

# KODAK

*at the New York World's Fair*



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DEPENDING upon whether or not you have visited the New York World's Fair, this book will serve either as a résumé of, or as an introduction to, the Kodak Exhibit. In either event we hope that you will, after reading it, consider it worthy of a permanent place among your mementos of the "World of Tomorrow."

**EASTMAN KODAK COMPANY**

# EASTMAN PRESENTS

KODACHROME COLORAMAS—FROM VIEWS  
SUCH AS YOU YOURSELF CAN TAKE—PRO-  
JECTED 50,000 TIMES ORIGINAL SIZE

ACTUAL ORIGINAL SIZE  
KODACHROME FILMS  
SELECTED FROM THE  
HUNDREDS THAT ARE  
PROJECTED IN THE  
KODAK HALL OF COLOR

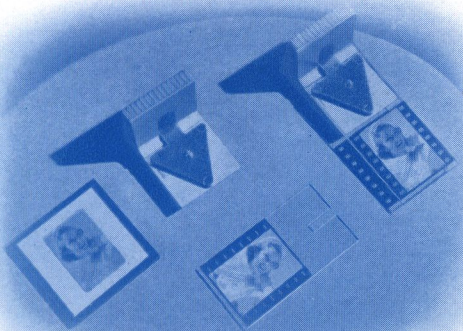


# KODACHROME

## *The Cavalcade of Color*

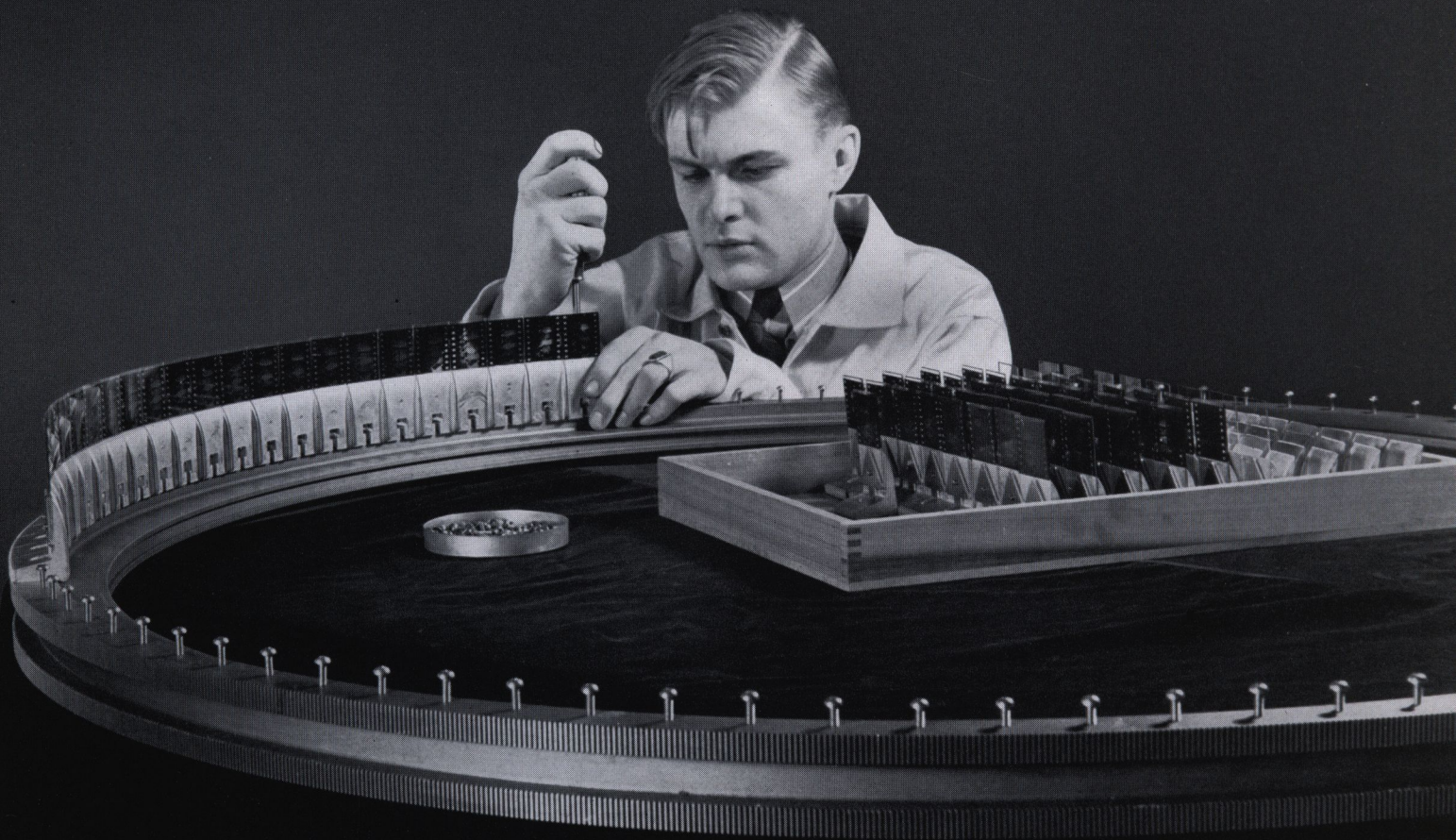
THE Eastman Exhibit seeks to cover every known field of activity and every conceivable shade of interest in the vast realm of photography. It centers, however, about the most spectacular showing of color photography ever arranged . . . a World's Fair feature which stands out prominently in the minds of all who see it. As the visitor enters the Kodak Building, he finds himself in a foyer suffused

by a faint blue light. Here twin displays tell him that the Cavalcade of Color he is about to see will be projected from miniature Kodachrome views . . . measuring about 1 x 1½ inches . . . such as he himself can take.



