At Home.
The . . . .
Home of . .
The Kodak.
Eastman Kodak Company; The Home of Kodak

EXECUTIVE OFFICES.

1893 - see p. 6
EVERYBODY either wants his picture taken or wants to take pictures. It’s one of the human weaknesses to enjoy seeing one’s own likeness. And the feeling of authorship that one has in the first picture he takes! It must be akin to that experienced by a young painter when he gives the finishing touches to his first production. At any rate, there is enough fascination about it to induce thousands to join the ranks of amateur photographers every year.

The development of photography, its practical application in astronomical and geographical work, in surveying, in mining, and in all branches of business, has been so great in the past decade that its field now seems unlimited. The result has, of course, been an enormously increased demand for photographic goods. Improved methods brought increased business, and the men who had the enterprise to put their brains and capital into the development of improved apparatus and materials are now reaping the benefit.

None have been more progressive than the Eastman Kodak Company, and any concern may well be proud to excel in even one of the several lines in which it is a leader. Eastman’s Bromide Papers are acknowledged as the standard the world over, and have captured first prize medals in competition at the principal exhibitions of the world. Eastman’s Solio Paper, though it has been upon the market hardly a year, has already won a place for itself as the most practical substitute for Albumen paper and is being adopted by photographers everywhere as fast as they understand its good qualities. Eastman’s Transparent Film is also known throughout the photographic world as a reliable substitute for glass plates, but perhaps of all its famous products, none have given the company such widespread fame as the KODAK.
It is to be doubted if the magic words by which Ali Baba threw wide the massive portals and gained entrance to the mysterious den of the forty thieves were more electrical in their effect than was the “Open Sesame” by which the mysteries of photography were made known to the world. “You press the button; we do the rest” was the magic phrase that swung wide the doors of the den of the photographer—the dark room—and through the Kodak, made photography easy for the layman.

On train and steamer, at the seashore and in the mountains, sometimes in the hands of experts and as often operated by beginners, one sees the omnipresent Kodak. And it is known abroad as well as at home. It has crossed the Atlantic and captured the heart of the mother country. Across the choppy channel into the “sunny land of France” it has gone to add a permanent charm to the visit of many a traveler, who has snapped it at boulevard and boulevardier. It has climbed the seven hills of Rome, conquered Greece, gained entrance to the land of the Sultan, plunged into the jungles of India and vaulted the Chinese wall. It has been touring on the back of a camel and attended a bull fight in Mexico. Wherever, indeed, old Sol sends his rays there is the Kodak ready to capture them and paint pictures of the beautiful and curious.

In every tongue this little Cosmopolitan is known by the same name. The prefix may be changed to suit Teuton or Latin, but the name—never. It may become “La Kodak” in France, “Die Kodak” in Germany and “Las Kodak” in Spain, but it is Kodak always. Its name is its passport and wherever the tourist goes the rights of his Kodak are respected. And its domain is not confined to the lines of travel shown in the guides, for the deserts of Africa and the icebergs of Greenland have been caught on its sensitive film.

No doubt Lieut. Peary will one day bring home the North Pole in “counterfeit presentment” on the film of a Kodak and then the children will know whether it is really true that there is a big white bear at the top of it. The hardy lieutenant has
already secured a series of more than 2,000 valuable negatives with his Kodak, many of which were taken while on the 1,300 mile sledge journey across the barren ice plains of Northern Greenland. The lieutenant is highly pleased with his success and will take several Kodaks on his next Arctic expedition, which is to start in June of this year—1893.

"Where do all the Kodaks come from?" is a question that one might well ask, for they seem to be everywhere. And, indeed, it is no small matter to supply the world with these little magic boxes and their accessories. Time and again it has been found necessary to increase the capacity of the works of the Eastman Kodak Company until now more than five hundred men and girls find employment in its factories.
A dozen years ago Mr. Geo. Eastman, then an amateur photographer, began experimenting in a dark room in his own house with a view to manufacturing dry plates. His experiments were successful and he began business in a small way, a single room at first answering the purposes of factory, office and salesroom. From this modest beginning the business has grown until to-day the Eastman Kodak Company, with its extensive factories at Rochester, N. Y., and Harrow, England, and important business connections throughout the world, ranks first among the manufacturers of photographic goods.

The dry plate business was a success from the first and under able and energetic business management soon became
The enormous sale which it enjoyed was sufficient proof that it filled a niche in the popular fancy. But this was only the beginning, for Kodaks are now made in nearly a score of different styles and sizes, to suit all kinds of people and purses, and so large is the demand that the wheels are kept busily turning in the large camera factory at the corner of State and Vought streets, which has just been completed. The new building is of brick, is 60 ft. by 128 ft., six stories high, with two story engine room addition, 42 x 60 ft., and is relieved from the monotonous look which usually characterizes manufacturing buildings, by a handsome cut stone foundation and trimming. It is a very substantial structure, built on the "mill construction" system, and in spite of the great amount of machinery that it contains, there is but little jar to the floors. The large number of windows is a feature. There are, in addition to transom and basement windows, nearly two hundred and twenty-four lighted windows, giving perfect light in every part of the building—even the basement being light and airy.

one of Rochester's important industries. But it was the invention of the roll film and roll holder, and their application to the Kodak that gave this house a world wide reputation almost in a day.

