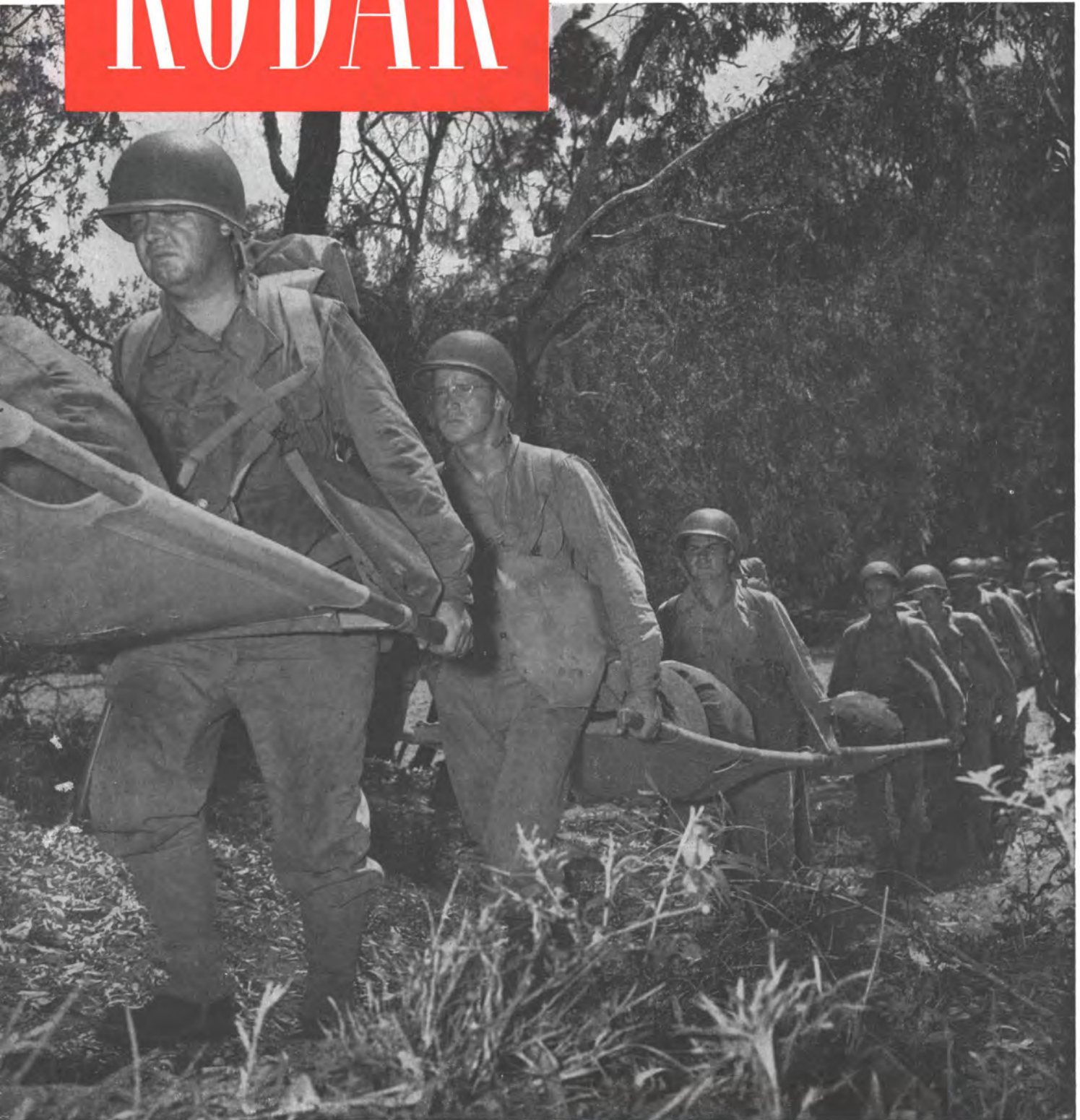


# KODAK

*A Magazine  
for  
Eastman Employees*



**The Medical Corps**

**JULY \* 1943**



**Till You Return**

**IN  
THIS  
ISSUE**

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## The "Corridor of Climates"

**Weather is served à la carte to Kodak Park film testers**

**I**N A NARROW "penthouse" atop Building 6 at Kodak Park, a number of heavy metal doors open into a long corridor. Held captive behind these massive doors are the climates of the steaming jungle, of a humid summer day in Washington, of a raw spring day in Rochester—all kinds of weather, in fact, served up to film-testing scientists in any way that they desire it.

Weathermaking, it seems, is a serious business at Kodak Park because of the need for determining the effects of humidity and temperature on the qualities of photographic film. Film keeps well, experience has shown, in a cool dry place. But the photographer can't always expose his films—or even store them—under ideal conditions. He may be using them in the oppressive heat of Guadalcanal or in the dry air of the Arizona desert. How will his film be affected by these climatic conditions?

To determine this, the researcher must either take the film to Guadalcanal and Arizona, or else subject it to artificial climates similar to the climates of those faraway places. And that is precisely what they do along that corridor of climates at Kodak Park.

Producing weather to order, and holding it constant, isn't a simple job. The weathermakers at Kodak Park have been experimenting with the control of air for forty years or more and they still find it a tricky business. The conditioned film-testing rooms in Building 6 are largely the result of the knowledge acquired during all those years of experience.

To produce weather conditions to

order, twelve of these air-conditioned rooms—nine are currently in operation—were constructed. Each of the rooms had to be completely insulated from Rochester's climate—insulated so thoroughly that, winter or summer, conditions within them could be precisely regulated at temperatures ranging from 55° to 120° F. and at relative humidities ranging from 20 to 90 per cent.

The construction of the rooms reflects the problems involved in achieving a thorough insulation. The outer walls of the rooms are of thick concrete with inner surface coated with tar. Next comes a 4-inch layer of insulating cork. Inside this cork

*(Continued on page 16)*

**The Corridor of Climates** at Kodak Park offers a wide variety of weather conditions behind its massive doors. Along the wall may be seen the automatic controls which maintain special conditions of temperature and humidity in the various weather rooms. The interior of one of these rooms is shown at the right, with many types of film stored on the racks for exposure to artificial weather





**Getting wounded men** away from the combat zone in the shortest possible time is a responsibility of the medical services. Evacuation by pontoon raft indicates the resourcefulness required

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## *Wartime Miracles of* **Medicine**

**America's wonderful record for saving its wounded can be traced, in part, to Kodak contributions**

**T**HE STORY of war is mainly a story of horror and desolation. Yet, in many of the reports from the fighting fronts there is comforting reassurance for the anxious families whose fathers and sons are fighting abroad. Particularly cheering are those reports which tell of the truly wonderful achievements in medical science and military medical practice. Never in history has the wounded soldier been so largely spared from pain, from the loss of arms and legs, and from death.

