with Kodak's new...
...AND FOR PRODUCTION: For...
...and... feature films...
...more... you can't find...
...high frame rate...
...and... Kodak's new...
...and... Kodak's new...
...and... Kodak's new...

SUCH a happy day; too bad it's over. That's what folks used to say; but nowadays there's no end to good times. They are done safely away in reels of movie film—and then, whenever you feel like holidaying, it's "Lights out," once again, the fun is on.

Movie making
at all. Cuda-Kudak Fin
cially designed "creativity
maker," cuts the cost to b
low a shot.

[illegible]

—makes marvelous
everybody's price

Commercial

Snapshot

Great pictures are made on EASTMAN FILM

*Each snapshot is
only a moment—
get the others, too*

The snapshots you want tomorrow—must take Today

They double the sport—
**THEY GO WITH
A KODAK**

PICTURES AHEAD THIS WEEK EN
-KEEP A KEEN, LIVELY ACCOUNT O
YOUR DOINGS *IN SNAPSHOTS*

LET'S GET SOMETHING TO DO. "Trout woods I've never spoken of you mean carrying a camera. Alert America has learned that it pays..."

You have more sport when you're ready to buy a snapshot as it comes along. And when you see the prize—when you discover how they leave priceless memories of friends and occasions—your reward over and over.

So take plenty of film, run your battery this week end—there or four trails won't be too much. The snapshots you'll want tomorrow, you must take today. Kodaks as low as \$5; cameras from \$1... at your dealer's.

See new picture

...to carry a Kodak in your eye?

*...and nothing
but the film in the familiar pattern has-
tard film which had a few*

Simplest folding camera ever made
Jeffrey M. Smith

\$9

Only EASTMAN makes the KODAK

Beyond price.

[illegible]

Cine-Kodak EASTMAN'S FINER
HOME MOVIE CAMERAS

[illegible]

Pictures from the Annual Spring Exhibiti

Two hundred and twenty-nine prints were hung in the Seventeenth Annual Spring Exhibition of the Kodak Camera Club of Rochester. The pictures reproduced on these two pages include prize winners in the competition's

three sections—Advanced, Beginners, and Color—as well as the prize-winning group of three pictures in the James H. C. Evanoff Trophy Competition. Prints were judged on the basis of pictorial merit, photographic



"Benediction"



"Sphinx"



"Milkweed Seed"



"Mugs"



"Mountain View"



"Das Mädchen"



"Silhouette"



"Autumn Chords"

The Evanoff Trophy went to Chester W. pictures, "Cherry Blossoms," "Curves," captured first prize in the Advanced Competition. Second prize in Advanced: "Man's Face," by Koerner, of the Research Laboratories, Kodak Park, took third prize. . . . William H. DeWitt, of Kodak Park; second of the Kodak Office; third, "No Title," Certificates in the Evanoff Competition were by Ronald E. Karley, of Camera Work magazine in Advanced for H. Lou Gibson. Beginners went to "Seascape," by A. "Mountain View," by William W. Eaton was entered by Walter B. Marshall, of the entry of Thomas H. Miller, of the Kodak Vokes, of Hawk-Eye, was most popular. Competition went to Thomas H. Miller. Classics." Second, to Alexander G. C. National Park." Mr. Clair also received. Mr. Miller received one for "He He." This section went to George Ehrenfried, Competition for the James H. C. Evanoff employees of Kodak in Rochester. A medal

on of the Kodak Camera Club of Rochester

technique, and general appearance; and the entries in all the sections were well up to the standards set in previous competitions. The judges were: Walter S. Meyers, Paul W. Davis, and Harold Bishop, all of Rochester.