# *The Special Projectors*

FOR this exhibition the Kodachrome transparencies are mounted on glass and bolted to the biggest drum gears ever machined in the United States. Two of these gears go on each of eleven special twin projectors. Standing nearly as high as a man, and weighing over a ton each, the projectors together carry 2,112 color pictures for the complete show. The whole battery is controlled by a single specially notched sound film which changes the pictures automatically, at the same time synchronizing with them special music and spoken commentary. It is only this highly complex and precise installation that makes possible the magnificent photographic effects which the visitor now sees.





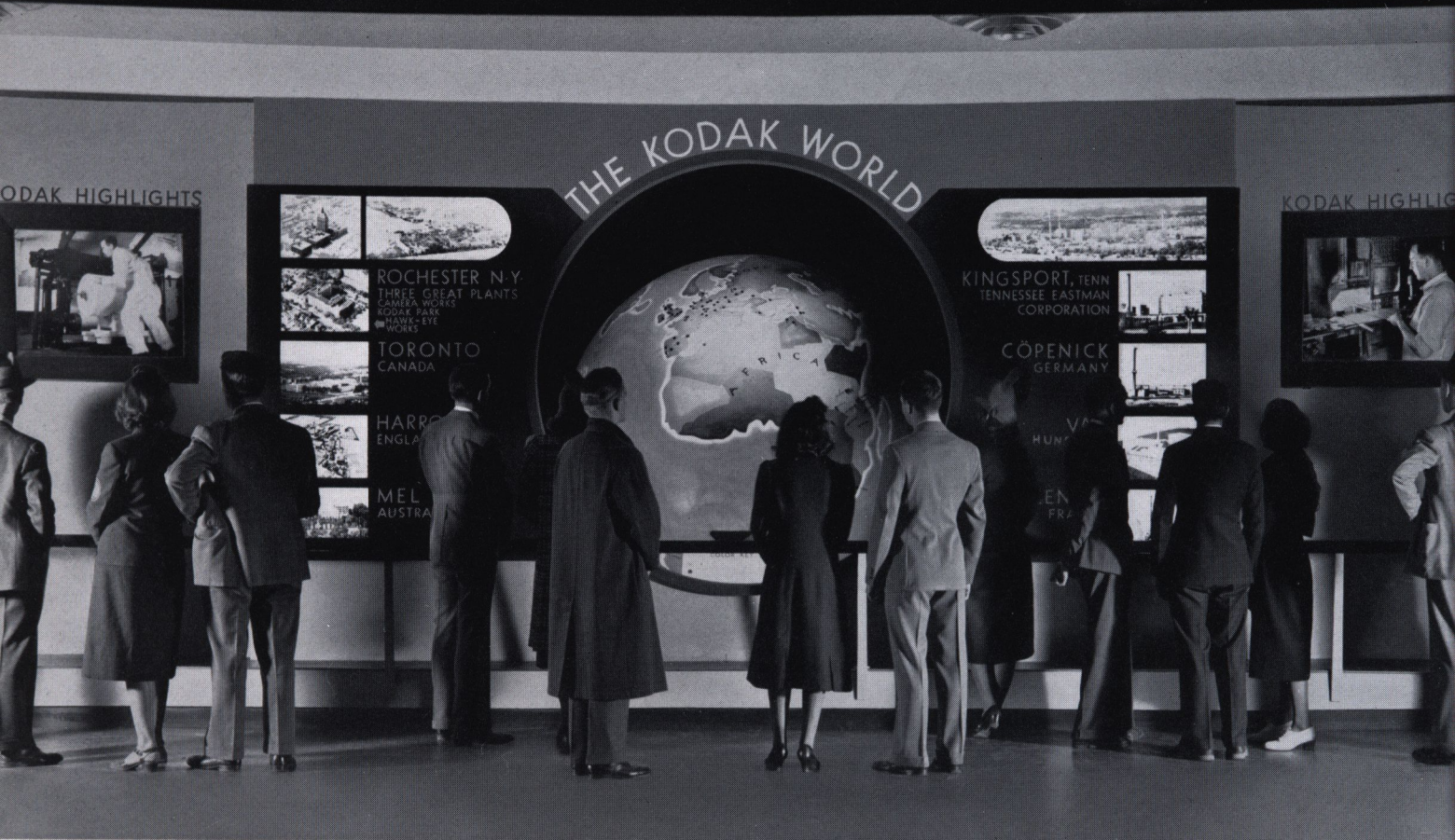
# "Greatest Photographic Show"

**ENTERING** the Great Hall of Color, the visitor sees a screen 22 feet high, extending 187 feet around the semicircular room. On it appear pictures projected to 50,000 times their original area. A great opening panorama of sculptured figures in a Grecian frieze symbolizes ancient art. This dissolves into a similar black-and-white photographic frieze, posed by beautiful girls, to represent the modern art of picture making. Suddenly the images come alive in the glorious color of



# Earth"

Kodachrome, keynote of the new photography of today and of the "World of Tomorrow." For the remainder of the exhibition the pictures, in groups and in single breath-taking panoramas sweeping the entire screen, suggest the endless color subjects which Kodachrome throws open to camera users. Man at his various ages . . . his sports, travels, pets . . . his foods and flowers . . . his work and play . . . all succeed one another in a gigantic procession of color no one can forget.



