

Kodak Velox Postcards

Mike Viney 2026



Alvin F. Bradley photograph 1910

Abstract

George Eastman is often celebrated for democratizing photography through his efforts to simplify and reduce the cost of using cameras to make photographs. Eastman should also be recognized for integrating personal and professional photography with the worldwide phenomenon that has become known as the postcard craze. At the beginning of the 20th century Eastman utilized Velox printing paper made on postcard stock to promote making real photograph postcards (RPPCs) among amateurs and professional photographers. Starting c1901 dealers of Kodak supplies used RPPCs to advertise Velox demonstrations using the customer's own negatives. Eastman initiated a Velox advertising campaign using RPPCs c1907 to promote printing your photographic images on sensitized postcard stock, preprinted according to postal regulations on the address side. The photographs used for Eastman's Velox advertising campaign, which continued into the 1920s, are unattributed, making the identity of the photographers a mystery. Rare portfolios/catalogs summarizing the results of annual Kodak advertising contests reveal the identity of some of the photographers whose work was used for Kodak pictorial advertising. Once Kodak acquired the rights to contestants' photographs through bestowing an award or outright purchase the images were used without attribution outside their appearance in the portfolios summarizing the advertising contest results. Thus, the photographers work became, in effect, anonymous testimonials. While Kodak advertising contest portfolios for some years remain elusive, these important resources provide hope for identifying the men and woman photographers who contributed their talent to creating images that made making RPPCs appealing to the consumer.

George Eastman (1854–1932), founder of the Eastman Kodak Company, was at the forefront of popularizing photography and the real photograph postcard (RPPC). Eastman democratized photography by transforming it from the purview of professionals into a pursuit for amateurs. Furthermore, Eastman amalgamated photography at the beginning of the 20th century with an emerging worldwide social medium—the postcard.

Democratizing Photography

At age 24 George Eastman purchased camera equipment for a trip to the Caribbean. At the time photography was expensive and required technical expertise. The young Eastman found the collodion “wet-plate” process most cumbersome. Glass plates had to be coated and sensitized with chemicals and placed in the camera while still wet in a darkroom. The plates needed to be developed in the darkroom immediately after exposure. If traveling, a camera, darkroom tent, glass plates, and chemicals were packed and lugged to wherever you wanted to take pictures. Eastman cancelled his trip. One can’t help but think the prospect of facing the difficulties associated with this messy process factored into Eastman’s decision; instead of an excursion to the Caribbean he turned his eye and talents towards simplifying photography. Eastman’s quest to make photography less cumbersome led him down several avenues.

Dry collodion plates, an alternative to collodion wet plates had been in development in Europe since the 1850s, but they were less effective in producing quality photographs. Dr. Richard Leach Maddox (1816–1902) developed an effective gelatin dry plate in 1871, which was improved upon by Charles Harper Bennett (1840–1927) in 1873. Eastman developed and patented a dry plate coating machine in 1879, which enhanced the speed and accuracy of dry plate production.¹ Eastman started to commercially produce his dry plates and founded the Eastman Dry Plate Company with Henry Alvah Strong (1838–1919) in 1881 (Fig. 1).²



Figure 1. Earliest known Eastman Dry Plate box. George Eastman Museum collection.

Dry plates could be stored before use and stored before developing; thus, the photographer did not need to carry the dark tent, chemicals, or baths. The availability of factory-made gelatin dry plates opened the art of photography up to amateurs. While dry plates dispensed with the need to carry your studio to take photographs while traveling, the glass plates were still burdensome due to their size, weight, and fragility. Consequently, Eastman looked for a backing material other than glass that could be used to support the light sensitive gelatin emulsion.

By 1884 Eastman had designed and patented a three-layered roll film (Fig. 2).³ The paper-baked film was coated with a soluble layer of gelatin that was overlaid with an insoluble light sensitive layer of gelatin. Once exposed the light sensitive gelatin emulsion was adhered to a waxed glass plate, the paper detached by using heat to soften the soluble gelatin layer and the light-sensitive gelatin emulsion stripped from the glass to be used for printing. The roll film solved the problem of carrying the heavy, fragile glass plates. Even so, professional photographers preferred the dry plates, which gave better results. While this did not detour Eastman, it did change his focus to amateurs and novices. With the manufacture of roll film Eastman changed the name of the company to the Eastman Dry Plate and Film Company.

Eastman decided to decouple the mechanics of taking a picture from the technical aspects of handling the film and processing it. He accomplished this goal with the unveiling of a small box camera in 1888, later referred to as the No. 1 Kodak (Fig. 2). Eastman's Kodak camera came preloaded with paper-backed roll film that could be used to make 100 exposures.⁴ Once the film was exposed the owner mailed the entire camera back to Kodak to have the film developed, pictures printed, and camera reloaded with film. The Kodak System had simplified taking pictures to three easy steps: set the shutter by pulling a string, turn the key to advance the film, and press the button to activate the shutter.⁵ The Kodak System was advertised with the slogan, "You Press the Button, We Do The Rest."⁶ At \$25 for the camera and \$10 for processing images and reloading, photography was still expensive. Thirty-five dollars in 1888 had the same purchasing power as \$1,194.13 in 2026.⁷ Hobbyist could choose to process the images and reload the camera on their own. Eastman continued to simplify the technical aspects of photography to make handling and processing film easier for the amateurs who wanted to do more than just take the picture.

Eastman hired Henry Morris Reichenbach (1864–1916) in 1886 to help develop a transparent flexible film with a celluloid base. Reichenbach was issued letters patent for the "Manufacture of Flexible Photographic Films" on December 8, 1889 and identified as assignor to the Eastman Dry Plate and Film Company.⁸ Reichenbach's inventive claims included a new nitrocellulose formula that was key to making a transparent film that was flexible enough to be rolled onto wooden spools (Fig. 2). Kodak's transparent roll film was so successful that in its first few years of production Eastman had a difficult time meeting consumer demand and consequently built new manufacturing facilities. The transparent roll film did not require the difficult procedure of stripping the paper base from the gelatin negative of the film, making it easier to use for both the professional and amateur. Eastman had been a key figure in moving photography from wet plates to dry plates and he now facilitated the change from dry plates to flexible transparent film. As Eastman transitioned his focus to manufacturing roll film, he reorganized his company as the Eastman Company *c*1889.⁹



Figure 2. Kodak No. 1 Camera with shipping box and leather case, paper-backed American Film left, Eastman’s nitrate film right.¹⁰ George Eastman Museum collection.

