

TWENTY YEARS
of the
KODAK CAMERA CLUB *of* ROCHESTER

January 13, 1920 • January 13, 1940

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of the
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AN HISTORICAL MILESTONE
COMMEMORATING THE PROGRESS
MADE BY THE CLUB DURING
THE FIRST TWO DECADES OF
ITS EXISTENCE

ROCHESTER, NEW YORK
JANUARY 13, 1940

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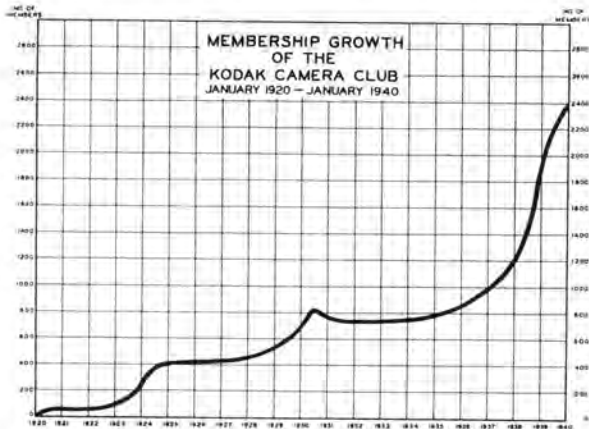
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HISTORY OF THE CLUB



For twenty years the Kodak Camera Club of Rochester has been an activity of increasing importance to Kodak employees.

Seeds for organizing the Club were sown in 1919 when E. F. Goodridge, Manager of the Kodak Park Athletic Association, discussed with E. J. Ward, H. A. Sauer, W. L. Farley, and others, the advisability of forming a camera club. At that time Mr. Goodridge reported that a number of employees had broached the subject to him. As a result of this discussion Messrs. Farley and Ward approached J. Haste, Manager of Kodak Park, expressing their belief that a camera club would be a means of creating an interest in photography among the employees and would result in their becoming trained in the handling of photographic materials. Mr. Haste approved the plan.

The organization meeting of the Camera Club was held on January 13, 1920, in the assembly hall, Building 28. A committee composed of Messrs. Sauer, Goodridge, Ward, A. J. Tucker, and J. M. Trayhern reported on a constitution and nominations. The first officers of the Camera Club were elected unanimously as follows: President, H. A. Sauer; Vice-President, E. J. Ward; Recording Secretary, Florence Van Hoesen; Financial Secretary, A. J. Tucker; and Treasurer, E. F. Goodridge.

When it was first organized, the name of the Club was the "Kodak Park Camera Club," indicating it to be an organization of employees at the Park only. This name was retained until 1929, when it was changed to the "Kodak Camera Club of Rochester." Meetings were held every two weeks and dues were fifty cents a year.

"Firsts" in the Club's History

The first regular meeting was devoted to a discussion of the taking of snow pictures and to an announcement of a contest and exhibition of snow pictures to be held at the next regular meeting. This first exhibit of prints by members of the Club was held in the Girls' Dining Hall, and the first three prizes were awarded to J. M. Trayhern, M. Gibbs, and A. J. Bowers.

In addition to the two regular meetings of the Club, one night each month was designated as "Beginners' Night." These "Beginners' Nights," reserved for demonstrations of developing, printing, and enlarging and to discussions of cameras and equipment, were held in various laboratories in the Park.

On May 9, 1920, the first hike was scheduled by the Club. The response to this announcement was slight, for only a few men appeared at the appointed spot in Maplewood Park, from where they hiked for about an hour and a half. Not discouraged by the first turnout, the Club proposed another hike at the end of May through Highland Park. This time twelve men and two women responded. On the occasion of the Club's third hike, held in June, the twelve men and eight women present entertained themselves and each other by performing before a motion-picture camera which had been included in the hike equipment. From that time on monthly hikes were a major activity in the Club's program. Not only did they afford possibilities for picture taking and a social gathering,



HIKE GROUP—NOVEMBER 6, 1926

but also the early hikes were led by various individuals, who attempted, during the hike, to teach

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KODAK INTERNATIONAL SALON



THE EASTMAN MEDAL



THE AUSTRALIAN TROPHY

An event of considerable importance in the history of the Kodak family was the holding of the First Kodak International Salon of Photography in London on November 25, 1926. Since then the Kodak International Salon has been held annually, with the exception of 1939, when it was postponed because prints could not be obtained from countries in the war zones.