Ivar N. Hultman, assistant to the manager of Kodak Park, distributed the prizes. Additional pictures appear on the inside front and back covers. A traveling exhibit will be selected from prints entered in the competition



"Cherry Blossoms"



"Curves"



"Man's Pattern Against the Sky"



"Sun's Pathway"



"Jitter Bugs"



"No Title"



"Pretzel"



"Seascape"

Wheeler, of Kodak Park, for his three pictures: "Sun's Pathway," "Cherry Blossoms," and "Man's Pattern Against the Sky," by Allen M. Benedict, by Ernest R. Taylor, in Beginners was "Silhouette," by Carl Fuhrman, of Kodak Park. . . . to "Sphinx," and "Milkweed Seed," . . . "Autumn Chords," took a certificate of Camera Works. . . . Certificates in the Kodak Office, for his "Modern of the Kodak Office, for his "Zion certificate for "Grand Canyon," and the Parade." Another certificate in Kodak Park, for his "Columbine." . . . trophy is open each year to all employees to the winner as permanent award

THE EDITOR'S PAGE

Fifty Years After

IN JUNE, 1888, when the first Kodak was put on the market, there was no Kodak Park, no Camera Works, no Hawk-Eye, no Eastman Kodak Stores, no branches—in fact, no Eastman Kodak Company.

The Kodak was introduced by the Eastman Dry Plate and Film Company (which later became the Eastman Company, and finally, in 1892, the Eastman Kodak Company). Factory and office were contained in a single four-story building. Mr. Eastman conducted practically all the correspondence of the company in his own handwriting.

Today, only fifty years later, the Eastman Kodak Company is a world-wide organization, employing 39,700 men and women in thirteen factories and a network of branches, stores, and processing stations.

One of the strongest characteristics of the founder of this Company was his appreciation of the part played by Kodak employees in its growth and success. Ten years after the Kodak was invented, he gave each employee an outright gift, based on wages and length of service. This was fourteen years before he instituted the wage-dividend plan, twenty years before the distribution of stock.

But Mr. Eastman's interest in his "fellow employees," as he always termed the men and women of this organization, was not expressed by monetary acknowledgements alone. "Long before social welfare, job and old age security, shorter working hours, and the use of leisure became political issues, he endeavored to solve them in the orbit of his contacts," said Dean Carl W. Ackerman, of the Graduate School of Journalism of Columbia University.

We have quoted Mr. Ackerman's words before on this page. Seen through our fifty-years-after perspective, they take on a newer significance. For we can point with pride to the fact that the broad industrial-relations policy of our Company truly reflects the hopes and dreams of the pioneer.

Many—and Costly

ACCIDENTS in the home during 1937 caused the deaths of 32,000 persons. This is almost double the number of deaths from occupational accidents during the same period. Home accidents permanently disabled 140,000, almost 30 per cent more than did motor vehicle accidents, and temporarily disabled nearly four times as many, reports show.

The cost of accidents in the home resulting in personal injury or death is estimated to have been \$600,000,000 during last year; loss in wages alone accounted for \$440,000,000 of this huge sum according to estimates.

Right in our own homes there are probably dozens of potential accident causes. But we get so used to hazards that we don't see them until something happens. A very small percentage of accidents are really "accidental." Most of them are due to carelessness and neglect.

Factory inspectors and safety engineers regularly inspect industrial plants and see that nothing is left to chance. That is one of the reasons why occupational accidents have been so greatly reduced over a period of years.

Why not play safe and give your home a thorough, room-by-room check-up for unsafe conditions?

"You Press the . . ."

THE PRESIDENTIAL CAMPAIGN of 1896 was the first to feature buttons. Two million, bearing a likeness of Bryan and the words, "Sixteen to one," were put out



by the Democrats. The Republicans came back with buttons saying, "I Am for McKinley. Are YOU?"

You know who won, of course, but that is not the point. It just happens that in the year named the Company distributed the button reproduced right beside these words—to advertise the pocket Kodak—and we're putty when it comes to coincidences. Every Kodak employee sported one, and many carried a few "extras" in their pockets for besieging children. It was the height of the button-wearing craze and thousands were sent to all parts of the country.