Eastman initiated daylight loading film by added black strips of paper at the beginning and end of his transparent roll film in 1891.¹¹ The black paper covered the film during loading and unloading, protecting it from the light. Daylight loading film took away the necessity of loading and unloading the camera in a dark room. In 1892 the company was reorganized as the Eastman Kodak Company.¹²

Eastman introduced Permanent Bromide paper, a develop out paper (DOP), *c*1886.¹³ Eastman’s Solio, a printing-out paper (POP), was first offered in *c*1894.¹⁴ Eastman’s 1899 acquisition of Velox was important because it was the first practical gaslight DOP.¹⁵ From the 1890s into the 20th century Eastman came to dominate the photographic printing paper market by purchasing companies, controlling raw paper supplies from Europe, and through his own innovations. In 1915 the United States brought a suit in equity against the Eastman Kodak Company for violating the Sherman Antitrust Act of 1890 by suppressing competition through monopolistic business practices. On August 24, 1915 Judge John R. Hazel (1860–1951) found that the Eastman Kodak Company had monopolized the amateur photography market between 1895 and 1910.¹⁶ Hazel’s final decree, given in 1921, noted that the Eastman Kodak Company had sold portions of their business in compliance with the original consent decree and outlined changes to future business practices that the company agreed to adopt.¹⁷

The Brownie camera, introduced in 1901, at a cost of \$1.00 fulfilled Eastman’s desire to reduce the cost of photography (Fig. 3).¹⁸ One dollar in 1901 is equivalent to \$38.13 in 2026.¹⁹



Figure 3. Brownie Camera with box and instruction booklet. Mike Viney photo.

Eastman abolished the need for a dark room in 1902 when the Kodak Developing Machine was introduced to the market.²⁰ Eastman had made amateur photography easier one step at a time. The Kodak System had evolved from “You press the button, we do the rest” to “You press the button, then do the rest.” Of course, for those who preferred to do just the picture taking the “old Kodak System” continued to be an option. The innovations in simplifying photography that George Eastman had made and coalesced from 1881 to 1900 would intertwine with the postcard craze of the early 20th century.

Postcards a Worldwide Social Medium

Postcards can be considered the first worldwide social medium that included an image and a space for a short message. The “postcard craze” that occurred in the early 20th century emerged from and was triggered by changes in postal regulations and the evolution of postcard design.

Postal cards that included an image and space for a short message caught the eye of American consumers at the 1893 World’s Columbian Exposition in Chicago. The Official Souvenir Postal Cards included colorful lithographic images of buildings at the exposition and space for a message printed on the blank side of US 1891 Government Postal Cards preprinted with a Ulysses S. Grant one-cent postage on the address side (Fig. 4). Charles W. Goldsmith of Chicago, who represented the American Lithographic Company of New York, sold the cards through vending machines—

two cards for five cents. Tony Crumbley, an American philatelist, estimates Goldsmith sold 1,858,000 postal cards on the fairgrounds based on recorded gross sales.²¹ Government issued US postal cards with preprinted one cent stamps had been popular among individuals, business, and organizations for sending short messages since being introduced on May 12, 1873.²² However, the official postal cards at the 1893 World's Columbian Exposition with their colorful images and generous space for messages were very popular and foreshadowed the archetype postcard. One hurdle still existed. In 1893 private cards, like government issued postal cards could be mailed for one cent; however, if they included a message their postal rate was the same as a one-ounce letter—two cents. This requirement made the private cards less popular, most likely caused confusion and delayed the postcard craze.

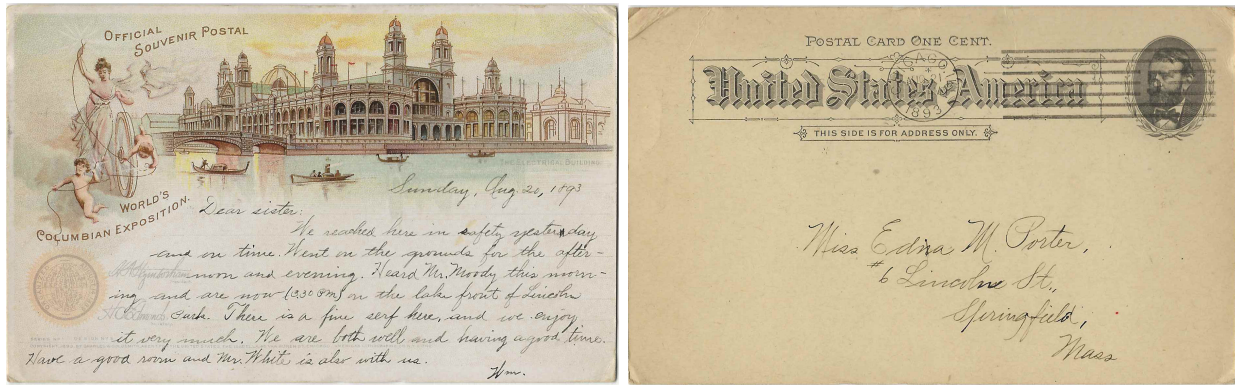


Figure 4. Official Souvenir Postal World's Columbian Exposition postal card with lithographic image of the electrical building. Viney collection

In 1898 Congress passed a law that allowed private companies to produce cards that could be sent through the mail domestically for one cent regardless of whether they had a message.²³ The cards were printed with the message “Private Mailing Card, Authorized by Act of Congress of May 19, 1898” on the address side of the card (Fig. 5). This act made postcards more popular. Even so, while a penny postcard sounds great, getting it to its destination could incur extra cost.

