

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

JANUARY
1921



Of Course He'd Like
To Own—A Brownie

If it isn't an
astman it isn't
KODAK

*Even the goods are from
Missouri—they ought to be
shown.*

STICK TO IT.

First of all decide that the job is worth doing.

Second, that you are the person who should do it.

Third, do it!

But you won't do it if you don't stick to it until it is done.

Consider the postage stamp. How far do you suppose it would carry your letter if it dropped off before it reached the mail box?

The postage stamp carries your letter around the world, up to the top floor of the highest office building, to the lowest basement room, through crowded city streets, or far off into the lonesome desert, all because it sticks.

Consider the postage stamp.

And stick!—*Morning Sun.*



While She Finishes Her Christmas Shopping: "Don't Disturb Her, Please—She Is So Contented—and I'll Be Back in Just a Minute",

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an aid to the man behind the counter

Vol. 6

JANUARY, 1921

No. 12

A Kodak Sale Starts Something

LIKE history, Kodak business repeats itself. When a customer buys a sled, let us say, or a brush broom or a book, that is all there is to it—the transaction is closed. When, on the other hand, the customer buys a Kodak, a series of sales has been started that, in the aggregate, will dwarf the purchase price of the instrument itself.

Your sale of a Kodak starts the snow ball rolling, and it travels along under its own momentum, gathering speed and bulk and leaving sales slips in its wake.

First the Kodak—then film and finishing, film and finishing, an endless chain that stretches out through the years.

And then, of course, there are the many photographic sundries for which any Kodak owner is a prospective buyer,

Every customer who leaves your store with a Kodak is *bound* to come back.

All of which means that with Kodaks an extra effort both in salesmanship and advertising will be well worth while.

Concentrate on Kodak.

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Looking Ahead

At the close of 1920 business in general is not bounding along at the pace we have become accustomed to during the past few years.

Everywhere there is a discordant note, a suggestion of distraction and apprehension of what the future may hold. "It's the aftermath of the war," someone whispers, "Changing labor conditions," another contends, and "The adjustment of values," a third suggests.

In truth, any or all of these may have been contributory to the present uncertain mood in business circles, but it is not so much the past and causes that concern us as the present and the future and what it holds.

It may be difficult to be optimistic in the face of the troubles and discouragements brought about by a falling off in business, but, if we judge by certain concrete factors which decree either good times or bad, there is every reason for optimism, for these factors indicate healthy business conditions.

Take crops, our 1920 harvest has been, if not the largest we have had, a very bountiful one, and, though prevailing prices are lower, the income of our vast agricultural population will be large enough to give them tremendous buying power.

Bankers say that we can confidently look for lower interest rates and easier monetary conditions. The passing of reckless extravagance is resulting in the saving of more money that in turn will become available for capital investment.

The labor situation has under-

gone transformation. There are now more men than jobs, which will tend to increase production. Already some manufacturers have as a result, been able to practically double their output with very little increase in the number of workmen employed.

These being present conditions, we can confidently look for brisk active business during 1921. There will be no room for the calamity howler who for the past few months has been trying his best to fasten pessimism on the country. In this he will fail, is bound to fail, as was the case in the Summer of 1914, the Fall of 1907 and in the year of 1903, because, the basic factors of the business of our country are sound.

What has been happening during the past few months is simply a readjustment to sane and normal business conditions, and in the process the reckless extravagance of the past few years has disappeared.

Since about 1916, business has been coming pretty easy. There has been no difficulty about selling all the goods of certain kinds that it was possible to obtain, but the passing of reckless extravagance has changed all this. Now we've got to get out and hustle for business again, and the time that was formerly spent in making excuses for not being able to fill orders can be used for devising ways and means of getting orders. And what of the score of little stunts that were used to get new business in the old competitive days? They were discontinued when the business was coming so easy, but can now be revived and depended upon for

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the same degree of success as formerly.

The series of advertisements for the local newspaper: there will be no difficulty about them, for cuts to illustrate the ads. are furnished gratis by the Advertising Department of the Canadian Kodak Company, and, if it is a question of suitable copy, a card to the department will bring suggestions by return mail.

Perhaps the window displays can be made more effective by frequent changes and by using them to connect up with the advertisements that appear in the national magazines.

Those mailing lists that were tucked away in the safe could be revised and brought up to date.

The Other Way

A certain prosperous Ontario town is rather proud of two up-to-date General Stores—one long established, that has grown up with the budding city, from its village days, the other, a newcomer to the town's business section a few years ago.

One day Mrs. Banker proceeded down town to her favorite store for the purpose of buying a trunk. The holidays were near and it was time to be getting things ready. To her surprise, she found that the store did not have a trunk in stock. The manager of the department told her that a shipment was delayed and that if she would leave her order, the trunk would be delivered in a few days. But Mrs. Banker wanted to see what she was getting and did not leave an order. Instead, she went to the other store, against which she had always been prejudiced, and for that reason had not been patronizing. Here, she quickly got what she wanted.

and used for mailing "Kodak on the Farm" booklets. "At Home with the Kodak," "By Flashlight," Kodak and Premo Winter Booklets, all of which can be obtained from Toronto.

It is possible that the Kodak people still supply advertising lantern slides to use between reels at the local picture theatre. They do! and signs for the local street cars, too.

These are some of the ways in which we can help you to get your share of this year's Kodak business. Will you help to make 1921 a good Kodak year for your store and for us? All together for 1921. Let "co-operation" be the password.

The department manager in the first store told the truth when he said that a shipment had been delayed, but he did not say that it was not the manufacturers' fault or that of the transportation company. He was so afraid of falling prices that the ordering had been delayed, and in this and other lines the store was not carrying a sufficient stock for current sales.

The trunk that Mrs. Banker wanted was a standard one of a line that national advertising had created a preference for. With the aid of local advertising and up-to-date sales methods they sold easily and profitably.

There was no need to stock up heavily, but, by buying little and often, the store could have kept this and other customers from the competitor across the street.

Yes, there are two ways of losing money in a falling market, and one of them is not having the goods.

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Sid Shines Shoes

They call him "Sid"—this may or may not be because his name is Christopher Amato; and they say that he is the only man in the city that can really shine shoes.

We heard of him first at a shoe store where the salesman, who had just sold us a pair of tan Oxfords, advised us to have them shined at once, as a preventive against spots, "And go to Sid's—half a block up Hesper Street. There's one man who knows how to shine shoes."

Hesper Street is a little dingy alley that runs into Main Street, and then, as if ashamed of its tenement, runs back again. A policeman directed us there—although we must have passed it at least twice a day for years. Half-way up the block, as the salesman had said, we found the shoe shining establishment, identified by the neat card in the window, "Sid Shines Shoes." "Establishment"—that's a pretty dignified word to describe the hole in the wall where Sid had his stand, despite the fact that he had done all in his power to make the shop clean and attractive.

"Sid Shines Shoes"—to borrow a popular expression, "We'll say he does." We left that chair with a shine that could enter into competition with any other shoe shine in the world—barring other ex-

amples of Sid's handiwork—and win in a walk. It was the perfect shine by the master artist of his craft.

For do not think that a shine is just a shine. There is much more to it than that. Sid explained this to us as we sat and watched his busy hands. Take it from Sid, a shoe shine could be just a shoe shine or—well, there's the question of the polish itself, for example. Leather is sensitive and the ingredients in a cheap polish are very likely to crack it. Sid got the best polish that money could buy. Then there was the question of how much polish. Sid, it seemed, had made a life study of this one subject—and an important one it was. Too much polish would clog the leather—too little would detract from the brilliancy of the shine. Sid had it all worked out to a nicety.

Every shine a masterpiece—that was Sid's motto.

Of course his shop was a success, and of course he was compelled to enlarge it.

You remember the old quotation that ran something like this:

"Let a man make the best mouse-trap and even though he live in the wilderness, the world will make a beaten path to his door."

"KODAKERY" FOR JANUARY

"The Charm of the Simple," by Albert Crane Wallace.

"Making Prints from Contrasty Negatives."

"Reducing Contrast in Negatives."

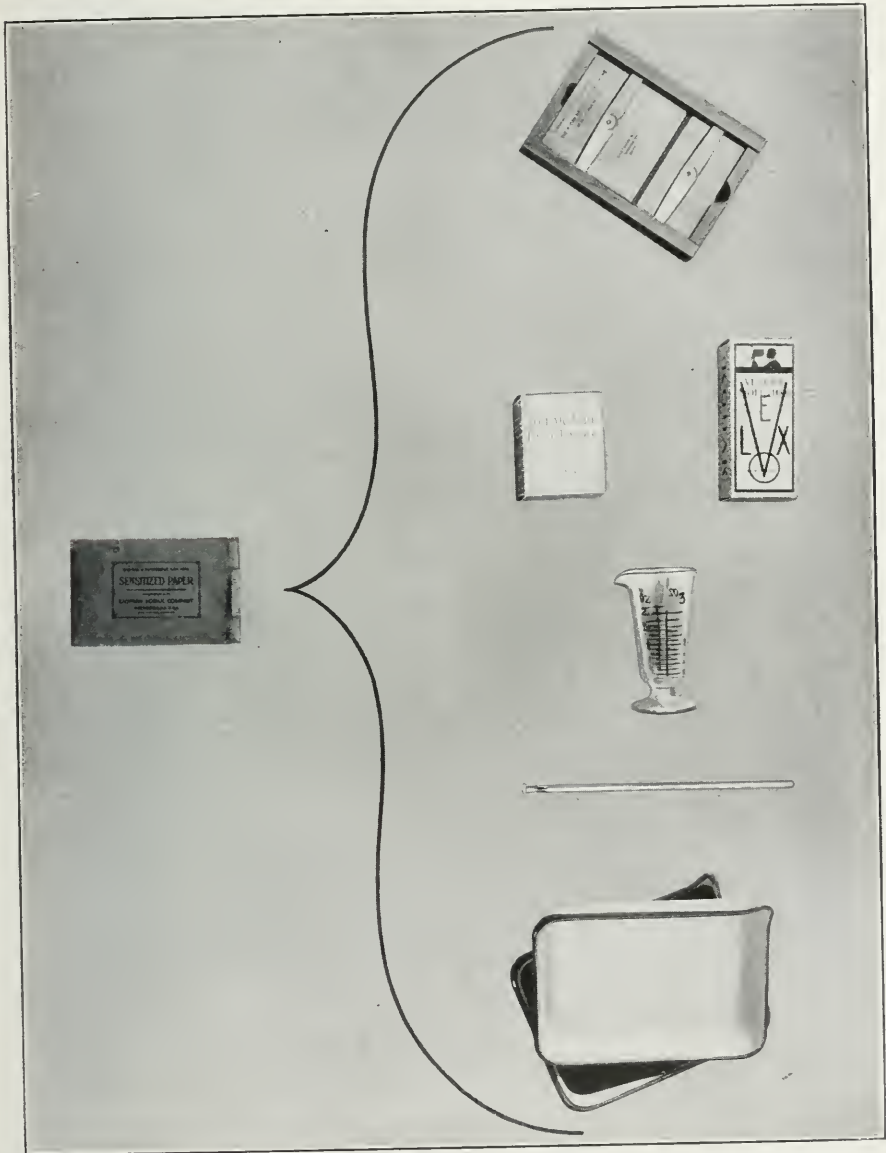
"Tinting Photographs," by William S. Davis.

"Drying Negatives."

"Making Unevenly Dried Films Lie Flat."

An unusually instructive issue and unusually well illustrated—even for "Kodakery."

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One Calls for Another

Above we have tried to visualize the co-relation that exists between the various items in the Kodak line. Only one group is represented, but see how nicely the various units dove-tail; Velox, printing

frame, chemicals, graduate, thermometer and trays—link them up in your mind and in your sales.

Keep this page for reference. Other inter-related groups will be visualized in succeeding issues.



KODAK means most in the home, because home pictures tell the simple every day story of the children—each one a fascinating chapter for the Kodak Album.

CANADIAN KODAK CO., Limited

Toronto, Canada

A January Magazine Advertisement

MY DAD SAYS,

**The bosses diary
as kept by his son**

My dad said that there is two kinds of customers, them that do their Christmas shopping early, and them that do it surly but both are worth smiling at. My dad said that what he likes best about a Christmas rush is that it only comes once a year. He said if it came oftener he'd commit sewicide until he was blew in the face. Then he said the boys and girls down at the store had taken hold in great shaip and that he was proud of them. Clara, he said to my mother, have you ever heard the true story of Wrip Vanwinkle. My mother said no and that you must be tired yourself Frank and even if you aren't I am, but my dad just smiled and here's the story as near as I remember it.

True Story of Wrip Vanwinkle

"You may have an entirely wrong idea of this here Wrip, Clara, but as a matter of fact Wrip was a salesman in a store. He'd made good with the boss and the boss liked Wrip and placed a lotta confidents in him. Well when the Christmas rush came along, Wrip was right there on the job, always smiling and ready to help the customer all he could. Some of the other folks in the store was tired

and worn out and grouchy and perhaps Wrip was too but he never acted that way. You could always count on his being back of the counter and ready for business just as soon as the store was open and he didn't seem to be in no hurry to go home at night either. A couple of nights he staid at the store with the window man helping him put in special holliday displays. This kept him up till long after midnight but there he was next morning, a smile on his face. And did he sell goods? Say, if you think they cracked the Liberty Bell, you oughta see what Wrip did to that bell on the cash register.

"Well, Christmas eve after his work was all done and the store locked up, Wrip went up in the mountains and laid down and went to sleep and slept there for twenty years. He had had that sleep coming for a long time and it came—that was all. He deserved it too. That's the true story of Wrip Vanwinkle."

"How ridiculous," said my mother. "And anyway I don't think much of a salesman who leaves his job for twenty years."

"I didn't say that," said my dad. "I said he slept for twenty years. That's entirely different. Say, when a fella first hits the hay after the Christmas rush is over, he can sleep a year or two in the first thirty minutes. Wrip slept his twenty years and was back on the job Monday."

Kodakery helps everybody, helps your customer, helps you, helps us. Get the name on the dotted line.



An Inexpensive Window Display

It costs just Two Dollars to install the window above—Two Dollars to get a Palm Beach atmosphere that usually retails for thousands. It's very simple—once you have the idea. The Tropical background—palm trees and all—is just crepe paper. The travel folders cost nothing, of course, while the golf clubs were loaned. Perhaps you can utilize the suggestion.

On the opposite page is a Christmas display that was received too late for insertion in the December Salesman. However, it is so easily

adapted for the remaining winter months and so simple and forceful in its appeal that we are passing the idea on to you.

In place of the hand lettered sign suggesting Kodak as the gift that keeps a story of the Christmas merriment, one reading "A Kodak will make a Picture Story of the Winter's Fun" might be substituted and the colored display card of the skiing picture which you recently received is just the thing to use with a winter window.

Hope you can use the idea.

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A Winter Display That Will Sell

Adventures in Buyology

Editor's Note—

You may think sometimes, that it is hard to sell, but do you realize that it is, sometimes, equally hard to buy. From month to month we hope to reproduce here actual experiences of would-be customers. They may contain a hint or two of value to the man or woman behind the counter.

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

This happened exactly a year ago or rather began to happen then—for Browne's experience with the toy department of the X Company occupied several months.

About a week before Christmas, Browne was looking at a toy display in one of the X company's windows, and saw there a miniature caterpillar tractor. "Just the thing for Eddie," he said to himself, and hurried inside to order one.

That night after Eddie had gone to bed, the package was opened up and Mr. Browne displayed the purchase to his wife. It was a very clever toy. The illustration on the box cover showed it hauling tremendous loads (relative size considered) over nursery floors. Mrs. Browne echoed Mr. Browne's opinion. "Just the thing," she said.

Mr. Browne turned the key on the tractor very gently, and then placed it on the floor. There isn't a man in the world who can resist a mechanical toy. The tractor stood motionless. Mr. Browne gave the key a few more turns. Nothing happened—it developed that the spring was broken.

On his way to the office the next morning, Mr. Browne stopped off at X's and interviewed the young lady behind the toy coun-

ter. He exhibited the tractor and pointed out the defect. The saleswoman disclaimed all responsibility at once—"it was up to the factory." Mr. Browne argued that he hadn't bought the tractor at the factory but at X's toy department. The saleswoman refused to argue but reiterated the bald statement that "it was up to the toy factory." Mr. Browne suggested that the spring be repaired by one of the store mechanics, but the saleswoman replied that this step would shift the responsibility from the factory to the store, and that the store hadn't broken the tractor and that "it wasn't up to them." Furthermore, they were too busy now anyway. Why not come back after Christmas?

And so, on Christmas morning, little Eddie was presented with a tractor that wouldn't tract, and even this was taken away from him before he had scarcely seen it, so that it might be returned to the factory exactly as it had been received from the store.

Mr. Browne paid another visit to the X Company and left the tractor with the saleswoman. "You'll get it back in about two weeks," she said.

Two weeks passed and then two more and then two more—

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in fact three months had rolled away before the package was delivered at the Brown's. Little Eddie was all excitement. It's pretty nice to get a Christmas present in March.

The toy factory had apparently adopted a rather novel method of repairing that tractor. It had evidently been put through a meat grinder first, and then pounded with a large stone. It wasn't a

tractor, it was junk.

This was news to the saleswoman. She hadn't opened the box when it came in from the factory, but sent it right up, just as it was. "It is the factory's fault, and it is up to them."

Mr. Browne's account at the X Company was credited with five dollars and Eddie didn't get his tractor.

He will this year, though. But it isn't coming from X's.

"I Don't Think They Believe You"

One of the big guns of the Service Department trained himself on us the other day, and then fired this:

"I don't think they believe you."

"Quite likely," we returned, "but whom do you mean by 'they' and what don't 'they' believe?" we asked.

The Service Department representative sat down by our desk, borrowed a cigarette, begged the loan of a match and crossed his legs comfortably. Now we were going to get the story.

"If I were a salesman," he began, "I'd try to be just as well posted as I could, but when a customer did ask me something I couldn't explain, and I didn't know where to lay my hands on the answer, I'd capitalize on the situation. 'That's a good question,' I'd say, 'and I'd like to know the answer myself. Let's let the Kodak experts clear that point up for us. I'll write to Toronto to-night, and as soon as I hear from them, I'll get in touch with you.'

"Wouldn't that please the customer, and when he saw that let-

ter from the Service Department to Mr. Salesman, wouldn't he be impressed? Of course he would. We are perfectly willing to do the work, and there is a fine chance for the salesman and his store to get the glory, as far as the customer is concerned. To his dying day the customer will never forget to what pains Mr. Salesman went in solving a photographic problem."

At this point the Service Department representative stopped long enough to request the loan of another match.

"You started out by saying that you didn't think they believed me but you haven't explained your pronouns yet," we ventured.

"Oh," said our caller, "I mean the people that get the KODAK SALESMAN—people who sell Kodak goods. We get lots of queries from salesfolk but not enough, when you consider the big opportunity, and you've told 'em what the Service Department will do for them before, haven't you?"

Perhaps we haven't told you.

"Selling Kodaks and Supplies."

A worth-while booklet that is yours for the asking.

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The Observant Buyer Discusses the Perfect Salesman

"I had nothing to do the other evening," remarked the observant buyer, as the waiter brought in the coffee and cigars, "so I fell to thinking of some of the peculiar individuals I had run up against behind the counters of various stores—good salesmen and bad salesmen, those who knew how to sell me and those who didn't have sense enough to let me sell myself; clerks who thought they were getting away with something but weren't and clerks who were putting something over on me but didn't know it. From this starting point the chain led on to my idea of a perfect salesman—the kind of fellow I would like to have working for me if I ever opened up a retail establishment. I felt just in the mood for conjuring up a jewel of an assistant, and when I was all through I jotted down the qualifications I had endowed my dream man with. Would you like to hear them?"

I nodded, and the observant buyer pulled a sheet of paper from the breast pocket of his coat.

"Here are his ten virtues, in the order of their appearance, as the theatre programs say," he began. "See what you think of the ensemble."

And then he began to read:

"First—He would know the stock. Not only where he could lay his hands on any piece of merchandise in the store but also its selling price and its selling points.

"Second—He would never try to put over a substitute for anything in stock that a customer asked for. He would make suggestions if he thought they were in order, but they would always

be helpful ones—not selfish ones.

"Third—He would know enough about the merchandise he was selling to be able to answer any question that any customer might ask but he would never "show off" his knowledge unless he was asked.

"Fourth—He would never try to get rid of a customer in a hurry because it was near closing time.

"Fifth—He would thank people for their purchases as if he really meant it instead of mumbling the words under his breath, as if they were some heathen curse hurled at the head of the offending customer.

"Sixth—He would never use as a selling argument the fact that he himself would buy the article in which a customer was interested if he were out shopping.

"Seventh—His suggestions for additional purchases would embody only advertised articles—merchandise that he would feel certain his customers had seen featured in the magazines and newspapers and on which they were already partially sold through these advertisements.

"Eighth—He would realize that neither the expensive fixtures nor the high-grade merchandise I had put into my store could guarantee success. Money could buy these things just as well for the store of a competitor. But he would know that courtesy, tact, fair dealing and a pleasant demeanor were not commodities that could be put in stock on order and he would add these qualities to my other assets.

"Ninth—Because he would know human nature he would appreciate the fact that his customers were interested chiefly in them-

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selves and their needs. Therefore he would always talk about his merchandise from the customer's viewpoint. Instead of telling how little the store was making on a certain article at the price it was being sold, he would discuss it from the angle of how its purchase would add to the customer's happiness, or comfort, or well-being or love of beauty.

"Tenth—He would greet each customer with a sincere smile—not a grin or a smirk; wait for him to describe his wants instead of distracting his mind with some such inane remark as: 'Anything for you?' or 'Are you waited on?'; supply the article called for quickly and pleasantly; suggest tactfully any 'running mate' to the item purchased that seemed appropriate. He would not lose interest directly the sale was closed

but would see that the package and change were hurried along and then keep the parting impression of the store pleasant in the customer's mind by a cordial word of thanks and a pleasant smile."

The observant buyer paused and looked up at me with a smile.

"How does it sound?" he asked.

"Too good to be true," I ventured.

"I'm afraid it is," my companion agreed. "Even if I met a salesman who possessed those ten qualities, I don't believe I'd hire him."

"Why not?" I asked in surprise.

"Because within six months he would own the store and I'd be behind the counter," came the reply, as the observant buyer lit another cigar.

It Pays

Baxter is the name (not the real one) but the name I'll use for the Salesman at Murray's store in——, Alberta. He's a pretty live, up-to-the-minute salesman too; one of those fellows who —— but this story is not to be of Baxter. I'll tell you more about him some other time.

The other day I hopped off the train at ——, and on my way up to Murray's happened to notice that the store of an old merchant, who had been in business in that town practically all his life, was closed.

After exchanging the season's greetings with Baxter, I asked him what was the matter with the old fellow.

Baxter's reply was typical: "Failed. Didn't like children he said."

"But how did the children manage to close him up?" I asked.

"Well, you see," Baxter explained, "the kids come into the store and rub their hands all over the show case and handle the picture post cards or anything else that happens to take their fancy. They usually kick up quite a racket too. It annoys some merchants and salesmen, but we've got to remember that the children of to-day are the men and women buyers of to-morrow and that we're not in business just for this year and next.

"Many a merchant has failed because he or his salespeople have overlooked the fact that a child never forgets a slight or a humiliation."

It pays to keep in with the youngsters.



Ten Minutes with the Boss

“WHAT did you think of our ad. in last night’s paper?” asked Mr. Clark as Sam entered his office.

For an instant Sam hesitated, and then remembering, perhaps, Mark Twain’s advice, “When you’re in doubt, tell the truth,” he replied, frankly, “I didn’t see it, Mr. Clark.”

“Didn’t see it?” repeated Mr. Clark. “But don’t you make it a rule, Sammy, to read the store’s advertising?”

“I usually look at it,” said Sam.

“But it’s something that you should do always. What made me think of it was that I’ve just been reading a set of rules for the salesfolk of one of the biggest stores in Philadelphia, and they make a particular point of advising their employees to read the store’s advertisements. It’s the obvious thing to do, Sammy, so obvious that I thought of course you and Ed and the rest of the crowd made a practice of it. There is no better method of keeping in touch with your store. It tells you what goods we are trying to push, and gives you a lead on the various articles that are quite apt to be called for.

“Supposing, for example, Sam-

my—to-night about our photographic competition. We mention the prize awards and the fact that entry blanks may be secured for the asking.

“Ed doesn’t write the advertising—he makes suggestions, of course, and knows in a general way what items are to be featured but a couple of lines of ten point type, describing the contest, might only come to his attention from the advertisement.

“All right, the ad appears. A hundred dollars in cash prizes does the trick and—well, here’s about what would happen:

“Customer—‘I’d like one of those entry blanks.’

“Ed—‘I beg your pardon.’

“Customer—‘One of those entry blanks.’

“Ed to himself—‘Entry blanks, entry blanks.’

“Customer—‘I read about it in your ad. in the *Telegram*.’

“Ed—‘Of course. Just a moment, *please*.’

“Then Ed runs around wild-eyed until he finds out what entry blanks, and he chases around some more trying to find out where they are, and, all in all, manages to give the impression that he put on long pants for the first time that morning, and that the probabilities are that he still believes in Santa Claus.

“A customer takes us at our advertising word, Sammy, and all of us ought to know what that is.”

*Somebody said that the
greatest successes in life have
been made out of a lot of
errors that were corrected.*

—Selected.

*If it isn't
an Eastman,
it isn't a
Kodak.*

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

FEBRUARY
1921



Of Course He'd Like
To Own—A Brownie

If it isn't an
Eastman it isn't
a KODAK

*The best way to wish the
boss a Happy New Year is to
say it with sales.*

*The Passionate Advertiser
to His Love.*

Dullest of poetasters I
And weakest of elegiasts;
Give me your lips! They satisfy,
Kiss me again! The flavor lasts.

'Tis love that makes—you know the rest,
Our love shall Kodak as it goes,
With pictures better than the best,
Geared to the road. Ask Dad—he knows.

Our home shall be of softest stuff,
Wooltex and Satin-O and such; you
Shall never find the going rough,
No metal, O my love, can touch you.

I am the Better Sort you need;
I'm glad as a Contented Cow.
My love endures. It's guaranteed.
. . . Eventually! Why not now?

F. P. A. in the New York Tribune.



Mrs. De Plushderbilt, who has just bought a Kodak Portrait Attachment, registers horror at the salesman's suggestion that she take it along with her. "What? Carry it home? The idea!"

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an aid to the man behind the counter

Vol. 7

FEBRUARY, 1921

No. 1

Oh, Yes You Do.

It's the amateur's own fault, of course. You are not to blame if he over or under exposes. It isn't your fault if he makes double exposures, no exposures, light strikes the film, moves the camera during exposure, or gets his pictures out of focus. He got a manual of detailed instructions with the camera. If he would only follow those instructions carefully he would never spoil a film. You can't help it if he won't read the book; you don't care—

Oh, yes, you do.

You care because if he gets good results he will buy more film and more film and will have developing and printing done and will show his good prints to his good friends and they in turn will buy more Kodaks and more film and will show their friends—and—yes, regular endless chain.

Of course you care.

We have recently made a survey, covering many thousands of prints, carefully dissecting the causes of failure. Giving the customer the full benefit of the doubt, only a shade over ten per cent. of the failures could by any stretch of the imagination be attributed to faulty apparatus or material.

Under exposure and moving the camera during exposure were the most common causes of failure.

It should be easily possible to cut off practically all such failures. It is a simple matter to hold the camera steady, it is equally simple to explain the conditions of light that must prevail for snap-shots. Every five minutes that you spend in intelligently explaining to the amateur the operation of a camera is a good investment for your store.

Along with your advice, demonstrated by the actual handling of the camera, you can subtly suggest the careful reading of the manual, the subscription to "Kodakery," and perhaps can sell a copy of "How to Make Good Pictures."

Yes, the amateur's failures are his own fault, of course—but you do care, because his faults affect your sales. And there is nobody, Mr. Salesman, who can correct those faults as you can, for you are the point of contact.

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MY DAD SAYS,

The bosses diary
as kept by his son

"What's that noise?" said my mother, when we was eating dinner.

"I don't know," said my dad, "we've passed the soup course."

I knew what it was all right. It was Tricks, my dog, eating his dinner. I had given him a special good dinner that night—lots of meat and gravey and I had dipped my school report card in the gravey and if he ate it up why it ain't my fault. I didn't tell him to eat it up but if he should with fifty-five in arithmetick and very poor in department, why it's all right with me. I put a whole lotta gravey on that report card but it ain't my fault.

We didn't say nothing for a while only eat the stake and I got to wondering about my report card when my dad says,

"I know what that noise was, it was somebody breaking a New Year's resolution. A fella down to the store came to me the other day and told me that he'd made a lotta good resolutions. He wasn't going to smoke any more and he wasn't going to stay out late any more—why there was more things that he wasn't going to do. I told him that

I wasn't half so interested in what he wasn't going to do as what he was. In fact, I says, I am particuklarly interested in the fella that makes less resolutions and more sales. Not but that it's a good thing to look yourself right between the eyes about the first of January and see what's wrong and then make up your mind to correct it. Any fella ought to do that. Any fella ought to inventory himself and find out what he has and what he hasn't and set about getting what he needs to make 1921 a banner year as far as he is concerned. That's sense. But the fella that makes good resolutions the first day of January for the fun of breaking them through the middle about the following Toosday doesn't get no sympathy from me.

"Buy the way, my son, I hope that you are improving in school. Where's your report card?"

"I left it out in the hall, father," I says.

"Well let's go out and look at it," says my father.

So we went out and Tricks had it in his mouth but my dad grabbed it away from him and he had eaten most of it. In fact, all you could read on that report card was Arithmetick 55, Department very poor.

And the other day some guy wished me

a Happy New Year.

What's It For?

When the pocket Premo is closed, only one piece of metal shows on the back—and that's the nicked button.

What's it for? They're sure to ask you. That shining knob arouses their curiosity.

No, it does *not* hold the film pack in.

Yes, it *does* shove the pack up far enough so that it may be gripped by the fingers after the tabs have been removed.

Out of curiosity, a friend of ours asked four different salesmen in four different stores this question, and they all guessed wrong.

Don't guess—know the Pocket Premo.

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Told by a Salesman

He walked into the store one day not so long ago and, approaching the Kodak counter, asked to see a Vest Pocket Kodak. I went to the case and, selecting the *f.7.7* Model, opened it and placed it in his hands.

He did not immediately ask how it worked, but turned it this way and that, looking carefully into all hidden corners and minutely inspecting every little detail of construction. Then he turned to me and enthusiastically said, "The workmanship's fine."

After making out the sales slip, filling in the Kodakery blank and ringing up the tune of \$16.50 on the cash register, I got to thinking over this remark.

Previously I had looked on the Vest Pocket Kodak as neat, com-

pact and an excellent picture maker, but I had not given the workmanship any thought. This last customer looked like a pretty rational sort of man and he was sold on the workmanship. Seemed to feel that if careful attention had been given to the construction of the camera it could be depended upon to make good pictures.

This struck me as a pretty logical deduction and since that date workmanship has been one of my best selling arguments. I find that if the customer is convinced that the quality of construction is good, he will take most of the other matters for granted.

In the case of a Kodak your customer can soon be convinced that "the workmanship's fine."



Main Entrance to General Offices at Kodak Heights, Toronto

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*Enlarged from negative made with
a No. 2A Brownie fitted with a
seventy-five cent Kodak Portrait
Attachment.*

When the Children out-grow Childhood.

After all home pictures mean the most. Pictures of travel, of the week-end motor trip and of our sports—all these add to the fascination of the picture album. But the home pictures—for the most part pictures of the children, just every day pictures—these are the ones that never lose their appeal, that grow more and more in value as the children out-grow childhood.

And with a Kodak or Brownie such pictures are simple—and inexpensive. The No. 2A Brownie, with which our illustration was made, sells for four dollars and fifty-eight cents, including the war tax. The Kodak Portrait Attachment, which is simply an extra lens that can be instantly attached or detached, provides for making "close ups." As its name implies it is for making *portrait* rather than *scenery* and it costs but seventy-five cents. A six exposure 2A Brownie film is thirty cents.

Ask your dealer or write us for a catalogue of Kodaks and Brownies.

Canadian Kodak Co., Limited - Toronto, Canada

This advertisement will appear in five Canadian National Magazines during February—Everywoman's World, MacLean's, Canadian Home Journal, Western Home Monthly and La Canadienne—also in display on the pages of eight Canadian farm papers.

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I Go Out to Buy a Camera

By D. G. BAIRD, in the November issue, Bulletin of Pharmacy

We have a new boy at our house, and, being justifiably proud of him, we wanted a camera so that we might perform the usual snapshotting acts that all fond parents feel obliged to carry out.

I knew very little about cameras, being just an ordinary mortal, not a tradesman; but I did know a good deal about the price the father of a new boy was able to pay for one. The salesman, however, seemed to have an entirely different opinion on the subject. He began by mustering up considerable enthusiasm and showing me a well-known make that sells for around \$25. No doubt it was an excellent camera. The salesman assured me that it was. In fact, he seemed to think that it was the only camera in his whole stock that was worth buying.

I didn't doubt the salesman's word in the least. I was fully convinced that the camera before me was an excellent article of merchandise. But I did doubt my ability to face my landlord with a clear conscience after investing that much money in a camera.

So I demurred, much as I hated to do it in the face of such enthusiastic praise of the goods. I asked the young man whether it were not possible to buy a camera for less money than that.

His answer wasn't very reassuring.

"Oh, yes," he said, "if you care to get a smaller size. But if you'll take my advice, you'll buy that one. It's by far the best value for the slight difference in price."

And with that he brought out another camera exactly like the first except that it was a little smaller.

I reflected that a new boy isn't so very large, however, and the small-

er size would probably be large enough to answer our purposes. So I meekly inquired the price of the smaller article. But I was doomed to disappointment. The smaller one was only a very little cheaper.

Regretfully I told the salesman that I should not buy a camera.

From a Wrong Angle

"If it's the price you object to," he said, somewhat condescendingly, "I can give you the same camera with a different lens for \$18.00. This one has the ——." And he proceeded to tell me a lot of things that I couldn't understand about lenses.

But by this time I had about decided that I had rather not buy a camera in that store. I wanted a cheap camera, and I hated to let that aristocratic young man behind the counter know just how "cheap" I was.

"Well, how about a box camera?" he asked as I turned to leave. "If you want something real cheap, you can get a box for just a few dollars." And he brought out several and set them on the counter.

"Will these take good pictures?" I asked.

"Oh, yes," he replied, rather indifferently. "They'll take good pictures, all right."

"Then what is the difference between these and the higher priced ones?"

"Simply a matter of convenience and good taste. The box is awkward to carry, and every one knows it's cheap. The better class of people don't care to be seen carrying it around."

"A camera is a thing that a fellow wants to take along when he goes to a picnic or to the park or

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out with a party of friends. Now with this machine here (reverting to the original high-priced article) you have a camera that you're proud of and that—"

A Lost Sale

But I was half-way to the door. I certainly didn't want a camera that I would be ashamed of, and I didn't feel like buying the expensive one, so I would have to disappoint the wife and the new boy and—

But that would never do. I was passing another drug store just a few doors from the place I had left, and there in the window were a lot of cameras, of different styles; also some beautiful pictures that the cards accompanying them said had been taken with the machines on display.

For a moment I hesitated. Then, thinking that the clerks in this store would not know how I had been humiliated (my own fault, of course) in the other store, I entered and again announced the fact that I wanted a camera.

My spirits began to rise with the first word from this clerk.

"Yes, sir," he said enthusiastically, when I told him what I wanted. "Now, here," he went on as he began setting out cameras of all styles and sizes; "here is an excellent value for \$18.00. This takes a picture $2\frac{7}{8}$ inches wide by $4\frac{7}{8}$ inches long—almost as large as a post-card. If you prefer a smaller size, I can, of course, give you a better price; or if you want something plain but substantial, these box cameras are very inexpensive.

An Offer of Assistance

I confessed that I didn't know a thing about cameras, and he assured me that very little knowledge

was necessary. He would load it for me and give me a little book of instructions, and I would have no difficulty whatever in manipulating the apparatus. Not a derogatory word did he say about the box style.

For \$5.00 I bought a camera that takes pictures the same size as those taken by the more expensive one. And I might say that I am well pleased with it.

But I want to tell you something more.

While the salesman was making out my sales slip and showing me how to use the camera, I ventured to question him on the subject of salesmanship.

"Tell me," I said "why you didn't try harder to sell me the more expensive article. It would have been to your advantage to do so, wouldn't it?"

"I saw at once," he replied, "that you were not interested in the expensive one. As soon as I set them out on the counter your eyes turned to the boxes, and when I mentioned the folding ones you merely glanced at them and turned your eyes back to the others.

"You wanted an inexpensive camera. By putting forth some effort, I might have talked you into buying the expensive one, but you wouldn't have been satisfied. You would have taken it home and showed it to your wife and she would have complained about the price—no doubt she had told you to get an inexpensive one—and neither of you would have cared to come to this store again for fear we would once more talk you into buying something that you didn't feel you could afford. That would have been more to our discredit than selling you the expensive camera would have been to our advantage."

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A little questioning brought out the fact that this salesman had a number of ideas on the subject of salesmanship. He expressed himself in this way: "I don't think it a very good plan to try to sell the highest-priced goods first. When that is done the customer feels that the clerk is simply trying to get all the money he can out of him. Then when the salesman has to come down to the cheaper goods, the customer is dissatisfied with them, having been persuaded that the others are far superior, and he feels a little ashamed, maybe, to buy the lower-priced articles.

"I always show all my goods first; both expensive and inexpensive ones. Then I can see in a moment which the customer is the more interested in.

"Not that I don't make any effort to sell a customer something a little better than he had in mind, I usually do. But not too much better. Shock a customer with a high price right off and he will begin to harden. You can just see the lines about his mouth tighten, and he begins to draw himself in and prepare for a strong defensive. Then when you bring out the less expensive goods the customer feels that they

are not much good, and if he can't buy the better ones, which he isn't willing to pay the price for, he won't get any at all.

"The main thing, in my opinion, is to show goods, watch the customer, then make helpful suggestions when you see what suggestions are likely to be helpful."

I told him that the salesman in another store had intimated that no one with any degree of self-respect would be seen with a box type camera.

He smiled. He was too courteous to condemn another man's methods, but he did assure me that many very respectable people do buy box cameras and carry them out in public, and he assured me that the one I had just bought would do perfectly satisfactory work. They guaranteed it and would exchange it if I were not wholly satisfied.

The clerk to whom I first went may be an excellent salesman. But when I need films or other goods I don't go to him for them. The salesman from whom I bought my camera seems to know just about what I want, and I never feel embarrassed when trading with him.

The Story of a Postscript

The Saenger Drug Company, recently sent out a letter to the mothers on its mailing list, suggesting the importance of Kodak pictures of the baby. It was a good letter, but of course other good letters, containing a similar message, have been sent out before.

Perhaps the Saenger people themselves felt this, and that that was the reason for the postscript. Emphatically, P. S., as it was used here meant "Push Sales."

As you opened the envelope, the first thing you saw was a contact

print, 2¼ x 3¼, of a cute little youngster aged about four, not a half-tone, a photographic, contact print, which the postscript to the letter explained as follows:

"The picture enclosed is of little Miss Marguerite Lemle, daughter of Mr. and Mrs. I. Lemle, 641 Stoner Avenue, this city. Mrs. Lemle is the originator (with us) of taking the baby's picture regularly, and her albums are complete from the first month of the baby's age to the present time."

Of course that letter pulled.

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Some of Your Customers

If you could look into the minds of some of your customers, you might find them reasoning something like this:

"Blank, blankity blank. Just what got into us we don't know, but for the past few years we have been spending money as if we had just inherited Monte Carlo. We have hurled it this way and slung it that—not much caring what became of it, or us either for that matter. We bought a lot of stuff that we didn't want and paid a price for some of it that, on sober second thought, doesn't seem justified. Now we're through. Money talks and our money from now on is going to talk sense. Blank, blinkity blank."

Your Kodak department is not responsible for this frame of mind. Any Eastman camera is a "good buy" and the purchaser is quick to realize it. It is money spent elsewhere—foolishly—that some people are beginning to rue now.

And a customer in this frame of mind is skittish—he is quite apt to shy a little even when he is buying something that he really wants and can see big value in the article he is considering.

In other words, more people are coming into your store whom you

will have to *sell* than you have been accustomed to encounter during the past few years.

The *salesman* is coming into his own again and the qualities that make him a salesman—tact, patience, clear thinking, good nature and the rest—are going to count as they haven't counted recently.

It is even more necessary now than it has been that you should be able to explain difference in dollars. Why Anastigmat equipment when an R. R. lens is cheaper? Why not a Brownie instead of a Kodak? Why get a camera at all? You are going to meet "Why?" more frequently perhaps now-a-days and "Why?" is going to have an extra emphasis.

Yes, the salesman is coming into his own again. Here's his chance to make his salesmanship register—cash register, in fact. He has brushed up on photography through "How to Make Good Pictures," and he's read the free booklet that we are so eager to send to any salesman, "Selling Kodaks and Supplies." He's ready—and smiling.

You're ready for "some of your customers" too, aren't you?

The Railroad Lens

Supposing a customer walked in your store and asked for a Kodak fitted with a Railroad lens? Would you know what he meant?

This question was actually put to a salesman in Marks & Fuller's, the other day. The customer was very insistent about it—no railroad lens, no Kodak.

The salesman thought rapidly. Was the prospective customer confusing the Kodak with the Graflex,

and had he linked up in his mind 1 1500 of a second with an express train—hence railroad lens?

No—you've guessed it already—Mr. Prospect wanted a Kodak fitted with an R. R. lens.

One of these days, a prospective purchaser is going to stroll into a store and express an overwhelming desire to possess a mischievous acrobatic lens. It's best to be prepared for a shock like that.

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Suggestions for the Window Display.



Ten Minutes with the Boss

"MR. CLARK," said Sam, as he stopped by the boss' desk, "I don't think our Kodak window displays are as good as they ought to be." Mr. Clark lifted his eyes from the proof of an advertisement he was reading, and regarded Sam with a smile. "Well, I guess we've got ourselves to blame, haven't we?"

Sam's jaw did the customary thing and dropped. He had expected the boss to say, "I agree with you, Sammy—we'll have to look into that." Mr. Clark's smile had vanished, although there was still a twinkle in his eye as he went on.

"I look at it this way, Sam: To have an argument, you must have two sides. You started out as if you expected an argument. I don't want to disappoint you. You say that the windows aren't as good as they might be. I say it's our fault. You, if you told the truth, are blaming Joe, while I, in all sincerity, don't agree with you. There's your argument. Proceed."

Sam's jaw had returned to its proper place but it was still functioning a bit unsteadily.

"I only thought that the displays could be improved upon," he stammered.

"There's your argument dropped overboard and sinking for the third time. You're right. The displays

could be improved upon. I agree with you. Now the question is—what are we going to do to make them better?"

"I suppose," returned Sam, "that we ought to tell Joe about it."

"That's precisely what we should not do," said Mr. Clark, "at least in that way. The other day, Sammy, a customer, whom I had never seen before, stalked way back to my office to tell me, in so many words, that the service in my store was rotten. Then he stalked out. I tried to find out what the trouble was—whether some salesman had gone against his grain, or what, but all he would tell me was that the service was rotten.

"Now that helped me a lot, Sammy. I walked through the store, and as far as I could see, everything was going along all right. I came back to my office and bit three cigars in two, in rapid succession. That was all that that disgruntled customer accomplished—he ruined three choice cigars.

"Now, Sammy, supposing that we improve on that customer's phraseology a bit and tell Joe that the window displays aren't so good as they ought to be. What will happen? Joe, who I happen to know is doing his level best, will say that he's sorry and that he will try to make them better, and then go home and tell his wife that my store is a devil of a place to work in.

"Destructive criticism, Sammy, nine times out of ten, isn't worth

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the words it takes to express it. As a source of irritation, it's immense; as a source of anything helpful, it's a failure.

"Sammy, when you looked at our display windows, did anything flash in your mind beside the fact that they weren't as good as they might be?"

"Oh, yes," said Sammy, "an idea occurred to me for a mighty good display."

"What did you do with that idea?"

"Well—well—so far I haven't done anything," replied Sam.

"Tell Joe about it," replied the boss. "Tell Joe that it must be pretty hard to put in display after

display, and make them all top notch. Because it is, Sammy. I used to trim windows myself, once. Then tell him your idea. And I'll bet you one of my best cigars to one of your poorest cigarettes that he'll be glad to get your suggestion—if it's good.

"The ideal store, Sammy," said Mr. Clark, reflectively, as he tipped back in his chair and looked intently at the ceiling, "is an organization that passes an idea from one to another, exactly as a basketball team passes the basketball until somebody scores a goal.

"And remember, Sam, that the goal scored doesn't count for Joe or Ed or Jim, but for the organization as a whole."

A Rime, a Story and a Moral

Here's the rime:

It isn't so much pure genius—that
really isn't enough—

You're sure to go wrong,

If you travel along

With this inspirational stuff;

For Old Success is peculiar, a singular
sort of a guy—

It isn't the "Who?"

And it isn't the "Where?"

But most emphatically "*Why?*"

Are you really a valuable asset?

Are you doing your best by your
store?

You don't count success in measures
of "less"

But always in measures of
"more."

For Old Success is peculiar—

A singular sort of a card—

He doesn't ask, "Say is the job
pretty soft?"

But "Say do you work pretty
hard?"

Here's the story:

A Western American college advertised not long ago for a teacher and received an answer from a New England university, where ancestry is one of the cardinal virtues.

The professor who replied bespoke the position for a young friend, who, he explained, was the son of a former Secretary of the State of Maine, whose father was a former Governor of the State of New York, and whose great-grandfather on the maternal side was a financial power and one of the signers of the Declaration of Independence.

A few days later he received a laconic wire from the Western college, as follows:

"Have just sent telegram to Boston, care of Paul Revere, offering position to your friend's great, great-grandfather."

And here's the moral:

It's *what* they have done that puts people in "Who's Who."

Adventures in Buyology

Editor's Note—

You may think, sometimes, that it is hard to sell, but do you realize that it is, sometimes, equally hard to buy. From month to month we hope to reproduce here actual experiences of would-be customers. They may contain a hint or two of value to the man or woman behind the counter.

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

I was walking along the street with an observant friend of mine the other day, when he called my attention to a sign prominently displayed in a restaurant window. I don't remember the exact wording, but the word "dainty" appeared. In fact, that was the key-note. It was the card itself that had impressed my friend and held my own eye. Once it had been white—supposedly—now it was smeared and thumb-marked and generally disreputable. It made one think at once of soiled table cloths and greasy silver and perspiring waiters. The idea back of that card was "daintiness" but the atmosphere created was quite the reverse.

"Pretty important thing—atmosphere," suggested my friend, "particularly important in a restaurant, of course, but always worth thinking about."

"The other day I went to a Kodak store, for example, for a birthday gift for my wife. She has a 3A Kodak and had expressed a definite wish for a leather case.

"The salesman was polite and eager to please, but he had consid-

erable difficulty in locating this article. He looked under the counter and around it and on the shelves. Finally he found it—in an out-of-the-way nook near the floor, and put it on the counter for my inspection.

"The case was in a cardboard container, and as they lay there side by side it was the box and not the case that drew most of my attention. The sign we just saw was spotless white as compared to that box, and while the case was black and wouldn't show dirt, I instinctively felt that it must be filthy. My wife is both members of the firm spick and span. Her house is spotless, and she herself is always neat as a pin.

"I bought that 3A case because it was just what I wanted, but I requested the salesman to do it up in wrapping paper and to discard the box, and that night, at home, I cleaned it carefully with a cloth.

"If my wife had been making that purchase—well, there wouldn't have been any.

"And you see the incident sticks in my own mind."

First the Kodak—then film and finishing, film and finishing, an endless chain that continues through the years.



They Link Up

John Smith buys an album. How about mounting? Does he prefer paste or Kodak Dry Mounting Tissue? If the former, the print roller will be a convenience. He'll need a

trimmer, too, and it's even more important that he preserve his negatives than his prints—hence the Eastman Film Negative Album.

Link them up in your mind and you will link them up in your sales.

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Are You Reading It?

The other day we were talking to the owner and active head of a very successful Kodak store. We happen to value this man's opinion very much, and so, making the most of our opportunity, we asked him what he thought of the magazines that the Kodak people publish. Frankly, we had expected him to talk about the KODAK SALESMAN, and had adopted a stance equally effective for deflecting a blow or receiving a compliment; but he didn't. "The best thing that you people put out for the man or woman behind the camera counter," he said, "is *Kodakery*." And then he added reflectively, "But they don't read it."

We are not even going to comment on this true little incident, but are going right along and tell you what you can read in the February issue of *Kodakery* if you will.

The opening story, "Before Dawn," is both interesting and amusing, while other February features include, "Outdoors with the Camera in Winter," "Lighting the Home Portrait," a double page picture spread called "Picture-Poetry of Childhood," "The Interior of the Home" and "Spotting Negatives and Prints."

And the advertising, as always, calls attention to the fact that the goods described are obtainable—"at your dealer's."

Something Extra

Charge accounts, deliveries, varied stocks, fair prices—all these, of course, constitute service—but the customer never so considers them. They are too old, too general—every store offers them. Service has come to mean to most customers, *extra* attention—something more than the expected. A courtesy extended, for example, that the customer does not feel has been figured in the selling price of the goods—that's what he calls "Service." Something extra—that's it.

Right in line comes a suggestion from G. A. Conradi. Mr. Conradi mentions one road to "Something Extra"—a Kodak cleaning service.

"No matter who the customer is, no matter what type of camera he uses, we are eager to extend this

service. We ask the customers whether their lens and finder are clean, ask them to bring in the Kodak and then we clean lens and finder, dust out inside and paste down any loose ends of leather. We adjust shutters, of the box type cameras, and find that many of them are full of sand from seashore trips. Every camera brought to us gets a good looking over, gratis. Furthermore we do it right and right away. We don't put it off until we are good and ready but do it while they wait and are looking on. It is surprising to them to see the amount of dust on the lens, the increased brightness of the finder, and our every move is watched. They go away satisfied that they received something for nothing. And it pays."

A Negative worth taking is worth dating:—

Sell the Autographic feature.

As the slowing down of a picture taken by the ultra-rapid camera enables an athlete to study his movements and correct faulty actions, so does the study of a chart of your daily activities show you how to make your hours more valuable and, in short, do more in less time. Try it once—just chart your daily actions and you'll be surprised at the time and energy you will see you waste.

—The Sales Builder.

*If it isn't
an Eastman,
it isn't a
Kodak.*

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

MARCH
1921



Kodak on the Job

Contractors, architects, surveyors and engineers are among the people who can be sold Kodaks for **STRICTLY BUSINESS** reasons.

And it's the autographic feature that will clinch the sale.

If it isn't an
Eastman it isn't
a KODAK

*“Not even genius compares
with grit,*

*“And a man can't lose if he
will not quit!”*

—Selected.

Getting Ahead

***I**N every business concern, large or small, there is, on the part of every individual, a natural eagerness and desire to get ahead, and more or less rivalry ensues as a result. It is a great mistake, however, to have uppermost in mind the idea of "beating the other fellow to it," some particular friend, associate or neighbor. Such rivalry breeds animosity and trouble.*

***T**HE surer way is to get ahead of yourself each day—never mind the other fellow. Get ahead of yourself by improving on the day before, by surpassing that day's record, by being more eager, more cheerful, more attentive to your work, more courteous to your customers.*

—The Carpenter Steel News.



YOU NEVER CAN TELL

He wore a battered hat and a shapeless coat and so when he asked for a camera the salesman sold him a little box Brownie. Our artist has nicely caught the consternation on said salesman's face as he sees his customer get into a \$20,000 car and notices the liveried chauffeur and footman. "He would have bought a Graflex," sighs the salesman.

Most millionaires refuse to dress the part.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

MARCH, 1921

No. 2

“Accompanied by—”

Back in a little country village, years ago, a long lanky chap by the name of Elkins, who played the trombone, fairly insisted on appearing on every program of every church social, school festivity or whatever other public entertainment the town provided. He was not a particularly good player, but he was a particularly loud one and the trombone could never be termed the shrinking violet of musical instruments. Invariably, Elkins was accompanied on the piano by a mild little chap called Artie. But you never heard Artie. You saw he was there and read his name on the program, but the sound surf that dashed over you came exclusively from the trombone. Artie was a born musician, and what was an attack on the eardrums might have been a musical treat if he could have secured recognition. But as matters stood, he wasn't any use.

We were reminded of Elkins and Artie as we read the opening words of the Service Department Talk in the March *Kodakery*—“The Manual that accompanies every hand camera that is sold by the Canadian Kodak Company explains—”

Many a manual accompanies a Brownie or a Kodak much as Artie on the piano accompanied his trombone friend. It doesn't do any

good. People see it when they take out the instrument and will perhaps read a few pages carelessly, but the manual in countless instances does not serve the purpose for which it is intended. And it isn't simply a manual of the particular camera in the box with it—it's a manual of picture-making.

Look at one for a minute. Here's the manual for the 3A Autographic Kodak. It's a neat little book, generously illustrated and readably presented. Part one deals in detail with loading; part two, with exposures—all kinds of exposures, time, bulb, instantaneous; exposures indoors and out; exposures by flashlight. And running through the book are paragraphs describing how to hold the camera, how to focus, how to clean lenses, etc. It is really a hand-book on practical photography.

The manual is too valuable a piece of literature to “just accompany,” and you, if you will, can help considerably toward making it accomplish its real purpose. When you detach the *Kodakery* subscription blank, for example, with the idea of filling it in and sending it on to Toronto, would be an excellent opportunity to suggest that the booklet itself deserves a careful reading. “This little booklet is well

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worth while, Mrs. Smith. It will be a real help to you in making good pictures. And, of course, if there is anything that isn't quite clear, just ask us about it. But don't neglect a careful reading."

It's to your interest, as well as our own, of course, that the manual should come into its own. It will prevent useless questions at the counter, and the better pictures that will result will make better customers.

To do all that is reasonably possible to get people to *read* the manual is good business—for both of us.

And there's another point. Each manual is a real advertisement for the goods that you sell. It suggests in the text the Kodak Portrait Attachment, the Kodak Flash Sheet Holder and Eastman Flash Sheets. And then at the back is display advertising in which various sundries are impressively presented, and all with the line—"At your dealer's."

Pumsey, Pennisy, Purrisy

The other day a letter came to the *Kodakery* mailing department, in which a dealer complained that certain of his customers who were entitled to receive the magazine were apparently not on the list. This seemed passing strange to the dealer, who put the matter squarely up to us because he himself had sent in the blanks and knew that his part of the transaction had been taken care of. We were falling down here in Toronto.

In this same letter were three additional *Kodakery* blanks, which this same dealer had filled out himself, and he hoped that his customers whose names appeared thereon might receive the magazine beginning with the next issue. They will but—

The mailing clerk stared at blank No. 1 for some minutes, then she stared at blank No. 2, and, shuddering slightly, turned to No. 3. Could there be a town with such a name? She consulted the postal guide without success, and then took the letter and blanks over to the mail chief. The mail chief smiled. "I'm going to try an experiment," he said. "I'm going to six different men in six different offices

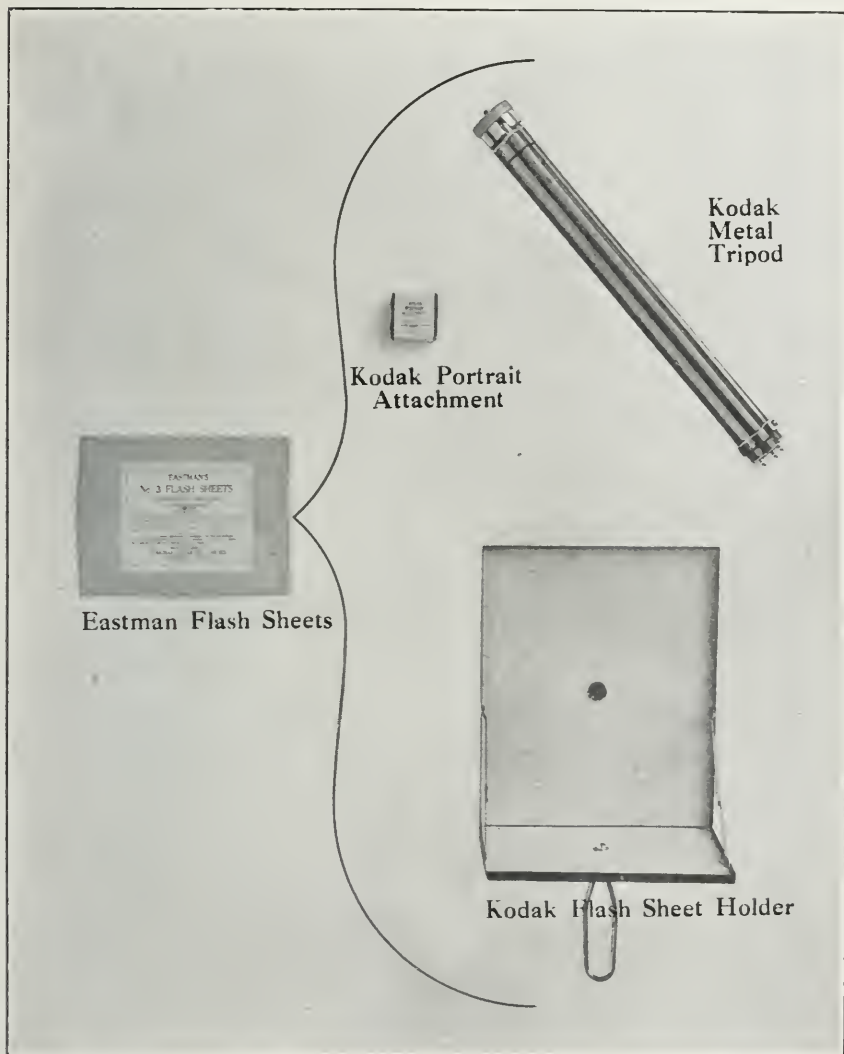
and see what they make out of this address." And so with the three blanks and six pieces of paper he made his rounds with the following results. And it should be understood that each man had three specimens obviously intended for the same town address to guide him.

First office—Pennisy. Second office—Pumsey. Third office, who makes a specialty of puzzles, gave his verdict as Purrisy, taking the word letter for letter. However, he guessed that it was meant to be "Rumsey" because this sounded as if it might be a real word. Fourth office—Pinnesy. Fifth office—Pumsey. Sixth office—Pinnesy.

Now we aren't going to tell you the real name of the town which was finally discovered through a search of letter heads, but it has not the slightest resemblance to any of the suggestions above.

It's a good thing to fill these blanks in yourself. You want your customer to get the magazine so that he will be reminded each month of the things you would like to sell him, and that his interest in photography may be kept to the proper pitch. And he may forget. Fill them in yourself but do it carefully.

The KODAK SALESMAN



LINK THEM UP IN YOUR SALES

Just another example of how the items within the various groups of the Eastman line dove-tail. You can sell sundries in sets if you keep the related articles fixed in your mind.

The KODAK SALESMAN

Let There Be Effective Light

Every salesman behind the counter of a retail store knows the value of a window that is well illuminated at night. He realizes that folks resemble the moth in their tendency to gravitate toward that particular store on a given street which has the most attractive lighting.

Elementary arithmetic tells him that if twenty passersby out of every fifty who walk down the street are attracted by the lighting and pause in front of the show window he, personally, will have a chance to make more sales than if only five stopped to inspect the display.

The salesman also feels that, as the amount of goods he sells is directly in proportion to the number of people that are attracted to the window and come into the store, he has a right to expect sales-making lighting, fixtures and displays.

But the average man behind the counter, though realizing the handicap of a badly-illuminated and awkwardly-arranged window display, knows very little about how to secure proper lighting and effective arrangement in the show window—the kind of lighting and arrangement that not only attracts the passerby but displays the merchandise to the best advantage and helps make sales.

A ten-minute walk at night through the main business street of any city or town will readily prove that hardly any effort is expended in making window lighting more effective. It will prove more. It will show that not only is the lighting ineffective, but that, in nine cases out of ten, it also violates the first principles, the very fundamentals, of artistic and sales-making illumination.

These fundamentals, for the most part, have been arrived at as the result of countless thousands of optical experiments, made for other purposes but applicable as well to window lighting. Every salesman who wants the show windows of the store in which he is working to make sales for him at night as well as during the day should know these basic principles by heart and be able to pass the knowledge to the proprietor if necessary.

The first and foremost principle is: **THE LIGHTS SHOULD BE CONCEALED.** The day of the lighting fixture hanging from the center of a window has long since passed. You can't make people stop in front of your display by giving them an eye-full of electric light. Giving them an eye-full of attractive cameras, films and supplies has been proven by far the more effective way of attracting attention. Forty years ago an incandescent lamp in a window was as much of a novelty as a radium lamp would be to-day. Then it paid to display the light—not the merchandise. But in these times, when almost every child carries a mazda flash lamp, the sight of a row of electric bulbs in a window has no more attention-getting value than the row of telegraph poles along the avenue.

The second principle is that the bulbs, lamps and reflectors must be kept clean. A film of dust on an electric bulb, though hardly noticeable, will cut the light of that bulb down at least twenty per cent. Tests have proven the fact that lighting equipment which has not been cleaned for three months loses at least fifty per cent. of its illuminating value—that is, one-half of the light generated is absorbed by the

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surrounding dust and dirt. Plate glass windows are cleaned at frequent intervals to let the light in. Bulbs and other illuminating equipment should be cleaned just as frequently to let the light out.

Principle number three is that all window lighting must be so arranged that the illumination is where it is wanted—on the merchandise. The addition of a reflector to a lamp not only forces the light in the direction desired but also adds about fifty per cent. to the intensity of the illumination delivered. Misdirected light may be worse than no light at all. Have you ever passed a store window where the glare from exposed electric bulbs was so intense that you instinctively squinted your eyes and turned your head to one side? Bad lighting of this kind is more of a liability than an asset.

Number four of the rules that make for effective window lighting consists in the use of good judgment regarding the matter of backgrounds and in the proper display of merchandise. Don't use a white background to display paper in white envelopes. Don't arrange black-bellows cameras in front of a black curtain. A white background causes colored objects to stand out by contrast; a gray background makes a good neutral tint.

Don't display rolls of film and other small objects in a large show window, with the expectation that the lights in the ceiling will furnish proper illumination. Either lower the lights, if possible, or arrange a number of lamps at the base of the windows so that the light they give makes the small objects stand out clearly. Then, if you turn off the ceiling bulbs, you have an effectively-illuminated window, because the light is concentrated on the mer-

chandise, thus making the display command the exclusive attention of the person who stops to look.

And because the test of an effective trim is whether or not it does force the *exclusive* attention to the goods on display, is why it is unwise for a store to have a glass-backed window that allows a view of the interior. The glimpse of what is going on inside allows the eye to stray from the merchandise and between the divided attention the probabilities of the passerby coming into the store fall to the ground.

During the last year or so numerous styles of flash signs for use as "attention-getters" in the show window have made their appearance on the market. Some of these are good—some are worse than useless. But even the good ones lose in value if the stores on either side of the one you are working in have also invested in a similar piece of lighting equipment. Many store proprietors overlook this point. It is not enough to have an attractively-arranged and cleverly-illuminated show window. It must also be different. It is only by this *difference* that the advertising value of a display is enhanced.

A flash sign is a good thing; so is a spot-light thrown on an open Graflex; so is a series of lights that flood a group of Kodak prints in a different color at definite intervals. But all these "stunts" are good only so long as they are exclusive. As soon as some one else on the block adopts them, it is time your store got something different.

Do a little experimenting on your own hook. Try out lighting effects, work with various colors, test out backgrounds. Give the night appearance of the show window the attention it deserves.

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KODAK PARK

Because few of us are accustomed to viewing the earth from the sky, relative values are sure to be misleading to the "land-lubber." It will aid in appreciation of size of Kodak Park, Rochester, N.Y., however, if the reader bears in mind that building in the upper right corner of the plant grounds is 563 feet long.

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AN AIR-PLANE

Negative on Eastman Panchromatic Film, Aero No. 1 Filter, altitude 1,000 feet, with an F. & S. Model K-1 Oblique Aero Camera. The plane was a D. H. 4, special photographic type, with Captain Albert W. Stevens, U. S. Air Service, as observer-photographer, and Lieutenant Charles M. Potter as pilot.



Ten Minutes with the Boss

SAM had been on his feet nearly all day. He was genuinely tired, and partly for this reason and partly because Mr. Clark looked as if he wanted to talk, he sank gratefully into the vacant chair by the desk. He was right. The boss did want to talk.

"I went over to Roper's to-day on an errand for my wife and another man, evidently on an errand for his wife too, was looking at some handbags. The saleswoman was busy elsewhere, and the man, evidently in a hurry, was looking over the bags with the idea of making his own selection. One bag seemed to appeal to him particularly, and he glanced at the tag. It read 'Z581' or some such cabalistic jargon. To the saleswoman it meant something; as far as the customer was concerned, it fairly reeked with nothing at all. The man looked at me, and, indicating the tag, said, 'I guess you have to have Chinese money to buy here.' Then he walked out.

"Price is a pretty important factor in a sale, and the question that is often uppermost in the mind of the customer is 'How much?' No display, whether counter or window, tells the whole story unless the various articles carry price cards—easily read. And these trick tags

that read like a secret code are a source of irritation, to say the least.

"The other day I read a little true incident in the life of a man who had made hundreds of thousands of dollars in retail stores. We'll call him Smith.

"One day Smith and a friend of his were walking along a business street in Toronto, and as usual, Smith was scanning each store front sharply for ideas. Suddenly he stopped short and turning to his companion said, 'I know how to double this man's business.' They were standing outside a small retail establishment, up-to-date in appearance as far as the ordinary eye could see—neat window displays and an attractive entrance. 'Wait a minute,' continued Smith and he disappeared within the store.

"'What's the secret?' asked his friend curiously, when a few minutes later they resumed their walk.

"'Price tags,' was the reply.

"The absence of tags on the items in the window had caught Smith's eye, and, in his opinion at least, this omission was cutting the business the store might do, in half. That had been Smith's experience, Sammy, and while I don't go quite as far as that, I do most emphatically believe in price cards.

"And this is entirely irrelevant, Sammy, but if you can find any indication of prices in that window display of ours, you can have the store."

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

A friend of mine is what is known as a handy man around the house. I keep hearing about him from my wife. The feats that he can perform with a few nails and a hammer and a saw and a piece of board are remarkable. I admit this. And when my wife tells me that she can't see why, when Henry can do such wonderful things, that I can't at least build her a new shelf for the kitchen, I agree with her at once. I don't see why either. I just can't.

And so at Christmas time, after hearing what a clever device Henry had constructed to hold his Christmas tree, I immediately repaired to a store that had advertised tailor-made contraptions of a similar nature. I arrived, of course, in the middle of the Christmas rush, and everyone was busy—nor did I have any time to waste myself.

While I had not read the store's advertisement with particular care, the impression remained in my mind that the device referred to cost in the neighborhood of fifty cents. And so, when I had explained my needs and the salesman produced a metal standard priced at \$3.50, I received a distinct shock.

"Haven't you something cheaper?" I ventured.

The salesman, however, was in the middle of his selling talk and my question apparently fell on deaf ears. He showed me how rigidly constructed the thing was. He showed me how it could be adjusted to fit any size tree. He reminded me that it would last a lifetime. It was a sensible standard—I could

see that—but \$3.50 after Christmas shopping isn't \$3.50 at all, but untold wealth.

"Haven't you something cheaper?" I asked again but less confidently.

"Oh yes," he agreed. "Here's the same thing in a smaller size at two dollars. But it won't take a tree much taller than five feet."

A five-foot tree isn't much when you have a four-foot son. Obviously the larger size was the better buy. Three dollars and fifty cents left me forever.

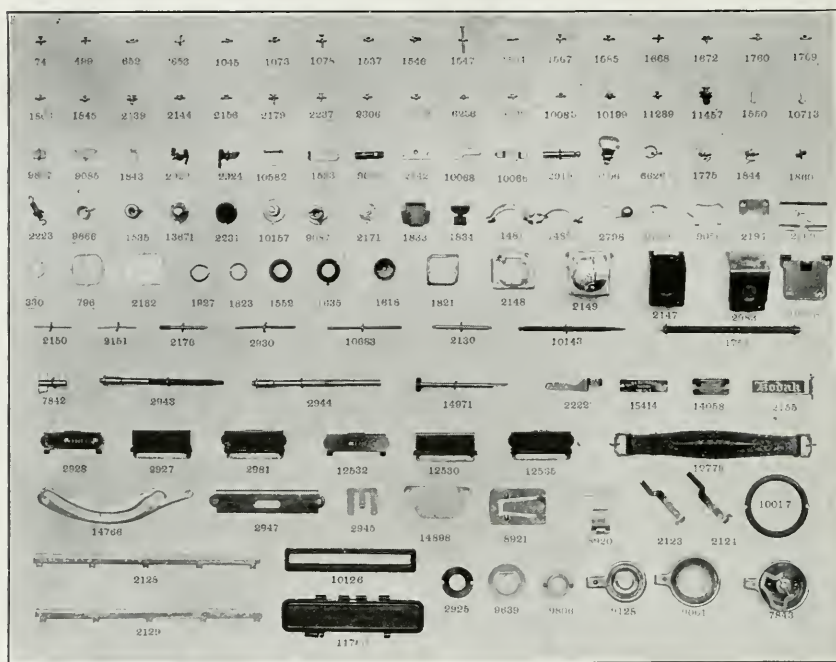
Christmas deliveries are uncertain and I carried the standard along with me. Just as I was going out the door, some wooden frames on a counter caught my eye. Curiosity impelled me to find out what they were, from the saleswoman who stood near them. They were Christmas tree holders and cost fifty cents. My memory had not been at fault. It was these standards that I had seen advertised.

I looked back. The salesman was busy now with another customer, and still another was waiting his turn. After all, I had a good standard, and while the wooden one might answer every purpose, metal construction certainly had its advantages. And then, I was in a hurry. I left the store with the \$3.50 standard still under my arm.

And yet—

That salesman must have known about the wooden holders and I had told him that I wanted a cheap device. Somehow, I felt defrauded. And I think I should have bought the metal standard in any event.

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Some of the Parts That Go Into the 3A Kodak

Machines That Never Make a Mistake

Going back to our childhood, we recall a kind faced old blacksmith whose warm shop provided a welcome refuge from the icy blasts that swept across the skating rink. We can see him now as he shaped each iron shoe with loving care, as if he hated to finish the job. It took him a long time, we remember, to complete a task. Sometimes, when a horse was waiting to be shod, the animal would yawn from sheer impatience. We've seen them do it.

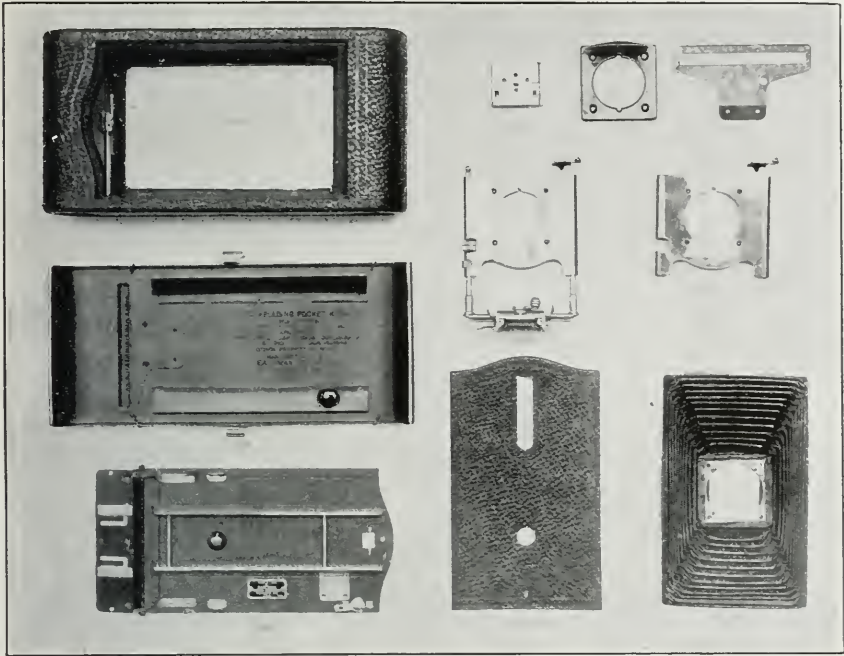
Ancient history is the workman who fondles each job, who wields the hammer with loving taps, and approaches his bench each day in a reverential mood. Ancient history—or more tersely—old stuff.

He wasn't necessary—he kept getting in the way of business and clogging up the wheels. His son is necessary though—the chap who with skilled fingers fashions the tools that speed up production. But the old man has gone.

It's quantity production to-day, and Canada has helped prove that properly tooled up goods can be manufactured not only more economically but more accurately by machine methods than by hand.

The illustrations above and on the opposite page show some—not all—of the parts that enter in the construction of the 3A Autographic Kodak. The number of different parts is 158, while the total number

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The Total Number of Parts That Enter Into the Manufacture of the 3A
Autographic Kodak Is 251—Here Are a Few of Them

of parts is 251. Skilled workmen to be sure, but the measure of skill is governed not solely by the men

themselves, but by the machines they operate—machines that never make a mistake.

Kodakery for March

The other day we were talking to the owner and active head of a very successful Kodak store. We happen to value this man's opinion very much, and so, making the most of our opportunity, we asked him what he thought of the magazines that the Kodak people publish. Frankly, we had expected him to talk about the KODAK SALESMAN, but he didn't. "The best thing that you people put out for the man or woman behind the camera counter," he said, "is *Kodakery*." And then

he added reflectively, "But they don't read it."

We are not even going to comment on this true little incident, but are going right along and tell you what you can read in the March issue of *Kodakery* if you will.

Picturesque Mexico, Night Scenes, Large Pictures from Small Negatives, Bromide Papers, Photographing Interiors by Flashlight.