People and Events

OVERSEAS VISITORS to Rochester are Edgar Rouse and H. A. Beauchamp, managing directors of Kodak Australasia and Kodak New Zealand, respectively, and Henry Shaw, assistant-manager of Kodak Argentina. This is Mr. Beauchamp's first visit, but Mr. Rouse was here nine and a half years ago. Mr. Shaw is rounding out eleven years in our export field. . . . Our congratulations to William P. Lane, manager of Kodak Philippines, Manila, who made a hole-in-one while playing on the Country Club course at Baguio recently. "At a distance of 197 yards," says a newspaper clipping, "he drove the ball to the 10th hole, landing 15 feet from the cup and rolling straight into the hole." We're making a roundup of Kodak hole-in-oners—have a pretty hefty list on hand even at this writing, as a matter of fact—and hope to present a golfing roll of honor next issue.

Highlights of Kodak International Exhibit

Prints from Nineteen Different Countries in Review on the Road

VIEWED by approximately 100,000 persons during its tour of sixteen cities in the United States and Canada, the Kodak International Exhibit for 1938 was an unqualified success.

Planned primarily to aid and inspire the amateur photographer the exhibit, which included many prints by Kodak employees, reflected the latest developments in amateur photography and photo equipment. Two hundred prints were selected from more than a thousand submitted by picture-takers in nineteen different countries.

First stop on the exhibit's tour was at Rockefeller Center, where it hung in the International Building for nine days. Three-day showings were held in each of the other cities except Chicago, where it was viewed for five days.

In addition to the prints themselves, also displayed were many of the new materials that help to make them possible. Kodachrome was shown in both "still" and motion pictures; and full color transparencies, color prints on paper by the Eastman Wash-Off Relief Process, and black-and-white prints made from Kodachrome, were also included.



Visitors' choice: "Clovelly," by Don McMaster, of Harrow, England, was voted the most popular print in the Kodak International Exhibit for 1938. Clovelly is a picturesque fishing village in Devonshire. Its old-fashioned cottages perch on the sides of a rocky cleft in the north coast, and its main street, which resembles a staircase, descends 400 feet to the pier so steeply that wheeled traffic is impossible. Thick woods shelter the village on three sides. Clovelly is described by Dickens in *A Message from the Sea*

Demonstrations of the Sound Kodascope Special were another feature.

Visitors to the exhibit received ballots and were invited to record

their vote for the most popular print in the exhibit. This proved to be "Clovelly," which is reproduced above. "Inside the Ice Cave" was runner-up.

Activities Calendar

June 11—Camera Club cottage opening; 888 Edgemere Drive, Island Cottage

June 18—Camera Works golf tournament for men, at Churchville

June 18—Camera Club open house and beach party, at the cottage

June 25—Camera Works annual picnic, at Seneca Park

June 29—Camera Club card party, at the cottage

July 2—Softball: Kodak Park vs. Briggs Body Company, Detroit, at Kodak Park

July 8—K. P. A. A. general outdoor smoker, on the athletic field

July 9—Camera Club beach party

July 13—Camera Club card party, at the cottage

July 16—Hawk-Eye annual picnic, at Powder Mill Park

July 23—Camera Club beach party

Early August—Hawk-Eye golf tournament for men, at Churchville



"Inside the Ice Cave": this print, by Rex Benedict, of Eastman Kodak Stores, Seattle, was runner-up to "Clovelly" in the voting by exhibit visitors for most popular picture

OUT OF THE HAT

Cartoonist

TO THE EARTH from the planet called Tondar, several million light-years distant, came the Mighty Tytan. Embodying every human quality, both good and evil, and of infinitely superior intelligence to man, he has continued to influence the destiny of the world since his arrival many thousand years ago.

It is the Mighty Tytan who conceived such gigantic projects as, for example, the pyramids of Egypt and directed their building. It is he who, when the waters of the earth are drying up and men are fighting furiously for possession of that precious liquid, will solve the crisis.