The Kodak took the world by storm. The original instrument made a round picture two and one-half inches in diameter. It was simplicity itself...
REFRIGERATING MACHINE.
The building is equipped with a Graves elevator and is heated by the Sturtevant blower system. The boilers are of the horizontal return tubular type, made by the Stearns Manufacturing Company, of Erie, Pa., and the engine is a Fishkill Corliss of 175 horse power. The electricity for lighting is generated on the premises and the water supply is taken from a driven well which flows 3,000 gallons an hour. The building has a floor space of 55,000 square feet, or about 1½ acres, making the total floor space of the Rochester plant something more than four acres.

The evolution of the Kodak is interesting. In one room are men who do nothing except to cut up the kiln-dried lumber.
out of which the Kodak boxes are made; in another we find a
force of men putting the boxes together; still another set of
workmen are employed in making the little roll holders that
carry the spools of film. For every branch of the work there is
a distinct department. Here we find a score of men busily
engaged on the shutters and there another force fitting in the
automatic registers. Still others are at work on the finders,
while any number are employed in making pins and screws,
keys and springs, or putting the leather covers on the Kodaks.
It is a busy scene but all the work is carefully done, for every
Kodak must pass a rigid inspection before being placed upon
the market and every employe knows that no slighted work can
pass the keen eye of the inspector.
The original building also faces on State street and is on the opposite side of Vought street. It has been twice enlarged to accommodate the rapid increase of business and is now a five story structure. On the first floor are the handsomely appointed offices and the shipping rooms, where a small army of clerks can be seen attending to the detail of the establishment. The inspecting room is in this building and here every Kodak is carefully inspected and given a practical test under varying distances. If found to be perfect in every detail it is loaded and sealed for shipment. The making of enlargements on Bromide paper is an important part of the work done here. One of the contracts recently completed was for seven hundred pictures, which were enlarged for the United States government exhibit at the World’s Columbian Exposition. Among these pictures are nearly sixty portraits of Columbus, representing the great navigator in youth, in middle age and in old age. There are also many quaint pictures of scenes in the New World painted by European artists from descriptions brought back by the early voyagers. The largest Bromide enlargements in the world are made in a special building, which the company has recently erected at Kodak Park for this purpose, and a large number of interesting pictures of mammoth size are being turned out, which will go on exhibition at the World’s Fair.

The developing and printing department, also contained in the State street building, is the largest in the world, as many as ten thousand pictures having been turned out in a single day. Under a perfectly organized system and with every operator skilled by long experience in his or her part of the work, the best possible results are obtained from every negative. In the dark rooms are men who do nothing but develop, and in the printing rooms girls who do nothing but print. And so it is with each part of the work, there being different workmen for mounting, burnishing, “spotting” prints and toning. From all over the globe dozens of the little rolls of film come in by every mail to be developed and printed, from those amateurs who
have “pressed the button” and do not care to “do the rest.”

Kodak Park, where all of the sensitized products are manufactured, is situated on the Charlotte Boulevard, between Rochester and Lake Ontario, and consists of a plot of fourteen acres of gently sloping land, the front of which is beautifully laid out in lawns and flower beds. A short distance outside the city limits one sees the towering stack and long, low buildings of the works standing back some five hundred feet to the west of the boulevard. The visitor follows a winding roadway through the park, stopping now and then, if it be in summer, to admire the display of roses and geraniums and the rare shrubs that adorn the grounds.

The buildings are of brick with cut-brown stone trimmings, and being for the greater part but one story in height, they present with their great area, a peculiarly pleasing effect in their direct contrast to the monster chimney that rises from among them.

Immediately facing the gateway as one enters is the power house and construction department, 50 x 200 feet. The boiler room contains two large Root safety boilers and, being light and airy, is very unlike the dark, stuffy places which usually answer for boiler rooms in manufacturing establishments. A peep through the glass door discloses the engine room. How it shines! Unconsciously the visitor takes a look at his shoes to see that they are clean before he steps upon the highly polished floor. The brass rods that surround the engines and the great ice machine shine like polished plate glass, and broad leaved palms lead to the place a summery air that is delightful.
The electric plant is of special interest, for owing to the peculiar work to be done, the dynamo and the electric motor are great savers of power. More or less power is needed in every department during some part of the twenty-four hours, and electricity is found to be a very economical distributor where, for instance, a single horse power is wanted at the further end of the film building, four hundred feet from the engine room. There are two engines, one of which is of 75 horse power, and drives two Eickmeyer dynamos of 110 volts of 200 amperes each. The other engine is 125 horse power and drives a 35 kilowatt compound Edison dynamo. But a small amount of power being required at night, it is supplied by a 10 horse power
engine, driving a 100 light Brush incandescent machine. Seventeen motors are distributed through the buildings, supplying the power economically whenever and wherever it is wanted by the mere turning of a switch. There is also a large ice machine in the engine room, which is capable of making about fifty tons of ice every day, but it is used to cool air instead of water and keeps the film and emulsion buildings at a proper temperature for the successful handling of the chemicals.