## *Kodak Round the World*

WHEN the Cavalcade of Color is over, visitors pass through doors under one of the big screens and find themselves in a long, curving exhibit promenade. First to greet their eyes is a large, colorful globe, revolving without apparent support in an azure universe. Small, jewel-like lenses mark the locations of the Eastman factories, branches, affiliated companies, and service stations which, together with thousands of loyal dealers, make up the "Kodak World." Every inhabited continent is shown dotted with establishments through which Kodak serves a photographically minded civilization. Illuminated transparencies flanking the globe illustrate some of the Eastman factories while, on translucent motion picture screens above, manufacturing operations are continuously shown by means of invisible projectors.



# Kodak and its Workers

ADJOINING the "Kodak World" another display illustrates Kodak's long-established pioneer work in the direction of employee security. It emphasizes stabilized employment . . . the distribution of \$43,000,000 in profit-sharing dividends to employees since 1912 . . . a standard 40-hour week . . . the long service periods of Kodak workers . . . sickness benefits up to 26 weeks a year . . . retirement annuities, in addition to Federal old-age benefits, without cost to employees . . . life insurance with cost shared by the Company . . . savings and home finance opportunities . . . regular vacations, totaling more than 25,000 weeks for Rochester employees alone in 1938, and extensive recreation facilities.



## EASTMAN KODAK COMPANY

A PIONEER  
IN A PROGRAM  
FOR

*Employee  
Security*



**KODAK PERSONNEL**  
39,700 KODAK MEN AND WOMEN  
MAKE KODAK RESEARCH AND  
KODAK MANUFACTURING PROCESSES PRODUCE THE FINEST  
PHOTOGRAPHIC MATERIALS IN  
THE WORLD

**STABILIZED  
EMPLOYMENT**

Production scheduled to minimize seasonal layoffs, thus providing steady year-around jobs.  
Wages equal to, or higher than, those prevailing in the community for similar work.  
Kodak Factory and Office have been on a 40-hour week for years.  
More than 1/3 of Rochester employees are older than 40 and have over 10 years of service.

**PROFIT  
SHARING**

Since 1912, more than \$43,000,000 Company profits paid in cash as wage dividends to employees... generally equals more than three weeks' extra pay each year.

**SECURITY PLANS**

Sick benefits up to \$30 per week for 26 weeks in any year.  
Retirement annuities in addition to Federal Social Security benefits . . . payable monthly for life upon retirement, amount depending on length of service and wages.  
Life insurance . . . protection for employees' families up to 1 1/2 years' wages.  
Total and permanent disability benefits.

**SAVINGS AND  
HOME OWNERSHIP**

Facilities offered in Rochester by Eastman Savings and Loan Association for savings and for home financing through first mortgage loans. Over 2,600 homes have been thus financed.

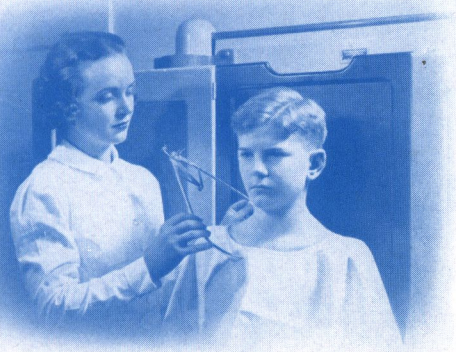
**HEALTH AND  
RECREATION**

A permanent medical program designed to maintain health of employees.  
Annual vacations of one or two weeks with pay.  
Playing fields and recreation halls furnished by Company.