The First International Salon was the culmination of separate efforts of various photographic societies of Kodak employees throughout the world. Previous to that date, such organizations in widely separated parts of the globe had held exhibitions of their own prints and had sometimes solicited entries from other groups. Since 1921 the Kodak Staff Photographic Society, Kingsway, London, the organization of Kodak employees in London that is parallel to our Kodak Camera Club, had exhibited prints from several European, South African, and Asiatic branches as a part of its annual exhibitions. Prints from the United States were first entered in these annual exhibitions in 1923. In 1925 the idea of sponsoring an international salon to which Kodak employees the world over would submit prints was conveyed to the London contingent by our Kodak Park Camera Club, as it was then called. Suggestions passed between the two groups as to methods of handling such an exhibition, with the result that the Annual Kodak International Salon of Photography came into being in 1926.

More than 500 entries were received for this showing, which included prints from the United States (90), South Africa (70), Australia (14), India (14), Canada (9), China (11), South America (4), Denmark (2), France (1), Holland (20), Portugal (9), Switzerland (14), Harrow (96), Kingsway and Branches (147). The highest award in the First International Salon was the L. B. Jones Silver Cup, won by A. Chambers of Sydney, Aus-

tralia, for having submitted the three best prints in the exhibition.

Sixteen countries outside the United States were represented in the Second International Salon of Photography, which was held in Rochester in November, 1927. The Kodak Works Camera Club of Harrow, England, joined the Rochester and London societies in sponsoring this exhibition. The Eastman Medal, designed in gold, bearing a portrait of the donor, was awarded for the first time at this exhibit for the best print. This award was won by Roger P. Leavitt of Rochester for his picture, "Dwarfed," a study of two large poplar trees balanced against two human figures, which has since become familiar to many Camera Club members. The second prize, the Australian Trophy, presented by J. J. Rouse, director of Kodak (Australasia) Pty., Ltd., was awarded to Helen Williams of Rochester. Originally the Australian Trophy, a silver plaque, had to be won two years in succession to become the permanent possession of its winner.

The Salons have since been held consecutively in London, Rochester, Harrow, Sydney, and Melbourne. This makes possible a wider appreciation of the exhibition and also gives various Kodak camera clubs the opportunity of handling the many details of the Salon.

Upon the death of Mr. Rouse, the J. J. Rouse Memorial Trophy took the place of the Australian Trophy as the second prize award in the Kodak International Salon. This award, presented as a memorial by his son, Edgar Rouse of Kodak (Australasia) Pty., Ltd., becomes the permanent possession of the winner.

In addition to the first two prizes, many other awards have been established:

The Rudolph Speth Memorial Gold Medal is given for the print adjudged the best made by an

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EDUCATIONAL PROGRAM

The original constitution of the Kodak Camera Club, adopted at the organization meeting on January 13, 1920, stated that one of the objects of the Club was to give members an opportunity to augment their knowledge of photographic processes and progress. That the Club has never lost sight of this objective is shown by a review of the development of its educational program.

In the minutes of a meeting held February 17, 1920, we read that the first demonstration was held in the laboratory of Building 35 and that it consisted of an explanation of various kinds of paper and a demonstration of the printing of these papers. Today, the Club sponsors courses in Photography for Beginners, Advanced Amateur Photography, Color Photography, Portrait Photography, Sensitometry, Composition, and Photomechanical Reproduction Processes. In the near future it contemplates offering courses in Color Theory and Astronomical Photography. The history of the intervening educational evolution is one of steady, consistent growth, as the following brief chronology indicates:

1920—Many of the first regular monthly meetings were devoted to demonstrations such as that described above. "Beginners' Nights" were held once a month and the rudiments of developing, printing, and enlarging were taught individual members. During the winter, 1920-1921, a weekly lecture and demonstration course in photography was conducted.

1923-26—With the opening of the Club's first darkrooms in old Building 6, there was an increase in darkroom training. Lectures and demonstrations branched out from fundamentals to cover such subjects as copying, lantern slide making, tinting and toning, and hand-coloring of prints and lantern slides.

1927—With access to the new studio in Building 28, the Club began to take an interest in portrait work. Classes were led by D. N. Sederquist. One of the largest educational groups up to that time, 36 in all, took advantage of this opportunity.

1930-31—John McMaster was appointed by the Educational Committee, headed by H. Clyde Carlton, to give a course in the Fundamentals of Photography. This marked the beginning of a new policy, as this was the first appointment of an instructor paid

by the Club. This class had an enrollment of 150 people. At one time Mr. McMaster had 125 members developing films simultaneously in the basement of Building 28.

