

KODAK CANADA

The Early Years (1899–1939)

Ryerson Image Centre

33 Gould Street, Toronto, Canada

January 23–February 24, 2019

www.kodakcanada.omeka.net



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KODAK HEIGHTS
THE NEW HOME OF
CANADIAN KODAK CO
LIMITED

25 ACRES-7 BUILDINGS-11 ACRES FLOOR SPACE

J. J. LAMBERT

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Canadian Kodak Co.
[Aerial view of Kodak Heights property], 1937
Gelatin silver print
20.3 x 25.4 cm



Canadian Kodak Co.
[Canadian Kodak Co. building at 41 Colborne Street], ca. 1900
Gelatin silver print
22.9 x 16x5 cm

Introduction

Lodoe-Laura Haines-Wangda

In 1899, the Rochester-based Eastman Kodak Company formally opened its first Canadian location on Colborne Street in Toronto. This movement northward to establish “Kodak Heights” allowed the corporation to extend its reach beyond its American borders, connecting the cities of Rochester and Toronto through photography, and establishing a new market of consumers for the Kodak brand.

Kodak Canada: The Early Years (1899–1939) is an exhibition, publication, and digital project, created and organized by the 2019 cohort of Ryerson University’s Film + Photography Preservation and Collections Management program. Drawing from the Kodak Canada Corporate Archives and Heritage Collection at the University’s Archives and Special Collections, *Kodak Canada* examines the company’s earliest years in Canada and traces the global expansion of the Kodak empire into Canada in the early part of the twentieth century. Growth into Canada solidified Kodak as North America’s dominant manufacturer in photographic technology, a driving force behind visual culture in Canada, and a near century-long employer in Toronto’s Mount Dennis neighbourhood.

This publication builds upon the exhibition, deepening our understanding of Kodak Canada during the first four decades of the twentieth century. Essays by Kate Fogle, Olivia Jenkins,



and Misty-Dawn MacMillan provide insight into the company's archive and history. Concentrating on the twentieth-century interwar period, Fogle's essay *Women at Work* unpacks the presence of female workers at Kodak Canada. Using texts and images from the company's internal bimonthly magazine *At Kodak Heights* as source material, Fogle broadens her analysis to the social and cultural roles expected from working women at the time. With her essay "*Shooting*" the Great War, Jenkins focuses on the popularity of amateur photography by soldiers during the First World War, despite its illegality under military law. The author examines two Kodak cameras—the Vest Pocket and the Autographic—that were used throughout the conflict, and how Kodak actively promoted them to soldiers. MacMillan adopts a critical lens toward the company in her essay *Difficult Histories*. Addressing photographs of the Kodak Minstrels, she considers the challenging politics of racist, prejudicial, and discriminatory images found within collections and archives.

This publication also includes excerpts from interviews with Ryerson University's Special Collections Librarian, Alison Skyrme; photographer and School of Image Arts professor Robert Burley; and former Kodak Canada employees, Al and Diane Holley. Recordings of the full interviews are available on the interactive online project created for this exhibition at kodakcanada.omeka.net. This website provides additional digital resources, including an interactive map connecting the corporation's presence in Rochester and Toronto, and a timeline that extends the chronicles of the company until the Kodak Heights site closed in 2005.

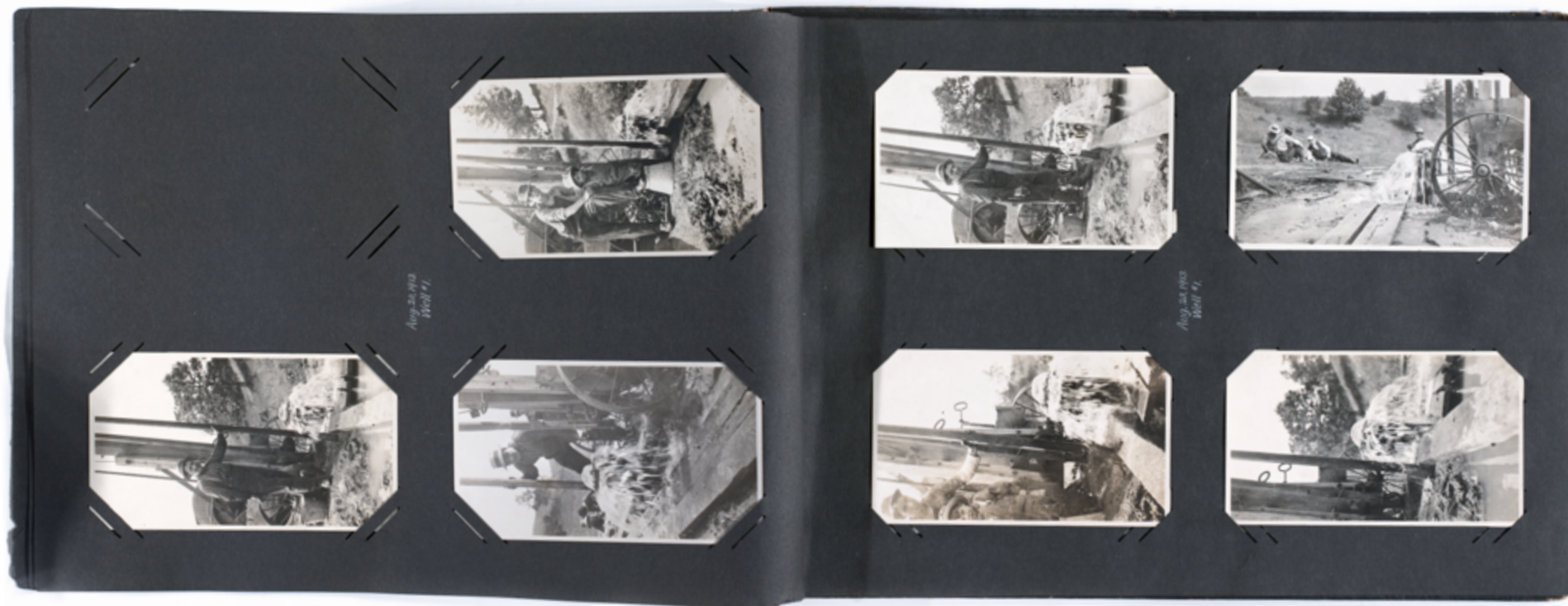


Canadian Kodak Co.
[Workshop], ca. 1917
Gelatin silver print
14 x 24.1 cm

previous page:
Canadian Kodak Co.
No. 3 Brownie, ca. 1908–1920
Camera
11.5 x 16 x 14 cm

I think some of the things you can take away from the exhibition are first of all how much Kodak Canada affected the physical urban structures of Toronto and how the neighbourhood grew up around Kodak and Mount Dennis. The public can also perceive how Kodak and vernacular photography affected Canadians' lives. It also deals with how the company affected its employees and how the employees in turn affected the company's functions.