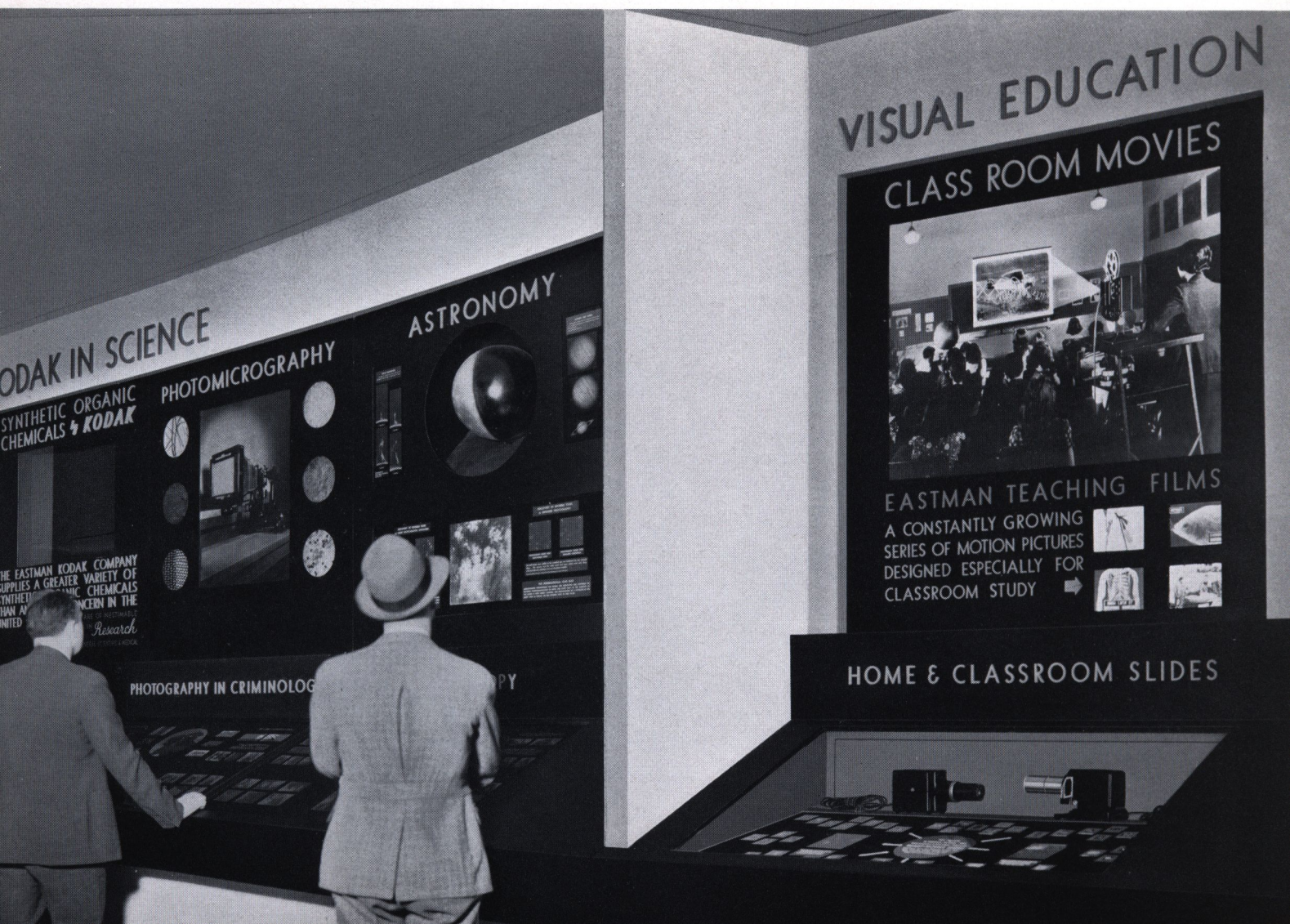
## *Medical and Dental Photography*

NEXT in order are exhibits demonstrating the use of photography in medicine and dentistry. Of prime importance in these fields is the x-ray, the discovery of which is justly ranked as one of the greatest boons yet granted to mankind. Because of the great significance of its photographic applications in matters of health, and because Kodak has made vital contributions to radiographic technique, it is given a detailed treatment which proves highly interesting to thousands of Fair-goers. One exhibit that never fails to win attention is a full-color, life-size image of a gaily attired young woman, which intermittently dissolves into a life-size x-ray of the same subject.