Only one man in the world knows the Mighty Tytan intimately—Frederick Hushla, of Hawk-Eye. Mr. Hushla is a cartoonist in his spare time and the Mighty Tytan plays the chief role in a serial that he has been working on for the past three years.

"I've always been fond of history and drawing," Mr. Hushla says, "and the Mighty Tytan keeps me busy at both." As an artist, he's entirely self taught, except for a correspondence course he subscribed for recently. A voracious reader, he



Frederick Hushla: the Mighty Tytan plays the chief role

does at least one illustration for every novel that takes his fancy.

Photography is another Hushla hobby. He intends to combine it with his drawing and do a series of animated cartoons.

Mr. Hushla finds time for swimming, too. He holds the city and sectional swimming championships for all distances from two hundred yards to three miles. To date, he has won sixty medals, five cups, and three trophies.

Sailor

"THERE ARE five miles of corridors in the dormitories at Annapolis. . . . 'Anchors Aweigh,' the Annapolis song, is sung on two occasions only—at graduation and whenever Navy loses a football game. . . . The mess hall is one of the largest in the world. . . . Every year, midshipmen wager about a thousand bathrobes against West Point men on the result of the Army-Navy game. . . . Before examinations, handfuls of pennies are tossed at Tecumseh, God of the Passing Mark. . . ."

Frederick J. Kirch is, in response to our request, telling us plenty of interesting things about Annapolis, but we'll stop him right there.

Tecumseh? "To visitors, just an interesting bronze replica of an old ship's figurehead, in the form of an Indian chief," he replies. "But to a midshipman who doubts his ability to get even a passing mark in an exam—well, can you blame a sailor for being a bit superstitious and following a good old custom?"

Life at the Naval Academy is marked by rigid discipline. From reveille at a quarter past six to taps



Frederick J. Kirch: he still follows

at ten—the bugle calls are transmitted by bell signals through the maze of corridors—every minute in the middy's day is a busy one. Drills, classes, athletics, and study—they're the reasons why the Regiment of Midshipmen rates second to none.

It's six years since Mr. Kirch followed another good Annapolis tradition and, with the rest of his class, threw his cap into the air to signify that technically he was no longer a middy; but he still follows the sea. He is an ensign in the Naval Reserve and the commanding officer of his division in Rochester. The division has more men from Kodak than from any other single industry in the city, he reports.

Old-Timer

HE HASN'T A DROP of Irish blood in his veins, but no Irishman the world over celebrated St. Patrick's Day more enthusiastically than Henry J. Lindhorst, of Building 36, Kodak Park. For him, March 17th marked the completion of fifty years in the manufacture of photographic plates.

Mr. Lindhorst left school at fourteen and went to work for the Seed Dry Plate Company in St. Louis. His first job was in the washing room where, he recalls with a trace of a sigh, there were fourteen girls washing plates by hand.

"Coating was done by hand, too," he recalls, "and when the coating machine came along I remember say-

ing 'It will never do it.' But many a man said the same thing about the automobile and I've stopped blushing over that piece of wisdom long since. The largest plates I've ever seen, by the way, were seven we made for a Chicago evangelist. Each plate was five feet by seven. I had to examine them before they were shipped, and it was some job."

Mr. Lindhorst doesn't know why the plates had to be that size. But he's used to dealing with unusual requests. Now and again, for instance, someone asks to have dishes sensitized. So far, such orders have not been filled.

But to get back to plates, Mr. Lindhorst has also handled them small: some of those made at the Park are only three quarters of an inch by an inch and a quarter.

The Seed Company was taken over by Kodak in 1902 and nine years later, when operations of the St. Louis plant were transferred to Rochester, Mr. Lindhorst came to Kodak Park. A foreman in the Plate Emulsion Department since 1914, he is very proud of the fact that for the past twelve years he has weighed all the silver and chemicals used in his department.