Alison Skyrme
Special Collections Librarian, Ryerson University





The interview excerpt on the following page contextualizes Kodak Canada's role in forming Toronto's identity and how it facilitated personal relationships in the company's corporate culture. Al Holley worked at Kodak Canada between 1960 and 1997. His father, Elwood Holley, worked there between 1938 and 1974. The elder Holley first worked as a security guard—a “watchman”—in the company's earlier days. Later, he would change departments to Kodak's onsite fire department.

It was very typical for generations of workers, especially from the Mount Dennis area, to work collectively in different departments within the company.

previous 4 pages:

Canadian Kodak Co.

[Kodak Heights property album], pages 1, 6–11, 1913–1921

25 Gelatin silver prints mounted on cardboard

27 x 39.5 x 3.5 cm (album dimensions)

My father's name was Elwood Holley and he started to work for Kodak Canada in 1938 until 1973 or 1974. He was born and raised in Weston, which was just north of Mount Dennis, and he did a variety of jobs. Prior to that he was a high school graduate, which was probably fairly rare during those days. He was there initially as a watchman and his job was to patrol the buildings in the evenings and on weekends when no one was there. Both outside and inside, he was looking for doors that had been left open, machines that had been left on, anything that needed attention. It had to do with safety. He then joined the volunteer fire department at Kodak Canada and he eventually became the fire chief. He enjoyed it because it was a job with responsibility. Whenever there was new construction, he would be over there on weekends because he could walk to the plant, which was just down the block. It was almost like he lived there.

Al Holley

Kodak Canada employee between 1960 and 1997

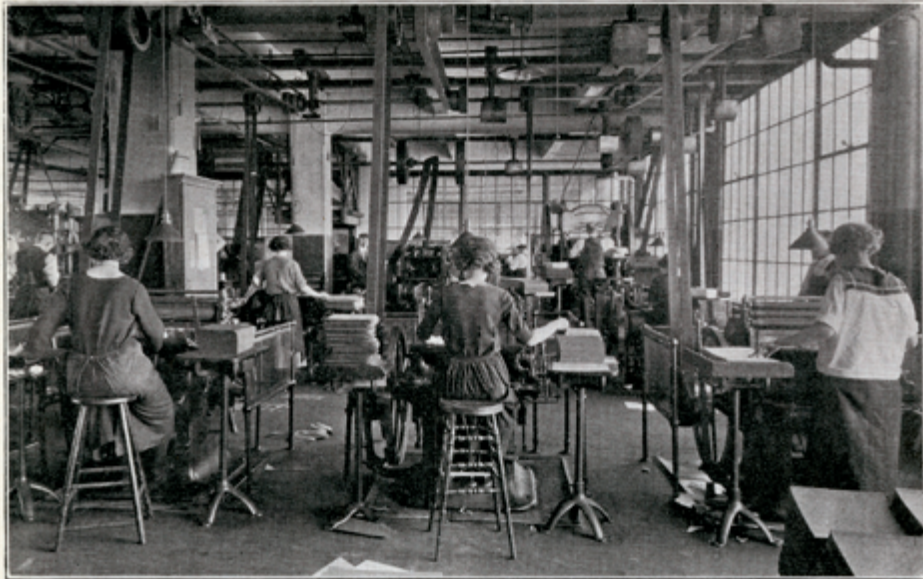
Canadian Kodak Co.

[Sale sign at Kodak Heights property], 1913

Gelatin silver print

15.2 x 25.4 cm





PRINTING AND EMBOSSING

Fig. 1
 Canadian Kodak Co.
At Kodak Heights, vol. 4, issue 7, page 6
 February 1924
 Ink on paper
 22.2 x 30.4 cm (open)

Women at Work:

At Kodak Heights and Female
 Employment in the 1920s

Kate Fogle

January 1921 marked the first edition of the Canadian Kodak Company's employee magazine, *At Kodak Heights*. Published with the tagline, "Things We Hear and Do," it focused on the worker experience by illuminating occupational pursuits and providing a personal means of employee expression. Paternal in tone, the magazine invoked the notion of "our Kodak family,"¹ seeming to establish that its contents were written with the staff's welfare in mind. Many announcements were made within its pages, usually regarding personal issues: birth and death, illness and recovery, engagement and marriage. These last proclamations tended to be more revealing, as often an announcement of marriage by a female worker held a secondary purpose as an announcement of departure from the company.² What did these departures say about the status of women's roles in the workforce at this time? Perhaps it suggests that, for many of the women, getting married offered a level of financial security and equality that simply didn't exist for them in the labour market.³

In the 1920s, women earned approximately 54 to 60 percent of male wages,⁴ and while a wider array of jobs were available for women than had existed before the First World War, female workers still laboured beneath a glass ceiling. Socially

1 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 1 (Toronto: Canadian Kodak Co. Ltd., January 1924), 5.

2 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 4 (Toronto: Canadian Kodak Co. Ltd., April 1924), 13.

3 Veronica Strong-Boag, "The Girl of the New Day: Canadian Working Women in the 1920s," *Labour/Le Travail* 4 (1979): 158.

4 Strong-Boag, 146.



Fig. 2
Canadian Kodak Co.
At Kodak Heights, vol. 4, issue 3, page 5
February 1924
Ink on paper
22.3 x 30.4cm (open)

and economically, the assumption continued that most women would prioritize homemaking and motherhood.⁵ *At Kodak Heights* seemed invested in preserving and perpetuating this as standard practice, often printing photographs of recently-departed female employees, smiling in their new roles as homemakers and housewives. The magazine presented the impending departures as analogous to the joyous nuptial news, but the idea of a woman retaining her job post-marriage did not arise, and it did not appear to be a consideration.