And as always, there are pictures and advertising which says that the goods are obtainable "At your dealers."

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News Interest Under Glass

Judged from the standpoint of trim, the window put in by G. Walter Hopkins of the Sutcliffe Company, might be open to adverse criticism. Judged from the standpoint of interest, however—that's the real test—this display just naturally belongs. It's an ace.

Imagine a city, football mad all season, but football maddest for the final game between the two local high schools. Each institution has its loyal supporters, and the spirit of rivalry between the schools themselves has been caught by the entire city. Until the championship has been decided, a city divided against itself.

That was the situation. Mr. Hopkins sensed it and proceeded to turn it to his own advantage.

First, each player on each team was photographed separately with a Graflex. Enlarged prints from these negatives were mounted and then cut out. These photographic cut-outs were not only novel but carried with them a realism possible in no other way. The players fairly plunged across the window. This was enough to draw the attention of the passers-by but Mr. Hopkins didn't stop there.

As you see, the background was a mass of photographs—all with

The KODAK SALESMAN

timely interest. Enlargements of the famous — College team, enlargements of the captains and coaches of the opposing high school teams, pictures made at previous games.

There's news interest that rivals

the pictorial supplement of a Sunday edition.

That window blocked the street. But, then, that goes without saying.

Hockey is here and baseball will follow on its heels. Cash in on Mr. Hopkins' idea.

A Practice That Pays

A friend of ours always insists on going to one particular hotel for lunch. There are other hotels and restaurants in the city, and they all serve a better lunch, but you can't make old J. B. believe that. No Sir. He still goes to Blackston's and will keep on going there as long as he eats luncheons and Blackston's does business.

And the answer is a very simple one. When he enters the dining room of Blackston's, the manager, who is always hovering in the middle distance, greets him by name. "Good morning, Mr. Allen," says the manager. "Good morning, Mr. Folks," says J. B. in return, and this little ceremony gives a relish to the meal that, as far as J. B. is concerned, is missing elsewhere. *The manager knows him—by name.*

You are wondering, perhaps, how we surprised this secret. Certainly J. B. didn't tell us; but he didn't need to. We could see what was going on in his brain, by the reflection in our own. The Pillars is our favorite eating place, because—well—one reason is that we know

Streeter, who runs the place, well enough to call him "Ed" and he calls us "Jim" and usually stops at our table for a minute or so. *The manager knows us by name.* You prefer Hayden's Chop House—and if you're honest with yourself, it isn't so much the tender steaks that draw you, as the fact that they know you there *by name.*

We're all human, and there is just a tinge of a compliment in the fact that a man of importance calls us by name, that is irresistible. We appreciate it—and we go out of our way to get it.

Nor is this true in a hotel only. It's true everywhere, and emphatically so in a store.

You aren't always the salesman. Frequently you do business from the other side of the counter and become the purchaser yourself. Your preference is for the store where the salesman knows you by name.

It takes practice to remember names and to connect them with the right people, but it's practice that pays.

*"Selling Kodaks and Supplies," a worth
while book that is yours
for the asking.*

MY DAD SAYS,

The bosses diary
as kept by his son

My dad was reading a book to-night and my mother asked him what book he was reading and my dad said the Autobiography of Benjamin Franklin and the world would be better off if everyone would read it. My mother was sowing at the time and I notice that whenever she sows she don't pay only half attention and she said who wrote the book Frank and my dad said Harold McGrath and my mother said oh I must read it. Now I don't know who did write this here autobiography but I'm pretty sure this fella Harold McGrath didn't.

From time to time, my dad says, old Ben got off some pretty good things and one of the best things that he ever said was that the fella that was good at making excuses was seldom good at anything else.

There's a girl down to the store that is like that. Whenever she's late she's got one of the best excuses I ever met and she's late pretty frequent. When something's wrong at her counter, she's got an excuse that would put your eye out and something's pretty apt to be wrong most of the time. She makes a lotta more excuses than she makes sales.

And then there was Arthur. Arthur was with me years ago. He

wasn't exactly with me either. Arthur was a marvell at making excuses but he was even better at passing the buck. Give Arthur the speediest buck from the North Woods and put them on a straight away and I bet that Arthur would pass the buck before the first turn and he wouldn't be overheated either. You would ask Arthur why this wasn't done or that wasn't done and he couldn't understand it no more than you could because he told Alice to see to that himself. Why wasn't that counter display changed? That's just what he'd like to know too because Ed was supposed to do that and he had told him so just yesterday. Where were the new catalogues? That was just the point that was perplexing him. Bill had oughta seen to that and Arthur was all wore out trying to get him to put some sistem in his work. Every body was out of step but Arthur and that was natural enough because they was marching along to a Sousa march and he was reversing to a slow waltz. One day Arthur decided to go to where they was begger opportunities for him and I went down to the train to see him off. In fact I shadowed him all that evening because he wasn't going to miss that train if I could help it. Offered a better field for Arthur at that. There was more people for him to pass the buck to.

A fella can pass the buck just about so long and then somebody comes along and bucks the pass.

There's a home side, a fun side, an educational side and a practical side to the Kodak on the farm. The booklets that will tell your country customers all about it are entitled "The Kodak on the Farm," and they are free in reasonable quantities.

*Good salesmen, like cooks,
create an appetite when the
buyer doesn't seem hungry.*

—Through the Meshes.



MADE FROM A KODAK NEGATIVE

*Pictures like this are
easy to make with a*

KODAK

CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

Miniature reproduction of one of our March advertisements

The KODAK SALESMAN



APRIL
1921



PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

**Experience may be the best
teacher but she seldom finds any
apples on her desk.**

A Customer's Friends

WHEN you sell anything to a customer it is a good thing to remember that that customer has friends. If the customer lived all alone and didn't talk with anyone else, perhaps it wouldn't matter quite so much whether you pleased him or not. Every customer should be a link in an endless chain for the purpose of bringing in more customers.

—Patchwork.



CUSTOMERS YOU HAVE MET

The Garrulous Lady Who Holds Up Traffic While She Gives You a Detailed History of Each Subject Photographed.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

APRIL, 1921

No. 3

Get It in Their Hands

Advertising sells. Window displays sell. You sell.

Advertising and trims are your two great aids. They arouse interest in the articles on your shelves; they direct that interest to your store—even turn it to your counter. They are working for you night and day; but they have their handicaps.

Advertising and window displays must tell the same story to everyone whose attention they catch. Their argument is fixed. The salesman, on the other hand, can adapt his story to the particular individual with whom he is to deal.

This is obvious enough, but the advertising and window displays have still another handicap and, in comparison, the salesman has still another advantage which is not so generally recognized.

In the advertisement, the prospective customer reads a description of the thing he is asked to buy, or at best he looks at a picture of it.

In the display window, the customer, to be sure, sees the article itself but there is a sheet of glass between.

But at the counter, nothing lies between him and the article he is asked to buy but a foot or so of space; and no wide-awake salesman is going to let that condition obtain for long.

Get the camera in their hands. Let them look in the finder. Let them see how compact it is by slipping it in their own coat pocket. Let them adjust the focus. In short, let them sell themselves.

The other day we took a railroad trip in which we changed from one line to another. On the first road, the news agent who came down the aisle said, "Latest Magazines, *Life*, *Saturday Evening Post*, *MacLean's*—just out."

We said "No" and shifted our gaze on the racing landscape.

On the second road, with another news agent, we were just as indifferent over the new magazines as we had been in the morning, but we bought a copy of *MacLean's*.

And the reason was very simple when later on we happened to analyze it. The first news agent had simply stated his wares. The second news agent had stated his wares too but, in addition, had slipped a copy of *MacLean's* beside us in an unobtrusive fashion. Plain curiosity impelled us to pick it up—a story inside caught our eye, the opening paragraph aroused our interest and—we bought the magazine.

The news agent had been salesman enough to get that magazine in our hands. That was the answer.

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As long as the Kodak is on your counter or in your hands, it's yours and the customer so considers it.

But when it's in his hands—there's a psychological difference

there that helps the sale.

By all means—get the thing you are trying to sell in the hands of the possible purchaser.

It pays.

Unconscious Humor

One of the quickest ways to hurt the feelings of a customer and the chances of a sale is to smile at his blunders. Oftentimes the questions a purchaser puts may strike you as utterly ridiculous, but when you stop to think about it, there is really no reason why the chap "who just makes snap-shots" should be thoroughly conversant with the correct pronunciation of tongue-twisting photographic terms, or why he should thoroughly understand the various steps that lead to the finished print. So perhaps some of the questions aren't so foolish after all.

And whether they are foolish or not, good manners dictate that the smile should be repressed—not only good manners but good salesmanship. You will never sell a mortified customer the second time.

Afterwards enjoy the smile, if you like. Here, for example, are a few little true incidents, carrying with them an element of humor, that have recently come to our attention

Out in Waterloo, Iowa, a highly-colored gentleman walked into the store of a Kodak dealer one afternoon last summer and said to the salesman who met him:

"Does you - all fix pitchures heah?"

"Yes."

"Well, heah's a film what Ah done wants *Evaporated*."

Another dealer writes:

"A man wanted to trade in his old Kodak for a newer model with one of them there new 'Antiseptic Lenses.' We didn't mind what he called it, as we made a good trade, and are glad to say that we have 'Educated the Amateur' in his case.

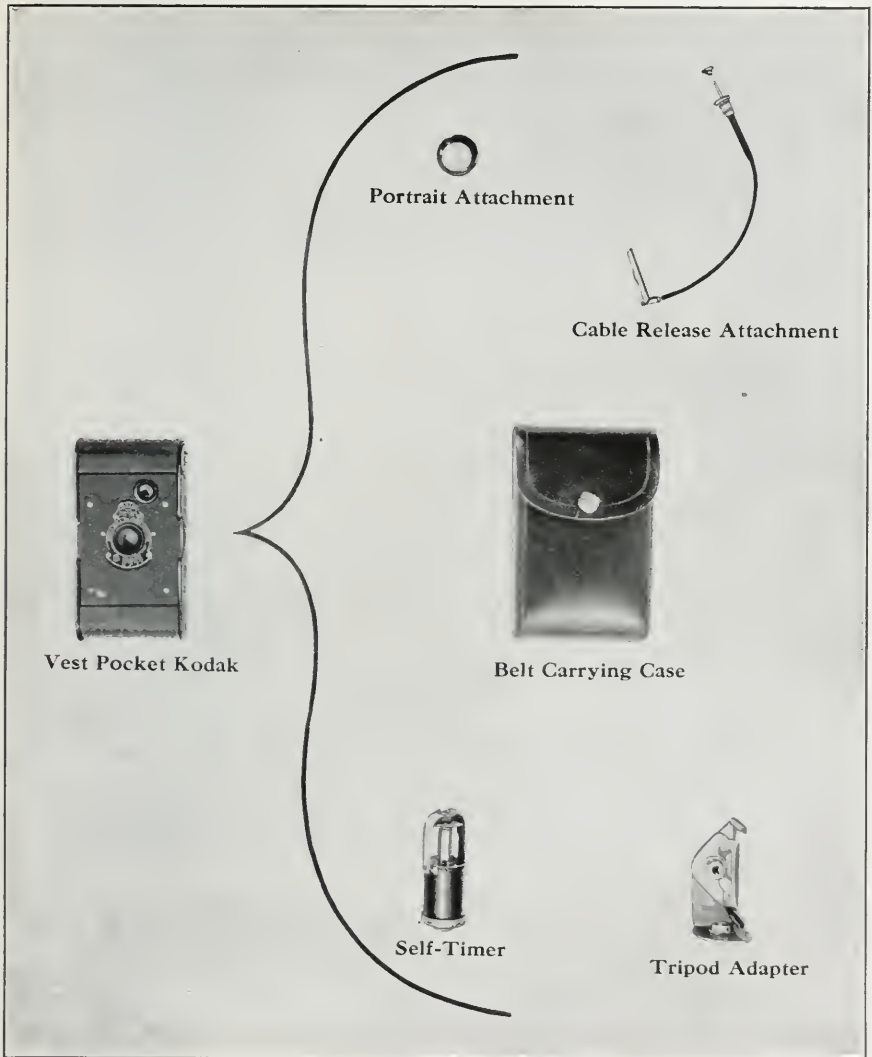
"Another man insisted on getting 'Artillery Paper'—said a local studio used it, and would have no other. We did our best to convince him it was Artura he wanted, but could not do so, until we called the studio on the phone and had the proprietor correct the wrong impression."

We were recently told about a woman who had made some flash-light exposures which were complete failures—the film was absolutely blank. The salesman ascertained that her mode of camera procedure had been correct and then he asked her what size flash sheet she had used. "Flash sheet!" she replied, "Why I used my husband's pocket flashlight."

However, perhaps first prize goes to B. C. Rounds, of Marr's Drug Store, who relates the following incident:

"One day recently a customer called for a roll of film I had developed and printed for him. It was a six exposure roll and he had made two double exposures. After he had examined them he said, 'See here, young man, you have spoiled these two negatives. If you had developed them one at a time as I made them, they would be all right.'"

The KODAK SALESMAN



LINK THEM UP IN YOUR SALES

Any of these sundries shown above will interest the purchaser of a V. P. K. Group them together in your mind.

It should be remembered that the Kodak Self-Timer only operates on a camera fitted with Cable Release—hence the Cable Release attachment for the Vest Pocket Kodak.

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

One thing that has made Jerry Jacobs such a successful traveling salesman is his eagerness to absorb and capitalize the experiences of others.

Last week, when Jerry came to town, we lunched together, and I talked advertising, as usual.

"But advertising won't do it all," said Jerry at the end of my dissertation. "The contact between the store and the individual customers has to be considered, too. Each person who meets the customer, must realize that an error on his part may drive the customer to a competing store."

"That's true enough. Courtesy, tact, interest—they all make satisfied customers," I encouraged him.

"You ought to include accuracy, too," Jerry suggested. "Now let me tell you an experience I had a few weeks ago. I was in an eastern city, and as I came down the street to one of the big department stores it occurred to me that I might buy some gifts for my mother and my sister, whose birthdays were in February. A very pleasant saleslady helped me select a desk-lamp for my sister, so I gave her the address, paid the postage, and went my way rejoicing to the silverware department. There I bought a sandwich tray, for my mother. After it was all wrapped for mailing the saleslady showed me how securely it was packed, and assured me that it would travel safely to Chicago.

"The postage will be about a dollar," said the young man who had brought the package from the wrap-

ping room. I reached for the money and then that phrase, "about a dollar" began to repeat itself in my mind. "About a dollar," I said to myself. That means that someone is guessing at it! So I told the saleslady that I would mail the parcel myself and I did. The postage and insurance cost me 48 cents, less than half of the dollar that the store tried to charge me."

"And now listen to the story of the lamp, bought in the same store. My sister wrote me a week or so later, thanking me for the lamp, but mentioning in parenthesis that the electric cord had been wound around the base and that it had chipped the enamel in several places. Can you beat it? So I wrote her to send the base to me, so that I could exchange it. Now somebody's carelessness cost my sister the postage on that thing from Chicago to me, to say nothing of the trouble of wrapping it; it cost me three-quarters of an hour to take it to the store and exchange it; and you can bet it cost the store something, too."

"Error and carelessness can ruin a business faster than advertising can build it up," I preached.

"Yes sir. A good salesman must see to it that things are wrapped right, and if he doesn't know the postal rate he should say so. Error and carelessness cost everybody money—store as well as customer."

"I guess I'll have another cup of coffee," I ventured.

"Don't guess, my boy, don't guess," quoth Jerry, paternally.

But we had the coffee anyway.

The KODAK SALESMAN



The picture, the date and the title—you have them
all—with an

Autographic Kodak

Catalogue free at your dealer's or by mail.

CANADIAN KODAK CO., LIMITED, TORONTO, CANADA

One of our April advertisements—much reduced in size



This Window is Crowded and Confuses the Eye

Don'ts in Arranging Your Window

ARTICLE I—CROWDING

Editor's Note—This is the first of a series of illustrated articles prepared exclusively for the *Kodak Salesman* by A. J. Edgell of New York City. Mr. Edgell is an expert on Window Displays and his helpful suggestions below and in succeeding articles may be regarded as authoritative.

Don't overcrowd — some dealers seem to think that if they do not put a sample of everything they have in stock into the window they'll have to shut up shop, so they pile it in until the display looks as if it were a stock-room at the start of the busy season with the stockkeeper taking a day off.

There is a difference between making a display look "stocky" and overcrowding it. The difference between just enough and overdoing,

There are several kinds of overcrowding — There's overcrowding with goods of a single kind, overcrowding by trying to convey too many different ideas, overcrowding by failure to leave "pauses" in the story that is being told. You've noted how a person who talks away in a monotone without pauses gets on your nerves. You wish he'd put on the brakes once in a while or coast a bit—well, an overcrowded window does to the eye what a monotone marathon talker does to the ear. To put it another way—a roomful of people all shouting at you, each telling you his story, regular bedlam stuff.

The KODAK SALESMAN



As Opposed to Window on Opposite Page, This Display Is a Good Example of "Just Enough."

The higher the type of store, the fewer the items shown in the window you'll notice as you look around. There's always a happy medium that is suitable for the average store.

The illustrations show two ways of arranging displays of Kodaks and supplies. In one, an overabundance of merchandise and advertising matter is used and the result is a display that is overcrowded. While the arrangement is neat and uniform, the merchandise is too massed and too many cards are used.

The second illustration shows the improvement made by eliminating a few of the items and holding them for a later display.

The enlargements and cards are easily taken in by the eye, your

glance travels easily from one to the other and the Kodaks say as plain as day, "Here we are, make your choice. With us you can take photographs like those in this window."

An enlargement is hung in the back of the window, high enough to serve as an eye-catcher from across the street, or gain the attention of the man passing in an automobile or street car.

A smaller enlargement is in the foreground elevated on a low box and leaning against a tripod. A Vest Pocket Kodak is on the floor in front. Other Kodaks at the sides are elevated on their own boxes. In the corners of the window are glass shelves standing on wooden boxes or pedestals and draped with goods. Display cards hang in front, Kodaks on tripods give height. The Kodaks

The KODAK SALESMAN



Another Good Example of "Just Enough."

in the front corners stand on glass candle-sticks. Photographs showing the size taken by each should stand near the Kodaks as should small neatly lettered price cards.

A safe way to prevent overcrowding is to place in a display what you feel is the proper amount of merchandise—then remove a few of the less important items.

There are fifty-two weeks in a year and show windows should be changed at least once a week. That's fifty-two chances to tell your story—so why try to tell it all at once.

Before we knew better we filled advertising space full of type clear up to the edges of the space but we know now, as the result of experi-

ence, that white space mixed with the type in the right proportion makes an advertisement that is far more likely to sell the goods. An overcrowded window lacks "white space" and its chances of doing its work are not nearly so good as those of the window with a few white spaces. These make the individual items stand out.

A stocky window suggests both abundance and cheapness. A window filled with goods of the same kind always suggests low prices. It is also likely to suggest low quality. The abundance gives the reason for the low price.

You rarely see a display in the window of a successful five and ten cent store that is not crowded.

MY DAD SAYS,

The bosses diary
as kept by his son

The other day my dad and me went to buy a pair of skates. The fella behind the counter was sorta half leaning against the shelves. My dad says I want a pair of skates for the youngster here and the fella says what size and my dad told him and then the fella put a pair of skates on the counter and leaned against the shelf again.

My dad gets very sarcastick some times and I guess the way the fella acted got him good. Any way he said young man my son and I are compleat strangers to you. You don't know us. We've never met before. And that's the reason I can't understand your overwhelming desire to give us just what we want. If I was your oldest friend and you had been god-father to my son here I could see why you should

go to all this trouble in our behalf but here we are, as I say, compleat strangers and yet there don't seem to be nothing you won't do in order to please us. We thank you very much for showing us a pair of skates. It has been a treat that I shall never forget. Good day sir.

Then my dad lifted his hat as if he was taking leave of the King of England and started for the door.

But the fella came to life about then. He knew all about skates and he showed us several different kinds and explained the advantages one pair had over another. He was a fine salesman after he got started and my dad paid more for the pair he got than he had originally intended. I guess he see that the fella was a good sort after all.

When we was going my dad says,

Young man, consider the slot machine, it won't sell anything unless it's pressed to, but it has to stand outside in the rain.

And while we were walking home my dad says—common courtesy is just plain common sense—it helps to sell goods.

Kodakery for April

"When You're in a Hurry"—an article that explains how to print from wet negatives.

"The Country in Winter"—attractively illustrated with the kind of winter pictures you would like to get. Incidentally, the text tells you how to get them.

"Daylight Effects by Moonlight."

"Sepia Tones on Velox."

"Notes on Coloring Lantern Slides."

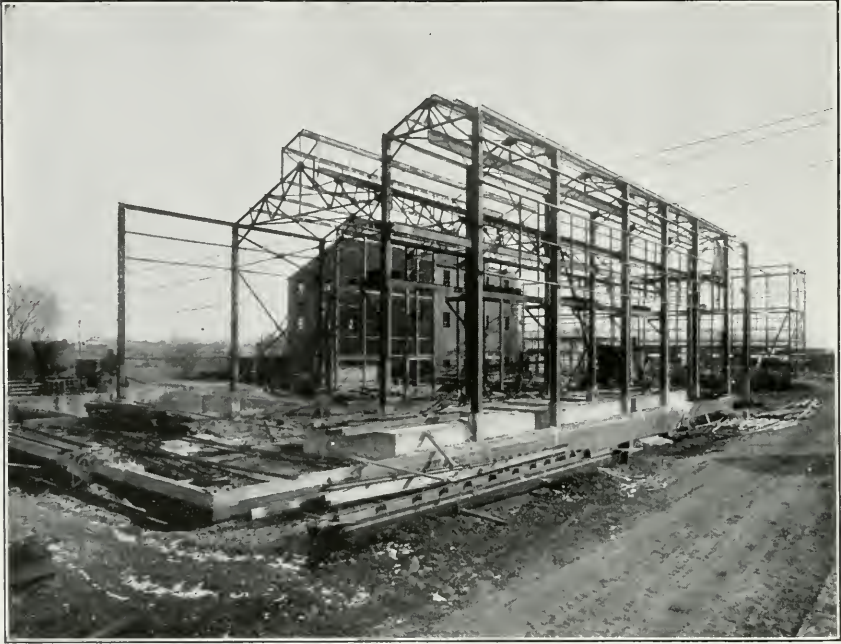
"Focusing in Enlarging."

"Portraits by Flashlight."

An unusually stimulating issue is April—stimulating both interest and sales. Those last three articles, for example, will sell Velox Transparent Water Color Stamps, Kodak Enlarging Outfits, Portrait Attachments and flashlight material.

And always the magazine sells photography.

"Selling Kodaks and Supplies"—a worth-while booklet that is yours for the asking



Capacity of New Acid Plant To Be Five Times That of Old

From the Eastman Kodak Company's "Kodak Salesman" for March

Seven tons of 100% nitric acid a day!

That's the capacity of the Nitric Acid Plant now in operation at Kodak Park. Folks who measure acid in cubic centimeters or ounces probably think seven tons is enough but they ought to see the new Nitric Acid Plant and the Acid Storage Building that are going up at Kodak Park West.

Nitric acid, which is used to treat the cotton from which film base is made, is produced by the action of sulphuric acid on Sodium Nitrate. The present acid plant contains two huge retorts, each of 3,000 pounds capacity. It consumes 21,000 pounds of sodium nitrate daily and produces 1,300 gallons or seven tons of nitric acid.

The new Acid Plant will have in it six retorts, each 6,000 pounds

capacity, and its maximum daily ration of sodium nitrate will be 10,800 pounds—about nine car-loads a week. When working at full blast the new plant could produce 6,600 gallons or 36 tons of nitric acid every day, 300 days a year.

In the Acid Plant proper will be the six retorts, the condensing and collecting systems, and three horizontal cylindrical tanks eight feet by thirty, for storing mixed acids. The Acid Storage building will contain eight tanks of similar immensity for storing the sulphuric acid that is to be used in manufacturing the nitric. Each of these tanks holds 170,000 pounds, and the total capacity of the eleven is 1,870,000 pounds.

Where will we store the nitric acid? We won't. From the acid

The KODAK SALESMAN

plant it will be pumped directly into our own tank cars and drawn by our own fireless locomotives to the plant where it is to be used.

Since nitric acid acts rapidly on ordinary metals, all retorts, tanks, pipes and other containers must be made of special iron, of peculiar composition, to make them impervious to the acid. The acid is kept in

closed receptacles throughout the process. Employees see it only as it passes through glass sections of the pipes. Rubber gloves, goggles and wooden shoes are always available, however, for use in emergency should one occur during the process.

But think of 6,600 gallons of nitric acid a day!

On Their Tip-Toes

In a training school for artillery cadets would-be officers worked as they never worked before.

In fact, this condition obtained in every training school. Youth must be served and youth will be, when hard work goes hand in hand with intense desire, whether it be in a training camp or a store—your store for example.

But to illustrate to just what pitch the candidates for commissions had been raised, a friend of ours related this little incident:

When the guns fire a salvo, exact timing becomes a very important factor. A battery fires piece by piece, and the intervals between the various discharges must be accurate. This fact had been pretty well drilled into the men, and the necessity for making every movement count, so that valuable seconds should not be lost between the signal and the discharge, was obvious. As a result, every man was keyed up to catch the firing order.

But accidents will happen in the best regulated batteries, and it occasionally became necessary to withhold fire, or to change the time interval or to make some readjustment of a previously arranged plan.

The correct order was "Cease firing," but no sooner did the officer's lips move than the gunners anticipated the order to fire, and then—"Boom."

This happened so frequently that it was decided to substitute a short, crisp command, and instead of "Cease firing," the order was changed to "Stop." But this didn't remedy the difficulty. So intent were the gun crew on making the most of those precious seconds, so engrossed were they in their work, that even "Stop" was futile.

When the command was "Fire"—that gun was fired—and on time, but "Stop"—not for a gun crew that meant business.

Actually it became necessary for the officer in charge to stoop over and whisper to the gunner when the orders received from the battery commander were in variance to the general instructions governing the salvo.

Now with the war over, these men are in business again, lots of them in stores, some of them in photographic stores. Wonder if their boss ever has to bend over and whisper a cautioning word against over-eagerness.

The KODAK SALESMAN



Mrs. Cooper accompanied by her young son, Eddie, expresses a desire to see a camera.

The presence of Eddie gives the salesman his cue. "Wants to make pictures of the youngster" he reasons to himself and then—

"For pictures of the children, madam," he says, "you will find the Auto-graphic feature of the Kodak invaluable. How old was he when the picture was made? that's half the story and it's written on the film at the time the exposure is made." That argument will appeal to Mrs. Cooper. It will appeal to any parent.





Ten Minutes with the Boss

MR. CLARK looked up from the trade magazine that he was reading with a broad grin.

"Sammy," he said with a chuckle. "here's a story I read that strikes me as pretty good. Listen.

"A witness was once called to the stand to testify to the veracity of the defendant in a civil case. The lawyer for the defense asked him, 'Do you consider Mr. Blank a truthful man?' 'Y-yes,' said the witness. 'What!' exclaimed the attorney, 'did you ever know of his lying?' 'N-no,' said the witness, scratching his head, 'but when he wants to feed his hogs he has to get someone else to call 'em.'"

"There's a real point to that story," continued Mr. Clark and he laid down the magazine. "When you're back of the Kodak counter and someone asks you a question that stumps you, what do you do?"

"I say frankly that I don't know," said Sam.

"And then what do you do?"

"Why I make it a special point to clear the matter up. I look through the Kodak booklets first and then if I'm not satisfied, I write to the Service Department in Toronto."

"How about the chap who asked the question?"

"Well," replied Sam, "if I know him I make a memo of the matter

and when I get the information, he gets it. If I don't know him I ask him for his name and address and then go through the same procedure. Usually I'm pretty certain that I'll see the man who asked the question, in the store—and I'm ready for him when he comes. But unless I'm sure I drop him a letter with the facts in it."

"That's right," said Mr. Clark. "That's precisely the route to take all the way along. If you don't know a thing, say so frankly. Of course it's to your advantage not to be stumped, but if you are, own up to it and then make it plain that you are going to make an extra effort to find out, and that as soon as you know, the customer will.

"The salesman who bluffs fools no one—not even himself. And misinformation may result in ruined prints and disgusted customers. You can't guess at an exact science like photography.

"And it's needless when the information is so easy to get.

"Now, to get back to those pigs that wouldn't come to be fed, unless somebody beside their owner called them.

"It wouldn't be very difficult for a salesman who gave out misinformation to build up a reputation for similar unreliability—not only for himself but for his store.

"Perhaps you've heard me speak of Mr. Cole—Frank H. Cole. He utilizes a lot of up-to-date ideas in

his store—one of them particularly appealed to me. He subscribes to most of the photographic publications, and when he runs across an article that he thinks may be helpful, he clips it and files it. These articles are filed by subjects, and so when someone asks about clouds and filters or toning baths, or whatever it may be, all he has to do is to refer to his file. The information is his—and when he wants it.

“Mr. Cole finds this file not only of use to his customers, but to the store employees as well. For example, I remember that he had a number of clippings under ‘Waste.’ A file like that, Sammy, doesn’t cost money but saves it.”

“That’s a good idea,” said Sam. “Wonder why we couldn’t do the same thing?”

“Wonder why we haven’t done it long ago,” replied Mr. Clark.

Repair Work on Shutters

As a general thing, repair work on camera shutters requires expert workmanship. They are too delicately constructed to be “tinkered with” by an amateur mechanic. The man who knows how, from shop experience, can remedy the difficulty. The man who has had no practical training usually succeeds in making matters worse.

The logical place for the camera that needs repairs is the repair department of the Canadian Kodak Co., at Toronto.

However, to this rule one exception may be made. The shutter on the box type Brownie is much simpler in construction and may often be successfully repaired in the store—providing that the work is done carefully and intelligently.

And, of course, it’s service like this that the customer appreciates.

Below are given the principal troubles encountered with the shutter on the box Brownie, and the methods suggested by our own experts to correct them.

TRIGGER SPRING BENT: In correct position, this spring should be

perfectly straight. Occasionally one may be found curved but this can easily be bent back and straightened without removing from place.

TRIGGER LOOSE: This condition is frequently indicated by failure of the shutter to operate when set for time exposures. This trigger swings on a screw which also serves to regulate its action. Where the trigger is found loose, this screw should be turned to the right until the play has been taken up. When operating properly, the trigger will be at rest when it is pressed to the limit of motion in either direction. Where there is a rebound, this should be taken up by further tightening of the screw.

BENDING OF THE SHUTTER DISC: This disc is attached to the front board by means of an auxiliary plate and where binding is found, it is simply necessary to insert a blade of a knife between the two, lifting the disc slightly. This will serve to ease the action. It might also be well to insert between the blades a few grains of powdered graphite which serves as a lubricant.

One of the best things a
salesman can learn is how to
make a long story short.

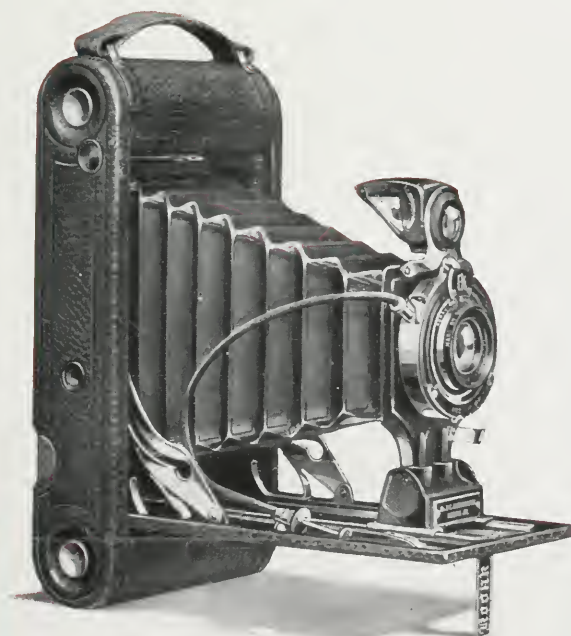
—*Milapaco News.*

*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

MAY
1921



*The Leader
for 1921*

(See page 3)

If it isn't an
Eastman it isn't
a KODAK

The man at the top is usually some one who has been in the habit of going to the bottom of things.

—*Nuggets.*

Passive Observation

FOR twenty years two chess players met daily at Brown's Chop House, took their places silently, silently played their game, and silently departed. For twenty years a third party sat by and silently looked on.

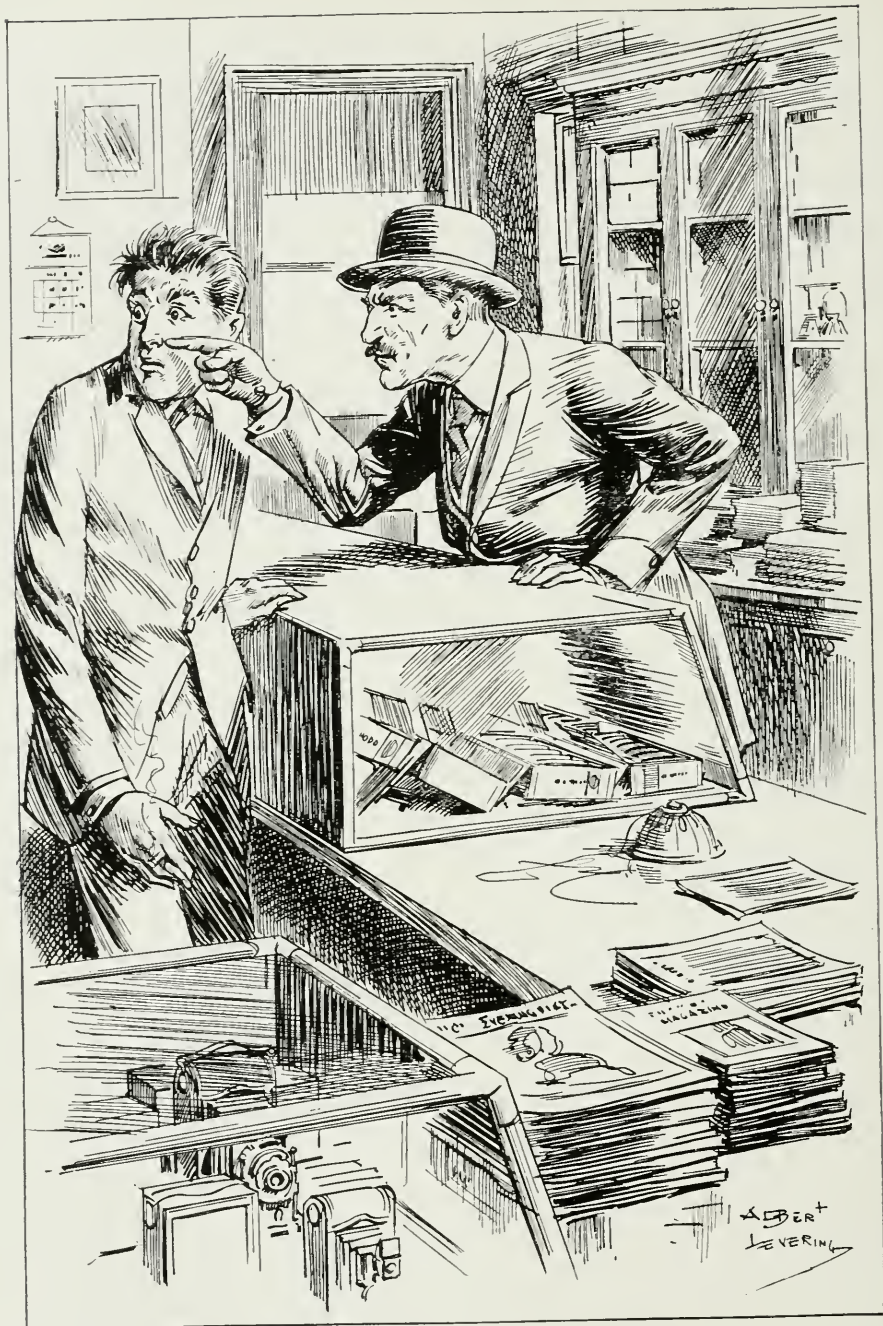
Then one of the players failed to show up—for the first time in twenty years. After waiting a few minutes, his partner said to the onlooker, "I guess he isn't coming to-day. Will you play his men?"

"Sorry," was the answer, "but I don't know the game."

He had followed every move for twenty years but he didn't know the game.

Placed in an office—at a bench—in a store—he would remain twenty years ignorant of his neighbor's job, his superior's problems, his own significance. When the opportunity for advancement came, he would have to say, "Sorry, but I don't know the game."

—*The Hibernia Rabbit.*



"WHAT DO YOU CALL THAT?"

The Indifferent Young Salesman Has Just Assured the Customer That the Article Asked for Is Not in Stock.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

MAY, 1921

No. 4

Never Before

Never before in the history of the photographic industry has so much publicity been concentrated on one specific camera as that which will be massed behind the 2C Autographic Kodak Jr., from now on through June in Canada and the States. Never before have you and your store had a better chance to make Kodak advertising your advertising—to make Kodak publicity count so that you can see it count. Those are two pretty strong statements—we'll prove the first now—you will prove the second later.

Twenty million separate advertisements—think of it—twenty million to appear over the signature of the Eastman Kodak Company in American Publications, most of them are full pages and all will carry the story of the 2C Junior. All the big magazines, most of the big newspaper rotogravure sections, will carry the message—and deliver it. And of this twenty million nearly a million will find their way into Canadian homes.

Here's a part of the list—Saturday Evening Post, a full page in the June 4th issue, the Cosmopolitan, also a full page in June, and there are eleven American Maga-

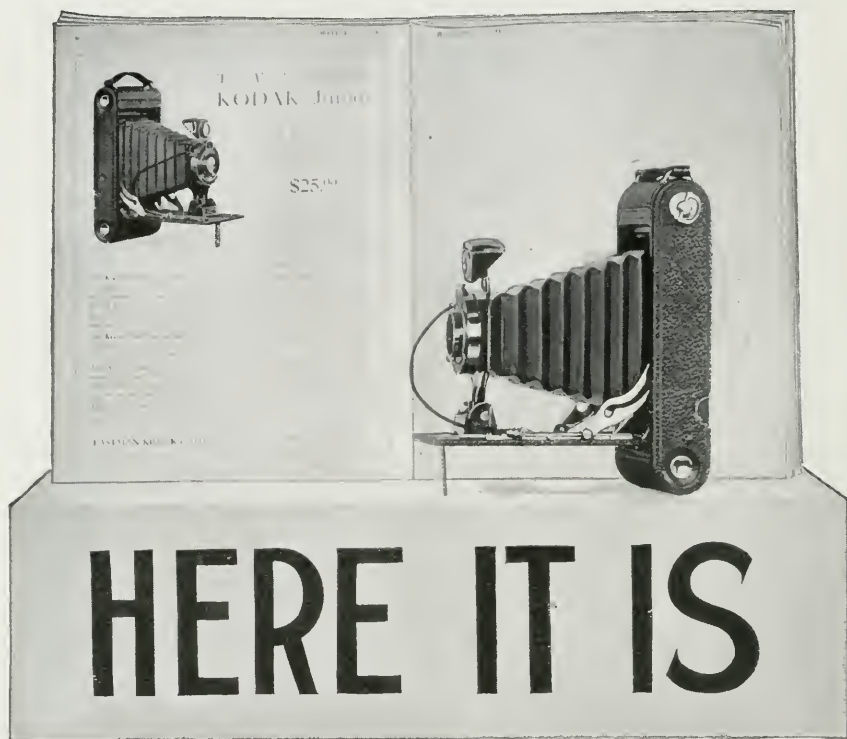
zines in the all-fiction group, which will carry full pages for June. And the American Magazine, a full page there too. Good Housekeeping, Country Gentleman, Photo Play, Red Book and McClure's.

Then there are the Canadian Magazines and Farm Publications. How many people in your town and vicinity do you suppose read at least one of the following group: Canadian Countryman, Canadian Farmer, Farmer's Advocate, Farmer's Magazine, Grain Grower's Guide, Nor'West Farmer, Farm and Dairy, Farm and Ranch Review? How many did you say? Well, every single one of them will see the 2C Ad, for it's a big one that will occupy for the most part back cover positions in June issues.

But our campaign really opens in May, with a full page in the Rotogravure Section of the Toronto Star Weekly, and copy three columns wide and ten inches deep in the Family Herald and Weekly Star and Toronto Saturday Night, and still larger copy in the Farmer's Weekly La Presse.

We don't mention KODAKERY and other photographic publications—what's forty or fifty thousand circulation to a campaign that is pitched in the millions?

The KODAK SALESMAN



A Simple Little Display Suggestion for Either Counter or Window That Ties Up in An Emphatic Manner 2C Advertising with the 2C Itself. Prop Up a Magazine Containing a Full Page 2C Ad. Behind the Camera—There You Are and "Here It Is."

That's the 2C drive—our part of it.

And now your part:

Advertisements in your local papers, featuring the 2C Junior, window displays along the same idea and salesmanship from behind the counter on the article itself.

Know the 2C. Inspect it carefully—have its various selling points at your tongue's end and be able to present them in a convincing fashion.

Note the size of the pictures it makes— $2\frac{7}{8} \times 4\frac{1}{8}$ inches—and how

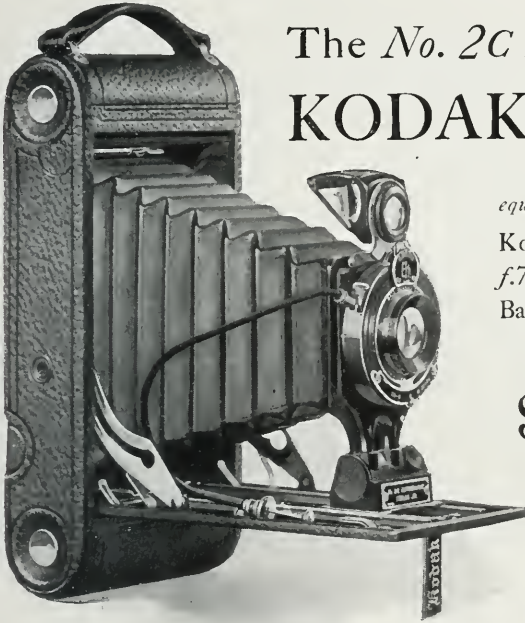
nice these proportions fit the view. And yet, as you see, the camera is compact despite the generous picture size. Of particular significance is the lens—Kodak Anastigmat *f.* 7.7—a lens made by the same organization that made the Kodak, specially for the Kodak. The result is complete harmony between lens, shutter and auxiliary equipment—and better pictures. And Autographic, of course.

Once in their hands—and that's the place to get it—the 2C Junior will almost sell itself.

It's a drive. Let's go.

Feature the 2C in Your Window Trims and Identify Your Store with the 2C Drive.

The KODAK SALESMAN



The No. 2C Autographic KODAK, Junior

equipped with
Kodak Anastigmat
f.7.7 lens and Kodak
Ball Bearing shutter

\$25.00

This Camera fits into a niche, all its own. The size of the picture it makes, $2\frac{1}{8} \times 4\frac{3}{4}$ inches, is particularly pleasing; is almost up to the full post card size—and yet the camera itself is small, light, convenient.

The Kodak Anastigmat lenses are made to exactly fit Kodak requirements. They are not merely an adaptation of a lens to the Kodak. They are a Kodak product designed to fit Kodaks, and in each case designed with particular reference to the size and type of Kodak and Kodak shutter that they are to be used with. The f.7.7 lens used on the 2C Kodak has more speed than the best of the rectilinear lenses and is at least equal to the best anastigmats in depth, sharpness and flatness of field.

The Kodak Ball Bearing shutter has speeds of $\frac{1}{25}$, $\frac{1}{50}$ and $\frac{1}{100}$ of a second for "snapshots", has the usual time and "bulb" actions for prolonged exposures. It is an unusually reliable shutter, works smoothly and is quiet in its action.

The No. 2C Junior is covered with genuine grain leather, is finely finished in every detail, is extremely simple in operation, is "autographic", of course and, with the Kodak Anastigmat lens, produces negatives having that crispness and sharpness that are characteristic of the true anastigmat.

All Dealers'

CANADIAN KODAK CO., LIMITED. TORONTO. CANADA

The Advertisement. See Opposite Page.

The KODAK SALESMAN

Valuable

By A. J. Edgell

There is one space in your store that is valuable above all others; yes, ten times more valuable. It is worth all the time, money, care and intelligent thought that you can put into it.

There's no better advertising medium or space in the whole merchandising world, pay what you will. You may think because this space comes with the store it has no special value but if you stop to figure it out you'll find that you're paying a high rent because of the number of people who pass your place of business—the more people the higher the rent. Side streets—few people, small rents. Main street—swarms of people, rents sky-high.

You would not think of standing in your doorway and tossing away good dollars. Yet that is what neglecting your *Show Window* amounts to. You pay a big part of your rent for an opportunity to attract those swarms of people into your store—and the quickest and best way to do it is through that show window you treat like a poor relation.

Give it a chance to show what it will do. Many big merchandising successes have been built with practically no other advertising than the show window.

Here's what a little extra attention to window displays has done for some merchants: A city departmental store has repeatedly sold from 15 to 35 women's dresses and suits ranging in price from \$25 to \$75 in one day from a window display, by actual test.

Another store has sold 22 men's

sport coats in a day, 345 men's straw hats in a day, six hundred dollar's worth of women's handbags in a day from three windows.

In an August furniture sale a certain store was not long ago forced to remove from the window a dining room suite which was sold out in two days' time.

Another retailer increased his trade for a certain package of confectionery selling at 60 cents from about \$15 a week to over \$100 a week by placing a display in his window each Saturday for a year.

One Western store that had never made many sales of a high-grade patented trunk, built up a fine trade solely by window displays.

A costly refrigerator became a good seller in an up-to-date store that gave it frequent and seasonable window display.

Your windows are to you an asset or liability, just what a horse is to his owner. A horse eating in the pasture is a liability to the owner. Take this same horse, harness him up, put him to work and he is an asset to his owner the very minute he starts to work. It is the same way with your windows. You must put them to work, make them pull trade for you.

When you say, "But my business is different," you are kidding yourself and neglecting a little gold mine that lies behind your window glass.

It has been variously estimated that from 30% to 50% of store sales are, in fact, made on the sidewalk, through the medium of good window display, before the patron enters the store.

The KODAK SALESMAN

TWO PICTURES AND A MORAL

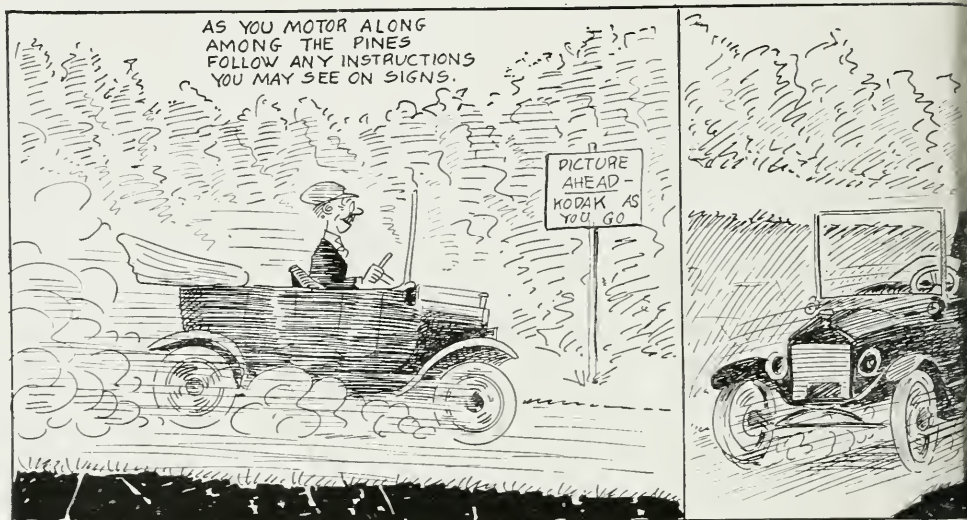


Ignoring the Presence of a Customer Is a Sure Way of—



Sending That Customer Elsewhere

The KODAK SALESMAN



TAKE IT FROM THE
(The Cartoonist Has a Little)

"Neat But Not Gaudy"

A year or so ago there appeared in the *Saturday Evening Post* a story, "Skinner's Dress Suit." You may have read it there or you may have seen the movie or perhaps you read the book.

The story as we recall it pointed out that the way a man was dressed had considerable to do, not only with his own self-respect, but with the respect accorded him by other people. Skinner had slipped in a rut and had pulled the top down over him until one day he had a brilliant idea.

The idea led him to buy some new clothes and the result was that as soon as he looked like a successful man he began to feel like one. And as soon as he felt successful he began to talk and act the part. The attitude of his associates thereupon changed and the first thing he knew he actually was successful.

Roughly, that's the story—but of course it's fiction.

You can't buy success from your tailor.

At the same time the salesman who is neat in appearance, and who dresses in good taste, has a decided advantage in making a favorable impression on the customer. And that counts, of course.

"Skinner's Dress Suit" was fiction, but here is a story that's fact.

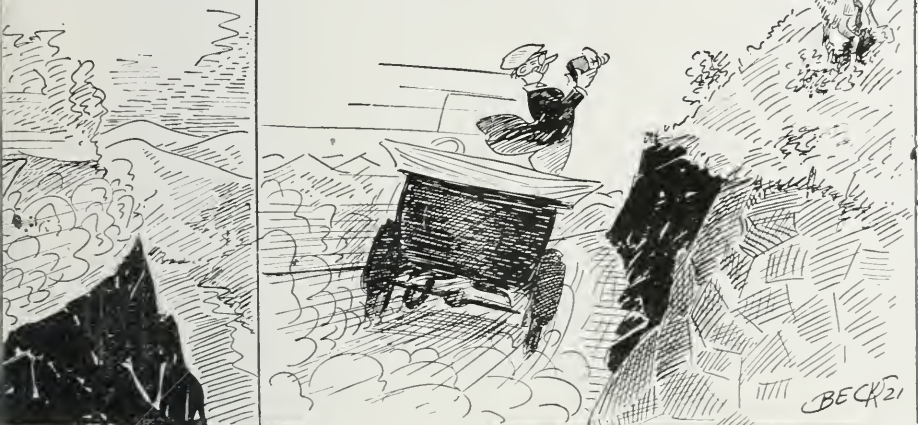
Sutter had bought enough lumber to build a very respectable looking chicken house—and he was happy. The Reliable Lumber Company had delivered the lumber for the chicken house and weren't happy at all. The trifling matter of payment had been overlooked.

Collectors had pursued Sutter for some time but they never seemed to collect anything unless possibly Sutter's dust.

The KODAK SALESMAN

AS THEY SAY
NOTHING TO FEAR
FOLLOWING INSTRUCTIONS
MATTER HOW QUEER.

THE PICTURES YOU'LL GET
WILL ALL BE GRAND.
YOU MUSTN'T WORRY ABOUT
WHERE YOU MIGHT LAND.



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VERTISEMENTS (with a Kodak Slogan)

Jenkins gave it up as a bad job. Ebbets followed suit, and then, more or less as a joke, the matter was turned over to Smith.

Smith was a young chap who hadn't been with the company long and who could have written a book on what he didn't know about collecting.

But one spring afternoon he jumped on his bicycle and pedalled down to Sutter's. Here he jumped off his wheel and next—and the fact is significant—very carefully brushed the dust from his trousers. Then he walked up the path and rang the door bell.

Little Anna Sutter came to the door. Anna always came to the door and she always said "Father is away." This was perhaps the first sentence she had ever learned.

The words were on her lips now but young Smith got there first.

"Good afternoon," he said with a smile, "I'd like to see your father just a minute."

Lots of men had expressed a desire to see father "just a minute" and Anna's line had always been, "Sorry, but father is away." Somehow, though, Smith seemed different. "Wait a minute and I'll see if he's in," she said and disappeared.

In a minute or so Smith heard the old man's voice and that of the girl. Apparently they were down cellar but young Smith's ears were good.

"Who is he," growled Sutter, "one of those blanked collectors?"

"I don't think so, father, he's dressed real nice," was the reply.

Sutter appeared at the door—and, yes, he paid his bill without a whimper.

Clothes may not make the man but they made that collection.

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

“Service, service, service,” grumbled a friend of ours as he threw down a newspaper he was reading. “Look at that ad. of Stockton’s. ‘Service is more than a word here.’ Well, it may be more than a word but it’s less than a fact. Listen.

“I bought a phonograph at Stockton’s a few weeks ago—for the boy. I had it sent to the house because he was home for the holidays and I wanted him to have it then. But the big idea of the phonograph was the fun he could have with it at school. So after he’d gone back I lugged the machine down to Stockton’s and explained that I had to ship it out of town and that I wanted them to pack it because they knew how and I didn’t. Here was a chance to make service more than a word and they must have encountered similar requests before.

“But the store people wouldn’t do it. Said they couldn’t be responsible for shipping a delicate instrument like the phonograph. Said it was out of the question. Said that they never had shipped phonographs. Said again they couldn’t be responsible, and repeated that it was out of the question and I think started to reiterate that they didn’t ship phonographs but I left rather abruptly. I took that machine down to the office, turned it over to our shipping clerk and my boy got it two days later—in perfect shape.

“There’s service for you and here’s another incident—this happened at the store of —— where they specialize in Kodak goods.

“I wanted a certain photographic specialty—and wanted it badly. It was an unusual sort of a thing and I didn’t blame the store for not carrying it in stock. In fact I assumed that they wouldn’t have it and asked them at the start if they wouldn’t try to procure it for me. I wasn’t even sure who made it but I told them the store where I had bought it out West, and I also told them the company who I thought manufactured it.

“No one in this particular store had ever heard of it—nor did anyone seem disposed to go to any trouble whatever in helping me out.”

“That was a great chance for the salesman to call in the help of the Service Department at Toronto.” we suggested.

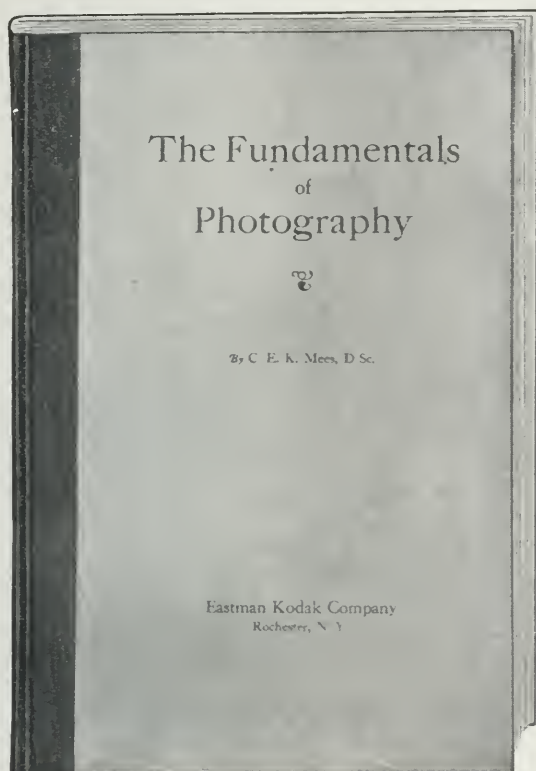
“He didn’t though,” our friend went on, “and I was compelled to write a friend of mine out in Vancouver, who interviewed a salesman at the store in which I had once purchased the article, who in turn ordered it from the manufacturer and it finally was delivered to me. The transaction occupied about a month.

“Who was the manufacturer?” we asked.

“Canadian Kodak Company, Toronto,” he returned briefly.

“Kodakery” helps you make money. Get the name on the dotted line and forward the blank to Toronto.

The KODAK SALESMAN



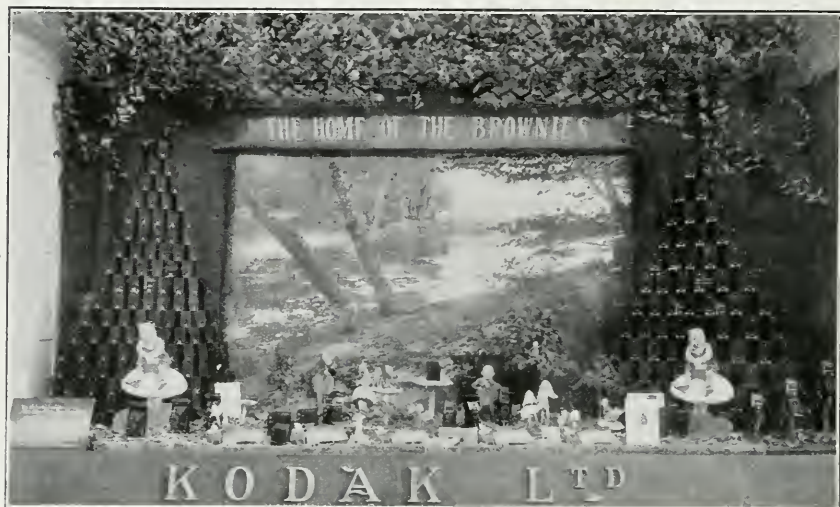
*For the Amateur
Who Wants to
know the Why of
What He Does*

A Book that provides an elementary account of the theoretical foundations of photography in language which can be followed by readers without any specialized scientific training.

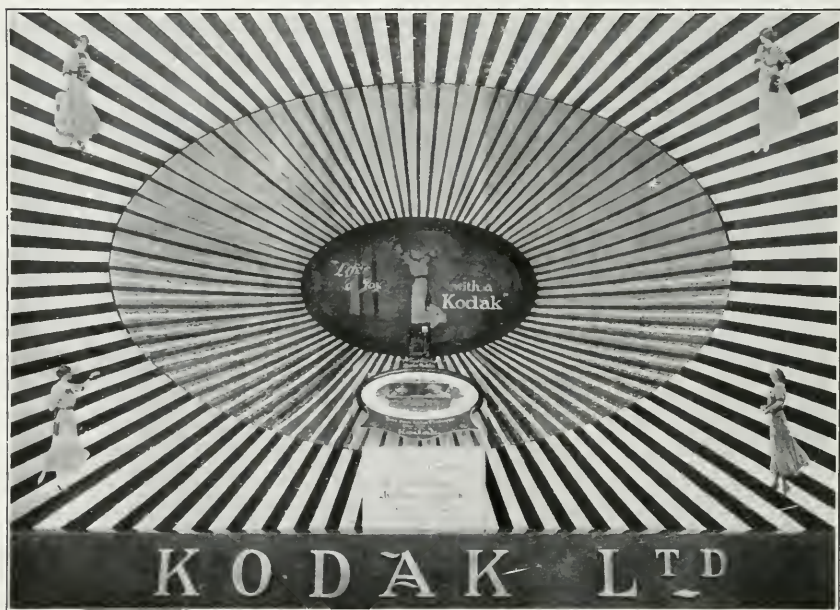
The object is to help your customers make better pictures. It therefore merits your best selling efforts.

Price \$1.25

The KODAK SALESMAN



A Brownie Window from London



The Prize-Winning Entry at the Recent International
Exhibition in London

The KODAK SALESMAN



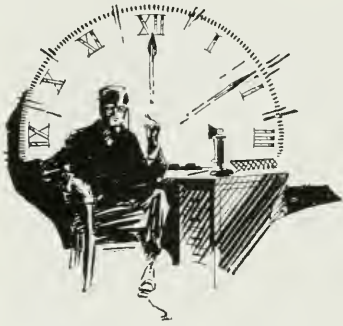
The Hit of the Pageant

The recent International Advertising Exhibition at London, England, in which Kodak Limited played a prominent part, was opened with a pageant. Above is shown the Kodak float. The Kodak girl—a feature of Kodak Limited advertising—was a real girl and the size of the Kodak brought her at a level with the second story windows along the line of march.

It was the hit of the pageant.

Kodak Limited shone as well in the Window-Dressing Competition which was a part of International Exhibition. On the opposite page are reproduced the two Kodak entries. The one at the top of the page was awarded a first prize while the one below was a serious contender. Either trim offers possibilities here—don't they suggest something for your windows, for example?

If you're an advertiser, keep on advertising. If you're never advertised—do so now. A hen scratches all the harder when worms are scarce.



Ten Minutes with the Boss

"SAMMY," said Mr. Clark, "courtesy has a cash value—always. Salesfolk who are invariably courteous are invariably just so much better salesfolk and their services are worth just so much more money. The customer may excuse ignorance of the goods or other shortcomings but he will never forgive indifference—nor will he forget it.

"Courtesy has a cash value—take the case of George A. Gillingham, for example."

"Who?" asked Sam.

"Oh, I know you don't know him but Mr. Gillingham was recently declared the most courteous ticket seller in New York."

"You might almost say the only courteous ticket seller in New York," remarked Sam.

"No, it isn't as bad as that," returned Mr. Clark, with a smile. "But let me tell you about Mr. Gillingham.

"In the northeast section of the Pennsylvania station, behind one of the ticket windows, stands an alert-appearing chap whose business it is to deal daily with that most hectic class of individuals—the traveling public. Tremulous old women, snappish spinsters, brusque business men, fresh youngsters—day by day they file past this ticket window in the northeast section of the

Pennsylvania station and always their wants are supplied with unflinching courtesy and a ready smile.

"One morning there appeared at the window a particularly exacting and rather slow witted traveler who made a number of minute inquiries regarding railroad and sleeping car rates and time-table schedules between New York and Kansas City. This information was first furnished verbally but the passenger then requested that the ticket-seller put it down in writing. This took trouble and time but it was done with the greatest cheerfulness. An hour later the passenger returned. He had lost the memorandum and would the ticket-seller write out the information again. He would and did—with a smile.

"The passenger then decided to buy his ticket but insisted that payment be made by check. The ticket-seller explained that this was impossible, under the rules of the company by whom he was employed. The passenger grew insistent—the ticket-seller remained polite. It was all in the day's work. There were all kinds of travelers but only one way to treat them—court-ously, patiently.

"And that was the reason that Mr. Gillingham was awarded fifty dollars and the distinction of being the most courteous ticket-seller in New York City.

"You see this exacting passenger, Sammy, was just posing as such. He really was a trained in-

The KODAK SALESMAN

investigator employed by one of the big metropolitan dailies that had offered fifty dollars award to the most courteous ticket-seller in the city and was conducting the competition.

"Sammy, it pays to be polite—it may not pay fifty dollars out of a clear sky but courtesy is a quality

that is bound to be rewarded.

"Not that money should be the chief inducement.

"What do you suppose Mr. Gillingham said when he was asked why he was so unfailingly courteous? Here's his answer:

"By being polite I can serve twice as many passengers."

MY DAD SAYS,

The bosses diary
as kept by his son

My dad and I was in a cigar store to-night and my dad was looking the cigars over and finally found what he wanted and pointed to it with his finger when a fella comes up and says to the salesman, "Hello Ed, I'll have a couple of Bachelors and the salesman left my dad and got the fella his Bachelors and he came back and my dad says "I'd like a couple of these—" But the salesman was off again because another friend of his had come in and said "Ed—give me a Blackstone" and he got out the box and asked the fella how everything was and what was new and so on, and then he came back to my dad and was just about to reach in for the box when another fella came along

and says "Hello Ed, how are the Players to-night" and Ed went and got him his Players.

I could see my dad was getting madder and madder and all of a sudden in a voice you could hear all over the store he said "Hello Ed, let's look at a Robert Burns."

The salesman jumped about a foot and I did too. My dad's voice was so loud and so unexpected like.

The salesman brought out the box right away and my dad looked at it for a minute and then he says "Thanks very much Ed, old scout, good night."

Then he walked out without buying anything.

My dad is an awful funny fella some times.

As we was walking out to another store my dad said that a salesman oughta remember that it is just as easy for a customer to go out as it was to come in. And anyway, my dad said, the best place to play favorites is on the phonograf.

Vegetable Vaudeville

There was an old Codger named
Munion
Who planned a beef stew,
I'm the Onion
Who up and revolted—
The stew pan I bolted
And dropped with a "Whack!"
On his bunion.

If you want to be initiated in the mysteries of Vegetable Vaudeville: if you would know more about the hot-headed Onion and his roistering friends, read *MAY KODAKERY*.

The real title of this decidedly different article is "New Stunts for your Kodak" and the text and

The KODAK SALESMAN

illustrations come from the pen and Kodak, respectively, of W. R. Bradford, the famous newspaper cartoonist.

It's a "stunt" pure and simple, but such a fascinating one that it is going to beguile many a KODAKERY reader into buying more film.

Other stories include "Butterfly Hunting with a Camera," by

L. W. Brownell, illustrated by the author, "When the Negative is Underdeveloped," "Staining Prints between Developing and Fixing."

The Service Department talk this month deals with "Undissolved Chemicals." Brief and right to the point, this little talk tells you how to prevent dark spots in negatives.

One Branch of Eastman Service

From the Eastman Kodak Company's "Kodak Salesman" for April

The Educational Department has been an integral part of Kodak service for a long, long time. And yet the other day we heard the remark, "Educational Department? What's that?"

The Educational Department is in reality a model finishing plant supervised by expert instructors. It is furnished with up-to-date equipment and its convenient arrangement impresses even the casual visitor.

This department is not for our use—but for yours. It is a practical way of showing you new and better methods of amateur finishing. We can tell you how in booklets—here we show you how—and that's much more satisfactory for all concerned.

The usual course as mapped out by the Director of the Educational Department occupies about two weeks—but no time limit is imposed. You can stay as long as you like. The list of subjects includes:

Film development. By the deep tank method.

Film Pack development. By Kodak Tank and Cage method if desired.

Plate Development.

Velox and Azo printing.

Bromide enlarging.

Intensification and Reduction of negatives.

Redeveloping Velox and Bromide papers.

Dry mounting.

Post Card printing and mask cutting.

Spotting negatives and prints.

Blocking out skies (when requested).

Printing Kodak Velvet Green.

Incidentally any student in the department has an excellent opportunity of inspecting the Eastman factories. A visit to Kodak Park is worth the trip to Rochester.

Instruction in the Educational Department is, of course, free, nor is there any charge for the photographic films, papers, chemicals consumed.

Transportation and board are expenses borne by the student.

Note.—Though conducted at Rochester by the Eastman Kodak Company, the course is open to Canadian Kodak dealers and their accredited representatives. Write to Toronto for application blank.

“Pep” is anything that puts happiness in the heart, energy in the body, determination in the soul, and indomitable courage in the will.

—*Insurance World.*

Stick Them Up—

18 x 22 inch

KODAK POSTERS

(Rotogravure)

One each month for

MAY—JUNE—JULY—AUGUST

similar to the one you received in April.

One of the most striking pieces of display advertising that we've ever prepared for the dealer's window.

To identify your store with our National Advertising, gum them to the window as soon as they arrive.

The KODAK SALESMAN


PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

JUNE
1921

Ready?

During the next few months the hundreds of thousands of Kodaks and Brownies owned in Canada will be supplemented by thousands more in the hands of tourists holidaying at our many resorts.

And every single one is a consumer of film, a creator of finishing orders, a maker of profits for you and for us. If—you have the goods to feed them. Be sure that your assortment of film is complete and that the stock is sufficient.



*If it isn't an
Eastman it isn't
a KODAK*

The use of "brawn" instead of "brain" is often more than a typographical error.

A CHAP told me, the other day, that advertising had ruined his business.

"Advertising ruined your business?" I said, aghast. "Why good heavens man, I hardly know of a business which is successful in a large way which doesn't owe practically its entire success to advertising."

"Well, you see, Henry," he replied rather lamely, "my competitors advertised—and I didn't."

—*Selected*



Mrs. X. Actin. Who Has Been Attracted by Camera Display, Insists on Seeing the Particular Model That Caught Her Eye in the Window. The One on the Counter Is NOT the Same—She Is Sure of It.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

JUNE, 1921

No. 5

They're Reading About It Now

Mr. and Mrs. Casper were lingering over their Sunday morning coffee. Between sips, Mr. Casper scanned the sports page of the *Star Weekly*, while his wife became engrossed in the Rotogravure Section. Suddenly Mrs. Casper broke the silence. "Here's what I want," she said in a decided sort of way, holding up the paper for her husband's inspection. Her finger points to a full page ad. Mr. Casper can read it from where he sits—so bold is the display.

It is an advertisement in which the 2C Autographic Kodak Jr., with Kodak Anastigmat *f.7.7* lens is featured. The newspaper left at the Casper's door was one of one hundred and twenty-five thousand that delivered the 2C message to Ontario homes on Saturday, May 7th.

Every Thursday evening out in Wheatville, Alta., Jack Wilkins reads *The Grain Grower's Guide*. The evening of June 8th is no exception to the rule. A page display rivets his attention. "Just what I want," he thinks to himself, and then addressing his wife, "Mary, here's the camera we want for pictures of the children." He holds up the magazine. Mrs. Wilkins gets the message from across the table.

It's a full page advertisement,

dealing with the 2C Autographic Kodak Jr., and Mr. Wilkins is one of seventy-five thousand who will receive that number of the *Guide*.

And down in Quebec, Pierre Langlois reads the same message in his own language from a page of his favorite Weekly Paper, *Le Samedi*.

The most heavily advertised camera, not only in Canada, but in the world—that's the 2C Jr. now.

No camera ever had so much concentrated publicity behind it. Nearly two million separate advertisements on this model in Canada alone, dominating space, for the most part full pages or back covers, in ten of the leading Canadian Farm Papers and most of the big magazines. That's the 2C campaign which started in May and continues through June. It's going to make history and it's going to make sales.

To tie up your store with this drive, two pieces of special display material have been prepared. One is a window card that plays up both the 2C and Kodak Portrait Attachment. The other a striking poster. This poster, by the way, is a facsimile of an advertisement—the one that the Caspers saw. It's an effective display with a convincing message. When they see

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it in your window, the probabilities are they have seen it before in our advertising and that fact immediately links up your store with our campaign. There's a direct tie-up.

Be sure your window displays dovetail in the general plan, but don't get so interested in plate glass that you neglect printers' ink. After all your big chance for tie-up is with your own advertising

in your own newspapers.

A booklet of dealer advertisements, offering a wide assortment of electrotypes has been prepared. Make your selections. Obtain the cuts and fire them over to your newspaper with directions to shoot.

And back of your counter, with the customer in front, talk Kodak whenever the opportunity offers and especially talk 2C Autographic Kodak Jr. and Kodak Anastigmat *f.7.7* lens.

Three Questions

Suppose you were an amateur photographer, interested enough in the art to go to a dealer for information. Your inquiries were met with indifference and you did not get the information you came for. **WOULD YOU GIVE THAT DEALER YOUR BUSINESS IN THE FUTURE?**

Suppose you went to another dealer for information and found the spirit of "help you" was there. **WOULD YOU LOOK TO THIS MORE OBLIGING DEALER AS THE SOURCE OF SUPPLY FOR YOUR PHOTOGRAPHIC NEEDS IN THE FUTURE, OR WOULD YOU PATRONIZE THE FIRST DEALER?**

A customer comes in with a bunch of negatives or prints and wants to know why results are not better. You, as a photographic salesman, are familiar with some of the conditions but there are others that are puzzlers. The easy way out is to dodge the whole issue. **BUT DOES THIS GET YOU BUSINESS?**

Familiarity with conditions that are apt to confront the amateur photographer is a big asset in the photographic supply business, and this is yours for the asking. We publish such booklets as "How to MAKE GOOD PICTURES," "ELEMENTARY PHOTOGRAPHIC CHEMISTRY," "ABOUT LENSES," etc. Read these and the various manuals. Then get in close touch with the

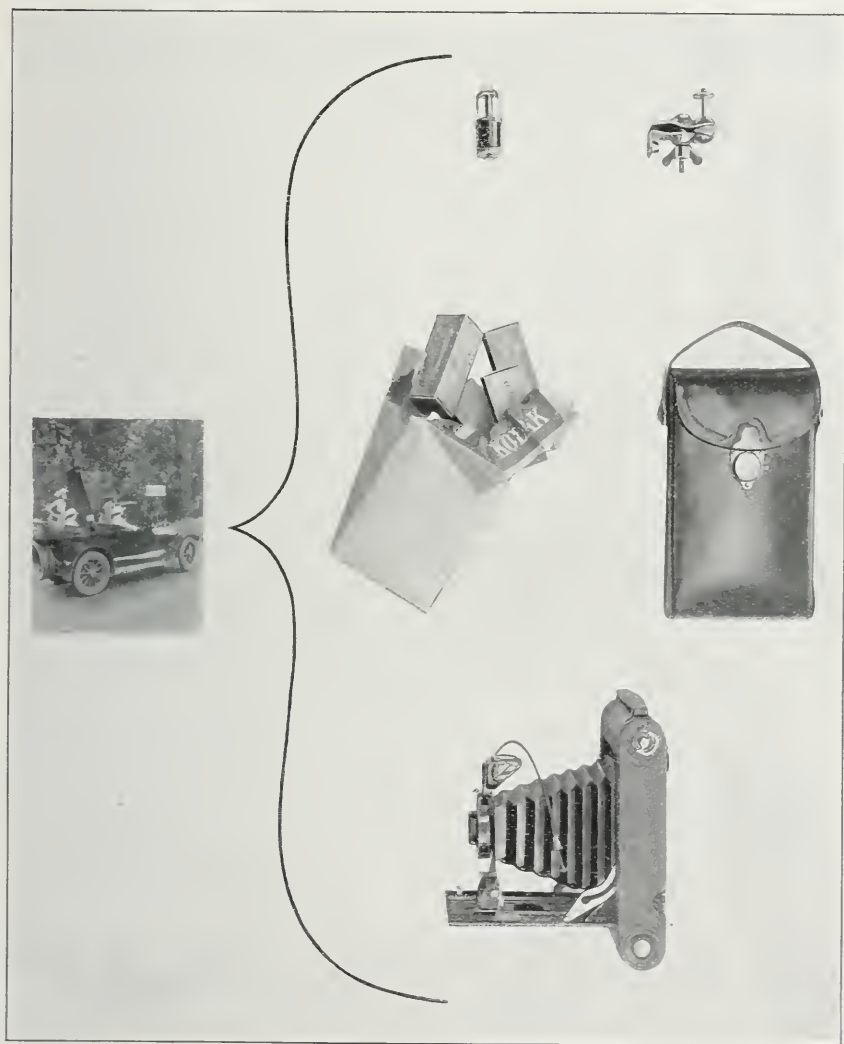
SERVICE DEPARTMENT at Toronto. Call on it, early and often, for any additional information you may require. That is what the SERVICE DEPARTMENT is for—to help the dealer to help his customer.