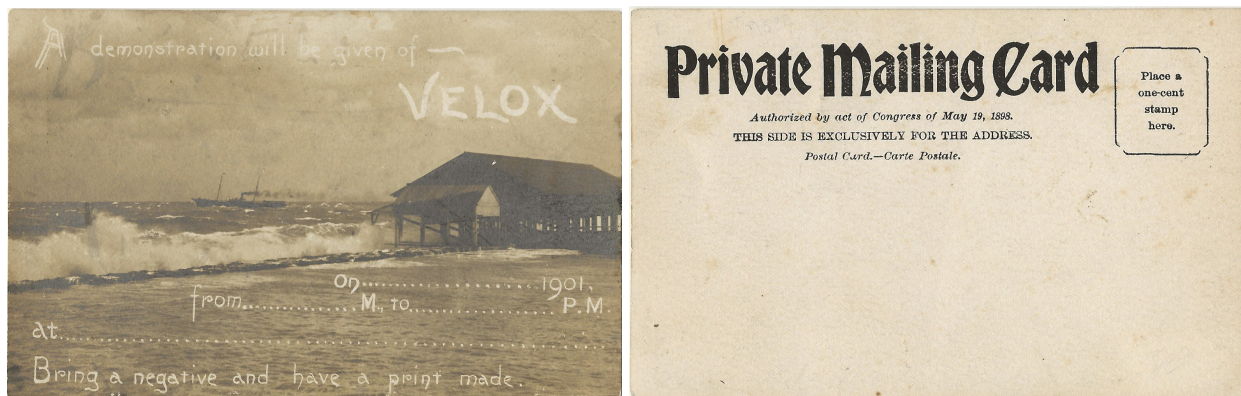


Figure 5. Private Mailing Card (RPPC) advertising a 1901 demonstration of Velox with the participants own negative. Viney collection.

In the mid-nineteenth century mail was delivered from post office to post office. In 1863, the government initiated free city delivery for places where local postal income was more than enough to cover expenses and for the first time the mail required street addresses. However, rural service was not offered by the US Postal Service. Private companies could be paid to take mail the extra distance. In 1899 an experiment with rural free delivery (RFD) was expanded nationwide and became permanent in 1902.²⁴ In 1901 the post office allowed the words “Post Card” to be used on the address side of private mailing cards (Fig. 6). The private mailing card act of 1898 and the expansion of free deliver to rural areas increased the mobility of postcards placing them on a path to become a booming business.

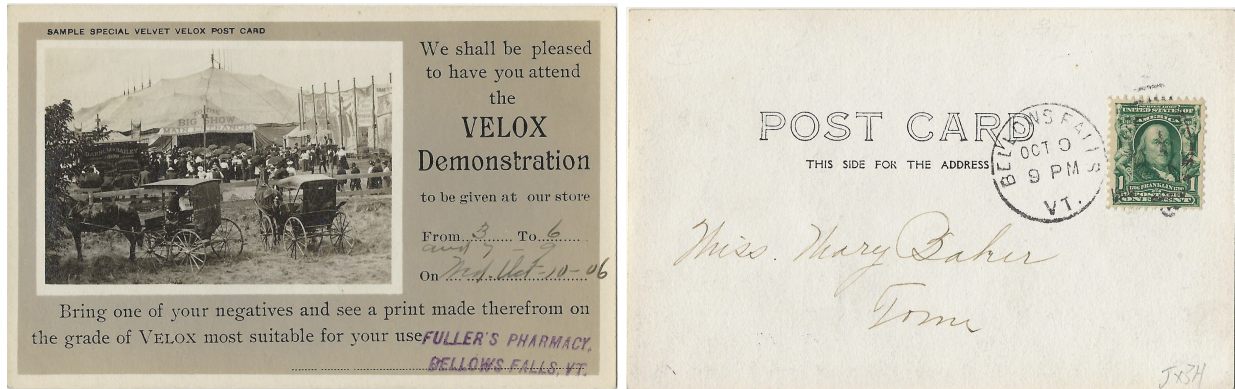


Figure 6. Velox Demonstration RPPC, October 1906, with undivided back. Viney collection.

A final change in postcard regulations set the stage for the postcard craze. On March 1, 1907 the United States adopted the divided back design for postcards with the left side reserved for a message and the right side for the address (Fig. 7).²⁵ In the United States prior to 1907 the back of postcards was reserved for the address only and messages had to be written in space provided on the front of the card. The divided back design allowed manufacturers to devote the entire front side of the postcard to an image. Furthermore, the 1907 regulations dispensed with the need to have receiving postmarks that were often stamped over the image. With just a sent postmark, a full side devoted for an image, and more space for a message on the back, postcards became wildly popular.

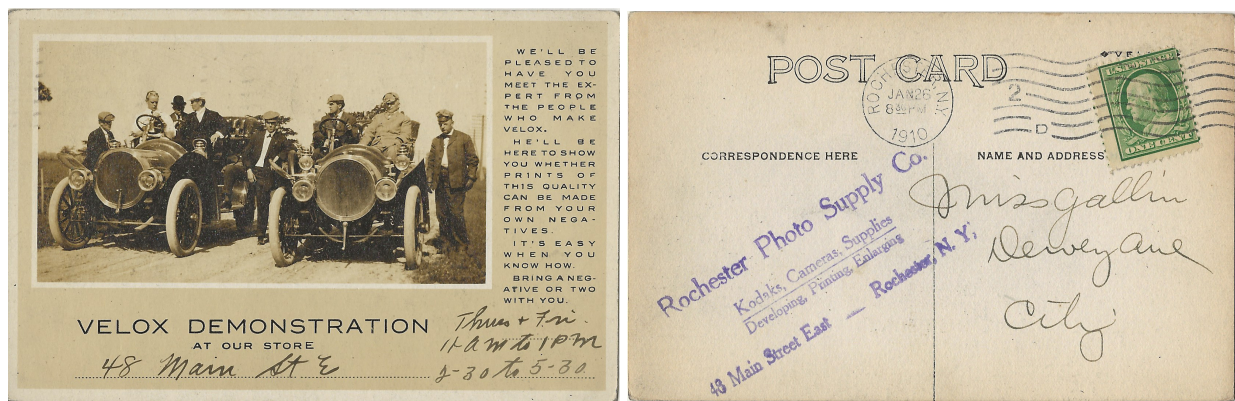


Figure 7. Velox Demonstration RPPC with divided back, postmarked 1910. Viney collection.

The rising interest in postcards during the mid-1890s was also influenced by photography. People wanted to see the world through the lens of the photographer, a view that was believed to be truer to reality. However, photography was expensive and slow, not an efficient method for making copies in large numbers. Postcard manufacturers piggybacked on methods printers had designed to transfer photographic images onto printing plates for use in making images for books and periodicals. Photomechanical prints are made by using inked plates to impress a photographic image on paper. Photomechanical printing allowed copies to be produced at the speed of a printing press and made it easier to colorize black and white images, all while greatly reducing cost. The rising popularity of postcards was being fueled by a myriad of photomechanical techniques.²⁶ Making postcards as real photographs became an option for professional photographers and amateurs around 1900.