An analysis of a set of *At Kodak Heights* issues from the year 1924—one of the few complete collections that exist within the Kodak Canada Corporate Archives in Ryerson’s Special Collections archives—reveals that photographs of women are featured prominently, and they are often shown working, particularly in menial labour positions. An image depicting the Printing and Embossing Department (Fig. 1) clearly shows a gender division, with men working at the large presses in the

5 Graham S. Lowe, “Women, Work and the Office: The Feminization of Clerical Occupations in Canada, 1901-1931,” *The Canadian Journal of Sociology/Cahiers canadiens de sociologie* 5, no. 4 (Autumn 1980): 373.



Fig. 3
Canadian Kodak Co.
At Kodak Heights, vol. 4, issue 9, page 15
February 1924
Ink on paper
22.2 x 30.4cm (open)

far background while women occupy the foreground.⁶ Oftentimes this division was superseded by outright exclusion, as evidenced in the magazine’s listing of employee names by department: for jobs that interfaced with chemical compounds and scientific aspects of production, such as the Film and Paper Coating, Emulsion, and Plate Departments, only male names are listed.⁷ It does appear that women could transfer between departments, though always from one menial position to another.

At Kodak Heights also included images that illustrate what author Graham S. Lowe describes as “the feminization process [that] was central to the administrative revolution which occurred in major Canadian offices during the first three decades of the twentieth century,”⁸ most specifically in the form of the female clerical worker. Though

6 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 7 (Toronto: Canadian Kodak Co. Ltd., July 1924), 6.

7 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 6 (Toronto: Canadian Kodak Co. Ltd., June 1924), 15.

8 Lowe, “Women, Work and the Office,” 362.

male employees had previously considered all aspects of office work well within their purview, workplaces after the First World War tended to see men becoming office managers and specialized employees, and women occupying subordinate clerical jobs.⁹ While these positions were more mentally stimulating and less physically perilous than menial labour, women tended to carry out repetitive office work alongside male co-workers who were freed from the monotony of typing and transcription. A photograph in the March 1924 issue of *At Kodak Heights* depicts the Office of the Repair Department, with one male worker holding a camera and the other speaking into a dictation device (Fig. 2).¹⁰ While the male employees appear contemplative and posed in their individual tasks, the two women steadfastly face their typewriters, serving as doppelgängers in the performance of perfunctory work.

The editors of *At Kodak Heights* actively encouraged staff of both sexes to participate in recreational sports and clubs, including hockey and softball teams for women, as evidenced in photographs printed in many of the issues from 1924. An annual “Girls’ Night” event, for example, featured young women staging plays and performing as an all-female orchestra,¹¹ and the Camera Girls’ Social Club promoted dancing, games, and community outreach activities.¹² The push for these types of pursuits corresponds to other organizations active at the time. The YWCA in particular offered social activities and “recreational programs designed to develop moral and industrious women workers who would not be inclined to rebel against working conditions.”¹³ Perhaps the benefits of recreation and socialization projected by *At Kodak Heights*, while wrapped in the guise of community and companionship, were more about sustaining a status quo, with women assuming the bottom rung of the corporate ladder. An image showing women workers at play (Fig. 3) seems to further propagate this subversive message.¹⁴

9 Lowe, 378.

10 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 3 (Toronto: Canadian Kodak Co. Ltd., March 1924), 5.

11 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 4 (Toronto: Canadian Kodak Co. Ltd., April 1924), 3–6.

12 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 2 (Toronto: Canadian Kodak Co. Ltd., February 1924), 15.

13 Margaret Hobbs and Joan Sangster, eds., *The Woman Worker, 1926–1929* (Edmonton: Athabasca University Press, 1999), 38.

14 Canadian Kodak Co. Limited Editors, *At Kodak Heights*, vol. 4, no. 9 (Toronto: Canadian Kodak Co. Ltd., September 1924), 15.

Minority and immigrant women would have experienced their own issues in finding employment at the Canadian Kodak Company. In their book *Discounted Labour: Women Workers in Canada, 1870–1939*, Ruth A. Frager and Carmela Patrias note that, in the office culture of the time, “the pinnacle of success for the female office worker was to become private secretary to her manager,”¹⁵ and there was no room for inclusiveness in the competitive realm of white-collar female office work. In providing the bulwark for a societally-enforced construct that these types of jobs were off-limits to non-white and immigrant women, companies were able “to maintain the status of these occupations,”¹⁶ and in turn keep their white applicant pool unencumbered. While Frager and Patrias focus on office work as an occupation beyond the reach of minority women,¹⁷ it seems that at the Kodak Heights site, the realm of menial labour jobs was also coupled with this paradigm. As manifested in the magazine’s pages, nearly every female employee name found in the mid-1920s issues of *At Kodak Heights* is of the English varietal.

For female employees in Canada at this time, inequality in the workplace persisted in a modernized form.¹⁸ Can editions of *At Kodak Heights* from the 1920s be seen as striving to uphold this imparity? When viewed through the lens of the magazine, the Canadian Kodak Company’s intentions for its female employees seem to have been informed by the corporate and societal standards of the time. While women were advertised within the magazine as vital Kodak family members, they were in reality struggling against the very social norms that the magazine sought to sell.

15 Ruth A. Frager and Carmela Patrias, *Discounted Labour: Women Workers in Canada, 1870–1939* (Toronto: University of Toronto Press, 2005), 74.

16 Frager and Patrias, *Discounted Labour*, 71.

17 Frager and Patrias, 71.

18 Strong-Boag, 131.

The [Kodak Canada] advertising collection itself is really fascinating: it shows how photography was advertised to Canadians, how the company advertised to niche markets, like farms, and how things changed during the war years—they focused more on family and encouraged women to take pictures of their family, more specifically their children, to send to their loved ones overseas. It really traces more than just the history of photography; it speaks to the history of advertising, the history of production in Toronto with the photographs taken during the building of Kodak Heights and those of the Mount Dennis neighbourhood. We see the history of the city and the history of a product sort of all rolled into one.