1931-32—Mr. McMaster repeated the course given the previous year.

1934-35—After an interval of two years, John McFarlane conducted the course previously given by Mr. McMaster. Albert Wittmer introduced an eight-session lecture and laboratory course in portrait photography; this had to be held in two sections to accommodate the 311 members taking the course.

1935-36—Mr. McFarlane introduced a course for advanced amateurs and Mr. Wittmer repeated his course in portrait work.

1937—Color Photography, given by M. W. Seymour, was added to the Club's curriculum. Advanced Photography, under the direction of H. C. Staehle, the Beginners' Course, and Portrait Photography were continued. With headquarters established in Building 4, these four courses became



M. W. SEYMOUR INSTRUCTING THE FIRST COLOR-PHOTOGRAPHY CLASS

a permanent part of the Camera Club's program.

1938-39—Large increases in enrollment in the regular courses occurred. Sensitometry and Photomechanical Reproduction Processes were added to the Club's educational program.



REGISTERING



PRINTING



ENLARGING

PICTORIAL
REVIEW
OF
BUILDING 4
ACTIVITIES



MOUNTING



READING



SHOOTING

DARKROOM FACILITIES... Then and Now

Especially to the newer members of the Camera Club it may be interesting to learn that the pioneers of this organization did not simply inherit darkroom facilities such as are available today. In fact, when the Club was organized in 1920, it did not have even a single room reserved for its use. Hardly had the Camera Club been organized, however, when its officers were faced with the inevitable problem of finding some place in which its photography enthusiasts might try their skill in developing films and making prints and enlargements. Although several laboratories throughout the Park were used by the Club for occasional demonstrations, they were not generally available for the use of Club members. Not until late in 1922 were workrooms obtained for the use of members.

At that time the Camera Club acquired enough space at the west end of the second floor of Building 6 for two darkrooms. Gleanings from the Club's archives reveal that these rooms were renovated and modestly equipped by the sweat of the brow of hardy pioneer members. According to the records, the officers and some of the members secured waste lumber and secondhand electric and plumbing fixtures; after weeks of evening and Saturday afternoon work they were rewarded with a place which, with a little stretch of imagination, could be called the Club's "headquarters." One of the handicaps with which members had to contend at first was the means of gaining entrance to these rooms: to get in, members had to climb a fire escape, walk across a roof, and climb through a window. One of the rooms was devoted to developing films and the other to printing and enlarging. Although the Club at that time boasted no elaborate equipment, records of early exhibitions indicate that many fine prints were produced. Despite the relatively meager equipment, a large percentage of Club members were genuinely interested in the darkrooms, as evidenced by their participation.

It was only natural that a spirited group like this would soon need better darkroom facilities. Thus, in the fall of 1924 the Club considered rebuilding and re-equipping its quarters in Building 6. However, this idea was abandoned and, instead, plans were drawn up for converting some available space back of the stage on the third floor of Building 28 into three darkrooms. This plan was carried out and by March, 1925, three new darkrooms were available for Camera Club members. One room was equipped for developing, one for printing, and one for enlarging. Whereas keys to the previous rooms were available from Club "deputies," keys to the



ENTRANCE TO PRESENT HEADQUARTERS

new rooms were obtained from the K. P. A. A. office.

The Club facilities were expanded further the following year by the addition of a small room known as the "studio." This room filled another long-felt need on the part of many of the members.

This was the era before coeducational Club laboratory work, for certain evenings were assigned to women members, while others were reserved for men. A kind of woman suffrage took place in this connection, for at first women were allowed to use the rooms but one night a week. Then, as a larger percentage of women made use of the rooms, they were given two nights a week and, finally, three nights a week, equalling the privilege enjoyed by men.