You may be asked what lens is suitable for a certain camera, and you do not know—WRITE THE SERVICE DEPARTMENT. Your customer may inquire what he did wrong in taking or finishing his exposures, and you do not know—WRITE THE SERVICE DEPARTMENT. If your customer is interested in any special photographic work and wants to obtain some particular effect, and you do not know just how to go at it—WRITE THE SERVICE DEPARTMENT. Do not let him get away without making an effort to give him what he wants.

The returns are three-fold. You are adding to your store of knowledge. You are strengthening your hold on the customer. His photographic work will show improvement and that means more business.

By being in a position to give your customers this SERVICE you have a big advantage over the man across the street who does not know, and who does not care to go to the bother of going out after it.

The KODAK SALESMAN



“PICTURE AHEAD”—AND “SALES AHEAD,” TOO

When your customer is a motorist he ought to have a Kodak Self-Timer so that all the party may be in the group. He'll want an Optipod as well to clamp the Kodak to the windshield of his car—or any straight edge. He'll need a carrying case to protect his camera from the dust of travel—and of course he'll want an AUTOGRAPHIC Kodak—and plenty of film.

MY DAD SAYS,

The bosses diary
as kept by his son

My dad was telling to-night about a printer he used to know. He wasn't just a printer, either, my dad said. This fella kept stationary and novulties and books and magazines. In fact about the only thing he didn't keep was promises. He got out a booklet for the store once and he promised to deliver it in a week. After the week was up, he promised to deliver it next day. After several next days he promised to deliver it in a day or two. My dad said this fella's shop showed 'considerabil promise all right, considerabil, but praetiely no delivery. And when the booklets did finnally arrive the name of the store was wrong. My dad said that he didn't blame the type any. He said that a coupel of the letters had got tired of waiting and dropped out.

What made me think of that printer said my dad was that I heard one of the boys at the store telling Mrs. Reed that she would

get her prints sure the first thing in the morning. Now our finishing department is jammed with work right now and we've got a new fella doing the printing so the chances for Mrs. Reed getting her prints the first thing to-morrow aint so good as they might be. She might get them and she might not—but if she doesn't she's going to be mad and it will be that salesman's fault. It's easier to make promises than to make them good, so when you're setting a mark for the store to shoot at, be shure you've got the range. You can brew trouble in an empty promise.

"What are you doing Sam?" my dad said suddenly looking right at me.

"Just making a few notes on what you was saying father" I says. You see father I put down some of the long things you say so that I'll remember them for the diary and I want to be shure and get what you are saying to-night because I think it is particularly good. And say, father, that biciele down at Burke's that we was talking about costs \$20.00."

But my dad just looked at me and smiled.

I wonder do I get that biciele.

A Chance for Service

The service that means the most to the customer often costs the least. It's the idea of "thoughtfulness" that impresses him as well as the fact that you are doing something that he isn't paying for.

There is no better opportunity for service of this kind than that which is afforded through the agency of Kodak Leather Dressing.

At a cost of about a cent's worth of this fluid, the appearance of an old Kodak may be made to look

like new. It's a simple thing to apply it and the difference in the way the camera looks is all out of proportion to the little time and infinitesimal expense involved. Whenever you have a chance, whenever a customer brings in his old camera for any purpose whatever, renovate its surface with Kodak Leather Dressing.

A pleased customer is the invariable result. "That's what I call service," he thinks—and remembers.

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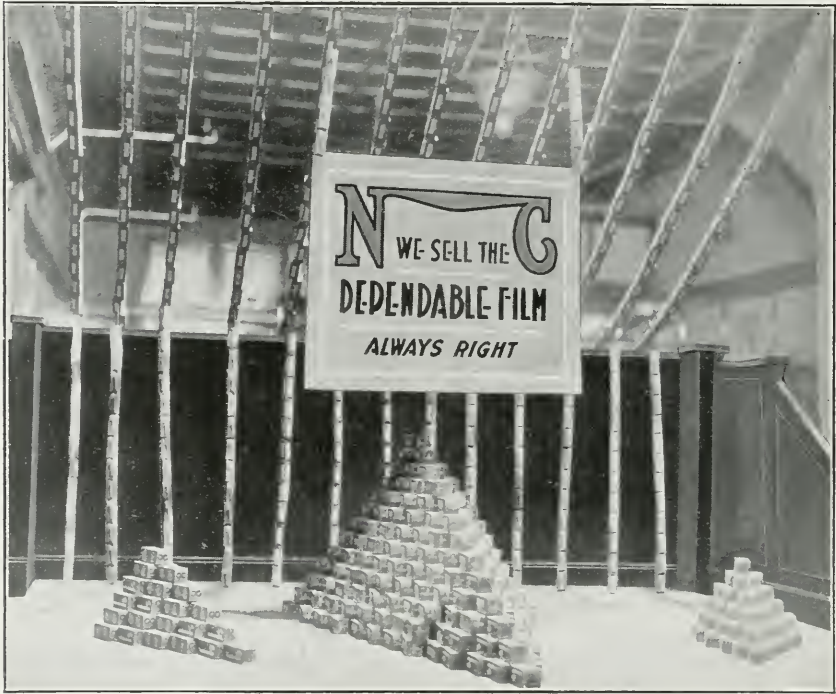
THE wise man, who builds a house, builds first a strong foundation, lest the first winds that come destroy his handiwork.

The dealer who would build a large and profitable finishing business, cannot afford to be less considerate of the foundation of that business than is the wise man of the foundation for his house.

A finishing business that is built on Velox Prints is safe—sure, because Velox, the original gaslight paper, is safe—dependable. It has years and years of manufacturing experience behind it.

It has the most desirable printing speed and yields prints of a very pleasing tone. And in its two most popular surfaces is supplied in a range of contrasts to match negatives of every class.

Assure the permanence of your finishing business at the start by founding it on Velox, the paper that is made especially to suit the requirements of the amateur negative.



A Window That Tells at a Glance "Here's the Dependable Kodak Film in All Its Sizes"

A Tip For You

About that fount of photographic knowledge, "How to Make Good Pictures," a dealer writes:

"We carried out a little stunt the other day, which we thought you might like to hear about, if it has not been worked before. The Librarian of our Public Library is one of our very good customers, and in asking for some information, the writer had occasion to recently refer her to some abstracts in your 'How To Make Good Pictures.' She became enthusiastic over the book and remarked that it was better than some she now had in the library, being more concise without big technicalities. We have just presented her with several copies,

which she is going to have bound in cloth and placed on the shelves.

This may be the means of bringing some strangers to the Kodak fold, and it means a little advertising for us, locally, as she approved our presentation signature on the first page. But we have been thinking that it would be really worth while if your little book could get in the libraries of other cities; and your dealers in other cities could easily place them there. They certainly beat some of the books, if not all of them, that are now on the shelves, especially those which treat with the work of amateurs.

"Anyway, we pass this along."

The KODAK SALESMAN



A Window That Told the Town

Punch Through News Interest

Some of the best selling windows that we have seen have secured their "punch" through news interest. The window reproduced above is a window that's good because it's "newsy." It arouses the interest, sustains it and still ties up with the Kodak idea.

The window is filled with enlargements from Kodak negatives of thirty-five of the town's pioneers -- "Old-Timers," and as such, fam-

ous characters.

Here's the way a newspaper write-up of this window starts:

"No, the crowd to be seen on the corner of Broad and Main Streets is not there because of a fire or a fight, but they are looking in the window of Chapple's drug store, where they have some interesting pictures of our pioneers."

Here is a window that "told the town."

"Kodakery" circularizes the Customers of your store.

Get the name on the dotted line.



Ten Minutes with the Boss

"I suppose, Sammy, that like almost any other normal young man you like detective stories," said Mr. Clark. "You're right I do," agreed Sam with enthusiasm.

"Ever read Poe's 'The Purloined Letter'? What, never read it? It's a good yarn, Sam, and I hate to spoil it for you but—well, listen.

"A certain man in Paris was known to have in his possession a letter that the police were eager to obtain. The prefect himself, with a squad of secret police, raided the man's apartments. They took up the carpet, they sounded the walls, they ransacked the bureau, they scrutinized the legs of the chairs, inch by inch they subjected that room to a microscopic examination. Their search was futile. The letter could not be discovered. At length they took their leave and as the door closed behind them the owner of the apartment stepped carelessly over to the mantel and picked up a letter—the letter. It had been lying there in plain sight all during the search.

"Lots of us don't pay enough attention to the obvious, Sammy.

"There's the autographic feature, for example.

"Only this morning I overheard Fred trying to sell Mrs. Dunn a

Folding Brownie rather than the box type that she had thought she wanted. He made a strong point of compactness, of lens and shutter equipment, of appearance, but the autographic feature was dismissed with a word. She bought the box type.

"To my mind, Sam, stress on the autographic feature would have shifted the sale. Mrs. Dunn is the mother of two youngsters, and any mother knows that 'kid' pictures require the date to complete the story. The first question that pops into your mind when you are shown a picture of a child is, 'How old was he when the picture was made?'

"The box Brownie won't make the information easily possible; the Autographic Brownie will.

"And yet Fred slipped around this argument as if he were afraid it would bite him.

"There's obvious advantage in the autographic feature — perhaps it's very obviousness prevented Fred from using it.

"By the way, Sammy, why do you suppose the Kodak Company paid \$300,000.00 for the autographic attachment while it was still an invention and not a nationally advertised photographic necessity?"

"Why?" asked Sam.

"Because it was worth \$300,000.00," returned Mr. Clark. "Tell Fred that—will you?"

The KODAK SALESMAN



A "Stocky" Window

Once in a while it is a good plan to fill the window with cameras and photographic goods so that the folks in the street will get the idea that your stock is complete and varied.

It is a particularly good plan with Brownie cameras because a profusion of goods not only carries with it the idea of "large stock" but "small price."

Brownie cameras lend them-

selves nicely to such display. The boxes are attractive in appearance and may be used to swell the window stock. They're empty, of course, as in the window above, but the crowd on the sidewalk doesn't know it.

The window shown above is a simple one to put in and effectively puts over the idea of large stock, although the stock used represents only a small dealer outlay.

The Enthusiastic Amateur is the best Customer. "Kodakery" makes them enthusiastic and keeps them that way.

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

There is a little drug store near where we live, and we always go there when we can for just one reason—the unfailing courtesy of its proprietor.

There's another little drug store in the neighborhood, too. They sell cameras there but until yesterday we had never been inside the door. In the first place, we were perfectly satisfied with store Number One and in the second place, we had received the very distinct impression that store Number Two was rather lax and indifferent as to management.

It was a simple thing, too, that put that idea in our head—just the presence of an out-of-date display card in the window. This particular display card advertised a concert at Victoria Hall February 12th. February 12th came and went. The card stayed. It was there during March. It was there this morning.

We remembered, too, that we had encountered a window card in this same store advertising a foot-

ball game between the rival high school elevens, while little boys that jostled us as we looked were headed for the skating rink.

Yes, we somehow got the impression that store Number Two was emphatically indifferent.

And yesterday we proved it.

We happened to be directly in front of store Number Two when we remembered several things that we really needed. We walked inside. For a while, we seemed to be alone, but finally at the back a young lady roused herself from a magazine and sauntered forward. "Just out of it," she said in reply to our request for a certain cigarette. Then she retreated down the aisle until she regained her open magazine propped up against a shelf.

We wanted some other things as well but it seemed a shame to disturb the young lady further.

We walked out.

The character of the window display is a pretty sure indication of the character of the store.

Kodakery For June

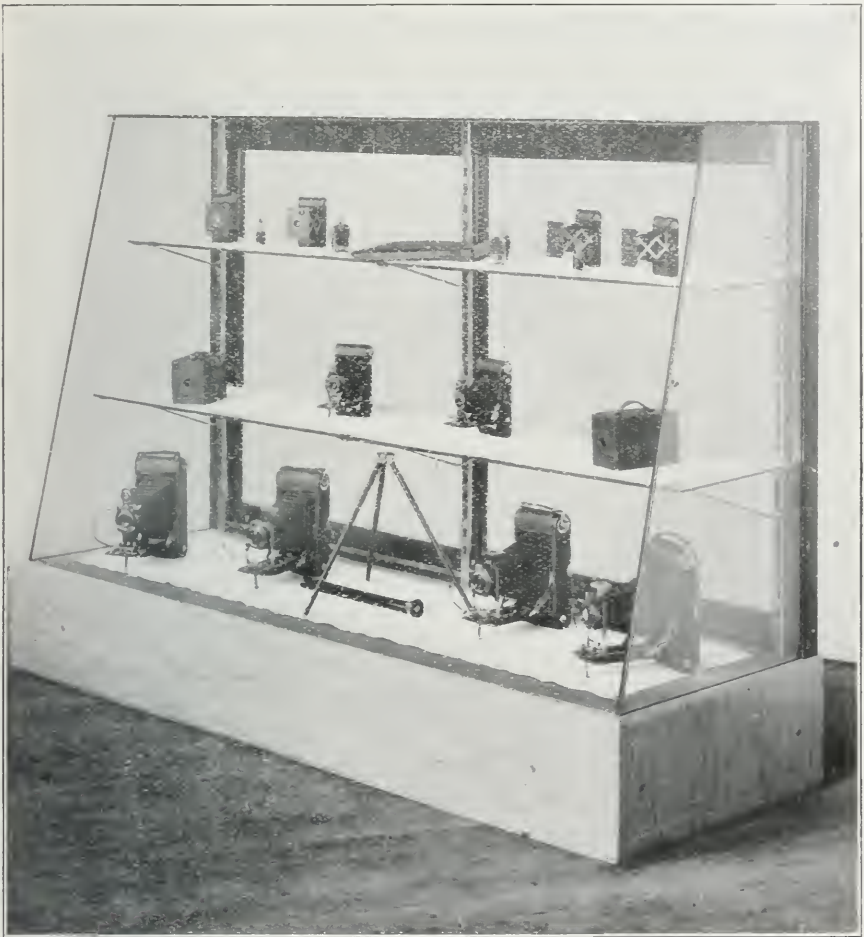
Practical and therefore instructive—that's *Kodakery*, and the June issue is no exception to the rule.

In this number your customers will read about "The Folks Back Home," a rattling good story by Arthur O. Friel, "Exposures to

Give for Outdoor Subjects," "The Relation Between Shutter Speed and Lens Stop," "The Graflex in Nature's Studio," "Backgrounds for Small Objects."

And they will meet Jimmie Hatch and his new Brownie. He's worth knowing, too.

The KODAK SALESMAN



For Purposes of Display, the "Candy Case" Illustrated Has Marked Advantages. Its Construction Is Such That the Customer Always Has an Unobstructed View of All the Case Contains. It Is Reproduced Here Merely as a Suggestion

Advertisements for Your Store

Eighteen advertisements have been specially prepared for the use of the store selling Kodaks, and proofs in booklet form will reach you this month.

A number of new drawings that will help the dealer fit in with our own publicity are included but the

idea from start to finish is not Eastman advertising but distinctively your advertising. This series is supplied in two forms—either electro of cut and text complete or cut alone. There is no charge for this service. We are just trying to help.

The KODAK SALESMAN



*This Picture Had No Title. But—
Read the Story Below*

A Novel Way To Get a Mailing List

From the Eastman Kodak Company's "Kodak Salesman" for May

Al. E. Lenz, a salesman at the Hibbing Pharmacy, Hibbing, Minnesota, describes as follows an interesting and original method of securing a mailing list by means of a window display:

"We had a picture enlarged from a No. 2 Brownie to about 24 x 32 and mounted it on a canvas stretcher. This we put into a gold frame, mounted it on an artist's easel, draped it with red velvet and gave it a prominent place in the window. The picture was illuminated with a spot light. That made up the whole display except a couple of neatly lettered cards worded something like this:

"This picture has no name!
"We want to find a name for it!
"Will you help us to suggest a name or title?"

"We will give the person suggesting the best title a Vest Pocket Kodak.

"The second best title a leather covered loose leaf album.

"The third best title a Brownie camera.

"Come inside, write your suggestion on a blank. Drop in box."

"Another card read:

"A few helps to aid you in selecting a title.

"Picture taken near Hibbing on a homestead.

"Clearing land.

"Taken with a Kodak.

"Snapshot at early morning.

"Enlarged from a 2 $\frac{1}{4}$ x 3 $\frac{1}{4}$ negative.

"You can get prize pictures yourself by owning a Kodak."

"Although we don't know if any direct sales were made from the display we created a lot of interest and received newspaper write-ups.

"We received about 1,200 titles when the contest ended after two weeks run. The list of names we kept for a mailing list with a follow up letter on results of the contest and telling of Kodaks.

"Title of picture chosen by the judges, who were, namely, art teacher at High School, librarian of Public Library, editor of daily paper, was.

"1st, 'Dawn of Agriculture.'

"2nd, 'Hope Springs Eternal.'

"It was a good way of getting a mailing list. Folks who stop to look in a Kodak window are usually interested in Kodaks."

Books that will help you to help your customers: "About Lenses" and "Elementary Photographic Chemistry." They're yours for the asking.

The KODAK SALESMAN



Kodak as you go.

There's always more fun with a Kodak along. It adds to the joy of every motor trip and keeps for your Kodak album the story of every merry outing.

Picture taking by the Kodak system is very simple now-a-days and less expensive than you think.

CANADIAN KODAK CO., LIMITED, TORONTO, CANADA

One of our recent magazine advertisements, but much reduced in size

The KODAK SALESMAN

Direct Mail

For selling Kodak accessories and supplies, direct-mail advertising is a sure-fire hit.

We supply the ammunition—copy for sales letters. You stick up the target—your mailing list of camera owners.

The right kind of sales material, aimed at amateur photographers, will sell film, paper, developing and printing equipment, self-timers, film tanks, flash-sheets, finishing service, and anything else you have to offer.

Such advertising is inexpensive and effective—the best possible auxiliary to the newspaper space

and other media through which you advertise Kodaks themselves.

Most wide-awake dealers keep the name and address of every camera purchaser. A mailing list of such names is almost 100 per cent. live. Every one of them is a prospect for a sundry. If your store hasn't such a list, begin one now.

And when you are ready to try it out, perhaps our advertising department can help. We have copy for several sales letters on hand now that may fit your plan, or we will write special letters for you. Let us help—if we can.

1921 Catalogue

We're not going to say much about this year's catalogue but we will get far enough away from the shrinking violet attitude to make the bald statement that the 1921 Kodak Catalogue is by far the best we have ever issued.

And we're pretty sure that you agree with us.

Two new cameras are featured, the focusing model of the Vest Pocket Kodak *Special* and the No. 1 Autographic Kodak *Special*. The

focusing idea as applied to the V. P. K. is absolutely new and the No. 1 Special is a different camera throughout. Both are sure winners.

Then there is the new shutter, the Kodamatic, in the perfection of which the Kodak Research Laboratory has played a leading part.

The 1921 Kodak Catalogue is not just "worth while." Emphatically it is worth *your while*. Read it carefully.

They Read About It

On April 28th in the window of the store of H. G. Hunter, Limited, 950 St. Clair Ave., Toronto, several Kodaks were temptingly displayed. A passer-by, attracted by the display, quickly reached the conclusion that this was his chance to obtain a Kodak. He entered the store and, selecting a 2C Autographic Kodak Jr. with Kodak Anastigmat *f.7.7* lens, seized a favorable opportunity to depart without leaving behind his twenty-five dollars

or any part thereof.

Mr. F. T. McMaster, another Toronto dealer, reports a similar experience. Mr. McMaster also had a 2C Autographic Kodak Jr. *f.7.7* model stolen from his store at 347 Roncesvalles Ave.

On such evidence who will deny that national advertising has its appeal. Even the light-fingered gentry it would seem read the advertising pages of our leading journals.

The important part of
"Salesmanship" is "Sales."

*If it isn't an Eastman,
it isn't a Kodak.*

The KODAK SALESMAN


PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

It's Exclusive

Other qualities being equal, a camera with the Autographic feature is superior to a camera without it. Explain to your customer that the Autographic feature will enable him to title an unfamiliar scene or to date an important picture and that it costs him nothing extra for either camera or film.

It is a feature exclusively available in the line you sell. Emphasize it in your talks with prospective camera purchasers.

J U L Y
1 9 2 1



*If it isn't an
Eastman it isn't
a KODAK*

Nearly all problems resolve themselves into this: (1) I have something to sell. (2) Who are most likely to buy it? (3) How can I get them to buy it?

Sounds simple, doesn't it?

And it is simple.

But it requires some thinking.

Brains can be used for this purpose.

—*Postage*

HOW long have you been working here?" asked the railroad official during his tour of inspection. "Twenty-eight years, sir," answered the man straightening up. "Twenty-eight years! Not many men have been with us for that length of time. How many raises in pay have you had in those twenty-eight years?"

"None, sir," expectantly.

"What!" cried our hero. "It's impossible. What have you been doing here all these years?"

"Tapping wheels, sir," replied the man.

"Tapping wheels—what do you do that for?"

"I don't know, sir."

—"*Clements' Comments.*"



Mrs. Newcoin's chauffeur has been sent in with the request that a half dozen of the best cameras be fetched out for her inspection.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

JULY, 1921

No. 6

Cost and Quality in Anastigmats

From The Eastman Kodak Company's Kodak Salesman for June

A scientific tool is more accurate than a skilled hand and a practiced eye.

Realizing that because of the superior results they produce, a more general use of anastigmat lenses would be of an immense advantage in amateur photography, we began their manufacture some eight years ago.

There were already several good anastigmats on the market but they were priced so high that their use was not general. Our problem was to produce a lens that would be the equal of the best of these and produce it at a price that would be within the reach of every Kodak customer.

We had a market ready made. Our camera factories were to be the customers of our lens factory. Selling cost would thereby be eliminated. We would make lenses not for general use—not merely for “cameras”—but lenses that would be made for a specific purpose—to use with a certain shutter on a certain size of Kodak or Graflex or Premo. With these advantages and with quantity production made possible through a more extensive use of specialized machinery than had heretofore

been practical, we would, we believed, be able to reach our ideals.

The results have justified the plan.

Through our technical staff and our intimate acquaintance with every phase of photography at home and abroad, we were able to get at the fundamentals. We knew where to put our hands on the men. We were able, through our experts, including a staff of men, who are unexcelled anywhere in the whole world in optical mathematics, to work out the formulæ with the utmost exactness.

Through our Research Laboratory we were able to test with the utmost accuracy the refractive power of the various glasses to be used. We designed and built the instruments of precision that were to make the lenses. We designed and built a testing bench of such exactness that, during the war, the government used it for testing all of its aerial lenses. We made haste slowly—always with the idea in mind that the Kodak Anastigmats must produce negatives of critical sharpness—and that the equipment for their manufacture must be so

The KODAK SALESMAN

complete that perfect lenses could be turned out at a minimum cost.

We poured dollars ungrudgingly into the perfecting of dies and tools and measuring devices in order that still more dollars might be saved in the making of the lenses themselves. Nothing that could be well done by machinery was left to be done by hand. The quality of the Kodak Anastigmats has again proved that a scientific tool is more accurate than a skilled hand and a practiced eye.

It is eight years since we began the manufacture of the Kodak Anastigmats, and we are now, for the first time, in a position to put behind them the selling force that, through their quality, they so fully deserved. The war was the cause of delay. And it was not merely that the war made it difficult to get men. The fact that the Kodak Anastigmats so fully met the exacting requirements of the air service, where speed combined with the utmost exactness was an absolute essential, caused them to be adopted by the War Department. Our facilities were of course placed immediately at the command of the government and lenses, made in large sizes *but on the Kodak Anastigmat formulae* were produced in quantity to map from the air the enemy lines and detect the enemy camouflage. These same lenses, in smaller size, made by the same expert workmen, under the same superintendence and tested in the same exacting manner, are now making Kodak history.

For use on Kodak and Premo cameras, the outstanding advan-

tage of *all* of the Kodak Anastigmats is apparent when it comes to making large prints from small negatives. The perfect definition (sharpness) of negatives made with the Kodak Anastigmat especially fits them for use in enlarging. This matter of sharpness is the only real advantage of the Kodak Anastigmat *f. 7.7* over a good Rapid Rectilinear lens, for it is only a trifle faster, but it is also only a trifle more expensive. The Kodak Anastigmat *f. 6.3* has the added advantage of about sixty per cent. more speed and is particularly effective when used in shutters such as the Kodamatic. The Kodak Anastigmat *f. 6.3* enables the camerist to make snapshots on days that are a little too dark for snapshots with the slower anastigmat or with the R. R. lenses, and to successfully make snapshots on bright days in, say, $1/200$ of a second, which means that rapidly moving objects that are not too close can be caught by Kodak or Premo.

The Kodak Anastigmat *f. 4.5* is for the most part intended for use on the Graflex with its focal plane shutter having a speed of $1/1000$ part of a second—fast enough to “stop” a racing automobile or catch a humming bird on the wing—and what is more important though less sensational, make snapshot portraits under the shade of the trees or on the porch or, with every condition right, even indoors.

The Kodak Anastigmat lacks nothing in speed, definition and flatness of field. For the hand camerist it has the advantage of being made for a specific purpose—and it fits that purpose.

The KODAK SALESMAN

Because the formula on which it is based is fundamentally right, because of the scientific exactness at every stage of its manufacture, because of the exacting tests and the inspections made with jealous care the Kodak Anastigmat uniformly produces negatives of a quality that has placed it in the front rank in the anastigmat field.

In lens making, just as in every other important phase of photography, the Kodak Company has, through its policy of getting at the fundamentals, become the leader. From the mathematical formula, through every stage of its development and manufacture, the Kodak Anastigmat is right.

When He Wants It, He Wants It.

Once upon a time we went to school. This bald statement may come to you in the nature of a shock, but we stick by it. We went to school—once—and one of the figures that still looms big from our vague background of English history is that of a king—his name escapes us—who at some crucial moment wanted a horse so badly that he offered his kingdom for one—with no takers. Now this king had plenty of horses home—plenty of them. In the royal stables at that very moment hundreds of horses stamped in their stalls. There was nothing comforting in this thought, however. The king wanted a horse and he wanted it at once, and when he wanted it—*he wanted it.*

When an amateur wants the autographic feature, *he wants it.* It is not necessary that he use it every time but even in extreme cases—once in twenty exposures, once in fifty even—when that moment comes the autographic attachment more than justifies its presence. Usually the amateur will find frequent need for it. In pictures of children, the date is always

essential, and the amateur is ready enough to seize the chance of writing it on the film at the time. In pictures made on motoring trips—travel pictures—where strange places and towns are encountered—both the date and title are essential. How else is one to know, in after years, whether a certain picture was made in Halifax, Nova Scotia, or Victoria, B.C.? How else, in fact, is the picture to tell all the story?

The autographic feature is a point that should have full value in the selling talk and you will find your customer quick to see its possibilities.

Incidentally, you know, the autographic feature is exclusively Eastman and is found on Eastman cameras only.

You as a Kodak dealer have a strong selling argument that the chap down the street must do without.

An amateur may never emulate royalty and offer his entire possessions for the means to date and title the picture he has just made, but when he wants the autographic feature, *he wants it.*

IF IT IS'NT AN EASTMAN—
IT IS'NT AUTOGRAPHIC

The KODAK SALESMAN

“She’s Got a Book”

To be a book agent you must be brave, and to the brave nothing is impossible. Last summer a certain salesman determined that he could sell books in the hinterlands of Arkansas. After some steady plodding he at length encountered a rustic and made an excellent canvass on his books. But the farmer didn’t want a book. Then the salesman tactfully suggested that the farmer had a wife.

“Oh yes,” said the farmer, “I’ve got a wife. But,” he added with a tone that implied finality, “*She’s got a book.*”

Remember that no photographic equipment is complete without a Vest Pocket Kodak. They may have a Kodak but have they got a V. P. K.?

On the opposite page is reproduced in miniature one of our current advertisements. Folks are going to be influenced toward the V. P. K. generally, and the V. P. K. *Special* with Kodak Anastigmat lens *f. 7.7* particularly. Be ready for them and

bear in mind that it is as true to-day as when this model was first introduced that it is the size, not the price, that sells it. They don’t just want a Vest Pocket Kodak—they want the *Special* with Kodak Anastigmat lens.

Localize our advertising through yours. It’s of the brass tack variety and that’s the easiest kind to tie up with.

Our campaign on this model with the copy shown on the opposite page includes a full page in the Rotogravure Section of the Toronto Star Weekly. Full pages or dominating space in July or August issues of Saturday Night, Family Herald, Canadian Countryman, Canadian Farmer, Farmer’s Advocate, Nor’West Farmer, Grain Grower’s Guide, Le Samedi and Farmer’s Weekly LaPresse. Then too there will be full pages in such well known magazines as Ladies’ Home Journal, Saturday Evening Post, Good Housekeeping and Country Gentleman.

Why Sales Are Lost

One of the leading department stores recently analyzed the percentage of selling failures in its organization by taking two hundred typical failures and discovering the reasons therefor.

The result of their analysis is given as follows:

Indifference of salespeople lost 47 sales.

Attempts at substitution lost 18 sales.

Errors lost 18 sales.

Tricky methods lost 18 customers.

Slow deliveries lost 17 customers.

Over-insistence of salespeople lost 16 customers.

Insolence of employees lost 14 sales.

Unnecessary delays in service lost 13 customers.

Tactless handling of customers lost 11 customers.

Bad arrangement of stock lost 9 customers.

Ignorance of salespeople concerning goods lost 6 customers.

Refusal to exchange purchases lost 4 customers.

Poor quality of goods lost 1 customer.

—The Upholsterer.

The KODAK SALESMAN

Vest Pocket Autographic KODAK, Special

with Kodak Anastigmat *f*.7.7 lens

\$16.50

The Little Vest Pocket Kodak is to other cameras what a watch is to a clock. It has all the accuracy but avoids the bulk. And the *Special Vest Pocket Kodak*, with its fine Anastigmat lens, is comparable to the watch that is "full jeweled."



Actual size of Kodak



Actual size of Contact Print

The Pictures, in their original size, are 1 1/2 x 2 1/4 inches, but the Kodak Anastigmat *f*.7.7 lens produces negatives of such sharpness that enlargements can be made to almost any size. Thus with a camera so small that it can be carried in a lady's hand-bag, you may have large pictures from your Kodak finisher.

The Simplicity of operation gives this Vest Pocket a special appeal. The front pulls out—snap—into position for picture-making without further focusing. And by the use of a Kodak Portrait Attachment, "close-ups" are easily made. This attachment is merely a supplementary lens which you slip over the regular lens as easily as you slip a thimble on your finger.

The Shutter has snap-shot speeds of 1/25 and 1/50 of a second and, of course the time-exposure features. It is quiet, reliable, efficient.

The Kodak Anastigmat f.7.7 lens with which this camera is equipped is made in our own lens factory. Designed for use on this particular camera, it exactly fits the requirements, and because it makes negatives of such unusual sharpness is due the fact that perfect enlargements, equal in quality to contact prints, can be made from V. P. K. Special negatives.

A Complete Kodak, is this little Special, even to the autographic feature, whereby you can date and title every negative—and every child picture should have a date—at the time of exposure. It is rich in finish and well made to the last detail.

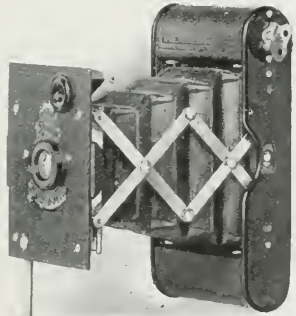
The Price of the Vest Pocket Autographic Kodak Special, equipped with the Kodak Anastigmat *f*.7.7. lens, is \$16.50. Film cartridges of eight exposures are but 25 cents. It is, therefore, a very economical camera to operate, especially as one may have enlargements from favorite negatives, up to post card size at small cost.

At All Kodak Dealers'

Canadian Kodak Co. Limited
TORONTO - CANADA



Enlargement from negative with V. P. Kodak Special with Kodak Anastigmat f.7.7 lens and a 33 cent Kodak Portrait Attachment



This Vest Pocket Kodak snaps instantly into form, with no focusing adjustment, when the front is pulled out.

See first article on page opposite



Physical Chemistry Laboratory

Research Laboratory Outgrows Old Quarters

The Kodak research laboratory, which is located at Kodak Park, Rochester, is the latest department at the Park to outgrow its old quarters.

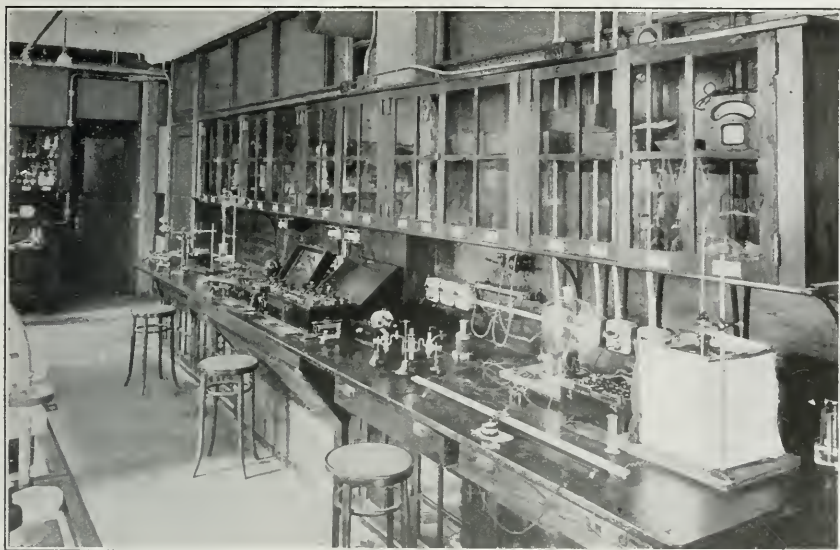
Research work at Kodak Park is divided into physical, chemical and photographic sections. So tremendous has photographic science itself become, that its ramifications now reach into many branches of other sciences, and the research problems undertaken are frequently only indirectly connected with the production of photographic goods and require an intimate study of pure chemistry or pure physics.

Definite scientific questions, however, often arise in the design or manufacture of materials and devices. The simplest Kodak convenience may represent months of study by highly trained scientific men.

The number of research problems being worked on at Kodak Park averages about four hundred. Some of them can be solved in a few hours, some have already gone on for years, and others will perhaps never be entirely complete.

The most fundamental investigations are those which are concerned with the nature of the sensitive goods used in photography and with the reaction which they undergo when exposed to light. The sensitive material on which negatives are made consists of a suspension of crystals of silver salt in gelatine, and for many years the laboratory has been investigating very carefully the nature of the gelatine in the film and its relation to the silver salt, while in another department the properties of the crystals which form the sensitive surface, the way in

The KODAK SALESMAN



A Corner of the Physics Laboratory

which they are formed, their different sizes, the distribution of those sizes, have been studied continuously. The laboratory is, indeed, publishing a series of scientific monographs upon such subjects, of which the first, on "The Silver Bromide Grain," which is the basis of the sensitive emulsion, has already appeared. The formation of the latent image by the action of light upon the sensitive material is being studied in the physics department, where photometric measurements are made of light intensities and sensitometric investigations of the effect of light of different kinds and of different intensities upon the photographic materials.

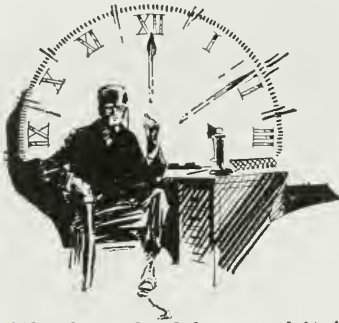
In addition to the negative making materials, photographic papers are studied with a view to improving the accuracy with which they can reproduce the range of tones existing in the original subject, and the paper stocks are examined and meas-

ured for color and surface.

New lenses are designed in the laboratory, and the standard types of photographic lenses are measured and the effect of modifications in their structure investigated.

With the introduction of new photographic devices, new measuring and testing instruments are often necessary. Much of the apparatus used is designed in the research laboratory and made in Kodak Park. The lens bench, with which Kodak Anastigmats are tested, was planned and made there. A new shutter tester, capable of measuring one ten-thousandth of a second, was designed to prove the accuracy of the Kodamatic shutter.

Complicated and varied the work of the research laboratory surely is, but its aims are tangible and definite—to advance all forms of photography and put the safest, surest and simplest equipment in the hands of the photographer.



Ten Minutes with the Boss

The boss had been a bit irritable during the last few days. He hadn't looked quite himself and his manner had been a trifle abrupt and intolerant. It was with a feeling of relief then that, as Sam entered the private office, he noticed that the customary smile had returned and that the chief was his normal self again. Sam's brow cleared at once but not before Mr. Clark had read between the lines.

"Been a little grouchy lately, have I, Sammy? Well, to tell the honest truth I've been off my feed — headache — no pep — you know. Well, yesterday I saw Dr. Card and he prescribed a specific for me, Sammy—get that word 'specific'—and apparently it was just what I needed. To-day I feel fine."

"I'm glad of that, sir," said Sam, and then, seeing that the moment was opportune, he drew several typewritten sheets from his pocket and laid them on the desk.

"Here are a few ads I'd like to have you O. K.," he explained.

Mr. Clark glanced them through without particular enthusiasm.

"Sammy," he said, "if I hadn't had my experience with Doctor Card and his specific I should probably tell you that this general stuff here was fine. But while this store is far from be-

ing on the sick list, I've got a dim idea that as far as its advertising goes, it needs a specific itself. This 'seductive charm of the summer landscape' stuff is all right, Sam. We've used the nature appeal before to advantage—and we can use it again. But right now, well what are the Kodak people doing? We can take our cue from them. You've seen their ads, Sammy. They aren't forgetting the old appeals of 'Kodak as you go.' 'Take a Kodak with you' and the rest, but they are putting emphasis on specific camera advertising. And they do this to be in tune with the times.

"Look at their campaign on the 2C junior, for example—magazines, farm papers, newspapers, window cards, posters—no camera in the world was ever so heavily advertised. And that campaign is going on right now, Sammy—and unless we're careful, it's going on without us."

"The 2C is mentioned in one of those ads, Mr. Clark," reminded Sam.

"That's not enough, my boy. We don't want to flick it with our finger, but bang it with our fist.

"No, Sammy, this 2C campaign gives us a better chance than ever before to link up with Kodak publicity. It's a specific—and it's good for business. Get up some ads on the 2C, Sam. This campaign is going to put cameras in their pockets and money in ours."

Velox Prints Build Business

Bright and sparkling prints, with whites that are white and blacks that are black, linked up by a long range of delicate half-tones—prints that let you know how good the negatives really are. These are the prints your customers get when you use

Velox

The KODAK SALESMAN

Is it "Tremont" or "Fremont"?

A perfectly innocent looking sales slip offers many possibilities for mistakes. First and perhaps foremost comes illegible writing.

"Fremont" looks to the order clerk or truck driver like "Tremont." "Fenton" is written to look like "Henton." Or perhaps some saleswoman who thinks faster than she writes has transposed the name and street as: "Mrs. C. A. George, Lake Street," instead of the correct way: "Mrs. C. A. Lake, George Street."

Do you make your "5's" and your "3's" alike so that "13th Street" could readily be mistaken for "15th Street"?

Perhaps you transpose numbers in your haste to secure your customer's address; "206" should be written as "206," and *not* "260"; "432" should *not* read "423". If the number is incorrectly or illegibly written two trips are necessary to deliver the package, or maybe it is left at the wrong house and never recovered.

Watch your carbon. Sometimes it slips and you fail to get one entire line of important directions on one sales slip.

No abbreviations save standard ones should be used on charge or C. O. D. sales slips, for they may read like Greek to everyone except the saleswoman who originated them. Remember that "f. p." not only means

"film pack," but also "fixing powders."

Some of us do not listen carefully enough. We dash off a customer's name without knowing whether it was what we heard or what we thought. Was it "Fendelson"? or "Henderson"? Was it "J. S. Wink"? or "J. Swink"? Sometimes it makes all the difference in the world.

Many employers carry charge customers on their books, and also allow goods sent out C. O. D. Is it fair to the customer to carelessly mark a charge account "C. O. D." so that the driver will refuse to leave her purchase without the money? One such embarrassing blunder usually drives the customer so far away that no apology can ever induce her to come back.

To guard against all these little errors in filling out the sales check, first see that your carbon is in place; then secure your customer's attention. And as she gives her name and address, write it slowly and plainly, repeating it aloud as you write. Spell the name if necessary. There is no rule for the spelling of proper names. It is no disgrace to ask. Then, after being sure that each item is neither overcharged nor undercharged, add the total *twice*.

Do this and no customer need feel disgruntled or lose faith in your employer because of your carelessness.

Can You Use Another One?

If you would like another copy of "Spring and Summer Advertisements for the Kodak Dealer," sent you recently, we will be glad to supply you until the lim-

ited quantity now remaining is entirely exhausted.

An extra set of ads in proof form is often very handy for layout purposes.

The KODAK SALESMAN



The Fundamental Rule

The strength of this trim lies in the strict adherence to the fundamental rule of display—unity. The idea is simply this—take a Kodak with you when you go fishing, and there is nothing

in the window that does not carry out this thought. The pictures are all fishing pictures, and they, with the creel and rod and Kodak, tell a coherent, effective story that pulls.

Your window display is the connecting link between our national advertising and the purchaser. We say "Take a Kodak with you." Does your display window repeat "Take a Kodak with you" and add "Here it is, buy it here and buy it now?"

The KODAK SALESMAN

Your Own Service Department

Years ago, long before the Service Department was conceived, we were getting hundreds of letters from customers asking for information. The system of handling these inquiries was crude, as compared with the present system, and much time and energy were lost. As each problem was worked out, the letter was mailed to the customer, a copy was filed, as usual, but we had no way of getting at the information, if it were needed again. This meant that we were going over and over the same ground.

It was then suggested that we start a file of these replies to customers' inquiries, properly indexed so that the information could be found readily, and this was done. To-day, the Service Department file contains not only the results of our own research work, but an amazing fund of general photographic knowledge.

Now, here is the point we are trying to make. In your position, as a salesman of photographic goods, there are great possibilities. You are not handling safety pins or nails or goods of that kind which require no special ability or training to sell. You are in another class, selling a product, of which, in order to be successful, you must have some knowledge. You are a salesman, not a clerk. If you are well informed on photographic subjects and are ready and willing to pass the knowledge on to others, you will un-

questionably be in demand by amateur photographers who are always looking for suggestions. This cannot help but increase your selling capacity and, it is obvious, you will be of more value to your employer and to yourself.

And that is why a photographic file similar to our file, only of course on a smaller scale, would be a good thing for you in your store. First, read the text books and manuals and make notes of the subjects in which your customers might be interested. File these notes so they can be found easily. For any information not obtainable in the text books, write the Service Department at Toronto. Then, after passing the information received on to the customer, file the letter, or a copy, and if it is a condition in a print or negative, say, from under-development, insufficient fixing or not rinsing thoroughly, pin the print or negative to the letter. Another case of the kind may come up the next day, and if so you are ready for it.

The start will be slow, but you will be surprised at the speed at which the file will grow and you also will be surprised at the amount of practical photographic knowledge you will accumulate.

The scheme is worth while and the Service Department is here to co-operate with you.

Your own Service Department backed up by ours. That's the idea.

"About Lenses" and "Elementary Photographic Chemistry" are books that will help you to help your customers.

Have you read them?

The KODAK SALESMAN

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each incident actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

Some stores make a special effort to properly impress the stranger—and very properly too.

Witness the experience of a neighbor who tells us this:

"I usually patronize the community pharmacy out here, but the other day as I was going back to the office after lunch I happened to remember that my wife had instructed me to bring home a medicine dropper. So I went into a big downtown drug store right then, lest I forget in the evening.

"As soon as I got into the store I asked a salesman where I should go to get a medicine dropper.

"Third counter there," he motioned. But as I stepped up to the designated place two ladies coming from the opposite direction beat me to the clerk; and I had to wait. But I didn't have to wait very long, because in a few seconds the young man whom I had first accosted spied me and came rushing over from his counter.

"I guess I can find you a medicine dropper," he said, and he found one without delay.

"Now the thing that sticks with me about the transaction was not so much the courteous manner of the salesman as the impression I gained that, although I was only a stranger looking for a medicine dropper, I got just as good service as

though I had been an old customer buying several dollars worth of goods. You can bet I won't forget. It's a good place to trade," he concluded.

A little thing—that medicine dropper episode—and yet it's just some such incident, something that the customer doesn't expect, that makes the deepest impression.

For example, Mrs. Rogers thought she wanted a Kodak—in fact she thought she wanted a 2C—but even after she had examined the instrument at Wright's, she couldn't make up her mind to the purchase point. At length she determined to "think it over" and started to leave. For some salesfolk this would have been the signal for "curtain," but the young lady behind the counter was not easily discouraged. She detained the customer long enough to pull out a Kodak catalogue—and then she did something a little different. "You'll find the Kodak that you like fully described there, Mrs. Rogers—it's on pages ten and eleven." And then with her pencil she neatly jotted down the page reference on the cover and handed the catalogue to her customer. Then, you see, it wasn't just a catalogue—but a catalogue for Mrs. Rogers.

And the favorable impression made on Mr. Rogers was all out of proportion to the trifling service rendered.

"Kodakery" helps you make money. Get the name on the dotted line and forward the blank to Toronto.

MY DAD SAYS,

The bosses diary
as kept by his son

My dad said to-night that some fellas are never on hand when you want them and always underfoot when you don't. He said that once there was a young fella named Erl just starting in at the store who had a secret passage or a private trap door or something, because whenever you wanted him for anything he couldn't be lokated. Part of this young fella's job was to help Bob Jenkins trim the window but before Bob could put in a new window, he had to put in an hour and fourty-five minits trying to lokate Erl so finally he give him up and did the job alone.

My dad seen that Erl was a better man at hare and hounds than he was in the store and so after several hours looking he found him back of some packing cases in the cellar reading a book.

"Erl," my dad said "you're through."

"No I aint either," Erl replied "I'm only on page ninety six."

Erl was very interested in that book. The title was "Young Man Opportunity is Before You." My dad said that in Erl's case it was quite a while before.

After Erl went a young fella by the name of Jim came to take his place. Jim and Erl had only one thing in common and that was that they was both boys. When Bob trimmed a window Jim was right there to help and when he wasn't helping he was watching and picking up points on window display. He got so he could do the job about as well as Bob could. And when my dad wanted to see him he didn't have to send out a squad of plain clothes men to lokate him because there he was just where he was supposed to be.

My dad said that a fella looking for opurtunity won't find it down cellar behind a packing box.

Kodakery for July

The distribution of the July number of *Kodakery* will probably be late because of a strike in the printing trade, but we are going to get it out and it's a live number, so be on the lookout for your copy.

The mere recital of the table of contents will be enough to arouse your interest.

"Chumming with the Catbirds," by Howard Taylor Middleton, illustrated by the author; "Sepia Prints from Negatives of Medium and Excessive Con-

trasts"; Prints from Flat Negatives"; "Sharp Shooters and Sharp Pictures"; "Hard to Get," by Arthur O. Friel; "A Boy, a Dog and a Brownie"; "Organizing Camera Clubs"; "When the Building Faces North" and "To Dry Prints that Lie Fat without Curl."

There is a double page display of Kodak Pictures, made in the Land of the Celestials. And the Service Department Talk deals with clean cameras and clean lenses.

“Do it today,” is an excellent motto, but the chap who can say “I did it yesterday,” has a better one.

—*Nuggets*

*If it isn't an Eastman,
it isn't a Kodak.*

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

AUGUST
1921


A LITTLE FAVOR

There is a feature exclusively associated with a Kodak, a Graflex, a Brownie, or a Premo Camera that is sometimes overlooked in making the sale.

That feature is "Kodakery."

Every purchaser of an Eastman Camera is entitled to this monthly magazine for a year without charge. All that is necessary is to get the name and address on the dotted line of the application blank that is a part of the camera manual.

Don't overlook this when the sale is made. It is a favor that costs you nothing but a very little time and twelve times through the year the customer will be reminded of your courtesy.



If it isn't an
Eastman it isn't
a KODAK

*If you're doing good work,
don't worry; somebody will
find it out.*

— Ring True Magazine

Bluff *Never* Pays

HE had just hung out his shingle. That morning a stranger entered. The doctor asked to be excused as he hurried to the 'phone.

Taking down the receiver, he said: "Yes, I will be ready for you at two-ten this afternoon. But please be prompt for I am very busy. Two hundred dollars? Yes, that was the estimate I gave you."

Hanging up the receiver, he turned to the stranger and, rubbing his hands, asked: "Now, sir, what can I do for you?"

"Nothing," replied the stranger, quietly. "I only came in to connect up the telephone."

—*Reading Specialties.*



Life's Darkest Moment

After you've worked hard and presented your arguments in a telling fashion and the chap in front of the counter finally breaks his silence by saying, "You know I'm just waiting for a Main Street car."

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

AUGUST, 1921

No. 7

Publicity Without Precedent

"Yes sir," said the barber as he bent over our chair. "I can absolutely guarantee this hair restorer. And it's only two dollars a bottle."

We looked up. The barber was perfectly bald. We didn't buy the tonic.

There might be something equally inconsistent in our suggesting extra effort on the part of stores and their salesfolk, as means of overcoming whatever customer inertia there may exist, if we did not practice what we preached.

But certainly publicity without precedent is extra effort, and as you know the 2C Jr., with Kodak Anastigmat f.7.7 Lens, is the most heavily advertised camera in the world. Millions of advertisements have told the country about this model and the extra effort only started with the 2C.

Last month we told you a little about a new drive on the Vest Pocket Kodak Special. This advertising is working for you now. Upwards of a million ads—and some of them are sure to be read by people who will come to your counter.

On the 9th of July a replica of the window poster which you

have since received, appeared on a full page in the Rotogravure Section of the Toronto Star Weekly. This opening gun was quickly followed by large copy, dominating pages in the Family Herald and Weekly Star, Saturday Night, Le Samedi and Farmer's Weekly La Presse.

Like a snowball on its way down hill, the Vest Pocket Kodak Special campaign is to gain momentum during August, when fourth covers in five of the leading Canadian Farm Publications will carry the story to rural homes. Here's the list—Grain Growers' Guide, Nor'West Farmer, Farmer's Advocate (Winnipeg), Canadian Countryman, Canadian Farmer.

MacLean's Magazine, Western Home Monthly, La Canadienne and Le Film will carry on the good work in September.

This is quite a formidable list of Canadian Publications to be carrying advertising on one specific camera, but the Vest Pocket Kodak Special campaign is not confined to Canada alone. It is international in its scope.

How many of your customers do you suppose subscribe for the Ladies' Home Journal, Saturday Evening Post, Country

The KODAK SALESMAN

Gentleman, or Good House-keeping? How many copies of these and other well-known magazines published in the States do you suppose are sold weekly or monthly by news dealers in your city or town? Quite a large number—yes, the total would run into many hundreds of thousands.

And all of the well-known magazines of the States—Weekly Papers with pictorial supplements and Farm Publications too, will carry a heavier volume of advertising on the Vest Pocket Autographic Kodak Special, over the signature of the Eastman Kodak Co., than was ever concentrated on any one camera prior to the 2C drive.

Altogether there will be upwards of a million Ads in Canadian Publications and something like ten million in others, many of which have a good circulation in Canada.

That's extra effort on our part, and it logically calls for extra effort on yours.

Study the camera carefully, so that you will be able to present its talking points in a convincing fashion. You always do that to be sure, but this time use just a little extra effort. Put Vest Pocket Kodaks in your window. Many window trimmers have cut advertisements from magazines and utilized them as window posters with marked effect. Some stores have mounted these Ads and put them in neat frames. It is an excellent method of tying up your store with our advertising and will be putting extra effort in your window displays.

And don't let our tremendous advertising activities awe you into calm complaisance. Our millions cannot compete with your thousands or even hundreds, as far as your store is concerned. Extra effort in your advertising is essential.

Does the boss realize all this? You might speak to him about it—in a nice way.

Shows Them How It Works

There's an old story about a woman who read that fried potatoes were much improved by sprinkling sodium chloride over them before serving. But she continued to use common salt because she didn't want to get the drug habit.

Just as people balk at a scientific phrase they are frightened by any contrivance that they don't understand. Anything that makes easy work out of a hard job is mysterious and magical.

To certain amateurs a device to press the cable release of a camera is intricate because they haven't

seen one yet. They imagine it to be a complex mechanism, hard to understand and to operate. Yet what could be simpler than the Kodak Self-Timer?

At the mention of an appliance that makes a tree or a fence do tripod duty, some folks probably think that a gimlet and a hammer and some screws are necessary to attach the thing. But could any device be easier to use than the Kodapod?

Many people would be surprised to know that with such a readily understood apparatus as a Film Tank anyone can develop

Vest Pocket *Autographic* Kodak, Special

with Kodak

Anastigmat f.7.7 lens

\$16.50

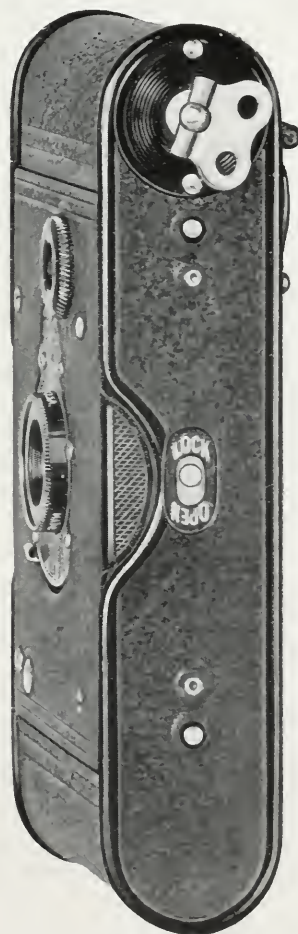
THE Little Vest Pocket Kodak is to other cameras what a watch is to a clock. It has all the accuracy but avoids the bulk. And the Special Vest Pocket Kodak, with its fine Anastigmat lens, is comparable to the watch that is "full jeweled." No photographic equipment is complete without it.

The pictures are 1 $\frac{1}{8}$ x 2 $\frac{1}{4}$ inches. The Kodak Anastigmat *f.7.7* lens is made in the Kodak lens factory and designed for use on this particular camera; it exactly fits the requirements. The result is negatives of such sharpness that perfect enlargements to almost any size, equal in quality to contact prints, can be made from V. P. K. Special negatives. Illustration shows camera actual size.

At all Kodak Dealers'

CANADIAN KODAK CO., LIMITED

TORONTO, CANADA



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film in daylight, without magic passes or anything of the sort. It's all because they don't believe in things they don't understand.

The salesman at the Kodak counter, however, can easily dispel such notions by demonstrations. When a camera owner comes into the store just suggest that you have something interesting for him to see. Select an accessory—a Self-Timer, for example. Show

him how it works. Get him to try it himself. You'll not only be introducing him to something he's wondered about, but you'll probably be making a sale.

The convenience and usefulness of Kodak accessories will usually sell them, once a customer gets his hands on them and sees how simple and reliable they really are. Then watch your accessory sales climb.

MY DAD SAYS,

The boss's diary as kept by his son

It's awful hot today and my dad don't seem to thrive on heat. I could see he wasn't feeling O.K. and as soon as we sat down to dinner he says:

"Hot soup? That's fine, Clara. Nothing like hot soup on a hot day. I certainly hope the next course is griddle cakes and sausage. Is the furnis all right, Clara?"

My mother didn't say anything but she give him a dirty look.

After dinner my dad ask me to chop some wood for the fireplace and ask my mother to invite in a few of her friends to toast marsh mellows but he was just sarcastic and was still referring to that hot soup. Then my mother said Frank what's on your mind beside the heat and my dad said Ellery Perkins. What's the matter of Ellery, my mother asked and my dad said that the matter of Ellery was that about the only line he knew was "Well it's about time to close up aint it?" My dad said that Ellery certainly didn't know the

Kodak line and that he bet that Ellery thought that sundry was the name of a day in the week.

Why today my dad said I watched Ellery allow a Vest Pocket Kodak to leave the premises. He didn't sell it. A fella came in and asked for one and laid down the money and so there wasn't anything for Ellery to do but to let him have it. When the fella was looking it over he saw there wasn't no trypod sockets and he asked Ellery how about it and Ellery said ain't there any trypod sockets why that's funny and let it go at that.

Now the reason there aint no trypod sockets on the Vest Pocket Kodak my dad said is because there aint no room for them. The camera is too compact. But Ellery give the impreshun that in the bustel and confushun of making this camera, the mechanic forgot to put the trypod sockets on.

Ellery had never heard of the trypod adapter for the Vest Pocket Kodak. Or if he had, he'd promised to keep it a secret. He don't know the line, Ellery don't, and that's the reason he just gets in the way of the goods.

The KODAK SALESMAN



A Big Job

You can't scare Darmstaetter's with the word "rush".

At one o'clock in the afternoon they received an order for an enlargement 9ft. long and 40in. wide to be finished and framed by five-

thirty that same afternoon.

When five o'clock came the enlargement was ready.

You get a glimpse of it above—you get as well a graphic indication of its size.

Is There a Camera Club in Your Town?

Is there a camera club in your town? Such an organization stimulates interest among amateurs.

Many such clubs have been running successfully for a number of years. There is also a federation, known as the Associated Camera Clubs of America, of which Mr. Louis F. Bucher, 878 Broad St.,

Newark, N.J., is secretary.

Mr. Bucher has written a book, "The Camera Club. Its Organization and Management," which contains much valuable information for camerists who consider starting such a club. This little volume may be obtained free of charge by writing to Mr. Bucher.

The KODAK SALESMAN

Wonder what the girl in the Kodak ads thinks about—



“When Everybody Knows You”

You have seen the Briggs cartoons.

“Wonder What a Gold Fish Thinks About,” “Wonder What a Dress Suit Thinks About.”

Have you ever wondered what the girl in the Kodak ads thinks about, particularly the 2C girl whose charms have adorned millions of advertisements on this popular camera. You have met her in the big magazines, in the newspapers, in enlargements. She is known—and favorably, very favorably, from coast to coast. She has traveled far—has the 2C girl, not only in this country but through Mexico, United States and South America, and she has made friends wherever she went.

She has seen herself looking out from the store window. She has had the thread of a fiction story

broken by suddenly coming face to face with herself as she turns the page. She has run carelessly through the rotogravure section of her favorite newspaper until suddenly her own picture stares her eye to eye. She has met herself so often that—

Well, what does the 2C girl think about? She herself has cleverly analyzed her feelings in the cartoon on the opposite page. First she made her own picture and thereby gave us the illustration for one of the most successful advertisements we have ever run. Now she has drawn her own picture—with equal success, from the point of view of humor.

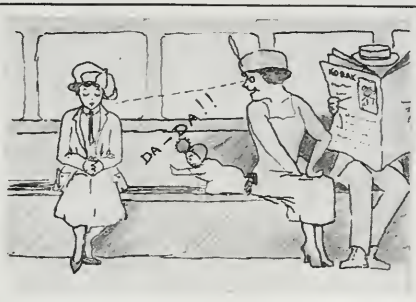
The 2C girl made these sketches simply for her own amusement. But they're too good. We pass them on.

The KODAK SALESMAN

DO THEY READ THE ADS?
WORDS BY MUSIC
 DRAMA IN 6 REELS BY MARIE SCHENCK.



① THE ALARM — THE KIND (?) FRIEND WHO, "JUST KNOWS SHE SAW A PICTURE THAT LOOKS JUST LIKE YOU" !!



② THE LADY WITH THE ELOQUENT ELBOW [KID DITTO]



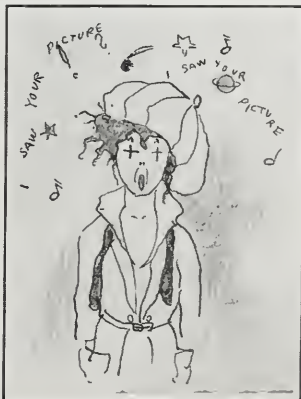
③ MAME DEVELOPES A MEMORY — SAY LIZ JEW SEETHAT KIDDO? HER PITCHERS OVERTO SPINKS WINDER !!



④ GETTING UP NERVE I LIKE THEIR "DOPES", BUT — — ?

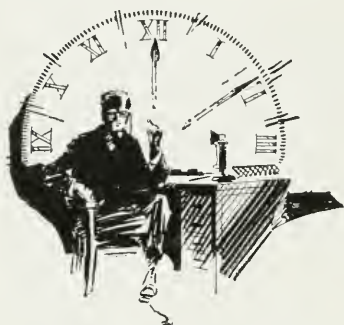


⑤ THE OBLIGING GENTLEMAN WHO JUST HAPPENS TO THINK MAYBE YOU DIDN'T KNOW ABOUT IT —



⑥ THE END OF A PERFECT KODAK DAY — DO THEY READ 'EM? WE THINK SO —

Read the story on the opposite page



Ten Minutes with the Boss

"There is one big thing about the Kodak business that is distinctive," said Mr. Clark.

"And that is?" suggested Sammy.

"Once a customer, always a customer. The first sale of the camera just starts something. Film, finishing, sundries—the camera is only the first link in an endless chain."

"That's true, all right," agreed Sam.

"That's the reason we can afford to exert unusual effort to push the photographic line," continued Mr. Clark. "If we can bring the customer in once for a Kodak, we can bring him in dozens of times for film and finishing and sundries. And in the long run, this sales series will amount to more, much more than the initial purchase."

Sam nodded his head in assent and Mr. Clark resumed:

"The people in the store ought to get that point—I can't emphasize it too strongly, Sammy. Any store that can bring people back will be successful. The sale of a Kodak brings people back.

"It's plain common sense for us to devote generous advertising space to our cameras and supplies. Extra effort there is logical. It's plain common sense for the sales-folk back of the Kodak counter to take particular pains to push the line they are selling. Extra effort there is logical.

"I said a minute ago that the sale of a Kodak brings people back. That's true if—They've got to buy film and finishing and if properly approached they're going to buy sundries. The sale of a Kodak has made them prospects all right but—that 'if' and that 'but' Sammy are the exclusive property of the salesman. 'If' he keeps in mind the fact that the camera customer has just started buying, he will be particularly careful that everything he does or says will make the best possible impression. He will act as if he wanted the customer to come back. His manner and smile and spirit of helpfulness will be an invitation. Under normal conditions the customer will buy his film and finishing sundries at the store where he purchased his camera 'but' all that is needed to send him elsewhere is two minutes of indifference.

"Keep this in mind, Sammy. Once a customer always a customer 'if' and 'but'."

You are circularizing your customers each month free
if they get "Kodakery"

The KODAK SALESMAN



You may sell him
this way but—

this is a much better
method

GET IT IN HIS
HAND.



The KODAK SALESMAN



Two Good Window Displays

We never saw a window that was any more likely to stop the street than the one above. Judging from the photograph, it would seem to us to be an utter impossibility to pass the store without looking in at the window. Most emphatically the trim "gets over" even in black and white and with the background in purple, the color actually used, citizens of — must have been keenly conscious of the fact that this store sold Kodaks. Can't you adapt this display for your store?

But good as it is the display in no way overshadows the one opposite. Quite the contrary. The

best type of window for a store is the one that ties-up with the national advertising of the manufacturer whose goods that store sells. At the time this display was used, all the big magazines and newspapers carried advertising on the 2-C Junior. "That's the camera I've read about," thinks the man in the street and the force of our advertising is immediately added to the pulling power of the store window.

The 2-C Junior with Kodak Anastigmat lens f.7.7 is the photographic leader all over the country and our campaign on this model is not over yet. Put in a 2-C window. The one reproduced here offers excellent possibilities for any store.

The KODAK SALESMAN



Kodakery for August

Readers of the opening story in the August issue of *Kodakery* are not going to rest until, with loaded Kodak, they have searched the city gardens, country lanes and shady woods and have for their Kodak Album pictures of the favorite flowers of field and garden.

"Photographing Flowers in Field and Garden" is the title of this article which is illustrated with eight splendid pictures. For this work your customers will need a Kodak Portrait Attachment, Kodak Color Filter and perhaps a Metal Tripod, for many of our most beautiful wild flowers choose for their location secluded spots where the light is none too good for photography.

In this same issue there's another of those splendid nature stories by Howard Taylor Middleton, entitled "Almost a Comedy."

Other articles include—"Buildings as Backgrounds for Outdoor Portraits," "Self Portraiture" in which of course the Kodak Self Timer is featured, "Re-composing by Enlarging" by Phil M. Riley, illustrated by the author, and article that will sell the Kodak Enlarging Outfit.

There's another Jimmie story too, in which Jimmie's pictures of Uncle Joe are criticized by Jimmie's Dad.

It's a meaty number—one that you cannot afford to miss, but then you always do read *Kodakery* anyway, don't you?

The KODAK SALESMAN

One Thing at a Time

Standish was a representative of one of the big magazines. His job was to persuade advertisers to buy advertising space in his publication. He wasn't particularly successful at first. Advertising managers were busy men—they were hard to see and equally hard to sell. Standish was pretty well discouraged and then suddenly he shifted his tactics from the customary line of attack to an approach somewhat along this line:

"Mr. Smith, I know you're a busy man and I'm just going to use one minute of your time to present one fact. Twenty-three thousand seven hundred and forty-eight school teachers are regular subscribers to the Standard Monthly. I just want to leave that thought with you—over twenty-three thousand school teachers care enough about the Standard Monthly to get it every month."

Then he left.

A few days afterward he appeared again. Perhaps he saw the advertising manager in his office or perhaps he encountered him in the hall. In any event there was always time to deliver this simple message:

"There's just one point that I want to make this morning, Mr.

Smith. Ten thousand two hundred and fifty-four physicians subscribe to the Standard Monthly—over ten thousand doctors read it every month. I just want you to turn that over in your mind. Mr. Smith."

Perhaps a few days later the representative told Mr. Smith about the hundred thousand business men or the fifteen hundred bank officials, but in any event, he concerned himself about only one thing at a time. And as a result, each point, isolated in this fashion, gained in impressiveness. The advertising manager remembered about the doctors and the school teachers and the business men and the bank officials, and this campaign of Standish's and the magazine he represented produced results.

One thing at a time—that's a good phrase to keep in mind. When you're trimming a window, for example, don't try to make it talk toilet articles, stationery and photographic goods unless you want to reduce its appeal to a whisper. When you're writing an ad, don't try to crowd everything you sell into one piece of copy. And when you're talking goods over the counter, the advice still holds good, "one thing at a time."

"About Lenses" and "Elementary Photographic Chemistry" are books that will help you to answer your customers' inquiries. Have you read them?

Why They Use V E L O X

The Beginner

The beginner uses Velox because it is so simple that he can get excellent results from the start, and because it is so convenient that he can make a batch of bright sparkling prints in an ordinary room by any artificial light.

The Expert

The expert uses Velox because it enables him to get the best results from every negative; because it faithfully reproduces all the delicate gradations from highest light to deepest shadow, and because it gives him finished prints in less time than he could make rough proofs on p.o.p.

The Amateur Finisher

The amateur finisher uses Velox because it is furnished in a range of contrasts to suit all classes of negatives—because it is furnished in a variety of surfaces to suit all subjects, and to satisfy all tastes, and because with Velox prints he retains the customer's good will and future orders.

VELOX PRINTS BUILD BUSINESS

The KODAK SALESMAN

About Manuals

Supposing that you bought a typewriter and that after you got home and were "all set" the booklet of instructions was missing and in consequence the proper manipulation of the various attachments puzzled you.

What would you think of the store that sold you the typewriter?

Supposing that the company who made the typewriter also issued a bright monthly publication and that in order to receive it free, you had only to fill in the blank found in the instruction book and send it in to the home office?

The absence of the booklet would become more irritating still, wouldn't it? And this would react unfavorably on the store where you made your purchase.

Perhaps you can understand then how your customer feels when he takes his Kodak out of the box and looks in vain for the manual. "What's this for?" "How do you work this?" The manual would tell him and would as well offer him the free subscription blank for Kodakery. But the manual is missing.

The Service Department have had several letters recently from purchasers of Kodaks, and other cameras, asking that we send instruction books. The cameras were evidently delivered without manuals, and the customers did not get a fair shake. When a man buys a camera he should get the manual or instruction book that goes with it. It is a very import-

ant part of the outfit. The manual tells how to open the camera; how to focus,—if a focusing model, how to set the shutter, and so on. Besides this there is plenty of other information that will help and encourage the amateur. He needs it.

A Kodak, Brownie or Premo is not difficult to understand, and a purchaser could learn how to operate it unaided but experience of this kind is often costly and the manual, in which each move is explained and pictured, makes it all easy from the start.

Don't separate the manuals and the cartons from the cameras, unless it is necessary, as when the cameras are used for counter or window display. Then, when the display is over, be sure that the manuals and cartons are put back with the cameras with which they belong. If a manual is not supplied with every Kodak, Brownie and Premo, you give your customer less than he pays for.

And do not just give the purchaser of a camera the manual. Go over it with him. Let him know you are interested in his work, and get him in the way of stopping in at the store with negatives and prints for criticism and suggestions. Give him the benefit of your experience, and if there should be any problems that you cannot solve, bring them to the Service Department. That is the foundation of Kodak Service.

If it is 'nt an Eastman—

It is 'nt Autographic.

Attitude has a lot to do with selling. Once you decide on a good excuse for your business being poor, it will exceed your expectations. Expect it to be good, cultivate that attitude, and you will be surprised at the amount you're able to take in. Start to cultivate a cheerful outlook today.

—Tick Talk

*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN



SEPTEMBER 1931



PUBLISHED BY CANADIAN KODAK CO. LIMITED
TORONTO, CANADA

*Employers employ Salesmen
to employ Salesmanship.*

Imaginary Cats

YOU'VE heard the story of the little boy who came running to his mother and in a burst of excitement cried: "Our back yard is full of cats."

"I wouldn't think there could be so many, dearie," said the mother.

"Anyway, there's more than a hundred out there," announced the boy.

"That's a whole lot. Don't you think you still have too many cats?"

"Well I know there's our cat and another one, anyway," he replied.

The number of cats in the boy's back yard reminds us of the imaginative troubles some people exploit. After a particularly hot day in July a saleswoman was heard to say:

"Oh, I've had such a miserable day, everything has gone wrong."

When asked just what had gone wrong, she could mention but two incidents: she had forgotten to note an enclosure on her salescheck and had undercharged a customer five cents on another sale. That, absolutely, was all she could recall. Her mental attitude was such that she accepted the two errors as imaginative material out of which she created a "back yard full of cats." Whereas, the truth was that she had only "our cat and another one."

—*The Bulllock Way*



MR. JOHN G. PALMER

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

SEPTEMBER, 1921

No. 8

Mr. John G. Palmer

Mr. John G. Palmer, President and General Manager of our Company, died in his 68th year, at his home in Toronto in the early evening of August 4th.

He had been ailing for about a year, but it was only a short time before his death that we came to realize that he might not be with us much longer. Mr. Palmer had been at the plant as recently as June 24th.

Mr. Eastman and other officers and directors of the Eastman Kodak Co. attended the funeral on Monday, August 8th, as did scores of friends and employees.

When the time came—back in 1899—to establish the Kodak business in Canada, Mr. Palmer was chosen to manage the new undertaking and in the spring of 1900 the Company opened up in small premises on Colborne St., Toronto, the total staff numbering ten.

He had had ample experience in all departments of business, starting to work while a mere lad and he never was willing to quit. In the photographic business he was on familiar ground, for prior to joining the Eastman Company, he had been for many years manufacturing a line of sensitized papers.

Business grew apace for the young Company and the Col

borne St. premises becoming unequal to the demand, a larger factory was erected. By 1910 the original factory had been extended twice, practically quadrupling the floor area.

To him it was sheer joy to see those large buildings quickly prove insufficient and in 1914 the construction of the present Kodak Heights plant was begun. In February 1917 we moved here, but leaving the original factory was not unalloyed pleasure to the man who started it. It is given to but a few of us to see our work bear such fruit, for he had seen his staff increase within twenty years from the original ten to over a thousand.

Deliberate, conservative, yet ever alert, Mr. Palmer had a natural mildness of manner that soon put strangers at ease. He made firm friends wherever he went and many of our customers will recall his visits in the early days when he was free to travel around a good deal.

Unassuming to a degree, yet firm and keen, he was always accessible to visitors and employees and spared himself not at all in the interests of his customers and his Company.

No one ever had firmer faith in the future of Canada and he omitted no opportunity of fam-

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iliarizing himself with the possibilities of the Dominion.

All who knew him appreciated the fairness and the unselfishness of his nature, as well as his innate courtesy.

Surviving are his wife, three daughters, four sisters and two-brothers. We, his friends and associates, realize the loss his family has sustained, because we appreciate our own.

Pretty Tough on the Cash Register

A dealer said the other day: "While I always knew that the people read the ads, this 2C campaign of yours has supplied me with proof positive if I still had to be convinced.

"After the advertisement appeared, for example, four people came in the store with the page ad torn out of a magazine and each one handed it to the salesman with the simple statement "I want that camera."

"Do they read the ads? I'll say they do."

Another dealer told us about a very shabbily dressed foreigner whom this same 2C advertising had brought to the store. This man was thoroughly sold on the camera. He had read about it, although he couldn't remember the name of the model. All he could recall was that the price was \$25.00. And his money was on the counter as soon as he was near enough to reach it.

And this sort of thing is happening all over the country. Perhaps you haven't encountered the customer who comes in with the page ad in his hand, but you cannot have failed to meet the man who "Read about it in the paper," whether he tells you so or not.

And you are going to meet more of them now that the 2A Brownie campaign is under way. There are thousands of people who want what \$25.00 will buy in a hand camera. They want the 2C Kodak Jr. with Kodak Anastig-

mat lens, f. 7. 7. There are tens of thousands of people to whom Box Brownie prices and Box Brownie simplicity will make an irresistible appeal.