Alison Skyrme
Special Collections Librarian, Ryerson University

Canadian Kodak Co.
[Advertising poster], 1922
Ink on paper
35.5 x 27.9 cm



Kodak brings your vacation back

All the fun you've had—all the friends you've made—your vacation story told in split seconds, with a Kodak.

*Autographic Kodaks \$6.50 up
At your dealer's*

Canadian Kodak Co., Limited, Toronto



Ne sortez pas sans votre
Kodak de Noël
Canadian Kodak Co., Limited, Toronto

Canadian Kodak Co.
[Advertising poster], 1924
Ink on paper
35.5 x 27.9 cm

Canadian Kodak Co.
[Advertising poster], 1924
Ink on paper
35.5 x 27.9 cm



Have your Kodak ready
Picture-making is fun at the time and
there's pleasure ahead—years of it—as you
turn to the prints in your album.
Autographic Kodaks \$6.70 up
Canadian Kodak Co., Limited, Toronto

Canadian Kodak Co.
Vest Pocket Kodak, Model B, ca. 1912–1934
Camera
12.5 x 6 x 2.5 cm



“Shooting” the Great War: Kodak Cameras and the First World War

Olivia Jenkins

In her book *Private Pictures: Soldiers’ Inside View of War*, Janina Struk writes, “Cameras, like weapons, are ‘loaded’, ‘aimed’ and the subject ‘shot’.”¹ This simile could not be more appropriate when discussing the role that cameras played in documenting the First World War. While soldiers were using their weapons to “shoot” their subjects, they were also “shooting” their cameras throughout the conflict. The two most popular cameras used by soldiers during the First World War, for both the Allies and the Central Powers, were the Kodak Vest Pocket Camera as well as Kodak’s Autographic Camera.

Once the war began, military authorities quickly realized that photography posed a threat to surveillance and espionage activities. In response, Routine Order 189 was given in March 1915, forbidding Canadian soldiers from using their cameras.² The order stated that “all cameras are to be sent home, each camera being examined by the censor before the parcel is passed by him, to ensure that there is no film in it.”³ This meant that under military law, cameras were not allowed on the battlefield, and possession of a camera or film was punishable via court martial and could lead to a possible death sentence.⁴ Only two photographers were given permission to photograph on the Western Front, both of whom were army officers. Their photographs

¹ Janina Struk, *Private Pictures: Soldiers’ Inside View of War* (London: I.B. Tauris & Co Ltd, 2011), 22.

² Ann Thomas, “World War 1: The War of the Camera,” in *The Great War: The Persuasive Power of Photography*, eds. Bodo von Dewitz, Anthony Petiteau, and Ann Thomas (Ottawa: National Gallery of Canada, 2014), 14.

³ Andrew C. Rodger, “Amateur Photography by Soldiers of the Canadian Expeditionary Force,” *Archivaria* 26 (1988): 163.

⁴ Struk, *Private Pictures*, 21.

were only meant to record subject matter for use in military training and reporting purposes, and they could not be disseminated to newspapers.⁵ Despite these regulations, soldiers continued to sneak their cameras off to war and send photographic evidence of their experiences back home.

By 1914, when the war began, cameras had become smaller and more portable, making them easier for the average person to use. This led to a steady growth in popularity, and the rise of camera clubs, associations, and publications.⁶ The First World War was the first major conflict to occur after this democratization of photography, and the Eastman Kodak Company was a leader in introducing the new technology.⁷ Despite the orders given to soldiers that bringing cameras to war was illegal, Kodak and other camera companies continued to manufacture and market cameras that were ideal for a soldier to purchase and use while serving their time in the military. A Kodak advertisement

from the time read: “Make the parting gift a Kodak. Wherever he goes the world over, he will find Kodak film to fit his Kodak.”⁸ This advertisement was released alongside the Kodak Vest Pocket Camera, which was marketed as “The Soldier’s Kodak Camera,” and proved to be one of the most popular camera choices for soldiers. It measured 6.5 centimetres by 4 centimetres and came with a “military” case that could be attached to a belt. Once the war began the sale of these cameras increased fivefold, and by the end of the war in 1918, almost two million cameras had been sold.⁹

Another popular Kodak camera used by soldiers during the First World War was the Autographic Camera, launched in 1914. With this camera, the photographer could write captions on the photographs by using a stylus to apply pressure to the sensitive paper between the film and backing after exposure. When the film was developed, the caption would appear on the photograph. Many of the soldier-made photographs that survive today were made with the Autographic Camera.¹⁰

5 Jorge Lewinski, *The Camera at War: A History of War Photography from 1848 to the Present Day* (London: W & J MacKay Limited, 1978), 63.

6 Thomas, “World War 1: The War of the Camera,” 12.

7 Rodger, “Amateur Photography by Soldiers of the Canadian Expeditionary Force,” 164.

8 Struk, *Private Pictures*, 26.

9 Struk, 26.

10 Struk, 26.



Soldiers created albums of their forbidden photography in order to preserve the memory of their military service and their time away from home. They made plans to protect these albums and to have them sent home to friends and family should anything happen to them while at war, ensuring that their stories would remain alive for generations to come. Photographic subject matter generally consisted of “training camps, friends in uniform, shipboard photographs, the sights in Britain.”¹¹ Canadian soldiers would receive film from family members through the mail, and once the film was exposed, it would often be sent to London in the hands of a soldier on leave, who would have it developed in the city and then send it back to family members in Canada.¹² Another way of sending home photographs was through “green envelopes,” which were not subject to censorship from the military. Soldiers could use these envelopes to write home about personal matters; however, they were not readily available, so they had to be used sparingly.¹³ Despite these obstacles, amateur photographs taken by military personnel with their Kodak cameras still managed to survive and can be found in many institutional collections to this day.

Kodak played a key, and active, role when it came to the preservation of soldiers’ memories and their experiences during the First World War. The timely appearance of user-friendly cameras, such as the Kodak Vest Pocket Camera and the company’s Autographic Camera, expanded the documentary possibilities of war, despite great personal risk on many fronts. With the one-hundred-year anniversary of the war’s end recently passing in November 2018, many cultural heritage institutions have provided access to these photographs, most of them anonymous, in exhibitions across Canada, allowing viewers to continue to have an insider’s perspective into these historic events.

