Manufactured by THE EASTMAN ORY PLATE & FILM CO ROCHESTER, N.Y.

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The Digitized Kodak Catalog Project (1886 - 1941): A Very Brief History

Most camera collectors at some point in their collecting careers pass through a Kodak phase some never come out of it. And if there ever was one name that came to be associated with both cameras and collecting, it was Kodak.

George Eastman received his first patent (for coating dry plates) and bought his first manufacturing facility in 1880, and in 1881 he started the Eastman Dry Plate Company. In 1886 he received a patent for the near-mythical Eastman Detective Camera, but it wasn't until 1888 that the first camera bearing the name "Kodak" was introduced.

One of the nice things about collecting Kodak is that the product line is pretty well known, and because the company produced annual catalogs for many years, collectors can be reasonably sure of what they're looking at, when it was made, the variations and so on - presuming that they have access to either the appropriate catalog, or a number of the many books which document Kodak, each to some greater or lesser extent.

But what would be really nice would be to have a complete set of Kodak catalogs in an easily accessible form and readily available. And since the advent of portable computing devices (PC, Macintosh, etc.) that's been possible - except for the difficulty of assembling a complete set of Kodak catalogs in one spot and then scanning them and making the results available.

The idea of digitizing a complete set of Kodak catalogs has kicked around the collecting community for many years. It's been proposed on a number of online forums, during meetings of various photohistory groups, and for years there have been many incomplete "Kodak CDs" on eBay but at best, they only contained a few catalogs - whatever the owner had available. But assembling a complete set of catalogs, then scanning and processing perhaps 3,000 to 4,000 pages, was a daunting task - if not completely overwhelming - and nothing ever came of it.

Until now.

In early 2010, the idea came up again, but this time we - "we" as in "the collecting community" - were lucky. A number of collectors were willing to loan their catalogs to this project and a couple of insane - wait, let's call them "dedicated" - dedicated enthusiasts - neither of whom collected Kodak, but both of whom enjoyed the challenge of such a project - were willing to put in the time and effort to scan and pull together the entire set of catalogs into a full-blown Kodak Catalog Digital Library.

Our initial objective was to include just the annual amateur catalogs, but it turns out that many cameras only appear in certain professional and specialty catalogs. We included as many of those as we could obtain so that almost every Kodak camera made in the US, Canada and Europe, would be documented - at least up to about 1941. After that, it becomes much more difficult as Kodak stopped producing annual catalogs as their product line became increasingly more diversified.

However, even with the additional "non-amateur" catalogs, we weren't completely successful in illustrating "every" camera Kodak ever made. There are an elusive few that might appear in specialty catalogs that we simply couldn't track down. If you can't find one of those odd cameras, that's no doubt why. We may do a revision at some point in the future if someone is willing to loan us a catalog that includes a camera that isn't already recorded. In this project, a total of 67 catalogs were used from 1886 through 1941 including a number of professional and dealer catalogs, and in some years, two or even three different catalogs to cover all the bases. With the cooperation of a number of dedicated collectors, we were able to pull together all those catalogs and in June 2010, the project started in earnest.

By November 2010, we had scanned everything we needed and eventually all 67 catalogs were then reassembled as image folders and converted to the universally accepted PDF format and finally, converted into individually searchable PDFs which could then be searched globally as a collection.

For those of you interested in the statistics: about 200 hours of scanning time (we never want to hear that sound again), 67 catalogs and 3,908 page scans - which generated 7,917 original and processed images - and 11.4 GB of disk space. Additionally, another 100+ hours of technical development time was needed to convert the digital catalogues into a fully searchable "knowledgebase" that could be launched from most any standard web browser.

The overwhelming number of catalogs was loaned to us by that most remarkable of Kodak collectors, Charlie Kamerman of Eagle Creek, Oregon. Without Charlie, it's very doubtful that this project could even have been attempted.

But as it turned out, even Charlie didn't have all the publications that were needed, but he was able to track down the five that he lacked and was able to secure either a copy or high resolution images that we could work with. And so, our thanks to the contributors of the catalogs and scans that we used:

Charlie Kamerman for the vast majority of catalogs used and all his help, Steve Shohet for loaning a variety of test catalogs, Ryerson University (Toronto) for the 1886 Eastman Catalog George Layne for the 1890 New Kodaks Catalog, Mike Kessler for the 1891 Dealer Display Catalog, Ralph London for the 1893 UK Catalog, Michael Pritchard for the 1897 UK Catalog.