Even with certain obvious limitations, these quarters, with relatively small improvements from time to time, served as the regular darkrooms of the Club until the present facilities were provided in Building 4 in 1937. It was the hope of the Club officers each year during the early thirties that some day a building might become available for the sole use of the Camera Club. When the Research Laboratories moved into the newly built Building 59, attention was focused upon Building 4, which was

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EDITORIALS

Editor HELEN C. HESS
Assistants ALBERT MEILI
 THOMAS O'TOOLE
Cartoonist ROBERT READ
Typist JEAN WHITE

Progress

Of little significance, indeed, would be the growth of our organization, from the original group of five Kodak employees who organized the society to its present membership of approximately 2400, were it merely an increase in membership and an expansion of quarters housing our Club. Such, however, is not the case. Organized, taking the words from the letterhead of the first Club stationery, "For the encouragement of better photography," the Club has served a dual purpose. First, it has proved of assistance to the Kodak employee in his job. By learning more about photography and photographic processes through the facilities offered by the Club, he has been able to serve the company to better advantage; at the same time he has become more interested in his own work, an attitude which is of intangible benefit both to the company and to the employee. Secondly, the Club has opened up a field of worth-while recreation for the employee. It has instilled in him an enthusiasm for making photographic prints of merit and a desire for an understanding of processes, some of which he may never use, but which enhance his appreciation of various phases of photography. In addition, it has provided a social center wherein he may meet others whose interests parallel his. So, as we pause to reflect for a moment on the strides that have been taken in the field of photography, it is not surprising that our organization is the animate thing that it is.

Last year photographic societies throughout the world celebrated the one hundredth anniversary of the Daguerre process. Several members of our Camera Club assisted in the presentation of a skit demonstrating the process as it was introduced to the world in 1839. This painstaking, lengthy process, as originally carried out, demanded skill in the preparation of metallic plates and a vast assortment of materials; exposures, employing crude curtain-like shutters, were of such length as to exclude many types of subjects; the plates required very careful handling and had to be submitted to a time-consuming process of develop-

ment. Needless to say, such a cumbersome process would have been slow to catch the interest of the man on the street. As has happened in other fields, however, the possibilities of the original idea, which presented difficulties in its manipulation, were envisaged by many scientists whose continued investigations led to developments in photographic processes, materials, and equipment; in addition to popularizing photography, their discoveries opened up fields which are no longer considered of interest only to a few highly trained experts. Such fields, which are now within the grasp of the layman, are motion-picture, infrared, X-ray, and color photography, photomicrography, and microphotography.

In reviewing the development of the Camera Club, we see the expansion within the industry, which followed close upon the heels of changes effected by science, reflected in the rapid growth of the Club's activities. The scope of the laboratory demonstrations carried out in the early days of our Club soon widened from developing, printing, and enlarging, to embrace such subjects as copying, hand-coloring of prints and lantern slides, tinting and toning, and portraiture. This caused an increase in membership which, in turn, created a need for a more effective means of handling demonstrations on a large scale, and a class in elementary photography was established. The next advances were the inclusion of courses in portrait work and advanced photography. As photographic research brought them within the grasp of the amateur and made them of practical importance, color photography, with particular emphasis placed upon the Wash-Off Relief Process, and sensitometry were given a place in the educational program of the Club.

With the expansion of its educational program and its tremendous increase in membership, the Camera Club soon outgrew its original two darkrooms in Building 6 and moved into three better equipped darkrooms in Building 28. Although inadequate to serve many of the members, these rooms were used until October, 1937, when the Club moved into its first headquarters in Building 4. In 1937 this building, devoted exclusively to our activities, appeared spacious, but already its facilities are being taxed to the utmost and many members have to be turned away. Each place where the Camera Club has had darkrooms has proved extremely valuable to its members, from the two rooms in Building 6, access to which was at first obtained by means of a fire escape and a window,

to the extensive darkroom facilities of our present headquarters, Building 4.

In addition to enabling members to develop, print, and enlarge their pictures, the equipment in Building 4 provides for portrait work, motion-picture film editing and titling, copying, and other phases of photography. Here, too, the Ciné Group, comprising our motion-picture film enthusiasts, gather to talk over their problems, exchange ideas, hear lectures, and write, enact, and photograph complete movie scenarios. Here, also, it is that members of the Pictorial Section meet to benefit by a discussion of their pictorial efforts. A library and lecture room, in addition to serving their intended purposes, are used for displaying exhibits. The Club headquarters has recently added another function to the many it already had; namely, the handling of loans of equipment, such as still and movie cameras and projectors, to Club members. Because of the many facilities offered by the Club, its members have been able to produce prints, both black-and-white and colored, transparencies, and motion pictures of excellent quality.

Does this not indicate that ours has been true progress?