11 Rodger, 164.

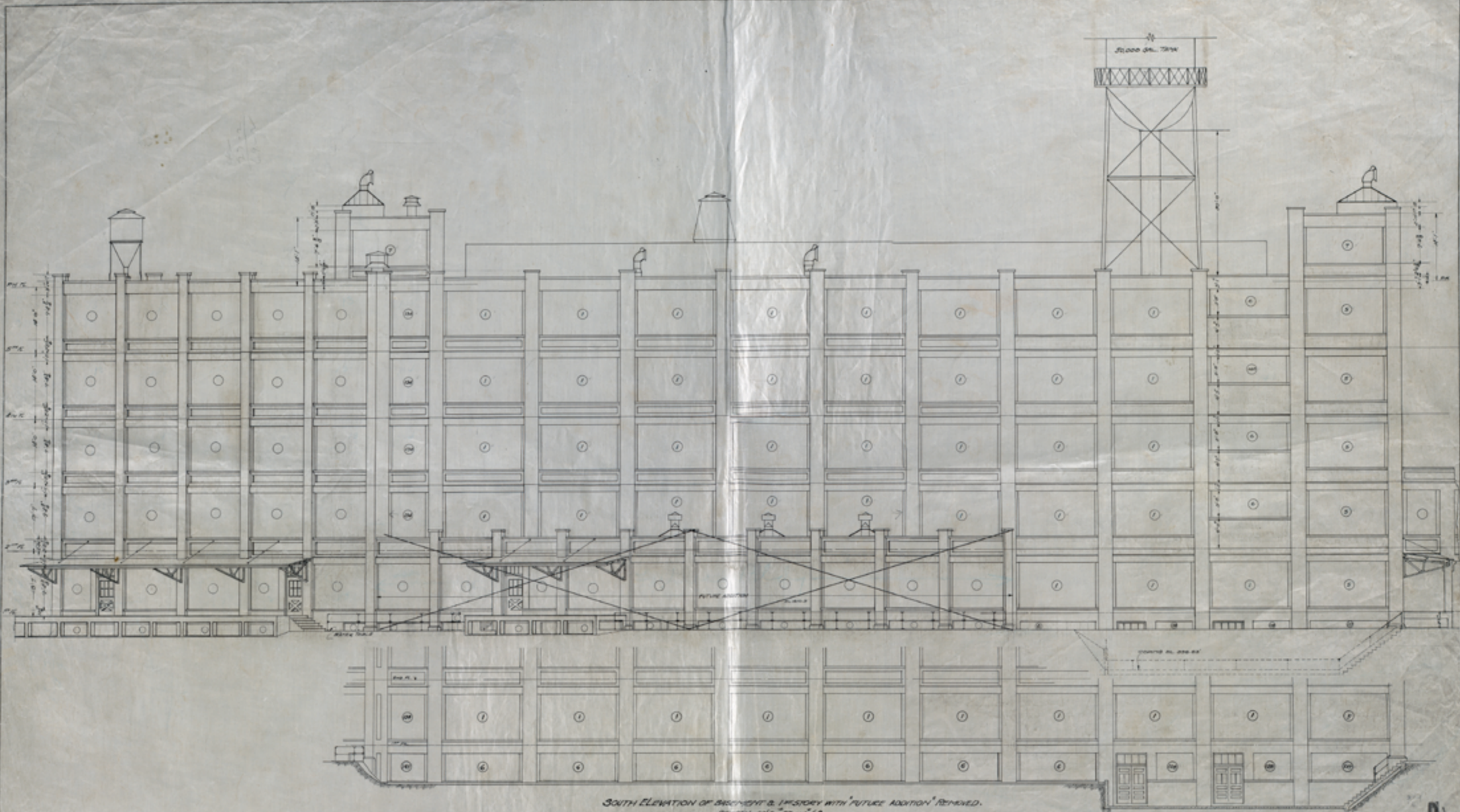
12 Rodger, 167.

13 Rodger, 167.



Canadian Kodak Co.
[The Officers of 12th battalion at Kodak Heights], 1916
Gelatin silver print
20.3 x 25.4 cm

previous page:
Canadian Kodak Co.
[Soldiers at Kodak Heights], 1916
Gelatin silver print
8.8 x 23 cm



SOUTH ELEVATION OF BUILDING & 1ST STORY WITH 'FUTURE ADDITION' REMOVED.
 BENTLEY CO. 57-60

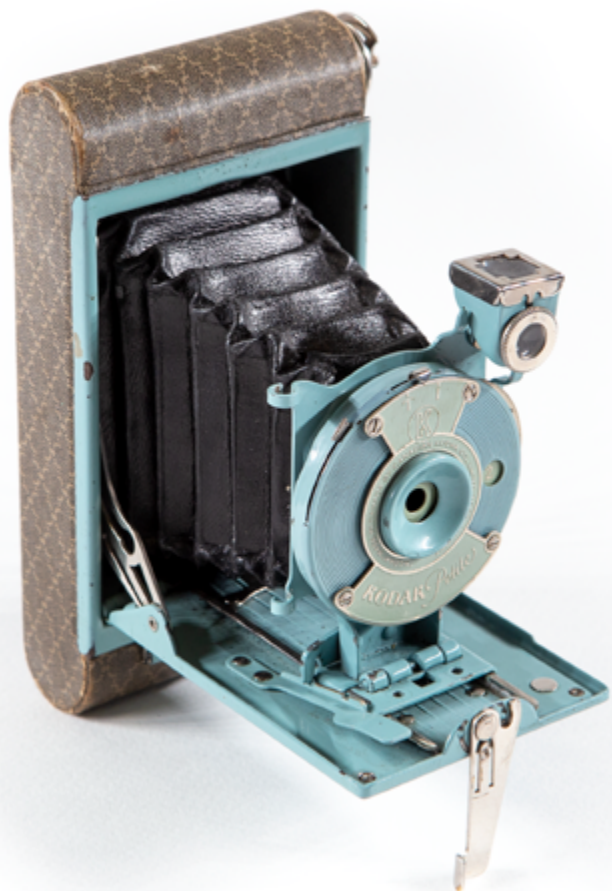
NOTE:
 CIRCLES REPRESENT WINDOWS,
 DASHED LINES INDICATE
 CONCRETE PARTS OF THESE WINDOWS
 AND THEY INDICATE
 WHERE NUMBER OF WINDOWS ARE NOT
 SHOWN ON OTHER ELEVATIONS.

