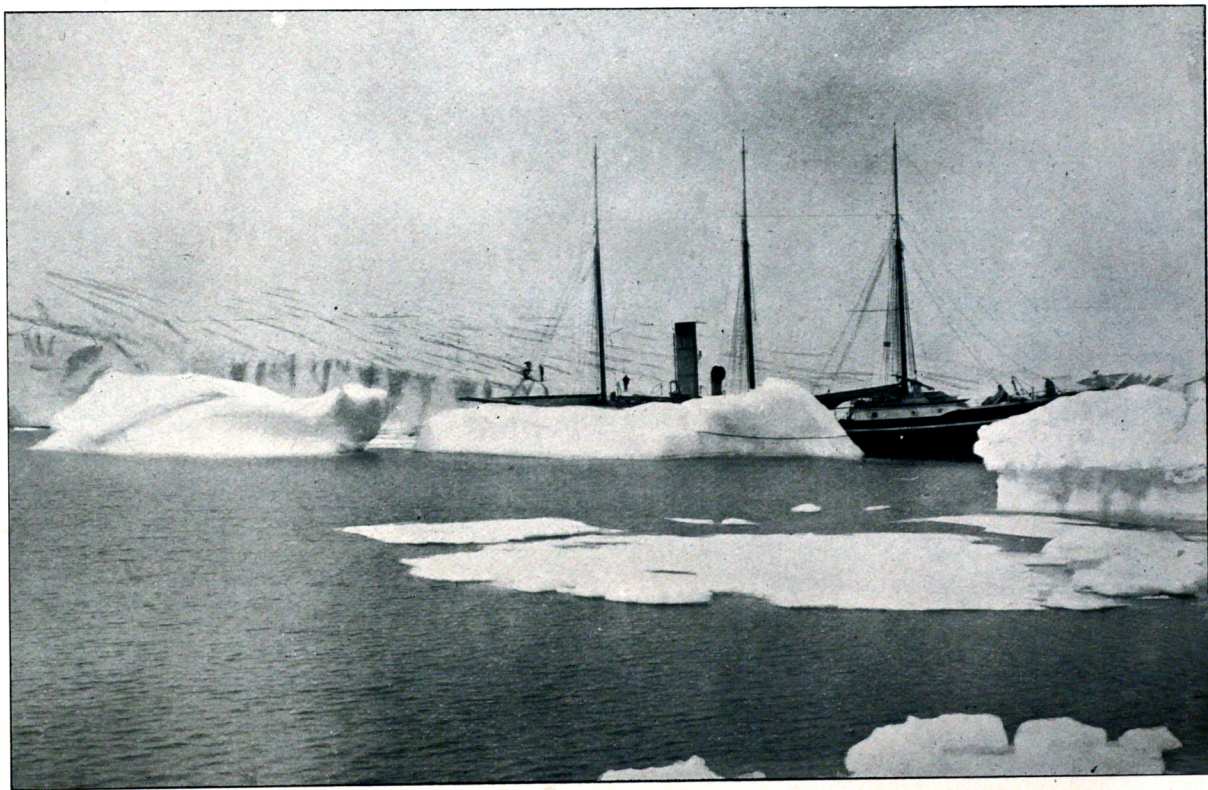




KODAK
at the
North Pole

KODAK
AT THE
NORTH POLE

PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
The Kodak City



THE ROOSEVELT IN THE ICE—CAPE YORK

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A BIT OF HISTORY

WHEN, some three years ago, our Kodak Exhibition was showing in the larger cities of the country, there was one screen of enlargements that never failed to hold the attention of every visitor. Wherever we went that screen was a center of attention and admiration. More than a third of a million people were thrilled with interest at the scenes of weird Arctic desolation and marveled at the art of the man who, with three simple Kodak pictures, told so much of the story of the hardships of Arctic exploration. These were not merely good photographs well enlarged; they were *pictures*, for in them was the very spirit of the North — one could fairly feel the tingle of the frost and the desolation of the wind-swept fields of snow and ice.