We are told that, in the Tunisian fighting, the number of men who died of their wounds was far below that which would have been expected in

★ ★ ★ ★ ★ ★  
World War I. Of the thousands of casualties at Pearl Harbor, not one soldier or sailor required the amputation of arm or leg. Of all naval and marine personnel wounded in the first sixteen months of the war, only 2.6 per cent died, while 53 per cent were soon able to return to active service. The terrors of gangrene, infection, and shock—the ordeal of unbearable pain—have been all but banished from the battlefield.

Official reports give us the story behind these modern miracles of medicine. They tell of the amazing effectiveness of the sulfa drugs, blood plasma, the x-ray, and other medical aids. They tell, too, of the huge and efficient organization which brings these medical lifesavers to the wounded

almost from the instant that they are struck down. Let's take a look at some of the highlights.

Every American fighting man, when going into battle, carries a package of sulfadiazine tablets and sulfa powder. Having been well instructed in their use, he immediately, on being wounded, dusts the sulfa powder over his wounds and swallows the tablets. Even before he has had time to do this, he may have been reached by a hospital corpsman.

### **The Corpsmen**

These corpsmen are front-line medical men who advance into battle and accept the same grave risks as the men they so faithfully serve. The corpsman completes the sulfa treatment, and gives the wounded soldier an injection of a painkilling drug. He then ties a tag to the fallen soldier's belt explaining the treatment given him and, before passing on to the next patient, fixes a piece of gauze to a bayonet or stick to mark the soldier's position.

Litter-bearers, attracted by the white cloth, come forward to pick up the soldier and carry him back to a battalion aid-station which may be from 400 to 1,000 yards behind the lines. Here, emergency-room treatment is administered. Two physicians and their assistants administer opiates to relieve pain, provide blood plasma to combat shock and loss of blood, and even perform urgent operations.

### **The Collecting Station**

The wounded remain in the battalion aid-station only a few hours at most and are then evacuated to a Collecting Station. Here the various cases are classified so that each man is assured of the exact type of treatment required for his particular injury. Operations are carried on here very much as they would be in a large city hospital.

Following treatment at the Collecting Station, the soldiers are carried by ambulance to field or evacuation hospitals, from five to seven miles behind the lines. These field hospitals, though traveling on wheels, carry the most modern and

complete medical and surgical equipment. Advanced surgery is performed here, aided in part by mobile x-ray units which have been specifically designed for this work.

Far back from the lines are great general, or base, hospitals where the men remain until ready to return to duty or from where they return by plane or ship to convalescent hospitals in the United States. Many of the soldiers wounded in North Africa reached these hospitals on home soil within 72 hours after falling in battle. The very fact that the soldier can be home within a few days after being wounded is an aid to morale.

### Doctors Are Soldiers

The doctors in charge of this great lifesaving organization are trained very much in the same way as the men they serve. They drill and march, they study tactical problems, they learn to adapt their work to the thousand and one conditions encountered in global warfare. If a doctor is assigned to a ski-troop section, he must be an expert skier. If he is sent with a paratroop outfit, he must be ready to bail out, equipment and all, with his men.

### Floating Hospitals

On the seas, hospital ships take the place of the field hospitals, caring for both soldiers and sailors. Splendidly equipped with every medical and surgical aid, and staffed with highly trained doctors and nurses, these mercy ships are doing valiant service upon the seven seas. During the Solomon Islands offensive, one of these hospital ships cared for 4,039 men wounded on Guadalcanal, in sea engagements, or in aerial combat. Of all this vast list of casualties, only seven men died—a magnificent tribute to the ability of the Medical Corps.

One can scarcely overlook the contributions which Kodak has made and is making to the care and treatment of our wounded men. Perhaps our first thought will be of the x-ray films and processing chemicals which aid the doctor in the diagnosis and treatment of the wounded. A very great



**The speed of military medical service is exemplified by the flying ambulance. Only three days may elapse from the time a man falls on some foreign field to his admission to an American hospital**

part of Kodak Park's production of these medical aids is going directly to the military medical services.

Just as much a matter for pride is the liberal and wholehearted way in which Kodak's men and women have responded to the appeal by the Red Cross for blood. Already, more than 9,000 pints have been contributed to the mobile Red Cross units which have visited Kodak's

plants and office. No separate record is kept of many more donations of blood by Kodak people at the permanent blood-donor headquarters. Since the blood-plasma treatment has saved the lives of so many of America's wounded men, who can estimate the incalculable value of this Kodak contribution to the treatment and the saving of lives of our men on the fighting fronts.



**The hospital ship is a great floating medical center, equipped with every surgical aid. All branches of the fighting services are cared for, many of the wounded soon being able to return to duty**

# Panorama

## CATALOG

THE OTHER DAY, Victor Rayment of the Sales Department was kind enough to hand us an interesting booklet entitled, *Beginner's Guide to Photography*. A combination of text-book and catalog, the *Guide* was printed around 1887 by the London firm of Perkin, Son & Rayment—a firm in which Mr. Rayment's father was a partner.

Back in those days, of course, photography was a relatively crude art as judged by modern standards. But even then the latest developments in the field could arouse a good deal of enthusiasm. The introduction of the dry plate not long before the *Guide* was published led the author to remark with great satisfaction, "Things were indeed different in the old days of wet collodion plates. Now, thanks to dry plates, the traveling photographer is quite independent of his bottles, chemicals, and dishes."

In our opinion, the most interesting information to be found in this fifty-six-year-old booklet appeared in a chapter on "Films and Paper Negatives." One of the subheads in this chapter reads, "Eastman's Stripping Film," and considerable attention is given to the proper method for developing this new film.

Reading it, we were inclined to wonder if the author of that far-off day even dimly foresaw the revolutionary changes to come—changes that could be traced directly back to that very stripping film and to the young man over in America who had only recently introduced it.