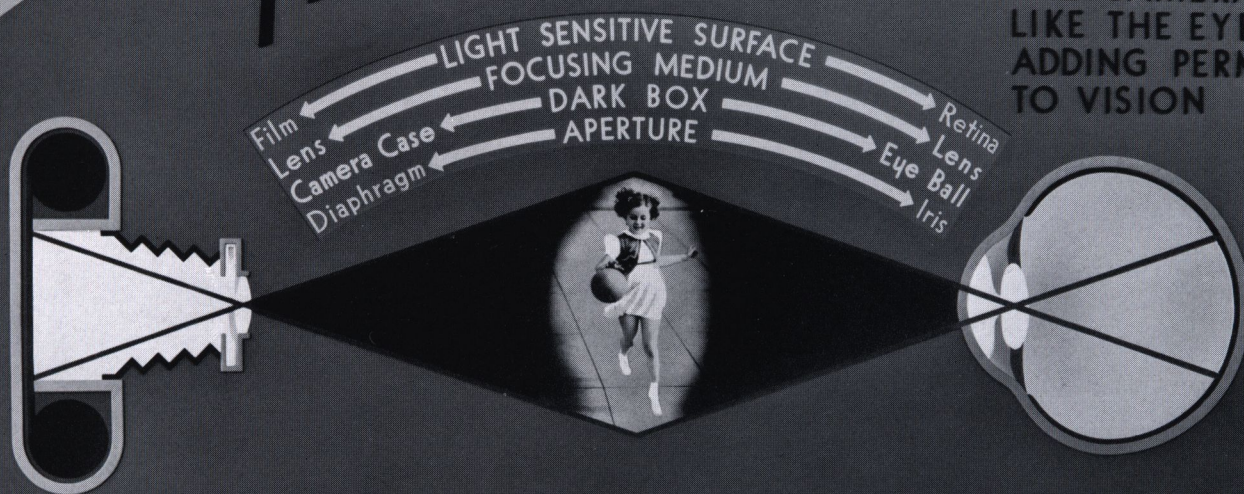
# *Scientific and Educational*

CLOSELY allied to the medical exhibit is one that shows the ever-increasing use of photography in the industrial and scientific fields. It includes x-ray studies of metals, textiles, and other materials . . . spectroscopy (analysis of the color spectrum), astronomy, and photomicrography (the photography of minute subjects in large size through the microscope). Adjoining this display is an illuminated panel showing classroom instruction with the aid of motion pictures . . . a field in which Kodak was a pioneer. Below it is another Kodak aid to visual education . . . a representative display of instructional Kodachrome slides, and of projectors with which they may be shown in the schoolroom.



# *This is Photography*

THE CAMERA WORKS  
LIKE THE EYE - - -  
ADDING PERMANENCE  
TO VISION



## *The Camera and the Eye*

ONE of the most fundamental exhibits is the one entitled "This is Photography." Dramatically it shows the striking similarity between the camera and the human eye. Successively illuminated sections point out the parallels between photographic film and the retina of the eye . . . between eye lens and camera lens . . . the camera diaphragm and the iris of the eye . . . the eyeball and the camera shell and bellows. The basic function and value of photography are summed up in the phrase that photography adds permanence to vision . . . a concept which in a sense makes the camera even more important than the eye.



# Kodak Research Contributions

HISTORICAL in nature, this exhibit shows twelve Kodak research contributions . . . all of them milestones in photographic history. Illuminated transparencies and descriptions demonstrate the continuous emulsion-coating machine, roll film for cameras, photofinishing system, film-base machine, roll-film camera, box camera, sheet film, duplitized x-ray film, amateur cinematography, supersensitive panchromatic films, Ciné-Kodak Eight, and Kodachrome Film. In addition, an interesting device traces the development of the camera during one hundred years, showing a camera such as Daguerre used in 1839, a specimen of the first Kodak (1888), and the finest Kodak of 1939.



## For the Advancement of

### PHOTOGRAPHY

THE EASTMAN KODAK COMPANY  
HAS INVESTED MANY MILLIONS  
IN RESEARCH AND GATHERED  
THE WORLD'S GREATEST GROUP  
OF PHOTOGRAPHIC CHEMISTS,  
PHYSICISTS, ENGINEERS AND  
INVENTORS



IN 100 YEARS

DAGUERRETYPE Camera  
EASTMAN'S *First* KODAK  
TODAY'S *Super* KODAK





## *Demonstration of Kodak Films*

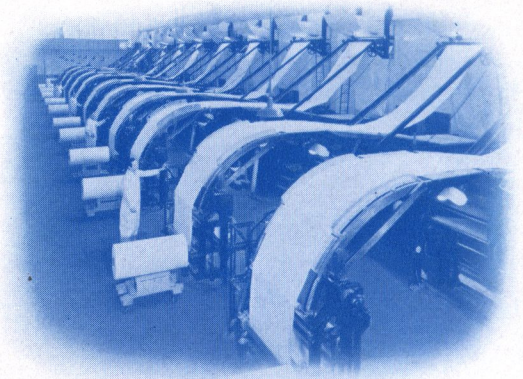
AT this point begins a series of displays in which the visitor's own natural interest is aided by the explanations of trained attendants. The subject of the first of these exhibits is the more than one hundred films which Kodak makes for various purposes. Groups of spectators are shown the exacting construction of a film . . . the glistening transparent base, made on giant machines, and the light-sensitive emulsion coated on it. The four essential film qualities . . . color sensitivity, latitude, fine grain, and speed . . . are explained, so that listeners may know what to look for when they buy film for their cameras.



# *Kodak Photographic Papers*

FROM film the speaker progresses to the paper on which photographic prints are made. Particularly stressed is the ever-present necessity for absolute cleanliness in manufacturing sensitive photographic materials. The great

Kodak paper mill turns out more than three hundred kinds of photographic papers under highly standardized conditions, and, counting all sizes and other variations, the plant must be ready on short notice to ship any one of 60,000 different paper items. The display includes sample prints in profusion. Through an amber glass a worker is observed as he projects invisible images on Kodak paper with an enlarger, developing them to visibility before his audience.