And so, when the developments of the last few months focused the attention of the world on matters Arctic, we turned to the maker of those pictures, Mr. Anthony Fiala, to write for us a short story of the Kodak in the frozen North. For this, anybody who has read and enjoyed the photographic illustrations in his book, "Fighting the Polar Ice," will agree that he was particularly fitted. Mr. Fiala was commander of the Ziegler Polar Expedition, financed by the late William Ziegler, which sailed in the *America* from Norway, July 9, 1903, with 39 men, 30 ponies, and 218 dogs. The *America* went into winter quarters off Rudolf Island, the most northern island on the European side of the globe. The ship was crushed by the ice in the beginning of the first polar night and disappeared. The party made three attempts to reach the Pole and many sledge journeys were made through the Archipelago. A large part of the two years was spent in tents; over 4000 miles of sledging accomplished and new islands added to the world's chart. The first relief expedition was sent out on the *Frithjof* in 1904. The second relief expedition sailed on the *Terra Nova*, Mr. W. S. Champ in command, rescuing the party July 31, 1905, Mr. Fiala reaching New York August 31st.

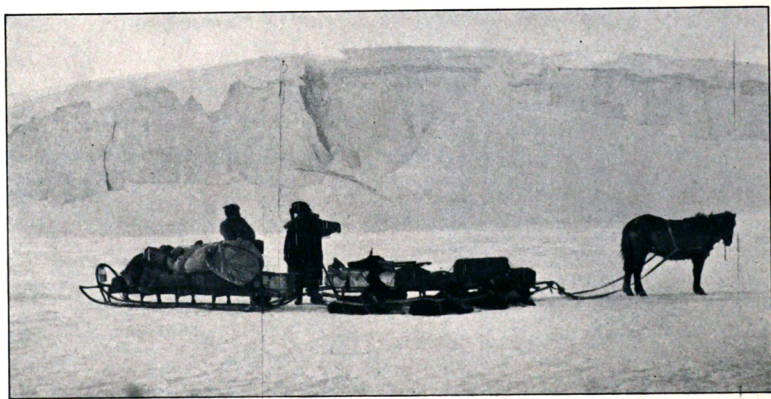
Through the courtesy of Commander Peary and of the publishers of HAMPTON'S Magazine, in which publication the intrepid explorer is telling the thrilling historic story of that supreme and final effort which spelled "Success," we are able to reproduce several pictures of live and up-to-date interest. Commander

Peary would have discovered the Pole without the Kodak, but without the Kodak and Kodak film it is doubtful if he would have ever been able to bring back to civilization a satisfactory photographic record of his work. As far back as 1892 he became satisfied that for serious work under the most trying conditions, Kodak goods were the photographic essential, and it's an interesting bit of history that at that time he wrote for us a little booklet telling of his work with the Kodak in the Arctics, to which we gave the prophetic title, "The Kodak at the North Pole."

And again, by good fortune, this Polar Picture book is rounded out with some extremely interesting Kodak work by Mr. Harry Whitney. To Mr. Whitney, the enthusiastic sportsman, the lure of the North lies in the big game it contains, and with pen and Kodak he has told most entertainingly in the *OUTING* Magazine of his adventures in far off Ellsmere Land in quest of the rugged Musk Ox, and the other furry denizens of the Arctic circle.

To Commander Peary, to Mr. Whitney, to the publishers of *HAMPTON'S*, to Frederick A. Stokes Co., who are to publish the book of Commander Peary's successful quest of the Pole, and to the publishers of *OUTING*, we beg to express our appreciation for the loan of the pictures that have enabled us to bring this story of the Kodak in the Arctic up to the minute.

EASTMAN KODAK CO.



ON THE SMOOTH CHANNEL ICE

Copyright 1905, by Anthony Fiala

FOR over three hundred years certain wild exploring spirits of the living nations have turned the prows of their ships toward the frozen circle of the polar zone.

At first they went for furs and for trade with the tribes of the North, but later the vision of a new short route to the wealth of the East beckoned these hardy sailors of Europe on and lured many an old time sailing ship to destruction.

The American, English and Scotch whalers in their chase of the Greenland and Behring Sea whales sailed many an uncharted Arctic Sea and opened up miles of unknown territory. In many cases they paved the way for the explorers, their own limits of exploration being bounded and curtailed by the bounds of the habitat of the whales they were pursuing. It has been only in the last fifty years that the search for the pole itself has engaged the earnest attention of explorers. Many an expedition has gone on its way even in these latter days ostensibly for scientific observations and geographical exploration; but deep in the hearts of the leader and his men there was the burning desire to reach the northernmost point of the earth—the place where all meridians cross — where there is no East or West, where the only direction is South; a region of continual noon-time in summer, and of midnight darkness when winter is on.