Prophecy Fulfilled

"If there is anywhere in the world that there should be a large membership in a camera club, it should be here in Rochester among the employees in the plants and offices of our company." These were the words with which F. W. Lovejoy, then Vice-President and General Manager of the Eastman Kodak Company, now President and General Manager, opened his talk at the Second International Salon of Photography in Rochester in 1927. Since then our membership has grown rapidly until it is now approximately 2400; this exceeds that of any other photographic society in the world whose members all reside in one locality. Our membership is approaching that of the Royal Photographic Society, whose members reside in widely scattered parts of the world, and whose membership is now about 3000.

Scanning the Past

This anniversary review has been made possible only after weeks of careful scrutiny of all secretaries' notes, announcements, correspondence, clippings, and odd bits of recorded information.

A thick coating of dust sealed the many packing boxes into which various Camera Club notes had been randomly placed. Within the boxes the small bits of valuable information which are the stepping stones in the Club's progress, were well protected,

ensconced in a mass of unimportant correspondence, all of which had to be combed through diligently, lest something important be left undiscovered.

When seemingly insurmountable gaps in the history appeared, for which we could find no records, we had to resort to the memories of some of the older Club members, whose assistance is greatly appreciated.

A Place in the Sun

The first regular publicity secured by the Camera Club was obtained in June, 1923, when the editor of the *Kodak Magazine* promised the Club space in each issue to the extent of one-half of one page per month. Since that time a folder known as the *Bulletin of the Kodak Camera Club of Rochester* has made its appearance. The *Bulletin*, published every month except during the summer, is devoted wholly to Club affairs. In addition to the *Bulletin*, mimeographed notices of special events in the Club's program are circulated from time to time.

References Given

We wonder, on reading the annals of our Club's history, whether Major Bowes got from our Club the idea of giving the person with a talent a chance. Talent of any sort was solicited among Kodak Camera Club members and presented as a regular feature of entertainment at the Club's monthly meetings. After a meeting in 1924 at which a Kodak Park miss gave several dances before the Club, the President wrote to her, "I thank you on behalf of the Club for giving us this entertainment and shall be pleased to have you refer to me at any time regarding same."

Extinct Offices

"Menu Expert"—an appointment of considerable importance during the first years of the Club's existence. It was the duty of the "expert" to make arrangements for suppers preceding the lectures and meetings; these were frequently attended by as many as 100 members, the largest being a supper in 1926, attended by about 300 people, which preceded a showing of motion pictures taken by George Eastman and William G. Stuber.



"Keepers of the Keys"—a band of ten deputies entrusted with keys to the first Camera Club darkrooms. Members wishing to use the darkrooms obtained supplies and photographic advice, in addition to gaining entrance to the rooms, from these deputies.

D. P. W., Defendant



In 1920 a committee of Camera Club members planned to pay Father Rochester's Park Board a visit regarding the cleaning out of dead limbs of trees in city parks. No reason for this decision was given in the records in which this note was found. We wonder, however, whether the dead limbs proved a major handicap to artistic photographic achievement.

In paring down appropriations in the Camera Club budget of March, 1922, an item of paramount importance was that of printing costs. As a result, photographic membership cards and photographic letters advertising the Club's activities appeared in use, temporarily supplanting printed ones. In 1927, when finances were again in a crucial state, an aerial view of the Park was used as a photographic membership card.

Turn About

Diametrically opposite the present scheme of things was the situation existing in 1923 regarding Camera Club membership. At that time there was a lull in interest in the activities sponsored by the group. To offset this, the Club held a competitive membership drive and offered prizes of Kodaks, albums, portrait attachments, etc., to those who signed up the most new members. The effect was all

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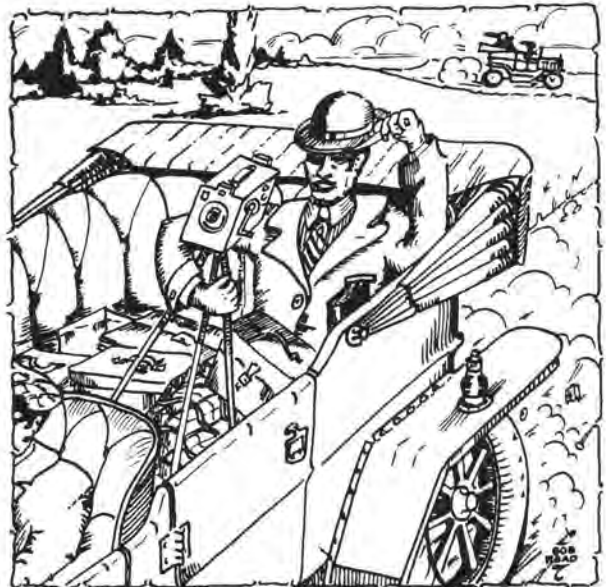
that the Club had anticipated; members vied with each other to secure the coveted awards. Entirely different now, new memberships pour into the Club headquarters unsolicited, for Kodak employees know that they gain access to many pieces of photographic equipment, in addition to obtaining numerous other privileges, by becoming members of the Camera Club.