The digital side of the project - also known as "all of the work" - was done by Rob Niederman of Medina, Minnesota, and Milan Zahorcak of Tualatin, Oregon. Remarkably we're still friends and in a few years, we'll probably be able to talk about this project rationally.

And there you have it, a more-or-less done deal. We're fairly sure that it isn't quite perfect, and expect there will be some carping about something or other; but all-in-all, we believe this to be a pretty good product and can now move on to something else.

Our thanks to all of those involved.

Rob Niederman Milan Zahorcak

Fall, 2011

KODAK. Trademark, 1888.

THE EASTMAN DRV PLATE AND FILM Co., Rochester, N. Y. 1888.

THE C. L. SHERRILL CO., PRINTERS & ENGRAVERS, BUFFALO.

THE KODAK.

THE MARCH OF IMPROVEMENT in any given field is always marked by periods of inactivity and then by sudden bursts of energy which revolutionize existing methods sometimes in a day.

For Twenty Years the art of photography stood still; then a great discovery opened a new channel for improvement, and now for the last ten years the art has been in a state of rapid evolution.

Ten Years Ago every photographer had to sensitize his own plates and develop and finish his negatives on the spot where the picture was taken. This necessitated the carrying of a dark tent, baths, chemicals, and all the paraphernalia of the studio into the field, and a familiarity with chemicals that could result only from long practice and study. The introduction of the gelatine dry plate, made in large quantities in thoroughly equipped factories, relieved the photographer of one of his greatest burdens, and opened the door of the art to thousands of amateurs who had previously been deterred from learning to make pictures by the uncertainties of the "wet" process, as well as by the smell of ether, the silver stains and the stuffy dark tent.

Four Years Ago the amateur photographer was confined to heavy glass plates for making his negatives, and the number of pictures he could make on a journey was limited by his capacity as a pack horse. Then the invention of the Eastman-Walker roll holder and Eastman's American film rendered it possible to carry in a small compass an indefinite number of films which could be rolled off and exposed, one after another simply by turning a key. These improvements added new pleasures to the art of picture making by photography, which have already been appreciated by thousands.

Yesterday the photographer, whether he used glass plates or films, must have a dark room and know all about focusing, relation of lens apertures to light and spend days and weeks learning "developing," "fixing," "intensifying," "printing," "toning" and "mounting" before he could show good results from his labors. To day photography has been reduced to a cycle of three operations :

I-Pull the String.

2-Turn the Key.

3-Press the Button.

This is the essence of photography, and the greatest improvement of all; for where the practice of the art was formerly confined to those who could give it study and time and room, it is now feasible for *every body*.

THE KODAK CAMERA RENDERS POSSIBLE THE KODAK SYSTEM,

whereby the mere mechanical act of taking the picture, which anybody can perform, is *divorced* from all the chemical manipulations of preparing and finishing pictures which only experts can perform.

Hence, it is now easy for any person of ordinary intelligence to learn to take good photographs *in ten minutes*. Not simply to take one picture as an experiment, but to repeat it over and over again with such accuracy as to average over eighty-five per cent. good pictures from the start.

This statement is fully substantiated by the experience of hundreds of purchasers of the Kodak who are already enjoying its use.

There is no jugglery about it; photography has simply been brought down to a point where the mechanical work can be entirely separated from the chemical work. Besides this, the portion left for the novice to do has been greatly simplified. Heretofore the so-called "detective" camera has been the only instrument suitable for wayside photography, and even with this form of camera it has been necessary to perform upwards of ten operations in order to simply make one exposure, as the mere act of "taking" the picture is called. The omission on any one of these consecutive operations entailed a liability of total failure of the picture.

The Kodak reduces the ten or more operations, heretofore necessary to make an exposure with detective cameras to three operations, reduces the weight and bulk in the same proportion, and increases the number of pictures that can conveniently be made on one trip from *six* to *one hundred;* and it makes this very decided advance not by any sacrifice of quality of results, but in a way that guarantees a far better average than ever attained under the old conditions.