"A swell Company to work for" is this veteran plate maker's description of Kodak. "I remember getting a bad attack of homesickness back in my early days at the Park, but a chat with Mr. Stuber cured it and I'll always be grateful to him for his sound advice."

Mr. Lindhorst is, as he puts it, "well represented at Kodak." Two of his three daughters and his son are employees of the Company.



Henry J. Lindhorst: he's well represented

Market Day in Erongaricuario



Mexico has been called the "Egypt of the Americas" because of the many remains of ancient civilizations that invest the country with a peculiar charm. No less compelling are the customs of its people. This photograph was taken by Miss Helen Williams of the Kodak Office, on market day in one of the Tarascan Indian villages which dot the shores of Lake Pátzcuaro, in the state of Michoacán. No money changed hands at the market, dried fish, as an example, being bartered for vegetables, wood, and fruit. Tarascan Indians are very devout

Miscellaneous Notes

Being extracts from "Notes from the Current Mail," a weekly bulletin of pertinent information from periodicals, issued by the Business Library at the Kodak Office:—

THE POPULATION of the United States on July 1st, 1937, was 129,257,000, according to a recent preliminary estimate by the Bureau of the Census. This estimate represents an increase of 828,000, or six-tenths of one per cent, over the 1936 estimate of 128,429,000. It is based on the number of births and deaths during the year ended June 30th, 1937, and the excess of immigration over emigration. The excess of births over deaths (including an allowance for under-registration in both cases) was 817,684; the net immigration was 10,504. (Domestic Commerce)

A major accomplishment of the year in men's wear, according to H. B. Livesey, Jr., executive secretary of the National Association of Merchant Tailors of America, is the introduction of the new "Kodachrome" process in transparencies and the sending of a projection machine with the transparencies to the far-flung sections of the country for the benefit of

members who are unable to keep in complete touch with fashion trends and yet to whom even a four-colored process print is not adequate.

This was done in the nature of an experiment this year and has been so successful that it will be put into motion pictures next year and will include shop layout, shop management, and store appearance, according to Mr. Livesey. (DNR)

■ ■ ■

Satisfying the American public's taste for pictorial treatment of news, the daily press has increased its use of pictures 40 per cent since 1931, a study of 30 metropolitan newspapers reveals. (Editor and Publisher)

Oldest Employee

(Continued from page 3)

Company. "I put in ten hours a day, six days a week," he says. "We started at seven and finished at six."

Mr. Boyer was made foreman of the Emulsion Making Department in 1900. Twelve years later, he was appointed assistant to Charles F. Hutchison. In 1914, he was named superintendent of the Film Emulsion Department; and he has been superintendent of the Plate Emulsion Department for the past eight years.



Take a
KODAK
with you.

"Motoring with a Kodak."

EASTMAN KODAK CO., Rochester, N. Y., The Kodak City

"Way back, when the old horse and buggy was on its way out, and when milady took less chance of taking a chill than she does nowadays (remember?), Kodak was increasing both photographic interest and the sales volume with up-to-the-minute advertisements. "When Kodak began to use half-tone outdoor scenes as illustrations in its advertising, it also began to teach advertising men effective use of the photograph and to contribute to the development of the artistic in advertising," wrote one of the most famous advertising men of his day. . . . On pages six and seven appear other examples of Kodak advertising, both past and present

his own developing, the 'we do the rest' was giving the impression that it was still necessary to send the negatives to the Eastman Company for development."

In the same way, introduction of new and improved products today often requires giving the consumer, through our advertising, an explanation of their advantages and how to use them. For example, when the discovery of new sensitizing dyes by our Research Laboratories resulted in the production of faster film that enabled the making of snapshots indoors by artificial light, and outdoors without sunshine, special advertising campaigns told the story and thus created an immediate market. And again, when Kodachrome was introduced, Eastman advertisements stressed that at last, in contrast to previous processes, the color was in the film.