## Exposure

In this same *Beginner's Guide to Photography*, the author devotes considerable time to the problems of exposure. Without offering any comments of our own, we'd like to quote his opening paragraph on that subject:

"To the beginner in Photography the question presents itself, 'how

long shall the cap remain off the lens during the exposure;' and, 'what is the duration of the mystic period, known as correct exposure?' So many varying elements enter into its composition, that it expands and contracts, grows and diminishes, and seems ever to elude the grasp of the panting neophyte. Correct exposure is the Will-o'-the-wisp of Photography. The many hued tints of changing nature, the bright-eyed sky, the sombre woodland, the stretching landscape, the solemn gloom of the cathedral aisle, the glamour of noon-day, the dying twilight, the sweet touch of spring, the golden richness of autumn, the cold shiver of winter, the tiny circlet that shields the glistening lens, the nervous sensitiveness of the quivering plate, all minister at the shrine of 'correct exposure;' and all these the novice must conquer if he would ensnare the wayward sprite."

A pretty fancy discussion of exposure, don't you think?

## Service Symbols



The ubiquitous caduceus

You've seen it again and again—on the uniforms of the Army Medical Corps, in hospitals, in your doctor's office—but do you know what it signifies? We didn't either, but we were curious.

Webster defines the caduceus, briefly, as the "staff of office of a herald; specifically, the staff or wand of

Hermes, or Mercury . . . with two serpents coiled about it, and two wings at the top."

To the early Greeks, it was the distinctive mark of heralds and ambassadors, and rendered their persons inviolable. It was the attribute of Hermes as the god of commerce and peace, and it is still used today as an emblem of commerce. Mercury (the Greek Hermes) is said to have employed the winged staff in his control of the living and the dead, using it to go, unmolested, where he willed; and carrying it especially when he escorted the dead to the world below.

In one of its earliest forms the staff was composed of three branches, usually of olivewood. One formed the handle, the other two were intertwined. Later the intertwined branches were replaced by snakes, and still later wings were added.

The caduceus was first used by hospital stewards, as a cloth insignia, in 1851, says a recent issue of *The National Geographic Magazine*, and was adopted in its present form for the Army Medical Department in 1902. The superimposed letters are the initials of the various corps within the department: A—Administrative; C—Contract Surgeon; D—Dental; N—Nurse; S—Sanitary; V—Veterinary.

## Bomber

On the first page of the April issue of KODAK appeared a picture of a North American B-25 bomber. It isn't likely that you were interested in, or even noticed, the fact that this bomber plainly carried the number 112823 on its tail assembly.

However, one person not only noticed this trifling detail—he got really excited about it. Briefly, here's the story.

Miss Emily Keinert of the Patent Department was showing that issue of KODAK to her friend, Private Otto Heusler, then home on furlough from the Montbrook Air Base in Williston, Florida. Being in the Air Corps, Private Heusler naturally looked the picture over pretty carefully. Carefully enough, it seems, to take note of the plane's number which led him to exclaim, "Why, that's *my* bomber! I'm one of the Air 'Mechs' assigned to that ship and I've often flown in it."

Small world, isn't it?

# A Kodak Get-Together 37 Years Ago



**This panoramic view** of a meeting of the "Landlubbers' Club," taken on June 23, 1906, shows Eastman employees whose service with the Company spans its entire history. From the left, top row: Folmer, Barnes, Schofield, Klein, Moneo, Markus, Karkoff, Punnett, Crouch, Gallagher, C. Fisher, Brewer, Tozier, B. L. Jones, Smith, Thomas, Hord. Second row: Martin, Delgado, Guthrie, Becker, House, L. B. Jones, Bracc, Fiske, J. Robertson, George Eastman, Gifford, Day, Gray, Lovejoy, Wilcox, Ireland, Castor. Third

row: Briggs, Marsh, Wells, Johnson, Sulzer, Ancona, Hoyt, L. Fisher, Barton, Turpin, Major, J. Jones, VanDerhoef, Hutchison, Bent, Strowger, Mendez, H. Robertson, Decalesta, Favour. Fourth row: Niles, Ames, Cummings, J. Cummings, Cole, Meyering, Dickson, Short, Durfee, Folmer

# Eyes of the Fleet ★

Before the Navy's guns start barking, the "reco" pilots and photographers do their shooting



During their second month of advanced basic training, the students of the Naval School of Photography at Pensacola learn how to handle aerial cameras. Under study here is the K-17

NOT LONG AGO, Admiral Halsey stated that "aerial photographs are the primary source of intelligence of enemy activities." How well the photographic branch of the Navy is doing its job would seem to be indicated by the smashing victories of Halsey's fleet in the Solomons area.

But it will probably occur to most of us that good aerial shots of enemy naval action don't just happen. The men who soar from carrier decks to fight with cameras instead of guns must have a thorough training for their work and they must have excellent equipment in order to do their job well.

In the Naval School of Photography, located at Pensacola, Florida, large classes of students are learning how to take photographs from carrier-borne aircraft. These men, intensively trained in "reco"—military jargon for reconnaissance—work, prepare in classroom, darkroom, and airplane, to serve as the eyes of the fleet.

## Expanding for War

The Naval School of Photography was founded in 1918, but it wasn't until 1941 that the course was extended and plant facilities expanded to accommodate a large student

group. Now, in four months' time, the school produces qualified naval photographers.

During the first month, students receive instruction in basic photography, including elementary courses in optics, physics, photochemistry, and the handling of photographic equipment. The second month is devoted to advanced basic training during which the student becomes

thoroughly familiar with the different Navy cameras.

In the third month, the photographer takes to the air. The students undertake all types of photographic missions in squadrons of planes piloted by student officers. Both oblique and vertical photographs are made, while emphasis is equally divided between mapping and reconnaissance work.

Instruction in motion-picture photography occupies the fourth month. This comprehensive course includes "shooting," developing, printing, cutting, editing, and titling. Emphasis is, of course, placed upon the military adaptations of motion-picture work.

## Taking No Chances

The naval photographer is a well-outfitted worker. When on an aerial mission he wears both parachute and "Mae West"—a bright orange inflation-type life jacket of rubber. He is securely fastened to the plane by a gunner's belt to prevent his being spilled out while standing to use a hand-held camera.

The Naval School of Photography trains its students in more than



The air is a classroom for the flying naval picture taker. On a practice flight, this fledgling reconnaissance photographer finds a tiny fishing boat a good subject for his hand-held camera

photography. Regular drill, indoctrination classes, and other types of instruction produce well-rounded men of war.