Cameras carrying with them all the prestige that the phrase "Manufactured by the Kodak Company" lends, making pictures, good pictures, in popular sizes and costing but a few dollars over the counter, are going to be big sellers if they are properly backed by your advertising and ours.

The drive is on. It opened with a full page in the Rotogravure Section of the Toronto Star Weekly on August 13th. You have seen this ad, have you not? If not in the paper, then the facsimile that was sent for window posting purposes. It tells what the 2A Brownies will do and although the 2A is the specific model advertised, it is publicity that is going to sell the entire Box Brownie line. Yes, the entire photographic line, for it features the simplicity of picture making.

But the best we can do is advertise the camera and "All Kodak Dealers." You, however, through your window displays and newspaper space advertise both the camera and your store and no Kodak store can afford to stay out of this campaign. For, no matter how poor or how good the neighborhood, no matter how big the city or how small the vil-

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What the 2^A Brownies do

All of the pictures on this page are reproduced *in the exact size* from negatives made with 2^A Brownies on Kodak Film.



What You Can Do with a Brownie

The pictures really tell, better than words, just what anybody can do with a Brownie. It is a very simple little camera, yet it is fully equipped for snap-shots out-of-doors, for time exposures indoors or out, for flashlights and home portraiture. It can, with the aid of a seventy-five cent Kodak Portrait Attachment make delightful "close-ups," as the picture of Mary Louise in the upper left-hand corner amply proves. And it's all very easy

There are Brownies in several sizes, but this is about the 2^A Brownie in particular. It makes pictures 2¹/₂ x 4¹/₂ inches, has a meniscus achromatic lens, a rotary self-setting shutter, has three stops (diaphragms) and two finders—one for vertical and one for horizontal exposures. It requires no focusing and loads in daylight with Kodak Film Cartridges of six or twelve exposures. It is covered with a fine imitation grain leather with metal parts finished in nickel and black enamel.

You Can Make
Good Pictures
with a Brownie



The No. 2^A Brownie

Price \$3.50

All Kodak Dealers'

Canadian Kodak Co., Limited. Toronto, Canada.



Reproduction in miniature of one of our ads. in the Box Brownie drive described in the article on page 37

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lage, everywhere Brownies can be sold.

Thousands and thousands have been sold with practically no organized publicity back of them and now, within a period of a few weeks, hundreds of thousands of advertisements by word and picture, are telling the story of one

popular model which sells over the counter for just \$3.50.

\$3.50+\$3.50+\$3.50+\$3.50+

Not to speak of the sales of other models that our advertising and yours will carry in its wake and then there's film and finishing, film and finishing.

Pretty tough on the cash register!

MY DAD SAYS,

The bosses diary
as kept by his son

My dad said tonight that lots of times he felt like putting on a set of false wiskers and a wig and going in to his own store to buy something so that he could see how the customers was being treated.

"It aint necessary to get the wiskers and the wig," my mother says. "The way you been acting lately around this house, all you need for compleat disguise is a smile. I declare Frank I feel this heat just as much as you do but I try not to show it. There's that fool cat tracking up the front porch again. If I ever get abhold of her I'll ring her neck. Frank for heaven's sake take your feet off that chair. Do you want to ruin the only decent peace of furnichure we got in the house. Whew, but it's hot."

My dad said "That's what I like about you Clara. Hot weather or cold, your disposishun is always the same and that aint no complement either."

There wasn't nothing said for fifteen minutes and then my mother asked my dad what happened at the store today dear and I see that the storm had blew over.

"Nothing speshul happened sweethart, and by the way that's a

very becoming dress you have on tonight but I was over at Ebbs' to get a magazeen and I see a neat sign there 'Of course we have stamps'. That reminded me that you always are wanting stamps and so I asked for five threes and five twos. Now I realize that there aint no particular glory for either the store or the clerk in selling a two-cent stamp for two cents but there was the card extening the curtesey and I needed the stamps. I got the stamps and at the same time the impreshun that about the nerviest thing the young lady behind the counter had ever run up against was my request for stamps.

"The salesgirl acted one thing, the sign said another.

"And that's what I wonder about the store—We make quite a point of our service to amachures for example. Now I wonder when an amachure wants to know what was the matter of this negative or that one, do we give him the informashun as if we were glad to or as if we had to? We tell them that we want to help in our ads but do the folks back of the counter act as if we wanted to help when people take us at our printed word? I wonder.

"How would I look with wiskers Clara?"

"It would be the next best thing to a mask," said my mother who was beginning to feel the heat again I guess.

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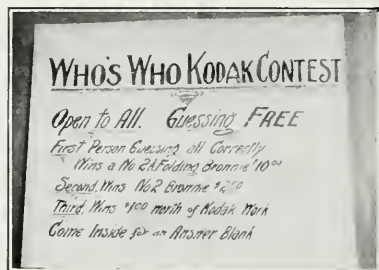
Originality Counts

Competition is always with us. Every window on the street is competing with every other window for the attention of the passing crowds. And this is why originality counts. The window that can tell its story in an original way will always find plenty of people to talk to.

"That's one of the most original windows I ever saw," was the comment of one expert to whom we showed the picture that is reproduced above. There was no argument. And we think too that you'll agree the display is one that holds out excellent possibilities for any store.

Inasmuch as some of the detail is necessarily lost in halftone reproduction, we are giving below the dealer's own description of just how the display was installed.

"The little filling station is made of No. 120 N. C. film cartons. The porch roof is made of a piece of glass covered with tissue paper so that it has the appearance of being opaque but is really transparent, permitting the overhead window lighting to penetrate and illuminate the Kodak underneath. The filling station "pump" is made by standing two film cartons on end. You will note that the cable release from the Kodak underneath the porch is extended to the "pump" making an imitation of rubber tubing used on the gasoline pump at a filling station. All of the cameras are mounted on film spools to give them the appearance of having four wheels. The white crushed rock used for the driveway aided materially in making the window realistic."



A contest that's different.
Read the story below—

Who's Who in Greensburg

From The Eastman Kodak Company's "Kodak Salesman" for August.

A carefully worked out contest along original lines has recently been completed by St. John and Guthrie, Greensburg, Ind. A number of familiar characters about town were photographed "rear view", their pictures displayed in the window and customers invited to guess "Who's Who." And yet, novel as the idea is, it does not fall under the "stunt" class. Not only did the contest stimulate interest in the store but, inasmuch as each contestant was obliged to fill out a blank with his name and address, together with answers to the two questions—Do you own a camera? What kind?—a highly instructive mailing list was another practical result.

Walter Ehrhardt of St. John and Guthrie, who brought the contest to our attention, and submitted the two pictures shown on the opposite page, describes the contest in detail as follows:

"The first step we took in putting on this contest was to get the rear view pictures of thirty-one men with whom most people about town were familiar. Some of these posed for us while others did not know we were photographing them. The latter method proves most interesting and satisfactory as we thus got them in action and frequently they could not recognize their own pictures in the contest.

"We next announced the contest in the local papers, giving the duration and other details as well as announcing the prizes which were as follows: first, a No. 2A Folding Brownie, second, a No. 2 Box Brownie and third, \$1.00 worth of Kodak work or supplies.

"By calling the attention of the press to the great interest manifested in our affair we received quite a bit of mention during the week and a nice front page article after the winners were announced.

"The pictures we mounted in two complete sets (one for the show window and one in the store). These were numbered correspondingly.

"The window was arranged with the pictures in the center and several signs pushing Kodaks, Brownies, supplies and our finishing department, as well as giving the prizes and rules of the contest.

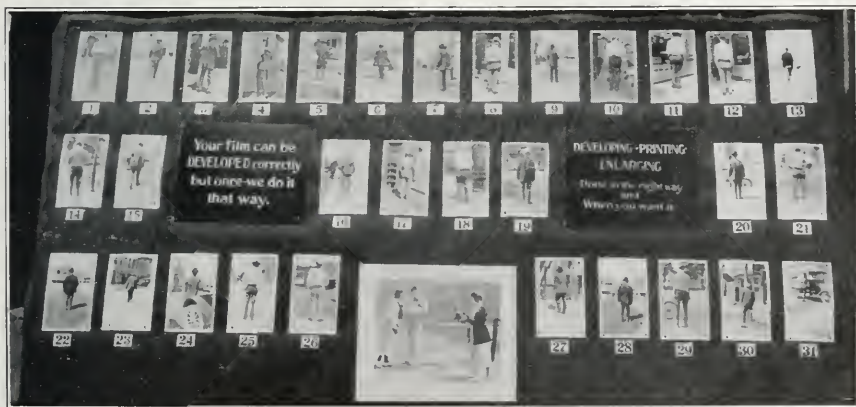
"The rules briefly were as follows: Contest lasts one week. Guessers must come inside the store to obtain a blank and fill in the answers.

"Each person must hand in but one set of answers. They must be folded and deposited in the ballot box without removing them from the store. Ballot box will not be opened until the close of the contest. First prize goes to the first person handing in a correct (or nearest correct) set of

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This display was used inside the store in connection with the Who's Who Contest as described on the opposite page. Note how deftly the advertising has been worked in—"Pictures Taken with 3A Kodak. Prints on Velox."



This display was used in the window. Again note how nicely the advertising cards fit in with the general scheme. On the opposite page this very successful contest is described in detail.

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answers. The order in which they were answered is determined by the serial numbers on the blanks. The second prize goes to the second nearest correct and so on.

"Immediately after the close of the guessing we posted cards, one under each print in the window, giving the correct name of the person and also the errors that had been made on each, as well as a little advertising for Kodaks etc.

"We had spectators at our window practically all the time the display was in; we left it there for three days after the close. We

are sure it resulted in added sales in this department.

"Our aim was to get our subjects varied enough that while perhaps two-thirds of them were easily guessed the remaining ones were fairly hard. The easy ones get the onlooker interested in the guessing while the harder ones keep them at it.

"This year the winner of our first prize missed two of the answers. We believe this has been our best advertising scheme for the Kodak Department and intend to make it an annual affair."

Is Kodakery Coming to Their House?

The reader's interest in *Kodakery* is always well sustained. The stories and articles are written in a bright, clean-cut style and no publication contains more interesting pictures. Your customers like it—or would like it if you gave them the chance to subscribe. Remember that, interesting as it is, *Kodakery's* real purpose, both directly and indirectly, is to help business—directly in its advertisements, indirectly through every article and picture that it prints. Always the thought behind its editorial policy is to stimulate enthusiasm in photography. We publish it, to be sure, but its readers buy the goods from you.

Sometimes we wonder if the salesfolk really appreciate what the little magazine will do for them if they give it a fair opportunity. It was with real pleasure that we encountered the following paragraph in a recent letter from a dealer:

"My customers talk *Kodakery* and look for this little book regu-

larly. I think it has been one of the biggest helps we have ever had in encouraging the making of pictures."

Readers of the opening story in the September Issue of *Kodakery* "Kodaking on a Motor Tour" are not only going to assure themselves that on their next trip their Kodak lies beside them on the seat, but that the Kodak Film Tank is included in the equipment as well. Read the article and see for yourself.

Perhaps you have learned to look for those fascinating nature stories by Howard Taylor Middleton. There is one in the September Issue "Filming Plume Tail" and the pictures that illustrate it are unusually striking. This month "Jimmie Photographs the Club Room." You ought to know Jimmie better.

Other articles include—"Lightning Flash Silhouettes," "Washing Films in Lakes and Ponds" and "When were the Pictures made?"

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The Specialist

"Remind me to stop at the Specialist's," said Carbon Velox to his neighbor, M. Q. Tubes, as they boarded the Toonerville trolley one morning on their way down town.

"Specialist!" exclaimed M. Q. "What's the matter with you now—hardening of the arteries or softening of the head?"

"Nothing the matter with me, Tubesy me boy. I've got more pep" in me this morning than a wild grasshopper. The Specialist I mean is down at Jimson's store, a young man in the Kodak Department who can give you more information to the square inch about amateur photography than any one else I have struck in this burg. That is his specialty and that is why I call him the Specialist."

"He must be a regular encyclopedia to be able to answer all your questions," remarked Tubes with a smile.

"Oh, it isn't quite that bad. But all joking aside, this chap knows a lot about photography and what he doesn't know he finds out, and hands it to you the next time you call. He's an obliging soul."

"Well, well, Carbon. You certainly are enthusiastic. How did you discover all this?"

"Why, the other day," continued Carbon. "I needed some developing powders and my regular dealer was out of them, so I stopped in at Jimson's. A nice appearing young man waited on me and he talked so intelligently about the goods he was selling that I asked him about several things that had puzzled me in my photographic work. Some of the questions were easy for him, but in one case he was not quite sure of his ground and said that he would write to the Service Department of the Canadian Kodak

Company for the information. Their reply should be there today and that is why I want to stop at the Specialist's."

"That's fine and dandy, for you," said Tubes—"But I should think it would mean a lot of study for a salesman to be able to give out dope of this kind to all comers."

"Not necessarily," exclaimed Green. "As I understand it, most of the information that one needs is in the several text books published by the Kodak Company. A careful reading of these text books will accomplish a lot. Besides this, all Kodak dealers have access to the Service Department, who, they tell me, are glad to criticize their customer's work, offer suggestions and in fact, give them any help they may need. It is certainly a fine thing for both the dealer and the customer."

"But I don't see what the dealer gets out of it. You don't pay anything for the Service, do you?"

"Not directly, perhaps," answered Carbon. "But reason it out. Do you think for a minute that I am still buying my supplies from the dealer I originally patronized, and who, when it comes to information, was of about as much use as a mouse trap in an elephant hunt? Not on your old-fashioned tin-type. The man who is willing to give me service with the goods, gets my money every time. That's business, isn't it?"

"You bet you," laughed Tubes. "I guess I'll look up this young man of yours myself. He sounds pretty good to me. Here we are at Jimson's already. Maybe I'd better go in with you now and get acquainted. Though," he added slyly, "judging by the size of the line-up at this counter, you are not the only Christopher Columbus around here."

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Reaching the Purse Through the Eye

Psychologists classify as "eye-minded" those people who are most easily convinced by what they see. Few of us fall within that class, but the majority of us are partly eye-minded—we are attracted, if not persuaded, through our sense of sight. The best way to interest us in a product is to display it or its picture.

A photograph is mightier than an oration or editorial. An exhibit of the physical thing is mightier yet. It is this truth that gives window and counter displays their vigor as selling forces.

The Retail Public Ledger asserts that 87% of all purchasers buy through attraction of sight. Its conclusions are based on the results of a large department store's investigation of the relative influence exerted on a pros-

pective buyer through each of his five senses. (This has to do only with customer attraction; it is not concerned with sales—elinating which is the salesman's exclusive domain). The high percentage awarded to sight means that the most powerful force in selling through the senses is display.

Display should therefore be planned with a thoroughness worthy of its value as a selling factor.

"Display" means more than simply to show the goods. They must be shown in a way that will impress the public most advantageously. Harmonious window trims, properly balanced newspaper advertisements, attractive show cases—each should be designed to make the public say, "that looks good to us."

How Thoughtful of Bob

"How thoughtful of Bob."

"See, Mary, the little card with the Season's greetings and this nice calendar with that picture of you and the children, that Bob made up at the lake last summer."

"How thoughtful of Bob."

That's what they say when the gift has a personal touch and there assuredly is a personal touch to the gift of an intimate picture placed in an attractive mounting.

In the home it has an honored place, in living room, library or den, there to be for twelve months, perhaps longer, an ad-

vertisement for amateur photography, a boost for the Kodak line and a direct trade stimulator.

Aside from the fact that there is a good profit in handling Amateur Calendar Mounts for the Christmas trade, that's one reason why it is a line that merits your best selling efforts and your customers too will be delighted to solve a difficult problem in this personal and inexpensive way.

"Parkview" Amateur Calendars for 1922.

They're ready now.

Vacation prints suggest an album; but you suggest it, too.

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The "Parkview" Amateur Calendar

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Kodaks Fit the Pocket, the Purse and the Individual.

A new dealer may occasionally ask us a question which many old dealers have not yet answered to their own satisfaction.

The question is: "Shall I sell a man the camera he asks for, or try to sell him a better one?"

The answer is another question: Does the customer want the camera he asks for?

Often he does and many times he does not.

Every good retail salesman knows instinctively how to get the customer into a conversation, without asking a direct question, that will reveal why he has asked for a particular camera—and he can then proceed to find out whether that is the camera the customer really wants.

Broadly speaking the kind of camera a man should have is determined by what the camera is to be used for and what he is willing to pay. We know mechanics who will pay more for a camera than a millionaire. So it isn't a man's income or general appearance that determines what he will spend.

Many a man who comes in for a Brownie goes out with a Kodak, due to first class salesmanship behind the counter — and that is good business if he is better served by a Kodak than a Brownie. Your experience with photography will lead you to sell a *Special* or a Graflex to the sportsman who wants to catch hunters going over the bars—even though he asks originally for a Brownie.

It is well to distinguish between the customer who knows what he wants and the customer

who merely thinks he knows. If a twelve year old boy asks for a No. 1 Autographic Kodak *Special* with Kodak Anastigmat *f.* 6. 3 lens and puts the money on the counter, by all means sell him one. He knows what he wants. But unless he lives in Kingston. (Kingston papers please copy) he won't be precocious enough for that. He usually wants a Box Brownie. There will be time enough later to sell him a camera with more range.

And then there is the man who simply wants "a Kodak."

You must carefully diagnose his case and prescribe the particular Kodak, that will best serve his needs.

"Kodak simplicity" makes the satisfactory operation of any Kodak easy for anyone. Even the *Specials*, equipped as they are with every device for the improvement of photographic results, are practically self-operating, especially when equipped with the new Kodamatic shutter and its time scale showing what speed to use for each stop under four different light conditions. By this means, even the high speed lenses are brought under control of the newest novice in photography. And so the man who just says "Kodak" may mean "*Special*."

There are different kinds of Kodaks for different kinds of people. They not only fit the pocket and the purse, but the individual. When you can tactfully determine the model that the customer really wants, you are in a position to serve him best.

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Wonder How Much it Costs?

Rogers was standing in front of Smith's store looking at a display of cameras in the window. His gaze was riveted on one particular model that apparently was just about what he wanted. For some minutes he stood there motionless. "Wonder how much it costs," he mused to himself and then sauntered down the street still wondering. No price cards. No sale.

Price cards are a big help in making the window display story so interesting that the man or woman on the sidewalk will want to go inside and hear more. Many people still have the wrong idea about photography—that is, photography the Kodak way. It is less expensive—often much less expensive than they think. Then, too, there is such obvious value in the Eastman line at the figures quoted that the price cards make the window's invitation to come in all the harder to resist. Prices are part of the story and price cards belong in the window almost as much as do the cameras themselves.

And particularly now, with the Box Brownie campaign arousing popular interest, the use of price cards when these cameras are displayed is essential. In the case

of the No. O Brownie, for example, the camera *and* the price card provoke the query "A camera for two dollars. Is it possible?" And inside they go to investigate further. The camera without the card is just a camera. The punch is lacking.

The customer likes to enter your store well-informed on at least this one point—what's the price? Unless your window gives him this information the pulling power of the display suffers.

During the abnormal conditions from which we are gradually emerging, prices changed over night—and then again the next night. They simply refused to "stay put".

It was for this reason that we stopped supplying price cards. They were worthless even before they could be shipped. Now, however, it is different, and although we will not resume our old practice of sending a price card with every camera that leaves the plant, we will shortly send price cards for all models to all dealers.

This will take time, perhaps a month. In the meantime, neat readable hand-lettered cards will keep "them" from sauntering down the street still wondering.

To the Window Display Manager

Just a suggestion.

Put in a lot of Box Brownies—a lot of them.

Use the empty cartons too—they catch the eye and help give the impression of large stock.

Then feature the price.

Now we don't promise a riot or anticipate the presence of the police reserves but in calm, dispassionate tones we do say that right now a window along those general lines will pull.

Just a suggestion.



Roll of film—vest pocket,” growls the the customer. The weather has got on his nerves. Note the rain.



“He’ll be in no hurry to go out in the drizzle again,” mentally argues the salesman. “Just the time to sell him a larger camera and a few sundries.” Note the sun.

*A small initial sale may
mean a big future customer.
It's the single that makes
the three-bagger count.*

*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN

PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

OCTOBER
1921


AN EXCLUSIVE FEATURE

There is a feature exclusively associated with a Kodak, a Graflex, a Brownie, or a Premo Camera that is sometimes overlooked in making the sale.

That feature is "Kodakery."

Every purchaser of an Eastman Camera is entitled to this monthly magazine for a year without charge. All that is necessary is to get the name and address on the dotted line of the application blank that is a part of the camera manual.

Don't overlook this when the sale is made. It is a favor that costs you nothing but a very little time and twelve times through the year the customer will be reminded of your courtesy.



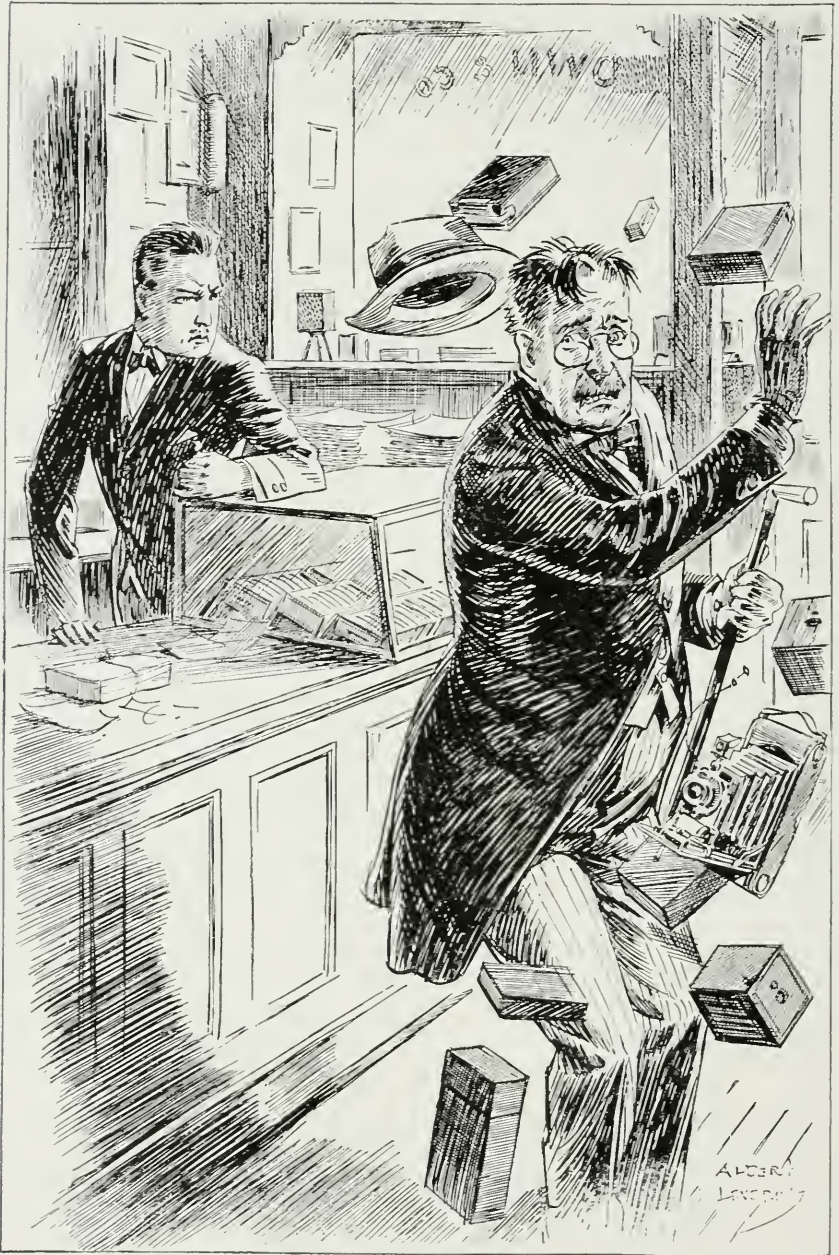
If it isn't an
Eastman it isn't
a KODAK

*The Parrot is the only bird
which is noted for the way
it talks rather than for what
it says.*

—Penny Whistle.

TO MY mind there are only three fundamental principles in advertising: namely, to be honest, be sensible, be persistent. I say be honest because every advertiser should remember that advertising doesn't create value, it merely tells of it. The value has to be in the article itself. I say be sensible because the majority of people who read copy are endowed with good common sense. I say be persistent because you have to keep everlastingly at it. People soon forget and unless we keep persistently at advertising we had better not begin at all.

—*Hugh Chalmers.*



FOLKS YOU'D NEVER MISS

Mr. Meanwell, who doesn't want to trouble you. He knows just where the Portrait Attachments are and can get one for himself.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

OCTOBER, 1921

No. 9

What are You Going to Do?

Lately we've had a lot to say about our advertising, and rightly so, because there has been an unusual amount of it and many new features to talk with you about.

First there was the campaign behind the 2C Jr. with Kodak Anastigmat *f.7.7* lens, which made the 2C the most heavily advertised camera in the world.

Then before the smoke from this attack had subsided, we announced another drive. This time on that already popular little camera—the Vest Pocket Kodak Special.

Last month still another campaign received your attention and ours. That advertising is just beginning to make itself felt and it's working for you if you're behind the 2A Box Brownie as we are with our advertising.

But with all these drives on specific models, we don't want to overlook an equally important, if less spectacular, campaign which goes on month in and month out, quietly but none the less effectively, working in the interests of the store which handles Kodak goods.

Do you know that every month—not just sometimes—but *every* month there's a Kodak Ad in each

of eight of the leading Canadian Magazines and each of eleven of our foremost Farm Papers.

Here's the list—Everywoman's World, MacLean's, Canadian Home Journal, Western Home Monthly, Saturday Night, La Canadienne, Le Samedi, Family Herald and Weekly Star, Canadian Countryman, Canadian Farmer, Farmer's Advocate (Winnipeg), Farmer's Advocate (London), Farm and Dairy, Nor'West Farmer, Farmer and Ranch Review, Farmer's Magazine, Grain Growers' Guide, Farmer's Weekly La Presse. The combined circulation of these Magazines is over nine hundred thousand. Nearly a million Kodak Ads every month. In a year, twelve millions—think of it—twelve millions. And every one of these advertisements, whether part of a drive on some specific model or just part of the general campaign, is aimed to help you to move the goods from your shelves.

We say "Help to move the goods" because, although the object of all advertising is to move the goods, without the sympathetic co-operation of the retailer and his assistants, it must fall short of its purpose.

The KODAK SALESMAN

"Take a Kodak with you," or "Kodak as you go" these ads suggest, or perhaps the space is used to point out some of the many desirable features of a specific model. Get it "At your dealer's" we say and that's the very best that we can do.

But all this advertising will not, except in isolated cases, place the customer before your counter with his money in his hand. Perhaps he doesn't even know you sell the Kodak that he's read so much about.

So, without your co-operation, without your own Ads in the local paper, your window displays, your letters to prospective customers in your locality, our advertising must fall short of accomplishing its purpose.

And does not this extra effort that we've put into our advertising during recent months and which we will continue to exert in the future deserve your practical co-operation.

Never before has the volume been so great, never has there been such heavy advertising of specific models, never has our ad-

vertising presented greater opportunities for your store.

What has your store done to make these millions of advertisements count for you? What did it do during June and July, when full pages in the big Magazines and Farm Papers were telling the 2C story and more specifically, what did you do?

What are you doing now in the midst of the Box Brownie drive?

And the end is not yet.

There will be more advertising on the 2C, more on the Vest Pocket Kodak Special and the Box Brownie drive has only been launched. Other popular models will be heavily advertised and the general campaign will continue month in and month out, without a halt.

What are you going to do? It's a fair question and we don't ask it in a spirit of challenge.

What are you going to do? After all it's important to you, to your store and to us, for camera sales make the foundation upon which a profitable business in photographic supplies, film and finishing is built.

A Little More for the Same Money

Have you noticed the 2 and 2A Folding Brownies that have been coming from the Kodak factory these last few weeks? They are quite the grown-up children now, aren't they?—no, not any larger, but they've taken on all the dignity of their bigger brothers and sisters and look very proud of themselves with their new Cable Shutter Releases.

The addition of the Cable Shutter Release to the smaller Folding

Autographic Brownies is going to be popular with your customers for it brings self portraiture with the Kodak Self Timer within the scope of these inexpensive little cameras.

Don't forget to bring this feature to the customer's notice. It will assist you in making the sale of the camera and many a time the customer will say "And I think I'll take the Self Timer too."

Enter the name of each camera purchaser on your mailing list when you fill out the *Kodakery* Coupon. Both are important—for the customer and for the store.

The KODAK SALESMAN

You can make good pictures
with a



No. 2^A
Brownie

PRICE!

\$3.50

It is a very simple little camera, yet is fully equipped for snap-shots out-of-doors, for time exposures indoors or out, for flashlights and home portraiture. It can, with the aid of a seventy-five cent Kodak Portrait Attachment, make delightful "close ups," head and shoulder portraits that fill the picture area. And it is all very easy.

The 2A Brownie makes pictures $2\frac{1}{2} \times 4\frac{1}{4}$ inches, has a meniscus achromatic lens, a rotary self-setting shutter, has three stops (diaphragms) and two finders - one for vertical and one for horizontal exposures. It requires no focusing and loads in daylight with Kodak Film Cartridges of six or twelve exposures. It is covered with a fine imitation grain leather with metal parts finished in nickel and black enamel. Made in Canada.

All Kodak Dealers'

CANADIAN KODAK Co., LIMITED, TORONTO, CANADA

Here's a miniature reproduction of another advertisement in the 2A Brownie drive. Your customers will see it in October Numbers of several of the magazines and farm publications mentioned on Page 3.

The KODAK SALESMAN

While The Iron is Hot

The best part of strategy is timeliness.

In the case of a selling campaign, timeliness is a matter of putting extra vigor behind an article at a moment when its usefulness is especially evident.

Kodak, by its very nature, lends itself well to this scheme of timely salesmanship. Although its own use isn't restricted to any particular time or any particular place, it fits in with pastimes that are seasonable. Kodaks, therefore, can be sold on a seasonable appeal. They even can be sold as allies of strictly seasonable articles.

Try it now.

The hunting season is open. Use the hunting *motif* as a basis for a timely Kodak window. Get the hunting atmosphere into the display—but have enough Kodak there to make the display talk Kodak. Show how a V. P. Kodak fits in the pocket of a sportsman's jacket. Tuck a few rolls of V. P. K. film into a shell belt.

Several selected enlargements of hunting scenes make an excellent background for such a window. They add to the attractiveness of the display and emphasize the idea that Kodak ought to go along on the hunting trip. Such a display will stop the sportsman. It will suggest that the Kodak is an essential part of every hunter's outfit. And it will tell him where to buy the Kodak.

If you fix up a window to sell sporting goods put a Kodak in with the shotgun, game bag and camping outfit. Kodak belongs there. It's a delightful companion for the hunter and is logically part of his equipment. Emphasize it in the window. It's a very timely suggestion.

A little study once in a while will show you how to make your display windows and newspaper advertising hook up with the pastimes and events of your community. You'll find that such "timeliness" fortifies your selling plans and strengthens your sales attack.

That Little Something Extra

If you can convince a customer that your store offers a little something extra as far as service is concerned, you never have to worry about that customer's business going elsewhere. There are many different methods of impressing the purchasing public with that "little something extra" but here is one plan that is followed by a dealer who operates two stores in a western city.

"We operate two real service stations in two of our down town stores where we have equipped complete laboratories for the sole use of Kodakers and where we try to help them with their troubles going the extreme limit on service. We invite them to bring in a film and help us develop and print it and we explain every step by actual demonstration in the dark room, if they are interested in doing their own work."

The KODAK SALESMAN

MY DAD SAYS,

The bosses diary
as kept by his son

There was a coupla girls down to the store my dad said who was helping things along by spiking the macheenery, punching the tires, ripping the sails and breaking the wings. And there only troubel was that each one was mad at the other. I'd say it was their business if it didn't interfere with mine. But it did. Every story has a certin moral and every store has a certin morale. We've got one yet but it aint so certin as it was. It got to a point where the whole store was getting the fever and everybody was glaring at everybody else. I asked one of the girls what she was mad at and she said Mabel and then I asked the other one what she was mad at and she said Edna.

And so I got them both together and told them about the time that Cas Howell and I used to play in the band. Cas played a clarenet and I played a flute and when we first joined the band we was the best of friends. Then we had a falling out and I called Cas something of a complementary nature and he called me something that sent the blush of pride

to my cheek and from then on each of us t'ed to make life sweet and comfortabil for the other. Our best chance was the band. I did my blamedest to queer Cas' clarenet with my flute and he did the same for me. All I could see was that when I played in three sharps when he was playing in C, his clarenet must sound like a hard cold. And he perused the same line of reasoning. We both had granit intellecks at that time.

I wasn't queering Cas and he wasn't queering me. We was simply queering ourselves—and incidently the band. Old Doc Conway was the leader. As a general thing he led the whole band but half-way through one rehearsal he just led Cas and me. He led us outside—by the ears.

Now this is one time I said to the girls that I won't object to your making up during business hours.

And they both smiled and shook hands and Mabel said it was all her falt and Edna said it was all her falt and the storm had blew over.

Do you remember how jelous you used to be over Ray Southwick when he used to take me riding my mother said.

Let's see said my dad Southwick never did get married did he. Well, I feel just the same toward him now.

But my dad was only fooling.

Due soon—the exciting final baseball games, the first football struggles. Press photographers and commercial photographers are thinking Graflex.

Are you talking Graflex?

The KODAK SALESMAN



Window Salesmanship

This display window almost talks. It says: that the 2-A Brownie makes good pictures, is so easy to use that even a child can operate it, and is so inexpensive that \$3.50 will buy it.

A profusion of Brownies in an orderly display is sure to get attention from the passerby and the pictures and signs tell him what it's all about. The cut-out enlargements show the camera in use—almost an actual demonstration—and emphasize the idea that Brownies and children are congenial playmates. The whole

arrangement covers in an easily-grasped way the three chief characteristics of the Brownie camera—reliability, simplicity and inexpensiveness. It's all told in the window.

"The first day this window was in we sold thirty-six 2-A Brownies and during the week it was in we sold one hundred and seventy-five of this popular model," writes Mr. G. Walter Hopkins of The Sutcliffe Co., who sent the photograph. "The cut-outs were made from 3A negatives enlarged to about forty inches.

Vacation prints suggest an album; but you suggest it, too.

Ten Minutes with the Boss



"I put a lot of faith, Sammy, in advertising at the crucial moment," said Mr. Clark.

"Crucial moment?" inquired Sam—and his face registered perplexity.

"Well, here's what I *don't* mean," continued Mr. Clark with a smile. "One time—years ago, before a camping trip, I bought a pressure stove that was recommended as just the thing. I kept it in the original package until it came time to use it. I was then twenty miles from the nearest town—and glad of it. Inside the package attached to the stove itself was a tag in which the praises of a hand pump—manufactured by the people who made the stove—were sung in several lines of display type. It developed that, without this pump, or one similar to it, the stoving properties of the stove—if I may coin an expression—remained latent. I am slow to anger Sammy, but in three minutes after I had received the full import of that tag's message that stove died.

"That wasn't just the moment Sammy, to suggest one of those darling little pumps.

"So that's what I *don't* mean.

"We're getting out a new container for prints and negatives that have gone through our finishing department. You haven't seen it, have you? Well, on the outside cover there is a picture in which the pleasure of photogra-

phy is emphasized—it's from the Kodak Company's cut sheet—then our name and address. On the back cover is our finishing price list. Inside, over the pocket that holds the negatives is a short, snappy little ad. suggesting the Eastman Film Negative Album for the amateur's negatives. And over the pocket for the prints is an album ad. The amateur looks at his prints at the counter. The album ads. catch his eye. The albums are right there ready.

"The ads. tell him that the only way to keep negatives and prints is to put them in an album—and he knows that this is true. Indisputably, the moment is crucial.

"There's the story of the merchant who put a bowl of chewing gum with a big sign '5c' on it, right beside the cash register. Then whenever possible, he put a five-cent piece in each customer's change. The result was that many people who ordinarily would never think of buying chewing gum found themselves doing that very thing. It seemed logical.

"An album ad. on the delivery envelope, a bunch of prints in the customer's hand, and an album displayed in front of him ought to start something.

"And so, Sammy, that is what I *do* mean. Call it the strategic moment, if you like that expression better. There aren't sixty of them to the minute but there are a lot of them just the same. And when one comes, Sammy, have some advertising there to meet it."

The KODAK SALESMAN

“Imagine This Happening at Thompson’s”

“There are two kinds of service,” commented Carson, eyeing the tip of his cigar. “Either two kinds or none at all,” he continued.

“Well, what of it?” we said briefly. Carson has an irritating habit of stopping before he really arrives at a point.

“Two kinds of service,” he resumed. “What the store considers service and what the customer considers service. The store considers complete stocks, prompt deliveries, charge accounts service. The customer accepts all these as a matter of course. It’s the thing he isn’t looking for that impresses him. When the store apparently goes out of its way to do him a favor, for example—that’s what he calls service. The first store that delivered goods at the purchaser’s house rendered a service that the purchaser was quick to acknowledge. Now that every big store does it and it is the expected thing, few customers pay the slightest attention to it—unless it’s late.

“There’s one store in this town that always gives me clean, fresh bills in my change. That’s service from my point of view as a purchaser. If every other store did it, it would still be a service, of course, but it would never occur to me to call it that. Briefly, as I see it, service is something for which even the most hardened customer says ‘Thank you’. It is something that makes him feel indebted to the store or the man or woman back of the counter. It’s the entrance of the personal touch on the otherwise purely business transaction. It’s the—”

“Stop giving definitions and tell me what you mean,” we in-

terrupted. It was getting late.

“It’s a whole lot easier,” continued Carson, “for the small store in the small town or the so-called neighborhood store in a city to put its personal touch on each transaction. The small store comes to know the people that trade there. The man who is buying isn’t just a purchaser—he’s Mr. Smith who lives on Argyle Street, and that youngster in rompers by the door is his son. That woman who is looking through the magazine is Mrs. Ebets of Culver Avenue and she is the kind that doesn’t like to be interfered with. When she is quite ready she will buy. The store is thrown into an intimate association with the people who frequent it that the big department store can never enjoy. You can imagine this happening at Thompson’s, can’t you?”

“What happening?” we asked as we pointedly fingered our watch.

“Wait a minute,” Carson demonstrated. “Let me tell you. The other day the milkman, instead of leaving two quarts at our house, left one—and my wife didn’t discover it until just before the kid’s supper. There was no milk left. She went out to the drug store nearby—Webster’s, you know that little neighborhood store. They have a soda water fountain there, and my wife thought that perhaps they could spare a quart of milk. Mr. Webster was very sorry but more milk shakes had been sold that day than ever before and the last quart was exhausted. ‘Why don’t you try Barker’s?’ he suggested. Barker’s by the way, was a competitor. My wife start-

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ed for the door and then suddenly stopped. In her haste to recoup the family refrigerator, she had neglected to bring her purse. And they didn't know her at Barker's. For that matter, Mr. Webster didn't know her by name. We have lived in that part of the town only a few weeks. Can you imagine this happening downtown at Thompson's?" he again asked.

"What happening?" we replied testily. "Won't this story hold over till next year? I'm busy today."

"Just imagine this happening at Thompson's," Carson resumed.

"Webster saw her predicament,

reached in his pocket and slipped a half-dollar in her hand and then said, 'Can't have that little boy of yours go to bed hungry'."

"Are you through?" we asked.

"Well, Bill, you only had to hear this story once. I bet that I've heard my wife tell it fifty times. That's what she calls service. And believe me, that fifty cents went a long way—up one street and down another—wherever my wife's friends happened to live. And that reminds me Bill. One time out west I——"

"Not today, not today, Ed." we said hastily and shoved back from the table.

Kodak Anastigmat *f.7.7* On an Exchange Basis

For many years amateurs have written in to us, asking that the Kodak Anastigmat lens *f.7.7* be substituted for the one originally fitted to their camera. And while none of these requests could be gratified, the demand still persisted. The trouble has not been with the demand—but the supply. All the Kodak Anastigmat *f.7.7* lenses that we could manufacture were needed as equipment on new cameras.

Careful work is required in the fashioning of a Kodak Anastigmat, and quality can't be rushed. Some eight years have elapsed before we have been able to offer the Kodak Anastigmat lens separately.

Now, however, those of your customers who own Kodaks fitted with Kodak Ball Bearing Shutters can exchange the original lens equipment for the new Kodak Anastigmat lens *f.7.7*. The exchange charge is \$12.00 on cameras fitted with single

lens, \$10.00 on cameras equipped with R. R. lens. We retain the old lens.

Cameras fitted with T. B. I. shutters will be fitted with the Kodak Anastigmat lens *f.7.7* at an *additional* charge of \$6.00—the extra cost being due to the fact that a Kodak Ball Bearing shutter must replace the T. B. I. If fitted with any other shutter than those mentioned above, please communicate with us before forwarding the camera.

Owners of Premos may have the Kodak Anastigmat Lens *f.7.7* fitted to their cameras on the same basis and at the prices specified above. We cannot, however, fit a Kodak Anastigmat lens *f.7.7* to the following Premos: Folding Cartridge Premos, the 5 x 7 size of Premos Nos. 3 and 9, Premo No. 10, Pocket Premo. These are the exceptions.

All cameras to which a new lens is to be fitted are to be sent to us at Toronto, *transportation charges*

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prepaid, and a letter of instructions, bearing first class postage, should be attached to the outside of the parcel post package.

Aside from the immediate reaction of the cash register, it is well worth while for any salesman to push this exchange plan. And the reason is very simple. With a better lens, your customers will get better pictures and better pictures make people better customers.

The Kodak Anastigmat *f.7.7* is the ideal lens for the average amateur. Not only is it a little faster than the best R. R. lens but, as far as flatness of field and definition go, it is the equal of any anastigmat regardless of price. Properly fitted to your customers' cameras it will result in keener, crisper negatives, better contact prints and better enlargements.

Let your customers know about it.

Kodakery For October

The reader's interest in *Kodakery* is always well sustained. The stories and articles are written in a bright, clean-cut style and no publication contains more interesting pictures. Your customers like it—or would like it if you gave them the chance to subscribe. Remember that, interesting as it is, *Kodakery's* real purpose, both directly and indirectly, is to help business—directly in its advertisements, indirectly through every article and picture that it prints. Always the thought behind its editorial policy is to stimulate enthusiasm in photography. We publish it, to be sure, but its readers buy the goods from you.

Sometimes we wonder if the salesfolk really appreciate what

the little magazine will do for them if they give it a fair opportunity. It was with real pleasure that we encountered the following paragraph in a recent letter from a dealer:

"My customers talk *Kodakery* and look for this little book regularly. I think it has been one of the biggest helps we have ever had in encouraging the making of pictures."

The following articles and stories appear in the October issue of *Kodakery*—"Madam Killdeer indulges in Self-Portraiture," "Picturing Waterfalls," "Brand 'Em While They're Young," "Dry-Mounting Prints," "A Romantic Corner of Old France," and "When Jimmie's Prints Came Loose."

Ask our advertising department to send you copy for a circular letter to sell Kodaks to hunters. Your game warden will probably give you the names of license-holders.

The KODAK SALESMAN

Marking Time

Once upon a time there was a store, the Proprietor and Salesman of which, when October came, chose to regard the Kodak season as finished. They therefore neglected that branch of the business until spring.

This they called "Marking Time".

But when spring came, they were astonished—even grieved—to notice a serious falling off in the demand for photographic supplies. It puzzled them.

But there was another store not far off where they were not at all puzzled. They were not even depressed—on the contrary they were extremely happy, for they had not "Marked Time"—but they had marched forward. They had kept the Kodak flag flying throughout the winter, much to their own profit.

By spring all the amateur photographers in the place knew this to be an enterprising, up-to-date and reliable store, which always had just what they wanted whenever they wanted it.

So that is where the business from the first store went.

And why not?

Everything comes to the man who
works while he waits.

The KODAK SALESMAN

Know Your Sundries

Photographic sundries are an integral and essential part of the Kodak line, and they are ready sellers.

Every sundry has selling arguments of its own. Many of them can be effectively described in newspaper advertising; most of them can be interestingly demonstrated; all of them can be profitably displayed.

There are three good reasons for keeping well up on sundries and accessories. First of all, Kodak users expect their store to show them all the devices and conveniences needed to satisfy any photographic whim they may have. Kodak national advertising frequently mentions certain accessories. These references whet the curiosity of your customers. Then they read in *Kodakery* and other amateur photographic magazines about the use of these accessories. And the advertising pages of these publications feature Eastman photographic sundries in display ads. Readers expect you to answer

their inquiries about such goods.

In the second place the purchase of an accessory—any clever device—stimulates a camerist to greater activity. His enthusiasm for picture making revives. He finds a new way to ride an old hobby. He buys more film and brings in more finishing work than before.

The Kodak Self-Timer, for example, makes the camera more useful to the man who travels alone; the Portrait Attachment opens a new field of usefulness for the Kodak in the home; the Kodapod is the equivalent of a tripod for the hunter or fisherman. Each of them adds to the fun of making pictures and thereby boosts film sales.

Then in the third place, there's good profit in sundries in the first place. Albums, portrait attachments, dry mounting tissue, film-tanks, self-timers, Kodapods, Optipods, tripods, printing outfits, print rollers, etc. Keep going on the full sundry line and get the full reward.

Are You Selling *Kodakery* at the Counter

A few copies of this valuable little magazine on the Kodak display case will attract your customers. Show them how interesting its contents are.

First they'll buy a single copy of *Kodakery*. Next they'll ask you to send in their subscriptions. There are worth-while profits in both of these transactions, but your biggest benefit comes from the fact that *Kodakery* stimulates its readers to make more and better pictures.

Order a counter supply of the next issue. It will almost sell itself.

The KODAK SALESMAN

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each is founded on an incident that actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

"Well I'm crossing that store off my calling list," said Tom Johnson to his law partner as they joined in the office after lunch.

"What store?"

"Oh that big drug store on Main Street. You know—Blank's," Johnson explained.

"What did they do to you—suggest that you buy some hair tonic?" laughed the junior partner.

"No. It wasn't quite as insulting as that. Do you want to hear about it?"

"Suppose I'll have to listen to it, sooner or later. Eventually, and so forth."

"Well it was this way. I dropped in there to buy two or three little things. Went back to the prescription counter and asked the young lady for a small bottle of iodine. She returned in a moment, and said, 'You don't want one as small as this, do you?' And I answered, 'No give me the next size larger please.' Then I stood there thinking what a good saleswoman the girl was. I'm something of a psychologist, you know—

"Amateur psychologist," the junior partner corrected.

"Anyway, that girl had made a bigger sale by using the power of suggestion on me. She'd have made a great lawyer.

"At least that is what I was telling myself and I was positively beaming at having discovered a woman of such promise. Then the girl returned and the awful thing happened."

"You noticed her wedding ring for the first time?"

"Don't be a fool. Let me finish this. Just then several people came in and stopped at some of the counters at the front of the store. The cashier yelled from up near the door, 'Service here.' And the girl who was waiting on me yelled back across the entire length of the store. 'How many d'yuh think I can wait on at once? Wait on 'em yourself.' And the cashier came back with, 'Wasn't talking to you.'

"You can imagine how embarrassing it was for me, and for every other customer in the store. It was as bad as having the host at a dinner party throw the carving set at his wife. Two or three of the customers left. The girl asked me, 'Anything else?' and I murmured 'No,' although I did want to get some other things."

"Too bad the argument couldn't have gone on to assault and battery. You could have got the case," suggested Johnson's partner.

"As far as I'm concerned they might have scratched each other's eyes out. They couldn't do more to discount the dignity of the store. I'm through with that outfit."

"Was the girl blonde or brunette. Tom?"

"Brunette."

"Hub. You'll be back there buying more iodine tomorrow."

The KODAK SALESMAN

Call Their Attention to the Manuals

"I only wish I knew how many million copies of my books have been issued" laughed the man who writes the manuals that accompany Kodak and Brownie cameras. "I've written about seventy-five of them, and I'm still writing and revising, writing and revising. There are always new models for which manuals must be turned out, and the old manuals have to be kept up-to-date. So it's quite a job."

And the purpose of the job is to make it easy for the beginner to get good results. If he has bad luck at the start he may never become an enthusiastic picture-maker. The manual tells him just what to do.

Look through a Brownie manual for example. Part I tells how to load the camera. The second part explains in detail how to make the exposure—the speed to use, the stop to choose, the proper way of holding the camera. Flashlight exposures, home portraits, time exposures outdoors—it's all in Part II.

Part III deals with removing the film and finishing the pictures. And the remainder of the book is devoted to price lists, and

display ads showing accessories and supplies.

You'll agree that by reading the manual anyone can make good pictures. There's no guess work about it if one follows instructions. Furthermore the manual tells about the use of sundries and supplies and mentions almost every phase of camera usefulness.

The salesman's responsibility is to call attention to the manual and to urge the purchaser to read it thoroughly when he makes his first exposures. Then he'll be well-grounded in picture-making and his enthusiasm won't be dampened by discouraging results.

And while you are calling attention to the manual don't forget to tear out page one and insert the customer's name and address, so that he'll get *Kodakery*. *Kodakery* will help him further to get good pictures, stimulate his enthusiasm, and send him to your Kodak counter for accessories and supplies.

Above all remember that the manual has a purpose and that it satisfies that purpose effectively.

A well-Planned Window Display is the Sign of Vigorous Kodak Salesmanship.

It connects your store with the Kodak line in the minds of passersby.

New customers are told by it that you sell Kodaks.

Old customers are reminded that you still sell Kodaks.

For there's real selling energy in your window.

*Enthusiasm is partly
interest, partly energy
and wholly successful.*

*If it isn't an Eastman,
it isn't a Kodak.*

The KODAK SALESMAN

NOVEMBER 1921



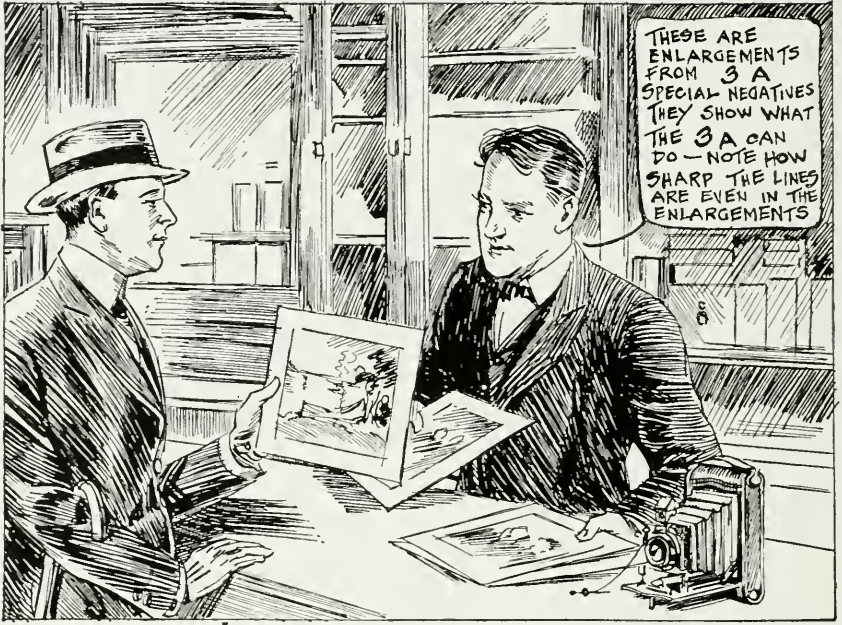
PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

Doing business without advertising is like winking at a girl in the dark. You know what you are doing, but nobody else does.—Frank Wiltzsch

People like to Associate
with Smiles.

NO one senses the atmosphere of a store more quickly than the prospective buyer. If the atmosphere is cheerful and pleasant, buying is easy and the customer makes few complaints. If the atmosphere of the store is sullen, then the customers immediately become hard to suit, cross, irritable, and their pocket-books pucker tight. There's a lot in the relation of the state of mind to business. The men who maintain a cheerful attitude through all kinds of business weather usually get what business there is stirring.

—*Tick Talk.*



The man behind the counter is a salesman.



The man behind the counter is a clerk.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

NOVEMBER, 1921

No. 10

Not in Confidence

No, Sir—we are not giving you the information following in confidence or under pledge of silence. You are at liberty to tell whomsoever you please and the farther you spread the story the more good it will do you personally.

The Kodak Company is going to make the Kodak Anastigmat Lenses almost as popular as Kodaks themselves. We have made a good start this year on the 2C Junior and V.P.K. with f.7.7 lens and we have no intentions of letting up. It is always advantageous to a salesman to have advance information on the plans and purposes of the makers of the goods he sells—you now have that advantage, for you know what's on our mind.

There's a tremendous campaign starting right away in the U. S. on the K.A. lenses. That campaign will flow over into Canada and will be supplemented in Canadian publications. Kodakery, too, will carry the news.

The effect we aim to produce is to help you sell cameras fitted with the Kodak Anastigmat lens and thereby

increase the size of your average camera sales.

At the counter suggest Kodak Anastigmat equipment. Emphasize the advantages that this lens gives to the regular Kodaks, and the Kodaks Junior. And see how many *SPECIALS* you can sell. Explain that they constitute the Kodak peerage, that they are superior instruments equipped with superior lenses—the Kodak Anastigmats.

In your window displays call attention to the cameras that have the Kodak Anastigmat lens. Show enlargements from negatives made with this lens. Prove that it produces crisp, keen negatives and sharp pictures.

In your newspaper advertising tell your community that your stock includes cameras fitted with the Kodak Anastigmat; that although this lens is at least the equal of any anastigmat made anywhere, regardless of cost, it is comparatively inexpensive and adds but little to the price of a camera.

You will find a more receptive attitude among many of your camera prospects. They'll have learned about the Kodak Anastigmat lens.

To the Senior Salesman

As the senior salesman in the store, you owe it to yourself to help the juniors just as your senior help-

ed you in your junior days. Perhaps you were more eager for knowledge than is the average jun-

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ior of today, but none the less should you encourage the youngsters to acquire that knowledge of the line without which they can't possibly have confidence in themselves and in the goods.

And, today, so many personal explanations are not required, because the Kodak Company gladly supplies booklets that treat the fundamentals in clear, concise and easily-understood language.

Take lenses, for example: Until "About Lenses" was published you'd look far and wide for a reliable source of information on this important subject. You used to treasure up the catalogues of various lens-makers, none of whom was half as interested in posting you on lenses in general as in making out that his lens was the one and only. You had to read through a lot of matter before you got to the real stuff.

"About Lenses", presents the meat of this question of lenses in clear-cut, simple language. If your juniors have mastered the booklet, they will sell more Kodaks and better Kodaks right along. The

campaign on 2C Juniors f.7.7 lens this year has fixed attention on lenses more than ever. We are planning to feature the K.A. lenses on such a scale that but few—mighty few—photographers will not know about them. "About Lenses" will help us all reap the full benefit from this advertising—it will help your juniors clinch sales.

Early in your career you learned by experience that hypo was not the sole ingredient a fixing bath should contain. Of course, it's hypo that does the fixing, but the alum, and the acid and the preservative all have their parts to play in producing firm, clear films, free from stain. Experience or your senior was your teacher, but "Elementary Photographic Chemistry" today makes it ever so much easier to know the whys and wherefores in the developing of negatives and prints.

Free on request— "About Lenses" and "Elementary Photographic Chemistry"—they build up sales because they impart selling knowledge and confidence. Get a copy of each for yourself and for the junior.

For Vagrant Pictures

The host of pictures that have no permanent resting place is still unnumbered, despite the fact that you did your share last Fall to provide them with fixed abodes, for this has been a great year for picture-taking and picture-making.

The vast majority of these prints and negatives are vagrants still. Providing them with fixed abodes—Albums for prints and for negatives—is a pleasing and profitable task, because your customers will appreciate the thoughtful reminder.

The picture opposite is a happy choice in that it emphasizes so neat-

ly the usefulness of negative albums and the imagination needs no stretching to extend the suggestion to cover albums for prints. Make the most of it.

Anything that makes picture-taking and picture-making in the home simpler and easier, at once makes it simpler and easier for you to lengthen your sales slips. Portrait Attachments, Flash Sheet Holders, Optipods, etc., suggest themselves—in a few minutes you can list up a regular string of them. Then work your list tactfully, in the store, to the end of the string.

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For Missionary Work

A new edition of "At Home with the Kodak" is off the press—copies free on request. This booklet proves how valuable the Kodak is for chronicling the little incidents that give family life its daily charm.

"At Home with the Kodak" is interesting and attractive—pictures on almost every page. It is instructive, too—tells how best to

use the Kodak in the home. And it is a valuable sales help for you, because anyone who reads it will be convinced of the Kodak's usefulness.

We are advertising this booklet nationally, asking people to go to their dealers for it. There will be inquiries at your Kodak counter. How many copies can you use to advantage?

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Keeping Cool with Coal

Over one hundred and fifty tons of coal a day are required to keep all the refrigerating rooms at Kodak Park cool. Sounds paradoxical, doesn't it? But any refrigerating system uses power—and the plant at Kodak Park produces more refrigeration than any other single refrigerating system.

Its capacity is 4,200 tons every twenty-four hours—the equivalent amount of ice would supply every family in a city of one-and-one half million population. The refrigerating plant at Kodak Heights is on the plan as that of Kodak Park, having about one seventh the capacity.

And here's another paradox for you. The largest part of this enormous refrigerating capacity is required in order to have warm dry air, which is essential in certain rooms where sensitized goods are in process. The relative humidity of outside atmosphere is too high, so the excess of water vapor is

removed by cooling. The air is passed over pipe coils through which cold brine circulates. Then, having shed its moisture, it is heated by steam coils until it qualifies as warm, dry air, fit to touch film or paper.

The process is much the same as that used in smaller cooling plants. Ammonia gas is compressed and condensed into liquid form. This liquid is then released into large, air-tight tanks and the liquid returns to its gaseous state. Running through these tanks are pipe coils through which brine passes. As the liquid ammonia changes to ammonia gas it requires heat, which it takes from the brine. The brine emerges cold—usually at 0 degrees F.—and is piped into refrigerating rooms where its coldness is used to dry the air.

Thus the Kodak Refrigerating plant contributes directly to film quality and to good photographic results.

A Clearing-house for Chemicals

The Society of Chemical Industry at its recent international meeting in Montreal passed a vote of thanks to the Eastman Kodak Company for the zeal with which our chemical laboratory has worked to make synthetic organic chemicals available in the western hemisphere.

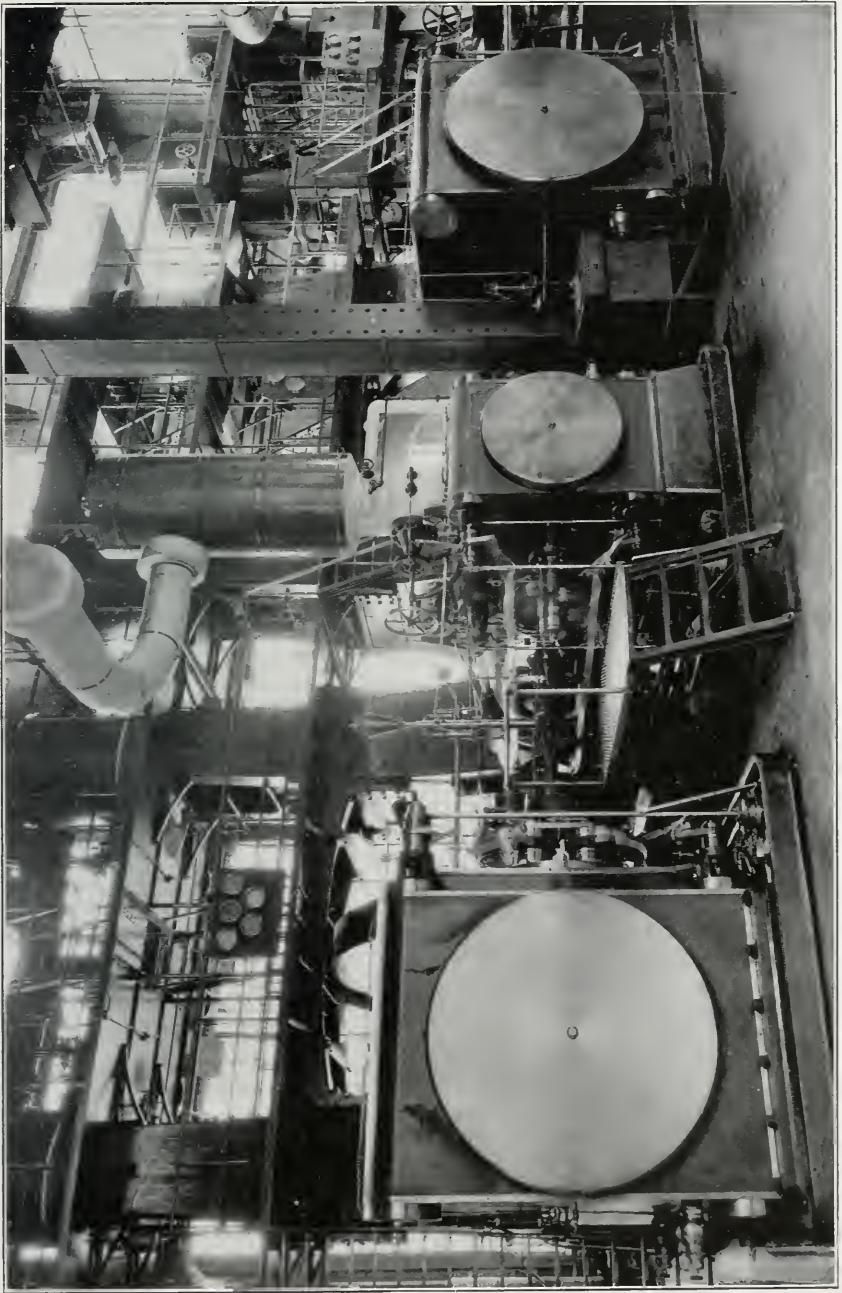
Three years ago was begun the production of synthetic organic chemicals in a special department of the Research Laboratory at Kodak Park. The object was to make North America independent of foreign sources of these materials. To that end we invited the co-operation of all chemists; we made our laboratory a clearing-house for the mutual assistance of

the organic chemists of the continent.

The list of Eastman Organic Chemicals now comprises over 1,200 compounds and the number is continually increasing. Some of them we prepare ourselves; others we obtain from chemical manufacturers.

Here's one to remember: TETRABROMOPHENOLSULFONPHENYLENE, which answers also to Bromophenol Blue. It's absolutely no relation to DIMETHYLAMMONIUM DIMETHYLDITHIOTHIOCARBAMATE. Either of them would have sent Demosthenes back to his pebble-gargling lessons.

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Part of Kodak Park's refrigerating system.

The KODAK SALESMAN

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each is founded on an incident that actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

"You claim to know something about merchandise display, don't you?" asked the man from the next office as he towered over our desk.

"Which kind of merchandise display? window? counter? or what?" we queried.

"Doesn't matter. You'll have to hear me out, anyway, or else throw me out."

"Shoot," we urged, and he began.

"You know, ever since the time that a low bridge scraped me off a canal boat, I have been convinced that five feet and ten inches in height is a-plenty—until a few days ago. But I've found out different. The next time I go into that Center Square drug store, I'm going to wear stilts."

"Taking up second story work?"

"No. Listen. Last week-end I took some pictures but I forgot to take the films downtown Monday morning. So in the evening, on our way to the theatre, we stopped at that store. It was convenient, right near the theatre, and as far as I know it's the only finishing place that's open evenings.

"Well, I located the Kodak counter easily enough. There were cameras galore and a profusion of other photographic apparatus in the showcase—there was no mistaking the place. So I, in my five feet and ten inches of dignity,

advanced in that direction. But no one appeared to be interested in me. There I stood, films in hand, in front of that counter with its bulwark of merchandise heaped on top. Between different piles of variegated drug store wares I could get only an occasional glimpse of the bottle-laden shelves beyond.

"After a moment of pacing up and down the showcase like a sentry, I discovered that the saleslady was standing right behind the counter. She had been in the very next trench all the time, but neither of us could see the other because of that parapet of perfumery, pomades and powder puffs on top of the showcase.

"Well, I gave her my films, my name, my address, and my promise to come in today to get the finished negatives and prints. But I don't feel equal to a game of hide-and-seek every time I have films to develop so I guess I'll find another finishing establishment somewhere.

"But what I want you to tell me is this. Do you recommend to your dealers that the proper way to display merchandise is to build tall formations of assorted goods on tables, counters and show-cases, so their stores remind one of a trip through a canyon?" We assured him that we certainly did not.

The Tripod is an easy accessory to demonstrate and should be easy for you to sell. Show every camera purchaser how necessary the Tripod is in making time exposures.

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Motion in the Window

To be effective a window display must be attractive. It need be neither elaborate nor complicated, but it should be unified, properly balanced, easy to look at. Such a window holds the gaze of the passerby and "puts over" the selling message. But the profits that come out of any display depend on the number of people who see it. The trick is to stop the crowd.

As an attention-getter, *motion* is a direct hit.

Even a flutter of crepe paper streamers animated by an electric fan will draw people to a window that would otherwise be neglected. But motion alone doesn't make a successful display. It must be properly handled. The moving element in a display should draw attention but it should not so

eugross attention that the spectator pays no thought to the selling elements. If the attention-getter obscures all else it accomplishes nothing.

The ideal way is to put motion into the sales argument, thereby making the attention factor re-enforce the selling idea rather than discount it. As usual, the ideal way is the difficult way, but notice how the Kodak department of Shaw & Borden Co., worked it out.

The lighthouse, which dominates the display, has a revolving turret. As the turret turns, the light goes on and off. There's the attention-getter.

The windows in the turret and tower are hand colored transparencies, which, of course, suggest pictures. There's the sales talk.

For the far-a-way friend—a "Parkview Amateur Calendar."

That's a suggestion your customers will appreciate.

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Kodak on the Farm

The Kodak campaign in farm papers, which has persistently emphasized the business value of the camera on the farm, has been considerably re-enforced by numerous articles on farm photography that have appeared in recent issues of agricultural publications. *Orchard and Farm*, for example, has just finished a contest in which prizes were given for the best farm photographs.

Other magazines have given considerable attention to the varied uses for the camera in connection with stock-raising, and farm husbandry in general. These suggestions, coming from the editorial staffs of such publications, add force to the ideas that are expressed in Kodak ads, and make every farmer an excellent Kodak prospect.

Provided with a Kodak the farmer can keep pictorial pedigrees of his livestock, pictorial records of growing crops, pictorial evidences of the ravages of bugs in his orchards, pictorial proof that fertilized land produces the densest growth. Comparative photographs taken month by month and year by year show just what happens as time passes, and how this year's crops compare with last's.

Then there is the valuable use of the photograph as a salesman. Pictures of full-bred livestock can be sent to faraway prospects. Pictures can also be reproduced in the catalogues of fairs and sales. Such photographs create interest, attract customers, and frequently make sales by mail.

Farm papers are telling the farmers about the camera. They tell how to pose an animal to show it off to best advantage, the sort of background to select, and other points of interest to the farm photographer. All this makes new friends for the camera. The word is being spread month by month, and month by month more farmers feel the need of photographic apparatus.

You should find it easy to prove that the Kodak is *the* camera for farm use since it is simple and reliable and its autographic feature permits one to write date, age, title, or similar information on the film at the time of exposure. The Kodak picture tells at a glance what would require pages to describe, and the record on the negative furnishes the identification. That's what the farmer wants—a camera that is equal to its job and dependable. Show him a Kodak.

A Scrap Book of Window Displays

Dr. Osler once said, in a serio-comic vein, that he often thought that after a certain age most men might as well be chloroformed. If he had been a merchandising manager he probably would have said that the effective life of a window display is one week, and that the shades might as well be drawn at the end of that time.

A show window is seldom allow-

ed to outlive its week, in a progressive store. Seven days is a long enough time for the regular passerby to grasp the message without becoming tired of it. The display must not lose its freshness.

For the establishment that has only one window-width of frontage such a schedule calls for fifty-two displays a year. For the metropolitan department store it may

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mean over a thousand complete trims every twelvemonth. And each exhibit must have in it an illuminating idea and unified plan that will sell goods. An undertaking of this sort, involving a vast amount of study and work, should not be considered a thing ephemeral. Chances are there is something in it worth saving for future use.

Whether you put in fifty displays a year or twenty times that many you will find it profitable to keep a photographic record of them. Get a picture of every single one. After a trim is taken out you will have difficulty in remembering what it looked like, how it was laid out, what it contained. The picture tells at a glance, but without a photograph you have nothing to show for your efforts.

A scrapbook of your show windows is just as valuable as a scrapbook of your newspaper advertisements. Not only does it show you what has gone before but it

offers ideas for future use. You will find good old notions that can be tackled from a different angle and used again effectively. And you will often find some detail that can be expanded and used as the central idea of a new display scheme.

Study the photographs of your windows. You will see that some displays were well balanced, logically grouped, attractive and vigorous. Make these your standards. Learn why they were better than others, and apply your findings to the next window you fix up. The pictures of your own windows are particularly valuable because they *are* pictures of your own windows and consequently show exactly how much and how little material can be used with good effect, where the optical center of the space is, how to avoid a scattered arrangement, and other points that will help you to make your window exhibits attractive and profitable.

Kodakery for November

November's Kodakery will give you some new ideas about camera craft, several interesting non-technical articles and a few good chuckles.

"Reflections," the leading story, tells how to make use of water in composing the picture. "When and Where" emphasizes autographic usefulness. "Making Prints Keep their Place" will help you

sell albums, and this month "Jimmie Hatch draws a Blank."

Then there are articles on the dirty work done by a dirty lens, photographing mountains in the distance, the loose leaf album, care of filters, relative advantages of tray and tank development, and on making white margin prints.

To say nothing of an abundance of excellent pictures.

Kodakery helps everybody, helps your customer, helps you, helps us. Get the name on the dotted line.

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Somebody wants a Graflex!

The opening of school athletic schedules is also the opening of new opportunities to sell Graflex cameras. The Graflex is recognized as *the* camera for photographing sporting events and it should be easy to sell it to any person who requires equipment for that purpose.

But in selling the Graflex let's not emphasize its high-speed capabilities to the exclusion of its other uses. With the exception of wide angle lens work the Graflex will do anything that any other hand camera will do—in addition to its supremacy in speed photography.

One Graflex ad. says: "It is not merely in the doing of sensational things in speed photography the Graflex excels. Its efficiency qualifies it for the snap-shot in the shade, for the taking of the most delightful of all pictures—imposed pictures of the children."

Remember the Graflex focal plane shutter, which offers speeds of 1/10 to 1/1000 of a second; the Graflex reflecting mirror, which shows the image on the ground glass, right side up, full picture size, until the very instant of exposure; the Kodak Anastigmat lens *f.4.5*, which gives the Graflex the advantage of superfine optical equipment.

The 3½ x 5½ Compact Graflex is advertised in the December issue of *Kodakery*, and in other amateur photographic magazines.

The distinctive feature of this camera is, as its name implies, compactness. It offers in a post-card size camera the focal plane shutter, the reflecting mirror principle, the optional use of roll film, film packs, cut film or plates. There are likely to be enquiries about this camera—be posted on the 3¼ x 5½ Compact Graflex.

Kodak Slogan is Text for Preacher

"Picture ahead—Kodak as you go." This slogan pointed out to many a motorist the way to a delightful vacation.

But is it a mere advertising phrase designed to crowd the Kodak counters? Oh, no. Its meaning is far profounder than that. For its message is a motto not only for a happier life but for a holier one as well.

The pastor of a Sidney, New York, church recently chose as his text, "Picture ahead—Kodak as you go." The theme of his discourse was that many of the impressions one receives exert a lasting influence and that for these permanent pictures subjects should be selected that are worthy of perpetuation.

Then comes Dr. F. T. Rouse, of Worcester, Mass., preaching on the same slogan in the Plymouth Congregational Church in Seattle. Dr. Rouse said:

"We should always be looking for a picture ahead. Too many of us go through life looking for trouble, or scandal or gossip, or the horrible. We find that for which we look. The expectant attitude for something beautiful will never be disappointed."

Something in it, isn't there? Which gives the makers of the Kodak advertising slogans new cause for pride. They are putting words of wisdom into the mouths of ministers.



Ten Minutes with the Boss

“Well, how do you like Mrs. Prescott?” asked Mr. Clark who had been standing near Sam’s counter as an interested observer for some minutes. Mrs. Prescott had just left.

“Ask me how I like bichloride of mercury? Ask me how I like scarlet fever? Ask me how I like ‘Main Street’? Ask me—”

“Hold on, hold on,” remonstrated Mr. Clark. “You’ll have to meet many Mrs. Prescotts in your business. They are a little annoying perhaps—but they buy, they buy.”

“Why honestly, Mr. Clark, if that woman ever came to a decision, somebody would have to point it out to her. She wouldn’t recognize it.”

“I know it, Sammy. Mrs. Prescott is the type of customer that can’t make up her mind. And her name is not only Mrs. Prescott but legion. You didn’t sell her, did you?”

“Well,” replied Sam. “I almost sold her a 1A *Special*, 2C Junior and Vest Pocket Kodak—but I didn’t. She would follow me just short

of the point of sale and then take a detour. I think she really wanted a Kodak, too.”

“It takes two people to make up Mrs. Prescott’s mind,” remarked Mr. Clark. “She can walk through the field unassisted but when she comes to the fence, you must help her over. First she wanted to see a 2C Junior—and you showed her that. Then her eye caught a Vest Pocket Kodak—and you showed her that. Then she spied a *Special* and you showed her that. There were a couple of other cameras under discussion, too—but I couldn’t identify them. There they all were—grouped before her. While you described one she would be looking at another. Her attention was split five ways.”

“What could I have done?” asked Sam in an aggrieved tone.

“If I’d been in your place,” said Mr. Clark, “I should have put that 2C Junior in her hands and through some pretext, looking at a certain object through the finder, for example, got her away from the varied camera assortment.