Eastman Kodak Company and Velox Postcards

The Eastman Kodak Company made producing real photograph postcards easy by offering Velox-brand photo postcard stock. There is evidence that the earliest RPPCs made with Velox date to 1899.²⁷ By at least 1901 photography studios were offering demonstrations of Velox using the customers own negatives (Fig. 5).²⁸ Velox and other printing papers first appear in Kodak catalogs c1903. A 1903 Kodak catalog promotes Velox Post Cards.²⁹

Velox Postal Cards may be sent through the mails by affixing stamp on the address side. Sensitized on the back and have a surface suitable for writing upon. They make delightful souvenirs for travelers to send to their friends. Owing to the ease of manipulation, one may readily print on Velox postal cards in the evening at one's hotel, and the following morning they may be written upon and mailed. They are especially advantageous in this respect to the touring amateur who has taken along his Kodak and Developing Machine.

The same 1903 catalog also introduced the Folding Pocket Kodak No. 3A that utilized the new roll film 122, sized for postcard making. Kodak said of the camera, "In this instrument is the highest achievement in the evolution of pocket photography. Carried in a top coat pocket, or in a case, it is flat, unobtrusive, out of the way (Fig. 8). Ready about May 15th."³⁰ Interestingly, the catalog does not promote the camera as one designed to make postcards. Later, a 1906 Christmas mini-catalog does, "The No. 3A Folding Pocket Kodak has been styled the "Post Card Camera," the negatives it makes being just the right size for postcard printing—3 1/4 x 5 1/2."³¹

Kodaks and Kodak Supplies 1904 under New Films, New Papers states the following.³²

One of the new photographic delights lies in sending prints from one's favorite negatives on sensitized post cards. These cards are printed in accordance with the postal regulations, and may be mailed by affixing a one-cent stamp. They are both in Velox and Eastman's Sepia emulsions.

The cover of the 1904 catalog promoted photography as a way to document your adventures while enjoying the most up-to-date modern technologies (Fig. 9).



Figure 8. *Left:* Autographic Kodak 3A c1920. The original Folding Kodak 3A was introduced in 1903. Mike Viney photo. *Right:* Film size 122 for Folding Kodaks No. 3A. George Eastman Museum collection.



Figure 9. Cover of Kodak and Kodak Supplies 1904. Viney collection.

With the US adoption of the divided back design for postcards in 1907, Eastman launched an advertising campaign using RPPCs printed on Velox. Eastman's postcards portrayed the Kodak Girl using photography to document their lives at home and while traveling. A message from the photographer was printed in script font on the front of the postcard giving it a personal feel. On

the back a message in the same script invited the reader to visit a specific photography supply business. The messages promoted the camera and personally made Velox postcards as a means of pictorial storytelling that could be archived in albums—and the postcard making process as easy and convenient. The Kodak Girl was pictured as fashionable, competent, and independent.³³

Many of the images used for the RPPC Velox advertising campaign were acquired by the Eastman Kodak Company through their advertising contests, a fact that is not apparent given that the images were not credited when used for advertising. Eastman believed the contests would be an effective way to demonstrate what could be accomplished with Kodak equipment. Eastman had used signed testimonials from satisfied customers in his catalogs starting in the 1880s so, it is strange that the images purchased from these contestants ended up being anonymous testimonials.³⁴ Even so, we can identify some photographers through Kodak advertising contest portfolios and catalogs.

Our first example, with a postmark of 1908, includes three images on the front of the postcard and is simply signed, “Wish you were here. J” “J,” is shown holding a camera in addition to two of her photographs, one with three hunters in a forest near a river and another of a sailboat (Fig 10). The back of the postcard suggests that you too can make and send “Velox postals” like this one. Photo supply companies had their location added to the message so that the advertising postcards could be sent to their local and regional customers.

Bogdan and Weseloh in their book *Real Photo Postcard Guide: The People’s Photography* speculate the image was likely made by Rudolph Eickemeyer Jr. (1862–1932), an American photographer. The *Portfolio of the 1907 Kodak Advertising Competition* reveals that the image of “J” was taken by E. Donald Roberts.³⁵ Edmund Donald Roberts (1866–1916) owned a studio in Detroit, Michigan where he worked as an artist and photographer. Robert’s image of “J” may represent the first RPPC made for Kodak’s advertising campaign. Robert’s image was also used to make photomechanical color prints used in general advertising (Fig 11).

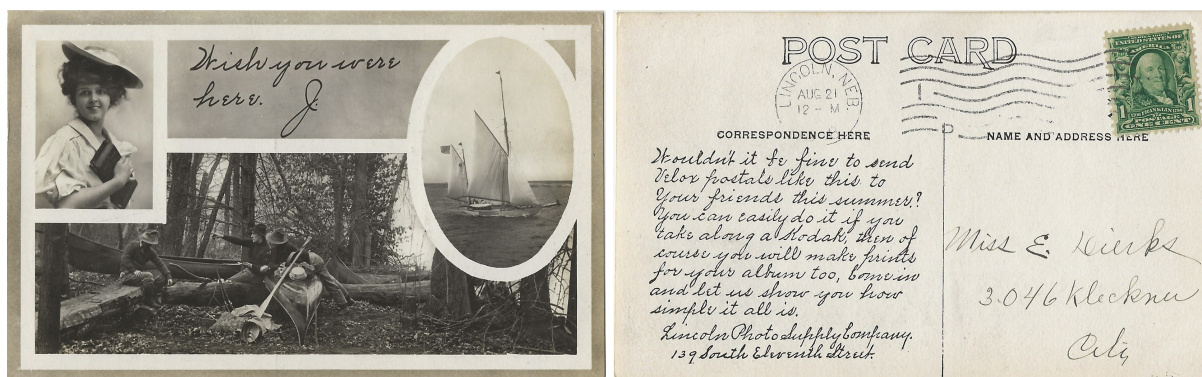


Figure 10. RPPC advertising Kodak Velox postcards 1908. Viney collection.



Figure 11. *Left:* Roberts First Prize image.³⁶ *Right:* Cover of Kodak 1908 mini-catalog.³⁷ Both images are reproduced as four-color photomechanical prints with black, blue, red, and yellow inks. Viney collection.