"The success with which naval photographers operate," writes Lieutenant Bruce Campbell, Officer-in-Charge, "is dependent on the quality of the equipment and materials they use. The products of Eastman Kodak Company are standard with the U.S. Navy."

For the seagoing photographers, Kodak supplies a wide list of papers, films, and chemicals—Eastman Aero Film and motion-picture film being used by naval and marine photographers wherever they go. The Navy's photographic laboratories, both ashore and afloat, are furnished with many items of Eastman equipment, such as trays, thermometers, and enlargers.

On duty, the men use aerial cameras equipped with lenses made at Hawk-Eye, while the Kodak Medalist, a Camera Works product, has proved particularly useful for photographing under battle conditions.

"Eastman materials play a large part in the Navy's vital aerial and motion-picture work," Lieutenant Campbell relates. "Eastman Kodak Company is contributing to the war effort just as surely as if they were producing guns and planes. Armed with the best photographic equipment and materials, and intensively trained at the Naval School of Photography, naval and marine photographers are on all battle fronts, competently taking the pictures which are a vital part of the war plan."

### Foiled Again

Europe isn't so war-weary but that it can still enjoy a good joke. A recent popular one concerns Adolph Hitler who, after feverishly studying a map of the English Channel, asked his secretary to have a spiritual medium put him in touch with the spirit of Moses.

"I am Der Fuehrer of Germany," announced Hitler after communication was established. "I want to know how you made the waters of the Red Sea part and fall back."

"I struck them with my rod," came from Moses' spirit.

"Where is that rod now?"

Moses chuckled.

"In the British Museum!"

# What would you like to Weigh?



Perhaps our cartoonist has exaggerated things a bit. Nevertheless, you'd be surprised to see how quickly weight can be gained or lost when a company nutrition adviser shows how it can be done.

ONCE UPON A TIME in a land beyond the sea, there was a beautiful princess whose whole life was made miserable by the fact that she was overweight. Her subjects sighed with pity and whispered, "It's all due to some glandular trouble, I understand," or "The queen has always been fat and the poor princess simply takes after her mother."

Now we haven't the slightest doubt that this fairy story had a happy ending, but we're disturbed nevertheless at the ignorance of the princess' subjects. They should have known that people aren't often overweight or underweight because of "glandular trouble" or "family traits." It's true that people have natural tendencies toward over- or underweight, but in the great majority of cases, *it's what a person eats that determines his weight.*

Kodak's own Medical Department has pretty well shattered these myths about weight. They not only assure us that, generally speaking, eating habits determine weight but they'll prove it to us at the drop of a hat. All of which ought to be very en-

couraging to the employee who wants to gain or lose a few pounds.

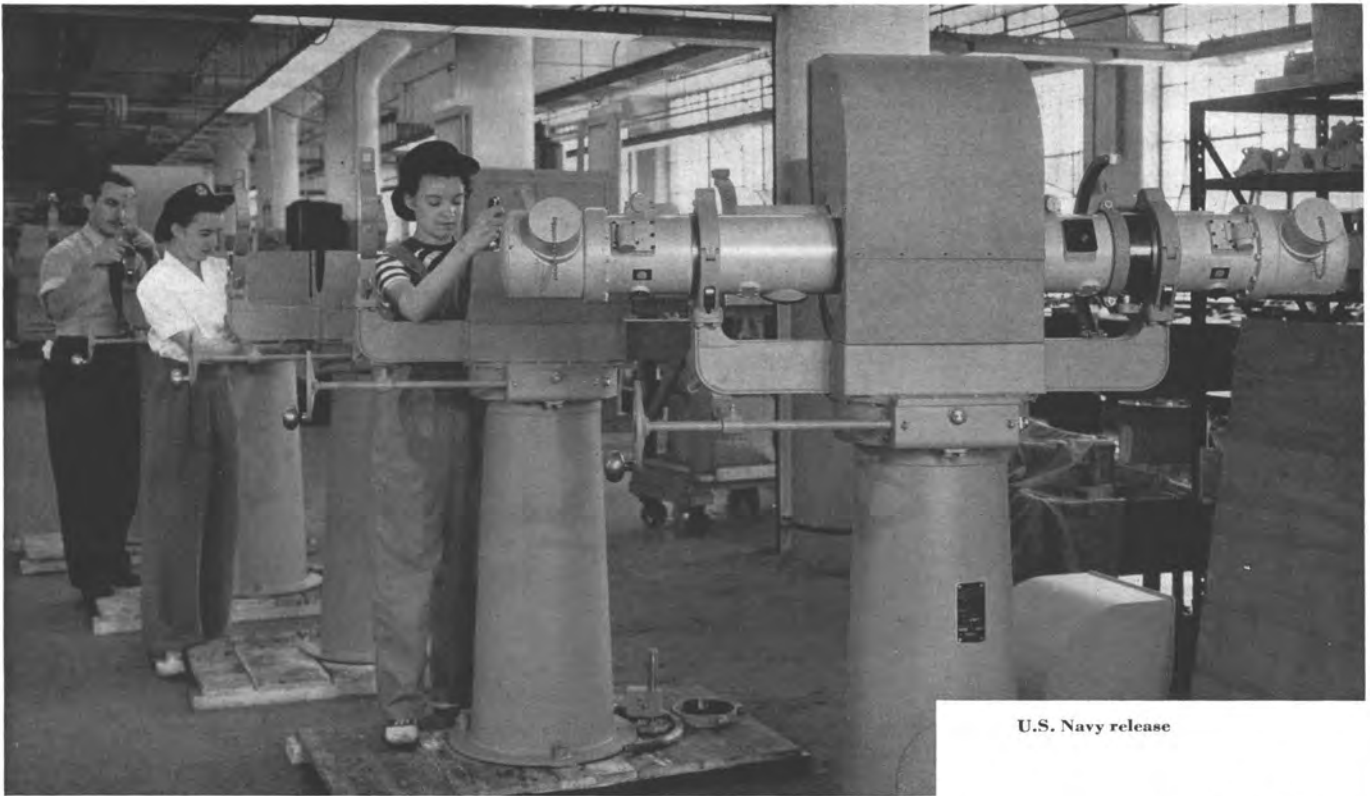
Having heard of the all but miraculous results obtained by the Medical Department in advising employees on how to gain and lose weight, we dropped in to ask how they did it.