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SOUTH ELEVATION
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 KODAK HEIGHTS

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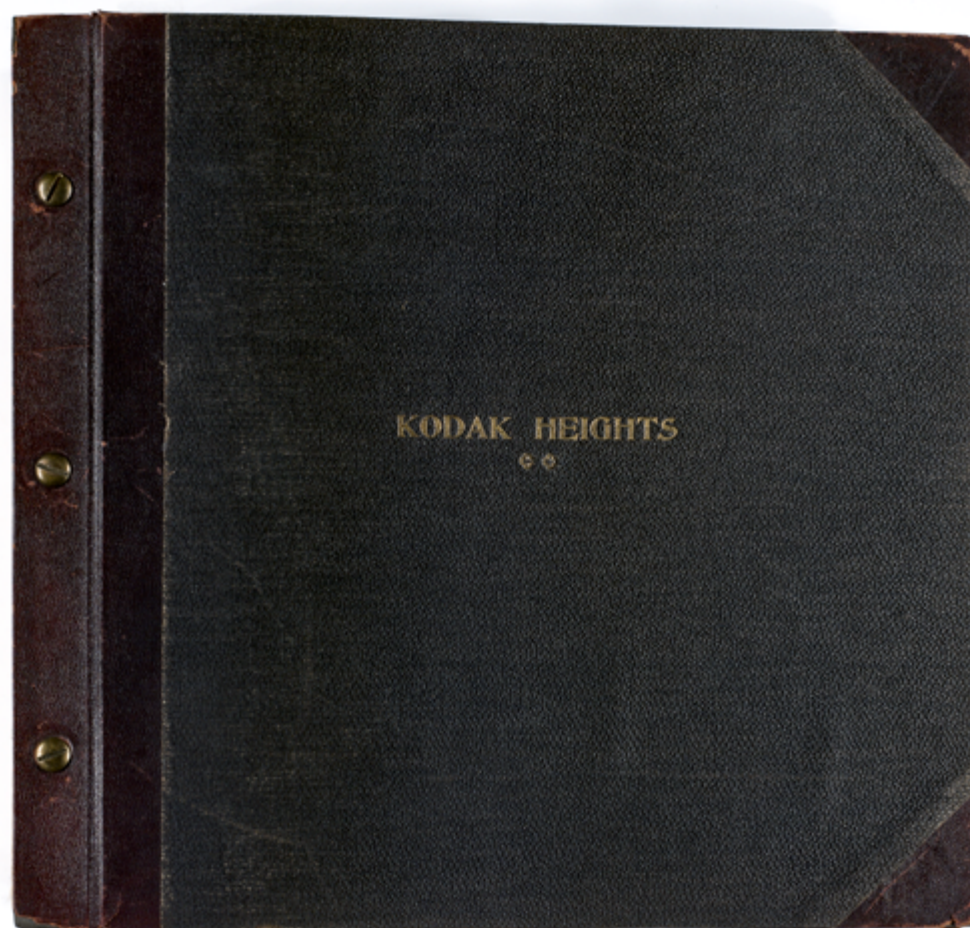
Canadian Kodak Co.
Kodak Petite Camera (Blue), ca. 1929-1922
Camera
10.16 x 12.7 x 7 cm

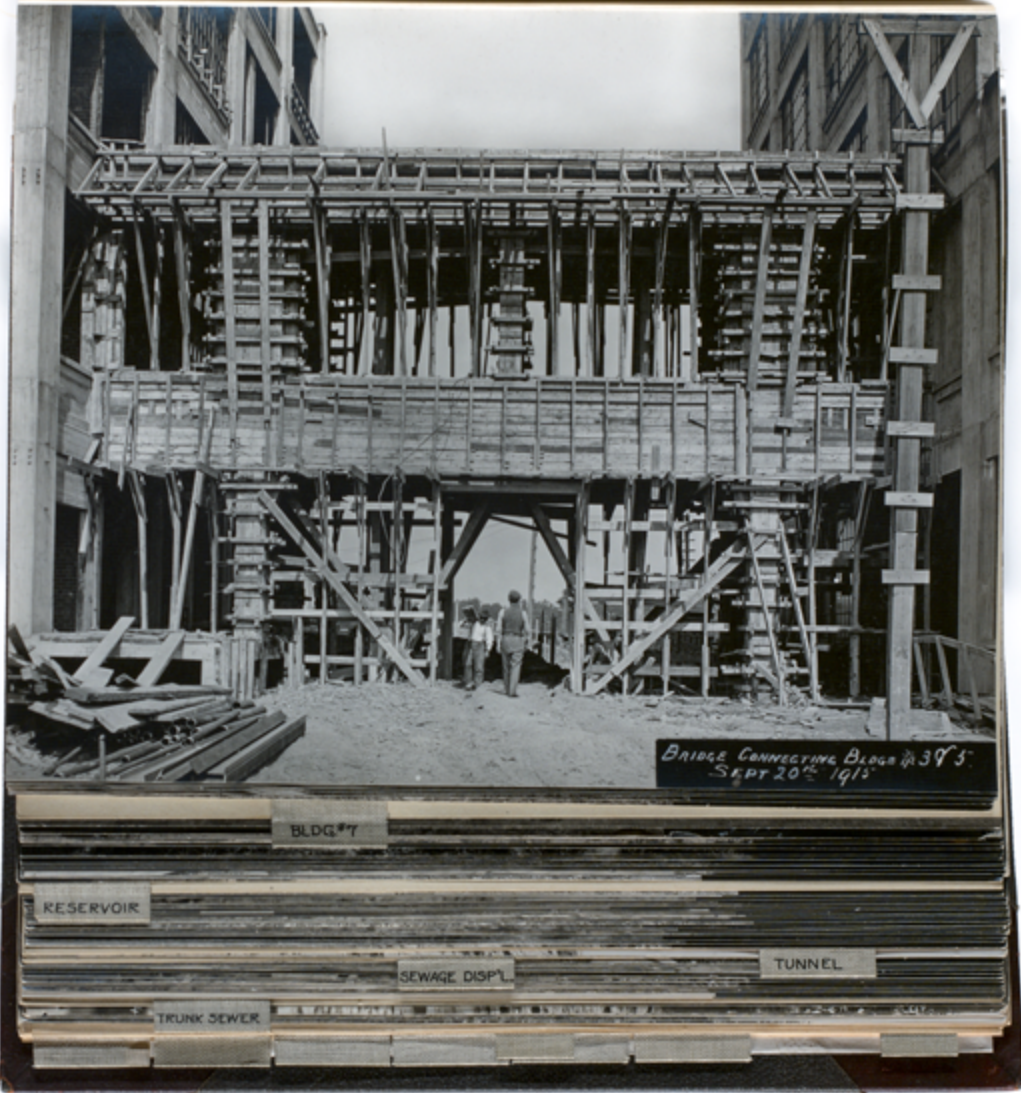
previous pages:
Unknown maker
[South elevation of building 5], 1914
Ink on calendered cloth
69.85 x 101.6 cm