Robert's obituary indicates his first prize image was taken on the grounds of his home in Detroit, Michigan.³⁸ The image of "J" was used for the cover of Kodak's 1908 mini-catalog and also appeared on the back cover of the July 11, 1908 issue of the *Saturday Evening Post*.³⁹ Robert also won a \$500 second prize in the Kodak advertising contest of 1913.⁴⁰ In fact, his second prize-winning image was adapted in color and used for the 1913 advertising contest catalog cover and the cover of the catalog of *Kodak and Kodak Supplies 1914*.⁴¹

In 1911 the RPPC advertising Velox featured "Peggy" poised with her No. 3A Folding Pocket Kodak, ready to take a picture (Figs. 12 & 13). Eastman created the word Kodak and trademarked it in 1888.⁴² The word was distinctive and memorable and was used in advertising as a noun for cameras and as a verb for taking pictures. Peggy is identified by Ford Optical Company of Denver as a "Kodaker," while her message indicates she "Kodaks" (takes pictures) on bright days and prints "Velox postals" on rainy days.

The back of the postcard suggests taking a Kodak on your vacations and sending Velox postcards to your folks back home. The customer is reminded that no darkroom is needed and is invited to Ford's Optical Company to see the simplicity of the process.

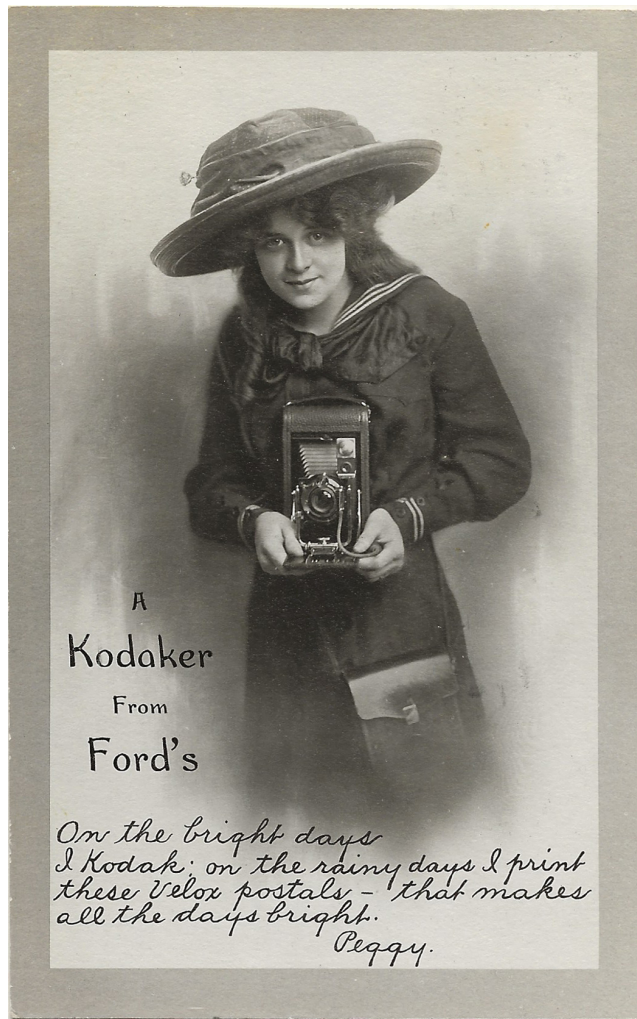


Figure 12. RPPC advertising Velox Postcards 1911. Viney collection.

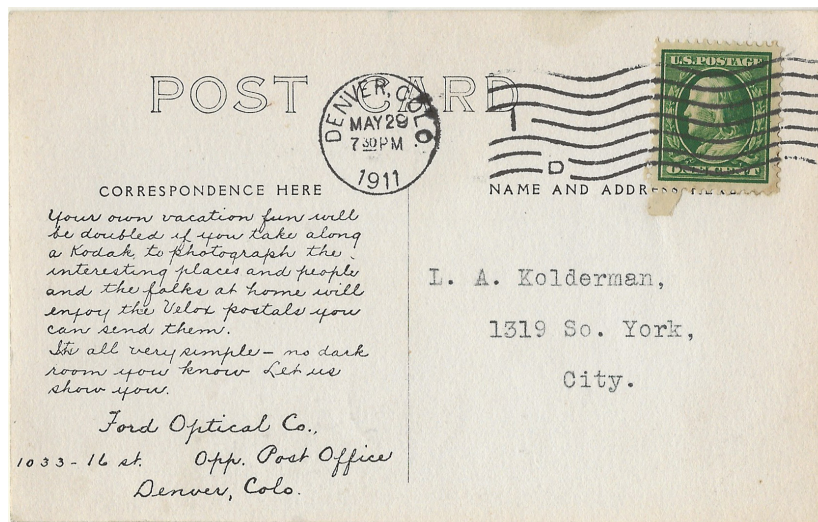



Figure 13. Back of RPPC advertising Velox with Peggy on front 1911. Viney collection.

The Kodak Advertising Contest 1910 catalog reveals that A. F. Bradley of New York was awarded \$100 for a Fifth Prize Print, Class A for his photograph of “Peggy” (Fig. 14).



Take a
KODAK
With You

KODAKS, \$5 TO \$111; BROWNIES, \$1 TO \$12

EASTMAN KODAK COMPANY
ROCHESTER, N. Y., *The Kodak City.*

Catalogue free at the dealers
or mailed on request.

Showing a practical application to our advertising. Reproduction from
Fifth Prize Print, Class A. Award, \$100. A. F. Bradley,
New York City

Figure 14. *Kodak Advertising Contest 1910* catalog. Bradley’s photo reproduced as a halftone. Viney collection.

Alvin Frederick Bradley (1862–1948) owned a studio in New Rochelle, New York and had been a professional photographer since age 16.⁴³ Bradley’s prize-winning photograph was also used for colorized photomechanical prints and appeared on the cover of the Kodak mini-catalog of 1911 (Fig. 15) and the back cover of the May 20, 1911 issue of the *Saturday Evening Post*.⁴⁴ Bradley’s image has become a very popular image for collectors of Kodak advertising and is illustrated on the cover of the book *Kodak Girl: from the Martha Cooper Collection*.⁴⁵



Figure 15. Cover of Kodak mini-catalog for 1911. Bradley's photo reproduced as a five-color photomechanical print with black, grey, blue, red, and yellow inks. Viney collection.

Alvin F. Bradley was well known for his portraits of famous people including multiple images of Mark Twain taken in 1907.⁴⁶

A 1913 RPPC advertising "Velox postals" features "Bess, one of the Kodak Girls," on the move, taking pictures to document and share her travels (Fig. 16). Ford Optical Company of Denver describes the simplicity of making pictures the "Kodak way," and invites customers to their store for a demonstration.