"There are a good many misconceptions about the causes of over- and underweight," Miss Floore, the nutrition adviser, told us. "By sweeping away these misconceptions, we've managed to get down to real facts. Now, when an employee tells us that he or she would like to lose so many pounds, we can show how it can be done and the time it should take."

Records in the Department prove that the system really works, too. There are charts recording the case histories of each employee who came in for advice and a weight record of his progress. One of the reassuring things about the methods suggested by the Medical Department is the fact that eating to reduce doesn't involve a mild form of starvation or a queer schedule of fruit juices and obscure foods.

"How do people happen to come to

(Continued on page 12)



U.S. Navy release

**Even to one engaged** in some Kodak department where war materials are being produced, it may sometimes be difficult to visualize those products in action against the enemy. Yet, it's only a step from the scene above, which shows a phase in the construction of a range-finder mount, to . . .

. . . the scene below where we see the same type of mount in action. Here, observers on a speedy U-boat chaser are locating their target through a range finder which is anchored to the deck of the fire-control tower by a sturdy Kodak-made mount. Victory over the submarines depends on such equipment

# KODAK P *in ac*



Wide World Photos



U.S. Navy release

**Another Kodak-made war product** is the mount assembly for periscopes, used on many of our battle wagons. These mounts must be made with the greatest precision to insure accurate gunfire. The scene above shows a phase of their construction at Kodak. From there, we switch to . . .

# PRODUCTS in action

. . . the scene below, showing the mount assembly for periscopes in action. The captain of a gun crew on a battleship is shown as he looks through his periscope to get a true bearing on the target. Many times, the men and women of Kodak have been officially commended for excellent workmanship

Official U.S. Navy Photograph



# The Editor's Page

## OUR INDUSTRIAL HERITAGE

AMERICA has long led the world in industrial production. For many years, the stream of goods flowing from her factories has been the envy—and the wonder—of the world.

This leadership in making things, in converting raw materials to finished products, didn't just happen. It is the fruit of a uniquely American environment. In part, it has resulted from the country's great wealth of natural resources. But even more significant to America's industrial leadership has been the indomitable American spirit for doing things—a native ingenuity and resourcefulness—and the vision of certain men who have done much to shape the pattern of our material progress.

The characteristically American method of producing things in large quantities has resulted, in part, from a system of standardization or interchangeability of parts. Eli Whitney, Yankee inventor of the cotton gin, introduced this method of mass production one hundred and forty years ago. Engaged in turning out muskets for the Army, he developed a system of interchangeable parts so that he could make better muskets and make them both faster and cheaper.

Since Whitney's time, his genius for production has

seemed to live on in the work of many other Americans. The sum of their effort has been the nation's unique record for making good products inexpensively and, in normal times, making enough for everyone.

It is interesting to recall, in this connection, the important chapter contributed by Mr. Eastman to this story of America's industrial methods. In the early days of the Company, its farsighted founder wrote of his plan to "reduce the cost of manufacture upon a large scale" and his decision to "advertise extensively" so as to increase the use and the usefulness of Eastman products. It is generally conceded that Mr. Eastman was the first fully to appreciate the value of advertising in bringing better and cheaper products to the consumer.

Right now, America's ability for making things is devoted to winning a war. At the very outset, America set a goal for the production of war material which startled the world. One hundred and seventy-five thousand planes to be built in two years! And ships and tanks and guns in comparable amounts. It was a goal to make even an American gasp. But these goals are being attained and, in some cases, even surpassed. And America's fighting men are getting more and better planes and tanks largely because of our heritage for making things better and faster.

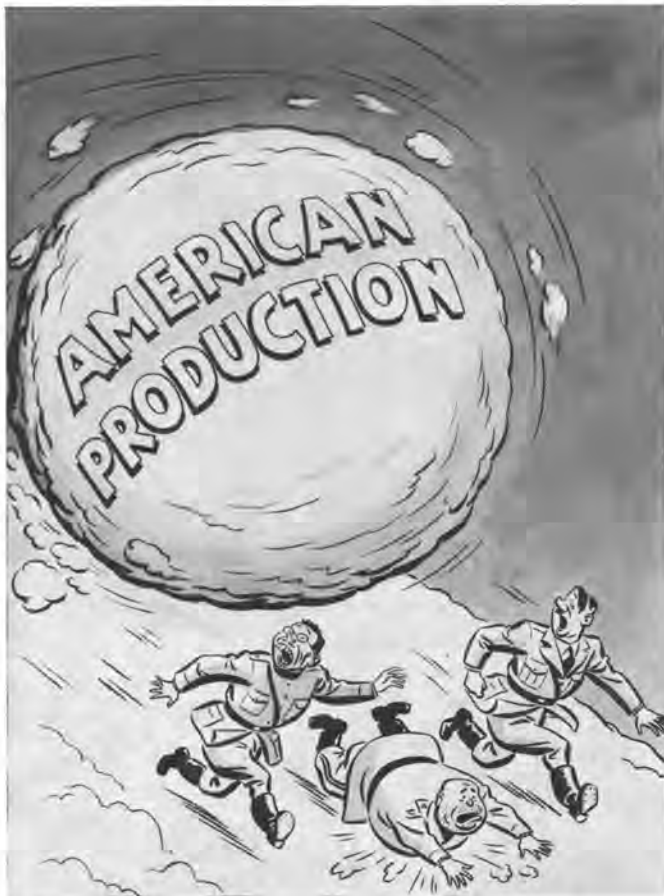
Kodak's own conversion to war production and the expansion of her production output far beyond the limits of normal times is typical of the resourcefulness and spirit with which industry has accepted its wartime responsibilities.

One interesting aspect of this record production of war material is revealed in figures lately released by the Office of War Information. These figures show how industry, as it has moved from the early stages of conversion and experimentation to a full-time flow of war production, has greatly reduced the cost of armaments.

Within the past year, these figures show, American industry has reduced the cost of making war materials by as much as 34 per cent. Last year's parachute which cost \$90 now costs only \$70, while a 105-millimeter shell now costs \$19 as compared with \$24.50 last year. War planes have been reduced by as much as 32 per cent and the cost of cannon, in some cases, has been cut by a third.

Kodak's growing experience in the production of fire-control equipment, drift meters, aerial cameras, and many other types of war material has made possible substantial reductions in the manufacturing costs of these items. The benefit of these lower costs has been promptly passed on to the Government in the form of lower prices.