Like no other place on earth, this purgatory of long dark winters and summers of continual light has a subtle attraction for those who enter there. Once within its icy gates, the explorer falls under the spell of the Arctic Circe. She turns him oft into a beast temporarily, for daring to enter her domain. Though he may escape and return to the thoughts and haunts of civilized men, he never seems to lose his hunger for the scenes of the North, for the long crystal stretches under the Polar Star.

July is the month that the explorer leaves home for the polar quest. In the warm days of summer the ice fields crack under the swell of the ocean and breezes separate the floes. The sun shining through the hours of continual day melts the surface snows and

dissolves smaller fields, leaving long channels of open sea through which the venturesome ships force their way ever northward.

The Geographical North Pole has been the goal of these modern Vikings. Until it was found its quest was a test of achievement, a badge of that modern knighthood whose warriors crush with mailed ships the barriers of the Frost King in an endeavor to reach the hub of the earth.

After the explorer reaches his farthest north by ship comes the preparation for the long, dark winter. A safe harbor for his vessel has to be selected so that his return can be assured, and a large part of the cargo must be placed on land to provide against disaster.

During the Polar night all hands are busy sewing fur garments, lashing sledges together, and preparing rations and equipment for the sledge trip toward the Pole, which takes place when the first light of Spring shows above the Southern horizon.

With the return of the light the long march for the Pole is made over the frozen masses of the crystal sea. Men with dogs and sledges work often from ten to fourteen hours a day, dragging heavy loads over ridge after ridge of towering ice blocks only to accomplish two or three miles toward their goal.

The reason the search for the Pole has taken so much effort in the past, and has been so disappointing, is because of the broken character of the ice which forms the explorer's road-bed. Under the almost constant motion of the ice-fields they break and pile up on each other and separate into innumerable lanes, which, under the influence of the low temperature, are filled with thick mush and broken fragments of ice through which a boat could not be forced, and upon which no sledge or foot could rest. Often uncertain bridges of great blocks of ice have to be constructed, a work consuming hours of time. When the lanes are wide they must be followed until narrow places are found for crossing. Commander Peary largely attributes his victory to experience, the personnel and equipment of the expedition. The exceptionally smooth character of the ice, combined with the fact that the way had been broken by his four supporting parties traveling only a few days apart, enabled him to come back from the Pole to land in much less time than the outward journey. The best daily average