## *From Film Base to Textile Fibers*

OPPOSITE the sensitized-materials exhibits is an alcove devoted to the Tennessee Eastman Corporation. Organized by Kodak in 1920 to insure a supply of raw materials for the manufacture of film, this company now not only ships these materials to Kodak Park, at Rochester, but uses them in products of its own. Among these are acetate yarns for men's and women's wearing apparel . . . also

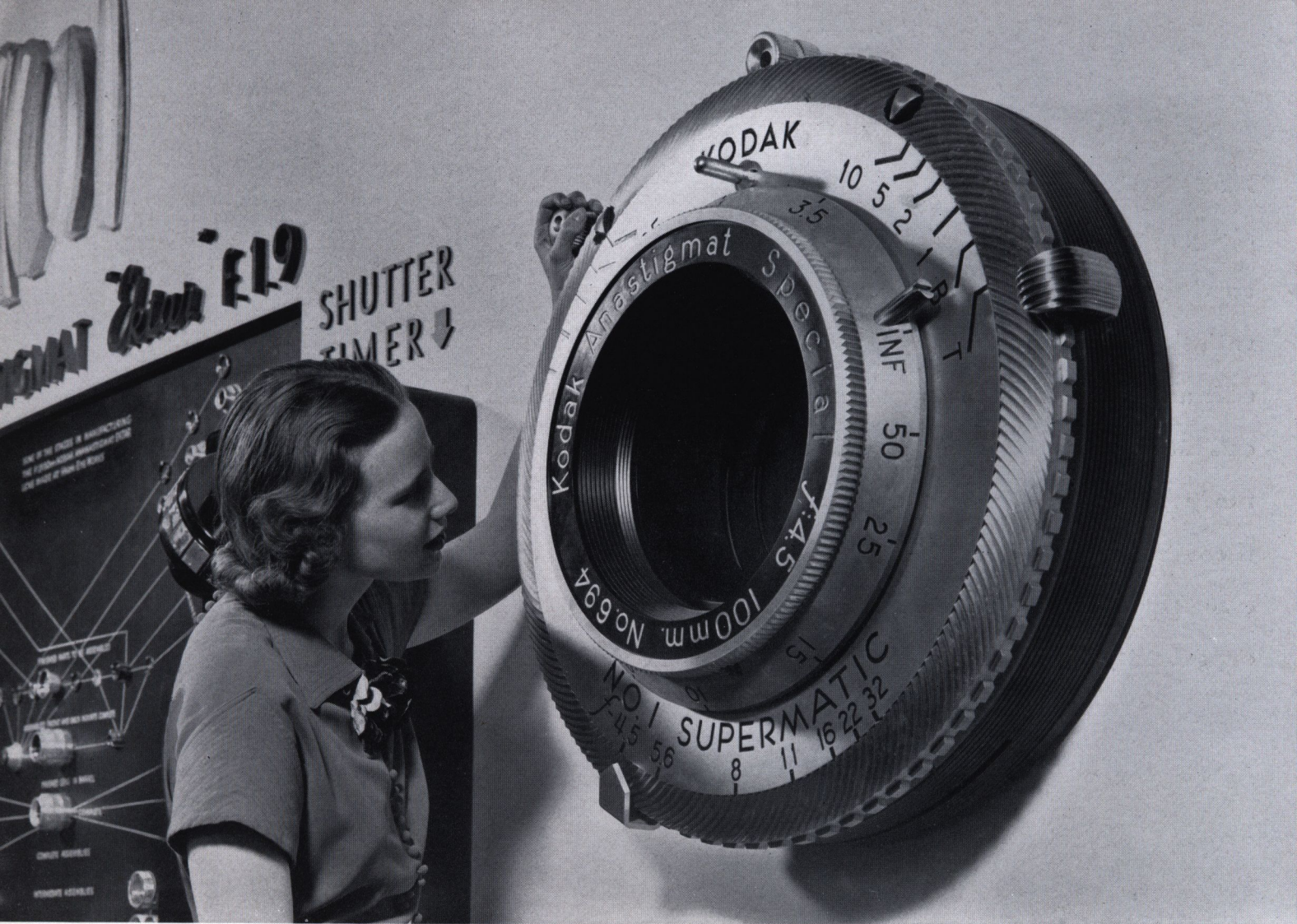
plastics employed for molding such articles as automobile steering wheels and interior fittings, small radio cabinets, fountain pens, and costume jewelry. Finished yarn and plastic products feature the exhibit.



# *Cameras for the World*

BY this time the visitor has progressed about halfway along the promenade exhibit. Ahead of him he sees a long, curving showcase in which is displayed every type and variation of camera made by Kodak, as well as a number of still and motion picture projectors and latest accessories. The theme of this exhibit . . . and surprising news to most Fair-goers . . . is the fact that American-made Kodaks find tremendous distribution throughout the world, including those foreign countries which are themselves known for their production of cameras. Highly revealing from this standpoint, the display also offers visitors an opportunity to inspect new equipment in which they may be interested.

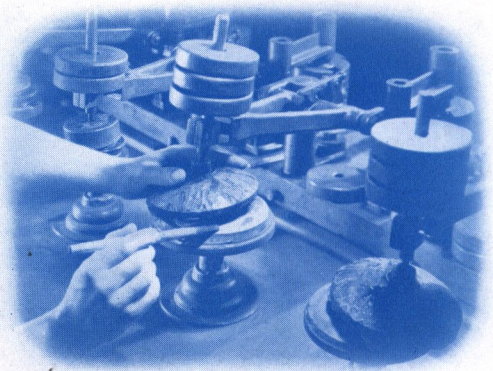




# Kodak Lenses

IN this display the extremely exacting nature of lens making becomes immediately evident. Books of mathematical computations indicate the thousands of hours of work that went into the designing of one high-speed

Kodak Anastigmat lens. A graphic chart shows some of the stages through which this lens goes in the course of manufacture. A big machine intrigues onlookers as it demonstrates the precise automatic grinding and polishing that help to make fine Kodak lenses available at moderate prices. Of unfailing interest also is the Newton Rings test . . . one of many Kodak tests on lens quality . . . by which lens curvatures can be checked to within a few millionths of an inch.