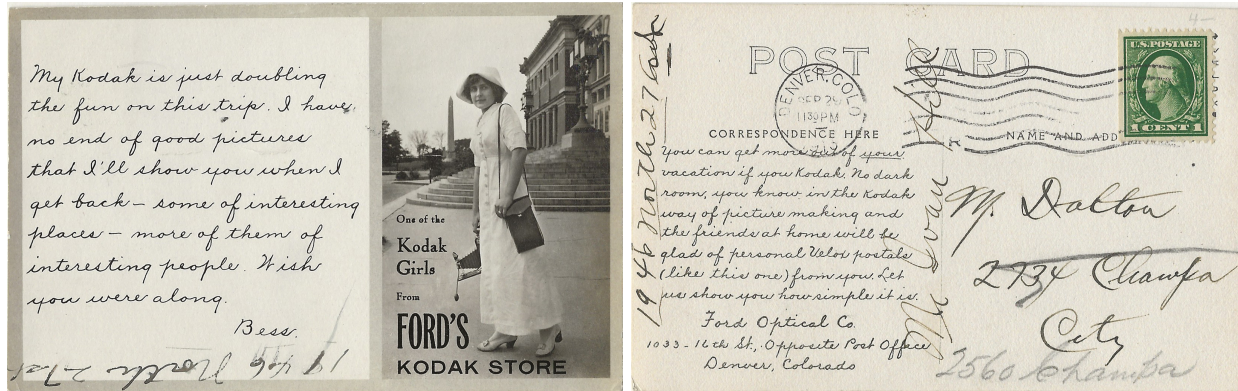


Figure 16. RPPC advertising Velox postcards 1913. Viney collection.

The Kodak Advertising Contest 1911 catalog reveals that the image of “Bess” was taken by H. E. Lawson of New York (Fig. 17).⁴⁷ While Lawson did not win a prize, the Eastman Kodak Company did purchase his photograph and use it for advertising purposes.



Figure 17. *Kodak Advertising Contest 1911* catalog. Halftone reproduction of Lawson’s photo. Viney collection.

Herbert Edwin Lawson (1878–1960) was a portrait photographer in New York City. Lawson’s photo shows “Bess” near the steps of the Metropolitan Museum of Art with one of Cleopatra’s Needles in the background. Lawson’s image was also reproduced as a colorized photomechanical print for advertising purposes and appeared on the Kodak mini-catalog of 1912 (Fig. 18).

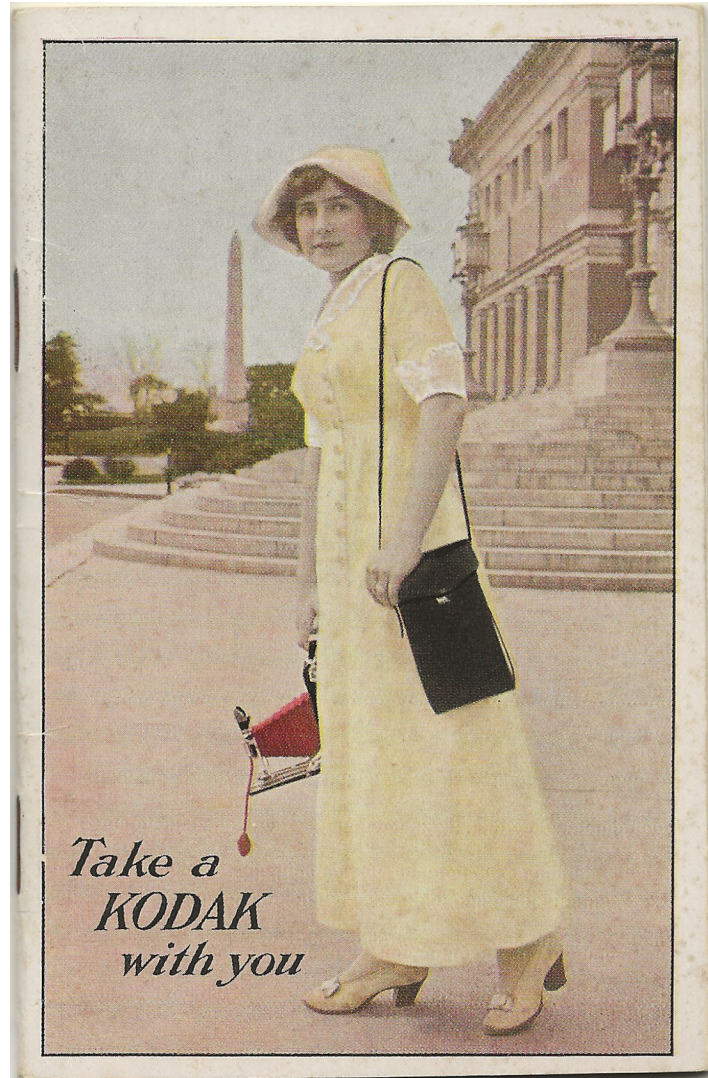


Figure 18. Cover of Kodak mini-catalog of 1912.⁴⁸ Viney collection.

Other brands of silver chloride contact printing papers made in pre-printed postcard stock entered the market after Velox. Even so, by 1908 the Eastman Kodak Company controlled 69% of the postcard stock market share.⁴⁹ Postmarks on Eastman Kodak Company RPPCs advertising Velox with script type and personalized for photography supply companies range from 1907 to the 1920s.

Summary & Reflections

George Eastman's contributions to making photography available to the public are well known, his role in the postcard craze less so. Still, both efforts intertwined and reinforced one another. Several innovations set the stage for Eastman's entry into the postcard craze including the development of transparent roll film that could be loaded in the daylight, acquisition of Velox printing paper that could be handled in low light conditions and exposed via gas light or sunlight and then developed without a darkroom, formatting Velox as postcard stock, and designing cameras and film sized for making postcards via contact prints. Eastman led the way for amateurs

to make personal postcards and professionals to make them in their portrait studios and to make postcard views to be sold in larger quantities locally and regionally. Photography has evolved in ways that would amaze Eastman. As much as Eastman democratized photography, it pales in comparison to what the inventors of digital photography have accomplished through smart phone picture and movie making. Even so, we still value photography for its ability to illuminate reality.⁵⁰

For those of us who lived before the cell phone age taking photographs involved buying film, loading a camera, thinking carefully before taking a picture, and patience—waiting while the process of developing and printing was done either personally or more commonly by a local store. Then there was the joy and disappointment as one looked through the printed images. Occasionally, there was a prize among your snapshots, and it was off to the store with your negatives to have more prints made.