WHAT IS THE KODAK?

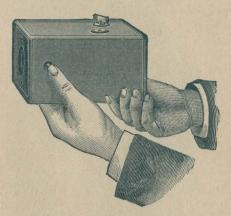


Fig. 1-The Kodak in Position.

THE KODAK is a wood box $3\frac{1}{4} \times 3\frac{3}{4} \times 6\frac{1}{2}$ inches, covered with fine, black morocco, having in one end a lens aperture, on the top a folding key, a cord and a revolving disc, and on the side a button. When not in use it is enclosed in a nea hand-sewed sole leather carrying case with shoulder strap.



Fig. 2.-The Kodak Carrying Case.

The workmanship of every part is of the very best, and the instrument will compare favorably with the finest field glass in finish and appearance.

One end of the Kodak box contains the lens and shutter mechanism and the other end the roll holder for operating the band of sensitive film.

Figure 3 shows the front end of the Kodak removed, exposing the shutter mechanism which revolves around the lens, and is of the rapid rectilinear type.

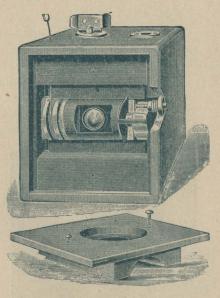


Fig. 3.-The Kodak Shutter and Lens.

The cut shows the shutter set open for time exposures, (interior pictures, etc.) Its normal position is closed. When the button at the right is pressed the cylinder makes half a revolution around the lens, allowing the light to pass through it for an instant

while the openings in the cylinder are opposite the lens. The cord at the top when pulled winds up the shutter for another exposure without opening the lens; thus avoiding capping and re-capping the lens.

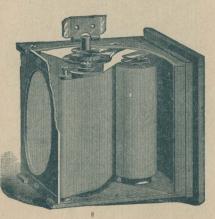


Fig. 4.-- The Kodak Roll Holder.

Figure 4 shows the roll holder mechanism for winding the sensitive film, removed from the rear end of the Kodak.

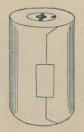


Fig. 5.-Spool of Film.

The sensitive film is wound on a wood spool, which is removable, inserted into the roll holder, and the end of the film carried over the exposing bed and attached to the reel which is operated by the key. The film, as it is wound off by the key, turns an indicator, seen through a hole in the top of the Kodak, which shows the operator just how far to turn for each picture; at the same time, the film is automatically marked to show the division line between the pictures.

OPERATION OF THE KODAK.



Fig. 6.—Photographing Small Objects.

The Kodak is held in the hand and pointed directly at the object. No finder is required because the camera is so small it can itself be sighted at the object.

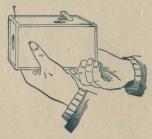


Fig. 7:—Taking the Picture.

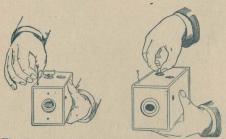


Fig. 8.—Setting the Fig. 9.—Winding Fresh Film Shutter.

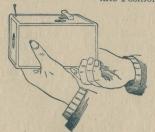


Fig. 10.—Ready Again, Look Out! And so on for 100 pictures.

Instantaneous pictures can, of course, only be made out of doors in bright sunshine. If pictures indoors are to be made the camera is rested on a table, mantel, or some steady support and the exposure made by hand with a cap as in Figure 11.

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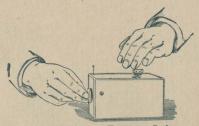


Fig. 11.-Making an Exposure Indoors.

The Kodak Manual, (illustrated,) is furnished free with every Kodak, and contains concise directions for taking photographs of every variety of subject.

When the 100 pictures (or any number) have been taken, the spool of film can be removed and sent by mail for six cents to the Eastman factory to have the negatives developed and pictures printed, (see price list), thus relieving the user from all trouble of the chemical manipulations, and insuring good results to the novice.

If the Kodaker is already a photographer he can, of course, finish his own pictures; or if he is a novice and wants to learn photography, he can do so in the shortest possible time by studying the Kodak Manual, which is the most fully illustrated, concise and practical instruction book ever issued. It treats most comprehensively on exposure, development, printing, toning and mounting, and when the novice has mastered its details he will be quite competent to manage a larger camera.