Camera Club Cottage

For about ten years the Club has maintained a cottage at Lake Ontario for the use of its members and their friends. Here swimming, volley ball, horseshoe pitching, Ping-pong, beach parties, and candid camera shots provide a continuous round of gay activity in which many members participate.

35-mm. Camera Causes Dilemma

A 35-mm. motion-picture camera borrowed from one of the departments of the Research Laboratories and some outdated stock film taken on one of the first hikes created an embarrassing situation which required a complete explanation. On the occasion of an early hike to Durand-Eastman Park, E. J. Ward drove his 1909 Ford. On the back seat was H. A. Sauer holding the camera, surrounded by the necessary paraphernalia, which included 4000 feet of negative film which he had obtained for use on the hike. According to a secretary's note, with Harris Turtle's customary good luck and skill, a



series of excellent pictures was taken of various members and groups of the Club.

The film was sent to the Film Developing De-

partment and D. W. Rupert billed the Camera Club, which then had but \$60 in its treasury, for \$52. Eventually the matter came to the attention of J. Haste, Manager of Kodak Park, and Mr. Sauer was asked to account for the film. A peaceful settlement occurred after Mr. Sauer explained that the film was expired stock.

Ciné Section

Although organized as early as 1928, the Ciné Section did not function actively until the facilities of Building 4 became available in 1937. It has an active membership of about 100 and meets twice a month to hear lectures and talk over problems. From time to time the group also makes a complete movie; this includes writing the scenario, acting and shooting the scenes, and titling and editing the film. For this work the studio of Building 4 is utilized.

Executive Board Grows

The phrase, "back in the good old days," which is probably disproved as often as it is spoken, is again invalidated, at least in so far as Camera Club Board meetings are concerned, by a perusal of the minutes of early Club meetings. A meeting of the Executive Committee was called by the President in 1920, to which the President and Treasurer alone responded; consequently no business was transacted. Compare this showing with present Board meetings at which at least eight members are regularly present.

Expansion of the Club's interests, facilities, and program created a need for a larger advisory board. Twenty years ago the Executive Committee con-



AN EARLY EXECUTIVE BOARD

sisted of the President, Vice-President, Financial Secretary, Recording Secretary, and Treasurer. Today the Executive Board is made up of the five

current officers, the President, Vice-President, and Treasurer of the previous year, a representative of the Kodak Park Athletic Association, and delegates



A RECENT EXECUTIVE BOARD

from Kodak Office and Hawk-Eye. In addition to these official members of the Board, the chairmen of various committees (Educational, House, Pictorial Section, Ciné Section, Exhibitions, Cottage, Hikes) are frequently invited to Board meetings.

Other Competitions

In the annual Spring Exhibition the beginner receives more recognition than in other salons, for in this competition the prints of beginners and those of advanced workers are judged separately, special awards being given in each group. The highest award in the Spring Exhibition, the James H. C. Evanoff Trophy, is awarded the person submitting the three best prints in the entire exhibition. It must be won three times in order to become the permanent possession of the winner.

Monthly discussions of prints are conducted by the Pictorial Section of the Club; each of these meetings is climaxed by a competition in which winners are decided by popular ballot. The Pictorial Section also sponsors a monthly Kodachrome still-picture competition. Winners in both of these contests receive cash awards and the entries are placed on display in Building 4.

Credit Short-Lived

In the early days of the Club's existence Camera Club members were extended credit for chemicals and supplies used in the darkrooms; monthly reckonings took place. This lasted only until 1925, however, when the darkrooms in Building 28 were opened. Business thenceforth was strictly on a cash basis.

History of the Club *(Continued from page 5)*

the group something new about photography—frequently in the nature of studies in composition. After each hike those who had attended met after work and developed their pictures.

During October of the first year of the Club's existence the First Semi-Annual Contest and Exhibition was held in the assembly hall. Prints were classified into five groups: portraiture, landscape, marine, architecture, and genre, and awards were given in each group.