A Kodak catalog of 1891 suggested that we, “Keep a Pictorial Diary whether at home or abroad.”⁵¹ I am grateful for Eastman’s suggestion as photography and family albums were an important part of my youth. I loved looking through the family albums at the carefully archived photographs. Life events stored away in long term memory and not thought about for some time surfaced into my working memory, the very seat of human consciousness. Other family members would join in and share their recollections. A collective, more complete family memory emerged, was relived, corrected and reinforced.

That is the power of photographs, even ones that are not part of our family history, as they tie us to people of the past in a most realistic way. When I look at the real photograph postcards used to advertise Velox it often occurs to me that many of the people pictured are in their youth, younger at the time than I am now a hundred years later—a jolting reminder of my own mortality. But more so, it sparks my curiosity, what stories lie behind the photographs? Who were the people in the images and who, in essence immortalized them, freezing them in a moment of time?

We now know that some of the images the Eastman Kodak Company used for their Velox postcard RPPC campaign were acquired or purchased through their advertising contests. The photographs became silent testimonials as the photographers remained anonymous once Kodak acquired their work. Luckily, the identity of many of the men and women who took these photos is revealed in Kodak advertising catalogs and portfolios, which I think will prove to be fruitful in other aspects of studying and researching the history of Kodak pictorial advertising.

Request from the Author

I continue my search for Kodak portfolios summarizing their advertising contests. I have not been able to find examples made in 1908 or 1912. I am also interested in the years after 1914. If you can help locate examples, please contact the author at mviney1961@gmail.com

Acknowledgements

I would like to thank Todd Gustavson, curator at the George Eastman Museum collection for sharing his knowledge and images from the museum collection; Mary Klass and Don Viney for their editing expertise. A special thanks to Mike Otto for his support and encouragement in my quest to research Kodak advertising images.

References and Notes

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- ³ Eastman, G., inventor; Photographic Film. 1884 October 14. US306594.
- ⁴ Eastman, G., inventor; Camera. 1888 September 4. US388850.
- ⁵ *The Kodak Camera*. 1888. Published by The Eastman Dry Plate & Film Co. Rochester N.Y., printed by The C. L. Sherrill Co. Buffalo, N.Y., p. 3. Accessed 30 Dec. 2025, <https://www.pacificrimcamera.com/rl/00104/00104.pdf> It was not until 1894 that Kodak started using the “little red circular window” to help camera users to advance film, see Viney, M. Winter 2019/2020. Lens on the Past: Edward R. Baker of Fort Collins and His 1895 Pocket Kodak. *Colorado Heritage*: 20–27.
- ⁶ The Kodak Camera. 1890. Published by the Eastman Company. Rochester, N.Y., p. 36. Accessed 30 December 2025, <https://www.pacificrimcamera.com/rl/00108/00108.pdf>
- ⁷ CPI Inflation Calculator. Accessed 30 December 2025, <https://www.in2013dollars.com/>
- ⁸ Reichenbach, H. M., inventor; Manufacture of Flexible Photographic Films. 1889 December 10. US417202. **Note:** Reichenbach filed his patent on April 9, 1889. Hannibal Williston Goodwin (1822–1900), an American clergyman and inventor, had filed for a similar patent prior to Reichenbach on May 2, 1887. Goodwin’s patent US236780 for a “Photographic Pellicle and Process for Producing the Same” was not issued until September 13, 1898. Subsequently, Ansco acquired Goodwin’s patent and successfully sued Eastman Kodak for infringement and was awarded \$5,000,000 dollars on March 10, 1914. See *Goodwin Film & Camera Co. v. Eastman Kodak Co.*, 207 F. 351 (W.D. N.Y. 1913).
- ⁹ *New Kodaks and The Transparent Film*. 1889. **Note**, on page 33 it is The Eastman Company, while on page 36 it remains The Eastman Dry Plate & Film Company, <https://www.pacificrimcamera.com/rl/00106/00106.pdf>
- ¹⁰ This is the only known box of Eastman’s paper-backed roll film, personal communication Todd Gustavson 6 February 2026.
- ¹¹ *Kodak Catalogue 1892*. Eastman Kodak Company, p. 38 The Daylight Feature. Accessed 30 December 2025, <https://www.pacificrimcamera.com/rl/00110/00110.pdf>
- ¹² *Kodak Catalogue 1892*, Op. cit. (note 11).
- ¹³ *Illustrated Catalogue and Price List of The Eastman Dry Plate and Film Company, Rochester, New York*. (1886). Accessed 30 December 2025, <https://www.pacificrimcamera.com/rl/00101/00101.pdf> **Note:** Develop out paper (DOP) forms a latent image during exposure that must be chemically developed and fixed during the printing process.
- ¹⁴ *Kodak-alogue 1895* [2nd Ed.]. Eastman Kodak Company. Rochester, N.Y. Accessed 30 December 2025, <https://www.pacificrimcamera.com/rl/00113/00113.pdf> **Note:** Print out paper (POP) slowly develops under light and does not need to be chemically developed, just fixed once the image is determined to be at the desired stage.
- ¹⁵ Leo Hendrik Baekeland (1863–1944) perfected a slow developing gelatin silver chloride paper he named Velox c1893 and established the Nepera Chemical Company. Velox could be handled in low light conditions before making a contact print with either gaslight or the sun. Eastman purchased the rights to Velox c1899, see Viney, M., Sundberg, W., and Dunn, M. 2024. *A History of Fort Collins Through Postcard Views*. Fort Collins, CO: Viney Publications. Accessed 13 February 2026, https://www.researchgate.net/publication/385213494_A_History_of_Fort_Collins_Through_Postcard_Views
- ¹⁶ *United States v. Eastman Kodak Co. et al.* 226 F.62 (W.D.N.Y. 1915). See also *U.S. v. Eastman Kodak Co. of NY*, 230 F. 522 (W.D.N.Y. 1916).
- ¹⁷ *United States v. Eastman Kodak Co.*, 853 F. Supp. 1454 (W.D.N.Y. 1994). JUSTIA U.S. Law. Accessed 31 December 2025, <https://law.justia.com/cases/federal/district-courts/FSupp/853/1454/1517964/>
- ¹⁸ *A Catalogue of Kodaks and Kodak Supplies*. 1901. Kodak Press, Rochester, New York, p. 36. Accessed 30 December 2025, <https://www.pacificrimcamera.com/rl/00122/00122.pdf>
- ¹⁹ CPI., Op. cit. (note 7).
- ²⁰ *A Catalogue of Kodaks and Kodak Supplies*. 1903. Kodak Press, Rochester, New York, Progress, pp. 3-4. Accessed 30 December 2025, <https://www.pacificrimcamera.com/rl/00124/00124.pdf>
- ²¹ Crumbley, T. Charles W. Goldsmith’s Official Columbian Exposition Postal Cards. (August 2, 2021). *Postcard History*. Accessed 30 December 2025, <https://postcardhistory.net/2021/08/charles-w-goldsmiths-official-columbian-exposition-postal-cards/>