Canadian Kodak Co.
Kodak Heights, 1914-1916
Album, 113 gelatin silver prints
25 x 27 x 5.5 cm

The Kodak archive was really the perfect fit for Ryerson University because the university offers the oldest and largest photography program in Canada and in North America. I've always felt that this institution is where the history of photography lives in this country. We have the largest number of photographic historians and teachers, and I've always thought that the university plays a very big role in the history of visual media, film, and photography. When the Kodak archive was offered to us, I thought it should come to Ryerson because the history that we have here and the history that exists within the Kodak archive are so closely aligned.

Robert Burley
Ryerson University's School of Image Arts Professor





Canadian Kodak Co.
 [Bridge connecting buildings 3 and 5], September 20, 1915
 Gelatin silver print, page 48 of album *Kodak Heights*
 24.1 x 19 cm



Canadian Kodak Co.
 [Looking north-east, building 5], October 15, 1915
 Gelatin silver print, page 55 of album *Kodak Heights*
 24.1 x 19 cm

Difficult Histories: Looking Beneath the Surface

Misty-Dawn MacMillan

When first encountering the Kodak Canada Corporate Archives at the Ryerson University Special Collections, we, the 2019 F+PPCM students, were all excited to uncover and connect with pieces of local history. We carefully removed items from their archival housings and shared images and objects among ourselves. In the back of everyone's minds was the question of how we could use these artifacts to develop a unique Canadian narrative. We started to focus on the Kodak Canada workers and how the company's expansion reshaped the Toronto urban landscape. We narrowed the scope of our inquiry to the first four decades of the company's development. It quickly became apparent, however, that the only non-white faces depicted among the Kodak Camera employees were painted. These black-face images document white actors in the Kodak Minstrels performing for the camera in costume.

Under the management of the Kodak Athletic Association, the Kodak Minstrels performed a three-day engagement from April 17 to 19 in 1922 at the Crystal Theatre in west Toronto. We found a large matted photograph in the archives that documented the show, which attracted a chain of hushed whispers from one student to the next. In turn, everyone exchanged hesitant glances, pursed lips, and fragmented comments of stupefaction. Nobody felt comfortable speaking about the image displayed in front of them.

Stepping away from the image just for a moment to evaluate the materiality of the photograph, one can begin to allow the object to speak for itself. The photograph was printed in a large format, and matted. Affixed to the verso, a newspaper clipping outlines the individuals involved in the performance, alongside a careful and large annotation in black ink, with information on the group, performance dates, and location. Together, all of these details suggest that this object was, at one time, afforded a high degree of consideration. It was also not the only one of its kind found in the Kodak Canada Corporate Archives.

The minstrel performance images present a challenging (and racist) history of a not so distant past that forced us to reconsider not only Kodak Canada's corporate culture, but our own understanding of Toronto's growth into a thriving multicultural metropolis. Assaulted by these images, the students were confronted with the ethical dilemma of determining how to handle the record of a difficult local history that they couldn't dare un-see. Black-face performances were a popular form of entertainment for white audiences in North America in the nineteenth century. While interest declined in the early twentieth century, images such as these were not uncommon. As a group, we felt ill-prepared to display these photographs in a meaningful way that would be both sensitive to the exhibition's visitors and contribute significantly to a preexisting history of this kind of racist imagery. In the end, we opted to exclude these prints from the exhibition, the publication, and the website.

The overwhelming whiteness of the Kodak Canada employees became increasingly more apparent as we continued to mine the archive. Ethnic diversity in the workforce and in advertising campaigns starts to appear only in the 1960s. Prior to this, non-white bodies were explicitly depicted for their "otherness" and highlighted as such in image annotations found in Kodak publications. The only unassuming photographs demonstrating diversity within the timeframe of our exhibition were found reprinted in the July–August 1931 issue of *The Kodak Magazine*.¹ In this issue, three images depicting employees in the Chinese and Japanese Kodak offices were accompanied by an article

dripping in orientalist axioms. Unfortunately, due to the narrow scope of our exhibition, we have inadvertently reconfirmed a utopian view of a dominating white historical narrative. This essay wishes to disrupt that narrative.

It is important to remember that the images and objects included in this exhibition were culled from the Kodak Canada Corporate Archives. This automatically inserts a biased perspective of the company that inclines toward a positive reading of their artifacts. Additionally, the Kodak Canada company is close to home, perhaps too close. As future photography professionals, we have the responsibility to view these archives with a critical lens and to look beneath the surface to see what is left unseen.

¹ Eastman Kodak Co., "Our Kodak Folks in China and Japan," *The Kodak Magazine* 12 (July–August 1931), 10–11.

Further Readings

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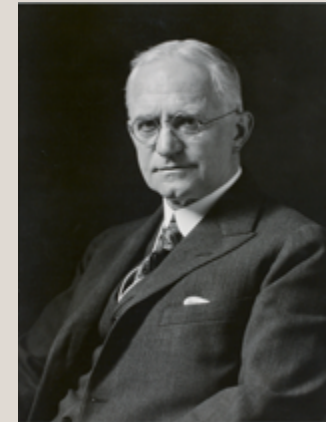
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Nahum Ellan Luboshez
[Portrait of George Eastman], 1921
Gelatin silver print
25.4 x 20.3 cm

Works Exhibited

All works from the Kodak Canada Corporate Archives and Heritage Collection, courtesy Ryerson University Library.