Bringing to the attention of the consumer the varied possibilities in the use of the product is indeed an important feature of modern advertising, Eastman and other. Take our many "campaigns":—

Sequence advertisements—stressing the story-telling possibilities in a single incident.

Romance advertisements—"They can't spend a lot on their honeymoon, but they can afford to keep it forever—in movies."

Family advertisements—"Childhood, like Christmas, is gone before you know it; catch and hold those precious days."

Kodak advertisements—"A Kodak says you're going somewhere."

Cloudy-weather advertisements—you don't need bright sunlight to take good pictures.

Juvenile advertisements—picture taking is fun for the young folks.

"Fan" advertisements—things to do with your camera.

Amateur advertisements—better pictures on Eastman film.

Campaigns in the technical field include chemical, 35-millimeter motion-picture, dental x-ray, drug trade, medical x-ray, photographic magazines, Recordak, Kodascope Libraries, and Tennessee Eastman (Rayon and Tenite).

The present large-scale production of the Company has been expedited by its extensive and carefully planned advertising. From the very beginning, advertising has helped to reduce the cost of manufacture and to increase employment opportunities by helping to provide the large sales volume necessary for economical production.

Advertising's Part

(Continued from page 6)

to teach advertising men effective use of the photograph and to contribute to the development of the artistic in advertising. . . ."

Examples of Eastman advertisements through the years appear on these pages. They are representative of the thousands that have been prepared in the Advertising Department, Kodak Office, and read by millions the world over. Advance agents of our salesmen and dealers everywhere, they have played an important part in our company's expansion.

Factory wheels—at Kodak Park or elsewhere—hum only when their products are in demand. And that's where advertising steps in—or, rather, leads the way by creating a market for the products.

The Advertising Department is as varied as any in the Company. A staff of copy writers prepares advertisements; writes our booklets, catalogs, and house organs (we publish ten); designs displays, signs, and fixtures for the stores and dealers;

and plans the presentation of ideas to increase the appeal of our products. Two studios, "still" and motion picture, provide illustrations for many advertisements. An engraving department produces the printing plates. A space buyer selects publications to be used.

Then there are: a purchasing- and production-control division to determine sources of supply for printing and lithography; a circulation section which last year enclosed and mailed more than 7,000,000 pieces; a print shop, which put nearly 18,000,000 imprints on pieces distributed by dealers and photofinishers; and a filing section, where, among other things, we have some 24,000 photographic negatives cataloged and stored.

While the main theme of all our advertisements is designed to maintain and increase interest in photography, "new angles" are introduced from time to time. Abandonment of the slogan, "You press the button, we do the rest," at the height of its fame in the early '90's was, to quote Mr. Presbrey once more, "puzzling until it was explained that, it having become easier for the amateur to do

A Year's Roll of Retired Kodak Employees



Fred F. Gordon, Kodak Park



George W. Gebhardt, Kodak Park



Fred Roesser, Camera Works



George W. Strutt, Kodak Park



Robert C. Ruckoldt, Kodak Park



Joseph B. Ives, Camera Works



Mrs. M. Cherry, Kodak Park



Michael J. Culhane, Kodak Park



Mrs. R. Sheffield, Kodak Park



Lewis Enderlin, Kodak Park



Volney A. Pettinger, Kodak Park



Fred J. Bailey, Kodak Park



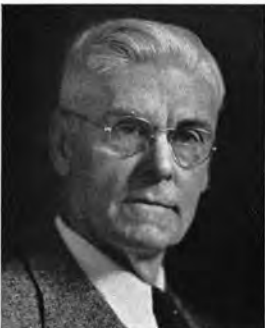
Edward P. O'Brien, Kodak Park



William F. Neitzel, Hawk-Eye



John Royle, Kodak Park



Ralph Bartlett, Kodak Park



George W. Haynes, Kodak Park



Miss Emma Harris, Kodak Park



Edwin Holt, Kodak Park



Levi E. Morse, Kodak Park

To Each, Congratulations and Good Wishes

On this page and the next appear the names and pictures of Kodak employees who have retired from the Company's service within the past year. Numbering 47 in all, they have worked for the Company in the three Rochester plants and the Kodak Office, the Medical Division, the Eastman Kodak Stores in Los Angeles, and Taprell, Loomis & Company of Chicago. Portraits of the following persons were not available as we went to press: Miss Frances E. Cowles,