“Then she wouldn’t be trying to make up her mind about five things—but only one—and that’s easier—particularly for a Mrs. Prescott.”

“At Home with the Kodak”—the new edition is now ready. Order a counter supply of this valuable booklet now.

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It Gums the Works!

The foreman of the repair division of the Service Department wants some help from Kodak dealers. Here's his difficulty:

Many of the shutters on Kodaks that are returned to us for repairs have to be cleaned of oil. The manuals state specifically that shutters must not be oiled, but this warning is often disregarded. And the consequence is that shutters go wrong. Every sort of lubricant, from the finest clock oil to axle grease is used including cold cream and hair oil. Vaseline is a favorite, and the foreman even thinks he has recognized the odor of oleomargarine.

Oil always stiffens the mechanism of a shutter. To put the shutter in working order again the oil must be removed. The shutter must be dis-assembled and each part cleaned separately with ben-

zine. That takes time; from thirty minutes to two hours.

You may wonder why we object to cleaning shutters. It is usually true that if the shutter hadn't been oiled, a minor adjustment would return it to its usefulness, and perhaps the owner wouldn't be charged a cent. But that's not the point. We want to keep the number of disabled cameras as low as possible so that every amateur photographer can have the use of his equipment whenever he wants it. We don't like to see the owner of any Eastman-made instrument put to trouble and expense if a few words of advice, through the Kodak dealer, will prevent it.

Explain to your customers that oil has no place in the shutter. It "gums the works," not figuratively speaking but literally.

Atmosphere in the Window

"Build the display around one idea," is almost a proverb among experienced window decorators. Everything that goes to make up the exhibit must have some connection with the main plan; it must be some variation of the original theme.

The result is a single, concentrated appeal and a single concentrated appeal is most likely to convince the passerby.

The difficulty, to be sure, lies in finding an idea that is big enough to dominate a show wind-

ow. But the simple, obvious idea is often the most effective.

Some time ago one dealer used a particularly good display in which the argument was that the Kodak is an essential part of the outer's equipment. A miniature camp in the foreground established the atmosphere, and the Kodak seemed to be a logical part of it. Pictures in the background suggested the results of taking a Kodak along. The window *attracted* and then it *told*.

A suggestion for holiday shoppers—the V. P. K. Special (Focusing Model). It's new, it's right, and so is the price.

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When in Rome Shoot Roman Candles

Almost every Kodak salesman has heard strange renderings of photographic terms. "Railroad lens," "acrobatic lens," "automatic film," are among the favorites.

When such articles are asked for at the counter it is often difficult to suppress a smile, but that's one time when a smile might not help the sale.

Teamwork, a store magazine published by the Lowman and Hanford Company, Seattle, mentions several such incidents. The article, which appeared under the headline used above, follows:

Trying and oft times ludicrous situations follow each other constantly in a store such as ours, where we carry hundreds of articles that bear trade names and articles of a technical nature that have technical names. By exercising tact we can save our customers from embarrassment under many conditions.

We had a call for Bull Durham Razors. The salesman didn't laugh or give any indication of amusement. He immediately showed the makes we carry and cleared up the situation by saying that new razors were appearing daily, although as yet we didn't carry the Bull Durham.

"I want a stick for a pen nib."

"Alright, sir; right down here we have a whole case full," said one salesman, and the customer was happy.

"I want a stick for a pen nib."

"A stick, you mean a penholder don't you?" and the customer felt cheap.

"I want a fountain pencil."

"Alright, sir; step right here, we have a complete assortment," and the customer is happy.

"I want a fountain pencil."

"Fountain pencil? We have fountain pens, but this is the first time I have ever heard of a fountain pencil." And the customer was humiliated.

"I want a speedometer, I am going on a hike and wish to measure the distance."

"Yes, Madam; we carry a very reliable make. The price is \$5.00," and the customer was not embarrassed.

"A speedometer? You must mean a pedometer. Speedometers are for giving rate of speed of motor cars and recording distance traveled," and the customer is embarrassed.

"Have you Giloot Pens?"

"Have you vanilla envelopes?"

"Do you devil up pictures?" and the list might be continued indefinitely.

Every day we get calls for merchandise not carried, ranging from wall paper to ladies' hosiery. In all of the cases the inquiry should be answered with sympathetic understanding. We should not unconsciously say by our attitude, "This is a stationery store not a paint shop."

We should direct the inquirer promptly to the nearest store where their wants can be filled.

We should adapt our language and our moods to our customers..

In other words, when in Rome shoot Roman candles.

If it isn't an Eastman—It isn't Autographic.

MY DAD SAYS,

**The bosses diary
as kept by his son**

My dad got to talking tonight and he said that some fellas think the first silabil of courtesy is "curt." He says that these fellas have devoted considerabil time to learning a short, snappy selling talk that consists of two words "yes" and "no." Sometimes they get mixed up a bit and says "yes" when they mean "no" and versa vice but as a general thing if a customer asks them if this camera is a 2C Jr. and they read the label and find that it is, they say "yes" as cute as anything.

"Now these fellas aint hurting Mr. Webster's feelings by only accepting two of his words, but they

aint doing right by the store—that's certin.

"I'm beginning to think more and more that the attitude of the sales folk can make or break a store. I often go to Hibbs—"

"Why I don't like Hibbs at all" my mother said.

"I don't either," my dad said. "I go there just to glote—my store is so much better.

"They've got several 'yes' and 'no' fellas down there but it's the attitude of the whole store that I like to shiver in—and then go back to my own place and get warm. You get the impreshun at once that you've stumbled in some place where you weren't invited. You have to force yourself on the attention of the clerks and fairly beg to be waited upon.

"A customer likes to be handled with gloves—but *not* boxing gloves.

"Sales people should strive to please not freeze.

Autographic feature aids Police

Identification as to date in pictures of children and as to place in travel scenes is an everyday task for the Kodak autographic feature. But the use of the same means to identify persons "wanted by the poliee" is not quite so common.

In Canton, Ohio, Deputy Sheriff Gibson had a sheaf of warrants to serve on members of the "Richard Roe and John Doe" families who had refused to accept service of previous warrants. This peace officer is an ingenious man of firm purpose, so he armed himself with the John Doe warrants, found a friend who had a 2C Autographic Kodak Jr. and returned to the troublous scene.

As Mr. Gibson placed a summons in each person's pocket the man with the Kodak snapped the shutter, then "wrote it on the film at the time."

Later, on failure to keep the peace, one of the persons thus summoned, was arrested. The judge examined the dated photograph and on the strength of it fined the defendant and sentenced him to 10 days confinement in jail for contempt of court.

A local daily, in telling of the incident, said: "The camera man snapped each service and wrote on the film the name of the party thus served."

Columbus had a theory and was called an idiot. He proved his theory and became a hero. In salesmanship, as in astronomy, the best idea is worthless until it is put to work.

*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN



DECEMBER 1921



PUBLISHED BY CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

Salesmanship is the art of getting people to buy what they want, even if they don't know they want it.

EVEN paper and type and ink are susceptible to the holiday spirit. They want to shake you by the hand and slap you on the back, and tell you, face to face, what a great old world this is after all. That's impossible, of course, but at least you can accept "Merry Christmas" and "Happy New Year" as a personal greeting from "The Kodak Salesman," and though the spirits may have gone, the spirit hasn't. "Here's how."

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*Let your Kodak
Keep the Christmas Story*

Canadian Kodak Co., Limited, Toronto, Canada

This is a miniature reproduction of the Kodak Christmas Advertisement which will have a circulation of nearly a million in Canadian Magazines and Farm Publications.

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an aid to the man behind the counter

Vol. 7

DECEMBER, 1921

No. 11

The Christmas Story

A visit, much too early, to the gift laden tree and the excitement of the day have been too much for Mary Josephine, aged six.

Grand-daddy's lap is as convenient and comfortable a place as any for a nap, so there we find Mary surrounded by her toys.

"Isn't Grand-daddy proud of his little burden" you can almost hear Mother say as she stands with Dad in the door way, Kodak in hand ready to make the picture record that will keep this part of the Christmas story for the years to come.

It's a Picture of Home, one that is renewed each year on Christmas Day in thousands and thousands of Canadian homes. Therein lies the strength of the Kodak Christmas Ad, which is reproduced in miniature on the opposite page. It will attract attention. It will be read. And, of the millions who read it, thousands are going to think of some one who would like to keep the Christmas story—yes, and the story of every good time throughout the year—in the Kodak way.

"Let your Kodak keep the Christmas Story." That's the apt slogan for December Kodak Advertising.

"Kodaks for Christmas" is the

suggestion that holiday shoppers will get whenever and wherever Christmas gifts are thought of.

MacLean's Magazine of December 15th and the December Numbers of Everywoman's World and La Canadienne will carry the Ad on back covers in four colors. Cover positions calling for colors will also be used in seven of the leading farm publications and in the Christmas Number of Le Samedi which goes out on December 10th. Dominating space on inside pages of the Canadian Home Journal, Western Home Monthly, Family Herald and Weekly Star, Saturday Night and the Farmer's Weekly La Presse will also carry the Kodak Christmas message.

The force of this publicity alone will help to sell Kodaks, but the advertising can be made doubly effective if you will tell your corner of the world that your store sells Kodaks, that you have a complete assortment in stock and that they may be had in a variety of models to satisfy every taste and at prices that will suit any purse.

Use your display window. The display card, for which the same picture that appears in our Ads was used, will identify your store with our Christmas campaign.

Use the Kodak Winter Book-

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lets on your mailing list. The same picture is on the Cover of these booklets and they will let people know that you are a Kodak Dealer and that you have the goods.

Use your local paper and the same picture that appears over our name in the magazines and farm papers. The cuts are gratis and for correct numbers

when ordering refer to your copy of "Christmas Advertisements for the Kodak Dealer" recently received.

The Kodak is a logical gift and now that Christmas time is here, extra effort both in salesmanship and in advertising is well worth while.

You Tell Them What

Did you ever notice the puzzled expressions that come over people's faces when they finally settle down to the task of making out their Christmas lists? They usually start with a string of names—names of friends, relatives and people who are neither friends nor relatives but who must be remembered. That part is easy. The difficulty is in thinking of suitable articles to be jotted down opposite the names.

You can be of real help to people who are staggering under a load of gift list problems. Many of them can be answered easily at your Kodak counter. The Kodak line offers such a variety of cameras at such a wide range of prices that almost anyone can select from it gifts that exactly suit his needs.

Personal suggestions, offered by

word of mouth, are the most influential, of course, but you can depend on the counter card to help also. It might mention:

For the Person Who Has No Camera—

Vest Pocket Kodak Special, \$16.50

No. 2 Box Brownie, \$2.50.

No. 2C Kodak Jr., \$25.00.

No. 2A Folding Brownie, \$10.00.

No. 1A Kodak Special, \$70.00—and many other models at other prices.

For the Person Who Has a Camera—

Kodak Metal Tripods, \$5.00 to \$7.25

The Optipod, \$1.50, the Kodapod, \$2.25

Kodak Self Timer, \$1.50.

Albums for amateur prints, 15c to \$6.75.

Kodak Enlarging Outfits, \$23.00—and many other suitable gifts.

A glance at such a card and any shopper can see the solution to many of his gift list problems. He'll buy at your counter and go away happy.

Thirteen Gifts in One

Call the attention of shoppers to the fact that a year's subscription to Kodakery goes free with every Eastman hand camera. A sample of Kodakery, displayed on your counter with a neatly lettered sign to explain the free subscription feature, should help. Let it be

known that he who gives a Kodak really gives thirteen times.

Kodakery itself is a fine little remembrance, suitable for Christmas giving. For sixty cents it will be sent to anyone in Canada—a copy every month during the year 1922.

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You'll Want How Many?

An abridged catalogue of the Kodak line. Just think of the uses you would put it to in selling Kodaks.

You'd send one, accompanied by a sales letter, to each of your Kodak prospects.

You'd have a few at the cash register, to be picked up by anyone who seemed interested and to be handed to anyone else who ought to be interested.

You'd say in your ads, "A new Kodak catalogue, pocket size, for you at our Kodak counter."

You'd mark a certain page for the notice of the person who had almost selected a model but had decided to wait a while.

"The Kodak Winter Booklet," out now, is just such an abridged catalogue of the Kodak line. Every model of folding Kodak is described. There is salesmanship in the copy, too. And the cover is a beautiful reproduction of the Christmas advertising picture.

In your pre-holiday campaign to sell Kodaks this booklet should be an important factor.

Christmas Ads for Kodak Dealers

Timely copy, copy that ties up with our national advertising, copy that fits the spirit of the season—that's exactly what the Kodak dealer wants. And that's exactly what our advertising department had in mind when it planned "Christmas Advertisements for the Kodak Dealer."

A proof book has already been sent you. It contains twelve insertions, each specially prepared for your use in local newspapers. Six

of the ads are illustrated with drawings that show how appropriate the Kodaks and Brownies are for holiday gifts. And the copy helps establish the same idea. The other six ads describe specific models.

Throughout all twelve of these advertisements the suggestion is, "Give a Kodak"—a suggestion that cannot help but greatly stimulate sales at your Kodak counter.

It Fits an Envelope

The Kodak Winter Booklet, announced at the top of this page, just fits a business size envelope. You'll want to distribute it judiciously over a mailing list. It is a beautiful little booklet and it will be read.

To be sure that you get the maximum benefit out of the copies that you mail, send a selling letter along. Your influence with your customers is a factor not to be neglected in your advertising. A letter from you will reinforce the salesmanship that is in the booklet—not by summarizing its con-

tents but by relating the general Kodak appeal to the specific class of people addressed.

Suppose you have a rural route list. The Kodak booklet is about Kodaks in general. A suitable letter would tell about Kodak on the farm.

Suppose you have also the names of parents of babies. The letter sells the *idea* of keeping a Kodak story of the children. The booklet sells the Kodak.

Try it out. Any printer or typing bureau will turn out circular letters at a moderate price.

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Christmas in the Window

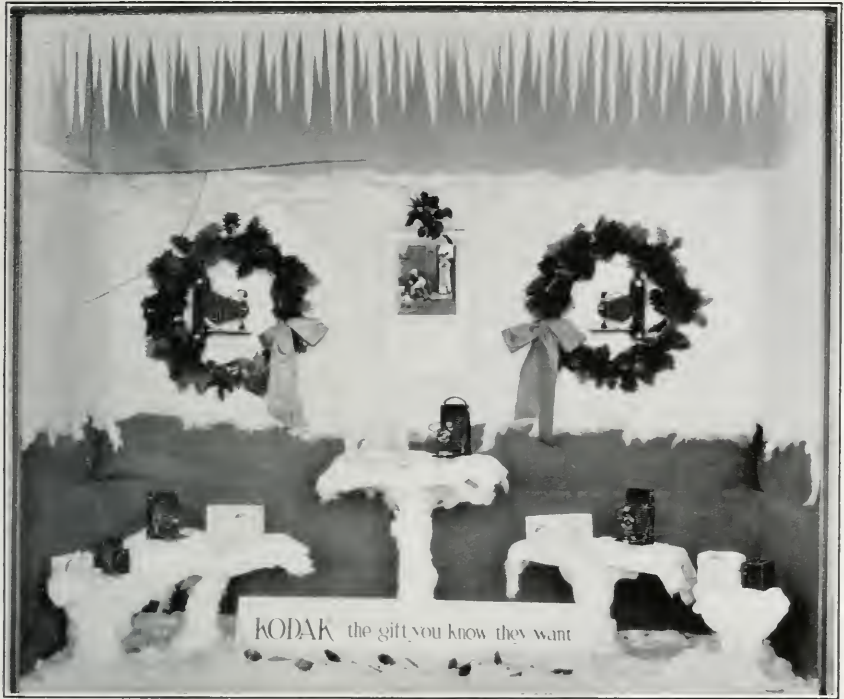
The month before Christmas is a period of frenzied shopping. Folks are out stalking merchandise. Streets and stores are jammed with people wanting to buy and wondering what. Newspaper ads are read more carefully. Show cases are inspected more closely, window displays are scanned more thoroughly than at any other time.

Every effective advertising medium becomes extraordinarily profitable when people are seeking gift ideas, because every advertising device is certain to get attention. Ordinarily a window display must attract before it can sell, but at holiday time it is sure of attention. This fact permits you to use before the holidays a style of displays that could not be so effective at another season.

The window shown on this page may well be called "Stocky." It does not aim to concentrate attention on any one article. Its purpose is to carry out the idea of a Kodak Christmas, to indicate the breadth of amateur photography as a pastime by showing accessories and supplies, to suggest gifts for people who already possess cameras as well as those who do not, to convince folks who see it that when they step inside the store they will find a complete stock of Eastman goods.

In short, this window recommends Kodaks and Kodak accessories as Christmas gifts and recommends your store as the best place to buy Kodaks and Kodak accessories.

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The window shown above is similar but simpler. It directly emphasizes the appropriateness of the Kodak as a Christmas gift. Beside the camera on each pedestal is a Christmas package, neatly wrapped, tied with Christmas ribbon, tagged with a Christmas card. Kodak is the logical gift: this window says so.

In both of these displays green and red decorations against a

background of snow establish the holiday atmosphere. The colors are particularly effective at night when the window is well lighted. Kodak and Christmas are associated by the cameras within the wreaths. And the display card, identical with our Kodak Christmas advertisement, invigorates the whole window with its message: "Let your Kodak keep the Christmas story."

Get the Name Right

From now until Christmas time many of the cameras you sell will be given by the purchasers to other people. Be sure in every case to get the name of the person who is going to use the camera, so that your mailing list will be correct.

Soon after Christmas send him a circular letter, saying that his

camera was purchased at your store, that you are interested in his photographic experiences, that you will be glad to help him at any time. You'll make a new friend for your counter and gain a regular film customer.

We will send you copy for such a letter if you will ask us.

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Get your Share



Be sure to have a copy of "At Home with the Kodak" for Mrs. John Smith, of Brown Street, when she comes in for it.

If you have none in stock she'll be disappointed in your store. She'll say that she read in a magazine that Kodak dealers were distributing that booklet free, and that she wants one.

Don't let your store lose friends when it is so easy to keep them.

Be prepared. Order a counter supply of "At Home with the Kodak" at once. Then when you give a copy to Mrs. John Smith, of Brown Street, you'll not only be satisfying her request but you'll be placing in her hands an

interesting, attractive and effective advertising booklet—something that will help you sell Kodaks and supplies.

"At Home with the Kodak" contains 32 pages, generously illustrated. Its text aims to convince the reader that every home deserves a Kodak. People who do not now possess cameras will get a new idea of Kodak usefulness. People who already have cameras will learn how to get the best results when making portraits, both by daylight and by flashlight, indoor story-telling pictures, self-portraits, interiors by daylight and by flashlight, and other pictures in and around the home.

Supplying Kodak dealers with such a booklet for free distribution is a considerable undertaking. But its advertising value justifies it. A new edition has just come from the presses. Be sure to get your share!

This Month's Kodakery

You'll agree that the December *Kodakery* is one of the best numbers published this year. It begins with "The Christmas Tree," which tells how to handle a subject that sometimes proves a difficult one for the Amateur's camera.

Another article considers the use of magnesium ribbon for illuminating dark subjects and for printing Velox.

"How many feet in a foot-step?" tells why one must calibrate his pace before he can be sure that he sets his focusing scale accurately.

The center spread and two additional pages are devoted to the

Panoram Kodak. The article is illustrated by several interesting panorama pictures made from the air by Mr. Howard Coffin, of Detroit.

Jimmie Hatch and his dad decide on the proper way to photograph moving objects with a Brownie.

Then there are discussions on how to fix negatives; how to avoid fogging between developing and fixing; why film should be ordered by number.

When a person buys two cameras in one year he is entitled to one two-year subscription to *Kodakery*. The procedure is explained in the December issue.

MY DAD SAYS,

The bosses diary
as kept by his son

"We oughta have a bunch of misseltoe for the Christmas decorations, Frank," my mother said. "Whose going to be here beside you and the boy?" my Dad said. "Why mother and Aunt Minnie and Cousin Theda and Mrs. Hollenbeck."

"Under those circumstances you don't want a bunch of misseltoe," my dad said. "What you require is a bunch of blind men."

He was just fooling but my mother give him a look that he coulda done just as well without.

Later my dad got to talking about how good business was at the store and how for the first time they was making a point of selling a few rolls of film with the camera, so that the fella that got it Christmas could get some pictures right away if he wanted to. My dad said that the customers was quick to see the sense of the thing. He said that a Kodak without film was about as useful as snowshoes without snow. "And that reminds me of the Christmas

present that Uncle Ben sent me the year I was out in California" he said. "East and west and north and south was all the same to Uncle Ben. Climate and temperchure didn't bother him none. Uncle Ben didn't amount to much anyway. In fact supposing the population of Canada at that time to have been 7,000,000, Ben was the next to the last cipher reading from right to left. The last was his wife, but that's another story. Uncle Ben used to send me pretty good presents though at that and I was counting on him this particuler Christmas for a shot gun. He sent me a pair of skates. Now if he'd sent a couple of months of zero weather along with the skates I would have been all right but—"

"You always was an easy soul to satisfy," my mother interrupted with a sarcastick smile. "You used them skates next year when you came back north didn't you?"

"Sure," said my dad, "I had 'em on that day at Parker's Rink. Remember how jelous you were? I fell head over heels in love as soon as I set my eyes on Kate's."

"You mean you fell head over heels in tears as soon as you set your skates on ice," laughed my mother.

New Display Cards

A new series of display cards is ready—six of them, printed in color on heavy bristol board. You'll find them useful and effective in your show windows and counter displays.

Each is good-looking and will attract attention and each carries a message that will help sell cameras and supplies.

These cards are being sent to

all dealers free. If yours haven't reached you yet, you may expect them soon. And when you get them, use them according to a definite plan, some for the windows, some for the counter. In any case put them in positions where they will be seen by the greatest number of customers. Remember that the Christmas crowds welcome gift suggestions.

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each is founded on an incident that actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

"I'm going to give up my afternoon milk shake," said Harper as he tossed his fedora toward the hat tree in his office.

"Afraid of delirium tremens?" we asked.

"No, I haven't that much faith in milk shakes. But I'm going to give them up, although it's a mighty refreshing drink in the middle of the afternoon—halfway between an early lunch and a late dinner."

"Isn't the milk fresh?"

"The shaker is altogether too fresh. He's usually talking to those two girls at the far end of the store. And when I come in he has to give up the role of Romeo and become a soda fountain engineer once more."

"New man?"

"Been there about two weeks."

"Perhaps he'll learn. Anyway, you may be too sensitive. You expect too much from these youngsters. You mustn't be too severe."

"I'm not severe. And I'm not prejudiced just because they are young, either. In fact, almost the best sales person I know is a girl not more than eighteen years old."

"The one who sells neckties at Griffith's?"

"No."

"The one at the cigar counter at the Bleakmore?"

"No. The one who sells Bibles at Finch's.

"Who told you about her?"

"I'm telling you about her. My boy wanted to locate a certain verse in the Bible so we went there to look at a Bible with a concord-

ance. I may say, just for you, that a concordance is a sort of index.

"Well, the verse we found wasn't exactly it and the girl explained that we were looking at an American version Bible, which is slightly different from the King James version. I didn't know there was such a thing as an American version Bible and I was quite surprised that this slip of a girl knew all about it.—That's one instance.

"About two months later I went there again to buy a prayer book and hymnal for my aunt's birthday. Well the dear old creature was delighted with the gift but the first time she took it to church she discovered that some of the hymns weren't numbered the same as in the books that the others were using.

"So I took the book back to the little girl at Finch's and told her what the difficulty was. She asked the name of the church and when I told her she said that every church in the county except that one had adopted this new edition.

"The girl explained that all the changes in numbering were noted on the last page of the new edition and suggested that we keep that version because it would soon be universally adopted.

"That girl knows her business and she knows how to treat customers, too. If I were manager of the store I'd put her at a busier counter where her influence would be felt by a greater number of people. As it is I am tempted to take up devotional literature, now that I have sworn off on milk shakes."

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The Cat is Out of the Bag

Make it simpler.

From the very inception the Kodak idea has been to make photography so simple that anybody can make good pictures.

New cameras, new features for the older models, have followed each other with almost startling rapidity and the standard that has measured each step has invariably been simplicity. The aim has been to do the practical thing, to adopt only that which is of real advantage and to cast aside those things which are nothing more than talking points and which complicate rather than simplify.

Sometimes the new things arrive in a blaze of glory, heralded by full page announcements in all the leading magazines of the country, but more frequently they come without ostentation. They make their appearance first in a new Kodak Catalogue and little or nothing more is heard of them for some time.

The No. 2C Autographic Kodak Jr. had such a beginning. After its first public appearance in the Kodak Catalogue of 1916, this new camera, making pictures of a new size that eminently suited amateur requirements, secured but little publicity. At the time it would have been fatal to advertise the new Kodak to anything like the extent that its excellence merited. The demand would inevitably have far exceeded the output had this been done.

New machinery and new tools were necessary to make the new cameras and sufficient for an output to meet the demand that would follow a heavy advertising campaign could not be installed in a week or a month or a year.

So the praises of the 2C size remained unsung until improved manufacturing facilities following the close of the war released its story.

The Vest Pocket Kodak Special, focusing model, and the Kodamatic Shutter were among the new goods introduced several months ago with the publication of the Kodak Catalogue for 1921.

Both incorporate new and important features which are bound to be popular with the photographic public. Yet, aside from the bare announcement of their coming, they have received but little publicity not because of any lack of enthusiasm for the new goods on our part. We are enthusiastic about them, have been ever since the first models came from our factory, and for nearly six months we have wanted to tell you all about them, where and how they were made, how good they really are and how the new features are going to be an aid to the man behind the counter.

But every time we talked publicity, our manufacturing department applied the brakes. "Better keep the secret for a little while," they said. "Give us a chance to get on our feet."

We've kept their secret until factory deliveries have become sufficiently large to complete the orders on hand and build up a surplus. For the first time we can get behind the new goods with our advertising. We can tell you about the new features and how they will help you to make sales.

The Cat is Out of the Bag.

* * *

Head and shoulder portraits or close-up views of any object, with-

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controls the diaphragm openings. On the left side of this slide are divisions indicating four different out the aid of a Portrait Attachment or any other auxiliary equipment—that's the accomplishment of the new Vest Pocket Kodak, focusing model, and it's all done without the moving backward and forward of the entire front.

Instead, the lens is first drawn out to its full extent, just as is done with the fixed focus models, then to adjust the focus for any

distance from 3 feet to infinity, the lens flange is merely turned in its socket (see illustration). All the variations in focus for the indicated distances—3, 3½, 4, 5, 6, 8, 10, 15, 25 and 100 feet, are accomplish-

ed in less than one complete revolution of the lens flange, a focusing range that is even greater than that of other hand cameras which are focused by racking the bellows back and forth.

The small size of the Vest Pocket Kodaks and the ease with which they are carried in a man's vest pocket or a lady's hand bag, excellence of workmanship and design, attractive appearance and clear, sharp pictures, these are features that have already made Vest Pocket Kodaks popular. The new Special (focusing model) retains them all and adds a focusing device that is thoroughly practical and which possesses that simplicity common to all Kodak

mechanical features. What is the answer?

"You're right, Fred, on the very first guess." Hundreds, yes thousands, of new members for the Kodak fold and incidentally new business for your store.

* * *

The Kodamatic Shutter is not just a camera shutter made to be used with any photographic lens and with any camera to which it can be fitted.

No! It is a product of the Kodak factory, made for one specific line of Kodak cameras—the Kodaks Special, Nos. IA, 3 and 3A. Furthermore, it has been designed and constructed for use with the few high grade Anastigmat lenses that have been selected by photographic experts as the very best obtainable for the particular cameras with which they are to be used.

The result is complete co-ordination between lens and shutter and between lens and shutter equipment and the camera.

Accuracy is another feature of the Kodamatic Shutter. Prior to the perfecting of new speed measuring devices in the Kodak Research Laboratory, the degree of accuracy that has been attained in the manufacture of this shutter would have been impossible. And the construction is such as to insure a maintenance of this precision.

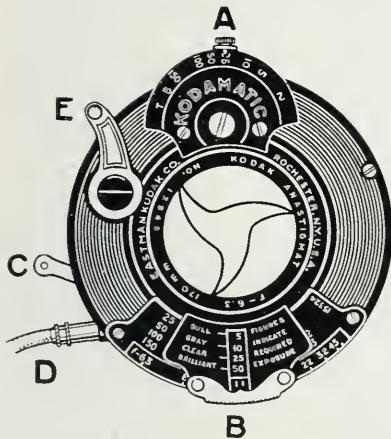
But the feature that will appeal most to your customers and which will help you most in increasing your sales of Special Kodaks, is a device of the utmost value in getting accurate exposures.

Over the lower scale of this shutter (see diagram) will be found a movable slide "B," which



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degrees of light intensity—brilliant, clear, gray and dull. The usual diaphragm scale, marked f.6.3, f.8 and so on, is underneath this movable slide, but in addition to the aperture markings, the scale includes exposure figures.



The lever "B" is set at the proper point, f.6.3, 8, 11, 16 or 22 and so on, as called for by the nature of the subject and inten-

sity of the light. The figures that are seen through the oblong opening in the movable slide give the approximately correct exposures for the four degrees of light intensity and lever "A" is set accordingly.

It's all very simple, is it not?—and practical too. The chance of error is greatly reduced. Your customers will appreciate that because it means better pictures and the boss will appreciate it too because better pictures mean greater enthusiasm for photography and more business for the store.

Yes, sir, these are new things that are going to be appreciated all round. You will appreciate them for the same reasons that the boss does and because they will aid your sales arguments. They are talking points, good talking points too, but remember they're something more. They are new and practical mechanical features that represent progress toward the simplification of photography.

"Jes' 'fore Christmas"

Christmas is the time when good little boys and girls receive their rewards for being good little boys and girls. And it's the time when good salesmen get the rewards of good salesmanship.

During the year your Kodak counter has made friends galore. They are going to do their Christmas shopping soon.

Tell them about Kodaks and Kodak accessories.

You have window cards—a new series went out just recently.

You have catalogues—the Kodak winter booklet is intended for direct mail and counter distribution.

You have newspaper ads—

choose what you want from Christmas Advertisements for the Kodak Dealer." The proof book reached you in November.

You have booklets—"At Home with the Kodak" has been announced nationally.

And you have many other selling helps to assist you. All this material is free for your use. Just how much benefit you get from it depends on how much use you make of it.

Get the display cards out in sight; keep your newspaper advertisements alive by frequent changes of copy and cuts; give the booklets a good circulation.

Then make space for the crowd in front of your Kodak counter.

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Adventures with a Camera



The lovely island of Pu-too is one of the three most famous sites of Chinese Buddhism. Two thousand or more monks live there. At first they resented being photographed but after looking through the camera themselves they were delighted to pose for the camera man.

From National Geographic Magazine, Washington, D.C. Copyright 1921. By special permission. Photograph by Maynard O. Williams.

"No hunter can boast so satisfactory a bag as falls to him who hunts with the clairvoyant eye of the camera. The focusing knob of a Graflex is a more thrilling bit of mechanism than the trigger of a rifle."

Thus writes Maynard Owen Williams in "Adventures with a Camera in Many Lands," which appeared in the July National Geographic. In Mr. Williams's wanderings he sometimes found native folk who objected to being

photographed, but after handling the camera themselves they usually consented to pose.

The illustration shows a priest of Pu-too seeing how the Graflex works. It was his first lesson in photography. If there had been a second lesson Mr. Williams would undoubtedly have explained to his pupil that the camera must be held level to prevent distortion. But Mr. Williams was intent on making friends, not photographers, of the monks of Pu-too.

The Graflex isn't exclusively a speed camera. Its speed capacity is there when wanted. But the reflecting mirror and Kodak Anastigmat lens $f.4.5$ are equally valuable when making less sensational pictures.

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Inexpensive, Handsome and Personal

Along toward Christmas time many of your customers will probably seek you out to help solve their gift problems.

"Say, I want to send a little trifle to about fifteen faraway friends of mine. Something better than a Christmas card, but not expensive. What's the answer?"

"The answer," you will say, "is the Parkview Amateur Calendar. You have dozens of negatives. Pick out a good one of yourself or of the children. Make some prints from it. Put each print in one of these calendars and the problem is solved.

The calendars cost but twenty or twenty-five cents apiece and they are handsome, interesting, personal gifts."

Then, as a good salesman, you'll show both the vertical and horizontal styles in both sizes and explain that each calendar is provided with a special grey envelope for mailing.

One twenty-cent sale is worth making, but the person who buys one calendar usually buys several. Multiplied, the profit mounts up.

And the customer will probably want your finishing department to make the prints, too.

Properly handled the Amateur Calendar is a worth-while money-maker for you. And it is a friendmaker, too, because every customer of your Kodak counter will be glad to have you suggest so suitable and inexpensive a Christmas remembrance.

ONE of the most persistent advertisers in the history of success was Robinson Crusoe. He knew what he wanted—a ship—so he put up an ad for one. He flung a shirt on a pole, at the top of his island; that, in the language of the sea, was plain to every seafaring man. The circulation was small—there was no other medium—but Crusoe kept at it, despite the fact that he got no inquiries for a long time. He changed his copy—as one garment after another was frayed out—and in the end got what he wanted. Suppose Crusoe had taken down that signal after a time and declared, "Advertising doesn't pay." Where would he and his story be now? *

—From Co-operation, Detroit.



Ten Minutes with the Boss

"Superlatives," said Mr. Clark as his eyes strayed from the open newspaper in his lap to Sam's face "can very easily be overdone—particularly in an ad. Look at this one here, for example. 'Best,' 'most wonderful,' 'most tremendous,' 'absolutely the very latest'—and so forth. To me these words weaken the force of the ad. I immediately suspect that the merchant is exaggerating and I read over the milder parts of the text with considerable skepticism.

"And yet sometimes, Sammy, superlatives can be made to produce results. It's all in the way you use them.

"A friend of mine in the thermometer business told me a little story the other day that is quite in point.

"A special order from an old man in a small town came in to the factory one day. The foreman who was to handle the job came to his superior in perplexity. He wanted to be sure that the order was right. It called for a thermometer with readings so revised that

the temperature registered would be ten degrees lower than the actual temperature. If it happened to be five degrees below zero, this special trick thermometer would read fifteen degrees below. The foreman had no imagination but the superintendent had. He recognized the appeal of the superlative. And this special thermometer went out.

"Can't you imagine that old man, Sammy, puffing down the street on a sharp winter's morning to tell the world that his thermometer showed ten degrees below zero, with the secure knowledge that that temperature would be the lowest in town. That's a true yarn, Sammy. The lowest temperature, the biggest fish, the latest fashion, the fastest horse—

"And that reminds me, Sammy, of what I really was getting at. The Graflex is much more than a speed camera, of course, but there are people who would be impressed by the fact that if they owned a Graflex they'd own a camera with just about the fastest lens and shutter in town.

"Sometimes say it with superlatives, Sammy—but only sometimes—and softly."

Is Your Finishing Department Busy?

Is your amateur finishing department standing around on one leg waiting for Spring? Or is it firmly footed and hard to work?

Advertise your enlarging facilities, tell how enlargements can

be made more attractive than contact prints, fix a counter display of selected enlargements and talk enlargement to every customer who brings you films. The result will be enlarged profits.

*To make your stock pay
bigger dividends put more
interest into it.*

*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN

JANUARY 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

The best business man isn't always the one who is quickest to see through a proposition; it's the one who is quickest to see a proposition through.

THE NON-BUYING CUSTOMER

HE CAME into my place and did not buy.
He did not find the thing for which his eye
Had been in search when he had entered there,
Although I hunted for it everywhere.
I did not scold him, though, or bite his ear,
Or say, "I have an article right here
That's just as good or better. Why insist
On being so specific with your list?"

No. I just helped him hunt the thing he wanted,
The thing with which his consciousness was haunted.
I grieved with him because he could not find
The very thing that occupied his mind.
He went away to seek it elsewhere:
But went full knowing that I had a share
In his anxiety to find precisely
The thing that he had asked for so concisely.

He went away and did not buy from me,
Yet not a trace of peevishness did he see.
He went away regarding me his friend
Who wished to help him bring about the end
He sought so earnestly. And so some day
He will return. I will have made it pay
To use the rule you've tried as well as I:
Be courteous to him who does not buy.

—Retail Public Ledger.



Professor Parola, the eminent etymologist, asks Mr. Newby Sellers the derivation of the word "optipod."

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 7

JANUARY, 1922

No. 12

Better Enlargements and Bigger Profits

One of our dealers recently sold an amateur photographer two Kodak Projection Printers—a \$450 sale.

The customer was a woman. She saw a Kodak Projection Printer at work—a self-focusing, automatic masking, printing machine, especially designed for making large pictures from amateur negatives. She saw the image shrink and expand always in perfect focus, as the camera was moved up or down with a touch of the hand. She was fascinated by the ease with which fine enlargements are made by the Kodak Projection Printer. She bought one to use at her summer place and one to use at her winter home. This customer had considerably more than \$450 worth of enthusiasm for amateur photography.

The Kodak Projection Printer was designed for use in amateur finishing plants. But its capabilities and superiorities are so evident that there is sometimes a market for it among amateurs. With it you can make enlargements almost as rapidly as contact prints. And each is just as keen and clear as the negative. The camera that does the focusing is absolutely automatic—it keeps the focus hair-sharp as the distance between

negative-holder and paper-holder is varied. You simply compose the picture as you please by raising or lowering the camera, slip the paper into the paper-holder, press the foot switch for the exposure, take out the paper and develop the print. It's so efficient that you can't help but admire it as an epoch-making departure in photographic apparatus.

The enlarging business offers big possibilities to every dealer-finisher who has the proper equipment to handle it. Cameras are increasingly popular and every person who takes pictures would be glad to have superior enlargements from his best negatives.

The quality of negatives is improved, too. We advertise, and you sell, the Kodak Anastigmat lens. This lens makes sharp, well-defined negatives from which superfine enlargements are easily made. When you sell a camera, sell your enlarging service, too. It is a profitable part of your business if you have the equipment to do it economically and well. The Kodak Projection Printer makes enlargements twice as fast as any other type of enlarging apparatus. And this winter, with the rush in your finishing department easing

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up, you can keep busy by making large prints from small negatives exposed during the outdoor months.

If you have a small finishing department you need a Kodak Projection Printer to make it larger, and if you have a large finishing department you need one or two of these printers to make it more efficient. And always there is the possibility of finding an amateur who has

enough enthusiasm to buy one of these machines if he has seen it demonstrated.

Drop us a card for the booklet, "Printing with the Kodak Projection Printer," so that you will know how it works and just what it will do and just how much you need it to boost your finishing business through the winter months—the ideal time of year for the sale of enlargements from vacation negatives.

Kodaks and the Home Folks

Wherever children are, there Kodak opportunities are always lurking—ready to make business for you.

Winter and summer, seashore and mountains, fishing, hunting, golfing, motoring, skating, tobogganing—all of these mean Kodak pictures, but as real business builders the youngsters have all counter attractions beaten at the start. If people only knew how easy it is to make pictures in and about the home and how much those pictures will be to them just a little later—if they only knew.

We've been telling them—and telling them. We are telling them again in the January magazines.

Get the Kodak into the home! That's the aim of all this publicity.

And right now this style of advertising is timely. Cold weather drives people indoors. The home becomes the centre of interest, so advertising Kodaks now by using the home appeal is bound to boost sales if we all fall in with this plan.

The advertisement that is reproduced on the opposite page will appear in January Issues of all the leading Canadian magazines.

The display, you will notice, is illustrated with a picture made in the home with a Kodak. It will attract attention and the thousands of people who read the advertisement are going to recall similar picture opportunities that occur in their own homes.

You can profit by that if the home appeal is emphasized in your own advertising and by the judicious distribution of the new booklets "At Home with the Kodak."

Get your supply of these booklets if you have not already done so. Offer free copies in your local advertising. Display a few on the counter and in your windows. Then talk Kodak to everyone who talks free booklet.

In this way you can make the January campaign count for your store and make the advertising triple-effective. The publicity force alone of our advertising and yours will help sell Kodaks and because it shows the possibilities in household photography the booklet will help sell Kodaks. Furthermore, by sending people to the Kodak counter for free copies of the booklet, the plan will help the salesman to sell Kodaks.



From a Kodak Negative

Keep the story of the children with an Autographic KODAK

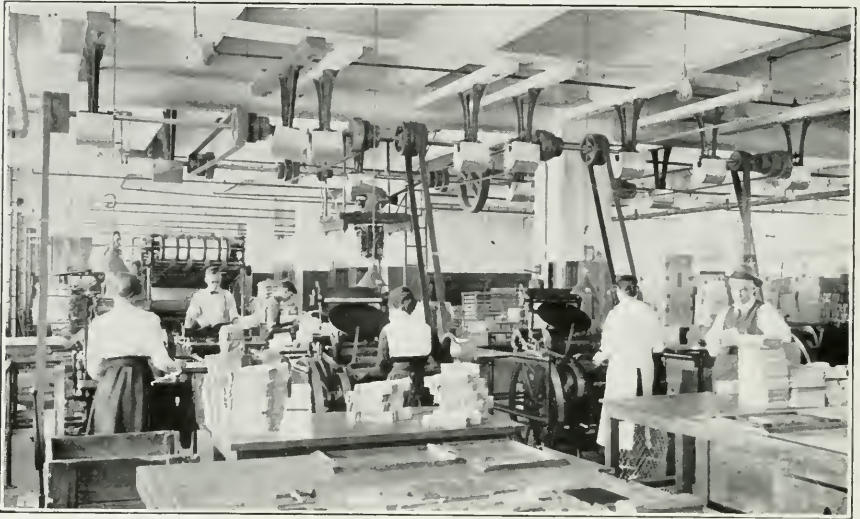
“When was it made?” That’s the inevitable question that a picture of a child provokes. You know the answer now, perhaps, but later —

Through the Autographic feature, an integral part of the Kodak, each negative may be dated and titled at the time of exposure.

Autographic Kodaks \$9 up, at your dealer’s.

CANADIAN KODAK CO. LIMITED, Toronto

The KODAK SALESMAN



A Corner of the Box Department at Kodak Heights.

Even the Cartons are Kodak-made

Just as a man's reputation depends somewhat on the clothes that he wears, the reputation of a product depends somewhat on the way it is dressed up. An important factor in the salability of many an article is the carton. To put up a high quality product in a poor container would be to neglect this important merchandising axiom.

We want cartons of the right kind at the right time, so we make them ourselves at Toronto. We make boxes of wood for packing cases; folding cartons, such as containers for Brownie Cameras; and box cartons or cartons that have separate lids. The folding cartons and box cartons are manufactured in a complete plant, commonly called the Kodak Box department.

The manufacture of cartons as

practised at Kodak Heights is no hit-or-miss proposition. It is not enough that a box be of correct size and strength—it must fulfil certain other definite requirements.

A good carton must be shaped to economize space in packing, it must give the maximum protection to whatever it contains, its label must present all the information necessary to identify its contents. And, what is more important from the selling standpoint, a good carton must be distinctive, so that salesmen and customers will associate the product with the package; and it must be neat and attractive, so that it will look good when displayed. To that end each new carton is studiously planned, the Box department advising with the Advertising department.

The KODAK SALESMAN

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each is founded on an incident that actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

"I've just been looking over Spencer's ad," remarked Parker as he laid aside the morning paper, "and I notice that they give considerable prominence to the slogan, 'Service with a smile.' Strikes me as rather amusing."

"What's the matter with it? It's a good slogan, isn't it?" inquired his partner.

"Oh, it's a good slogan all right, but listen to this. Just yesterday I went into Spencer's to buy a roll of film. I was in a terrible hurry and when I got to the Kodak counter I considered myself especially fortunate in finding two of the girls unoccupied—that counter is usually a pretty busy place you know. I was quickly convinced, however, that I wasn't so fortunate after all. I had misjudged the situation. The girls weren't unoccupied—on the contrary they were very busily engaged—discussing some kind of a party they had attended the evening before. It must have been a wonderful affair; anyway it seemed to require a lot of talking over. From their conversation I gathered that Harry was a peach of a toddler, but that Jim drove the nicest car, also that he was a perfect dear. Of course it was interesting and I learned a lot that I didn't know before, but it didn't help me get the roll of film.

"I stood first on one foot, then on the other, and fussed and fum-

ed and fidgeted, but still the girls went on with the post mortem of that party. I had just about decided that I didn't want any film anyway when one of the girls turned to me and, smiling very charmingly, inquired if I had been waited on.

"Not exactly," I replied. "I have waited on, and on, and on, for at least fifteen minutes, but I haven't been waited on, and you might let me have a roll of Number 116 film, if it doesn't interfere with any of your social engagements."

"She gave me a weird sort of look then and lost no time getting me what I wanted. But—'Service with a smile'. Shucks!"

"What are you kicking about? You got the smile, didn't you?" teased Parker's partner.

"Oh, I got the smile all right, but it was such a belated smile that it was a total loss as far as I was concerned. When a store advertises 'Service with a smile' I don't believe they mean 'Service with a smile after the customer's patience has been exhausted.' I believe they mean 'Prompt service with a smile.'"

"To my mind, service is not service unless it is prompt. And anyway, what is the use of smiling when the customer is so thoroughly mad and disgusted that he won't smile back?"

Remember that to the enthusiastic amateur the ideal camera is a Graflex.

The KODAK SALESMAN

Keeping the Customer Sold

Wherever there are tea-tables, telephones or back yard fences to talk over, people will talk.

The best good-will advertising comes from the tongues of satisfied owners and users. It is important to get the benefit of this word-of-mouth publicity. Keep your customer sold.

Show some interest in him long after the echo of the cash register has died away. Inquire about his picture-making experiences; offer to help him along. Individual attention—intensified service—that's a big part of the scheme to keep the customer sold.

Selling Through Plate Glass

"The modern conception of window display, is to fill the window with an idea, a selling idea, using only such materials and properties as are necessary to give the idea a suitable setting and to *get it through the plate glass*," writes Robert R. Updegraff in the September issue of *Business*.

"This is window selling, not merely window dressing, and it is this kind of plate glass salesmanship that solves the problem of high store rents and makes stocks turn fast.

"The first step in talking through plate glass. . . is to know what one wishes to say. It is generally the idea back of the display, and not the display itself, that is responsible for sales, for nearly all selling results from ideas.

"But it is not enough to have an idea in one's own mind; one must get that idea through the plate glass and into eyes and minds of the passers-by. It is right there that so many window displays fail. They may be based on an idea, but the idea is either so overdressed, or so under-developed that it does not reach through the glass and grab the attention of the people on the sidewalk.

"We are all familiar with the

over-dressed window. It contains so many colors and pictures and units that it merely confuses the senses. It may be ugly or it may be beautiful but, no idea, no thought, no message sings out to the man or woman on the sidewalk. The display fills the window all right, but it does not fill the cash drawer.

"On the other hand, the under-developed idea makes a whispering window that is equally ineffective.

"The important question that the advertiser must keep in mind constantly when planning a window display is not, 'How will this look?' but 'Will this display sell?'

"It is far easier to make a selling window attractive than it is to make an attractive window sell.

"It is not right saying that beauty is often best expressed in terms of utility. Pretty pictures are less potent than practical poses.

"It is not enough that people shall stop and remark, 'What an attractive window!' The job of a window display is to make people say, 'I must have one of those!' or 'I must step in here and buy.'

"When a window display does that it is really selling through the plate glass."

The KODAK SALESMAN



A Window Tie-Up

Good Brownie windows of many styles proved effective during our national campaign of Brownie ads. Any Brownie window was timely. But here's one that has still other advertising merits, and it puts the Brownie idea over in effective fashion.

It is a direct tie-up with an advertisement that had a circulation of over nine million. It makes use of the interest that the magazine and rotogravure ads created in that community and appropriates it to the profit of this particular store. It adds impetus to an impulse already begun. It's a tie-up in every sense.

It is a "reason why" window, to use an advertising designation. The card *tells* in brief phrases what you can do with a Brownie.

And the prints *show* in the most effective way what you can do with a Brownie.

A well-planned, properly unified window, its force is absolutely direct. There is nothing in it to distract the attention or detract from the main idea. It's all Brownie, foreground, background, and center. The Brownie element is never lost sight of.

This display has no really new idea back of it. It simply represents sound merchandising and advertising principles applied to a show window. A timely article tied up directly with national advertising, hammered home by "reason why" methods—it couldn't help but work.

A Tripod for time exposures—and for flashlight pictures, Eastman Flash Sheets and the Kodak Flash Sheet Holder—these are accessories that it is timely for you to display.

MY DAD SAYS,

The bosses diary
as kept by his son

"If ever a word suffered from miss use," my dad said when we was sitting at dinner, "that word is service. Why I bet sometime that if you got up in the middle of the night and crep up on a dickshunary and put your ear down near the pages you would hear that poor littel word crying as if its heart would break. It's been kicked and slapped and pelted and generly abused for years."

"Please pass the salt, Frank," my mother said.

"It's been stepped on and crushed and tramped till practicyly all the sense has been shook out of it. I run across another expreshun the other day that really means more—individuel attenshun. That's it. Individuel attenshun plus curtesy."

"Please pass the salt" my mother said. "Land sakes, Frank, are you deaf?"

Nine Fine Photographs

"This No. 1A *Special* makes pictures 2½ x 4¼ inches," says the salesman.

"A little bigger than the end of a brick," suggests the bricklayer.

"Or the cross-section of a 2 by 4," thinks the carpenter.

"About as high and twice as broad as a column is wide," murmurs the newspaper reporter.

Each has an idea of the size of the 1A picture. But it's in terms of bricks or boards or type—not in terms of photographs.

Show your customer a sample print. It will give him a definite notion of the proportions of the picture. Further, a good photo-

"I read the other day about a fella that used to always buy his cigars at a certain cigar store and he always did a certain amount of kicking. The color wasn't right—they was too dry—they was all pawed over. Always kicking.

"Well Fred James owned this store and Fred is a pretty slick articel. 'I tell you Mr. Smith' he says one day when old man Smith was particuler testy. 'Here's a new box of your kind. Color right? Fine. Now that's your box Mr. Smith. Nobody can buy cigars out of that box but you. We'll keep it right here in the bottom of the case. Now you will always know your cigars are right.'

"Old Smith grumbled and went out but it tickled him just the same. He bought a lot more cigars than he used to and got to bringing in friends to try a cigar from his own personal box.

"Individuel attenshun —any customer likes it. Give 'em that and curtesy and say—"

"S A L T," yelled my mother so loud that I jumped. "Pass it, will you?"

graph is a sales argument.

You probably have at your counter a folder to which you can refer for such purposes.

"Velox Prints from Kodak Negatives" is printed on its cover. Nine handsome prints are mounted on the inside pages.

This folder shows the sizes of the pictures made by the different Kodaks. It shows also the respective printing qualities of three kinds of Velox paper.

It's a valuable folder—"Velox Prints from Kodak Negatives"—a real aid to real salesmen. It belongs right on your Kodak counter, ready for instant reference.

The KODAK SALESMAN

Equip your old Kodak with a Kodak Anastigmat lens *f.7.7* *on an exchange basis*

MANY amateurs have expressed a wish to better their equipment by the substitution of the Kodak Anastigmat lens *f.7.7* for the lens originally fitted to the Kodak.

But quality can't be rushed. It has taken eight years for the Kodak Lens Plant to reach a position where it could offer the Kodak Anastigmat lens *f.7.7* other than as an integral part of a new instrument.

Now, however, on any Kodak or Premo equipped with the Kodak Ball Bearing Shutter they are prepared to exchange the Kodak Anastigmat lens *f.7.7* for the original lens. Bring your camera to us, and we will send the instrument on to Toronto where the actual work must be done. Your old single or double lens remains at the factory—your new lens, the sharp-cutting, high quality Kodak Anastigmat *f.7.7* comes back properly fitted to your camera—ready for better pictures.

The cost for this exchange is \$12.00 for Kodaks or Premos now equipped with single lens and Kodak Ball Bearing Shutter; \$10.00 for Kodaks and Premos now equipped with R.R. lens, Kodak Ball Bearing Shutter.

Cameras fitted with T. B. I. shutters will be fitted with the Kodak Anastigmat lens *f.7.7* at an *additional* charge of \$6.00—the extra cost being due to the fact that a Kodak Ball Bearing Shutter must replace the T. B. I.



RICHARD ROE & CO.

101 Tripod Avenue

An Envelope Stuffer for your use

Urge your customers to have the Kodak Anastigmat fitted to their old cameras.
Ask us for a supply of stuffers like the above, imprinted with your name.

The KODAK SALESMAN

Favorite Queries

Inquiry is evidence of interest. Even if people ask questions only out of curiosity, their curiosity proves that they have something in mind.

It is conceivable that a small boy could come to any Kodak counter and ask some questions that neither the salesman, the boss, nor the service department at Toronto could fathom without investigation. But every salesman ought to be able to answer any ordinary inquiry about the Kodak line.

At a recent industrial exposition the custodians of the Kodak exhibit were smothered with queries. The questions asked indicated that many who already owned cameras were interested in better ones and that the curiosity of many others had been aroused by advertising. Here are some typical questions.

"Why does a portrait attachment make an image larger?"

"What is a sky filter for?"

"How does a self-timer work?"

"Why is the Kodak Anastigmat lens better than a single lens

or better than a Rapid Rectilinear lens?"

"How do you make time exposures with a Box Brownie?"

"Can the Junior Kodaks be fitted with a better lens than the meniscus achromatic?"

Many people asked for demonstrations of the Kodamatic shutter and of various accessories.

There were frequent requests to see the \$25.00 Kodak.

There were complaints, too. One lady said she always got fuzzy pictures when she made time exposures. On being questioned she said she had held the camera in her hand instead of using a tripod.

Other complaints, too, indicated that the manual had not been read. If the purchaser of a camera gets poor results he loses enthusiasm, stops buying film and never thinks of accessories and supplies.

Such a calamity is easily avoided if the salesman emphasizes to each purchaser the necessity of reading the manual and sends in the coupon immediately for a free subscription to Kodakery.

Slot Machines and Salesmen

"A slot machine is a machine that you put a coin into and get an article out of. There are a lot of human slot machines."

Thus writes A. Rothschild in *Tips and Topics*.

The slot machine is a device of fixed habits. It always does the obvious thing and no more. It never makes a suggestion nor offers criticism. Nobody expects more of it, because it is only a slot machine.

The man at the Kodak counter says "thirty cents" as he hands the lady a roll of film and the deal is closed. He has temporarily fallen into slot machine habits.

Listen to him some day when he's going good:

"The film is thirty cents. If you can spare a moment I'd like to have you see this loose leaf album."

"Its advantage is that you can take a page out and lay it down flat when you're doing the mounting. You'll find that it's excellent protection for prints—keeps them from getting cracked and soiled and keeps them grouped the way you want them."

A slot machine is satisfied with whatever is forced down its throat. A salesman has an appetite for business.

The KODAK SALESMAN

Service Plus Good Business

What should I use to develop my prints?

How do you get that glossy finish?

What are abrasion marks?

When should I use Special and when Regular or Contrast Velox?

How do you make Sepia tone prints?

These and hundreds of similar questions are frequently met at the Kodak counter. They are all easily answered if there is a copy of the Velox Book handy.

And this is only one reason why it is good business for you to keep a supply of the Velox Booklets.

Every customer who does his own printing should have one. The complete instructions that he gets

from the booklet assure success and on his success depends the amount of supplies used and accessories purchased.

Then too, the Velox Booklet has real selling value. The last eight of its forty-eight pages are devoted to advertising the Kodak Metal Tripod, Kodak Dry Mounting Tissue, Velox Transparent Water Color Stamps and to a price list that includes many other supplies and accessories that are useful in printing, on which there is a good margin of profit for you.

The booklets are free in reasonable quantities, with your usual imprint of course, so that the customer will recall the store which rendered him a service when he asked for information.

Kodakery for January

Here's another *Kodakery* issue that will make you forget your lunch hour. After reading it you'll understand why this little publication is such a favorite with the folks who get it. Listen to this:

"A Brownie Stunt" tells how a small boy photographed the path of the moon across the sky and the trail of a lantern around the yard.

"Self-Character Studies by Flashlight" show Cartoonist Bradford in impersonations of quaint characters. Then he tells how he did it.

"Speed Cars and Speed Cameras" insists that the Graflex is useful for ordinary as well as extraordinary photographic tasks. The next article tells how to use a Graflex for every day pictures. Jimmie Hatch proves that it does make a difference which stop you use.

And the pictures—there's a centre spread full of juveniles, and many other interesting illustrations crowd the other pages.

The Show Window

The show window of to-day is really a creation of great artistic beauty and charm. In the store that is strictly smart and modern no bulbs are permitted to show. They are concealed from the passerby and illumination appears to come

from an invisible source. A well-known window-dresser says: "I do not want people to think about the lighting of the window; I want them to be entirely unconscious of it. Then they will concentrate on the goods."—*Business*.

The KODAK SALESMAN

Kodak on the Job

Not long ago we dropped in at a branch office of a highway commission and met the resident engineer.

"Do you find photographs useful in highway work?" we asked. We knew the answer but wanted to hear his version.

For reply the engineer reached into a bookcase and drew out two huge albums, filled with Kodak prints. We looked through them together, and saw new proof of how valuable the Kodak is on the construction job.

As soon as a new road is projected, photographs are made along the proposed route. After the negatives are developed the engineer draws on each a rough centre-line, to show where the work will encounter stone fences, railway tracks, high embankments, gardens, buildings, etc. Such photographs show what construction difficulties are to be expected and what must be done to get a right-of-way. The autographic record locates each view.

Then work begins and the engineer keeps a series of progress pictures, taken at successive stages. Such pictures, duly dated and titled, tell where the job stood at different times, how it looked, and what equipment was used.

And finally the finished road—pictures of the smooth pavement, just as it lay when accepted by the province, are useful for future reference and for maintenance records, along with pictures made after the first fall frost and the first spring thaw.

Thus from the time the location party goes over the route, Kodak keeps a lifelong history of the highway.

These are instances of the value of the Kodak to the *supervisors* of construction. It is equally valuable to the *contractor* who actually does the work. In his contract he covenants to satisfy the requirements laid down in the standard specifications for highway construction—these usually fill a fair-sized volume. In it are injunctions about the methods to be followed, equipment to be used, barricades to be erected, detours to be opened, and so forth.

Photographs that can be identified by location and date, written on the film at the time, show at a glance how these specifications have been lived up to. These might properly be called "proof pictures."

Progress pictures, too, are valuable to the contractor just as they are necessary to the engineer. For his own records and for guidance on future jobs such pictures have a real dollars and cents worth that any contractor will recognize.

It's not only on highway construction that the Kodak has engineering value. Throughout the building trades there are uses galore for Kodak on the job. Litigation and dispute may be avoided by having pictorial evidence, showing just what happened, where, and when. The autographic feature specially qualifies the Kodak for such use. Date and title, written on the film at the time, give the pictures their authenticity.

Fall or winter, right now, is one of the best times to sell Kodaks to engineers and contractors because special building specifications must be enforced during cold weather. For example, when concrete is poured in cold weather the

The KODAK SALESMAN

sand, gravel and water should be heated before mixing, and after the mix is poured it must be protected from freezing. Pictures, made on the job, prove whether or not the proper processes were followed.

Recommend the 3A Autographic Kodak, with Kodak Anastigmat lens f.7.7. for engineering use. Its size, optical equipment, and

the autographic feature fit this camera particularly well for this purpose. When you suggest it to your prospect you'll probably find that he has given the proposition some thought because for several months *Building Age* and *Engineering News* have carried full page advertisements about "Kodak on the Job."

We Made them for your Use

Somewhere on your counter, or tucked away in the drawer of a desk, there is a copy of the Kodak Cut Sheet, which you received some little time ago. If it cannot be found, ask for another. We still have some.

This sheet offers a complete line of cuts to illustrate your Ads in the local newspapers. The drawings were made and cuts prepared with that particular purpose in mind, and the electros are free for the asking.

Our policy is to provide Kodak Stores with suitable material with which to connect their firm names with our trade name in the minds of their customers, and with which to reinforce the selling arguments that are contained in our national advertising. We know that liberal use of this material increases the sales volume of the stores that use it. We are convinced that the Kodak counter that isn't regularly and persistently advertised isn't going to get its maximum share of business.

An article in a recent issue of *Teamwork* says it thus:

"Suppose instead of being in the retail business you were a farmer and a neighbor of yours came to you and said, 'Bill, down there in the bottoms I have a quarter-section of wheat ready to be harvested. It is a field I have fer-

tilized and plowed and cultivated until the crop that stands on it is the finest you have ever seen. Over in my farm is the most modern reaper and binder in the state. I want to make a deal with you, Bill, to take that reaper and binder and go down and gather in that wheat, and we'll share the profits.'

"Would you accept such a proposition? Why, you would jump at the chance!

"Well, the manufacturer who comes to you with free selling helps is offering you an opportunity almost identical with this farming proposition. With that great modern sales-cultivator called National Advertising he has plowed and fertilized your field and sowed plentifully therein the seed of desire for his product. He has raised a crop of bountiful proportions all ready for you to reach out and gather it in.

"But he has gone even one step further. He has prepared for you the finest possible tools—the most modern reaper and binder that man can desire—to help you gather in this crop of sales. These sales-harvesting implements that are offered you free of charge are newspaper electros, movie slides, window displays, etc. Will you use them—and profit thereby?"



Ten Minutes with the Boss

"What's the purpose of a window trim, anyway?" asked Mr. Clark rather abruptly.

"Well," replied Sammy—"well—" Then suddenly an apt phrase shot through his mind. "The purpose of a window display is to stop the feet and start the mind."

"To stop the feet and start the mind"—yes, that's a good definition—but why limit it to 'feet.' And that brings up a point that I think we might give a little thought to."

Sammy pulled over a chair and sat down.

"Your first aim in a window," began Mr. Clark, "is to sell the sidewalk. That's logical and obvious. But how about the street? How about the passengers in the endless line of machines that streams by here every day? How about the people in the trolleys? They're too important to be disregarded and much too numerous.

"Motor traffic in front of the store is congested enough so that frequently the cars barely move as they pass. The chap at the wheel has his mind on the job of driving. He's looking straight ahead and he's busy. But with the other occupants of the car, it's a different story. They have nothing to do but look—not straight ahead but toward the side walk—toward our store. I say 'toward our store'

Sammy, I'd like to have them look at it. And the right kind of a window trim will help.

"The other day I got my wife to drive me down Main Street to see what trims might reasonably be expected to draw the eyes of motor passengers. It wasn't a fair test because I regard Mrs. Clark as the worst automobile driver in this or any other world, and as a natural result my eyes frequently strayed to the front. But I was impressed, Sammy, with the fact that most stores don't think of the autoist when they put in their windows.

"You can only flash a message at best—but a card or enlargement, as part of the display, big enough to carry and high enough to top the sidewalk crowds is worth while.

"Motor passengers aren't going to jump out of the car then and there but you've told them something that may bring them back."

A member of a firm that deals in building materials tells in *The Universal Dealer* how photographs are used in their business.

"When a job for which we supply the materials is completed or well under way, we have a photograph made. About six times a year a prominent window in the business section of town is rented and these photographs are exhibited. A sign with our name and slogan explains our connection with the jobs pictured. Many persons are attracted."

PUSH Standard Goods—In the effort to reduce prices retailers are constantly tempted to take on unbranded and unknown lines. We urgently caution retail clients against this mistake. Our advice is to push well established trade-marked, nationally advertised goods. When prices are established on such goods the public has confidence in the fact. On unknown, untried and generally uncertain goods the claim of price readjustment means practically nothing.

—*Roger W. Babson*

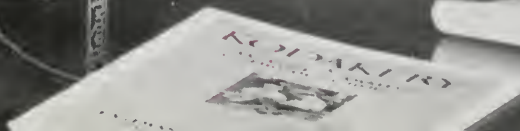
*If it isn't an Eastman
it isn't a Kodak.*

The
KODAK
SALESMAN

FEBRUARY 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



*When salesmanship looks like
a tough job, think of the lawyer.
He has to persuade twelve men
at once but you can tackle them
one at a time.*

*The only way to find success
quickly without working for it
is to look it up in the dictionary.*

—Business Language.



NOTHING BUT THE BEST

He: On this Kodak you can have the focus fixed if you like.

She: Well, do you think I'd buy one that wasn't in perfect order?

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

FEBRUARY, 1922

No. 1

Kodak and Graflex Prices Cut

We have reduced the prices of Kodaks and Graflex cameras. The cut was effective after December 31, 1921.

Revision of prices at this moment is evidence of our belief that the new year is going to be a happy one in the affairs of all of us. We are a wiser race. Men everywhere are coming to a clearer understanding of the elements of which happiness and prosperity are made. We are entering better times.

Business is improving. Following the feverish years of war came a chill—an extreme reaction—with many conflicting symptoms. Some of the symptoms were only local; others were systemic, affecting the entire business structure.

As usually happens in the case of economic ills, the ailment became its own remedy. And now, rid of many of its unproductive methods and wasteful processes, business is building up within itself a stronger, sounder organization.

Our cameras advanced in price but little when general prices were on the up-curve. Then there was a marked reduction in January 1921. Now there is another, on Kodaks and Graflex cameras.

There is a big cut in every case, in many instances down to pre-war levels. The present reduction is

greater than would be justified by any lowering of manufacturing costs that has occurred thus far. The new prices anticipate further shrinkage in the cost of production during the year. They anticipate also a greater volume of business and a decrease in unit selling costs.

The new prices are based partly on our belief that you will sell more cameras during 1922. The purchasing power of the public is increasing as business conditions improve. There will be more buying in all lines. And there's still another excellent reason why you should sell more cameras. You now have better merchandising experience to draw from than you ever had before. During dull times there was a demand for improved selling methods. Almost every conceivable system and policy were tested out. Some of them failed. Many of them lasted through and proved their worth.

Any selling plan that worked during dull times will work better during good times. Merchants know this—it will be reflected in the selling policies of their stores. And if you will recognize this new order of invigorated salesmanship and apply it, the year 1922 is sure to be happy and prosperous at your Kodak counter.

The KODAK SALESMAN

Bigger than Ever

We are determined to buy more advertising circulation in 1922 than ever before. There will be a greater number of individual Kodak advertisements.

This means that you have an opportunity to make your Kodak advertising more effective than ever because you have more of our national advertising to link up with.

The *Kodak Trade Circular* and the *Kodak Salesman* announce our advertising plans month by month. Synchronise yours with ours.

Use the dealer ads that are offered in the *Trade Circular*—they are always timely and are prepared with our own advertising schemes in mind.

Get some new Kodak cuts. Write up some copy that aims directly at your customers. Or ask us to give you special copy service.

The inside back cover of this issue of the *Kodak Salesman* quotes Roger W. Babson, famous as a business counsellor. He says "Push standard goods!" Advertise Kodak as you go through 1922.

Thousands of 'em

There are thousands of new cameras in use now—cameras that were Christmas gifts. Here's a new market for accessories and supplies, a market that shouldn't be overlooked.

You have kept the names of people for whom gift cameras were bought at your store. In a circular letter you can introduce to them such articles as the Portrait Attachment, the Self-Timer, the

Optipod and Kodapod, the Kodak Film Tank, enlarging apparatus, tripods, carrying cases—and many other accessories that will occur to you.

Reach those new cameras through your newspaper advertising, too. Tell about these devices that broaden the field of amateur photography and add so much to its interest.

February Ads

In the advertisement that is reproduced on the opposite page the illustration speaks just as loud as the slogan—"Winter days invite your Kodak." Snow-shoeing, skating, tobogganing, hiking—every pursuit that takes people outdoors during the cold months becomes more enjoyable if there is a Kodak in the party.

This advertisement appears in February issues of *MacLean's*, *Everywoman's World*, *Canadian Home Journal*, *Western Home Monthly*, *Saturday Night*, *La Canadienne*; and in nine of the leading Canadian farm papers.

It will make many of your customers think of Kodak in connection with winter sports.

The prices are right. The goods are right. Let's do business.

The KODAK SALESMAN



Winter days invite your KODAK

Canadian Kodak Co., Limited, Toronto, Canada.

The ad that is going to appear in February issues of six magazines and nine of the leading farm papers. See opposite page.

The KODAK SALESMAN

New Prices in it, New Cover on it

We're rushing through a new edition of the Kodak Winter Booklet. It contains the new prices on Kodaks.

The cover illustration is new, too, and as it's the only catalogue, with up to date prices, that you will have until the regular Kodak cata-

logue comes along sometime in May every store handling Kodak goods will want some.

So we're going to make a general and not a request distribution. Look for your supply in a few days.

Winter Nights

This is stay-at-home season for most folks. The weather keeps the children in and the children keep the grown-ups in.

Let's get the Kodak into these family evenings. Your mailing list shows you who in your community own Kodaks. Tell them all about picture-making by flashlight.

There's a booklet "By Flashlight" that explains portrait-mak-

ing, photographing interiors, and other phases of flashlight photography.

Order as many copies of "By Flashlight" as you think you can use advantageously. And do you want us to write you a letter to mail with the booklet? All you have to do is ask our advertising department.

The Strategic Value of the Complete Stock

The store that by maintaining a complete stock is able to sell its customers the things they want, has a distinct advantage.

Printer's Ink of October 6 devotes considerable space to the importance of being in a position to supply any ordinary demand.

Kodak stores are mentioned as places where complete stocks are usually to be found.

The article says, in part:

"We are Ready to Fill Your Order the Same Day It Is Received," is a sentence one sees with surprising frequency in business-paper advertising. Nothing particularly startling about it on the surface. Nevertheless, it really is quite significant. It indicates a realization on the part of manufacturers that the way to do business is to be prepared to supply promptly, the demands of their trade.

"A number of the department stores show an appreciation of this business fundamental. They are not allowing their stocks to degenerate to a miscellaneous lot of odds and ends. True, the selections may not be so plentiful as previously. But they are prepared to meet ordinary demands. It is these stores that are selling more units of merchandise than ever before. Could they roll up such a record if their shelves were as bare as a Scotchman's knee? Walk into a store handling Kodak supplies and you will find the dealer carrying a complete assortment.

"All of which is quite elementary, but it is generally recognized that lack of observance of this fundamental plays no small part in the present blockade of distributive channels."

The KODAK SALESMAN

Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each is founded on an incident that actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

"If there's such a thing as peace on earth it wasn't evident downtown today," grumbled Ed Holmes as he slumped into our seat on the suburban car. It was a few evenings before Christmas.

"Been shopping?"

"Yes, but don't tell me that I should have done it earlier. As a matter of fact I did my Christmas buying early in December."

"I remember you looked like a delivery truck every night that week," we remarked. "But let's hear about today's grievance. I'd much rather listen to it than have you save it up for your family."

"Well, I went into Thompson's this noon," began Ed. "I wanted to buy a fountain pen for my partner because he borrows mine so much he's beginning to think it is included in our partnership. There weren't many people around the pen counter or I could partly excuse the clerk's attitude perhaps. I told him I wanted a pen. He asked what kind I wanted. I said, 'An Appleton.' That's the kind I use myself and it seems to satisfy my partner. Then the young man showed how disappointed he was in me. 'An Appleton, why we wouldn't have one in the store,' he said, and his voice and manner were so loud that I'm sure half the population of that store was convinced he had discovered an idiot.

"My attitude was meek enough then. I almost whispered when I asked him what kind of a fountain pen he sold. 'The Neverleak,' he said, as if that settled the matter. But as a safeguard he added. 'It's

ten times better than the Appleton.' I asked him the price and his answer was, 'How much do you want to pay?' I told him that the Appleton pen was advertised at two-fifty and that I'd had that in mind. Then he said he had a Neverleak at that price and yawned expressively as he shoved a tray in front of me.

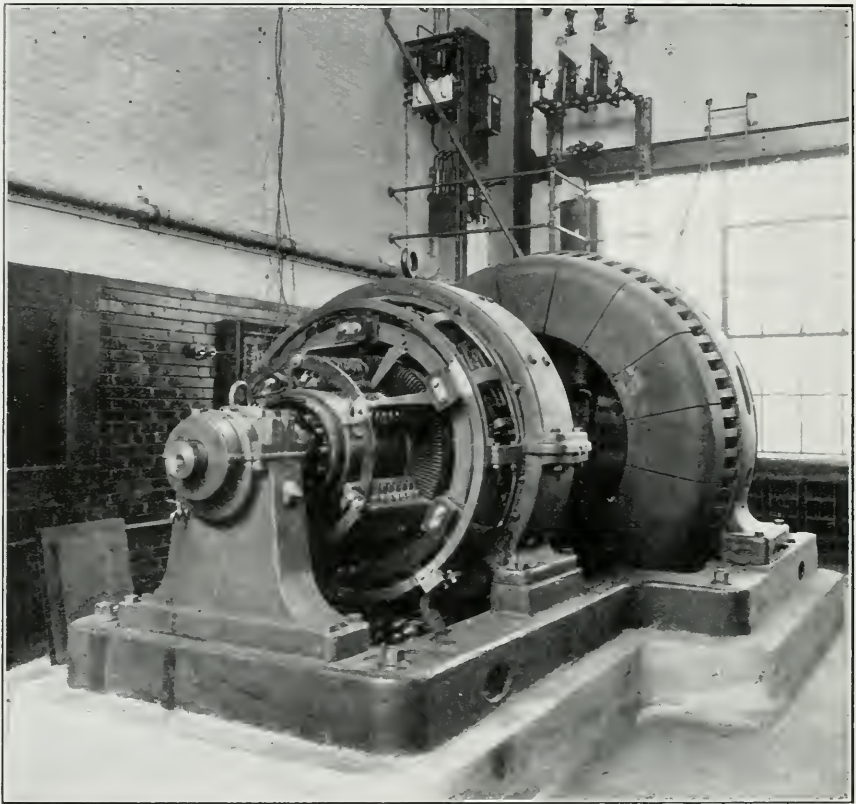
"I looked them over and learned that clips cost a quarter extra, and I was intent on getting a pen with a clip because I wanted to be sure that my partner wouldn't be borrowing mine again in a week. My next question was, 'Do Neverleaks come with fine, medium and coarse points?' He answered, 'There aren't any two pen points exactly alike—can I do anything for you mister?'—this last to a man at my elbow. In the same breath he repeated, 'We wouldn't have an Appleton pen in the store.'