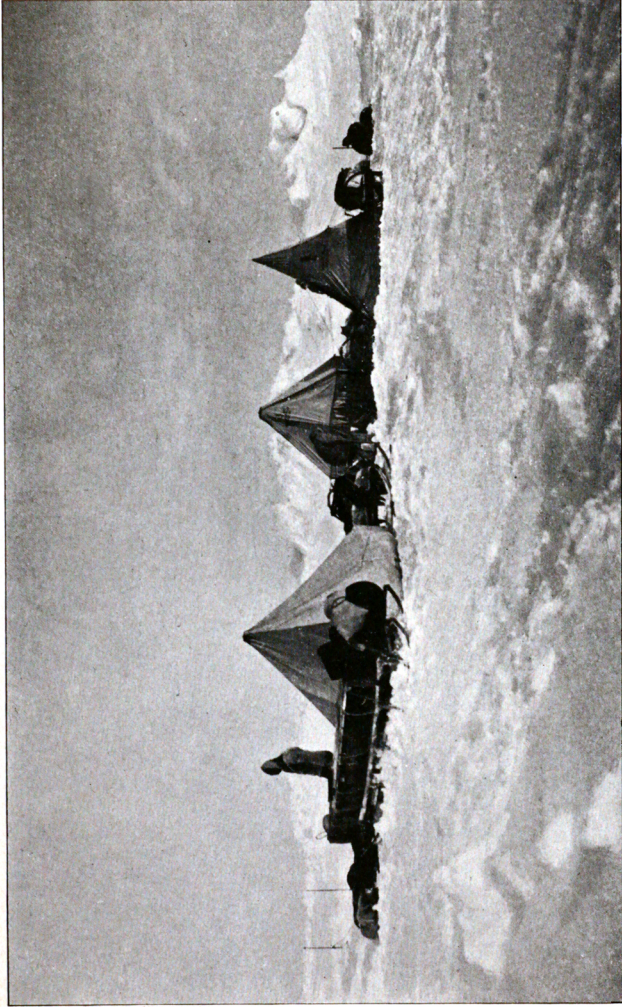
CAMPING ON THE POLAR ICE

Anthony Fiala



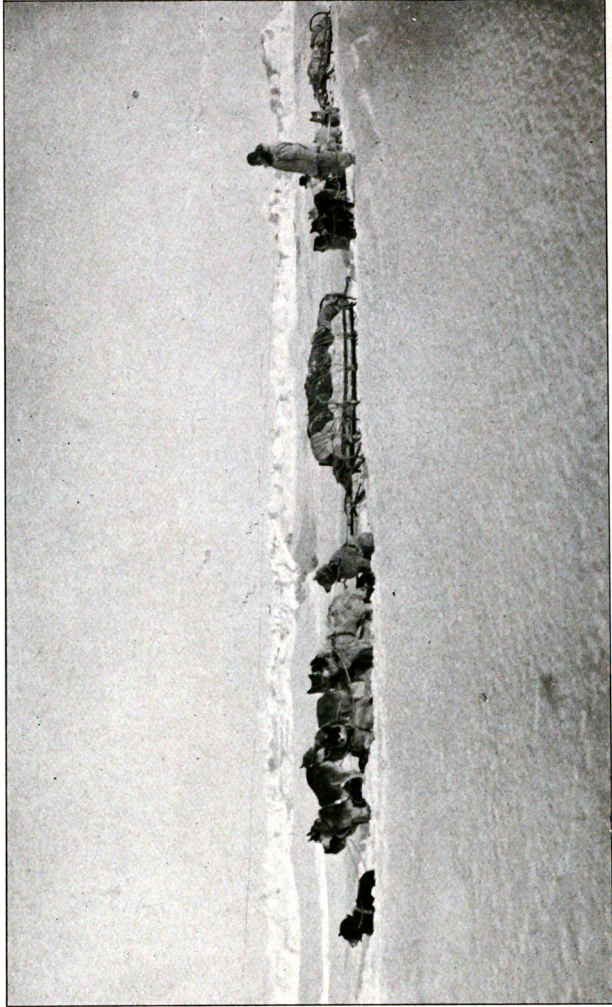
ROUGH GOING

Anthony Fiala



AFTER A HARD DAY'S MARCH

Copyright 1906, by Anthony Fiata



Copyright 1906, by Anthony Fiata

A MOMENT'S REST

previous to that recently made by Peary, on the polar ice, was that attained by Capt. Cagni, of the Duke of Abruzzi's party, in 1900, who averaged seven miles daily in reaching latitude $86^{\circ} 34'$ North.

The value of exploration has been vastly augmented in these days by photography, with its power to place before the world the discoveries of the explorer.

This is particularly true of the Arctic and Antarctic, for these regions have been like sealed tombs in the past to all but the few venturesome ones who have penetrated their frozen depths. Even in the early days of photography, attempts were made with the heavy, cumbersome apparatus of the time to capture views of the glaciated land masses of the North; but with little success, on account of the low temperature freezing the wet collodion on the fragile glass plates.

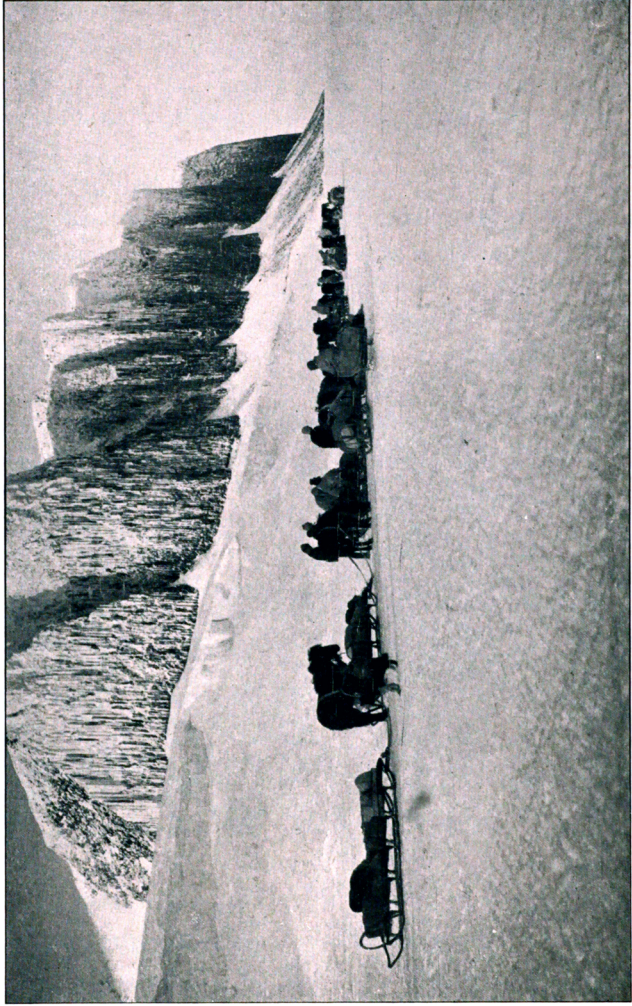


"THE SUN SHINES DAY AND NIGHT"

Anthony Fiala

But now the Polar explorer with his light Kodak and unbreakable films can go everywhere and make his exposures under almost all conditions.