The officers of the Club planned a program of instructive lectures for each week from October 12, 1920, to April 12, 1921. Considerable interest was evidenced in this series of talks which were very comprehensive, embracing the most important branches of photography. However, these lectures were considered somewhat too technical for the majority of the members of the Club and the series was not repeated.

Interest Wanes; Club Reorganized

Without darkrooms in which members could regularly work and with very limited funds, the Club seemed to have little with which to hold the interest of its members, and there was a lack of enthusiasm for the Club in the fall of 1921 and early spring of 1922. Under the leadership of Alfred Hargreaves, the President elected for 1922-23, the officers began the reorganization of the Club. A membership drive resulted in an increase to about 90 paid members; plans were laid for the construction of darkrooms, which had been direly needed by the Club for over a year; and the monthly lectures were made of a more popular character.

Two darkrooms, one for developing and one for printing and enlarging, were opened on December 4, 1922, for the use of Camera Club members. Ten reliable Club members known as "deputies" had keys to the darkrooms, which they turned over to members wishing to work in them. These darkrooms gave a new impetus to Camera Club activities. They made possible the scheduling for a whole year of a series of darkroom demonstrations on developing film, printing, enlarging, copying, lantern slide making, tinting and toning, and hand-coloring of prints and lantern slides. One night every two weeks during the following summer, designated "Beginners' Night," the darkrooms were open to beginners, with a different person in charge each night to give instruction. These darkroom demonstrations were continued once a month in the fall.

Supper Meetings Popular

Regular monthly meetings, preceded by suppers which were frequently attended by more than 100

people, were continued in the popular vein that had been adopted. They covered such subjects as color photography, aerial photography, various other applications of photography, photographic equipment, and travel talks. One of the best attended monthly meetings in the Club's history was the Ciné-Kodak night held in December, 1926, when more than 750 attended the lecture, 270 of whom had also been present at the supper preceding the lecture. At that time pictures taken by George Eastman on an African trip and pictures taken by W. G. Stuber on trips to South America and Egypt were shown. As a feature of each of the early meetings entertainment was furnished. Among entertainments presented at various meetings were an exhibition of dancing, a gymnastic exhibition, music by Alfred Knight's orchestra, and music by a string trio from the Eastman School of Music.

Club Activities Widen

In February, 1924, the Kodak Park Camera Club officially became a part of the Kodak Park Athletic Association activities. A great increase in the number of Camera Club members desiring to use the Club darkrooms and the inadequacy of these rooms led to the construction and equipping of three darkrooms in Building 28. These were opened for use in February, 1925. In the following year the Club acquired a small room off the assembly hall in Building 28 for use as a studio; this was equipped with a portrait camera and stand.

In the fall of 1926 the Kodak Park Camera Club and the Kodak Staff Photographic Society of London sponsored the first Kodak International Salon, held in London (see page 6).

In addition to holding monthly lectures, monthly hikes, and darkroom demonstrations, the Kodak Park Camera Club sponsored its first dance in January, 1927, in the assembly hall. It was held with the hope of raising money with which to defray the expenses of the Spring Exhibition. The affair was declared a success socially, but financially it was a case of "just breaking even." Several other dances were held by the Club at various times during the next three years.

A series of lessons and demonstrations in portrait photography was begun in March, 1927, in the studio which had recently been obtained and equipped. D. N. Sederquist presented the series, the first meeting of which was attended by 36 members.

Although there was a camera club in existence at the Camera Works in 1923 and although the State Street office workers had formed the Office Camera Club in 1926, the programs of the Kodak Park Camera Club were enjoyed by many Kodak employees outside of the Park. Consequently in June, 1929, the name of the Club was changed to

the "Kodak Camera Club of Rochester," which it still retains.

Educational Program Instituted

In the fall of 1930 the Educational Committee, of which H. Clyde Carlton was chairman, decided that it would be a good plan to hire an instructor to present a course in the Fundamentals of Photography. In the spring of 1931, 150 beginners were taking this course under John McMaster. Other courses were soon added (see page 7).

Increasing needs for darkroom and lecture facilities led to the remodeling of Building 4 as headquarters for the Camera Club. This was occupied in October, 1937. As a result, more courses were added to the curriculum offered by the Club, greater darkroom facilities were made available, a Ciné Section became an active offspring of the Club as did also the Pictorial Section, and traveling salons acquired a permanent exhibition space.

At present Building 4 is being used to capacity and the quarters which once seemed ample have already become overcrowded.