"That made me mad. I told that smart young fellow that I could go around the corner and get an Appleton pen with a medium point and a safety clip all for \$2.50 and that I was on my way. Then the man who was waiting at my elbow said he carried an Appleton, too, and that he'd go around the corner with me because if Thompson's wouldn't have an Appleton pen in their store they probably wouldn't have any Sharp-point pencils either. So we both went out," concluded Ed.

"He was probably only a temporary salesman," I said.

"Salesman!" Ed answered, "He wasn't a salesman at all. He was scarcely a clerk."

The KODAK SALESMAN



This machine develops the equivalent of 675 horsepower.

The Motor Generator at Kodak Heights

“One, one hundred”—say it slowly and it takes you about a second. In a second the motor generator at Kodak Heights makes twelve and a half revolutions—in a minute 750. It revolves without a vibration too—at least you cannot feel a vibration when you touch the brush holder of the exciter, and this is a stationary part fastened in the frame of the generator about two inches from the end of the spinning shaft.

This generator supplies all the direct current electricity that Kodak Heights requires during the summer load period from March until October. It is during this eight month period that the stores, factories and households of Toronto make their lightest de-

mand on the output of the Hydro Commission.

So, in 1920, this capable machine was installed at Kodak Heights to take advantage of this surplus of power during these low demand periods.

Although the motor generator complete weighs 15 tons, it only occupies 133 square feet of floor space and develops 500 kilowatts, the equivalent of 675 horse power, which is about the electric light and power requirements of a town of fourteen hundred people.

Noise? Yes, lots of it but not from the smoothly running finely adjusted mechanism itself. It is the rushing whir of air through the generator that makes in its vic-

The KODAK SALESMAN

inity the Niagara-like roar which drowns any conversation that is not shouted.

The power developed by the generator is recorded automatically by an electric device called the graphic wattmeter. The pen of this instrument draws a line on a moving chart representing the amount of power developed at any time during the day. Another wattmeter, similar to those used in the home,

records the total amount of energy developed.

In the event of lightning striking the incoming feed lines, the generator and switchboard would be protected, as the generator equipment includes an electrolytic lightning arrester with a maximum capacity of 5050 volts.

At Kodak Heights we take no chances of running short of anything, from eggs for the employees' cafeteria to power for the plant.

Interest in the Customer

That man who just bought a roll of film—will you know him if he comes in again tomorrow or a week from tomorrow? Have you done anything toward making him a regular customer?

The average person likes attention—not effusiveness nor servility but genuine interest. And interest reflects interest. If, when you sell a roll of film to a stranger, you ask him about his picture-making you may be getting a new friend for your counter. There's a community-of-interest among enthusiastic amateur photographers that makes such a move easy.

Suggest to the customer that he bring in some negatives and prints next time he calls—the phrase "next time" won't be lost on him. Then when he takes you at your word and does come, show that you meant what you said. Offer friendly criticism and praise, tactfully mixed. Prove that you are interested in your customers' photographic welfare. Make each understand that your experience is at the service of them all.

Once you have a customer asking your advice you have a photographic friend. But your advice must be well-founded. You should be able to solve any ordinary photographic problem without hesitancy. Then if he staggers you with something unusual you can further impress him by saying that you don't know the answer, but that you will find out *for him* specially by asking the Service Department at Toronto. That's what the Service Department is for.

The average person will react favorably to this sort of treatment. He'll go a few blocks out of his way to buy film from the salesman who is sincerely interested in amateur photography. And the result will be greater enthusiasm on the part of the customer and a greater sales volume for the salesman.

First of all, get a good working knowledge of picture-making. Then make use of your knowledge in your business.

And when in doubt remember the Service Department stands ready to co-operate always.

The KODAK SALESMAN

Kodakery for February

In keeping with the winter season the February issue of *Kodakery* is devoted principally to seasonable topics. Here are some of the contents:

“Foreground Tones in Snow Scenes” tells how to record shadows and traceries in snow pictures. In “The Swirl of the Snowflakes” Cartoonist Bradford recounts his own experiences in photographing a blizzard. His illustrations show people in front of the City Hall, fighting the storm. “Pictures That Tell the Story of Winter” suggests several interesting pictures of winter sports.

Then there are other articles, not so wintry.

“How Distance Affects the Strength of Light” tells how to calculate the time needed to make good prints at varying distances from the light source. “Saving Bobby’s Face” explains Jimmie

Hatch’s achievements with and without the Portrait Attachment. “Picturing the Sun Maid” tells how a Chicago amateur and his Graflex made the prize photograph that is featured in “Sun Maid” raisin advertisements.

Then there’s an article about making brilliant enlargements from flat negatives and there are other suggestions that are bound to help the amateur. And the issue is illustrated by a variety of interesting pictures.

Use *Kodakery* to help sell Kodaks. It shows how many different phases there are to amateur photography and how fascinating each of them is.

And after you have sold a camera, *Kodakery* continues to work for you by keeping up the purchaser’s enthusiasm and teaching him how to get the best pictures.

For Your Local Advertising

The picture that appears in the February ads in the Magazines is a winner.

It says a lot about Kodak and winter sports. It carries a live selling appeal.

We’re having a pen and ink drawing made just like the picture. From it we’ll make electrotyped ads, similar to the one that’s shown on page 5 except that the illustration will be from a line

drawing so that it will reproduce well on news print paper.

By using this electro you can appropriate our Magazine Advertising to your own use. Ask us for the electro. Better do it now so that it will reach you in time to get into your paper this month, just about the time that your customers receive their favourite magazine or farm paper.

“At Home with the Kodak” is an effective medium for developing Kodak prospects by mail.

The KODAK SALESMAN



This window brought business to one store

It Sold them by the Hour

Any hour of the day, any month of the year—that's Kodak time according to a show window used recently by a dealer who forwarded the picture from which our illustration was made. It is a unique display and it has in it an effective selling argument as well as a sure-fire attraction factor.

The contrast of the white against the black adds effectively to the vigor of the display, making the principal elements stand out more prominently.

This window is suitable for any time of year, but it is especially good for winter use because during that season your windows are

lighted for a greater number of hours every day than in summer. And a black and white display, or any in which there is sharp contrast in colors, is most brilliant when it is best lighted.

Now is a good time to emphasize the idea that the Kodak is useful throughout the year. Let people know that it fits in with winter sports as well as summer sports—that at all seasons there are interesting uses for the Kodak.

Advertise your finishing department—get the business that was created by the Christmas cameras.

The KODAK SALESMAN

MY DAD SAYS,

The bosses diary as kept by his son

“Frank,” my mother said while we was sitting down by the fire, “you never was a great lover of poetry was you?”

“Oh I aint so sure. I never fail to get a thrill over ‘Thirty days hath September’” my dad said.

“Well,” my mother said, “I always like this here pome of Tennyson’s, ‘Ring out the old, ring in the new, ring out wild bells across the—’”

“Snew” suggested my dad and then he see my mother was getting mad so he hurried on. “There is a lot of sense to that rime at that, Clara. The Swiss Bell Ringers if still alive can follow the adviee literally and any fella can profit by it.

“Just like all the big days of the year though, the significants of New Years is buried under as many years as you are old. The first time they told you about New Years resolushuns and the clean slate and the new book, the suggestion had the quality of freshness and perhaps you acted on it. Next year when they begin talking about those same resolushuns and the same clean slate and the same new book, you lissened, to be sure, but one eye was eoked on a couple boys throwing snow balls. Next year the clean slate didn’t get any further than the lobe of your ear

and after that you filed clean slates, fresh books and new-resolushuns, with Little Red Ridding Hood and the Three Bears.

“The same old thing, the same old thing. And people lose interest. So here’s what I told the folks at the store, Clara. I dressed up the old, old story a little bit—”

“Frank let’s go to the movies,” said my mother jumping out of her chair suddenly.

“Not very much but a little. I told them to pay no attenshun to the New Year. I suggested that they leave the new born babe to the doctor and the nurses, and focus their attenshun on the feebel old gentleman that had just totered to his grave, 1921. I told them to give a little thought to what they did and what they didn’t do through the year whose death warrant the calendar manufacturers had just signed. Forget the future but peruse the past. I told ‘em that if they spent a couple hours doing that and nothing else they wouldn’t have to worry about no New Year resolushuns. The only reason that common sense aint common is that people don’t give it a chance to work. Two hours devoted to peering at the past will develop a fella’s common sense to the point where it cant help but figure in the future. Experience is a great teacher but you’ve got to appear before her desk once in a while if she’s going to have a chance to tell you anything.

“Aint that true, Clara?” my dad said. “Mother’s asleep,” I wispered.

You sell the most goods to the enthusiastic amateur. Kodakery keeps them that way. Get the name on the dotted line.

The KODAK SALESMAN

An Eye to Business

"I want to get a monoele for my 1A Kodak" said a dapper young man, approaching the Kodak counter in a downtown store.

"Yes sir" replied the salesman, as he reached for a No. 3 Portrait Attachment, "they're 75c, and you'll find full instructions inside the box."

A monoele for a Kodak, that's a new one.

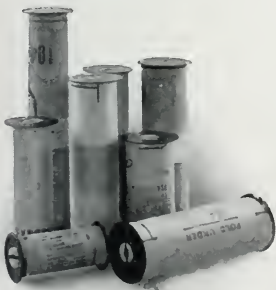
The incident calls to mind that not all amateur photographers know about the Kodak Portrait Attachment and how this inexpensive little accessory will open up a new field of photography—that of intimate home photography.

And how many more do not know the fascination of flash-light work and how the use of Eastman Flash Sheets and the Kodak Flash Sheet Holder makes success sure from the start.

Why not tell them about it. A letter offering free of charge copies of the booklets "By Flash-light" and "At Home with the Kodak" will be just the thing.

You have your mailing list of amateur photographers. You have too a supply of the books, or can easily get some, for they are furnished gratis in reasonable quantities. As for the letter, any printer will furnish a few hundred copies for very little, and our advertising department will help by furnishing copy for such a letter if you ask for their assistance.

A little publicity of this kind now will bring into use many Kodaks that otherwise may lie idle during the winter months, increasing your film sales, as well as the sales of the accessories themselves.



Kodak Finishing

Our prints are made on Velox—it gives us the best prints we can get.

Materials that are Eastman-made and methods that are Eastman-improved, plus the experience of our experts, are guaranties of finest quality finishing.

MAIL YOUR FILMS OR BRING THEM IN

Richard Roe & Company

1201 Tripod Avenue

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.

The KODAK SALESMAN

A Graflex Model Automobile



The hurry-up car of the Atlantic Foto Service, Atlantic City news photographers, has a body that looks like a Graflex camera. And what symbolizes good news pictures better than the Graflex?

This equipment isn't exclusively ornamental either. By climbing a step-ladder to the part of the body that represents the Graflex hood the photographer gets a viewpoint of vantage, above the heads of the crowd. After an exposure is made he can develop the film without leaving the car. The interior is a complete darkroom.

With this outfit the Atlantic Foto Service can catch a picture of a baseball player sliding into first base, and show him a negative of the occasion almost before he gets through arguing with the umpire.

Keep Your Own Score

Among your new plans for 1922 you're probably including a simple, convenient system of keeping stock records. A card file is best. Have a card for each model of camera and each accessory. Show the quantities on hand at the beginning of a period, then for each shipment enter the date and quantity.

Suppose you begin such a plan January 1. February 1 you wonder how many No. 2 Brownies you sold during the month. The card on which the No. 2 Brownie record is kept shows that you had seven on hand at the beginning of the month and that thirty had been re-

ceived. Let's say there are nine left in stock. You've sold twenty-eight.

By regular reference to such a record you can easily see which cameras sell best. You'll discover that some move slower than others and you'll decide to study their selling points carefully and push them too.

Rig up such a scheme now. It's a business-like way of knowing what's going on at your counter. And it's a good way to measure your progress as a salesman—a good way to keep your selling score.

The KODAK SALESMAN

Q. S. & P.

Quality, Service and Price—to every salesman that combination is as familiar as Faith, Hope and Charity. Quality, service and price are the three things that people want to know about when they consider the purchase of almost any article.

The best articles are sold on their quality; it is their most important attribute, the one that discriminating customers are most interested in. Salesmen emphasize it, and explain how quality is attained in the manufacture.

Kodak and Graflex quality is never compromised. On the contrary, it is steadily improving. Every suggestion, every idea concerned with the manufacture of these cameras is thoroughly investigated. If a proposed change would really be an improvement, the change is made and the product bettered.

Our manufacturing processes have advanced steadily. During last year our factories caught up with orders. The organization got its breath, looked itself over, and made some alterations. Processes were improved, products were improved.

Talk Kodak quality.

And don't wait for people to ask you about service. Let it be known that Kodak service begins at your counter and extends clear back to a service department at Toronto. Explain to all your customers that you are interested in their picture-making; that you will forward to us any problems that you can't solve; that every purchaser of an Eastman-made hand camera gets *Kodakery* free for a year to help

him along in amateur photography.

Questions answered at the Kodak counter, expert advice and quick repair facilities at Toronto, instruction and entertainment through *Kodakery*—they are all included in Kodak service.

Where there are quality and service of the right kind, price is of minor importance as a selling argument. We do not suggest that Kodak and Graflex cameras be sold on the price basis. But now, on the occasion of such a drastic reduction, something should be said.

This gives you a chance to talk dollars and cents in your advertising and at your counter. You can probably name offhand several people who have thought of buying cameras. Perhaps the reduced cost will be just enough of an inducement to convince them that now is the time. You know some amateurs, now using other cameras, who have shown an interest in the Graflex. The cut amounts to a considerable sum on the price of a Graflex. Call their attention to the new figure, and you'll probably make some sales.

But use your price talk judiciously, always remembering that quality and service come first and are the major premises of the Kodak and Graflex selling argument.

A Western store found a good display idea. In the window was a single Kodak surrounded by enlarged pictures of the principal points of interest in town. Then there was a sign, "Around : — : with a Kodak," which unified the display and epitomized the idea back of it. Try it in your town.



Ten Minutes with the Boss

"Here's a chap soliciting me for insurance," said Mr. Clark as he handed over a letter for Sam's inspection, "who doesn't even know my name. My initials are J. B.—not J. N.—and that letter loses some of its force in consequence. It's the first thing I notice—and usually the last thing. Toss it in the basket, Sammy."

"By the way, Mrs. Carpenter stopped me on the street this morning and said that she didn't like to open some one else's mail. There was no one at her house by the name of *Carpeter*—but she confessed that she had enjoyed the Kodak Winter Booklet all the same.

"Now is a good time to check up our mailing lists, Sammy, which reminds me that Arthur Strain died last June. I see he's still on the list. You can only hope to reach Arthur through the dead letter office.

"I knew a fellow once, Sammy, by the name of Rentabolsk. Here, I'll write it out for you. I've never forgotten it." Mr. Clark jotted the name on a slip of paper.

"I met him one day at a luncheon and that afternoon I sent him one of our advertising calendars. The following morning he came in the store. "I never thought this could happen" he said. Then he pulled out the calendar envelope.

"What's the matter?" I asked.

"Why my name actually is Rentabolsk. My initials actually are V.R. This address is absolutely correct. Do you know," he said, "that this is the first correctly addressed business communication I have received in years?"

"He was really quite stirred up about it.

"Well, Mr. Rentabolsk," I explained. "One of our vanities is the name we own. If it's a little out of the ordinary we are all the more jealous of it. A man becomes increasingly sensitive with each succeeding syllable. As a business man I know this—and our store makes a practice of getting names right."

"I think, Sammy, that I threw my chest out a little at this point—and quite naturally, too.

"My friend grasped my hand.

"Mr. Clerk," he said.

"Clark," I corrected sharply.

"Mr. Cork," he resumed, "I so much appreciate your thoughtfulness that I should like to keep your little calendar before me during the year to come."

"Go ahead," I agreed, "that's what it's for."

"But," he objected sadly, "that calendar is two years old."

"It was a fact, Sammy. We had ordered more calendars than we could use two years before and in some way I'd got hold of one of these left-overs for Mr. Rentabolsk.

"But just the same, Sammy, check up those mailing lists of ours. We want them right."

PUSH Standard Goods—In the effort to reduce prices retailers are constantly tempted to take on unbranded and unknown lines. We urgently caution retail clients against this mistake. Our advice is to push well established trade-marked, nationally advertised goods. When prices are established on such goods the public has confidence in the fact. On unknown, untried and generally uncertain goods the claim of price readjustment means practically nothing.

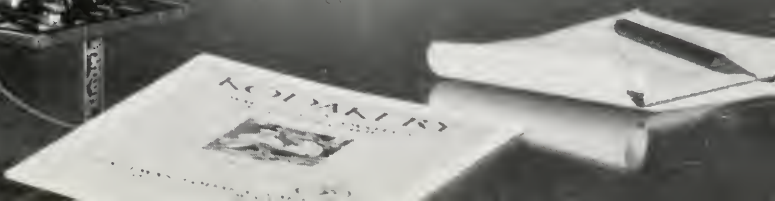
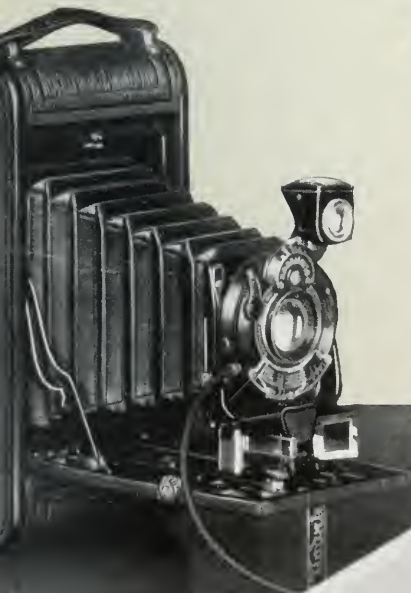
—*Roger W. Babson.*

*If it isn't an Eastman
it isn't a Kodak.*

The
KODAK
SALESMAN
MARCH 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



“Put and take” isn’t always a gamble. It’s sometimes a sure thing. When you put more effort into your business you’ll take more profit out of it.

Prestige

THE desire to associate one's name with famous events, famous people and famous works is universal among ambitious men.

To gain prestige, Christy, the minstrel paid \$400 for the privilege of having his name as author and composer on the first edition of Stephen Foster's famous song "Swanee River," and Genin, the hatter, paid \$225 at auction for the first ticket to Jenny Lind's debut concert.

The live store gains prestige by pushing products that have prestige, standard goods whose names mean something to the public.

And because they are proud to possess things to which prestige attaches, most people prefer to buy what is nationally advertised and nationally known.



THE ONE TRACK MIND

Eddie, the salesman, thinks Joe might have waited until Mrs. Churchlove had bought that camera before spilling the sad news that Old Gunboat was the fifth horse to finish.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

MARCH, 1922

No. 2

It's an Ill Wind—

*"The stormy March is come at last,
With wind, and cloud, and changing skies."—Bryant*

March winds!—how often we have sensed them, how often read about them in poetry and prose, in the celebrated volumes of famous authors, in magazine and daily paper and in the multitude of almanacs and year books that annually find a resting place in our mail boxes or on our doorsteps.

A stormy month it may be, with wind and cloud and changing skies, as the poet has said. Nevertheless it should be a good month at your Kodak counter. For are not those much maligned March winds the first warm winds from the south, come to lift the heavy hand of winter from the land, to bring the first of those glorious days of spring that take our thoughts to the open places, to green fields and quiet pastures, to the forest and to the stream.

These are the places that abound in picture opportunities. These are the days when the great out-of-doors has the largest number of enthusiastic followers, people who are easily convinced that to get the most from their days in the open, they should take pictures.

That is the note that Kodak advertising will strike this month. It is aimed to tell all lovers of the

open places and particularly those who follow the call of the stream, that the Kodak "belongs" to their equipment, that memory alone will not suffice to retain for all time the story of the outing. And the current Kodak advertising puts forth this argument convincingly, because its message is in the picture as well as in the copy.

"Let your Kodak Catch the Picture" is the slogan of this Ad, which will appear in *Everywoman's World*, *Canadian Home Journal*, *MacLean's*, *Western Home Monthly*, *Saturday Night* and *La Canadienne*. It will appear too in eight of the leading Canadian farm papers, a total circulation of nearly a million and all in March Issues that reach their readers at a time when the first warm winds from the south bring promises of spring.

It is advertising that will attract the attention of all sportsmen, of all, in fact, who heed the call of the out-of-doors, whether it takes them to city park, to country woods or forest stream, and it will compel recognition of the Kodak as an ally of outing days.

It should help you to make March, stormy, windy, cloudy March, none the less profitable for

The KODAK SALESMAN

your Kodak Department. It will too, if you will dovetail your plans with ours, if your Kodak Ads in the local paper echo the call of the open and if your display, when the first spring days come, introduces the atmosphere of the forest and the stream.

And yes—if you have the goods, for the sportsman is not one to wait for what he wants until he is ready to use it. He is rather one who likes to know ahead of time that his equipment is complete and that everything is in working order, be it rod or gun or Kodak.

How it's Done in One Store

There's a department store in a western city that is famous throughout the country for its attractive window and show case displays. At holiday time its Kodak window and Kodak counter showed that the fundamentals of effective display had been practised. And something else was evident, too. There were no mysteries in the displays—no one needed to guess what a carton contained or what an accessory was to be used for. The Kodak Metal Tripod, for example, was shown with the legs extended to different lengths. The

Optipod was shown in use.

On the Kodak counter stood a camera under a glass dome. A neatly lettered card explained that it was a No. 1A Kodak *Special*, with Kodamatic shutter and Kodak Anastigmat lens *f.4.5*. This arrangement featured the camera in such a way that it could be seen by every person who went near that counter, without subjecting the instrument to promiscuous handling. When someone asked to examine the camera the salesman took another of the same model from the show case.

They're Experienced Amateurs Now

The folks who entered the camera owning class at Christmas time have now had several weeks of experience. They have learned how to get good results easily. Each of them probably has at least one prize negative from which he'd like to have enlargements made.

Announce in your newspaper advertising that your finishing department is equipped to turn out excellent large prints from amateur negatives. Say also that you will be glad to suggest ways of trimming and mounting big pictures to show them off to best advantage.

You can advertise your finishing department through your window displays, too. Show several of the best enlargements you have made. Show the corresponding contact prints or negatives, too.

Remember, also, that there are now thousands of Kodak Anastigmat lenses in use, that they make superior negatives, and that good negatives make good enlargements. The amount of potential enlarging business is steadily increasing and it's worth going after if you have the facilities with which to do the work.

To make your stock pay bigger dividends, put more interest into it.

The KODAK SALESMAN



*Let your Kodak
catch the picture*

Autographic KODAKS \$6.50 up

Canadian Kodak Co., LIMITED
Toronto, Canada

This Advertisement, designed to help you make the early spring days profitable for your Kodak Department, will appear in March numbers of five Canadian magazines and eight farm publications. See page 3 of this issue.

The KODAK SALESMAN



Comfortable surroundings where customers may rest while they buy.

Kodak in Australia

“Sell to seated customers.” This idea, indicated in the above picture, is seldom used to sell Kodaks in Canada, but it works wonderfully in the Sydney, Australia, branch of the Kodak organization.

This sitting room is a chummy corner where one may rest in comfort and have exclusive attention while the salesman helps him select his Kodak. The room is also used by patrons of the finishing department. Here they have a quiet place where they can inspect the prints just delivered to them and select negatives for enlarging.

The picture on the opposite page

shows another sales method practised on the other side of the world—a unique scheme of display. A series of cabinets, each with a glass door, is built against the wall, and each displays one model of Kodak. In the second case from the right, for example, the Vest Pocket Kodak is shown with its accessories. Attractive placards call attention to its tiny bulk, to its autographic feature and to the size of the film it uses. Sample prints prove its capability for making good pictures, and show the picture size. And the price is there, too, in £, shillings and pence, of course.

The KODAK SALESMAN



Prints and negatives, ready for delivery, are filed in lockers below these display cases.

On the opposite wall are more display cases, in which are exhibited the Kodak Film Tank and other amateur apparatus. Thus the entire line, Kodaks, Brownies and equipment, comes in for publicity. The treatment of just one subject in each case is emphatically effective.

But the pride of the plant at Sydney is the finishing department. Three months were spent in designing, building and equipping it. Here an average of from 1,200 to 1,400 rolls of film is received on every Monday, Tuesday and Wednesday—a few less each day come in during the latter half of the week. Prompt production of first quality prints from such large quantities of film requires com-

plete equipment and experienced personnel. And the Kodak organization has them, even in far away Australia. Work that is right and right on time is the ideal striven for.

Finished work is placed according to its order number in lockers below the display cases so the salesmen can quickly find it by reference to the key numbers shown in the illustration above.

The plant at Sydney is the leading retail and wholesale depot of the fourteen branches of Kodak Australasia, Ltd., a manufacturing and distributing organization, with headquarters at Melbourne, Australia which represents Kodak in the far South East.

MY DAD SAYS,

The bosses diary
as kept by his son

"Clara," my dad said, "the power of suggestshun is a wonderful thing."

"I aint so shure," my mother said, "I've been suggesting for eight years that you put your pipes back in the drawer when you're through using them and you aint done it yet."

"The other day," my dad said, "I read about a fella that wanted a packidge of gum. There was a box of them lying on the counter and so he picked one up and give the salesman a dime. Instead of making change the salesman said, 'You've got another packidge coming for this.' And the fella picked up a second packidge almost without thinking and went on his way. Just the power of suggestshun."

"I suppose the salesman went out and bought himself a store with that extra nickel," my mother said.

"That's all right," said my dad. "If that salesman follows right along those lines for a while, he *will* buy a store. It was only a small sale but he dubbed it. That's salesmanship."

"Great chance down at the store for this power of suggestshun running full current. There's so many things to suggest to the Kodak-amateur. When he calls for prints, for example, why there's the album or paste. If his negatives are speechully good there's the chance for enlargements. There aint no end to it."

"The customer just gives the salesman the eue for an extra sale, and then the play starts until the bell on the cash register rings down the eurtin."

"When a customer asks for and buys a Kodak Self Timer, that's a transactshun."

"When the Kodak Self timer is suggested, demonstrated and bought, that, Clara, is a *sale*."

"What's that?" said my mother, looking up from her sewing. "Was you talking to me, Frank?"

In the March *Kodakery*

See what's in the March issue of *Kodakery*.

"Camera Rambles in Brittany"—an interesting story that describes a group of pictures taken by the author in that picturesque part of France.

In "Still Life Photography as an Outlet for your Artistry," Cartoonist Bradford offers some excellent ideas on staging still subjects.

Jimmie Hatch tells how he used the sky as a background when he

and his Brownie made pictures of winter sports.

An article on printing for the correct length of time is illustrated with six different prints made from the same negative.

And something is said about making pleasing enlargements from extremely contrasty negatives.

The centre spread is filled with Kodak, Graflex, Premo and Brownie pictures, grouped under the title, "Around About the Home."

The KODAK SALESMAN

Try this on your Projection Printer

Here's an idea for live-wire finishers who want to expand their enlarging business.

John Smith brings in a roll of film to be developed. The finishing department discovers that one of the negatives is especially good. Over it is slipped a transparent envelope, on which is printed:

A Good Negative

The enclosed negative will make an excellent enlargement. Bring it in and let us show you how it will look in various sizes, from say post card size up to 14 x 17. There will be no charge and no obligation, and you will be interested in how quickly the Kodak Projection Printer will show you what is really in your negative.

If the films and prints are delivered to John Smith's home, he is tempted to hop on a trolley car and do just what the envelope suggests—take that particular negative back to the store and see how it will look enlarged.

He watches the salesman slip the negative into the Projection Printer. Then on the paper holder he sees the hair-sharp image expand and shrink as the camera is raised and lowered.

"That's great," John Smith exclaims!

"We can make it still larger," explains the salesman, as he gives the camera a slight push upward "What size do you like best?"

"The large one, absolutely," and he orders two 14 x 17 enlargements.

The suggestion on the negative envelope has worked and John Smith has ordered two enlargements.

The process is much simpler when the customer calls at the counter for his finishing work—he usually takes a look at it right there, before he

leaves the store. The salesman gets a chance to add his suggestion to the one that's printed on the envelope that contains the good negative. He says "Let's see how it will look," slips the negative into the Projection printer and takes the order for the enlargements.

Everyone knows that a customer likes to see what he is buying. The Projection Printer shows him the projected image, clear, sharp and in many different sizes. It shows him also how a part of the image can be isolated from the rest.

Customers of your finishing department aren't the only people who should see the Projection Printer demonstrated. Anyone who comes to your Kodak counter will be interested in this remarkable device. Not many folks carry negatives around with them, to be sure, and that gives you a chance to work another novel scheme. Provide an attractive positive film, instead of a negative, to show how the Projection printer operates. Then the image on the paper holder will be positive, and it will show exactly how the enlargement will look in different sizes.

This plan of selling enlargements not only increases the number of large prints ordered, but also increases their average size. More people want enlargements when they see what enlargements look like, and they order by size, not by price, when they see how much more attractive the larger sizes are. Thus the Projection Printer develops a demand for more and bigger enlargements—and winter is a fine time for your finishing department to get that extra, profitable business.

The KODAK SALESMAN



“Let your Kodak Catch the Picture”

The strength of the window trim pictured above lies in its absolute simplicity. The idea is simply this—Take a Kodak with you when you go fishing. And there is nothing in the window that does not carry out this thought.

An enlargement and several prints from your own or some customer's best fishing pictures,

two or three fishing rods, a creel and a Kodak are all that you will need for a window trim that will tell a coherent, effective story that pulls.

Such a window will be particularly timely during the early days of spring, when sportsmen everywhere feel the first call of the out-of-doors and begin to plan for the open season that is close at hand.

Your window display is the connecting link between our national advertising and the purchaser. Our March advertising says “Let your Kodak Catch the Picture.” Will your window display repeat this message? Will it add “Here is the Kodak that you want—buy it now?”

The KODAK SALESMAN

Achievement

The first of a series of Kodak Anastigmat Lens advertisements appearing in amateur photographic publications, including "Kodakery," is entitled "Achievement." This Ad, which appears on the back cover of the January Number of Kodakery, reads:—

"The production of the Kodak Anastigmat Lens is a distinct achievement, not merely in the fact that it is at least the equal of the finest Anastigmats made anywhere in the whole world, but in the further fact that through the use of the scientific specialized machinery of the utmost accuracy, it is made and sold at a price which is bringing the Anastigmat advantages to hundreds of thousands of amateurs who have not hitherto felt that they could afford a lens of the finest quality."

Yes, the production of the Kodak Anastigmat is an achievement, not only from the standpoint of quality and price, but from the standpoint of better business.

This does not mean the increased volume of profit that obtains on the sale of a Kodak with the Anastigmat equipment, but the better lens means better pictures—cleaner, sharper negatives, and therefore greater enthusiasm on the part of amateur photographers.

And the enthusiastic amateur is the one who buys the most film, the greatest number of photographic accessories and who is your best customer for finishing.

That is why it will pay you to get behind the Kodak Anastigmat lens in your advertising and with your sales talk.

There's a Kodak Booklet that you will find a great help in promoting the use of better lenses. "About Lenses" is the title of this booklet, which explains in simple language the different kinds of

lenses and their qualities. There are chapters devoted to:—

- (1) How a lens forms an image.
- (2) Focal length.
- (3) Why cameras have different kinds of lenses.
- (4) Depth of focus.
- (5) The lens to choose.

What better piece of literature could we offer to assist you in promoting the popularity of Kodak Anastigmat?

Heretofore only small editions of this booklet have been printed. The distribution has been confined to individual copies sent to Kodak dealers and their clerks and in reply to inquiries received from the advertising that appears in photographic publications. But now we are getting out a larger edition, one that will enable us to furnish reasonable quantities of the booklets for you to distribute through the mails and over the counter.

This will enable you to reach new prospects in your community. And what about those customers who already own Kodaks, bought perhaps before the Kodak Anastigmat brought the advantage of a high grade lens at a moderate price? Do they know that the Kodak Anastigmat is now available on an exchange basis?

A copy of this booklet, accompanied by a letter explaining the exchange arrangement, should bring many a ten or twelve dollar sale and increase the volume of your film and finishing business by adding to the numbers of Anastigmat enthusiasts.

The new booklets will come from our printers about April 1st. How many shall we send? Free of charge of course, and with your usual imprint.

The KODAK SALESMAN

‘Le Domaine du Kodak’

To be sure you have a copy of “At Home with the Kodak” for Mrs. John Smith, of Brown St., when she asks for it, but how about Madame Josephine Paquette, of Rue St. Jacques?

Madame Paquette has seen the beautiful pictures that illustrate Kodak advertising. In her favorite magazine she has read, in her own language, about the simplicity of the Kodak and its usefulness for making pictures of the children and other story telling pictures in and around the home. She would like to make pictures of her own children, of her own home. Perhaps Monsieur La Chapelle, who is the Kodak dealer, will have a book in French that will tell her all about it.

So Madame Paquette calls at the store for her copy of “At Home with the Kodak.”

Is she going to be disappointed? She is not.

A French Edition of “At Home with the Kodak” is now in the process of printing. Copies will come from the presses before the end of the month. Kodak dealers in the Province of Quebec and in other parts of the Dominion, where there are French speaking communities, will want a supply of these booklets, so as not to disappoint Madame Paquette when she calls for her copy.

“Le Domaine du Kodak” is the title of the booklet, reasonable quantities of which will be supplied free of charge, with your usual imprint.

Do your Windows Pay their own Rent?

“I pay no rent,” says a clothier’s sign. It is assumed that he owns his building and that he calls the total of upkeep, depreciation, taxes, insurance and interest on his building investment by some name other than “rent.”

No matter who owns the premises in which a store is housed there is rent, in the economic sense, to be charged against every square foot of space in it. And since property values are usually measured in terms of frontage the front part of the store bears the highest rent.

Your show windows should earn more than any other area of corre-

sponding size in your store. In order to pay their own rent they must contribute directly to the store’s profit. They must sell goods.

It is an easy matter to select from the shelves a helter-skelter assortment of goods, pile it aimlessly in the window, add a few festoons of crepe paper and say, “That doesn’t look bad.” But it isn’t much harder to give half an hour’s advance thought to the job so that when it’s finished you can say, “There’s a window that will sell.”

Displays should be designed, not to fill the window with goods but to fill the store with customers.

If some photographic problem puzzles you, write the Service Department—our staff of experts is always at your service.

The KODAK SALESMAN

What kind of Envelopes do you Stuff?

When you sell a Kodak album you're not satisfied until you've suggested that the customer take also a package of dry mounting tissue and a trimming board. When you sell a self-timer you demonstrate the Kodapod, don't you?

Throughout the Kodak line, one article suggests a group of related articles because a person who buys one thing is a logical prospect for goods that he can use therewith.

The envelope stuffer is an adaptation of this method of selling.

We do not recommend that an envelope stuffer be enclosed with monthly statements or general correspondence. As an advertising medium the stuffer is most effective when it arrives with something to

which it is related. The stuffers that we supply advertise articles that are of interest primarily to camera owners, as distinct from the general public, and are therefore particularly suitable for enclosure in amateur delivery envelopes and packages of photographic goods. Used in this way they are sure to get the attention of people who are logical prospects for the products advertised.

The envelope stuffer shown below is the third one offered in the Kodak Salesman during recent months. The first two featured the Kodak Anastigmat lens *f.7.7* and finishing. Here's one that should help you sell film.

Kodak Film

 the dependable film
in the yellow box

Dependable

because of its uniformity. The same exposure under like conditions produces identical results on Kodak Film.

Dependable

because a considerable variation in exposure is permitted by the "latitude" of Kodak Film.

Dependable

because the Kodak Company makes Kodak Film—and because *we sell it.*

Richard Roe & Company

101 Tripod Avenue

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.

The KODAK SALESMAN

When You Write Your Own

During the year we offer for use in your newspapers about fifty complete advertisements in electrotrope form. There is a special series for holiday time, another special series for spring and summer, and each month the *Kodak Trade Circular* offers electros of timely ads.

In addition to our regular electrotrope service we will gladly supply you with special copy to go with illustrations selected from "Kodak and Premo Cuts."

Many stores, however, prefer to write their own advertising at certain seasons. Hundreds of such ads come to our attention every month. While most of them are well done, there are certain frequent faults that might be avoided easily if a "layout" were made of each new ad before it went to the printer.

"Layout" is the professional advertising man's name for the crude sketch that he makes to show him how an ad will appear on the printed page. The layout is the same size as the space that is to be filled, and by using rough drawings or cut-out proofs to indicate illustrations he can get a good notion of what the display will look like in type. Thus it is easy to correct defects and select a satisfactory arrangement before the job goes to the printer.

The layouts on the opposite page are more finished than is necessary for ordinary purposes. The cameras are cut-out proofs, clipped from "Kodak and Premo Cuts" and pasted in place. These two sketches are reduced in size but they illustrate the right and wrong way to handle this particular ad.

Three common errors are illustrated in the upper layout.

The first fault is the lack of a vacant spot, or white space, to distinguish this advertisement from those that will surround it and to attract the eye of the reader when he first glances at the page.

Secondly the space is too crowded. The "squeezed" appearance is unattractive, the text (represented by pencil lines) looks hard to read, and there isn't a proper proportion of white space left.

The third fault, a favorite one, is that the camera points away from the copy and directs the eye to some other store's ad in the next column to the right. This is distracting to the reader and spoils the unity of the display.

Notice in the lower layout how these errors have been avoided. By bulking the white space at the top and around the signature the whole ad is brightened up and set off from whatever news or advertisements surround it. The vacant area attracts the eye of the reader.

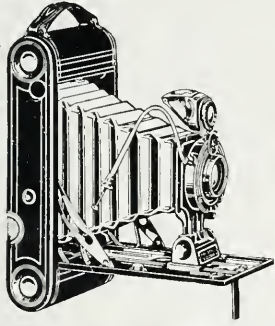
You will note also that the copy isn't too long for the space, that the text looks readable and that the general effect is encouraging.

And the illustration directs the eye to the display lines, focusing attention on the price and name of the camera.

Advertising copy, no matter how good it is, must be read to be effective. It is important, therefore that an ad attract attention, look readable, and be read. All this is doubly important if it must compete for attention with our other displays on the same page. After an ad is printed it is easy to see whether it is good or bad, but it is too late to improve it then. It is equally easy to tell from a layout—in advance.

The KODAK SALESMAN

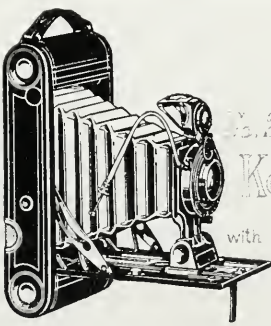
No. 2^o
 Autographic
 Kodak, Jr.
 with Kodak
 Anastigmat lens.
 \$23.00
 A superior camera
 with a superior lens



Richard Roe & Co., 101 Tripod Ave.

This layout shows a crowded arrangement, unattractive and hard to look at. White space, of which there is too little, is poorly distributed. The camera points away from the ad, toward the next column.

Here is a different arrangement of the same material, with the copy condensed. The ad now looks readable. There is plenty of white space, well distributed. And the camera is a unified part of the layout, aiming directly at important lines of copy.



No. 2^o Autographic
 Kodak, Jr.
 with Kodak Anastigmat
 lens f.7.7
 \$23.00
 A superior camera
 with a superior lens

Richard Roe & Co., 101 Tripod Ave.



Ten Minutes with the Boss

“Never heard of anyone being quarantined for enthusiasm, did you, Sammy?” inquired Mr. Clark.

“No,” said Sam, smiling.

“Never heard of the Board of Health putting a placard on the house, did you?”

“No,” repeated Sam.

“And yet enthusiasm is very contagious, Sammy. And that’s the fine thing about it. It’s contagious and at the same time it’s a healthy thing to catch. Pretty ideal condition, eh?”

Sam nodded in assent.

“That’s what makes our business—enthusiasm of people over pictures, and the fact that it’s contagious means that the more amateurs there are, the more there will be. Business increases as enthusiasm spreads—and the amateurs do their full part toward making Kodak converts. They show their friends the pictures they’ve made,

they wax eloquent over the simplicity of the Kodak system. They exclaim, I hope, over the service our store renders. And the first thing you know, there’s another amateur added to the list. The more amateurs there are, the more there will be. It’s worth remembering, Sammy.

“And here’s what I’ve been thinking about. Are we careful enough in seeing to it that each purchaser of a Kodak, Brownie, Graflex or Premo gets his free year’s subscription to *Kodakery*? This morning Miss Conway sold a box Brownie to Eddie Wilson and the *Kodakery* subscription blank wasn’t even mentioned. What if Eddie is a mere kid. He’ll like the pictures and he’ll be so proud over getting a magazine of his own that he’ll never forget it. Consider, too, Mr. and Mrs. Wilson. There’s nothing that I would like better than having *Kodakery* going to their house.

“Where enthusiasm is in its infancy, Sam, *Kodakery* will nurse it.”

An Autographic Argument

It is fair to estimate that every Kodak sold will at some time or other be called upon for pictures of the youngsters. Notice films that come through for developing and you will find a considerable portion of them “Kid” pictures.

Almost invariably a snapshot of a youngster provokes this question,

“When was it made?” “How old was Billy then?”

The date written on the film at the time is half the interest.

For pictures of the children—a date and title. That is but one argument for the autographic feature. Use it in your sales talk.

*Not—“Anything else to-day”
—but—“Here is something
I think will interest you.”*

*If it isn't an Eastman
it isn't a Kodak.*

The
KODAK
SALESMAN

APRIL 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



The biggest simpleton of all is the fellow who does nothing on April 1 but keep people from playing jokes on him.

It isn't good policy to let a clock run down before winding it up. Same way with business—and the key is advertising.

—*Ad-points*



IT RESTS IN PIECES

Jerry, the plumber's apprentice, who is "awfully handy with tools", has been trying to clean his shutter of the oil that he shouldn't have put in it. Now it's a job for the Service Department at Toronto.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

APRIL, 1922

No. 3

Kodak Advertising and the Almanac

Official Spring begins late in March. The Kodak Rotogravure campaign begins early in April.

It is no mere coincidence that the almanac and our advertising schedule so nearly agree. The explanation is that Spring yanks people out-of-doors and sets them down in the midst of picture-making opportunities.

So to cash in on the enthusiasm aroused by the first fresh air weeks, Kodak Advertising is going to spread itself. To begin with, larger space will be used in all the magazines and farm papers that carried Kodak Ads during the winter months. That alone means quite a tidy campaign.

But it's not all. Supplementing this mass of publicity we are going to use the pictorial sections of three newspapers which print rotogravure supplements.

When the weekly paper comes, the picture section is the first one turned to. It draws more attention than any other part of the issue. The whole family sees it. Everyone who gets the paper is certain to read a full page advertisement in the rotogravure section.

The first of a series of full page Kodak Ads in rotogravure will

appear in the April 8th issues of the Toronto Star Weekly, Montreal Standard and Halifax Leader.

For that date the Ad that is reproduced in small size on page 5 is scheduled. Notice that the illustration shows an outdoor group and that a youngster is using the Kodak. Now read the copy. See how it carries the idea of Kodak usefulness to everybody's doorstep. See how it sends people to your counter by saying that copies of "At Home with the Kodak" are obtainable at Kodak Dealers'.

The ability of children to operate the Kodak, the usefulness of the Kodak in every household, the free distribution of "At Home with the Kodak" will all be told anew in this advertisement.

In addition to the rotogravure sections, which will give the advertisement a circulation of nearly a quarter of a million, this same Ad in black and white, will be in April issues of the seventeen Canadian magazines and farm papers used for Kodak advertising. Its total circulation will be well over a million copies.

The interest that this advertising creates is yours to profit by, if you go after it. Put new pep into your window displays by showing pict-

The KODAK SALESMAN

ures of children using the Kodak, outdoor scenes, enlargements of local landscapes and similar subjects that will demonstrate the value of picture making to your own customers. Have a supply of "At Home with the Kodak" ready so you can satisfy requests for this

booklet. And use in your local newspaper the advertising electro that is offered in the March Trade Circular. It is an application of the Ad that is shown on page 5, and with it you can connect your counter with our current Kodak advertising.

Ask the Advertising Department

If you've used your sample prints to show your customers actual proof of the work done by different Kodaks, you probably need a new assortment now. Ask the advertising department.

To complete your window and showase displays you'll want some price cards, giving the new figures on cameras that you received before the revised cards were ready.

Ask the advertising department.

"At Home with the Kodak" is still available. You'll need a new supply with which to connect up with the current national ads that mention this booklet. Ask the advertising department.

If there's something you need that isn't mentioned here, special advertising copy for example, we may be able to supply it anyway—ask the advertising department.

In *Kodakery* the Ads Fit the Stories

A few months ago a well known magazine contained an interesting article on travel adventures with a camera. Reference was made to the Graflex and one illustration showed a native of an Asiatic country looking into the focusing hood. Among the back pages of the same number of this magazine was a Graflex advertisement. Advertising men who noticed it said it looked like a put-up job, but, of course, it was only a coincidence.

There is no question but that the enthusiasm created by a magazine's stories carry through to its advertising pages. "Editorial influence" it is called.

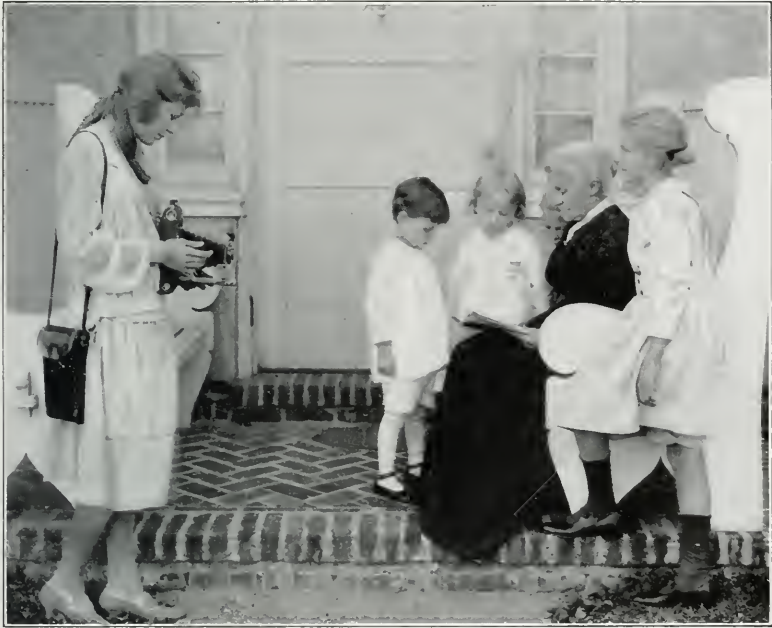
This idea is carried out to its *nth* degree in *Kodakery*. There, since we know in advance, what the editorial matter is to be, advertising

copy is prepared to feature the accessories and supplies that are commented on in the text. Thus, a reader becomes interested in the description of a developer that is equally suitable for plates, paper and film. He sees the economy of using such a preparation. And in the advertising pages he learns the name of the developer, the sizes in which it is available, what the carton looks like, and the price.

Notice this tie-up from month to month as you read *Kodakery*. You'll be convinced that it has its effect in stimulating trade in accessories and supplies and that it is the kind of advertising that will pay you if you get it into the hands of your customers.

The little coupon will do it.

The KODAK SALESMAN



Keep the story with a KODAK

Today it's a picture of Grandmother reading to the children. Tomorrow it may be Bobbie playing traffic policeman or Aunt Edna at the wheel of her new car or Brother Bill back from college for the week-end or—

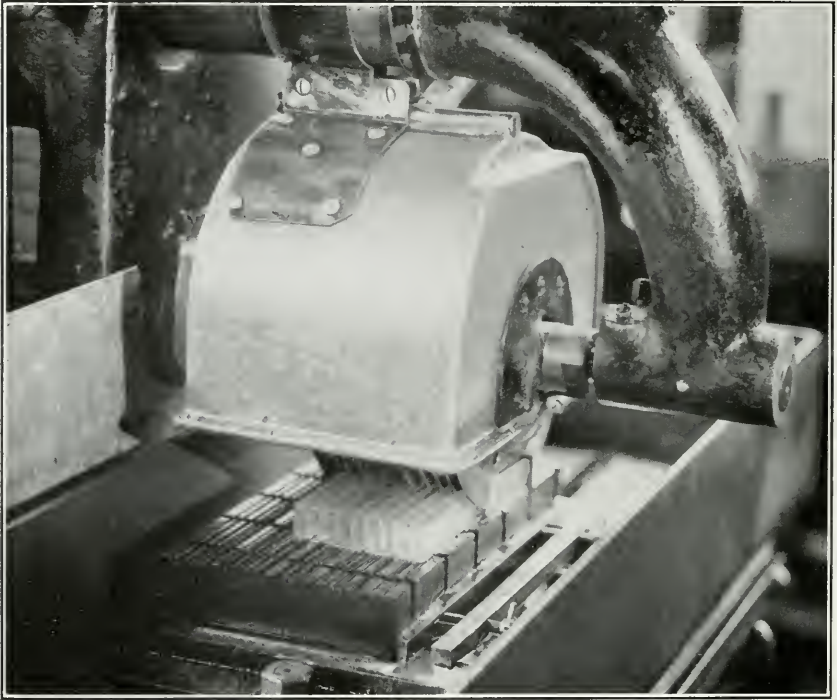
There's always another story waiting for your Kodak.

Free at your dealer's or from us—"At Home with the Kodak," a well illustrated little book that will help in picture-making at your house.

Autographic Kodaks \$6.50 up

Canadian Kodak Co., Limited, Toronto, Canada

This advertisement opens the Kodak rotogravure campaign on April 5th. It also appears in black-and-white in seventeen of the principal magazines and farm papers. In all, its circulation will be upwards of a million.



Diamond-impregnated saws cut slabs of optical glass into cubes.

The Genesis of a Kodak Anastigmat Lens

Still it is diamond that best cuts glass.

Old world craftsmen used to cut glass by hand with diamond-pointed tools. Now diamond-impregnated saws cut the optical glass our modern artisans make into Kodak Anastigmat lenses.

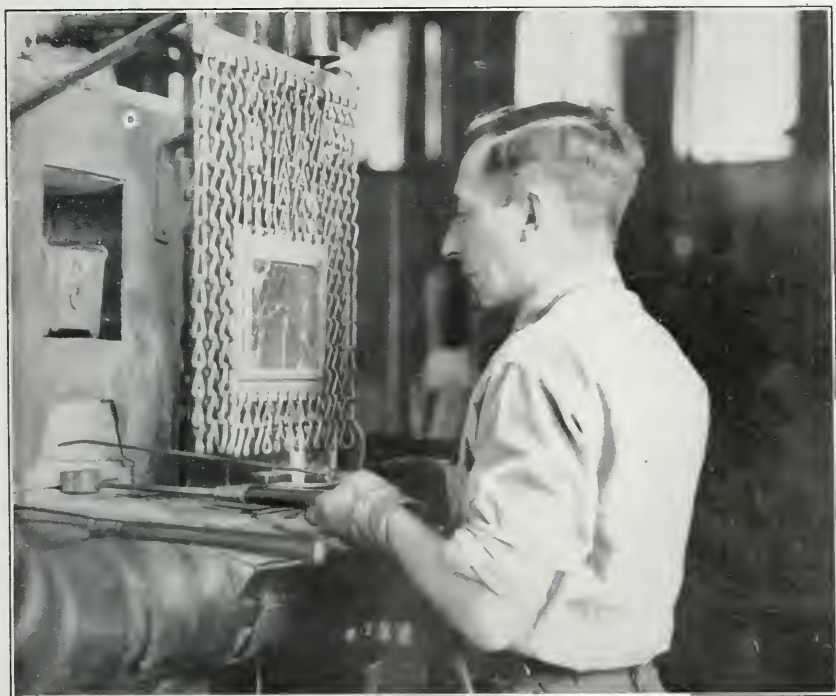
Ten of these saw blades, made of steel impregnated with fine diamond pieces, or bortz, and arranged as one multiple saw machine, cut through a slab of glass six inches square and one inch thick—the average size of the raw stock—in about four minutes.

But before this capable device cuts the slabs, first into strips and

then crosswise into cubes, exacting tests must prove each piece of unwrought optical glass fit to be made into "the lens for better pictures."

When lens glass is ordered, optical experts specify the particular properties they want. Each slab is numbered and tested by the manufacturer. Then, on arrival at the Kodak Lens Plant in Rochester N. Y., the numbered pieces are critically examined to determine if their optical qualities are in accordance with specifications. They must show the right refractive and dispersive powers and be flawless. The test for index of refraction shows how much a ray of

The KODAK SALESMAN



In this furnace the cubes are heated until plastic

light is bent in passing through the glass—a very interesting operation.

After satisfying all requirements of the testing department, the slabs are ready to be sawed into cubes.

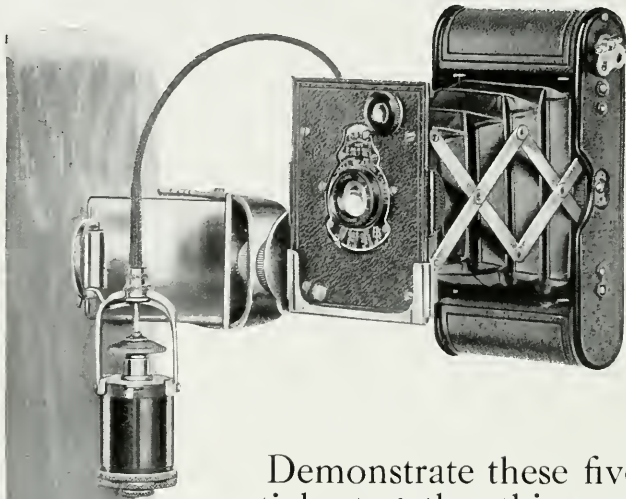
Now the cubes are heated to a high temperature in gas furnaces until they become plastic. One of these furnaces is shown in operation above. The workman is protected from the fierce heat by the chain guard shown, and by a current of cool air which blows constantly against his face and body from a ventilator opposite his waist.

Each plastic cube is next placed in a mould, and an air pressure stamp, at right of the furnace, presses it into a blank, approximately the shape of a finished lens.

After this the discs are put in an electric annealing oven whose temperature, regulated by an automatic heat control, may be set to rise to a predetermined degree. At this degree of heat, whatever strain may be present in the discs will be gradually relaxed. Then, for about two days, the same automatic heat control slowly cools the oven to prevent introduction of new strains in the discs.

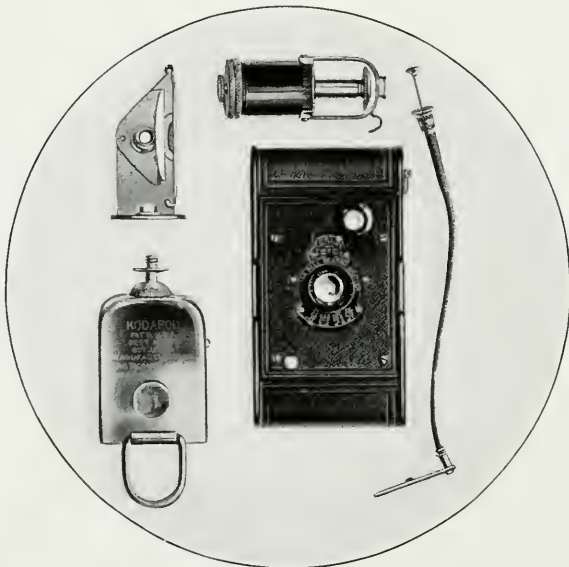
The perfect, annealed discs are again tested and forwarded to the roughing department. There they start on a long program of grinding and polishing, interspersed by exacting optical tests, until they finally emerge as elements of the Kodak Anastigmat.

The KODAK SALESMAN



Demonstrate these five articles together this way, and you can

Sell them together this way:



Vest Pocket
Kodak
Special,
f.7.7 lens . . \$12.00

V. P. K.
Tripod
Adapter50

Kodapod2.25

Cable
Release
Attachment.50

Kodak Self
Timer1.50
\$16.75

The KODAK SALESMAN

It's Bad Form in England

Our kinsmen across the Atlantic are usually more formal in their business affairs than we are, and they are often thought to be less grateful for unsought advice.

Yet one of them, in telling of his experiences at the finishing counters of several photographic stores during his vacation, says that he

was always disappointed when the salesman handed him his prints and negatives with no comment beyond, "two and four pence, sir."

It is bad business and bad form, says this gentleman, to overlook such an opportunity to be of real service to the customer.

Make it a Ceremony

You've often seen an Automatic Vendor. It's a mechanical contrivance, usually stationed in front of the store. By dropping a penny into the slot and a couple on the pavement, you can get a stick of gum or a stamp.

To this mechanical vendor every customer looks alike. It makes no record of names, it cannot remember faces. If you should take your patronage elsewhere this lever-and-spring salesman would make no effort to get you back to its corner. In short, it establishes no relations with its customers.

"At Home with the Kodak" could be assured of a magnificent free circulation if a few copies were placed in mechanical vendors on street corners. But its magnificent circulation wouldn't make the booklet achieve one-fourth of its purpose. For, its purpose is to establish a firm relationship between prospective purchasers of photographic goods and Kodak salesmen. A mechanical vendor won't answer.

Every national advertisement in which "At Home with the Kodak" is mentioned states that the booklet is obtainable at Kodak dealers'. That's the key to the scheme—to *send prospects to you*.

When a person comes to your counter and asks for a copy, your

opportunity has arrived. To some inquirers you may be able to sell a Kodak, right then and there. Your experience as a salesman will tell you how far you can safely carry the argument, in each particular case. But make the opportunity as much of an occasion as possible.

Suppose, when someone asks for "At Home with the Kodak," you show him the frontispiece. Say that the illustration there is the exact size of the 3A picture. Then show him the 3A Kodak. Explain how easy it is to use and how the oblong proportions make vertical and horizontal images fit the film equally well, without wasting space.

Perhaps the inquirer has a camera. Then you'll want to show him how the portrait attachment slips over the lens, how the self-timer works, and how other apparatus is used.

And in every case get the name and address of the prospective customer, so you can work toward making him an actual customer by sending him catalogues and sales letters from time to time. Convince him that you'll be glad to help him start his career as an amateur photographer, and there'll be little doubt about where he'll go to buy his outfit.

The KODAK SALESMAN



A glimpse of Kodak Heights which shows the ideal factory environment.

Buildings That Breathe

A Refinement of Manufacturing Precautions.

The freshest of the fresh air we breathe is not pure enough nor clean enough for use in the great plant at Kodak Heights where Eastman Film is manufactured.

The location of Kodak Heights itself is a precaution. It is away from the smoke and dust of the city, while the smoke from the great power plant is carried away by an enormous chimney 200 feet high.

The plant is also a model of cleanliness—but all of these precautions, while quite essential, are not in themselves enough. The real refinement of precautionary measures in the production of film is the conditioning of the air the buildings breathe.

In this conditioning process the air is filtered and washed, heated or cooled, moistened or dried as the case demands, before it is allowed to enter the rooms where emulsions are made, or where film is coated or dried or packed. But always the air is cleaned.

The air is drawn into the buildings,—breathed, we might say,—through great batteries of filter bags that look like small dirigible balloons, open at one end. This filtering process removes the greater part of the dirt.

Where emulsions are made or where film is coated this filtered air is further purified. After filtering it passes through an air washer

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which consists of a series of banks of sprays extended across the air tunnel or air passage. Each bank of sprays spreads out a curtain of dense, finely divided water through which the air must pass.

This is the washing process. The air that passes through this spray chamber is thoroughly cleansed, the last vestige of dirt being removed when the air impinges on water-covered baffle-plates between which it passes as it leaves the air washer.

The air may then be heated or cooled as is required, but its conditioning so far as moisture content is concerned is usually brought about in the spray chamber when it is washed.

The air that is used in drying freshly coated film must contain a small but a very definite and uniform amount of moisture.

If it is a humid summer day the air will usually contain so much moisture that a considerable amount of it must be removed before the air can be used.

It may sound paradoxical but it is a fact that the moisture can be removed when the air is washed. A spray of cold water will remove moisture from warm air as it washes it, while a spray of warm water will put moisture into the air.

While the greatest precautions are taken in the manufacture of film, every building at Kodak Heights that produces or helps to produce sensitized materials breathes air that is filtered and washed—air such as we ordinary humans seldom ever breathe except in those periods directly after a refreshing rain storm when one is likely to say: "My, doesn't the air smell fresh and clean?"

Dust and dirt have no part in the manufacture of sensitive materials so we eliminate them. Uniformity of product depends upon uniform manufacturing conditions, so we maintain such conditions by refrigeration, by heat, by air conditioning, twenty-four hours of every day throughout the year.

Want Some Order Blanks?

With his first shipment of Kodak goods, every dealer receives a pad of order blanks for his use when sending for more goods. These blanks are supplied for convenience in ordering at your end and for swiftness in handling the order at our end.

They are printed on a light weight bond paper so that the

order may be written in ink, copying ink if you wish to make a letter-press copy, or so that if two sheets are used with carbon paper between, a carbon copy is obtained for your files.

If you are out of these blanks and would like some, include a request for a pad in your next order. It will come with the goods.

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New Price Cards

Even if price isn't the most talked-of attribute of the goods you sell it is something that people want to know. And now that lower prices are in effect it is doubly important that the cameras you show in your windows and cases should tell how much they cost.

New price cards have been prepared for all models of Kodaks and Brownies. They are being distributed as rapidly as possible and if you have not as yet received a complete set of cards at your store, they will be along in a few days.

A Projection Printer for Amateurs

The self-focusing principle, the basic idea of the Kodak Projection Printer, has been adapted into a smaller, lower-priced machine for amateur use—the Kodak Auto-Focus Enlarger.

Focusing is automatic—a vertical cam controls the distance between the lens and the negative as the distance between the camera and the copy board is changed. This eliminates the bothersome process of focusing, and makes enlarging much easier and swifter. The February *Trade Circular* describes the apparatus fully and the May *Kodakery* will explain its use.

If your shipment of Kodak Auto-Focus Enlargers has arrived you have probably discovered how sturdily they are built and how easy they are to use.

Easy to sell, too, the Kodak Auto-Focus Enlarger, because it is so simple to demonstrate it effectively. Clamp it on a table top near your Kodak counter and show it off at every opportunity. Explain that the mechanism is not delicate, but that it is designed to withstand all ordinary usage in the hands of the amateur. Explain that the lens is a Kodak Anastigmat *f.7.7* and that the lamphouse is the same size as the one on the Kodak Enlarging Outfit. Then explain that

by making focusing an automatic operation the Kodak Auto-Focus Enlarger will turn out prints twice as rapidly as any other amateur enlarging apparatus.

But that's only the half of your demonstration scenario. Show how convenient it is to have the bromide paper laid flat on the table top, at waist height held there by a quickly adjusted paper holder. Show how the paper holder frames the image, making it easy to block out the margins.

Every amateur photographer will appreciate the facility with which composition is controlled. As the camera is raised and lowered the image expands and shrinks, always in perfect focus. How easy it is to determine the size that will show the scene most effectively. And both hands are free for masking and dodging, to improve the high lights and shadows by local control.

Remember that after you take the profit from selling the apparatus you'll take more profits from the sale of Bromide paper and card mounts. Demonstrate to all your customers who own cameras. They'll be interested in so swift and simple a method of making large prints from small negatives.

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Just received, the new



Kodak Auto-Focus Enlarger

By eliminating focusing this amateur apparatus makes enlarging almost as easy as contact printing.

The Kodak Auto-Focus Enlarger clamps to any table top and operates vertically. It makes prints on Bromide paper from $1\frac{1}{2}$ to $3\frac{1}{2}$ times the dimensions of any size negative up to 4 x 6 inches.

As you slide the camera up or down on its standard, the image shrinks or grows to the size desired. The mechanically accurate, auto-focus device automatically adjusts the focus of the camera lens and constantly keeps the image critically sharp.

Complete with electric cord and plug, negative holder, set of flexible masks in six sizes and Kodak Anastigmat lens, but without the 60-Watt Mazda Lamp required for illumination. Kodak Auto-Focus Enlarger \$35.00. Diffusion Disk for soft focus prints \$1.00.

Let us show you how simple and satisfactory it is.

Richard Roe & Co., 101 Tripod Avenue

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.

The KODAK SALESMAN

Get them to Asking You

"I have felt lost for the last week or two," said Carbon Velox to his friend M. Q. Tubes as they rode down town on the Monday Morning Toonerville Express.

"Family away?" asked Tubes.

"No, not my family, but my friend, the Specialist, that young fellow at the photographic counter down at Jimson's store. He has gone to Rochester for a couple of weeks, and I'll bet that I have wanted to ask him a dozen questions."

"What's he doing in Rochester—on a vacation?"

"Evidently it's sort of vacation and business combined," replied Carbon. "You know the Eastman people have a school for amateur finishers open to their dealers and their dealers' employees. They teach developing, printing, enlarging, and lantern slide making and so forth. It ought to be a corking good proposition for any one who handles photographic goods and is anxious to learn his business thoroughly. I understand that it is regular Eastman service—costs nothing."

"Well, that's a great opportunity for a fellow like the Specialist. He already has a good footing in photography. Reads all the textbooks issued by the Kodak company, and keeps in close touch with the service department at Toronto. Ought to know something about picture-making."

"You bet he does, and he not only knows his game but knows how to tell other people," said Green. "That boy has developed the art of imparting knowledge. It's a pleasure to ask him for information."

"You're right there," said Tubes. "He got me the first time I went into the store, simply by showing

that he was interested in my work. Perhaps he did jolly me along a little, but anyway, before I knew it he had me coming in to see him regularly for advice. And now he's getting my money."

"Well, you don't mind paying for it, do you? You get the information you want; it is willingly given. In return you willingly give the Specialist your business, and I'll bet that you have used more supplies than ever before."

"There's no argument about that," said Tubes. "I certainly have been spending most of my allowance with him. But how did Jimson get hold of a fellow who knows the photographic business so well?"

"Why, Jimson tells me that the Specialist was nothing extraordinary when he started out. He was adaptable and anxious to learn. So like Topsy, his photographic knowledge just grew and the job grew along with him. In any event, Jimson claims that he is the best advertisement the Kodak department has."

"And that means more business," added Tubes.

Note—The course of training that Carbon's friend, the Specialist, is taking at Rochester, usually occupies two weeks. The course is free and there is no charge for the photographic films, papers, chemicals, etc., that are used. Transportation and board are expenses borne by the student.

Although conducted at Rochester by the Eastman Kodak Co., this course is open to Canadian Kodak Dealers and their accredited representatives.

Write to Toronto for application blank.

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A Window Poster

Homelike—that's the word to describe the picture of Grandmother and the children, which appears in the April Kodak Ads. Such a picture could be made in almost any home. Therein lies the strength of the Ad.

It has sales energy and every bit of sales energy that the Ad contains can be utilized to your advantage if your window displays and local Ads feature the same picture.

The full page rotogravure Ads make excellent window posters. They are large—18 x 22 inches. Mounted on a card or placed in a frame or just stuck on the display window, they furnish the link to connect your store with our advertising.

Mrs. Jones reads the Ad in

the pictorial section of the Weekly paper. When she goes down town she sees the same picture in your store window. That connects Mr. John Doe with Kodaks in her mind.

If she is going to buy a Kodak she thinks of John Doe's store. If she has a Kodak she wants film and other supplies. Again she thinks of John Doe.

We are going to send a proof of the April Rotogravure Ad to you by mail. You will get it on or about April 8th, when the Issues which carry this copy appear.

When it comes put it up in the window or display it prominently in your store. Use it to make your public think of you when they think of Kodak.

In the April *Kodakery*

Looking through the April *Kodakery* you will find an interesting assortment of information and suggestions about amateur photography. And after *looking* it through you'll decide to *read* it through, to be posted on the latest ways of getting the best pictures.

"By the Light of the Winter's Moon" is the romantic title of an article describing a moonlight picture made with a box-type Brownie.

"Selecting the Paper to Fit the Negative" tells about the difference between prints made on special Velox, Regular Velox, and Contrast Velox and shows three prints, all

made from the same negative on different papers.

"The Perspective of the Picture" explodes the mistaken notion that perspective is determined by the focal length of the lens used.

"The Regular Editor is out of Town" is the easily-believed title of another story.

"From the Clouds with a Kodak" gives some pointers on making exposures from an aeroplane and there's an entertaining bit of biography about the author.

Then there's another story about Jimmie Hatch and his Brownie, and interesting pictures a-plenty.

Just off the press—a new addition of the booklet "About Lenses". Reasonable quantities free, on request.



Ten Minutes with the Boss

“They say that curiosity killed the cat. Well, it’s my opinion that that’s the reason a cat has nine lives. She comes back again and again—’til finally she finds out. The cat’s a very sagacious animal, Sammy. And on one of her earthly visits she gets the information she’s after.

“And now, I suppose you’ll be wondering why this makes me think of Ed Hunter, but it does.

“Ed, you know, took my job at the Bolter Works when I came here. My job included my desk—an imposing monument of mahogany that had also served the man before me—Harry Smith. The work that went over that desk demanded the use of a number of rubber stamps and Harry had had a row of holders specially constructed for their accommodation. The metal glint caught your eye as soon as you opened the desk.

“The other day I dropped in on Ed. I found him in the middle of a beautiful burst of profanity. Where was that stamp? No, not that one. Oh, here it was. Yes, there

it was underneath a mass of correspondence. I glanced at the holders. They were empty.

“‘Why don’t you put those stamps in the holders, Ed? I used to find them a real convenience.’”

“‘Is that what those dinguses are for?’ growled Ed.

“Ed had been facing those holders six days a week for five years without enough curiosity or initiative or pep to endeavor to solve their identity.

“People used to stay at that desk two years at the outside and then move up. I can see another five ahead of Ed.

“And here’s the point, Sammy. Be sure that all the people in the store really know the cameras—know them mechanically I mean.

“The customer is going to ask them what this is and what that’s for and so on, and they must know.

“The reason I’ve talked so long, Sammy, is to quiet my nerves. I just saw Miss Ellery trying to demonstrate a rising front and it was so painfully apparent that she didn’t know what it was for in the first place, and didn’t know to work it in the second place, that I sought refuge in this oration. I feel better now.”

The rest cure is the worst possible remedy for spring fever.

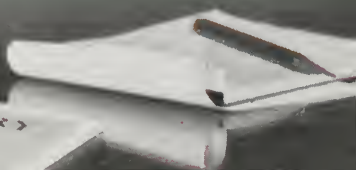
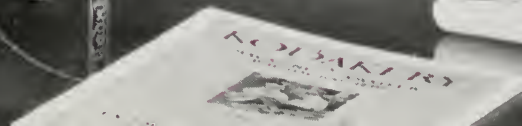
*If it isn't an Eastman
it isn't a Kodak.*

The
KODAK
SALESMAN

MAY 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



*For one good idea that is
the product of genius, ten
are the products of work.*

Goodwill

GOODWILL in business is a recognized asset. In many instances the goodwill of a business has been valued at more than the combined worth of stock, factory and equipment, and it is right that it should be so, for the material assets can be quickly replaced, but goodwill is a matter of slow growth.

But what is goodwill? How is it gained?

According to a manufacturer whose goodwill rates high among his assets, it is gained in this way:

1. By letting people know you have something.
2. By convincing them that they need it.
3. By putting it where they can get it more quickly, easily and economically than anything else of its kind they might get.
4. By making and keeping them so glad they have got it that they prefer it to anything of a similar nature that there is to be had.

That is just as true of a man who sells his services as of a man who sells something he makes. It is a fundamental policy for every laborer, foreman, clerk, storekeeper, farmer, lawyer, mechanic, manufacturer, wholesaler and captain of industry.

—*The Herd*



Eddie and his book on salesmanship agree that "many a good sales talk is spoiled by the wrong kind of a wind-up."

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an aid to the man behind the counter

Vol. 8

MAY, 1922

No. 4

First Impressions

It is the nature of us humans to form an opinion of a person at the first meeting. "Meet so-and-so" says someone. "Glad to make your acquaintance" we say, and as we shake hands our first impression of that person is formed.

We all know that this is characteristic. We realize the importance of first impressions and the way in which they influence us for or against *people*. But do we appreciate that it is also human nature to be influenced equally strongly by first impressions of *things*—clothes, books, jewelry, boots, Kodaks, everything? These we usually meet for the first time in the display window or at the store counter and our first impressions are formed by their appearance or display or by the way they are handled at the counter.

After all, selling is very largely the art of creating a favorable first impression—the impression of quality and value—for the goods we have to sell. Therefore, your success as a Kodak Salesman depends a great deal on the way in which the Kodak is first presented to a possible purchaser.

As an aid in obtaining a favorable first impression for Kodak goods and for your store, the display window is your best friend. He stands out on the street and introduces your store and your goods to all who pass by. If you dress him properly and neatly, he says to all who meet him "Here is an active, progressive store", and "These are quality goods and value for your money."

On the contrary, if he is not dressed properly, if he is uncared for, and the goods are laid out in bad taste, he reflects loose business methods, cheap and out-of-date goods.

Of equal importance in making a favorable impression on a possible purchaser is the way in which the Kodak is first shown to the prospect at the Kodak counter. It should not be slapped down on the counter as if it were merely one of a thousand others and of no particular importance. Whether the camera in question is a No. 0 Brownie or a 3A Special Kodak, the salesman who has really studied his job will handle it in such a way as to show that it is of value for its own sake. Thus, at the be-

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ginning, the customer is made to respect the camera.

The "atmosphere" thus created will be intensified by the presence of a leather or velvet pad on which the Kodak can be placed when it is first set out on the counter, and in this manner the customer is led by suggestion to form a proper opinion as to the quality and value of the Kodak that is placed before him.

The next step, and one that

should never be forgotten, is the placing of the Kodak in the customer's hands. In the case of a Kodak there need be no fear that the closer and more critical examination which follows will not confirm the first impression of quality and value that have been created in the customer's mind. The salesman who has successfully conducted the customer to this point can usually leave the rest of the selling to the Kodak itself.