CAPABILITIES OF THE KODAK.

THE KODAK is suitable for as large a range of subjects as any camera of larger size. It is equally adapted to photograph

Moving Objects,	Machinery,	Groups,
Still Objects,	Landscapes,	Animals,
Objects Indoors,	Marine Views,	Anything,
Outdoors,	People,	Everything.
Buildings,	Portraits.	Charles Color

REMEMBER, it can be used without

Study,	Trouble,	Chemicals,
Experiment,	Dark Room,	

and without even soiling the fingers.

Travelers and Tourists

Use it to obtain a picturesque diary of their travels. Bicvclists and Canoeists

Can carry it where a larger camera would be too burdensome.

Engineers and Architects

Use it to record the progress of work in hand, and to note details of construction as they pass by.

Artists

Use it to save time in sketching.

Parents

Use it to photograph their children as they see them at play, not in the stiff attitudes of the conventional photograph.

Surgeons

Use it to obtain a record of their "cases" obtainable in no other way except at heavy cost.

Sportsmen and Camping Parties

Use it to recall pleasant times spent in camp and wilderness.

Ocean Travelers

Use it to photograph their fellow voyagers on the steamship deck.

Lovers of fine Animals

Use it to photograph their pets.



This is the exact size of a Kodak Picture.

Anybody Can Use It. Everybody Will Use It.

THE KODAK

AND THE MAGIC LANTERN.

K ODAK negatives are especially adapted for making magic lantern slides from, and any traveler returning from a trip with a Kodak can make or have made a set of slides from his negatives, and by the aid of a magic lantern, take his friends with him over the ground he has traveled.

ENLARGING KODAK PICTURES.

WHEN any particular Kodak picture is wanted larger, it can readily be enlarged by the new permanent bromide process to any size required, at small expense, thus removing objection as to size.

THE KODAK AS A PRESENT.

THE novelty, beauty and usefulness of the Kodak renders it especially appropriate as a gift on a wedding, holiday or other occasion. In order that the present may be a complete one, we issue for \$10.00 a certificate, good on presentation, covering the reloading, development and finishing the pictures.

KODAK PRICE LIST.

K ODAK CAMERA, covered with black morocco, loaded with film for 100 neg- atives, with sole leather carrying case and shoulder strap complete, \$25.	00
Reloading Camera, developing and finishing negatives, and furnishing one silver print from each negative, mounted and burn- ished (100 finished photographs,) - 10 .	
NOTE—Where there are any failures we finish enough duplicates from the good negatives to make up the full number; negatives returned with the prints.	
Certificate good for reloading and printing, 10.	
Developing and Printing without reloading, 8.	.00
Developing and reloading only, 6.	00
	00
Duplicate Prints, mounted like print in Kodak Primer, (10 cents each,) per dozen, I.	00
Duplicate Prints, mounted on thin bristol	75
	00
Enlargements from Kodak negatives, 12 inches diameter, mounted on heavy white card board, 18 x 22 inches, each I.	50
	50
Price of spools include postage to any part of the Uni	0
States. Extra Spools for reloading may be obtained from any P tographic Supply house in the United States.	
THE EASTMAN DRY PLATE AND FILM CO.,	
BRANCH OFFICE, Koulester, N.	1

115 OXFORD ST., LONDON.

THE KODAK CAMERA can be found on sale in every Photographic Supply House (with one or two exceptions) in the United States, and in all the principal cities of the world.

The KODAK will be sent C. O. D., with privilege of examination, to any Express office East of the Mississippi River.

PATENTS.

The Kodak Camera and Film is manufactured under the following letters patent of the United States :

No. 306, 594, Oct. 14, 1884, to George Eastman. No. 316, 933, May 5, 1885, to Bannister & Bannister.

No. 317, 049, May 5, 1885, to Walker & Eastman. No. 317, 050, May 5, 1885, """" No. 388, 850, Sep. 4, 1888, to George Eastman.

Similar patents have also been granted in the principal European countries and Canada.

FOR SALE BY HORACE B. SHATTUCK, 37 CENTRAL ST., LOWELL, MASS.