Andrew J. Kelley, John E. Shannon, Edward Bridgeman, and Wilson Campbell, all of Kodak Park. Miss Harriet E. Natt, Miss Ella D. McGowan, and William I. Lansing, all of the Kodak Office; and Miss Alma M. Schlitzer, of the Camera Works. KODAK congratulates our former colleagues on their completion of many fruitful years in the service of our company; and to each of them we send most sincere wishes for many and happy years of leisure

Continuing Our Year's Enumeration of Kodak Employees Who Retired Within the Past Year After Long Service In Rochester, Elsewhere



Frank E. Waring, Kodak Park



William Fuhrman, Kodak Park



William H. Pelling, Kodak Park



Otto Doehn, Medical Division



Albert Schwab, L.A. Stores



George H. Clark, Kodak Park



Joseph Gleichauf, Kodak Park



Ralph Bond, Kodak Park



Frank Fleming, Kodak Park



Miss Katharine Weber, Kodak Park



Elmer J. Doty, Kodak Park



Mrs. J. Ackroyd, Kodak Park



Herbert Coombs, Kodak Park



Thomas Hardwick, Kodak Park



Michael Schultz, Taprell Loomis



Felix Fien, Camera Works



Charles Newman, Kodak Park



Walter Standing, Kodak Park

Census Records

NEARLY a mile of shelving is now required to store the enormous accumulation of U. S. Census Bureau data, totaling some 8,700,000 pages. When photographic work now under way is completed, the records will be concentrated in 28 standard size filing cabinets. The use of specially designed cameras, which copy the records page by page on 35 mm. film, has made the condensation possible.

Eastman Kodak Company has designed two types of these cameras, one provided with a suction roller which carries loose sheets under the lens of the apparatus as rapidly as they can be fed down a sloping tray, the sheets being filmed "on the move." The second type photographs pages in bound volumes, a carriage moving the large books back and forth automatically to permit the successive copying of facing pages. Up to 850 pages, newspaper size, can be photo-

graphed on a 100-foot roll of the film.

The projectors used to read the film can be loaded in a few seconds, and the projected page can be read in the undimmed light of the average room. Each typed word is 50 per cent larger than the original typing, but only one-fourth of the printed page is projected at a time, new areas being brought into view as desired. The fact that inks of various colors have been used . . . requires the use of panchromatic film. (Camera)



"Along the Potomac": this picture, by John G. Hart, of the Kodak Office, received a certificate in the Beginners Competition of the Spring Exhibition of the Kodak Camera Club of Rochester. It was taken near Hagerstown, Maryland, with a Recomar 33 and Panatomic Film. Exposure: 1/50th at f.8



Only a moment is needed to flick the camera button, giving you a snapshot that may become unbelievably precious. It is a short distance between years, as you measure it—but a long distance in the life and looks of any child. Don't wait. Snap them as they are today, as they will never be again . . . the snapshots you'll want Tomorrow, you must take Today.

The great snapshots are made on KODAK FILM



• Whether you're expert or inexperienced—for day-in and day-out picture making—use Kodak Verichrome Film for surer results. Double-coated by a special process—it takes care of reasonable exposure errors—increases your ability to get clear, satisfying pictures. Nothing else is "just as good." And certainly there is nothing better. Play safe. Use it always . . . Accept nothing but the film in the familiar yellow box—Kodak Film—which only Eastman makes . . . Eastman Kodak Company, Rochester, N. Y.