This lowering of production costs is typical of the history of American industrial production. It's the old story of lowering the unit cost by making more of a product and passing the saving along to the buyer. Today, Uncle Sam, being industry's chief customer, is benefiting by this saving. In turn, the taxpayer who ultimately pays Uncle Sam's bills will benefit—just as he has benefited in the past from the mass production of automobiles, radios, washing machines, lawn mowers, and many other products of our country's industries.



# Doctor Sawyer

*Receives*

## *Knudsen Award*

**This tribute to the Company's Medical Director emphasizes the services available to employees**

**O**N THE EVENING of May 26th, Dr. William Alfred Sawyer, Medical Director of the Company, received the William S. Knudsen Award for distinguished service in the field of industrial medicine. The Award was presented to Dr. Sawyer by M. Herbert Eisenhart, President of the Bausch & Lomb Optical Company, in the presence of 500 industrial physicians attending a national wartime conference on industrial health.

Dr. Sawyer received the Knudsen Award, one of medicine's highest, in recognition of his outstanding work in the field of nutrition, on the prevention and treatment of tuberculosis, the rehabilitation of handicapped workers, and for his survey—undertaken at the request of the U.S. Government—on health conditions in the wartime industrial plants of England.

This recognition of Dr. Sawyer's work has a special significance for the men and women of Kodak because of his part in developing the Company's medical program during the years since he became its director in 1919. In a very real sense, the Knudsen Award was granted to Dr. Sawyer for his work at Kodak, and it serves to focus attention on the excellent medical facilities and services which are available to all employees during their working hours.

### **A Medical Clearinghouse**

"Above all else," Dr. Sawyer explains, "we have tried to make the Medical Department a clearinghouse for medical problems to which the individual can come whenever he has any questions relating to health. Our



**Dr. William Alfred Sawyer, right, Medical Director of the Company, receives the Knudsen Award for his work in the field of industrial medicine. Mr. Eisenhart is shown presenting the award**

staff of doctors and nurses is splendidly qualified and always eager to give advice on all such questions, and every employee should feel perfectly free to take full advantage of this service."

While the Medical Department is not intended to, and does not, take the place of the family physician, it does serve in a great many ways to guard the health of everyone at Kodak.

### **Checking Fitness**

By a careful examination of new employees before they report to work, the Department sees that each individual is well fitted physically for the work to which he has been assigned. Since different jobs often require different physical characteristics, this service does much to assure the new employee of being placed where his opportunities to enjoy and advance in his work are the greatest.

Following periods of illness, the Medical Department safeguards the employee's health by checking his fitness for returning to work. This service has undoubtedly prevented in very many cases the serious complications which can result from

returning to work without a proper period of convalescence.

Employees frequently come to the Medical Department with questions relating to the health both of themselves and their families. The staff of the Department, in such cases, explains the steps likely to be required under the circumstances outlined by the employee and suggests, when requested, where to go for the proper medical service.

Periodic health checkups, the x-raying of teeth and chests, eye examinations, and similar services are available without charge to all employees.

Through the services of a nutrition adviser, the Medical Department interviews and advises employees on problems of diet and offers an advisory service to the cafeterias.

### **Care While on the Job**

The Department's attention to injuries and sickness suffered while on the job offers every employee reassurance in the immediate care available to him while at work. Colds and other ailments can be given the instant attention necessary to prevent complications.

Today, the Medical Department

*(Continued on page 16)*

## Howard H. Imray

Howard H. Imray, former advertising manager of the Company, died at his home on June 3, 1943. Mr. Imray's death occurred scarcely a month after his resignation from the Company because of poor health. He was 59.

Already well known in advertising circles, Mr. Imray came to Kodak in 1927 to fill the position of advertising manager left vacant by the promotion of Lewis B. Jones to a vice-presidency. In any review of the Company's advertising activities under Mr. Imray's management, two campaigns designed to stimulate amateur picture-taking are of particular interest.

In 1930, to celebrate the 50th anniversary of the Company, five hundred thousand Golden Anniversary Cameras were produced and distributed without charge by Kodak dealers to every American boy and girl whose twelfth birthday occurred in that year. The offer of these cameras given with the compliments of Mr. Eastman was made through a series of advertisements appearing in leading magazines.

Soon after the introduction of Verichrome in 1931, the Company



Howard H. Imray, late advertising manager of the Company

sponsored the Kodak International \$100,000 Competition. Offering many cash prizes for winning snapshots, this world-wide competition was the largest and most widely publicized of its kind up to that time. The Competition drew many thousands of entries from all parts of the world.

Mr. Imray is survived by his wife, Mrs. Mary Charlotte Benzell Imray; by a daughter, Mrs. Donald Othmer of Coudersport, Pa.; and by a son, Howard H. Imray, Jr., of Kingsport.

## What Weight?

(Continued from page 7)

you for advice?" we asked Miss Floore.

"Many are referred to us by the doctors in the Medical Department or by their own foremen who recognize that many cases of fatigue and nervousness result from an inadequate diet. The eye specialists, too, attribute many cases of eye discomfort and night blindness to poor nutrition, and they often refer patients to us. And, of course, there are many employees, eager to improve their appearance and general health, who come to us of their own free will. We're eager to help them. We're also glad to give them advice for members of their families who are over- or underweight."

When an employee comes in who wants to lose weight, the nutrition adviser first finds what weight he is

interested in reaching—that is, how many pounds are to be lost. Then a chart is prepared on which she plots the rate of loss that should be achieved. Each week, the employee returns to be weighed and consulted on his progress. It's perfectly astonishing to see how the "ideal" rate of loss as plotted on the chart is matched by the actual loss of weight as the weeks go by.

For example, a girl weighing 166 pounds came in and explained that she would like to reduce her weight to 135 pounds. A personal weight-reducing schedule was charted on a graph, calling for a 31-pound loss in weight in fifteen weeks. As a result of following instructions to the letter, the girl's weight followed the chart exactly for ten weeks, and lagged behind the chart only a little during the remaining five weeks. She easily reached the weight she was so eager to attain. Another girl who wished

to gain 11 pounds had equally good success. Both her appearance and health gained with her weight.

There are scores of cases similar to these, both of men and women, and all of them have a touch of magic in the inevitability with which theoretical and actual changes in weight agree with one another. During 1942, five thousand individual instructions on diet were given by the nutrition advisers.