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- ²² The United States Postal Service: An American History [250th Anniversary Edition]. (2025). United States Postal Service, Washington, D.C., p. 122. Accessed 31 December 2025, <https://about.usps.com/publications/pub100.pdf>
- ²³ The United States Postal Service., Op. cit. (note 22), p. 123.
- ²⁴ Historian United States Postal Service. August 2013. Rural free delivery. USPS Postal History. Accessed 31 December 2025, <https://about.usps.com/who/profile/history/rural-free-delivery.htm>
- Note:** In my hometown of Fort Collins free city delivery was not initiated until 1900 and in my wife's home town of Tipton, Missouri mail is still picked up at the local post office.
- ²⁵ Post—Office department. Annual Reports for the Fiscal Year Ended June 30, 1906. Report to the Postmaster—General Miscellaneous Reports. Washington D.C.: Government Printing Office 1906, pp. 58, 313. See also Post—Office department. Annual Reports for the Fiscal Year Ended June 30, 1907. Report to the Postmaster—General Miscellaneous Reports. Washington D.C.: Government Printing Office 1907, p. 297.
- ²⁶ Viney, M., Sundberg, W., and Dunn, M. 2024. Op. cit (note 15), pp. 23–41.
- ²⁷ Bogdan, R. and Weseloh, T. 2006. *Real Photo Postcard Guide: The People's Photography*. Syracuse, NY: Syracuse University Press, p. 16.
- ²⁸ Bogdan, R. and Weseloh, T., Op. cit. (note 27), p. 19.
- ²⁹ A Catalogue of Kodaks., Op. cit. (note 20), p. 63.
- ³⁰ A Catalogue of Kodaks., Op. cit. (note 20), pp. 32, 33.
- ³¹ *A Kodak Christmas. 1906*. Eastman Kodak Company, p. 10. Accessed 31 December 2025, <https://www.pacificrimcamera.com/rl/02656/02656.pdf>
- ³² *Kodak and Kodak Supplies 1904*. The Eastman Kodak Company, p. 12. Accessed 3 January 2026, <https://www.pacificrimcamera.com/rl/00125/00125.pdf>
- ³³ Jacob, J. P. [Ed.]. 2011. *Kodak Girl: From the Martha Cooper Collection*. Gottingen, Germany: Steidl Publishers.
- ³⁴ Illustrated Catalogue., Op. cit. (note 13), pp. 35–48.
- ³⁵ *Portfolio of the 1907 Kodak Advertising Competition*. Eastman Kodak Company, Rochester, New York.
- ³⁶ Portfolio of 1907., Op. cit. (note 35).
- ³⁷ *Kodak mini-catalog for 1908*. Eastman Kodak Company, Rochester, New York. Accessed 31 December 2025, <https://www.pacificrimcamera.com/rl/04170/04170.pdf>
- ³⁸ “E. Donald Roberts, Jr.” *Hartford Courant* [Hartford, Connecticut]. 30 August 1916, p. 9.
- ³⁹ *Saturday Evening Post*. 11 July 1908, Kodak advertisement on back cover.
- ⁴⁰ *Kodak Advertising Contest Nineteen Thirteen*. Eastman Kodak Company, Rochester, New York. Accessed 12 February 2026, <https://www.pacificrimcamera.com/rl/01114/01114.pdf>
- ⁴¹ *Kodak and Kodak Supplies 1914*. Eastman Kodak Company, Rochester, New York. Accessed 31 December 2025, <https://www.pacificrimcamera.com/rl/00135/00135.pdf>
- ⁴² Kodak Catalogue 1892., Op. cit. (note 11).
- ⁴³ “Alvin F. Bradley,” *New York Times* [New York, N.Y.]. 11 January 1948, p. 56.
- ⁴⁴ *Saturday Evening Post*. 20 May 1911, Kodak advertisement on back cover. See also Kodak mini-catalog 1911. Accessed 1 January 2026, <https://www.pacificrimcamera.com/rl/02510/02510.pdf>
- ⁴⁵ *Kodak Girl*. Op. cit. (note 33). “Peggy,” wears a Merry Widow hat, which was made popular by actress Lily Elsie in her role as a heroine of *The Merry Widow* that premiered in 1907, see Gänzl, K. 2001. Lily Elsie (1886–1962): Becoming “The Most Photographed Woman in the World.” Encyclopedia of the Musical Theatre. Accessed 28 April 2023, <http://operetta-research-center.org/lily-elsie-1886-1962-shooting-stardom-britains-merry-widow/>
- ⁴⁶ James, G. W. Mark Twain—An Appreciation of His Pioneer Writings on Fasting and Health (Part II, Illustrated by Hitherto Unpublished Copyright Photographs by A. F. Bradley, New York. *Physical Culture* (May 1919). Accessed 1 January 2025, <http://www.twainquotes.com/Bradley/bradley.html#part2>
- ⁴⁷ *Kodak Advertising Contest Nineteen Eleven*. Eastman Kodak Company, Rochester, New York. Accessed 12 February 2026, <https://www.pacificrimcamera.com/rl/00579/00579.pdf>
- ⁴⁸ Kodak mini-catalog of 1912. Accessed 2 January 2025, <https://www.pacificrimcamera.com/rl/03990/03990.pdf>
- ⁴⁹ Bogdan and Weseloh. Op. cit. (note 27), p. 218.
- ⁵⁰ Kodak helped democratize photography, a process that was valued for capturing reality. However, it could be that photography will end up saving democracy by illuminating reality, evidenced by footage capturing the tragic deaths of Rene Good and Alex Pretti in Minneapolis, Minnesota during the ICE surge Operation Metro Surge in 2026.
- ⁵¹ *The Kodak*. 1891. The Eastman Company Rochester, New York, p. 26. Accessed 3 January 2026, <https://www.pacificrimcamera.com/rl/00109/00109.pdf>