The Beach Girl

And now, Mr. Kodak Salesman, we would like to present to you the Kodak Beach Girl. She is just opposite, waving her hand and looking across this way.

This young lady is a newcomer to these parts, not very well known as yet, but destined shortly to become exceedingly well known and popular, for her picture and the story that she has to tell will be published far and wide throughout the whole of our Dominion.

To begin with, her picture—the same one that is reproduced in miniature on the opposite page—will appear on the 13th of this month in the pictorial section of the Toronto Star Weekly, Montreal Standard and Halifax Leader. The picture and short advertising slogan that appears underneath it will occupy a full page. This same picture, in all the glory of full colors, will be on the back cover of May Issues of such well known magazines as MacLean's, and Western Home Monthly.

The pages of five other well known magazines and of nine of the leading papers of the farm list will feature the Kodak Beach Girl prominently.

There is scarcely a hamlet or rural route throughout the whole of Canada that is not reached by one or more of the nineteen publications that are on the Kodak advertising list. To one out of every four of our population, the Kodak Beach Girl will wave a cheery greeting and extend a hearty invitation to join the ranks of Kodakers and enjoy the picture making opportunities of the out-of-doors days.

This young lady is going to do all that she can to interest thousands of people in the Kodak—to help you sell Kodaks—to bring an ever increasing number of Kodak customers to your counter for photographic supplies and finishing.

Don't you think that you can appropriate some of her effort for yourself and for your store? You can, if you identify your store with the Kodak Beach Girl's advertising campaign.

Put a Kodak display in the window and use the Beach Girl's picture as a centrepiece for the display.

A Rotogravure Poster will be supplied to you for this purpose.

The KODAK SALESMAN



All out-doors invites your
KODAK

Autographic Kodaks \$6.50 up

Canadian Kodak Co., Limited, Toronto, Canada

The May 13 full page rotogravure ad. Appears also in the May issues of *MacLeans'*, *Canadian Home Journal*, *Western Home Monthly* and *La Canadienne*, and in three other magazines and nine publications of the farm paper group.

The KODAK SALESMAN

Tearemout, Fillemin and Mailem

This title does not represent a Turkish triumvirate—and of all things don't let it remind you of cigarettes or of cigar store coupons.

Kodakery coupons aren't like cigar store coupons. The salesman who saves the most is the last to deserve a prize.

When you tear the *Kodakery* coupon from the manual, and fill in the camera purchaser's name and tell him that he'll receive the magazine every month, you gain considerable goodwill for your store and for you.

"Fine fellow," says the customer. "That's a good place to trade."

Perhaps you've secured him as a permanent film purchaser. It depends somewhat on how long he has to wait for his first issue of *Kodakery*. If you send in the coupon at

once you are living up to your bargain. But if you hang on to it until you've accumulated several you do yourself an injustice.

The customer wearies of looking forward to the first appearance of the magazine you promised him and he loses faith in you. He writes us for an explanation of the delay. We sometimes carry a subscriber on the lost list for weeks before the salesman sends in the coupon. Meantime the customer is annoyed, we are required to write evasive letters, and there is dissatisfaction all around.

The proper program for handling *Kodakery* coupons is to tear 'em out, fill 'em in and mail 'em, so that the customer gets his first issue as soon as possible.

It Never Rests

When the letter that is quoted below reached the office, the mail clerk who opened it didn't get the humor of it—she thought that the Projection Printer had gone wrong—and sent the communication to the Service Department. So you are advised to read it clear through if you wish to hear how one Kodak dealer enlarged his enlarging business.

"Last August we ordered a \$525.00 Projection Printer, as our old are light enlarger took too much time to operate, thinking the new camera would give us a lot of extra time in this particular branch. We were mistaken, as it takes every spare minute we can get and at the present writing we have over 200 enlargements waiting to be printed. One day we got out 70 and the next 50 and think nothing of a dozen or so. I speak of this to verify your article in the March KODAK SALESMAN.

"I have also found that a gift of a 3A Amateur Folder containing an enlargement of a good V. P. negative included in a good customer's finished work has produced some amazing results. They are particularly enthusiastic in showing off something they got for nothing and occasionally it results that their friends bring you their finishing. It only takes us a few minutes in the Projection Printer to run off a dozen prints from some of the best negatives. Therefore the fault I find with the new Projection Printer is that instead of saving me time it takes nearly all of it. Here is hoping your other users of this wonderful printer are having the same fault to find."

The moral here is: don't buy a Projection Printer unless you want to get the profits from an increased enlarging business. You can prove it for yourself with a Kodak Projection Printer, which retails for \$225, handles negatives up to 4 x 5½ inches and is especially designed for use in amateur finishing plants.

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Adventures in Buyology

Bear in mind that while the names that appear in these adventures are altered, each is founded on an incident that actually happened—not necessarily at the Kodak counter, but in a store handling Kodak goods. It gives you the customer's viewpoint and every word is true.

Again Ed Holmes was airing his shopping grievances as we settled into seats on the suburban trolley.

"Thought you were all through shopping at Thompson's after the fountain pen episode at Christmas time," we commented, opening the evening paper.

"Thought I was, too, and I'm sure I am now. Why, listen to what that simple, stupid—"

"Start with the Doxology, Ed, and save the blessing until the end," we advised, turning to the sporting page.

"Well, a couple of weeks ago Thompson's advertised card tables at a reduction. Mrs Holmes wanted an extra one for a party so I overcame my prejudice against Thompson's and got one there—a good one with legs that open and fasten with a new device that makes them quite rigid."

And of course they delivered it too late for the party," said we, unsuccessfully attempting a bit of research into the Leafs' Southern training trip.

"No, it came—"

"Wonderful," we cried, "The Leafs—"

"Listen to me," demanded Ed and we obeyed. "A table came all right, they have motor delivery out our way three times a week, but it was the wrong one and didn't have the patented leg fastening arrangement."

"Well?" we interrogated, folding up the paper with a sigh of surrender.

"Mrs. Holmes phoned three times to the very idiot who waited on me, to have them come and get it, but they didn't. Finally I carried the thing back to Thompson's myself, one morning, in one of these confoundedly crowded cars. I took it to the fellow behind the counter—the same one—

"Same counter?" we inquired.

"Yes and same imbecile behind it. And I ordered the right one, and it was delivered."

We took up the paper again hopefully—fruitlessly. "All's well that ends well, Ed."

"Yes, but all didn't end well. Got home last night and found a bill for *both* tables. Now I'll have to take a day off and straighten the thing out with Thompson's bookkeeper."

"Don't get rumped, old party, we tried to calm him down. 'Mistakes will happen, and 'to err is human, to for—'."

"Shut up," snapped Ed. "I can forgive mistakes but not stupidity. As I started to say before, think of what that simple, stupid pencil rack behind Thompson's counter did to me.

"He sent me the wrong table. He failed to give the delivery department an order to call for it and after I brought it back and got the right one, he sent through to the bookkeeper a second sales slip instead of an exchange memo.

"Why call him a pencil rack?"

"That's all he uses his head for—he parks a pencil back of each ear."

The KODAK SALESMAN



The window says "May time, blossom time is Kodak time."

To Show for One Week in May

Early in May this window should show itself to people who pass your store on their way to work or to school. It typifies a May Day custom and suggests the season as abounding in picture opportunities.

The foreground may be made to suggest a plot of lawn on which the Maypole has been erected. A few branches of blossoms are suggestive of the season, and the neat hand lettered sign explains that "Every day in May has pictures for the Kodak."

Moss for the lawn, the branches of blossoms and bunting or crepe

paper for the background, and Maypoles, are easy to obtain.

Pictures for spring time scenes, preferably showing youngsters or parents photographing children, you may have, or if not, can make from your own or from some of your customers' negatives.

Besides the Kodaks themselves, the price cards and pedestals for the Kodaks to stand on, this is all that you will require to install a timely and striking display that will attract the attention of everyone, and which will have a particularly strong appeal for parents and youngsters.

The KODAK SALESMAN

Isn't it the Truth?

Everyone connected with the photographic business knows that the public does not always get good pictures. The large majority do, but the minority must also, if sales are to be maintained at the highest point.

These errors are partly our fault, partly your fault, partly the public's fault and partly just plain human nature.

If a person forgets to turn the key after making an exposure and gets two pictures on one negative or if he forgets whether the key has been turned or not and turns it to be safe and gets no picture on one section of film, that's just plain human nature.

But there are other ways of doing wrong, for many of which the public blames somebody other than himself.

If the film is fogged because the release was pressed only once instead of twice in making a time exposure, or if the subject or

camera moved during exposure, no great harm is done, providing the public knows the reason, but usually the beginner or indifferent photographer thinks the camera is at fault, or the finishing of the negatives badly done.

We can print the instructions in our manuals, but unless you urge the customers to read the manual and to keep it for reference, many will never benefit by the instructions.

Every time you sell a Kodak or a Brownie or a Premo, remember the manual and emphasize its importance. And while you are at the manual don't forget Kodakery and the Kodakery subscription blank.

Kodakery helps your customer to avoid mistakes not just once or once in a while, but once a month for twelve months, and longer if the subscription is renewed, and and a good many of them are. Get the name on the dotted line.

This Month in *Kodakery*

Tricking birds and animals into posing for his Graflex is a hobby with Howard Taylor Middleton, a regular contributor to *Kodakery*. In May he tells how he caught "Reddy Chickaree in Action."

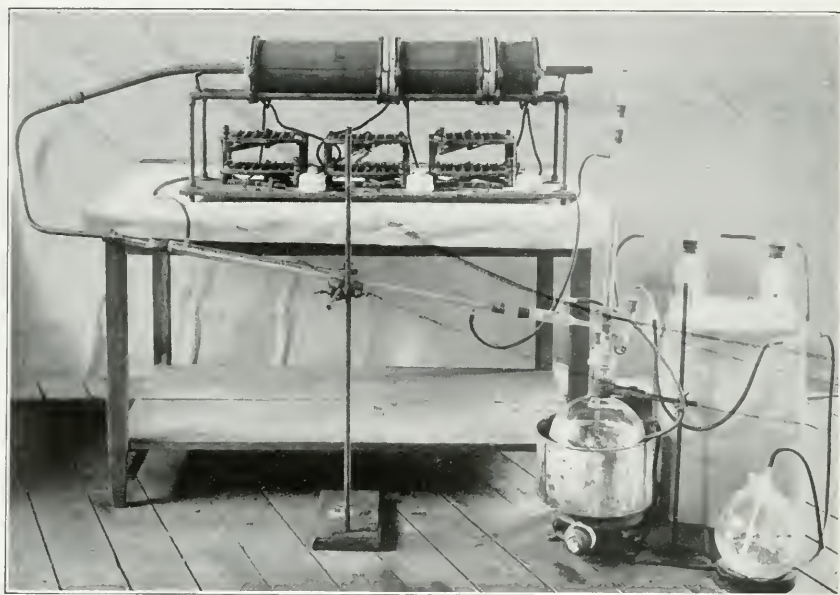
"The Proof of the Pudding" has to do with the biography of a Brownie that was bought eighteen years ago and is still going strong. Opposite the story is a photograph recently made with this veteran camera.

"The Path of Sunbeams" tells how bands of sunlight can be utilized for adding pictorial interest to a scene.

How to use the Kodak Auto-Focus Enlarger is told in detail in "Automatic Focusing in Enlarging." This story and the ad for the outfit are certain to create interest in this new device.

"Close up Pictures with the Kodak" is the title of an illustrated article that explains how the use of the Kodak Portrait Attachment broadens the field of Amateur Photography.

The centre-spread is filled with Kodak and Premo pictures from here, there and everywhere.



The use of an electric furnace in the preparation of Diphenyl.

Organic Chemicals and Photography

Before the war the chemists of Canada and the United States in university and industrial laboratories depended almost entirely on foreign sources for the chemicals they used in their research work. With this supply stopped it was necessary for each laboratory to prepare for itself the required chemicals before any special piece of work could be started. This was costly and time-consuming.

When the shortage of these chemicals became felt so severely in the country, the American Chemical Society asked that some manufacturer take up their preparation.

Because the Eastman Kodak Company manufactured photographic developing agents at Rochester they already had a first-class staff of organic chemists and decided to make synthetic organic

chemicals at the Kodak Research Laboratory.

Organic chemistry is concerned with the production of complex compounds, among which are dyes, medicinals, and photographic developing agents, derived from alcohol or from coal tar.

The manufacture of these chemicals is not simple; in most cases there are a great many complicated steps. The accompanying illustration shows the maze of apparatus which is needed in the preparation of one chemical and the preparation of nearly every compound necessitates a different set up and arrangement of apparatus. Since most of the work is carried out in small glass vessels because it is only in this way that we can be sure the resulting chemicals will be of the highest possible

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purity, the manufacture of these compounds is frequently expensive. The price of them ranges from a few cents a pound to as high as thirty-five hundred dollars a pound.

At the present time the pricelist of Eastman Organic Chemicals contains the names of nearly 1,300 chemicals, most of which they prepare.

We are proud to know that it is largely due to Kodak success that this country has an independent supply of materials which are of

basic importance for the furtherance of scientific research.

At the same time, we have benefited in that we are assured of having the best possible chemical knowledge at our disposal for our photographic work, and we can thus feel certain that we have available for the manufacture of our sensitized products and our developing agents—including the films, paper and chemicals that Kodak dealers stock—the best possible scientific information.

End of the Line!

The Panoram Kodaks are the last Kodaks described in the catalogue. But just because their position is at the end of the line doesn't mean that your customers ought never get that far.

With the approach of the touring season you will find many motorists interested in this camera. They will be attracted by the panel-like prints that it makes and the ease with which it is used.

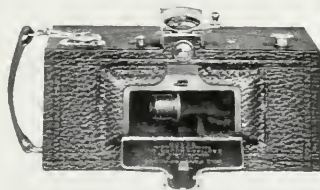
The best way to demonstrate the

Kodak as a Realtor

Real estate dealers now choose to be called "realtors," to mark the distinction between the old time land agent and the modern trained broker. The realtor, as defined must know considerable about many subjects, including law, engineering, agriculture, drainage, architecture, insurance, plumbing, finance. He should know also the value of photography in his business.

Here is the way one realtor uses it:

As soon as a home is listed for sale or for rent it is photographed with a 3A Kodak. The photo-



Panoram is to show pictures made from Panoram negatives. If you haven't a sample print made with a Panoram Kodak ask us, and we'll send a specimen of its work, neatly mounted for display use.

graph is then displayed in a showroom for homeseekers to examine.

When a house is sold the photograph goes into the "morgue," to be consulted further if the property is again placed on the market.

Perhaps the realtors of your community aren't making the greatest possible use of photographs. You may be able to sell them more cameras and supplies and get orders for enlargements to be used for display purposes. April is a big month in their business and they might help make it a bigger month in yours.

MY DAD SAYS,

The bosses diary
as kept by his son

My dad said that he knew a fella once that no matter what it was, he was against it. It might be the counter or the shelf or a pillar—it didn't make any difference, he'd be against it. Lucky thing too because otherwise the probabilities were he would have toppled over backwards and smashed his skull. My dad said that that fella had all the life and sparkle of a blue print drawing of a proposed addition to a portable garage. He said that the other fellows sometimes give you the idea that they was half asleep but this burd was the only fella he ever saw who was 19/17 asleep all the time. He never woke up because he had nothing to wake up from. He had his uses

though, my dad said as a horrible exampul.

My dad said that a fella is his own best advertising medium. If he looks sleepy and acts sleepy and gives the customers the idea that they broke in on his rest, he's advertising himself as not up to his job.

If his appearance is slovenly—again he advertises himself as unfit. If he fails to know the line his talk will show it and still he's advertising.

If you are lazy and don't care how you look or what you say, my dad said, it isn't just the right type of publicity to give the fevorish public. Keep the secret yourself. Tell Big Ben if you like that you hate to get up but don't let on to the customer.

Because you're advertising yourself all the time—and there are some kinds of publicity that don't pay.

Dodge to Get a New Camera

From *The Photographic Dealer* (London)

A recent police-court case at Liverpool provided some details of an ingenious scheme to procure a new camera.

It transpired that a lady called at the local dealer's shop to have a fresh film put into her camera, and, stating that she had not sufficient money to pay for the spool, left the camera until she called again later that day. A few hours later, a gentleman entered the shop and asked, "Have you a camera for Miss Blank? I believe there is something to pay for a spool?" He described the camera, and in good faith it was handed to him. The next morning, Miss Blank appeared

to collect her camera, and, when told that a gentleman had already called for it, declared that she had not authorized any one to do so.

The lady's scheme to obtain a new camera did not succeed; but we give the details to emphasize how very careful dealers must be. Any slackness on their part opens up a way for such people to exercise their ingenuity to the disadvantage of the dealer.

Awkward situations, such as the one described here, can be avoided by the use of vouchers which should be handed in exchange for all goods left, and collected when the goods are handed back to the owner.

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Stage the Story

Advertising journals commented recently on a window display used by a certain savings bank. Beside a hundred dollar bill was shown two two dollar bills. Beneath it was the statement, "We pay 4%."

There's nothing basically new in that notion. It is simply another adaptation of "reason why" methods to the show window. The two bills are the result of the process that is being advertised. A hundred dollars deposited in that bank pays four dollars interest every year—this window was almost a demonstration.

Which is only another proof of the fact that you can *show* people better than you can *tell* them.

Suppose you put a card in your window: "Brownie Cameras make good pictures." It doesn't prove anything, does it? But put a Brownie camera and a few Brownie prints in the window and a card that says, "A Brownie like this makes pictures like these," and you not only say something but prove it.

There's a lot to be said about Kodaks and about amateur photography. Tell your story in a convincing way through your newspaper copy. Then show the why, the wherefore and the wherewith in your window displays.

That's real "reason why" advertising and it's easily applied to the Kodak line.

The Eldon Amateur Folder

serves as a mount for Kodak prints and protects the picture so you can mail it safely, carry it compactly, or stand it on your desk.



Made of heavy durable cover stock. No paste required.

Price, per dozen, 75c to 90c depending on size.

Richard Roe & Co.,

101 Tripod Avenue

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.

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Say it With Pictures

Is there a factory in your town? Perhaps it will pay *you* to pay *it* a visit—it may need photographic equipment.

Almost every industry offers good uses for the camera. A survey of the purposes to which pictures are put would show that many different phases of picture-making are involved in factory photography. Such work requires a camera of wide versatility. Premos Nos. 9 and 10 and Eastman View Cameras Nos. 1 and 2 are especially well suited for industrial purposes. But unless long bellows extension or a wide-angle lens is required, the No. 3A Kodak with Kodak Anastigmat lens *f.7.7* should be satisfactory. And the value of the autographic feature is obvious when making industrial pictures.

In a recent issue of *Business*, Mr. E. W. Davidson tells readers about the camera's place in the industrial world. He calls attention to some of the principal uses to which photography has been put in manufacturing establishments, and says: "For visualizing ideas and recording data, industry finds the photograph an ideal teacher and a faithful recorder."

Mr. Davidson describes the use of the photograph in personnel records, to identify employees. It makes certain that the man who takes the examination is the man who reports for work, and throughout personnel management it eliminates error by instantly associating names and faces.

The author tells how photographs are used in plants where the product is set up by a system of progressive assembly. Where a

variety of articles is made, much time is lost in teaching the workmen how to put parts together. Men who cannot readily visualize a system often hold up the whole procedure. In many plants however, this problem has been solved by pasting a photograph of the piece-in-process in front of each man's station in the assembly line. A glance shows him the proper place for the part he is handling.

Mr. Davidson tells also about one industry that directed all its factories to install a certain mechanical system. Voluminous correspondence, blue-print details in abundance, and diagrams galore failed to explain just what was wanted. The engineers couldn't agree on an interpretation. Finally the traditional style of instructions was supplemented by photographs, and "these pictures made the diagrams and descriptions almost useless because they promoted speed and accuracy in installing and operating the system in each plant."

Photographs are valuable not only in standardizing operations and systems but in standardizing products as well. One concern found its line expanding so rapidly that variations from the general characteristic appearance of its product were continually occurring. An expensive system of supervision was finally superseded by folders containing four photographs of the product. These folders, distributed among men in charge of production achieved the desired standardization of pattern at 2% of the cost of the original supervision plan.

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Still another company circulates, among its administrative officers, photographs of all new products and of old products that have been changed. The purpose of this plan is to keep the executive staff in constant touch with the output.

Another popular use of the photograph is to standardize boxing and crating. In handling fragile materials there is usually one method that is safer than all others. After determining the best way to pack goods, photographs made at all stages of the packing process are

sent to all shipping rooms and branch warehouses.

The use of photographs in teaching safety lessons is no longer an innovation. Such photographs have appeared on the bulletin boards of industry ever since organized safety campaigns began. Photographs are also used in nationlization work because pictures speak a universal language. And everywhere, all along the industrial line, the camera is lightening tasks and making men more efficient.

Helping the Customer Buy

Put the average man behind a counter, and he immediately adopts what he considers to be a selling manner. He may not do it consciously, but he does it, and somehow he contrives to make the counter or showcase that stands between—an effective barrier.

The most successful salesmen forget the existence of a showcase or a counter, forget that they are selling and the customer buying, and make the customer forget that he is buying. Then the two work together to choose the most satisfactory article for the purchaser.

The salesman acts as an expert and lends his knowledge and advice. He wins the confidence of his customer by his sincere effort to help him choose to the best advantage. When you come right down to it, that's the basis of real salesmanship—helping the customer to buy.

You've run across the salesman who scorned your ignorance, who answered your questions abruptly, as though wondering where you'd been for the last generation.

You've run across the salesman who was too busy to give you more than a word or two, who plainly did not wish to be annoyed. You've seen the salesman who talked down to you, who answered your questions patiently, but volunteered no additional information.

Then you've seen the salesman, the real salesman, who acted as though he loved the thing he had for sale. If it were a farm lighting plant, he could hardly wait to tell you its good points, and before you knew it you were figuring out ways and means to adopt it to your usage, and he was enthusiastically agreeing with you that it would do all that you mentioned and more, and everytime he agreed he probably tacked on an additional selling point or two, with a thought that would make the machine that much more useful to you; and within a short time you two were going over the specifications and making out an order as enthusiastically as though you were planning a vacation trip.

You left that salesman pleased with yourself for having made such

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a wise purchase, and grateful to him for his assistance.

You assumed full responsibility for buying the machine—you did not feel that he had sold it to you.

He was a master salesman. He had helped you buy, and in doing so he had made a friend for himself and his firm.

—*Tick Talk*



Ten Minutes with the Boss

“It’s often helpful, Sammy,” began Mr. Clark, “to boil a proposition down to its essentials and to look at it stripped.”

“I don’t see what the advantage would be in looking at it that way,” remonstrated Sam, to whom the opportunity was too good to be missed, “except perhaps a relief from the heat.”

Mr. Clark grinned, “The proposition stripped—not you,” he explained.

“I heard an interesting speech the other day made by a representative of one of the biggest paper mills in the country. This particular company has been trying to standardize its product as to size, weight, surface etc., and with this in mind analyzed 1,000 supposedly different kinds of rag content paper. The result was startling. From these 1,000 grades, the paper experts after analysis discovered that there were actually only seven distinguishable brands—one thou-

sand boiled down made seven—and what had been a problem practically solved itself.

“Yes, analysis of this kind is often very helpful, Sammy.

“Take salesmanship, for example. Stripped to its essentials, it’s just making people want something you sell, badly enough to buy it. All the books on selling, all the speeches, and there are thousands of them, boil down to just that—salesmanship is making people want something you sell, badly enough to buy it.

“And under this general proposition come three distinguishable traits that make good salesmanship. It boils down to three.

1. Courtesy
2. Interest
3. Knowledge

“Courtesy to the customer, interest in your work and your store which will reflect itself at once in helpful interest in the customer; and knowledge of the goods you sell—these three, and the greatest of these is courtesy.”

“Sounds like the Bible,” remarked Sam.

It’s just as true,” was the reply.

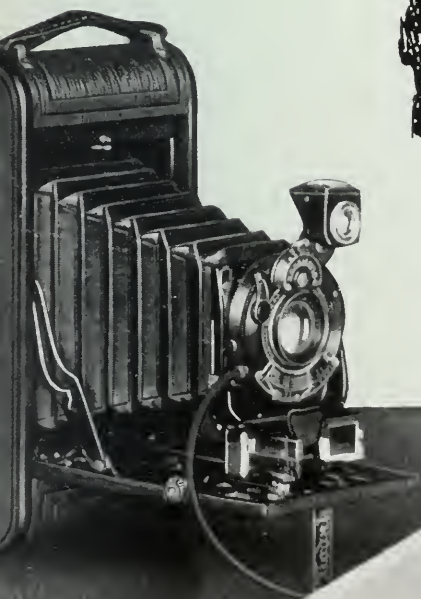
*The man who always puts
his best foot forward isn't
likely to step on anyone
else's toes.*

*If it isn't an Eastman
it isn't a Kodak.*

The
KODAK
SALESMAN
JUNE 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



*A Profit is not to be scoffed
at in any country.*

WHEN a prosperous merchant or manufacturer thinks that he or his product is too well known to need further advertising he should consider the churches. Even a well-known church still rings its bell every Sunday. The Christian religion has been in existence now for nearly 2000 years, but there are still millions of people in the world who have never heard of it. And so churches are still advertising.—*Printers' Ink Monthly*



Mrs. Sewandsew spies in the showcase a carton labelled "Magnesium Ribbon" and wonders if it might not go well on her new gown. But Ben gets a chance to explain it all when she asks the price per yard.

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an aid to the man behind the counter

Vol. 8

JUNE, 1922

No. 5

Pictures Sell Kodaks

Sunday morning is an interesting time in the average household. It is crowded with perplexities, such as the hole in Mamie's best stockings and Johnnie's claim to the extra wheat biscuit.

But all these problems are dwarfed by the overwhelming question of who's going to get first chance at the picture section of the newspaper. Everybody, from grandmother to baby, is involved in the fray because everybody is attracted by pictures. And the rotogravure section is filled with striking scenes and interesting persons—pictures that tell stories, the kind of pictures that everyone likes best because they show people doing things. For a reporter to say as much as one such picture tells would require considerable writing, and the picture is more vivid, convincing and easier to grasp.

As the reader goes through the rotogravure section he is certain to be impressed by the camera's capacity as a story-teller. With this idea foremost in his mind he turns the page, and bang! he finds it devoted entirely to the Kodak, showing an interesting illustration of the Kodak in use, and a few lines of convincing, easily read copy.

From start to finish the rotogravure section demonstrates what the camera can do and the ad makes that demonstration count for Kodak. Could there be a more effective tie-up than this dove-tailing of people's interest in pictures with their interest in the camera that makes pictures best and easiest?

The third of the 1922 Kodak ads in rotogravure comes out June 10. This is the one reproduced in miniature on page 5. Then on July 8 another page appears. The slogan "Take a Kodak with you," coming at a season when people are planning vacations and taking week-end trips regularly, is certain to make more Kodak sales.

You, of course, want your share of this increased business and you can get it by going after it. Your show windows and newspaper advertising should feature the Kodak and amateur photography. The *May Trade Circular* offers an electro to match the June 10 rotogravure ad so you can connect your store directly with Kodak. Then, when folks read "Take a Kodak with you" they'll know that your store is the place to get it.

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In the Magazines

The advertisement shown on the opposite page isn't for rotogravure use exclusively. It appears also as colored covers on June Issues of MacLean's, Western Home Monthly, Canadian Home Journal and La Canadienne.

In black and white it will strike the eyes of readers of June Everywoman's World and Revue Moderne. This is a pretty representative showing for Canadian magazines, but what of that large list

of magazines published in the United States and circulated in Canada—Saturday Evening Post, Ladies' Home Journal, Woman's Home Companion, Good Housekeeping, Scribner's, Century, Harper's—it appears in them all and at least a dozen more.

That just about covers the magazine field, which means there will be greater profits to harvest for the store that cultivates Kodak trade.

Another Gift Season

Considerable evidence has been introduced to prove that Christmas comes but once a year. The gift trade, however, persists in Kodak stores month after month.

This is an especially good season to emphasize the Kodak's suitability as a gift because hundreds of people are looking for commence-

ment and wedding presents. There are the usual number of birthdays to be recognized, too.

Whoever gives a Kodak gives something that the recipient will neither tire of nor outgrow. And the Kodak has a certain smartness about it that makes it handsome as well as useful.

Ready for Use

"Spring and Summer Advertisements for Kodak Dealers," a booklet containing proofs of electrotyped ads, has been sent you. In it are reproductions of fourteen displays.

Imagine the name of your store in the space indicated at the bottom of the proof and you can see just how each ad would look in your local newspaper.

Designed to appeal directly to the greatest number of people in the average community, these ads are certain to draw attention to amateur photography and to your store. Six of them are illustrated with special drawings, each showing a camera in use. Two others feature Brownies, another announces the new No. 1 *Autographic*

Kodak *Special*. The No. 2C Kodak Junior and the Vest Pocket Kodak *Special* each has an ad, as has the Kodak Auto-Focus Enlarger and Kodak Film. Then to stir up your finishing business there is an exhortation to "bring us your films."

All these ads are in complete electrotyped form, single or double column, or you may have cuts of illustrations only, either single or double column.

Go through "Spring and Summer Advertisements for Kodak Dealers" now and select those that you wish to use during the next few weeks. Any of these ads, published in your local newspaper, will be seen and read, and will help insure your hold on the Kodak trade in your town.

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Take a Kodak with you

It's all so easy the Kodak way, and the pictures, precious at the time, will be priceless to you later. You can spend your vacation and have it, too—in pictures.

Autographic Kodaks \$6.50 up

Canadian Kodak Co., Limited, Toronto, Canada

This advertisement runs in the rotogravure sections of the Toronto Star Weekly, the Montreal Standard and the Halifax Leader on June 10, and in colors or black and white in a long list of popular magazines. See opposite page.

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Out Again!



The 1922 Kodak catalogue is just out. You have probably received

your advance copy and before the middle of June your regular allotment, imprinted with the name and address of your store, should arrive.

Call the customer's attention to the new catalogue as soon as you have one to offer him. It is the last word on cameras and supplies for amateur photographers' use. In it is included the new model No. 1 *Autographic Kodak Special*. Then there are the Kodak Auto-Focus Enlarger, Kodak Cut Film, a new assortment of albums, etc.

Study this catalogue. It will teach you the distinctive features of each camera, give you an idea of what it may be expected to do, and show you what its selling points are.

Moving Vans, Agates and Sassafras Tea

Of all the celebrated ironies of fate, the most poignant is that moving day comes in the spring time, when folks would rather do anything else than move. The grown-ups are in the throes of spring fever, the youngsters' chief interest is marbles or hoop-rolling.

But despite the inauspiciousness of the season, people will move in the spring. They'll move into a place that has the same number of rooms, the same color of shingles, the same kind of clothesline in the back yard, the same sort of weeping willow out in front.

But they always change their address. That's the significant thing for your store.

The first job is to revise your mailing list. Check up each name. Verify the address and the spelling. Find out where the Smith family has moved and who has

moved into the Browns' old house. It's the only way to be sure that mail matter and deliveries will reach your customers promptly.

When you get your mailing list up to date you'll wish to use it.

How about "At Home with the Kodak" for a trial spin? It will carry proof of Kodak's usefulness in the home to everyone you address it to—if the address is correct. It describes every phase of household photography and is certain to make new friends for the Kodak and for your Kodak counter.

Give this interesting little booklet a ride over your revised mailing list. If you need more copies, imprinted with the name and address of your store, ask the advertising department for more. We're having more printed and will send some gladly.

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All about the Graflex

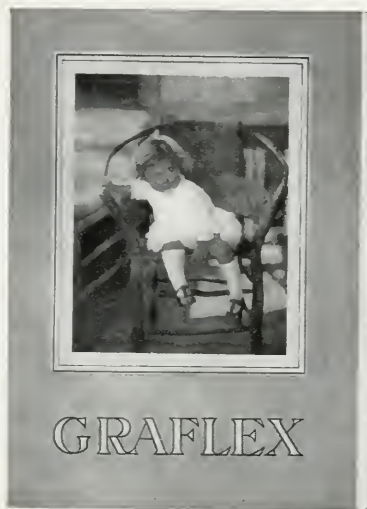
There's a new Graflex catalogue out—you probably have an advance copy now.

Perhaps you've noticed that this catalogue emphasizes the general utility of the Graflex for ordinary subjects as well as for difficult tasks. Even the cover is proof of the fact that slow snapshots made with the Graflex are as superior as fast ones are.

The frontispiece explains how the reflecting mirror throws the image of the subject upward to the ground glass at the base of the focusing hood. The introduction summarizes the special features of Graflex construction. Then each camera is described in detail and its special capabilities pointed out.

Among the accessories and supplies that have been added are Kodak Cut Film, the Graflex Cut Film Holder and the Graflex Cut Film Magazine. These items are certain to find ready sale among Graflex users.

This new catalogue should get



the attention of all your Graflex prospects. Make a list of the people who should possess cameras of such wide capabilities. Remember that for photographing vivacious children, nature studies, animals and swift action scenes the Graflex is unexcelled.

When the Doctor Calls

Do you remember in "Main Street" how Doc Kennicott took a few pictures of Gopher Prairie with him when he went to the city to see the girl he wished to marry?

Not all doctors appropriate amateur photography to such sentimental uses, but the medical profession is always a good market for photographic materials. Doctors know the health value of having outside interests to take their minds off their profession. They choose hunting, motoring and similar pursuits and they consider picture-making

a part of the game in each case.

One reason why medical men are so keen about photography is that they respect it as a science and, with their knowledge of chemistry and physics, see in it considerably more than easy, pleasant pastime. For the same reason they enjoy developing and printing. They get good results, too, and show their pictures to their friends.

Doctors buy expensive cameras and use up great quantities of supplies. Talk photography to the next one that enters your store.

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The Ko

Each white disc on this map of the world represents one of the fifty-nine manufacturing or distributing branches of the Kodak organization. In the territory served by each of these branches are hundreds of dealers, so that wherever the globe-trotter may go he is certain to find Kodak supplies available.

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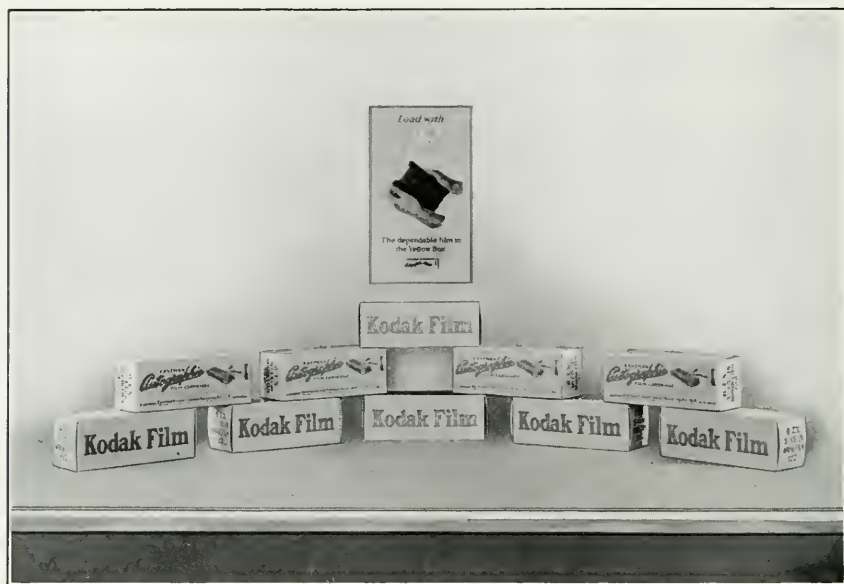


World

There are seven branches in the United States and Canada, two in South America, six in Great Britain and Ireland and twenty-three elsewhere in Europe, five in Africa, two in India, one in China, thirteen in Australia and the Far South East.

Can you find them all?

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You can install this window display in fifteen minutes.

Let Your Window Sell Film

An increased number of customers means an increased volume of sales. By advertising Kodak film you can expand your film trade, and when you expand your film business you'll see things move faster from every shelf and show ease in your photographic department.

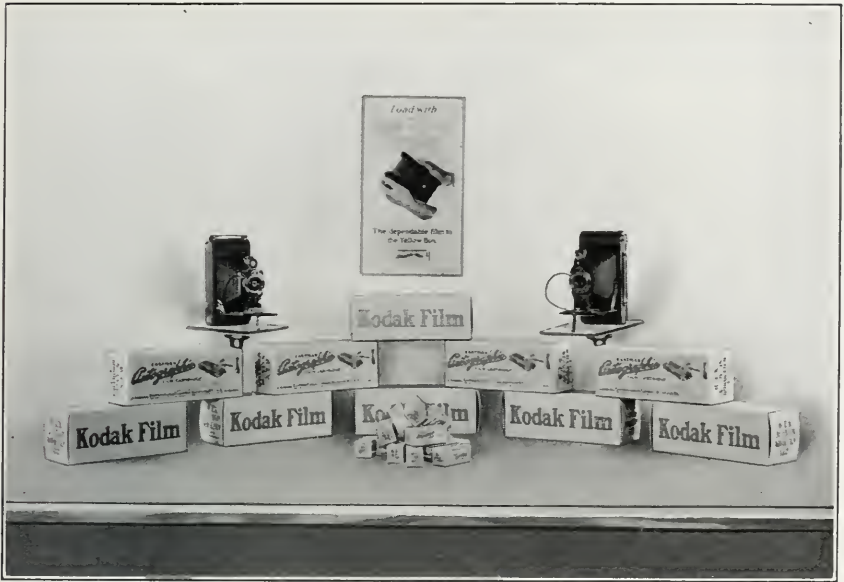
It is essential that your customers use the very best film, because good pictures can't be made on inferior film, and good pictures are necessary to maintain the average amateur's interest in photography. As long as he gets good pictures he continues to use up film, and patronize your finishing department. He buys an accessory now and then, too, and some day he'll be interested in a more expensive camera. If you want all his business, keep him coming to you for film, and the way

to keep him coming is to advertise.

Fortify the film trade that you already have by reminding your camera customers that you sell Kodak film. Attract new customers—people who bought their cameras elsewhere—by announcing that you sell Kodak film.

You'll find it easy to advertise Kodak film. Either of the two window displays illustrated here can be installed in your store in a quarter of an hour. They both emphasize the yellow box—they make people recognize the container and associate it with its contents—the dependable film. The big yellow cartons are enlarged fac-similes of the box in which Kodak film is handed over the counter. Their size makes them sure-fire attention-getters. People will remember the big yellow film

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And you can add a couple of cameras in a couple of minutes.

cartons they saw in your window, and they'll remember that the big yellow cartons advertised the dependable film.

The heaviest picture making months are here. You will want to get your film advertising started at once. A card, addressed to the Advertising department, requesting a Kodak Film window display will bring ten of the new Mammoth Film Cartons and a suitable display card to use with them, as quickly as they can reach you by parcel post. Except for a handful of the regulation film cartons and a couple of Kodaks, this is all that you will need to duplicate the excellent showing that is pictured above.

The yellow box is what people

remember because it strikes their eyes. And soon they remember that the yellow box houses the dependable film. What you want to do is to make them remember the store where they saw that display. When you get them coming to you for film you can talk sundries, supplies, finishing, and maybe, in the course of time, a new camera.

Dost Thou Dust?

Dust is an enemy of rapid turnover. Goods that are on sale as new should look new. Cameras are well constructed, metal parts are nickled or enameled, leather coverings are luxuriously dressed. But dust will make a camera look old while it is yet new. Keep your stock clean,

MY DAD SAYS,

The bosses diary
as kept by his son

"I don't know why it is," my dad said to-night when we was through dinner while I was stalling along with an arithmetick and if I ever find the fella that writes the arithmeticks it's going hard with him and so I slid the arithmetick under the tabel and give my dad my undevided attenshun.

"I don't know why it is," my dad said, "that the hotel men seem to have exclusive rights to the word 'curtesy' and all that goes with it. It aint any more the business of a hotel to be courteous than it is for a store and the eustomer aint any more right in the finest hostlery in the world than he is in Kreb's Meat Market.

"What I mean is that while the hotel people have the right attituded, they aint the only people on earth who stumbled on the idea. You haven't got to pack a suitease, take a train and write your name on the hotel register before you're entitled to a kind word and a pleasant smile.

"It is true though," my dad said, "that some folks behind the counter don't see the thing right yet and they're the very people who would gnash their teeth in rage at the slightest indication of disseurtesy from anyone else. Some day they'll learn of course. But the lesson is expensive for everybody concerned.

"I read an articel by a hotel man the other day and he said that the basick principal of running a hotel was best put in a sentence by a head porter. The porter said that all that was necessary was to remember what our mothers had taught us about showing hospitality when a preacher or some other visitor rang the front door bell—then do the same thing.

"That's right for a hotel—it's right for a store.

"Your customer is your guest and to the salesman or saleswoman who remembers that fact, curtesy comes without effort."

"Why don't you write a book?" my mother said.

"Why Clara?" I could see my dad was quite pleased with the idea.

"It's quieter," was my mother's reply.

Those Window Posters

Whether the Toronto Star Weekly, Montreal Standard and Halifax Leader, the weekly papers that are carrying full page Kodak advertisements in their rotogravure sections, are distributed in your locality or not, these full page ads afford an opportunity to tie-up directly with our national advertising. The

same ads that are used for rotogravure also appear in a list of sixteen of the leading Canadian magazines and farm papers.

See that these Rotogravure posters, one of which you receive in the mail each month, have a prominent place in your display window.

The KODAK SALESMAN

Kodakery for June

Kodakery, in this month's issue, contains any amount of information for amateur photographers. It is useful information for salesmen, also, because amateurs will expect salesmen to supply the wants that Kodakery's new ideas create.

Jimmie Hatch, after mastering his Brownie, seeks greater worlds to conquer and wishes a Kodak.

"A Feathered Film Star" tells how Mr. Middleton repeatedly photographed a Killdeer at her nest.

"Picturing the Youngsters" describes, with the help of diagrams, easy methods of making photographs of the children indoors.

An article devoted to the length of time a Velox print should be developed is illustrated with four prints made from the same negative.

"The Negatives from which we have no Prints" advises amateurs never to discard any but badly under-exposed negatives because, as the science of photography progresses, new methods are found for getting satisfactory prints after unsatisfactory exposures.

"Subduing Obtrusive Detail in Enlarging" tells how to diffuse enlarged prints and shows how easy the process is with the Kodak Auto-Focus Enlarger.

The advertising pages feature the Graflex reflecting principle, 1A Autographic Kodak Special, Premo No. 9, Velox Paper, Auto-Focus Enlarger, Velox Transparent Water Color Stamps, Kodak Metal Tripod, Kodak Portrait Attachment, Kodak Self Timer and the Optipod.

National Ads for Graflex

One June number of Saturday Night and the June issue of Everywoman's World will carry Graflex advertisements. The illustration is the same one used on the cover of the 1922 catalogue, to afford a tie-up between the June ads and the catalogue.

In these and in succeeding insertions the intent is to increase interest in the Graflex among amateurs who appreciate the conveniences that this camera offers. The focal plane shutter passes about one-third more light than does any other type of shutter; and high speed lenses, such as the Kodak

Anastigmat $f.4.5$, also pass an extraordinary amount of light. This assurance of proper illumination reduces the danger of under-exposure.

Then the Graflex reflecting mirror makes sharp focusing and good composition easier because the image is visible on the ground glass at the base of the focusing hood.

These advantages are as important at $1/10$ of a second as at $1/1000$ and that idea is emphasized throughout current Graflex advertising. You can give it further emphasis at your counter by adding to it the weight of your opinion when you talk Graflex.

The KODAK SALESMAN

Something Special!



A New Camera!

No. 1 *Autographic*
Kodak *Special*

The new No. 1 *Autographic* Kodak *Special* is now ready. Because its predecessor was not entirely satisfactory we determined that this model should be the final word in small camera construction, and it is.

You may recommend it with all the enthusiasm you can muster. Every square millimeter of it is right.

Here are the foremost features of the new No. 1 *Special*. It is so small that it slips into a coat pocket

easily; made of aluminum so that its weight is but 18 ounces; has a rising front, a counter-sunk autographic slot, and its focus is adjusted by a clever worm screw.

The shutter is the Kodamatic and the lens the Kodak Anastigmat *f*.6.3—both Kodak-made and therefore co-ordinated to the requirements of this *Special*.

This perfected No. 1 *Autographic* Kodak *Special* gives you something new to talk about. Don't miss the chance!

The KODAK SALESMAN

The Kodak in Camp?



“Camp with a Kodak” is the slogan that goes with this illustration on back covers of May issues of *Boys' Life* and *Youth's Companion*, and June issues of *American Boy*, *Forest and Stream*, *Field and Stream* and *Outers' Recreation*.

These publications reach the very

people who are most interested in outdoor life, and it is to them that the advice to “Camp with a Kodak” is aimed.

It is easy for you to prove that the Kodak belongs in the equipment of every camper. It adds to the daytime fun, and developing and printing are among the few pursuits that can be carried on in the evening at camp. The whole Kodak scheme of amateur photography—simplicity, compactness and inexpensiveness—fits in fine with the camping idea.

You can get the names of people who are planning to spend a few days in the hills or at the lake.

If you wish copy for a sales letter to send them, ask our advertising department.

Put the colors your eye saw into the pictures your Kodak made—it's easy with the



Velox Transparent Water Color Stamp Outfit

For coloring prints and enlargements. The colors blend perfectly and yield permanent brilliance without obscuring detail.

The outfit complete, as shown, with twelve sheets of colors, comes conveniently packed and ready to use—just add water. Let us show you what pleasing results it yields. *Price \$1.20.*

RICHARD ROE & CO.

101 TRIPOD AVE.

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.



Ten Minutes with the Boss

"Just got a new calendar, Sammy," said Mr. Clark as Sam entered the office.

"What! this time of year?" asked Sam with a note of surprise in his voice.

"Sure why not?" replied the boss. "The date is just as important May first as it was January one. Pretty clever idea, I think. Remember how we were swamped with calendars the first of the year—calendars with pretty girls on them and calendars without, pink calendars, blue ones, green ones—why this office was fairly littered. Most of them I threw away. I hated to do it, too—particularly the pretty girl ones.

"Supply too great for the demand, Sammy, and yet year after year they fire calendars at you just because everybody's doing it, as far as I can see. Here's a chap though who likes to be a little different. His calendar comes at a time when it doesn't have to enter into com-

petition with a couple of dozen other calendars. It comes at a time, too, when the calendars that were saved from the January deluge begin to show signs of wear and tear. Then the very fact that it starts with May first makes it distinctively different and gives it individuality. It's a calendar you are going to save, sent by a firm you won't forget.

"The beaten track is all right, Sammy, provided it's travelling in the right direction. Little side trips from time to time aid in getting the true perspective. Sometimes, Sammy, it isn't so much the track that's beaten as it is the people. Only they don't know it.

"Our advertising ought to be different enough from the other fellow's so that it will have its own distinct individuality. And that's true of our windows. Whatever we can do, without being freakish or resorting to stunts, that will make this store stand out from the street is good business.

"Plenty of people who follow the crowd haven't the slightest idea where they're going."

**Put your photographic
problems up to the
Service Department.**

If business isn't coming your way, why not change your way?

—Herbert Flansburgh

*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN



JULY, 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA

*Many a banker has taught
his caddy how to figure
discount.*

BEFORE the day of the cyanide process millions in gold remained in the quartz that went to the ore dump, because no one knew a profitable way to extract all the metal.

Every day the waste baskets of the country receive thousands of ideas, valuable to the people who dump them there. This waste is deliberate, avoidable.

Magazines, booklets, window cards—manufacturers spend millions on this material to help their dealers sell their goods and it ought never reach the waste basket until every ounce of usefulness has been extracted from it.



Salesman, to young man who wants a Self Timer: "Your camera has a cable release, hasn't it?"

Young man: "Oh I haven't any camera; I just wondered if I couldn't fix one of these things up to stop the alarm clock in the morning."

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

JULY, 1922

No. 6

Now is the Time

The picture-making season is now in full swing.

Woods and fields are green, the chill has left the swimming hole and nature is grander than ever.

Schools have closed, vacations are under way, folks have moved or are moving to the country. Youngsters' camps are starting and the summer resorts are open for the season.

Summer brings some fresh interest to almost everyone and a new interest means new opportunities for pictures.

There is a call for the Kodak.

That call is being amplified by Kodak advertising nationally and with Kodak dealer helps you can echo it locally.

This month's principal Kodak Ad, showing three vacationists, two young ladies with their escort, on the deck of a steamer (see page 6) is on the fourth cover of July Issues of MaeLean's Magazine, Saturday Evening Post and La Canadienne. It appears also in Saturday Night.

Then on July 8th there will be the rotogravure display, shown on page 5.

These advertisements will come to the attention of every wide-awake person in your community and the wide-awake person is quick to see that photography will add to his summer's pleasure. There are more pictures to be made, more time to make pictures and more advertisements to call attention to these opportunities to use a Kodak.

Therefore more Kodaks can be sold.

With every summer's day, the number of people who use a Kodak increases. They are interested in pictures and they have the desire to keep pictures of their summer experiences.

You can give them the final impetus to make them buy.

Join up with the national advertising and convince the people of your town that they are surrounded by picture opportunities and that your store is the place to buy Kodaks. All you need do is use the material we offer you.

For newspaper ads you can have free the complete electros or illustrations only, shown in "Spring and Summer Advertisements for Kodak Dealers." For cuts to use

The KODAK SALESMAN

with your own copy you may choose from this same book or from the Kodak Cut Sheet which offers a generous assortment.

The new display cards, eight of them, and a new framed enlargement, have been sent to you.

You have a supply of the 1922 Catalogues and you'll soon have the Summer Books, mailing size. See "Here's Your Summer Assistant"—Page 7.

Simple window display ideas are

To Brighten Up Your Display

Eight new window cards have been sent to you. By using them to direct attention to Kodaks and Kodak supplies, they are certain to help you sell.

Any of these cards will serve as the unifying element of a complete window or counter display. Each combines color, pictorial interest and salesmanship, so that it will attract attention and be read.

There are cards advertising—the Vest Pocket Autographic Kodak, Kodak Portrait Attachment, Kodak Self Timer, Anastigmat Lenses, the new Kodak Auto-Focus Enlarger and Kodak Albums. Two others feature the

More Than a Fable

Ever hear the revised version of the Fable of the Goose and the Golden Eggs? According to this new version it appears that the famous goose did not meet with a sudden and violent death. Instead it passed out slowly for the want of natural sustenance.

Perhaps there is an analogy here with the store which handles photographic supplies—your store. Your film sales are golden eggs and the cameras that you sell represent the

offered in THE KODAK SALESMAN each month and for special occasions we'll give you special suggestions.

Thus, with a minimum amount of exertion, you can run a vigorous Kodak campaign in your newspaper, in your show windows, at your counter and by mail—a campaign that will capitalize the current interest in the Kodak and make your cash register jingle all summer.

Kodak in camp or as a companion of enjoyable days at the seashore.

You will wish to keep several cards in prominent view of everyone who enters your store. The remainder you can save in the container in which you receive them. Every week or two you'll probably put up some new cards, take down the others and allow them to rest until their turn arrives again.

In sending a six months' supply of cards at one time, we assume that they will be preserved and their use repeated at intervals. Thus, your displays may be kept fresh and appropriate cards used at all seasons.

goose that lays not one but many golden eggs in the nest—the cash register on your Kodak counter.

Be careful lest your goose die for want of natural sustenance. Energy and publicity are necessary to maintain and increase the number of Kodaks in use.

Camera sales—that's the nourishment that your Kodak business demands. It is the only sustenance that will insure a bountiful harvest of golden eggs.

The KODAK SALESMAN



Made with No. 2 Kodak Junior—1/2 x 1 1/2 size



Made with No. 1 Kodak Special—1/2 x 1 1/2 size



Made with No. 1 Kodak Special—1/2 x 1 1/2 size



Made with No. 1 Kodak Special—1/2 x 1 1/2 size



Made with No. 1 Kodak Special—1/2 x 1 1/2 size



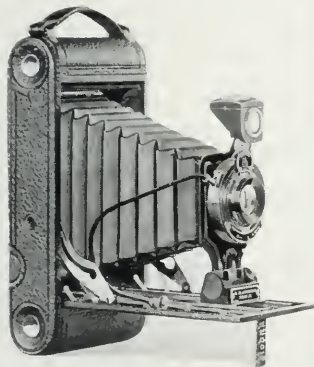
Made with No. 1 Kodak Special—1/2 x 1 1/2 size



Made with No. 1 Kodak Special—1/2 x 1 1/2 size



Made with No. 1 Kodak Special—1/2 x 1 1/2 size



Autographic Kodaks \$6.50 up
Brownies \$2.00 up

Your dealer will show you
how easy it is to make
pictures like these with a

KODAK

Canadian Kodak Co., Limited, Toronto, Canada

This ad will appear in the rotogravure sections July 8. Its suggestion will be followed by many of its readers. Let the folks of your community know that *you* are their dealer, so that, acting on this suggestion, they will come to you.

We're going to help by sending you an extra proof for display purposes. You'll receive it a few days before publication date and it's released for display use July 10.

The KODAK SALESMAN

In the July Magazines



GRAFLEX

Graflex shutters, essential for such action photography, are valuable also for less sensational uses.

Sharp focus and pleasing pictorial arrangement are always facilitated by the big reflected image, seen right side up in the focusing board. And whether the speed is $1/250$ or $1/1000$ of a second, the Graflex focal plane shutter passes so much light that proper exposure is easy, especially with the cooperation of a superfine lens such as the Kodak Anastigmat 5.45.

Graflex is a registered trademark of the Eastman Kodak Company.

Canadian Kodak Co., Limited, Toronto



The first of a series of advertisements directing the attention of the discriminating public to the many advantages and conveniences of Graflex photography appeared in June Issues of *Everywoman's World* and *Saturday Night*.

This is the second advertisement of the series. It is in July Numbers of *Everywoman's World*, *Canadian Home Journal*, *Western Home Monthly* and *Saturday Night*.

Whether his plans call for a voyage to Europe or just a little trip around the corner, the fellow who sees this travel ad will be convinced that the way to make the most of a vacation is to "Take a Kodak with you." As full pages it appears in a long list of magazines, including the back covers of the *Saturday Evening Post* and *MacLean's*.

Notice what it says about Kodak Film! It's a touch that will remind camerists that good results depend on good film and that the best film is available in the yellow box everywhere.



Take a KODAK with you

Kodak film in the yellow box, over the counter all over the world.

Canadian Kodak Co., Limited, Toronto, Canada

The KODAK SALESMAN

At Home with the Kodak

This is a particularly effective booklet for distribution among people who have children. Interesting and attractive—it's a valuable sales ally.

For a few weeks we have been unable to comply with requests for "At Home with the Kodak" Booklets. The large edition printed ear-

lier in the year was quickly subscribed. In the interval the engravings were in use for printing a French Edition, but this edition is now off the press, and a re-print of the English Booklet has been ordered.

Supplies will be available shortly. You'll want some, of course. How many?

Here's Your Summer Assistant

The Kodak Summer Booklet is on the way—an abridged catalogue of the Kodak line. It fits the pocket, it fits an ordinary envelope. And, while it is small, it is inclusive, describing every Kodak and Brownie and important accessories.

Be sure that every person who ought to have a Kodak gets one of these booklets. A stack of them on your counter and another stack of them at the cash register will give

themselves away to interested people.

By mail you can send one to each prospect on your mailing list. Better enclose a sales letter also. Our advertising department will gladly give you copy.

Figure up how many Kodak Summer Booklets you need, imprinted with your name and address. You want them now—order today.

Kodak Cut Film—It's New

When Portrait Film entered the market professional photographers everywhere saw its advantages over plates.

Because film weighs but a fraction as much as plates, is unbreakable, non-halation, easier to handle and produces superior negatives, it soon became the standard sensitized material for studio work.

The superiority of film over plates was appreciated by amateurs also. Many bought portrait film and cut it to amateur sizes. The demand became so great that we decided to make cut film for hand cameras.

Kodak Cut Film comes in the following sizes: $2\frac{1}{4} \times 3\frac{1}{4}$, $3\frac{1}{4} \times 4\frac{1}{4}$, $3\frac{1}{4} \times 5\frac{1}{2}$, 4×5 and 5×7 . It can be used in any cut film holder, the

Graflex Cut Film Magazine, or, with film sheaths, in any plate holder. Therefore it can be used in any Kodak that has a combination back.

Two kinds of Kodak Cut Film are supplied. The regular Kodak Cut Film is equal in speed to the best portrait plates. Kodak Cut Film *Super Speed* has an extra fast emulsion, yet sacrifices nothing in latitude or fineness of grain.

Kodak Cut Film is fully described in the Kodak and Graflex catalogues, as are also the Kodak Cut Film Sheath, which adapts a plate holder to the use of cut film, and the Kodak Developing Box No. 1, a tank for developing twelve cut films, each suspended on a Kodak Cut Film Developing Hanger.

The KODAK SALESMAN

Let's Go Gunning

"We can't sell any more Kodaks, everybody round here has one." Ever hear this argument advanced when camera sales were discussed? But are the possibilities of your locality, from the standpoint of Kodak sales, exhausted—really and truly exhausted?

What about the boys and girls who pass your store every day on their way to school? Already they are interested in photography. Some of the older ones are the proud owners of Brownie Cameras. The others are prospects.

Then there are the tiny tots, whose sticky wee fingers today leave their mark on your window in front of the Kodak display. Even they are interested in pictures. Tomorrow, if their interest in photography is cultivated, they will be Kodak prospects.

The Brownie user of today is a Kodak prospect for tomorrow. Every boy or girl or man or woman

who now possesses a Kodak is a prospect for a Special or a Graflex.

And your Kodak customers. Even if they possess Specials or Graflex Cameras, do they cease to become prospects?

They cannot always tote the 2C or 3A or the Graflex along. Consequently many favorable picture opportunities are passed. Here then is a broad market for Vest Pocket Kodaks. The little V. P. K. is slipped into the pocket and forgotten until a picture opportunity occurs. It is then but the work of a moment to transcribe the picture to film. Every amateur photographer should possess not one but two cameras, the V. P. K. and one other.

Prospects—why everyone is a prospect, as far as your Kodak department is concerned. The woods are full of them and it's open season all the year around.

Let's go gunning.

Third Class Mail but First Class Reading

Kodakery's circulation department wants your help.

A large number of copies were returned last month, unclaimed at the addresses given.

Not only must we pay the return postage and check the addresses as erroneous, but we must also send special copies and write explanatory letters to every subscriber who complains because his *Kodakery* failed to reach him.

Much of this difficulty is traceable, to moving day. People change their addresses and forget to notify us. Unless they notify us they aren't likely to receive *Kodakery*

at their new homes because third class mail matter is deliverable only at the street number given on the envelope. The post office *docs not* forward third class matter.

Among your film customers are many *Kodakery* subscribers who have moved recently. Why not call each of them up and ask if he has notified us to change his *Kodakery* address? Your thoughtfulness will please him and he'll be sure to get this little magazine, which does so much to keep your customers interested in the things your counter sells.

Kodakery is first class reading even if it is third class mail matter.

The KODAK SALESMAN

Can You Show Them a Graflex ?

Sooner or later the enthusiastic amateur is ambitious to own a Graflex, not only because it is the camera that does the difficult things so well but also because it does ordinary tasks so easily.

These Graflex features appeal to any camerist :

1. The reflecting mirror shows a brilliant image, full picture size, right side up, so there is no question about the composition or what is included in the view.

2. Almost any moving object may be "stopped" by the focal plane shutter. Its swiftest speed, 1/1000 of a second, is seldom used, to be sure, but when the occasion requires it, it's there.

3. Whereas shutter *speed* is valuable only for swift action pictures, shutter *efficiency* is valuable always. The Graflex focal plane shutter passes about one third more light than does any other type of shutter, so proper illumination is easier to attain during any exposure.

4. The fast lenses, listed for Graflex cameras, also pass an extraordinary amount of light. Thus lens speed and shutter efficiency

make it possible to obtain fully-timed snapshots in dull light, even indoors when conditions are just right. And in every case the lenses recommended, especially the Kodak Anastigmat *f.4.5*, give negatives of superior definition.

5. In any Graflex (except the 1A *Autographic* and 3A *Autographic*) cut film, film packs, roll film and plates may be used interchangeably in the proper attachments. This choice of sensitized material appeals to a considerable number of advanced amateurs and this appeal will become more forceful now that Kodak Cut Film is available.

Elimination of guess work in picture-making with a Graflex is immediately apparent to anyone who gets one in his hands. As he looks into the hood he appreciates at once the ease with which the view is composed and the assurance that the focus will be sharp.

The Graflex almost demonstrates itself when you hand it over the counter to a customer. And it is readily salable to people whose interest in photography deserves the very best hand camera.

"Kodak When You Come"

If your town is near a summer resort you can get from hotel managers the names and addresses of people who have reserved accommodations in advance.

To each person on that list send a letter (our advertising department will supply copy) reminding him to bring along a Kodak with which to keep a photographic diary of the good time he's going to have. Tell him also that you carry Kodak film, that your finish-

ing department does excellent work promptly, and that your stock of Kodak accessories is complete. Then, for safety, write him again when he arrives.

Such letters will clinch the idea that a vacation is no vacation without a Kodak. And whoever receives them will be so pleased at your interest that he'll know exactly the place where he's going to buy his films and have them finished.

The KODAK SALESMAN



The uniqueness of this display assures interest.

A Window Worth Looking At

Blank's jewelry store often has a good window display. But in it is always a hand-lettered card that says: "Thank you for stopping," and so forth.

That sign almost ruins the display, although it does indicate an entirely proper attitude of courtesy. It has two harmful effects; it distracts attention from the merchandise, and, what is equally bad, it apologizes for the display!

Through his show window the merchant recommends to the public the goods that he considers especially suitable for the season. A good display renders real service to the public, and folks don't count the

moment wasted that is spent in front of it.

Naturally enough, most people look longest at a display that is striking. An orderly arrangement of merchandise may interest them during their frenzied holiday shopping but at other seasons it's the timely, interesting display that gets the most attention.

Each month THE KODAK SALESMAN provides at least one suggestion for an effective window display, built around a timely, interesting idea.

The spider web window illustrated on this page is bound to create considerable discussion. Its unique-

The KODAK SALESMAN



An appropriate display for the No. 1 Autographic Kodak *Special*

ness guarantees that it will draw attention from every one who comes within eye range of the window, and it has a forceful sales appeal. This display shows not only the article that is for sale but also the product of that article: pictures. The entire scheme is unified by the idea expressed on the card—"The camera that catches the pictures."

A *Special* Setting

Class—that's the word that fits the new No. 1 Autographic Kodak *Special*. And class is reflected in the above display. Looks elaborate but it's easy to install.

The Kodak, on a white bench draped with a fold of red velvet, holds the centre of the display, against a background of light orange crepe paper. The tall wicker stand, or vase, filled with blos-

soms, adds a touch of style. The drooping branch isn't accidental; it is studied, to direct the eye to the camera. The floor is grass, the curtain drapes are purple crepe paper.

No one can pass that color combination without looking. All day this display is a sure eye-catcher, and at night, with a bright spot focused on the Kodak—wowie!

The KODAK SALESMAN

It's on the No. 1 *Special*

Every No. 1 *Autographic Kodak Special* (new model) has on it the Kodamatic shutter.

This shutter has seven speeds from 1/2 to 1/200 of a second and its speeds are accurate; so accurate that it is unequalled for precision by any other between-lens shutter.

Nor is accuracy of speed the Kodamatic's only distinction. Ease of operation is another. It has an exposure scale that automatically sets the diaphragm at the proper opening and shows at a glance the relative exposure values of each speed at each opening.

Suppose you wish to make an action picture on a clear day. You decide that 1/100 of a second is necessary to stop the action. You slide the scale over until 1/100 is opposite "clear." By sliding the scale you automatically fix the aperture at *f.6.3*, the proper opening for an exposure of 1/100 of a second on a clear day.

This arrangement is thoroughly practical and it makes proper exposure easy because the user need not worry about *f.6.3*, *f.11*, *f.32*, or anything of the sort. He need only understand the meanings of "dull," "gray," "clear," and "brilliant," the words that appear on the scale.

Kodamatic shutter is but one of the refinements found on the new No. 1 *Special*. There is a rising front, there's an easily worked worm screw to adjust the focus, and the autographic slot is counter-sunk so that the hand rests comfortably as it writes the autographic inscription—date and title—on the film.

Incorporating all these advantages in a camera so small and light and handsome is an achievement that we're all proud of. And we know that its completeness, compactness, and convenience will appeal strongly to everyone who sees it.

Show it!

July in Kodakery

The leading article in July Kodakery defines the Story Telling picture and explains its popularity.

Mr. Middleton gives account of his experience in getting "Black Jim Crow" to photograph himself.

There's a story on how to hold the Box camera properly to avoid vibration and to keep a finger from

getting in front of the lens.

Another article tells how to get Night Pictures from Daylight Negatives.

"Printing Factors for Enlarging to Various Diameters" and "Tentative Development" explain valuable methods for getting better pictures.



The KODAK SALESMAN

POST CARD

◆ VELOX ◆
V PLACE
E L STAMP
O HERE
X KOLEY
◆ VELOX ◆

CORRESPONDENCE HERE

NAME AND ADDRESS HERE

*A store that always carries a complete line of Kodaks, Brownies, film and sundries is a help in picture making. That's why I go to
Richard Rowe & Co.,
101 Tripod Avenue*

This New Kodak Post Card

is for you to mail prospective camera customers. The picture is certain to draw attention to the message, which, in turn, is certain to help sell Kodaks. The price of these cards (to cover cost of an etching) with your name im-

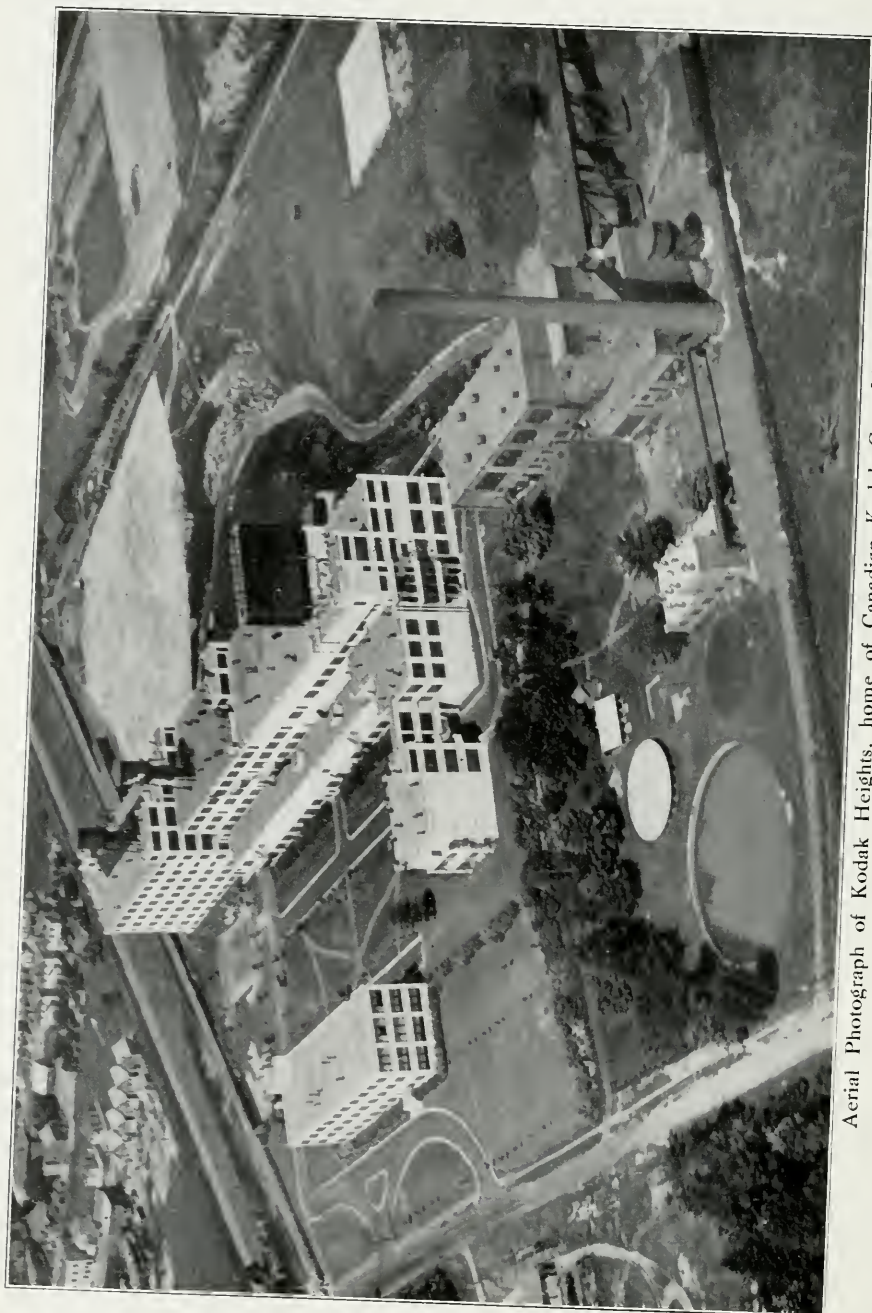
printed in script to match the rest of the writing, is \$10.00 per thousand. Fractional lots above 1,000 (such as 1,250, 2,300, etc.) will be figured at the thousand price. Lots of less than a thousand will be figured at the thousand price plus \$1.00. The smallest order accepted is for 400 cards (\$5.00).



*Dear Jane,
The children aren't any more interested in the aeroplane than I am in the album of story telling pictures I am getting with my new Kodak.*

*And it's all so easy the Kodak way that I am going to picture my vacation instead of writing about it. Look out for Velox prints in every mail.
Louiselle Mary.*

The KODAK SALESMAN



Aerial Photograph of Kodak Heights, home of Canadian Kodak Co., Limited, Toronto.

The KODAK SALESMAN

About Ourselves

Our business relations with the great majority of Kodak dealers throughout the Dominion are of long standing. These dealers and perhaps many in their employ will know all about us and our comparatively new Plant located at Kodak Heights, Toronto.

However, the natural growth of the business during the past two or three years has been such as to necessitate the addition of many new dealers. For them and their salesmen the following article, which is reprinted from June Issue of Kodak Salesman, published by the Eastman Kodak Co., Rochester, N. Y., may hold something of interest.

“Across our northern border Kodak dealers are supplied with Eastman goods by the Canadian Kodak Co., Limited, Kodak Heights, Toronto.

“From the small distributing office established with a staff of ten in the city of Toronto in 1900, the Canadian plant has grown to the present day factory at Kodak Heights which has a floor space of 10¼ acres and employs nearly a thousand people.

“When the Canadian company was organized no manufacturing was attempted. Film and paper, sent from Rochester, were cut and packed in departments with two employees in each. Except for fitting lenses and shutters, focusing, setting the scale and the final testing, all Kodaks and Brownies were ready for sale when received from Rochester. Chemical solutions and powders requisite for photographic purposes were purchased in bulk and compounded. But today for the

Canadian trade, Kodaks, Brownies, film, paper, albums, photo-chemicals—virtually everything the Kodak dealer stocks against the demands of his customers—are “Made in Canada” at Kodak Heights.

“The demand for Kodaks and photographic supplies grew so rapidly that new quarters were necessary within the short period of two years after the company was started in Toronto. Soon the new building, with nearly four times the floor space of the first Canadian home of the Kodak, proved inadequate. Another factory was built next door, doubling the plant’s capacity, and this was followed by a third building in the rear of the two already in use. This addition to the plant occupied the balance of the available adjacent land, and when still more space was required construction was begun at Kodak Heights, three-quarters of a mile outside the city limits of Toronto. This was in 1914 and by February, 1917, all departments were installed at the new plant.

“The six main buildings at Kodak Heights, as seen in the accompanying reproduction made from an aerial photograph, have the same steel and concrete construction that predominates at Kodak Park, Rochester. They are on a tract of 25 acres on the main line of the Canadian Pacific, and two switches enter the property. The company maintains its own power and water system, machine shop, electrical department, tin shop, blacksmith shop, printing department, paper box, envelope and carton factory, and Silver Nitrate plant, and there is a refrigeration plant, similar to the one at Kodak Park, with a cool-

The KODAK SALESMAN

ing capacity equivalent to the melting of 500 tons of ice a day.

"With a complete and up-to-date plant like this to draw on, Canadian

dealers have a source of their own for a complete and up-to-date stock, just as dealers here have in Kodak Park."



"That's too much," said Mr. Clark as he lowered the magazine he had been reading. "Don't you agree with me?"

Sam nodded his head. "So far," he said, "but perhaps that's because you haven't told me what it's all about."

Mr. Clark pointed to the following paragraph in the department store publication he had been reading.

"Out of every one hundred patrons that enter a store, fifty-five leave without buying."

"Think of that, Sammy," said Mr. Clark. "Of course out of these fifty-five you can figure that twenty-five were just visitors or friends of shoppers but even then that leaves thirty people who have only wasted their time—thirty people who came in to buy and for some reason or other thought better of it. That's too many, Sammy."

"You're talking about a big department store," reminded Sam.

"I know I am but the proportion of people leaving any store without having made the purchase that they intended is amazingly large. Supposing you invited ten people to dinner and three of them left with-

Ten Minutes with the Boss

out eating. Well, what's the difference? Through the newspaper we invited ten people to come to our store to buy, and then three of them leave without buying.

"And here are some of the reasons, Sammy," Mr. Clark read aloud from the article:

"Indifferent reception on entering store, poor approach, misdirection, sales person lacks knowledge of merchandise, poorly arranged displays, out of merchandise, discourtesy, unsatisfactory adjustments, slow service, indifferent attitude."

"Quite an indictment, Sammy."

"Indeed it is," agreed Sam and looked serious for a minute—then smiled.