## An Invitation

"We wish that every employee who needs to gain or lose weight would come to see us," Miss Floore explained. "Reaching an ideal weight and keeping it is just a matter of knowing how. We believe that we can be of help and with the present trend toward a starchy diet there is more need than ever for us to be diet-conscious. If we aren't, we may find ourselves bulging at the seams and becoming short of breath."

Advice on nutrition is available in the Medical Departments of all the plants and the office. Miss Floore is generally available throughout the week to employees of the Camera Works and Kodak Office. Miss Thompson offers the same advice on nutrition to Camera Works employees on Tuesdays and Wednesdays, to Kodak Park employees on Thursdays, and to Hawk-Eye employees on Fridays. Be sure to see them if you need advice concerning weight or diet.

## Salvage

Customer—Your dog seems very fond of watching you cut hair.

Barber—It ain't that; sometimes I snip off a bit of a customer's ear.

## Once Again

On going into the cowshed, the farmer was surprised to find his new hand, a town girl, giving one of the cows a drink from her milking pail.

"What are ye doin' that for?" he demanded.

"Well," explained the girl, "the milk seemed pretty thin to me, so I thought I'd better put it through the process again."  
—*Tit-Bits.*

★ ★ ★ *Kodak Men Serving in . . .*



Ens. G. H. Spencer, Kodak Office



Lt. Comdr. F. B. Herman, Hawaii



Lt. (j.g.) G. C. Maloney, Kodak Office



Lt. G. L. Padgham, Kodak Park



Corp. Donald S. Miller, Kodak Park



Sgt. R. W. Connor, Kodak Park



Corp. G. L. Oberlies, Jr., Kodak Park



Pvt. Raymond J. Smith, Kodak Park



Pvt. J. W. McCarthy, Kodak Office



Cadet W. E. Keegan, Kodak Office



Lt. R. D. O'Bine, Kodak Park



Cadet T. P. Wright, Kodak Park



Corp. Henry F. Quirin, Kodak Park



Sgt. R. E. Mulvey, Los Angeles Store



Sgt. R. A. Longworth, Kodak Park



Pvt. Norman R. Laney, Kodak Park

. . . *the Armed Forces of*



Ens. G. F. Johnson, Jr., Kodak Office



Lt. (j.g.) P. J. Braal, Kodak Office



Lt. John T. Salt, Kodak Park



Pvt. Ralph Smithwick, Kodak Park



Ewell D. Baker, Jr., Kodak Park



Sgt. Willard A. Muhs, Kodak Park



Leo W. Brown, Kodak Park



Ens. Frank E. DuBois, Kodak Park



Robert T. Turcotte, Kodak Office



Corp. Dallas W. Snider, Kodak Park



Sgt. Herbert Watt, Kodak Park



Lt. Harold H. Wright, Kodak Park



John O'Brien, Kodak Park



Cadet L. J. Liebeck, Kodak Park



Sgt. A. M. Brown, Jr., Kodak Park



Lt. Carl H. Maier, Tech. Rep.

*the United States*    ★    ★    ★



Corp. Homer R. Figler, Kodak Park



Sgt. Richard E. Miller, Kodak Park



Lt. Richard E. Leiston, Kodak Park



Ens. T. D. Major, Jr., Kodak Office



Corp. Richard L. Witt, Kodak Park



Pvt. James E. Smith, Kodak Park



Sgt. M. E. Chauncey, Kodak Park



Ens. W. H. Foertsch, Kodak Park



Edward S. Duder, Kodak Park



John J. Norton, Kodak Park



Sgt. Alfred L. Aven, Kodak Park



Albert H. Schick, Kodak Park



Sgt. R. J. Neuhierl, Kodak Park



Cadet D. L. Mattice, Kodak Park



John E. Shepler, Kodak Park



William K. Button, Kodak Park



**There's nothing** quite like a cheerful receptionist to make your visit to the Medical Department a real pleasure! Here are three of those young ladies. From the left: Miss Bagley of Hawk-Eye, Mrs. Carroll of Kodak Office, and Miss Cornell of Kodak Park

## Sawyer Receives Award

(Continued from page 11)

is particularly eager to serve employees because wartime America simply can't afford the lost hours of production that result from untreated injuries and illness. For this reason, more than ever before, employees are urged to make use of the Department's doctors and nurses whose sole job is to help them in every way that they can.

The strain of longer working hours, the dislocations and irregularities of war production, and the anxieties of wartime are likely to make far greater demands on our health than is true in normal times. Yet, at the very time when these new hazards are added to our personal health problems, it is more necessary than ever for every American to keep physically fit. The Medical Department exists for no other reason than to help you to do this. Use its services whenever the need arises—it is *your* Department—its doctors and nurses are *your* doctors and nurses.

## Corridor of Climates

(Continued from page 1)

is a layer of sheet copper, soldered at all of its seams and joints. In those places where the copper sheeting requires protection, it is covered with a glazed tile.

Stepping into one of these "weather"

rooms, one enters, in reality, a huge copper tank heavily insulated on the outside.

Each of the rooms has its own air-conditioning unit consisting of a conditioning chamber and certain automatic controls to regulate it. Air is passed through a water spray in the conditioning chamber and brought to the desired temperature by contact with cold-brine pipe and heating coils. Valves within the room are actuated by temperature and humidity, and connect with the automatic controlling apparatus to maintain constant conditions.

### Tropical Weather

Now, let us suppose that certain film is to be tested under the tropical conditions of Guadalcanal. It's mighty hot out there and humid—the temperature often reaching 120° F. and the relative humidity rising to 50 per cent, even at this high temperature and up to 90 per cent or more at lower temperatures. The automatic controls are set to produce these conditions and—presto—we soon have the hot damp weather of the tropics.