The sun shines day and night through the short Arctic summer, revolving like the hour hand of a great clock in the dome of the sky not far above the circle of the horizon. With the blazing luminary and the vast white stretches of snow and ice there ought to be no lack of light—a veritable paradise for the photographer.



THE PONY COLUMN AT CAPE FISHER

Copyright 1906, by Anthony Fiala

At first sight it would seem, with all this dazzling brilliancy, over-exposure would be the evil to guard against and that comparatively small openings and quick speeds would be the rule for lenses and shutters. But no! Though the Arctic explorer may travel in danger of snow blindness in a flood of light, direct and reflected, he soon finds that the actinic value of sunlight is less than in lower latitudes, in fact, surprisingly little, and he is obliged to use his very quickest lenses and that with their widest openings, and use the slowest speed consistent with the movement of the men and animals he photographs on the crystal fields.

On my first Arctic expedition I took color screens, but only used them or tried to use them a few times. I soon found that, instead of giving color and character to the views, they flattened and deadened the pictures of ice and snow and lengthened the exposure to hopelessly long intervals of time. The reason for this is the low altitude of the sun and the consequent high refraction which gives more of the yellow and red rays than of the blue, as is the case with an evening sun in our own latitude.

With so much reflected light the pictures suffered for want of shadows and I soon found that to get good values in ice pictures it was necessary to photograph with the sun in such a position that the long shadows cast between the ice blocks by the low orb could be used to accentuate the high lights and give character and contrast.

The artist who attempts to photograph the ice-fields after the time honored custom of always having the sun behind his back will generally be doomed to flat, insipid negatives and almost meaningless pictures unless he can find shadows enough in the foreground to give character to the view.

In regard to apparatus and material: around the ship and hut any good camera can be used. I had several sizes. On the first expedition I took a number of glass plates, but was unfortunate enough to break a number of my best negatives, so when I went into the field again I took nothing but films. On the sledge journeys where the question of weight is of great consequence the lightest form of camera is sure to be the favorite. In my last trip over the moving Polar pack, I found that a Kodak was about the most convenient and took with me a panoram Kodak (which

weighed with its leather case only four and a half pounds) and a small supply of Eastman films in water-tight tin tubes.

On a sledge journey the camera and films were always kept in the outer air, usually in a compartment of the canoe that was lashed to one of the sledges. During low temperatures, the interior of a tent is not the place in which to load a camera. The little difference in temperature between the air of the shelter and of the outside is sufficient to cause condensation of moisture and the cold lenses and metal work of the instrument coat with a film of ice. Often, as I stood with my back to the sun in an endeavor to shade the camera as much as possible with a temperature of from 30° to 50° below zero, I have struggled with the little catches of the Kodak and have had my fingers stick to the cold metal of the tin tubes containing the films while taking out an exposed roll and reloading the camera with a new one. Care had also to be exercised to keep the instrument from being frosted by the vapor from hands and body. It was always with a feeling of thankfulness and relief that the camera was made ready and I could slip my half-frozen hands into mittens and by swinging the arms and performing a sort of Indian war dance restore circulation. On return to camp the films were all developed in an improvised dark room with a small alcohol lamp to keep the developer at about 60° temperature. I believe the new tank developer would be just the thing for explorers and particularly good for developing films exposed in the Arctic where long development is absolutely necessary to insure good results.

The pictures which show the ponies and dogs hauling their loaded sledges over the ice bring back in vivid reality the cold white fields and the struggling men and animals fighting their way over the frozen wastes.

The explorer with a Kodak has gone over very nearly all the earth and has brought back as part of his record, views of life and land in the far-off parts of the earth. There is still land to be conquered. And it is good to know that when these unknown places are found and the flags of discovery are planted, with the help of the sun and modern chemistry, we will all be able to view with the explorer what had once been forbidden and mysterious territory.

ANTHONY FIALA.