Unknown photographer
[Canadian Kodak Co. building at 41 Colborne Street], ca. 1900
Gelatin silver print
22.9 x 16.5 cm

Unknown photographer
[King Street premises, 588 King Street West, Toronto, frontal view], ca. 1910
Gelatin silver print
17.8 x 13.9 cm

Unknown photographer
[Kodak Heights, the new home of Canadian Kodak Co.], ca. 1914
Gelatin silver print
19 x 24 cm

Unknown photographer
[Kodak Heights farmland, Eglinton Avenue], 1913
Gelatin silver print
15.2 x 25.4 cm

Unknown Photographer
[Sale sign at Kodak Heights property], 1913
Gelatin silver Print
15.2 x 25.4 cm

Unknown photographer
[Keelesdale promotional billboard], July 27, 1914
Gelatin silver print
19 x 24.1 cm

Unknown photographer
[Surveying], ca. 1912
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Construction], January 6, 1914
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Man and child at well #1], ca. 1912
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Sandbags], ca. 1914
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Well #1], August 20, 1913
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Surveying], December 12, 1913
Gelatin silver print
8.1 x 13.8 cm

Unknown photographer
[Kodak Heights property], December 12, 1913
Gelatin silver print
8.1 x 13.8 cm

Unknown photographer
[Construction], January 6, 1914
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Kodak Heights property in winter], ca. 1912
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Men at work], January 6, 1914
Gelatin silver print
13.8 x 8.1 cm

Unknown photographer
[Well #1], August 20, 1913
Gelatin silver print
8.1 x 13.8 cm

Unknown photographer
[Photo-finishing department], 1917
Gelatin silver print, mounted on black card
20.3 x 25.4 cm

Unknown photographer
[Lounge in building 7], ca. 1917
Gelatin silver print
20.3 x 25.4 cm

Unknown photographer
[Assembling and inspection], 1917
Gelatin silver print, mounted on black card
20.3 x 25.4 cm

Unknown photographer
[Assembling Kodaks and Folding Brownie Cameras], 1923
Gelatin silver print
20.3 x 25.4 cm

Unknown photographer
[Women at work], 1919
Gelatin silver print, mounted on black card
20.3 x 25.4 cm

Unknown photographer
[Billing and entering office], 1917
Gelatin silver print, mounted on black card
20.3 x 25.4 cm

Unknown photographer
[Women packing film], 1922
Gelatin silver print, mounted on black card
20.3 x 25.4 cm

Unknown photographer
[Front desk in building 7], ca. 1917
Gelatin silver print, mounted on black card
20.3 x 25.4 cm

Unknown photographer
[Aerial view of Kodak Heights property], 1937
Gelatin silver print
20.3 x 25.4 cm

Unknown photographer
[Bridge connecting buildings 3 and 5], September 20, 1915
Gelatin silver print
19 x 24.1 cm

Unknown photographer
[Looking north-east, building 5], October 15, 1915
Gelatin silver print
19 x 24.1 cm

Canadian Kodak Co.
Plan No. O.B. 967, 1930
Cyanotype
48.3 x 64 cm

Unknown photographer
[Kodak Canada Co. truck], ca. 1915
Gelatin silver print
35.5 x 48.9 cm

Canadian Kodak Co.
[Advertising poster], 1928
Ink on paper
35.5 x 27.9 cm

Canadian Kodak Co.
Kodak Petite Camera (blue), ca. 1929–1933
Camera
10.1 x 12.7 x 7 cm

Canadian Kodak Co.
No. 1 Kodak trimming board, ca. 1920
Wood and metal
20.3 x 17.7 x 1.9 cm

Eastman Kodak Company
Eastman films, ca. 1899
Paper
12.1 x 9.5 1.9 cm

Canadian Kodak Co.
Solio paper, 1900
Paper
11.4 x 13.9 x 0.6 cm

Canadian Kodak Co.
[Picture taking with the Vest Pocket Kodak Model B Single Lens], 1930
Ink on paper
11.4 x 6.3 cm

Canadian Kodak Co.
[“Our Company”, published in *At Kodak Heights*, vol. 13, issue 11], February 1922
Ink on paper
22.2 x 30.5 cm (open)

George Eastman
[Telegram from George Eastman to Mr. J.G. Palmer instructing the purchase of additional working space on King St.], December 24, 1903
Ink on paper
27.9 x 21.5 cm

Eastman Kodak Company
No. 3A Autographic Kodak Camera, Model C, ca. 1914–1934
Camera
24.1 x 5 x 12.7 cm

Eastman Kodak Company
Kodak Bullet, ca. 1936–1942
Camera
12.7 x 5.1 x 7 cm

Canadian Kodak Co.
[Picture taking with the Kodaks Special Six-20 and Six-16], 1937
Ink on paper
12.7 x 7.6 cm

Eastman Kodak Company
Premo Camera film holders and instructions, 1913–1923
Camera and ink on paper
Various dimensions

Eastman Kodak Company
[Correspondence between J.G. Palmer and George Eastman], February 27, 1904
Ink on paper
Various dimensions

Canadian Kodak Co.
At Kodak Heights, July 1924
Ink on paper
22.2 x 30.5 cm (open)

Canadian Kodak Co.
Vest Pocket Kodak Autographic Camera, 1916–1932
Camera
2.5 x 6 x 12 cm

Canadian Kodak Co.
[Journal of Canadian Kodak Co. history], ca. 1950
Ink on paper
29.7 x 21 cm

Acknowledgements

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All works from the Kodak Canada Corporate Archives and Heritage Collection, courtesy Ryerson University Library.

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With the generous support of The Photographic Historical Society of Canada.



Front and back cover:
Unknown photographer
[Lawn bowling, annotated in ink, au verso
"From Mr. Sprung"], ca. 1926–1937
Gelatin silver print
10.1 x 25.4 cm

Inside front cover:
Unknown photographer
[Kodak Heights, the new home of Canadian
Kodak Co.], ca. 1914
Gelatin silver print
19 x 24 cm

Photographs on pages 10, 28, and 36 by Vitor Pavão