Incidentally, you may wonder how it feels to step into that tropical climate. It's very, very uncomfortable, you may be sure. In fact, clothing quickly becomes damp and limp, the skin drips with perspiration which can't evaporate in the damp air, and the whole body feels oppressed and

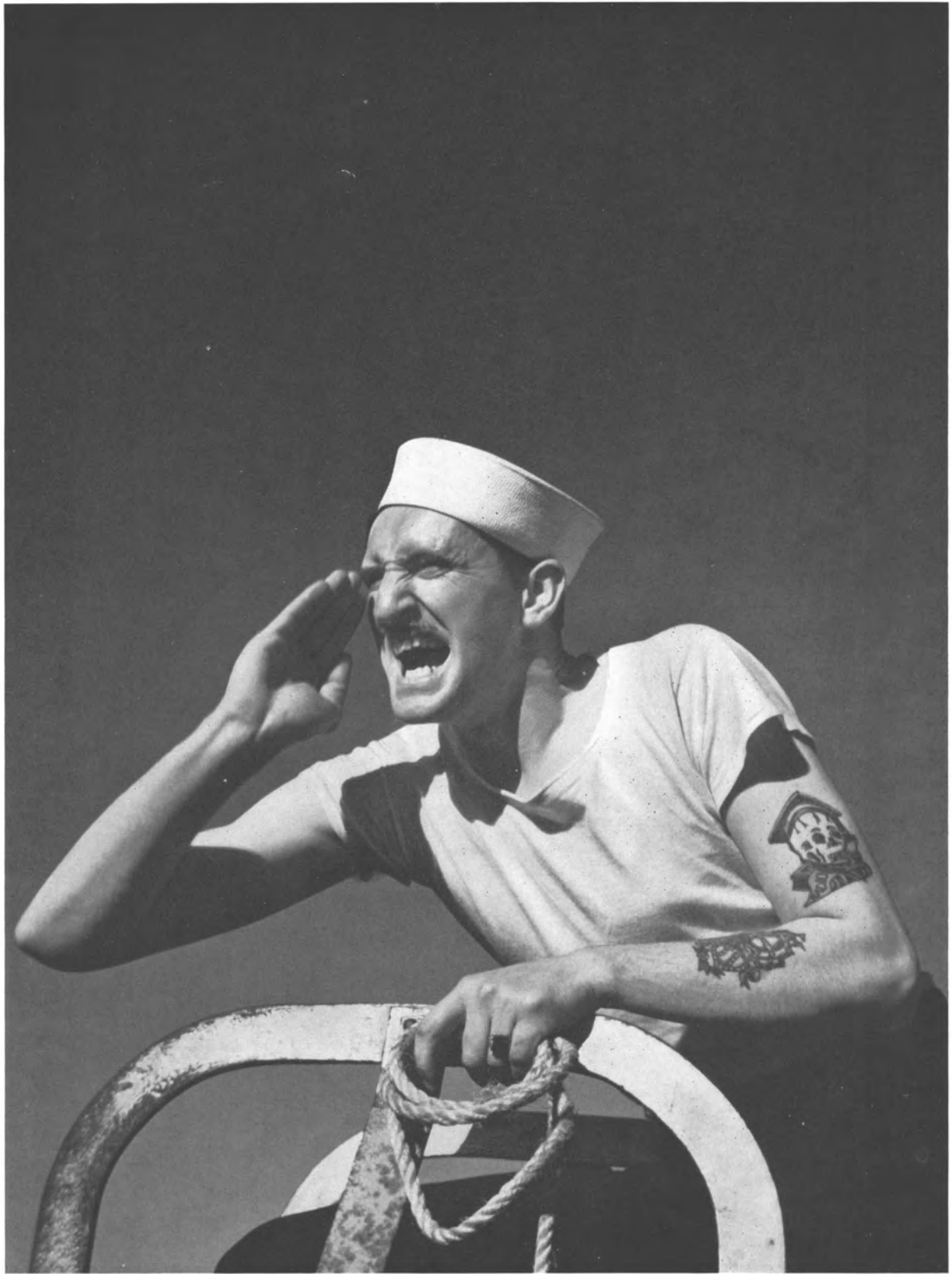
closed in. It's an experience to discourage a trip to the tropics, but it does lead to an appreciation of the terrible conditions under which our jungle-fighting soldiers and marines must labor.

### Rot and Rust

Such heat as this will rot most woods and rust most metals almost overnight. So it was necessary, in designing the rooms, to select materials that could take it. The racks which hold the films are made of cypress—a highly water-resistant wood—while every bit of metal in the room is a rustless type.

Tests made in the various "climates" may run anywhere from three days to three years in duration. The keeping qualities of the film under different conditions, the effects upon sensitivity and speed, shrinkage, and the like can be accurately determined. While a film is being subjected to the effect of some climate or other, a similar film is generally placed under ideal conditions of coolness and dryness so that the two may be compared at the end of the test.

Wartime shortages have produced a new job for the weather rooms. When it became necessary to find new packaging materials for sensitized goods to replace tin and foil, the artificial climates up in Building 6 proved a valuable means of testing hitherto untried materials.



**Human Foghorn**

(These pictures illustrate methods used—have no connection with actual enemy spy activities)



**A CASUAL LETTER** loses its "innocence" when a Kodak film, with the aid of ultraviolet rays, discloses the real message—in invisible ink.



**BURNING** an incriminating document no longer safeguards an enemy agent—Kodak Infrared Film makes fragments of charred paper readable.

**SPIES' MEETING PLACE . . .** To get evidence that will convict, investigators may conceal a Ciné-Kodak in an adjacent room, make thousands of feet of movies of such "business conferences" as that shown here.

How the Ciné-Kodak is sound-proofed and arranged to "see" through an innocent-looking wall . . . and other photographic details necessary for satisfactory results . . . can't be told now.

## "SECRET AGENTS" not so Secret to Kodak's special-purpose films

**"MUGGING"** the criminal—taking his picture "full figure, full face, and profile"—is the widest use of photography by the police. That's useful—after he's caught.

*But first, catch him . . . be sure he's the wanted man . . . get evidence no jury can question . . . these are counter-espionage activities which photography has made an exact science.*

A jury will believe what it sees with its own eyes. Photography makes this possible. Cameras are often on the alert near the meeting places of suspected enemy agents—even their "casual" meetings on the street.

Kodak special-purpose films find unseen fingerprints on surfaces

dusted with a fluorescent powder . . . unseen chemical erasures, or bloodstains on cloth, when illuminated by infrared or ultraviolet rays . . . tell-tale differences in ink, or ink strokes, on a document which has been tampered with . . . can even photograph a man in absolute darkness, with the aid of invisible infrared "light."

And photography isn't finished with the enemy agent when he's trapped. Through Kodak's *Recordak System*, the "records" . . . photographs, fingerprints, and police history . . . of 3,000 criminals can be condensed on one small roll of 16-mm. film—for future reference . . . Eastman Kodak Company, Rochester, N. Y.

### Serving human progress through Photography