A TROPHY OF THE NORTH

Anthony Fiala

NOTE

I found the Panoram Kodak particularly valuable in my mapping trips through the Franz Josef Archipelago. The Panoram would come in very conveniently at the different station points where we would halt for a round of angles.

After making a rough sketch of the different prominent headlands in my note book and placing over them the degree of their bearing by compass or sextant, I would orient my Kodak from its resting place on top of an ice axe and take a snap-shot at the view of snow-coated hills and cliffs, many of which had not been seen by human eyes before.

A. F.



AN IMMENSE RIVER OF BROKEN ICE



SOFT SNOW AND ROUGH ICE



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Copyright 1906, by Anthony Fiala



H. WHITNEY, 1909

Copyright 1909, by Harry Whitney

MUSK OX AT BAY



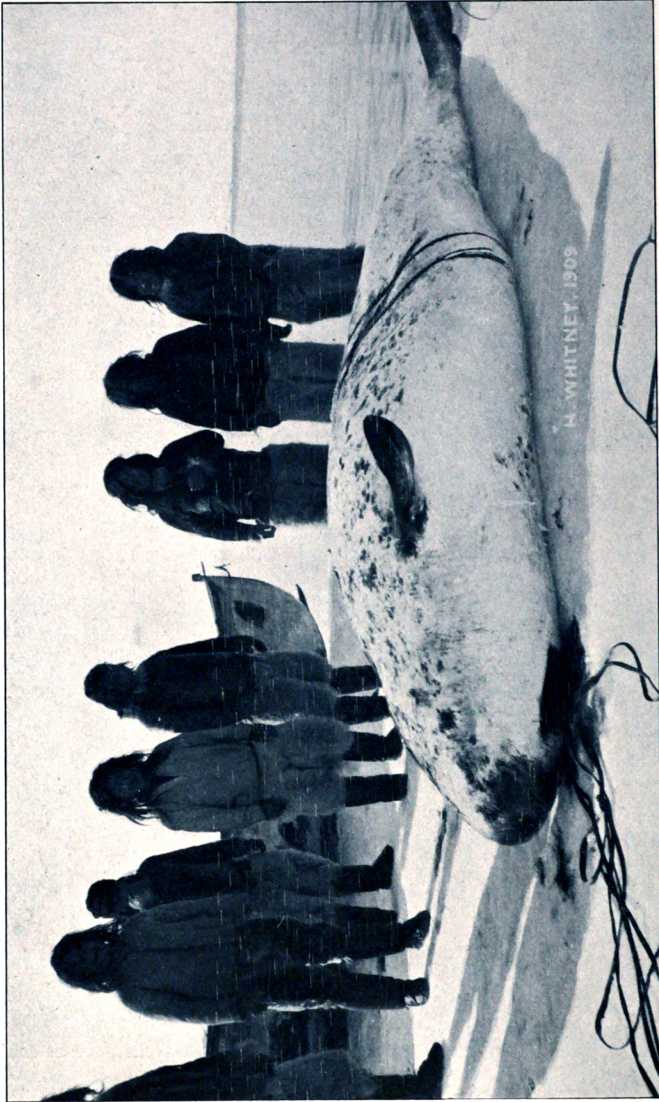
AFTER THE HUNT

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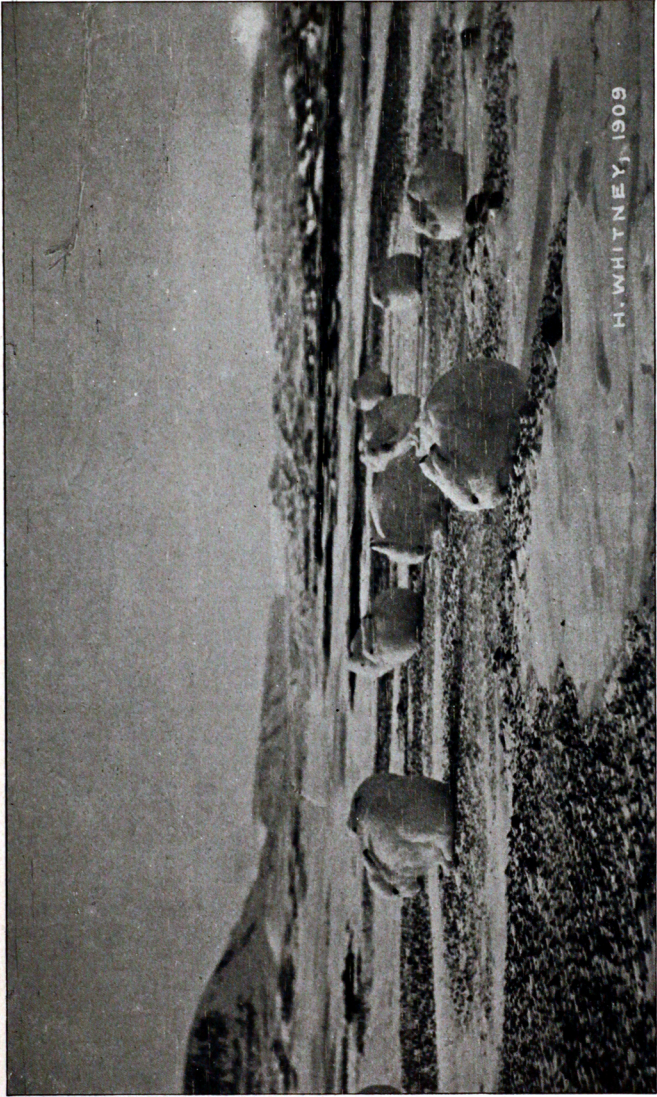
BRINGING IN THE BOOTY