Darkroom Facilities (Continued from page 9)

vacated about that time. Unfortunately, the depression was then in effect, delaying the acquisition of the long-hoped-for new Club headquarters. Hopes were kept alive, however, with the result that in 1936, with the generous support of the Management, the decision was made to completely renovate and equip Building 4 for the Camera Club. The completely remodeled building was opened to the Club's activities in the fall of 1937.

While records of the Club reveal that president after president worked for the new headquarters, certainly without the interest and co-operation of the Management this hope could never have been realized. The present facilities of the Club are quite complete, including not only well-equipped darkrooms for developing, printing, and enlarging, but also a large lecture room, a studio, a reading room, and an office. Prior to the establishment of Building 4 as the Camera Club headquarters, the Club had no adequate space for exhibiting prints made by its members or for displaying interchange exhibits. Walls of the lecture room, reading room, and office are now utilized for this purpose.

Thus the splendid facilities of Building 4, which are used by many of the Club's members, are the fruition of the genuine interest and hard work of the Club's past officers and members. And so today as we not only look back over the past

twenty years of the Camera Club's existence but also look into its future, we should strive to maintain the high standards and interest which have motivated the Club since its founding.

The following comparison of equipment and supplies available in December, 1922, and in December, 1939, aptly summarizes the expansion of the Club's facilities:

DECEMBER, 1922

- 3 Amateur printers
- 1 Auto-focus enlarger
- A few trays
- Chemicals
- Paper

DECEMBER, 1939

(A) EQUIPMENT FOR USE IN BUILDING 4

- 13 Contact printers
- 1 Professional contact printer
- 9 4 x 5 Auto-focus enlargers
- 5 Miniature enlargers and easels
- 1 5 x 7 Professional Auto-focus enlarger
- 1 Portrait camera, plate holders, and lights
- 1 Copying camera and equipment
- Spotlights and vent lights
- 1 16-mm. Enlarger
- 1 Retouching easel
- 1 Dry mounting press and tacking iron
- 5 Trimmers
- 1 Densitometer
- 1 8 x 8-foot Glass-beaded projection screen
- 2 Ciné-Kodak splicing outfits, viewers, and rewinds
- 1 Model L projector (16-mm.)
- 1 Ciné 8 projector
- 1 Model I 35-mm. projector
- 1 Lantern slide projector
- 200 Developing trays
- 56 Graduates
- 75 Thermometers
- 14 Interval timers
- 21 Second timers
- 100 Photoflood lamps
- 1+ Ton of chemicals in stockroom
- 2100 Doz. sheets of paper

(B) EQUIPMENT WHICH MAY BE BORROWED

- 3 Model K Ciné-Kodaks
- 2 Model B Ciné-Kodaks
- 2 Model BB Ciné-Kodaks
- 2 Ciné-Kodaks (8-mm.)
- 2 Retina I cameras (35-mm.)
- 10 616 still Kodaks
- 2 620 still Kodaks
- 3 120 still Kodaks
- 2 Model G projectors (16-mm.)
- 2 35-mm. Kodaslide projectors
- 1 Ciné-Kodak titler

Another indication of the tremendous activity taking place in Building 4 are the following figures for the year ending April 30, 1939:

4,600 bottles (10-oz.) of developer were used.

12,500 registrations, giving the number of members using facilities in Building 4, exclusive of those attending classes, were recorded.

1,040 gal. of Hypo were used.

2,000 mounting boards were used.

Kodak International Salon *(Continued from page 6)*

entrant less than 36 years old. This award was first made in 1936.

The Hutchison Cup, a silver cup presented by Charles F. Hutchison for the first time in 1933, is awarded for the print adjudged best among artistic commercial advertising photographs.

The Adolph Stuber Trophy, first given in 1935, is an award presented by Adolph Stuber for the best print from a miniature negative.

The Superintendents' Cup, first awarded in 1936, is given for the most praiseworthy portrait. This cup is presented by a group of superintendents of the company.

Silver and bronze medals and certificates of merit

have been awarded since the First International Salon.

Several new awards have been created but have not yet been given because of the postponement of the 1939 Salon. These will be awarded for the first time at the next Salon, which will take place as soon as it can again be made an international affair:

The Mees Trophy is presented by C. E. Kenneth Mees for the best multicolor print judged on the basis of artistic merit as well as technical excellence.

The Sulzer Trophy, presented by A. F. Sulzer, is awarded for the best miniature natural-color transparency.

The Sievers Trophy is presented by H. C. Sievers for the best natural-color transparency outside the miniature class.