In the rear of the engine room is a thoroughly equipped machine shop, with every convenience for the construction of the new and special machinery required in the manufacture of sensitive goods.
The film building is 100 x 300 feet and in it are the coating and spooling rooms, the interiors of which are rarely seen by any except those employees whose duties take them there. In the coating rooms the transparent film is made in sheets $\frac{8}{12}$ of an inch in thickness, 41 inches wide and 200 feet long. The sensitive emulsion is spread upon this and when dried the film is carefully tested for “quickness” and imperfections, after which it is cut up and spooled for use in the different sizes of Kodaks. Unless endowed with the powers of vision of an owl, the uninitiated is not likely to see much in this building. Entering its labyrinth of dark rooms one feels as if in enchanted fairy land. Hundreds of incandescent lamps, thickly covered with orange colored paper, shed their feeble rays on the work.

Not a single ray of white light is allowed to enter these rooms, as it would play sad havoc with the sensitive film, and the workmen, dimly seen as they move silently about the room, seem ghostly in this weird chamber. The visitor clings timidly to the arm of his guide, expecting at every moment to come to grief as he stumbles along in an inky blackness that is only relieved by the fire-fly lamps. To those not accustomed to them, these lamps do not seem to shed any rays but rather to be so many “holes punched in the darkness.”

The emulsion building, where the sensitive coating is mixed, is another region of Egyptian darkness, and its secrets are as closely guarded as were those of the alchemists in days of old.

Directly in the rear of the film building, and annexed to it, is the new “Soflo” building, where the Eastman printing-out paper is made. This building has a floor space of 15,000 square feet, is completely equipped with coating and drying machines and is cooled in summer by the ice machine; the result being that paper can be coated during the hottest days of summer and customers supplied with fresh paper at a season when other manufacturers are perforce practically shut down, their customers meanwhile trying in vain to get a supply of paper. The
well known Eastman's Permanent Bromide Paper, Eastman's Peerless Dry Plates and Eastman's Lantern Slide Plates are also coated in this building.

In the rear of the emulsion building is the experimental laboratory, 45 x 45 feet. It is fitted with every modern appliance for the carrying on of chemical and mechanical experiments. Progressive in everything, always seeking to improve the methods of manufacture and raise the already high standard of its goods, the Eastman Kodak Co. finds constant use for this building. Work is always going on within its walls and much time and money are expended every year in this experimental department. It is this spirit of progress that has brought out
the many novel and excellent ideas which are protected by the Eastman patents.

In the rear of the buildings is a reservoir fed by natural springs with a capacity of 700,000 gallons, which gives a full supply of water for fire and condenser purposes. The fire department is thoroughly organized, and hose carts which, like the Kodaks, are "loaded for immediate use," stand in convenient places.

The Kodak having captured the British heart and over run Europe, it became necessary to establish a manufacturing plant across the water in order to promptly supply the foreign demand for the Eastman goods. The European home of the Kodak is at Harrow, England. It might be appropriately called the "Kodak's Summer Home," for it is from here that the American Kodaker is supplied when he comes out with the annual summer exodus of tourists.

At Harrow one finds duplicated the mystic dark rooms of the Rochester plant with their myriad of fire-fly lamps and a large force of workmen turning out hundreds of spools of the sensitive film every day. There is also an extensive printing department, and bromide and chloride papers are manufactured in large quantities.

The offices of the English branch are at 115 Oxford St., London, 4 Place Vendome, Paris, and at Nice, France. The company has its representatives in all the principal cities of the world, and to-day the traveler who "presses the button" oftener than he had anticipated finds no difficulty in having his Kodak reloaded, for the Eastman goods are carried in stock from New York to Honolulu and from London to Jubulpore, and when the tourist returns to the hum-drum of every-day life the photosouvenirs of his trip fill the heart with delight. In dreamy imagination the vacation days are lived over again, and as each familiar picture is looked at for the hundredth time, the Kodaker blesses the day when first he availed himself of the enticing offer:

"You press the button,
We do the rest."
ROCHESTER.

George Eastman,  

The Eastman Dry Plate Co.,  

[Strong & Eastman, Proprietors],  

The Eastman Dry Plate and Film Co.,  

Capital, $200,000.  

The Eastman Company,  

Capital, $1,000,000.  

Eastman Kodak Company,  

Capital, $5,000,000.  

LONDON.

The Eastman Dry Plate and Film Co., (Branch),  

Capital, £200,000.