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A GOOD CAPTURE



H. WHITNEY, 1909

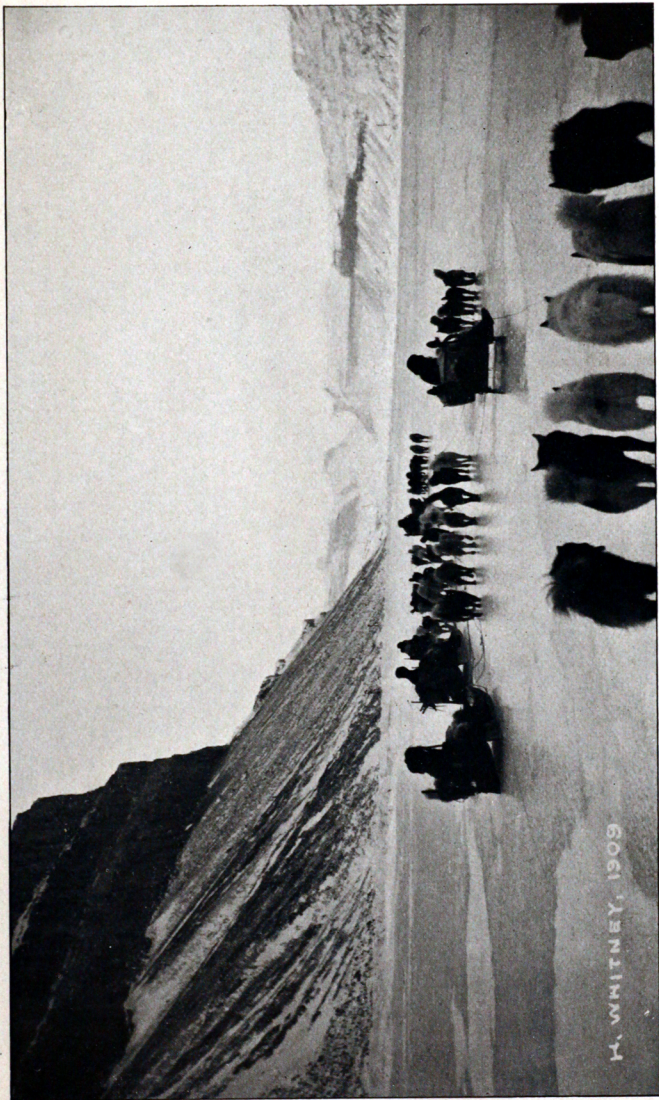
ARCTIC HARES

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TIRED OUT



H. WHITNEY, 1909

GOOD ICE AND GOOD WEATHER

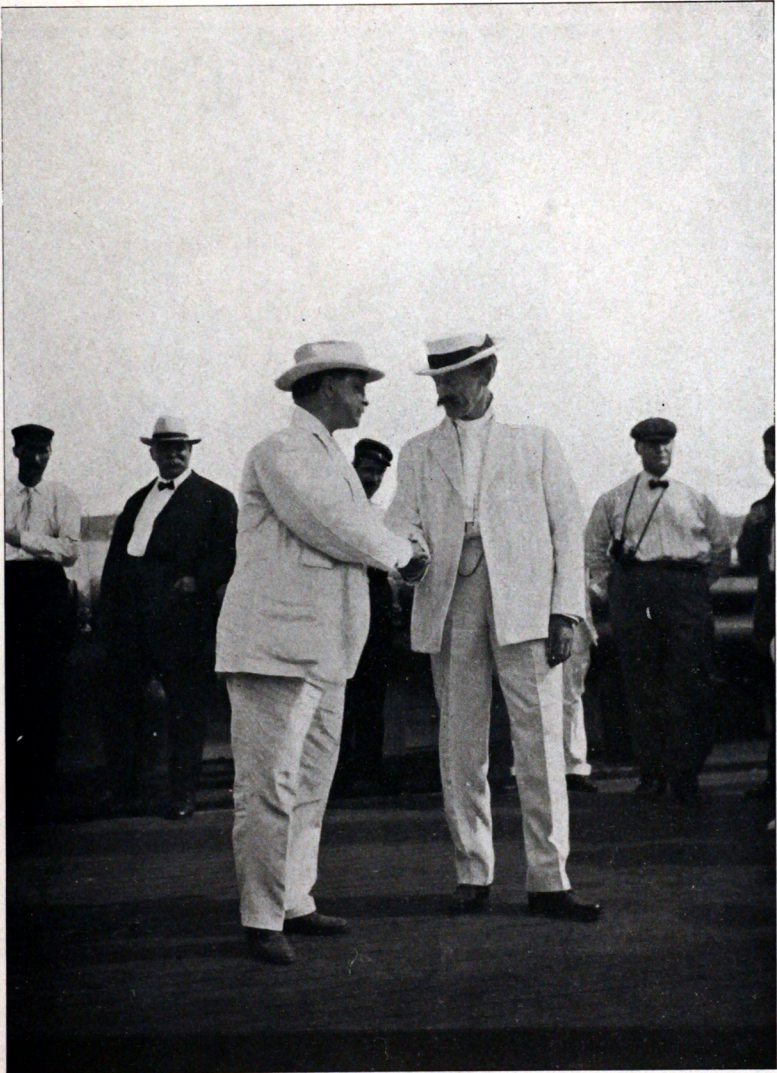
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H. WHITNEY, 1909

A RIFT IN THE ICE

Copyright 1909, by Harry Whitney



PRESIDENT ROOSEVELT AND COMMANDER PEARY AT
OYSTER BAY, JULY 6, 1908

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THE RETURN FROM A RABBIT HUNT

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AN ESKIMO MOTHER AND HER CHILD

Copyright 1909, by Robert E. Peary

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THE WIVES OF PEARY'S ESKIMO MEN ON BOARD THE ROOSEVELT
AT ETAH

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AFTERDECK OF THE ROOSEVELT, FROM THE CROW'S NEST

*Copyright 1909, by Robert E. Peary
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DECK SCENE ON THE ROOSEVELT

Copyright 1909, by Robert E. Peary

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THE DEDUCTION

During the Russian-Japanese war COLLIER'S WEEKLY wrote us that ninety per cent. of the successful pictures received from the front were on Kodak films. Likewise, it was through Kodak pictures, oftentimes much enlarged, that you followed the campaigns of our soldiers and sailors in the war with Spain, and of the British and the Boers in Africa. It was through them that you accompanied our fleet on its successful cruise around the world, just as to-day the Kodak film is helping to tell you of the recent discoveries in the Arctics and of the quest for big game in Africa.

Wherever there is a world event, there is the Kodak. And the more important that event, the more trying the conditions, the more surely will it be Kodak goods and Kodak goods alone upon which will rest the responsibility of giving the picture story to the world.

And the moral of this little book is:

That same dependability which makes Kodak goods the photographic essential where results are important, makes them preferable in every day use.

EASTMAN KODAK COMPANY.

ROCHESTER, N. Y.,

THE KODAK CITY.

Lieutenant Peary in 1892

"My pictures were 'all taken with a Kodak' and I regard the Kodak as responsible for my having obtained a series of pictures which in quality and quantity exceed any that have been brought back from Greenland and the Smith Sound region."

R. E. Peary, U.S.N.

Commander Peary in 1909

"Being satisfied since my first expedition in 1891 that the Eastman cameras and films were best suited for this class of work, I have used both exclusively in all of my Arctic expeditions since, and it is to this that I attribute the fact that I have brought back a series of photographs which in quantity and quality probably exceed any other series of photographs obtained from the Arctic regions."

R. E. Peary, U.S.N.

E. B. Meyrowitz
OPTICIAN.

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