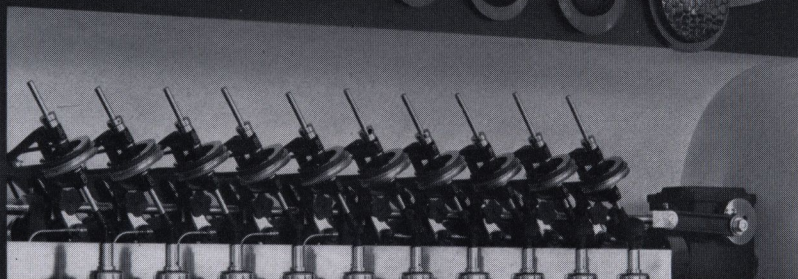
## American-Made LENSES OF HIGHEST OPTICAL PRECISION

NEWTON RINGS  
TEST

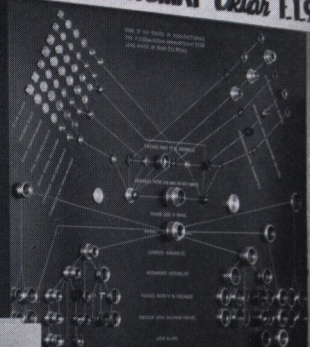


THE LENS ELEMENT  
ENTER THE PLATE  
PERFECT THE LENS  
INSPECTION OF THE LENS

LENS GRINDING  
& POLISHING



KODAK ANASTIGMAT *Ektar* E.L.S.



THOUSANDS OF HOURS OF  
COMPUTATION WERE  
REQUIRED TO DESIGN  
THIS LENS



## *Movies in the Home*

VISITORS invariably linger before the animated display on home movies, a form of photography which Eastman made into a world-wide hobby. By means of a large, moving band of film the exhibit traces the course followed by film through a Ciné-Kodak, through one of many Eastman processing laboratories spread over the globe, and through a cross-section model of a Kodascope projector as it repro-

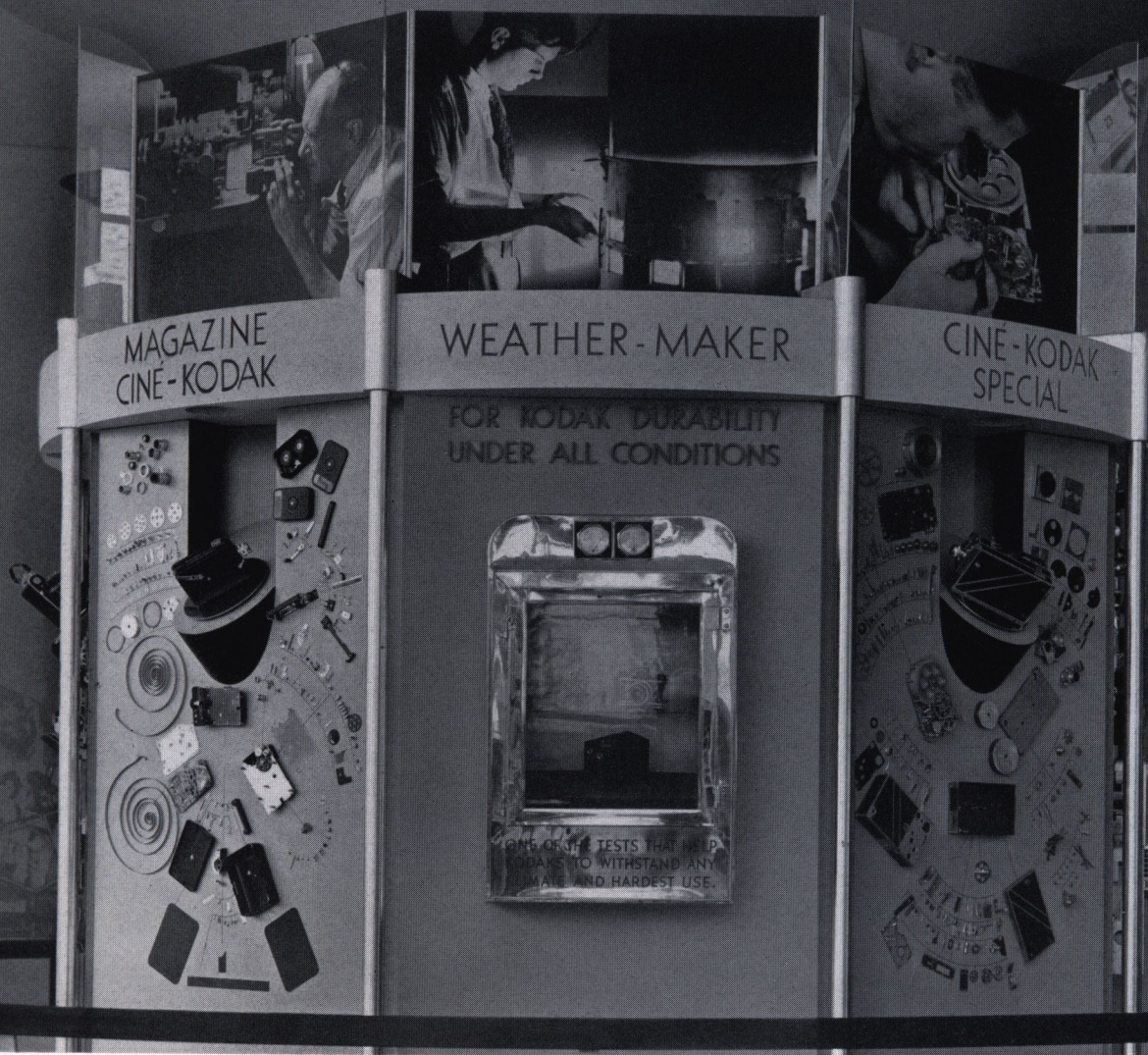
duces the images taken by the camera. Both Ciné-Kodak and Kodascope parts are shown in enlarged size, enabling spectators to see clearly the whole chain of events involved in taking and showing a home movie.



# *The Hall of Light*

FROM the exhibit promenade visitors pass into the colorful Hall of Light. During the day this room is flooded with sunlight coming through the great curved plate-glass exterior wall. At night it is brilliantly illuminated from within. A mammoth photomontage mural gives a true impression of the scale and accuracy of Kodak manufacturing. Several displays still to be mentioned are located here. At one end, also, is a long counter where a staff of experts are on hand to answer the questions of visitors, and to give them demonstrations of equipment in which they are interested. A model darkroom near-by is a special point of interest for amateurs desiring to do their own developing and printing.





## *Precision in Photography*

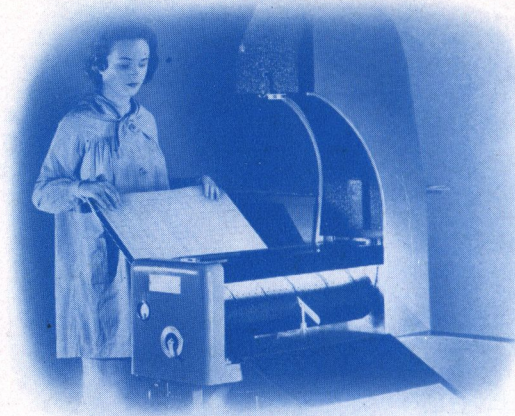
AGAIN and again the Kodak Exhibit stresses the fact that good photographic results demand precision manufacture. In the Hall of Light the visitor finds a display devoted entirely to this theme. Large panels on an octagonal pillar show the finely fabricated parts and intricate assemblies of several Kodaks and Ciné-Kodaks, and of Sound Kodascope Special . . . as well as a few of the special devices

used to attain and maintain Kodak's high standards. The lecturer cites the display as evidence of the fact that nowhere are finer photographic goods being made than are turned out by Kodak craftsmen in the United States.



# Specialized Photography

A SPECIAL group of displays serves to illustrate the vast ramifications of photography in various professional fields. Mentioned are the 200,000 miles of Eastman motion picture film used annually by Hollywood, and the growing use of photography by producers of photoengraving, photolithography, and photogravure. Notable pictures call aerial photography to mind. A commercial-photography display centers about the Eastman All-Metal View Camera. The Velox Rapid Printer exemplifies special machinery employed by the photofinishing industry. Other exhibits demonstrate the part photography plays today in accounting, filing, and recording, and in copying valuable documents and books.





## *Salon Exhibits*

EVERY lover of good pictures pauses to enjoy the commanding group of prints exhibited in the Hall of Light. The upper pictures on the columns were made by amateur, portrait, and commercial photographers. The lower ones are examples of the work of camera clubs in various parts of the country. Periodic changes afford ever-new evidence of advances in American photography.



# *The Photographic Garden*

**MOST parties of Fair-goers make snapshots of each other.**

**In the photographic garden they can make them in attrac-**

**tive and amusing settings. Crowds gather before the mini-**

**ature Fair background, which includes a real Trylon and**

**Perisphere. In the surrealist setting, subjects' heads are framed by a great eye in**

**the colorful montage. Meanwhile, in the high-speed photography booth, a spring**

**cannon demolishes panes of glass. Special flash lighting enables anyone with a**

**camera having a "time" setting to make a genuine picture of this ultra-swift**

**action at 1/100,000 of a second. Attendants are ready to offer advice, and in general**

**to help visitors enjoy these final features of the Kodak Exhibit.**





## *The Exhibit and the Company*

THE preceding pages have given you a brief summary of "Kodak at the New York World's Fair." Behind this exhibit stands the world's largest photographic organization. Its research contributes many of the greatest photographic advances. Its craftsmen turn out goods of unsurpassed quality. Its selling outlets, promotion efforts, and servicing facilities cover the globe. More than any other organization, Kodak is responsible for photography's popularity . . . photographic manufacturing's high ranking among world industries . . . photography's position as a source of livelihood for thousands.