"I'm going to think of customers in terms of three after this," he said. "When I see two customers I'm going to say to myself, 'You can't fool me. The third chap has left already, I suppose, but I'm in time for you. You're going to get such service that you'll remember it the rest of your life.' When I wait on a single customer I'm going to figure that he belongs to the terrible three and I'm going to be just so much more courteous and so much more helpful in consequence. And when I see three of them standing together, oh boy!"

*Watering the lawn once won't
keep it green the rest of the
year. Advertising once won't
make any noticeable difference
in the annual profits.*

—Teamwork

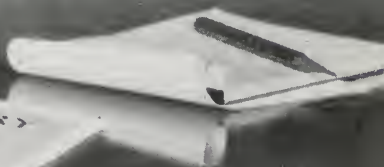
*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN

AUGUST 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



*Even the pancake cook's
turnover speeds up when he
displays his wares in the
window.*

THE salesman of the older generation sometimes scoffs at scientific selling. But he should be the loudest in its praise because scientific selling is mainly a study of successful practices employed by him and his colleagues. Their methods are analyzed and classified, so that they may be readily applied, thus mobilizing for the younger salesman the combined experience of his elders.



Two minds with but a single thought,
And six with yet another.

Customers will wait just so long, and then—"So long!"

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

AUGUST, 1922

No. 7

Get them Started Now

The typical camera prospect—let's call him Dave Brown. He reads magazines regularly, sees Kodak advertisements, and says: "Ought to have a Kodak myself." He repeats that assertion often—every time he sees a Kodak ad. But there isn't a Kodak counter in Dave Brown's room or on his porch. So he forgets—until one day down town he sees a Kodak window display.

He enters your store and approaches your counter. You sell him a camera, show him how to use it, fill out his coupon for *Kodakery*, note his name for your mailing list, compute the profit mentally and go on to the next customer.

Then Dave Brown begins his career as an amateur photographer. Every few days he drops in for more film and leaves a couple of rolls to be finished. Dave is profitable.

Now if Dave buys his camera in July he'll keep right on making several exposures weekly until snow flies. But if you let him wait until November before you sell him his camera he'll use only about half as much film during his first few months.

You will agree that the time to get Dave started is now.

Multiply Dave Brown by the total number of camera prospects that can be reached by your window displays and newspaper ads. Then you'll realize the extent of your Kodak market. You'll realize also the importance of making a vigorous midsummer campaign for camera customers.

The way for you to sell cameras is to finish what our national ads start. Kodak advertising teaches people the charm of amateur photography and the ease of using a Kodak. It shows them the value of vacation pictures, of farm pictures, of travel scenes, of home portraits, of pictures of the children. It stirs people up to the point of buying.

All you need do to bring them in is keep a Kodak ad in your paper and keep a Kodak window in your store. They will give the prospects of your community the final impetus to come to your counter and enlist in the Kodak army.

You've got a great chance now with the No. 1 *Special* campaign. Read about it over the page.

The KODAK SALESMAN

We're Backing the No. 1 *Special* to the Limit

To speak in superlatives is often to fail in carrying conviction.

And, after all, it isn't necessary to add "e" "s" "t" to a lot of adjectives in order to show our enthusiasm over the new No. 1 *Special*.

In the first place, the instrument speaks for itself.

In the second place, the fact that we're going to launch a big advertising campaign back of this model proves pretty well the confidence we place in it.

Never before has a Kodak in the *Special* class received the publicity that will be massed behind the No. 1 *Special*. And the reason is that never before have we had the No. 1 *Special*.

It's the kind of a camera that warrants a campaign, the kind we both like to sell.

And now for the figures.

The campaign really opened in June, when four class magazines and all the well known amateur photographic publications were used.

In July the amateur photographic magazines were again employed to broadcast the announcement of the new model Kodak, and a full page Ad appeared in the July 1st Issue of the Saturday Evening Post.

The good work will continue through August and later. In August the amateur photographic magazines and Kodakery will be used and there will be full page No. 1 *Special* Kodak Ads in the Rotogravure sections of the Toronto Star Weekly, Montreal Standard and Halifax Leader, in Issues of August 12th.

The circulation figures for the entire campaign will run into millions. Such a tremendous volume of publicity is going to accomplish its purpose. We're going to sell No. 1 *Specials*—but how about you? Your cue is a very obvious one. It calls for window displays, newspaper advertising and salesmanship. Display the No. 1 *Special* in your windows, print it in your paper and show it at your counter. You never had a better chance to use your selling ability than this fifty dollar camera deluxe provides.

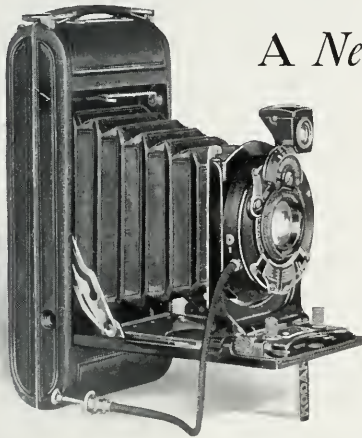
We're back of the No. 1 *Special* to the limit—even the millions of advertisements as outlined above don't mark "Finis" in the campaign. There will be more to come.

Yes, we're going to sell No. 1 *Specials*.

Are you?

Read "Talk on all Points"—page 6. It gives you some of the high spots in a No. 1 *Special* sales talk.

No. 1 Autographic Kodak *Special*



A *New Model* Kodak

Equipment:

Kodak Anastigmat Lens *f.6.3*
and Kodamatic Shutter

Price \$50

THE No. 1 *Special* won't fit the vest pocket—it will fit any other. And yet its complete appointments and high-grade lens and shutter give it a practical photo-

graphic scope hitherto associated with larger cameras, only.

The lens is the famous Kodak Anastigmat *f.6.3*—Eastman-made to make good pictures. The resulting $2\frac{1}{4} \times 3\frac{1}{4}$ negatives are clean-cut, brilliant.

The scientifically accurate Eastman-made Kodamatic shutter which splendidly supports this high-grade, high-speed lens, has seven adjustable speeds from $\frac{1}{2}$ second to $\frac{1}{200}$ second as well as time and bulb action. This range includes virtually every picture in the hand camera field.

Its convenient size and smart appearance make the No. 1 *Special* an ideal Kodak to take with you; its equipment gives you pictures you will be proud to bring back.

See this Special at your dealer's



Made with No. 1 *Special* Kodak, Actual Size
Exposure $\frac{1}{200}$ of a second

Canadian Kodak Co., Limited, Toronto

Millions of full page advertisements are telling about the new model No. 1 *Special*.
See opposite page.

The KODAK SALESMAN

Ride the Other Fellow's Hobby

No Kodak counter will prosper overmuch if its only customers are persons who make a hobby of photography. The big market is among people who have other hobbies, of which picture-making becomes an auxiliary.

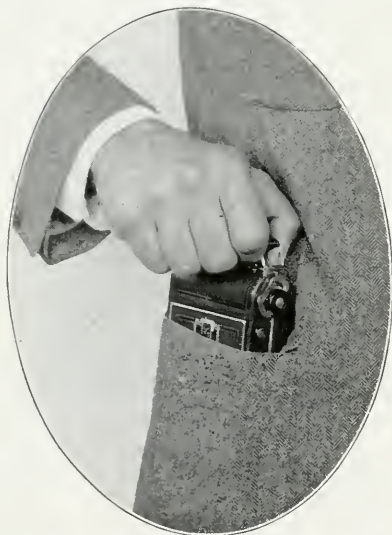
Everyone likes to talk about his favorite pastime, and to illustrate his talk with pictures. The poultry-fancier, the cattle-breeder, the hunter, the motorist, the gardiner, the fisherman, the mountain climber—each requires a camera if he is to get the most enjoyment from his favorite form of recreation.

Salesmanship is easy when you can hook the thing you are selling onto the thing in which your customer is especially interested.

Think of someone who raises dogs. Get hold of some dog pictures and show them to him next time he comes into your store. Ask his opinion of the dogs, have him show you their fine points or their deficiencies. He'll talk dogs, dogs, dogs—then you can talk cameras. In many cases your prospect will sell himself a camera and a good one.

Make the other fellow's hobby do the selling for you.

Talk on All Points



People listen gladly where there is something to be said.

In your campaign talks to get people to select the No. 1 Autographic Kodak *Special* you may safely go on secondly, thirdly and fourthly, because you can indicate specifically your reasons for calling it the most

compact and complete camera made.

Sell its size. Slip it into a coat pocket and room remains for a couple of rolls of film.

Sell its equipment. Includes Kodamatic shutter with self-adjusting diaphragm, Kodak Anastigmat lens *f.6.3*, rising front, a unique worm screw focusing arrangement, the autographic device.

Sell its weight. Balances at eighteen ounces.

Sell its style. Artistically designed, and handsomely done in sealskin, enamel and polished nickel.

Sell its capabilities. Shutter and lens equipment is such that speed subjects hold no terrors. For every exposure, sharp definition is assured so that if a print larger than $2\frac{1}{4} \times 3\frac{1}{4}$ is desired, excellent enlargements are obtainable.

These are the attributes which the customer considers when he buys a camera. Sell them all and the price of \$50 will seem low, just as it is, for so highly refined a photographic instrument.

The KODAK SALESMAN

You Never Can Tell

I had lunch today with my old friend, Tom Morton. Tom is a splendid fellow, big and good natured and blessed with a vast fund of humor. He is the owner of a large dairy farm some distance out, and his visits to town are so infrequent as to be something of an event for both of us.

"Had an amusing experience the other day," he remarked, as he leaned back from the table and leisurely started a cigar.

"All right, let's have it."

"To tell you the truth, though, I wasn't particularly amused at the time. But it was a good joke on me—no question about that."

"Yes, go on," I urged.

"Well," he began, "we have a truck load of milk to deliver to the distribution station every day—it's very important that the load gets there at the regular time. On this particular day, however, the man who usually drives the milk truck was sick so I decided to make the trip myself instead of taking another man off his regular work. It was a cold, drizzly day and I was in a hurry anyway, so I grabbed an old overcoat and started out. Guess I didn't look like much.

"On the way in I remembered that I needed some new shirts, so after I'd got rid of the milk I dropped in at Lee's. When I got to the shirt counter I saw that the salesman who usually attended to my wants wasn't around. There was another fellow in his place—one of those nifty dressers, toothbrush moustache, fancy vest, and so forth. I coughed a couple of times without any luck, then I ventured to ask if he would please show me some shirts.

"Well he gave me a look that almost carried me out into the street—a glance that took in my rusty coat, rain-drenched hat and muddy boots. Then he winked at the cash girl! I was pretty mad but I recovered enough to repeat what I wanted.

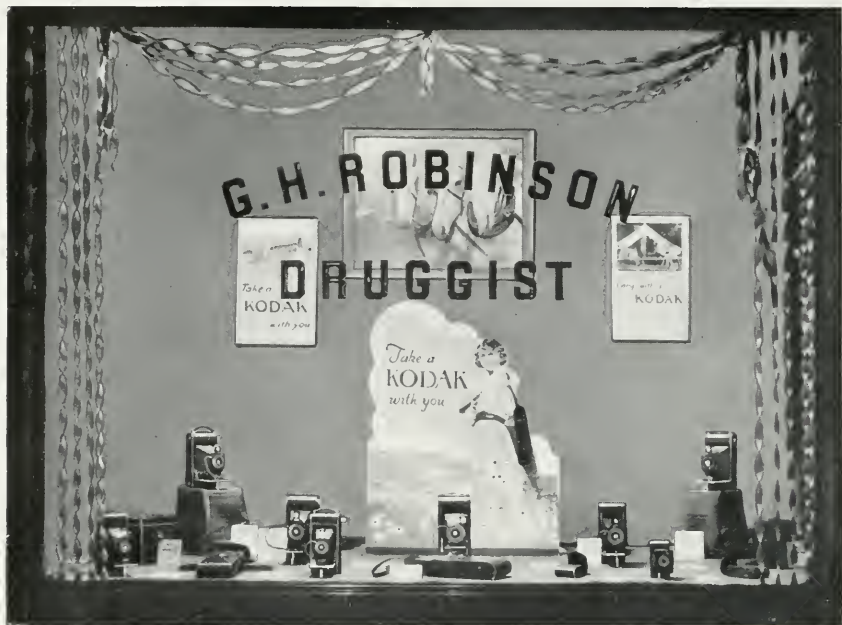
"He threw a couple of shirts out on the counter, remarked that the price was ninety-eight cents, and went on with his nail polishing. Ninety-eight cent shirts didn't happen to be just what I had set my heart on, so I told him I was sorry to disturb him, that I realized the importance of the work he was engaged in at the moment, but I needed shirts—good ones—and it would be a great favor to me if he would let me see something of a better quality.

"It was contrary to his sense of the fitness of things to show me the kind of shirts I asked for—that was evident—but, after awhile I got a look at what I wanted.

"After it was all over I asked him why he didn't show me some good shirts in the beginning. I said, 'See here young man. I'm willing to admit that I don't look as pretty as I should perhaps, but I'm a busy man—not a lady's maid. And you can't tell how much money a man has in his pocket by the amount of mud on his shoes.' Then I grabbed my parcel and walked out."

"And that ended it?" I queried.

"Well, no," he replied musingly, "I wouldn't exactly say that it ended right then. You see, I had a long drive home, and nothing to do but think, and the more I thought, the madder I got, and by the time I reached home I knew that I'd never feel comfortable in any of those shirts. So I sent them back the next day."



A New Cut-out and Two Display Suggestions

No star of the Hollywood firmament ever scintillated more brightly in the eye of the public than does the Kodak girl—she of the blue and white striped frock.

Her picture has appeared in countless Kodak advertisements in magazines and farm papers, and in the rotogravure supplements of weekly newspapers.

From show cards in dealers' windows, from street car signs and posters, and from the covers of Kodak Catalogues and booklets, the Kodak girl has radiated her cheery smile and waved a greeting to millions, inviting them to join the ranks of Kodakers and add to the enjoyment of their out-of-doors days.

Publicity has made this figure a symbol of Kodak.

A new sign, featuring the Kodak girl, is now available for your display purposes. It is in the form of a Cut-out, 2 ft. 5 in. wide and 3 ft. 3 in. high—just what you've been wanting as a centerpiece for that Kodak window.

In the display window it will at once identify your store with Kodak and help you to increase sales by appropriating to the store a share of our extensive advertising.

The picture above can furnish but a vague idea of the attractive appearance of the new Cut-out. It is painted in ten colors by a new process which assures great durability. Slits in the Cut-out and a pocket provide for slinging a No. 1 or No. 1A Kodak Jr. Carrying Case in a natural manner over the shoulder of the figure.

The KODAK SALESMAN



Make the coming circus bring you more Kodak business.

Beside the Cut-out itself, all that is necessary to make a striking window display is five or six Kodaks, attractively arranged, and a couple of the display cards which you received a short time ago.

Such a window can be installed in a few minutes.

Perhaps the boss has already told you about the new Kodak Cut-out.

Maybe he has ordered one for you, but if he hasn't said anything about it, mention it to him. Tell him that you'd like to have one and that you want it at once so that you can get it into the window and working for him at the height of the holiday season.

They're free of charge and the distribution will be *by request* only.

For Circus Season

When the advance crew papers your town for one of the many "greatest shows on earth" be sure to get a few gay posters to use as a background for the window display shown above.

Cover the bottom of the window

with straw and sawdust for atmosphere. Let Kodaks and Brownies be the enthralled spectators, watching the animals and clowns, lately of the toy department, perform in the barrel hoop ring.

That will draw the crowd.

The KODAK SALESMAN



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

One of our August advertisements.

The KODAK SALESMAN

To Get Attention

Colors attract attention. We do not know that this is the reason for the many bright colors that decorate our friends of the so-called weaker sex, but we do know that it is the reason why so great a percentage of Kodak advertisements in magazines are printed in colors.

The attractive pictures, printed in natural colors, which illustrate these advertisements, get attention. They assure a reading for the messages that tell the pleasures of amateur photography and the simplicity of photography the Kodak way.

In August the advertisement that is reproduced in miniature on the opposite page will appear in colors on the fourth covers of MacLean's Magazine, Everywoman's World, the Canadian Home Journal and Western Home Monthly, and the

same copy with text in French will be on the back cover of August La Canadienne.

The picture will be seen and the advertisement will be read by many in your community who still have their vacation to look forward to. A goodly number of these people will feel too that they ought to have a Kodak along.

Perhaps they will come to you for it. Make sure that they do. Let them know that you are their dealer. The advertisement itself, attractively mounted on a card or set up in a frame and placed in your window, will furnish a direct tie-up with this advertising.

Get one of the magazines as soon as it is out and let our August advertising work for you in your display window.

Customers Sometimes Know

A well known politician, regular, and faithful to his party, had just told the new president of his country that he wished to become a diplomat. The president agreed that his friend deserved some reward but regretted that all the diplomatic posts had been tentatively filled except that of minister to China.

"I'll take it," answered the ambitious applicant.

"The only difficulty," the president demurred, "is that I prefer for the ministership to China a man who knows the language. Can you speak Chinese?"

"Well you ask me a question in Chinese and see if I can't answer it!"

If the president had been in the

laundry business sometime this story might have a moral, but the applicant got away with the bluff. In salesmanship, however, it is folly to assume that the customer knows nothing about the subject that is under discussion.

Take the case of photographic accessories and supplies. Our various manuals and the advertising pages of *Kodakery* have told the public about all the little devices that are offered for the convenience of camera users. They know what they want and they know what they want it for. And they expect the salesman to know, too.

Because the consumer is familiar with the line the salesman must be still more familiar with it.

The KODAK SALESMAN



Automatic machines grind and polish the Kodak Anastigmat.

Putting the Polish on Kodak Anastigmats

The Kodak Lens Plant, where the Kodak Anastigmats are made, has for its customers the Eastman camera factories, and for its aim the production of lenses fit for cameras Eastman-made.

At this plant the various grindings and polishings the Kodak Anastigmat undergoes before it can be pronounced "the lens for better pictures" are the work of machines of scientific construction and mathematical accuracy.

"Roughing" is the first of these operations, and when they leave the roughing department the lenses are all the same thickness to within 1/100 millimeter, less than the thickness of a hair.

Before roughing and each subsequent similar operation, the lens discs are blocked on metal tools covered with pitch into which they are pressed while it is hot. The tools are then mounted on the

grinding or polishing machines.

Roughing completed, a small button of pitch is applied to each individual lens. It is by means of these pitch buttons that the lenses are held in place and that the uniform thickness already established is maintained during the grinding operations that follow.

Then comes the test for accuracy of curvature, a very exacting and a very delicate operation. If necessary the final polishing is continued with the machine and polishing cap properly adjusted, until tests prove the curvature perfect.

After this, the lenses are mounted, assembled, and put through rigid tests before they are fitted to the cameras you stock so your customers can secure anastigmat advantages. These final operations will be described more in detail in a subsequent article.

The KODAK SALESMAN

Sounds Funny, But Don't Laugh

"Draw two," used to be a perfectly good order in certain emporiums, but a lady recently asked the salesman at one Kodak counter to draw twelve.

She presented a Kodak print and ordered a dozen "drawn from this sample." The salesman explained that he would need the negative, so she returned with it the next day and repeated her order for "a dozen drawn from it." She soon received the prints and, as far as is known, still gives the salesman credit for being the artist.

A Kodak salesman in England tells of a lady who wished to do

some developing and printing. He asked her, "What sort of lights have you in your home?" and her answer was, "They are sixteen horse power."

The salesman knew, of course, that a horse and a candle differ somewhat but he made no attempt to correct his customer.

While it is sometimes difficult to restrain a smile it pays to avoid embarrassing a customer. The "drawings" that were made on Velox were excellent and the Englishwoman found that her sixteen "horse power lamp" was quite all right to print by.

Prints are easily soiled and lost in envelopes and bureau drawers; you *keep* them and *keep* them clean in a handsome



KODAK ALBUM

Mount your prints in this album. It is the popular loose-leaf style—50 leaves furnished—and has an attractive, genuine leather cover.

Kodak Albums, at \$4.00 and \$6.00. Other Albums, \$0.35 up. Kodak Dry Mounting Tissue, \$0.15 per package.

A complete stock of albums is just one of the items in our big stock of Eastman goods.

RICHARD ROE & CO.

101 TRIPOD AVE.

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.

The KODAK SALESMAN

It's in the Catalogue

Ordinarily a catalogue's business is to advertise things that are for sale. In the 1922 Kodak catalogue a full page is given to something that is gratis: *Kodakery*. The last page—conspicuous space—is devoted to an announcement of the free subscription offer. It's sure to be seen by almost everyone who examines the catalogue.

Nothing would please us better than to have every user of an

Eastman-made camera get *Kodakery* regularly during his first year as an amateur photographer. So we are calling his attention to it in the catalogue as well as in the manual.

It's you who should fill in the coupons and mail them to us, because it's your counter that will profit by the increased enthusiasm for picture-making that will result from a bigger monthly circulation for *Kodakery* in your community.

The Amateur is Your Assistant

Did you ever see a fellow pull a handful of grass out of his pocket and say, "Just look at this. I cut it with my lawn mower. What do you think of it?"

Has any friend of yours ever stopped you on the street to show you a stick with a nail in it and said, "See what I did with my hammer?"

But you've probably seen many a man take a bunch of prints from his wallet, show them to everyone and boast that he made them himself.

That's one of the nice things about

selling Kodaks and supplies—each amateur photographer is a salesman's assistant. Everytime he shows a picture to a friend he advertises picture-making. And, when the friend decides to go in for photography he asks where to buy his camera.

You will find it profitable to stimulate the enthusiasm of your customers at every opportunity. Their enthusiasm spreads to their friends, and the sum of your community's enthusiasm in picture-making will be reflected in your sales.

August in *Kodakery*

From the picture on the front to the advertisement on the back, the August *Kodakery* is stuffed with interest.

An article tells how to count seconds in making short time exposures.

"Distant Landscapes" classifies landscapes into three groups and explains how to get good pictures of each.

Night photographs are described in a story illustrated by night pic-

tures of a steel mill and summer hotel.

There's an article on marine and beach scenes—to catch the vacationists and beach-goers.

"The Flower of the Family" is a holiday incident; "Photographing the Depths from the Heights" fits a picture of three whales, and there is another Middleton article—this time about the great-crested flycatcher.

The KODAK SALESMAN

The Graflex Demonstrates Itself



Once a man looks into the hood of a Graflex he sees not only the image of the subject—he sees also how valuable the reflecting mirror feature really is for getting just what he wishes in the picture and for assuring sharp focus.

By showing your customer the sectional view on the frontispiece of the 1922 Graflex catalogue you can easily explain how the tilted mirror throws the image upward to the ground glass. He will be surprised at the simplicity of the Graflex.



The KODAK SALESMAN

To Window or to Basement

You receive one day by parcel post a flat package which you open with considerable curiosity. In it are several display cards and an enlargement.

Examining the cards you find them attractively illustrated, printed in color, invigorated by a few words of easily read copy. And the enlargement is an interesting picture, artistically mounted.

Those cards and enlargements are the result of several months' study and energy. Each subject, each picture, each color combination is the product of money and work and the reason it is worth while is that it *actually helps salesmen sell*.

These sales helps are now in your hands. The question is, "Where do they go from here?"

If they are put to use in your windows and on your cases they contribute to the prosperity of your Kodak counter. But if they are relegated to the basement all the effort involved in them is wasted.

You probably won't wish to use them all at once. Each of them will stand a return engagement, too. So those that are on reserve may be safely stored in the strawboard container in which they arrived.

In addition to their selling ability, display cards and enlargements are useful for brightening up your window and counter trims. You can easily prove their value as advertising devices by putting them in their places. They do better work in the sunlight of a window than in the darkness of the basement.

He Makes His Own Rainbows

"Jimson's Kodak salesman, 'the Specialist' I call him, certainly had a fine idea saved up for rainy days," said Carbon Velox to M. Q. Tubes as they picked their slipper way homeward from work.

"He's covered half his counter with pictures that were made after rainstorms—there are some dandies that show the water dripping from the trees on Elm Avenue and some night scenes showing reflections of the lights on the wet pavements."

"Proves that it isn't necessary for the sun to be shining brightly to make good pictures," commented Tubes.

"Proves more than that," asserted Green. "It proves that the Specialist sees the importance of suggesting subjects for his customers' cameras to photograph. I'd never have

thought of making some exposures to-night if I hadn't seen the rainy day prints on his counter. To-morrow I'll have a couple of films for him.

"He won't stop there, either. When I return for the negatives he'll go over them with me and show me where I've done especially well and where I could have done better."

"Doesn't he ever get stumped?"

"Sure he does," answered Green, "but he doesn't stay stumped. He asks the Kodak Company's Service Department at Toronto. They tell him what's what and he tells me. He makes the most of every chance to talk picture-making. He's a regular opportunist. I believe if he'd been present at the flood he'd have showed Noah some animal studies and water scenes and sold him a No. 1 Kodak *Special*."

*Changed conditions often
prove the gate to opportunity
for the fit, the “gate” for the
unfit.*

— B. C. Forbes

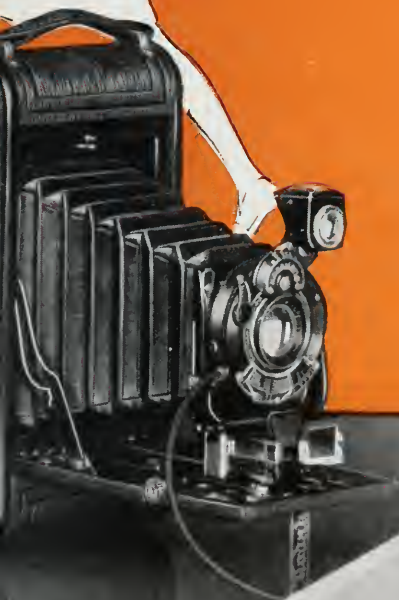
*If it isn't an Eastman
it isn't a Kodak.*

The KODAK SALESMAN

SEPTEMBER 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



*The best salesman is the man
who not only makes sales but
makes salesmen of his cus-
tomers.*

A STOREKEEPER is as different from a *merchant* as a whittler is from a woodcarver. Their tools are the same but their purposes are not.

To the storekeeper his place of business is a building that must be opened as a penalty for breakfast and closed as a prerequisite for supper.

Spreading fly poison, sweeping-out, counting eggs and waiting on customers are as one to him. Selling goods is a perfunctory duty, at which he thrills not.

The merchant is a different sort. He doesn't wait for business to come—he goes after it. Between trips to the cash register he is concocting ideas to sell goods. His windows display no gopher poison in winter nor skates in summer. He is up to the minute.

His counters, shelves, windows, newspaper advertisements, and the eagerness with which he welcomes business all help move the goods. And moving the goods is the hobby he rides to and from his store, morning and night.

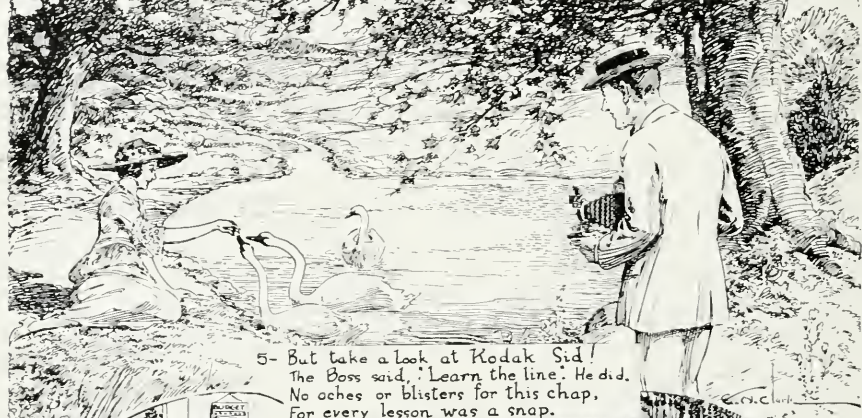
Competition is the storekeeper's challenge. It makes him either a merchant or a bankrupt.



1- The paints and oils are Joes domain-
He learns to use the shingle stain



2- Horatio, of the hardware store,
Must demonstrate a new lawn mower



5- But take a look at Kodak Sid!
The Boss said, "Learn the line". He did.
No aches or blisters for this chap,
For every lesson was a snap.



3- It was a grilling sight and rare,
When Oscar tried the kitchen ware



4- Poor Adam almost broke his back
Because he sells an auto jack

NOTE ON SALESMANSHIP:

"The successful salesman learns how to use the articles he sells."

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

SEPTEMBER, 1922

No. 8

Harvesters Wanted

Forty thousand men have left Ontario and the Eastern Provinces to assist during harvesting operations in the West. Every man of this vast army will be required to garner the splendid crop that now awaits the reaper in our Western Provinces.

Once again, Mother Nature has distributed her gifts with a lavish hand. Not only in the West, but in Ontario and the East, a bumper harvest is the prospect. Competent authorities in close touch with actual conditions anticipate that if the crops, as they promised early in August, come to a proper harvest, this year's yield in many sections will be greater than that of 1915.

With good prices for farm products prevailing and a bumper crop harvested, the Canadian farmer will enjoy a period of prosperity and unqualified optimism prevails in business circles over this prospect, for it is recognized that prosperity for the farmer spells prosperity for the country as a whole.

Kodak dealers who are alive to business opportunities will not be slow to appreciate the prospects of the farm field at the present

time, and an unprecedented volume of Kodak farm advertising will help live wire dealers in cultivating this field.

During the coming Fall months, Kodak advertising in farm publications will be more than double that of the same period in any previous year. The advertisement which is reproduced in miniature on page five is to appear in September issues of Canadian Countryman, Farm and Dairy, Farm and Ranch Review, Farmer's Advocate, Grain Growers' Guide and Nor' West Farmer. Other farm advertising is planned for September issues of the Family Herald and Weekly Star and Farmer's Weekly La Presse. The combined circulation of these publications is upwards of half a million—500,000 Kodak Ads in Canadian farm homes in September. The story of Kodak farm publicity in October and November will be the same.

This advertising tells of the pleasure and practical value of the Kodak on the farm. It will create an interest in Kodak photography and a desire in farm homes for a Kodak. It sows the seed.

But what of the harvest?

The KODAK SALESMAN

Without the support of your advertising locally and your very best selling efforts, all the advertising that we can do will obtain but a meagre return. "At your dealer's" we say in our copy. It remains for *you* to advertise in *your* locality the fact that *you* are a Kodak dealer. The local paper which goes into the farm homes of your district is the logical medium to use and the back cover of this month's Trade Circular will furnish a copy suggestion. Your display window should back up this advertising. A few farm pictures and enlargements will interest your rural customers when they come to town and invite inquiries. Once inside the store you can talk Kodak and use Kodak literature to quicken the interest that the advertising and your display window has aroused.

The farm home, like the city or town home, abounds in picture op-

portunities. "At Home with the Kodak" is a booklet that will interest farmer prospects. The Kodak Summer Booklets are miniature catalogues that fully describe the various models and tell the story of price. Reasonable quantities of both of these booklets are available if your supply has run out. Distributed by mail to farmers of the surrounding district, the booklets should bring many inquiries, especially if accompanied by a letter calling attention to the many opportunities for pictures found in and around the average farm home. Copy of such a letter will be furnished if you wish. Ask the Advertising department.

The farm field offers a splendid opportunity for new business now. It is a fertile field. Sown generously with seeds of publicity, cultivated with energy and enthusiasm, it is sure to yield a bountiful harvest.

Rah!

Early this month whole droves of young people will be leaving their home towns for school.

Each should have a camera.

No matter where they go they'll run into all sorts of incidents to be photographed—campus life is

Rah!

crowded with interest and only a camera can keep it straight.

Find out who are entering college from your town and sell them cameras before they go. They'll buy from somebody—why not at your counter?

Kodakery this Month

Kodakery for September is filled with timely stories.

"Vacation Records" suggests the subjects that best constitute a vacation diary and tells the proper exposure for each.

"Fantasies in Fire" is for the evening of Fair Day.

"A survival of the Middle Ages" is a lesson in the composition of story-telling pictures.

A Graflex that went through the Roma disaster is illustrated and described. There's an article on harbor scenes and some entertaining "Reminiscences of a Brownie."

The advertisements cover the No. 1 Kodak *Special*, R. B. Graflex Jr., Velox, Pocket Premo, Kodak Auto-Focus Enlarger, Kodak Cut Film, Kodak Film Tank, Kodak Portrait Attachment.

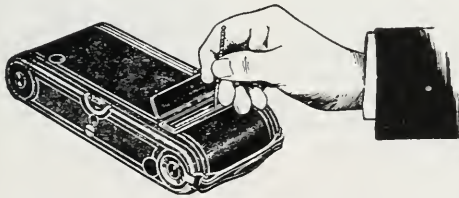
The KODAK SALESMAN



On the farm there are pictures for pleasure, and practical pictures which help in the business of farming—and they are all easy for your

KODAK

By the autographic feature, *exclusively Eastman*, date and title may be written on the film at the time—a permanent record forever valuable.



Autographic Kodaks \$6.50 up at your dealer's.

CANADIAN KODAK CO., Limited, TORONTO

This September Kodak Advertisement will be read in 500,000 Canadian farm homes. See page 3.

The KODAK SALESMAN

In the Coming Magazines



GRAFLEX

Graflex advantages are valuable every time you take a picture, whatever the nature of the subject.

You know when the focus is sharp, you see what the view includes because a big image of the subject, right side up, is visible in the focusing hood until the very instant of exposure.

Graflex focal plane shutter, with speeds of 1/16 to 1/1,000 of a second, and a superb lens such as the Kodak Anastigmat f/4.5, are a combination that safeguards proper exposure even under difficult light conditions.

The Graflex camera are fully described in the 1922 catalog—ask for your copy by mail or at your dealer's.

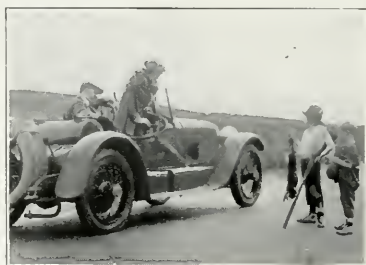


Canadian Kodak Co.,
Limited
Toronto.

This Graflex advertisement takes the story of Graflex versatility to readers of Saturday Night. It is to appear in a September issue.

Still another Graflex Ad follows in the October MacLean's and in an October issue of Saturday Night.

Hunting, motoring and boy life—all three appeals are aimed at by this advertisement which is coming in September Issues of several Outing magazines and in the October Numbers of Everywoman's World, Canadian Home Journal and Western Home Monthly.



Kodak as you go

The lens sees with you—the autographic record remembers for you—and the story is complete for all time. Kodak brings back the trip to your library table.

Autographic Kodaks 27.50 up

Canadian Kodak Co., Limited, Toronto.

The KODAK SALESMAN

Warn Beginners

Beginners make exposures galore and they find so much fun in it that they sometimes lose sight of the permanent value of the pictures.

The likelihood is that they put their negatives and prints away in envelopes, thinking that they are perfectly safe. But experienced amateurs know that the only easy way to protect negatives from scratches and to keep prints from

getting torn is to use albums.

Among your customers are beginners who will be glad to have your advice on how to preserve their prints and negatives. And the natural result is that you will sell negative albums, print albums, dry mounting tissue and trimming boards.

Is it worth while? Try it and be convinced.

Can You Say "I Use this Kind"?

"Been buying tickets to the ball game?" asked Ed Clifford of Dan Mallet, who had just swung out of Watson's sporting goods store.

"Been buying nothing," answered Dan. "I almost bought a tennis racket but I couldn't quite make it. The salesman spoiled the sale."

"Insisted on the regular price, did he?" insinuated Ed Clifford with a grin.

"He did nothing of the sort. He showed me a fine assortment of tennis rackets, commented on the special feature of each of them, recommended fourteen ounces as the proper weight for me and said I ought to have a five-inch grip. He sounded like an expert on tennis rackets and I supposed he knew what he was talking about. But, out of curiosity I asked him the kind of a racket he used, and what do you suppose he said?"

"Probably named the cheapest of the lot," Ed replied.

"Worse yet. He said he never played tennis. It struck me then that his advice might not be worth so much after all, that perhaps he was just a clever salesman who got all his ideas from catalogues and none from actual experience. So I'm going to Fitch's instead."

"Well that's only a block from my place. Let's go this way," suggested Ed Clifford.

"No thanks, I'm not going to Fitch's to-day. I'm getting back to my store to do some investigating. I'm going to ask the young man at my Kodak counter how many pictures he took last week-end, how many he's going to take next week-end and whether he's carrying a film tank along on his vacation.

"I'm going to explain that the success of his counter depends on his ability to talk convincingly to his customers and that a good way for a fellow to talk convincingly is to quote from his own experience. I want to be sure that he really makes use of the things he's trying to sell."

Ed Clifford laughed and said, "One of the biggest problems we have is to keep our employees from getting too much practical experience in the use of our goods."

"I suppose that's really true in the candy business," agreed Dan. "It wasn't so easy to demonstrate the product on the first selling job I had, though. And it was a hot summer, too."

"What did you sell?" queried Ed. "Post augers."

MY DAD SAYS,

The bosses diary
as kept by his son

My dad and me was sitting on the porch and Jim Brinkalod went by and my dad says there's a fella that reminds me of a fish—not any fish but a certain little peculiar fish that swells all up at a minute's notice. A hungry big fish comes along and swims toward this certain little peculiar fish I'm telling you about and this little fella just swells all up so that he's twice his natural size and too big to swallow. So the big fish goes on his way—still hungry.

Now that's Brinkalod. As soon as he sees anybody coming near him he swells all up so that not only his manner but his conversation get too big to swallow. People leave him on page 1 and go away with the first person singular still ringing in their ears.

Brinkalod may get confused at times as to whether he's Premier of Canada or whether the Premier of Canada is him but always he's blissfully aware of the fact that he's the greatest man in the universe and that nobody can tell him anything that he hasn't lectured on himself.

My son, my dad says to me, be-

wair of being a Brinkalod. No really big man talks big and no really big man's got the noshum that every good idea in the world filters through *his* forehead rather than anybody else's. Somehow big men get the noshum that they'd better read the booklets and catalogues and so on that deal with the product they're interested in so that they'll know what's what and if a fella representing the company comes around with a tip or two on how to push sales they set their ears at *f.4.5* so that all the light can come in.

I don't suppose you read the obituary notices, my boy, but they always print nice things about the poor fella that fades out. They praise him and say what a fine fella he was and how they'll miss him and all that. But that's after he's gone and the editor writes it—not the fella himself.

Now this here Brinkalod talks now like his obituary notice might read years later—only it's present tense. And when a fella does that, my boy, he aint so far from the hearse as you might think.

Only a poor fish swells up my son—and then its only this certain little peculiar fish I was telling you about.

Some salesmen are so busy selling themselves that they aint got time for the goods.

Pictures are Proof

A southern lumber company has a unique method of convincing its customers that all orders for car lots are filled promptly.

Each loaded car is photographed just before the doors are closed. The film is developed the same day and by the time the shipment is on its way a postcard picture, showing the loaded car, its number plainly

visible, has started to the customer. Customer's order number and shipper's order number are noted on the picture side of the postcard.

If there is in your town a mill or factory that ships in car lots, this positive means of proving shipping dates may interest them. Suggest a 3A *Autographic* Kodak with Kodak Anastigmat lens *f.7.7*.

The KODAK SALESMAN



The "A" in the Kodak sign weighs half a ton.

New Kodak Plant at Vacz

Vacz? That's easy—"Watts" is the way to pronounce it in English.

At Vacz, a Hungarian town on the historic Danube River about twenty miles from Budapest, and on the Orient Express Railway which runs from Paris to Constantinople, is located the new factory of Kodak Limited, the British brother of the Kodak company at Toronto.

In 1914 when war put a stop to civilian activities, plans to establish a Kodak photo-paper manufacturing plant in Hungary were well under way. Particular care was given to selecting a location where there would be a sufficient supply of pure air and water, both of them essential for ideal working and manufacturing conditions. The plans continued to progress, but the project was indefinitely postponed when the call to arms came, and not until early in 1922 was the first batch of Velox paper made in Hungary.

The Regent of Hungary, Admiral Horthy, together with other high state officers, paid the plant a visit on April 28 last, and, although the factory had been in operation since March 14, this was the official opening. Admiral Horthy evinced great interest in the plant which in arrangement, convenience and working conditions has a place of its own among factories in Hungary, if not in all continental Europe.

The Kodak buildings at Vacz are situated on a 40 acre plot adjacent to the railroad and have a private siding. They are made of yellow brick on the outside, while reinforced concrete construction, like that at Kodak Heights, Toronto, prevails throughout the interiors.

From the 165 foot chimney which carries away chemical gases, down to the very basement, the knowledge gleaned by modern engineering science has been lavishly spent in perfecting the plant, both from the viewpoint of worker and of work.

The KODAK SALESMAN



This window will make people stop, look and inquire.

For Your Display Windows

Summer must not get by before a Kodak window display is hung onto the baseball appeal. The above illustration shows how to do it easily and effectively.

A few weather beaten boards become the ball park fence, with a knot hole for an urchin doll to peek through. White lines form the batter's box, a piece of cardboard is the plate, and the contesting Kodaks and Brownies sit on wooden benches. A few pop bottles, peanut shells and some player's equipment complete the setting and enlargements of local baseball scenes show what a Kodak will do. The sign is important: "Baseball to-day. Make pictures of the home team with a Kodak."

Be sure to put price tags on the

cameras so folks will know how inexpensive amateur photography is.

For a Graflex Display

This is a good time for a Graflex window to attract people who want a camera that makes hard jobs easy and ordinary jobs easier. Page 11 suggests a striking display—one that is sure of getting attention, and that says "here is something unique."

On a pedestal in the centre of the window stands a Graflex, flanked by a Graflex enlargement and a Graflex display card. The spotlight circle is grey crepe paper tacked against a purple background. The letters of the word Graflex are cut from white cardboard.

The KODAK SALESMAN



An extraordinary display, to advertise an extraordinary camera.

Judge this display for attention and interest. Notice also that the pictures offer proof of what the Graflex will do.

A few catalogues in the foreground will bring people in to get more information about this remarkable camera.

Everybody's Camera

The Vest Pocket Kodak is everybody's camera, according to a recent issue of the *Trade Circular* published by Kodak Limited, London. It is of wide usefulness to the person who has no other camera and it is the every-day companion of the person who also has larger equipment.

This is increasingly true since there is a considerable choice among the various models of the Vest Pocket Kodak. There is now a focusing model as well as one with

fixed focus, and there are four different lens equipments, two different finishes, five different prices.

Since the Vest Pocket Kodak is everybody's camera, everybody is a prospective purchaser of one. The amateur who has a larger outfit needs the V. P. K. to complete his equipment, the Brownie user ought to graduate to the V. P. K., and the person who has no camera will at once become enthusiastic over V. P. K. simplicity and tininess.

The KODAK SALESMAN

Open Season



Lew Gilson's wife thought he was "a eruel thing" when he said the prettiest picture in the world was a bird dog caught on a point. But

Mrs. Lew doesn't understand sportsman's talk nor does she appreciate the appeal that hunting episodes hold for men who like dogs and guns.

To the most enthusiastic hunter, picture-making is half the fun. He wants negatives of his decoy fleet, of the blind he rigged up, of the

camp, and of many other subjects.

Some hunters, however, have yet to be sold, and they're legitimate targets for you. They'll buy when you show them just what the camera adds to the pleasure of a trip afield.

Perhaps a sales letter will do it. Get the names of men who held licenses last year and of others who have applied already for this season. Then ask us for copy for a circular letter. Better tell us what's hunted in your country so we can give the letter local color. We want to see every hunter in your neighborhood Kodak-equipped from your store.

In Your Own Home Town

When somebody from out of town comes to visit the Browns, the Browns don't let him get away with out showing him everything that is to be seen. He has a good look at the suspension bridge, at the new church, at the paper mill, at the Indian mounds, the waterfall, and what not. And each of these places is interesting—it amounts to something and is worth while.

But not everyone whom the Browns know and write to in other parts of the world can come to their home town and see these noteworthy spots. The logical thing for the Browns to do is to enclose Kodak pictures in letters—a common practice. It would be more common, however, were it not for the fact that an interesting place is often without honor in its own country—it's old stuff to home folks.

Such a situation gives the energetic salesman a chance to increase his film sales. If you'll show people more targets for their cameras they'll shoot up more film.

You can use window displays to good advantage in pointing out local picture-making opportunities. Exhibit a group of enlargements showing the mills and industries of your community, another showing the historic places, another showing the spots of scenic beauty, another showing engineering projects, another showing fine homes.

Remind your customers that these subjects make good pictures—pictures that are of genuine interest to friends who live in other regions.

In some towns the idea has been carried still further and is embodied in a city-wide plan to advertise the community. One Chamber of Commerce urges people to enclose local snapshots in their correspondence, business as well as personal. Such a system is not only a well-founded scheme for civic advertising but one whose furtherance is worth the attention of every Kodak salesman in the interest of his counter.

Try to get more pictures made in your town.

The KODAK SALESMAN

The Tanks are on the Move

A salesman employed by a Kodak dealer in England tells how he discovered a way to sell more tanks.

The big idea arrived just after he had sold a Kodak. "I was loading the camera for him when IT came," he writes.

"When you have exposed this film," I said casually, "I'll show you how to develop it, if you like. You might like to see how it's done!"

"That was at about 11 o'clock. When I got back from lunch he was waiting for me with his first six exposures made and I very soon had the film in the solution cup. I could see from the start that my man was impressed by the simplicity of tank development—especially the fact that it was carried through from

start to finish in daylight—and by the absence of mess. While the film was developing I held forth, in a conversational way, on the satisfaction of doing one's own work and so forth and long before the negatives were fixed I felt that I had sold a tank.

"And I had!"

"I tried this plan on every purchaser of a Kodak or Brownie and succeeded with just under sixty per cent of them! It may have been followed by many salesmen already but it was new to me and it was my own. Alone I did it and it worked—and if to evolve a scheme and to find that it is successful isn't sport then I, for one, don't know what sport is!"



Kodak Accessories that add to the fun of photography

OPTIPOD—clamps to almost any edge
and does tripod duty. \$1.50

KODAK SELF TIMER—attaches to the
cable release and takes the picture
for you. \$1.50

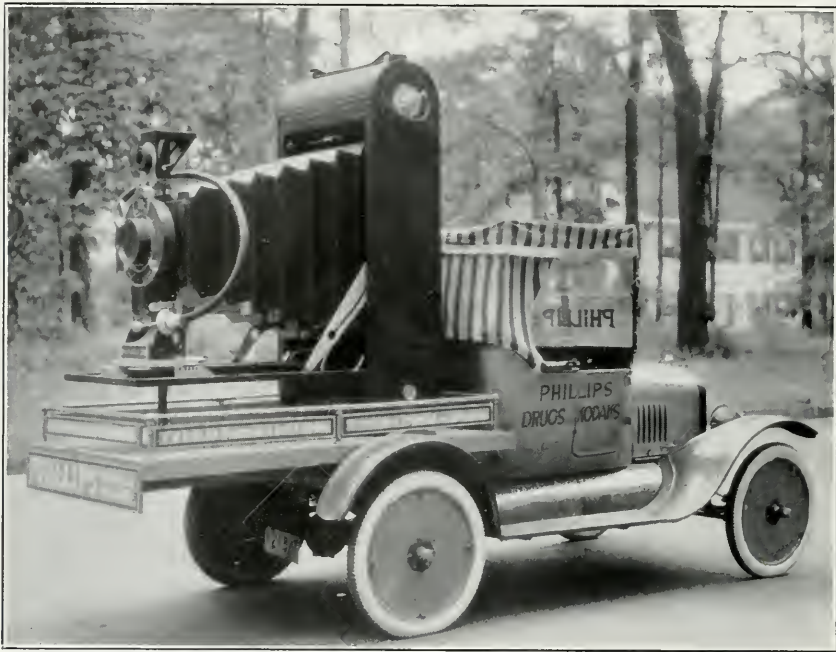
*Let us show you how easily
they work.*

RICHARD ROE & CO.

1201 TRIPOD AVE.

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.

The KODAK SALESMAN



Wherever this display car goes it advertises Phillips' Kodak counter.

Ask Anyone in Elyria

The Kodak car shown above is carrying C. W. Phillips, dealer in Elyria, Ohio, swiftly over the road to prosperity.

Although this particular Kodak won't fit "the pocket of your top-coat" it is otherwise an excellent duplicate of the No. 1 Junior. The lenses, in shutter and finder, are plate glass, the cable release is a rubber hose and the body of the camera is made entirely of metal.

Even when the car is parked in the street it isn't idle because it cannot fail to draw attention to the Phillips store and to Kodak. But it does its best work when Mr. Phillips mounts to the cabin and heads

for the country. He spends two days of each week visiting farmers, advertising his store to them and inviting them to his Kodak counter. He asks camera owners about their pictures and he suggests suitable instruments for people who do not yet possess cameras.

"This affords me an outing each week as well as an opportunity to let them know who I am, where located and what we have to sell," writes Mr. Phillips.

It's a safe bet that if you ask anyone in Elyria for the name of a Kodak dealer he'll remember who owns the Kodak car. And that's the answer.

We can still supply "At Home with the Kodak".

The KODAK SALESMAN

It's the Cam

The idea of a self-focusing enlarging apparatus sounds complicated, but, as embodied in the Kodak Auto-Focus Enlarger, it's really quite simple.

As the camera is raised or lowered on its standard to make the image larger or smaller, you will notice that the distance between lens and negative is regulated by a vertical cam, a flat piece of metal with shaped edges, and the image stays sharp. No adjustment is necessary—it is as nearly automatic as possible.

When you talk Kodak Auto-Focus Enlarger don't neglect em-



phatic mention of the lens—it is a Kodak Anastigmat, to insure the best possible definition in the print.

The First Year

This title is stolen from a popular play, dealing with newly-weds, proving that the first year is a critical period.

Its moral, equally applicable to amateur photography, is: after the novelty wears off, enthusiasm waxes or wanes, depending on circumstances.

Each new camera customer snaps everything he sees and isn't too particular about the kind of pictures he gets. Let him go his own way and his ardor may cool. Instead of returning to your counter regularly for film, accessories, supplies, etc., he may lose interest and cease to figure in your sales book.

For the average amateur, picture-making becomes either a permanent pursuit, followed throughout a life-time, or only a passing hobby, depending on circumstances during the first year. And you can control the circumstances.

Advice, help, suggestion are yours to offer from time to time, to aid

your new customer in making the most and best use of his camera and thereby maintain his interest.

Then there is *Kodakery*—of tremendous importance in this connection. Its very purpose is to promote permanent enthusiasm for pictures and to prove that the camera offers fascinating diversion year after year. It explains new phases of photography and shows how the field is ever widening. It describes new accessories and devices, bound to keep up the camerist's interest. And, above all, it tells how to get good pictures.

You can't afford to have a customer neglect his camera and avoid your counter after a few months. Therefore you can't afford to have him miss *Kodakery*. Fill out the coupon when he buys his camera, mail it to us the same day. Then there'll be little danger of indifference on his part because the free subscription to *Kodakery* will see him safely through the first year.



Ten Minutes with the Boss

“Just the other day, Sammy, I read in *Printers’ Ink* a pretty striking proof of the value of handling advertised goods. This particular article concerned itself with a salesman on the road rather than one back of the counter but the facts hold good for both.

“A certain advertising manager woke up to the fact one day that his company wasn’t advertising enough to say so and that it was up to him to justify his job. He didn’t do it with pen and ink but hat and coat. In other words he went out in the territory to investigate. But first he went into a jewelry store and bought a small stop watch that could easily be concealed in the palm of his hand. Then in company with the firm’s star salesman he visited six prospects and the watch told him the following story.

“By actual timing the salesman was forced to spend twenty minutes of the first interview, nineteen of the second, twenty-eight of the third, thirty-four of the fourth, sixteen of the fifth and thirty-seven of the sixth simply and solely in trying to explain what company he represented and why the prospect should

do business with it. That means that out of, roughly, five hours in the presence of possible customers the salesman spent three hours in explanation and, therefore, had only two hours in which to attempt sales.

“Then the advertising manager went home and so did the message that he brought with him. He’s a real advertising manager now.

“The advertised product is just so much easier to sell, Sammy, because the customer knows considerable about it before he comes into the store. It was this same advertising, of course, that helped to bring him there. He knows about the company that manufactures the line and realizes that the endorsement of an advertising campaign means the conviction of the manufacturer that his product is right. The salesman, therefore, doesn’t have to devote valuable minutes to hindering explanations but can start right in and sell.

“Precious minutes lost in telling Mrs. Brady who the Solkum Company are anyway, and what their product is means precious dollars lost in sales.

“Sammy,” concluded Mr. Clark, “I always did like action and what always interested me most about well advertised goods is the fact that they move.”

The 1922 Kodak Summer Book, a small catalogue for mail and counter distribution, is still available. Do you need more copies, imprinted with your name?

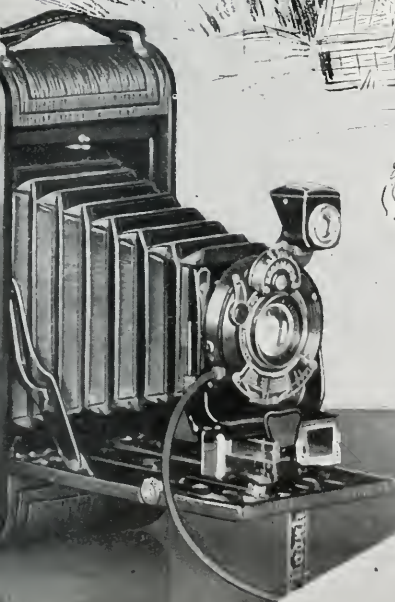
The only good reason for stopping advertising is to save wear and tear on the cash register.

*If it isn't an Eastman
it isn't a Kodak.*

The
KODAK
SALESMAN
OCTOBER 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



*“Men are not what they
think they are, but, what
they think, they are.” —Selected*

By the Author of Robinson Crusoe

“**T**HE first thing a youth in the latter part of his time is to do, is to endeavor to gain a good judgment in the wares of all kinds that he is like to deal in. The first years of his time he, of course, learns to weigh and measure either liquids or solids, to pack up and make bales, trusses, packs, etc., and to do the coarser and laborious parts of business: but all that gives him little knowledge in the species of the goods, much less a nice judgment in their value and sorts, which, however, is one of the principal things that belongs to trade.”—Daniel Defoe, in *The Compleat Tradesman*, written in 1726.



YOUTH WILL BE SERVED
But when, is what little Lester wishes to know.

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

OCTOBER, 1922

No. 9

Keep Your Mid-season Form

The out-of-door season isn't over yet. There are still several weeks of good weather ahead. Many people claim they are the best weeks of all. Because you have had occasion to don the top coat once or twice is no reason for abandoning the selling arguments of the out-of-door season. No, not yet.

Any selling appeal that worked earlier in the season will work equally well in October. Out-door sports are at their height. Vacation and camping still interest thousands of people. Motoring is more popular than in the hotter months. The echoes of all these good old sales talks will be heard in Kodak counter cash drawers during October.

Then there are some fresh leads to work on. Hunters are just getting ready and each outfit should include a Kodak. Farmers who wouldn't buy earlier will buy now, because they know how their crops have turned out. And never was the appeal of child pictures more opportune. After the youngsters have started off to school, parents realize how fast the children grow.

Think of the wide variety of pictures that are taken in October and

you'll see how big the opportunity for selling Kodaks is.

Furthermore, you are in a better position to cash in on such opportunities than you were earlier. You've learned how to turn a greater number of the prospects into customers and how to demonstrate cameras in a way that sells. You are in mid-season form. Make your mid-season form carry on through October and the month will total high in camera sales.

We are back of this assertion that October is an exceptionally profitable month in which to push the Kodak line. Witness this list of October magazines in which our advertisements appear—which proves our faith in the sales opportunity that this month offers:—MacLean's Magazine, Canadian Home Journal, Western Home Monthly, Saturday Night, La Canadienne, La Revue Moderne, Canadian Countryman, Family Herald and Weekly Star, Farm and Dairy, Farm and Ranch Review, Farmers' Advocate, Grain Growers' Guide, Nor' West Farmer, Farmer's Weekly La Presse and Le Samedi.

Your own advertisements and

The KODAK SALESMAN

window displays ought to work continually toward camera sales by attracting every camera prospect in your community to your store. Get him up to your counter, then

sell. Just do your best to get more prospects and sell more prospects. Your best will be plenty good enough to make October a banner month for Kodaks sold.

Parents of the Primer Class

Last month many a child answered the school bell for the first time and began a new experience.

It was a new experience for mother, too, to have the youngster away from home most of the day. She realizes now that he's growing up, faster than ever she'd suspected.

The idea of keeping Kodak pictures of the children will appeal to the parents of this year's primary class. They will appreciate the value of a Kodak album, filled with successive pictures of their growing

youngsters.

Get the names and addresses of the parents from the primary teachers. Then send a copy of "At Home with the Kodak", with an appropriate letter along to emphasize the pleasure that amateur photography provides when the children start to school.

Ask the advertising department for copy for the letter and for the required number of "At Home with the Kodak", imprinted with your name.

The Farmer's Spending Season



If yours is an agricultural community perhaps you have analyzed the farmer's purchasing habits.

He is a cautious buyer because he operates on borrowed money during a considerable part of the year, especially if he is a grain-grower.

At one season, however, he knows just where he stands. His crops are safely through the summer, he pays up at the bank and feels prosperous. That season is *now*.

Intensify your efforts to sell Kodaks to farmers. Use every means you have—newspaper space, window display, circular letter and counter salesmanship—to teach them that the Kodak not only makes more fun on the farm but that it also has a definite business value. Show how useful the autographic feature is for keeping records of

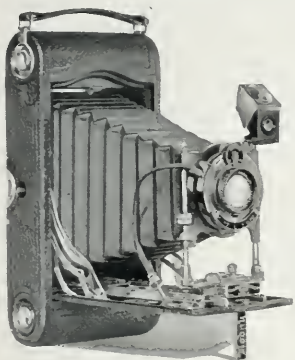
crops, new buildings, live stock, etc. Aim directly at the farmer's interests.

Set aside a week to concentrate on the farmer. Write up an ad especially for him, telling him what the Kodak will do for him and how little it will cost him. Fill your window with enlargements from farm negatives, and show a few cameras, each bearing a price tag. Then send out a circular letter, suggesting specific uses for the Kodak on the farm, emphasizing simplicity and inexpensiveness.

If you wish us to, we'll be glad to write copy for your farm ad and for your circular letter. Ask the advertising department.

Kodak on the farm isn't a new idea, of course. It is talked about every month in the eight Canadian farm papers that carry Kodak ads. This is the time to make this particular advertising of ours count for that counter of yours.

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MADE IN CANADA

For the pictures you want

No. 3^A Autographic Kodak

Bumper crops, the late fall threshing, the Hallowe'en pumpkins—on the farm in the fall there is a wealth of pictures and this Kodak makes you ready for them all.

EQUIPPED so the beginner can be sure of results, yet so completely fitted that the exacting demands of the advanced amateur are fully met, the 3A Kodak has a distinction all its own. Kodak Ball Bearing Shutter with speeds of 1/25, 1/50 and 1/100 second as well as time and "bulb" actions is thoroughly dependable, and the lens is carefully tested. Capability considered, the 3A is a prize for the price—

\$22.50

The large post card size pictures (3 1/4 x 5 1/2 inches) include a wide view, yet the camera folds compactly, and can be carried without inconvenience.

At your dealer's

Canadian Kodak Co., Limited
Toronto



Made with a 3A Kodak Actual Size

This advertisement, which appears in full page size in October issues of the leading Canadian Farm papers, will be read in nearly half a million farm homes.

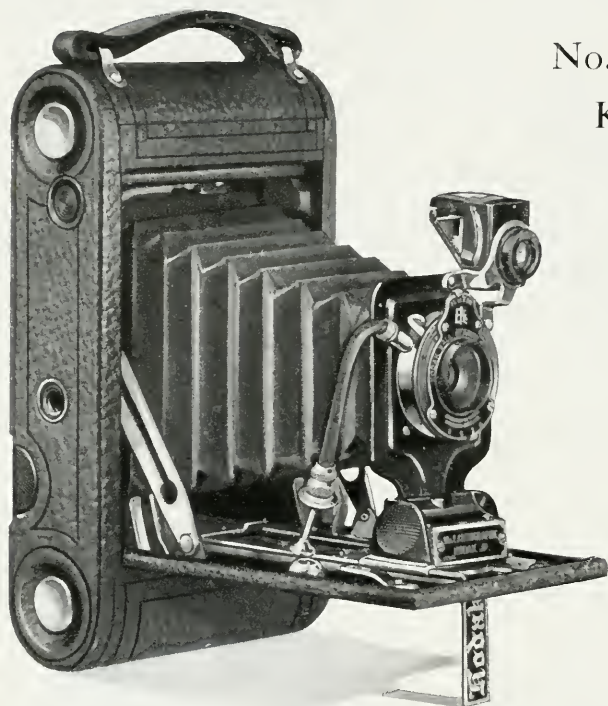
The KODAK SALESMAN

The Sportsman's Model

No. 1 *Autographic*
Kodak Junior

Price
\$12.00

*Its compactness
and simplicity
appeal to the
sportsman.*



Place a No. 1 Autographic Kodak Junior in the hands of a prospect and he is at once impressed with its small size and compactness. Let him look into the finder and see how the picture is composed, explain to him the simple focusing arrangement and show him how the reliable Kodak Ball Bearing Shutter works and he marvels at the ease and simplicity with which the pictures are made.

These are features in a camera that appeal strongly to sportsmen and what sportsman is going to hesitate over the investment of \$12.00 for equipment that will enable him to bring back pictures

made during the two or three weeks in the hunting camp—weeks that are crammed full of interest for him.

The number of No. 1 Autographic Kodak Jrs. that you sell to sportsmen during the next few weeks will depend on the number of sportsmen that you are able to line up in front of your Kodak counter. Once the Kodak is in their hands it will sell itself.

Right now your window displays should appeal to sportsmen, should invite them inside and up to your Kodak counter. This applies, too, for your current advertising in the local paper.

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Kodakery this Month

Bob's and Bill's adventures while helping the circus unload are the theme of October *Kodakery's* leading article.

"Doc Finds a Timber Doodle" is another of Mr. Middleton's nature studies.

"To Convince Noah" recounts an autographic incident and "Don't Emulate the Juggler" gives good advice about how to hold the camera.

"The Woods and Parks in Autumn" suggests excellent subjects for the camera in October.

The instructive articles are especially valuable. Every amateur should read about how to estimate the proper exposure, how to make outdoor flashlights, and an emergency method of developing vacation films on the spot.

Don't overlook this issue. Look it over.

Are You a Fan?

Are you a football fan? Here is the test. Do you, in spite of your Puritan ancestry, leave home every Saturday in the fall, sit in the centre of a frenzied crowd of howling maniacs, smoke too many cigars, shout till your throat is raw, win a dollar perhaps and lose your dignity certainly, just to see a game? If we are anything alike you probably do such things and are a football fan.

But suppose the grandstands were empty and you were alone in the bleachers. Would you enjoy the game? Indeed you wouldn't!

Enthusiasm is co-operative—it is created by the crowd. Enthusiasm is contagious—it spreads quickly. Enthusiasm is competitive—nobody wishes to be outdone. But no one individual can get warmed up over anything all by himself. He must get ideas from others, see the results of their efforts, exchange opinions with them.

The prosperity of your Kodak counter depends on the enthusiasm your customers have for amateur photography. Johnnie Jones buys a Brownie. He shows it to Willie Smith, telephones about it to Bobby Brown, writes a letter concerning it

to Cousin Tom. Then they all want Brownies and boys Johnnie doesn't know see him carrying his Brownie and each of them wants one, too.

After these youngsters all get Brownies they compare pictures and try to outdo each other. Week after week each of them goes to his Kodak dealer for more film. And they become prospects for developing and printing apparatus, enlarging orders, albums, tripods, negative albums and a host of other accessories and supplies.

The purpose of *Kodakery* is to create enthusiasm for amateur photography. It is your best medium for keeping camera owners interested in picture-making. It tells them how to improve their work. It is a clearing house for their ideas. It shows what other amateurs have accomplished.

Remember that enthusiasm is a tune that can't be sung by a soloist. It requires a whole choir. The man at the Kodak counter is the logical director and the book to sing from is *Kodakery*. The first thing for you to do is to see that everybody has a book and the next thing is to get them to tune up.

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Get the farm into your window—get farmers into your store.

Two Windows for Fall

This is the season to sell Kodaks to farmers. Put a farm display into your window—an easy one is shown above.

Corn, or whatever your chief crop is, gets attention, and, coupled with the yellow film cartons, carries out the autumn colors. Notice how the tassels lead the eye to the centre of the window, for balance.

The upper card says, "For business as well as pleasure use a Kodak on the farm," and the enlargements selected cover both fields of farm photography.

In the foreground, ribbons lead from the autographic slots of a Kodak and a Folding Brownie to

a sign which says, "Keep an autographic-photographic record of your Crops, Live Stock, and farm improvements." The background is blue to give the outdoor atmosphere. You'll find this timely display quickly built and full of "sell".

October brings another appeal that should be capitalized by every Kodak store. This is the last and best month for picnics.

The window shown opposite depends on tree branches and a rough board fence for its atmosphere. The background is green tree tops against a blue sky—both made of crepe paper. A picnic basket completes the setting.

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October is a good month for hikes, picnics—and Kodaks.

Perch a few Kodaks on the fence and branches, to demonstrate the Kodapod. Have a Self Timer in position on one camera.

The sign at the left, surrounded by Self Timer cartons, says, "The Self Timer gets you in the picture." And on the right, among the Koda-

pod cartons, a card tells how "The Kodapod converts a tree or a fence rail into a tripod."

These displays are merely suggestions for you to vary to suit your community. But in any case work along these lines and drag the fall trade in through the plate glass.

For Hard Wear?

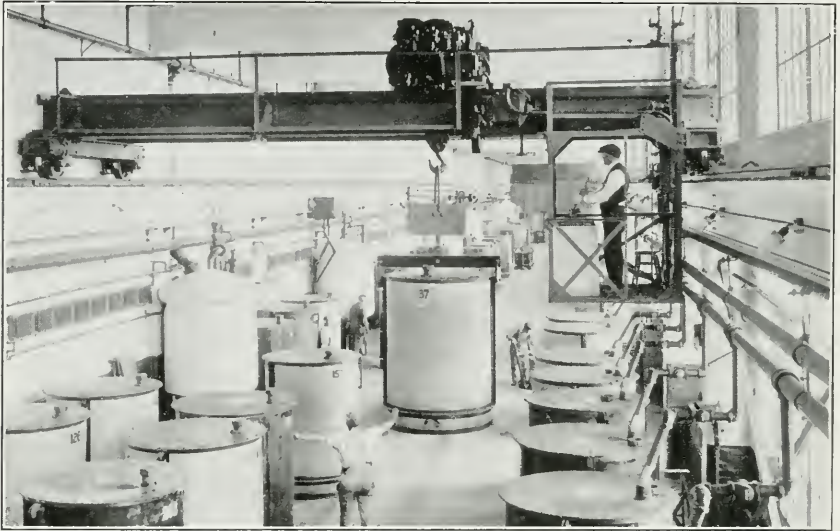
A gentleman who still remembered that his boyhood knickerbockers had two thicknesses of cloth at the knee recently bought a Folding Autographic Brownie of the D. H. Hogg Company, Limited, Montreal.

When the salesman suggested that he choose one equipped with a double lens instead of single the

customer answered that he guessed a single lens would be good enough if he didn't take too many pictures with it.

The report doesn't say so, but let's assume that the salesman explained the difference so convincingly that he sold the Rapid Rectilinear equipment after all.

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Dope tanks, in which is stored the liquid from which film base is made.

A Kodak Park Process

That Kodak Film is the choice of amateurs everywhere is traceable neither to advertising alone nor to the photographic prestige derived from the phrase "Made by the Kodak Company." These factors count, of course, but the outstanding reason for their preference goes back to the soundest basis for any claim: *known* quality. Year after year Kodak Film has been building a reputation for absolute dependability and consistent uniformity that every amateur is quick to acknowledge. Through long experience the public knows that it takes no chances when it uses the dependable film in the yellow box.

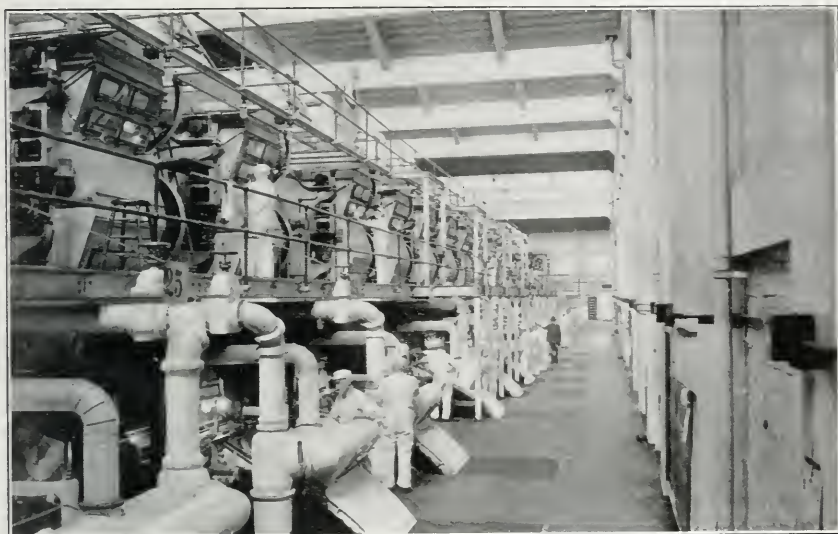
Film quality concerns many factors: selection and treatment of raw materials, accuracy of machines, facilities for testing the product at every stage. Three series of pro-

cesses are involved: making the base, making the emulsion, combining the base and the emulsion.

The emulsion is the sensitive coating which records the image and its nature determines the speed and latitude of the film in use. But no matter how superior the emulsion of Kodak Film is, it could not make uniformly clear negatives nor could the negatives produce uniformly satisfactory prints were not a correspondingly high quality found in the support, or film base. The base must be transparent, and of uniform firmness and thickness.

Film base is a product of cotton, but before any cotton can qualify for admission to Kodak Park it must be cleansed, at the mill, by chemical means prescribed by us to free it of gum, wax and other substances that aren't cotton. Purged of such matter the cotton becomes

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Coating machines, which convert the dope into film base.

absorbent, and thus it enters the Kodak Park plant.

There it is put through a dryer which rids it of all traces of moisture. Damp fibres do not respond to nitration, the next process, and uniform nitration is essential, according to Kodak Park standards.

The purpose of the nitration is to make the cellulose (cotton) soluble. We watch the cotton, way back in the mill, to be sure of its purity, and we make the acids ourselves to be sure of their purity. Thus we can always get even nitration, which in turn is a guaranty of even solubility.

After the cotton is nitrated it is washed thoroughly for days and days to remove all traces of uncombined acid. Then follows a drying process after which it is ready to be dissolved.

Wood alcohol, made by the Tennessee Eastman Corporation, is the chief ingredient of the solvents.

With these solvents the nitrated cotton is mixed until the result is a viscous liquid of the consistency of honey—in Kodak Park parlance, “dope.” From the mixers the dope is pumped into huge storage tanks, to await call to the coating machines.

The coating machine transforms the dope into a beautiful ribbon 3½ feet wide; thence it goes over dryers which evaporate the solvent, leaving a firm, transparent base—a worthy support for Kodak Film.

This precious ribbon is removed from the delivery end of the machine in rolls of 2000 feet. And throughout the roll the thickness varies no more than 1/8000 of an inch, so accurately is the mechanism adjusted.

Each roll goes at once into a storage can, for protection from atmospheric dust, and is removed to a storage building; thence it moves onward to an emulsion coat-

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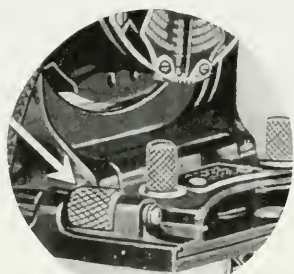
ing machine where it receives the sensitive coating that really makes it Kodak Film. But that's another and later story.

Kodak Park operates on a grand scale and in manufacturing film base is therefore able to design and manufacture many of the machines it uses, to have its own supply of acids and alcohol, and to have

positive laboratory control watching each stage of each process. Thus, the very magnitude of its resources and facilities enables the Kodak organization to turn out products of rigid quality, uniform from spool to spool, uniform in results obtained.

Such a product is "the dependable film in the yellow box."

An A, Number One, Feature



It's on the No. 1 Autographic Kodak *Special*—this distinctive focusing device indicated by the arrow.

It is simply a knurled sleeve, threaded to a worm screw. When

the camera is held in normal position the thumb falls naturally on that sleeve. A slight motion moves the lens standard backward or forward. The action is smooth and easy. Try it.

This focusing feature is only one of the things you have to talk about when you demonstrate the No. 1 Autographic Kodak *Special*. There are also the seven speed Kodamatic shutter, the Kodak Anastigmat lens *f.6.3*, the rising front. All those features are cleverly assembled in a pocket camera that weighs but 18 ounces and slips into a coat pocket with space to spare.

Ask for Advice, You get Business

Every normal person likes to have his advice sought.

A certain Politician, according to *Printers' Ink*, used this trait to swing into line several farmers who were hostile to his campaign.

He visited each of them. As he drove into the dooryards he purposely changed the carburetor mixture so that his motor sputtered and died. Then he asked the farmer if he knew anything about Ford engines.

The farmer usually answered "yes," fixed the carburetor, found out who his distinguished acquaintance was and later voted for him.

Nothing is said of what might

have happened had the farmers got together at a picnic and all begun to boast at once of their experience in repairing the Politician's car. But the story illustrates the fact that if you can ask someone's advice you can usually make a friend by it.

If your town has in it a photographic fan who isn't your customer, perhaps you can convert him by telephoning him to drop in and see you. Then ask him his opinion of some negatives or inquire his experience with certain apparatus. Chances are that he'll respond to one such treatment and come your way thereafter.

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“Glimpsers”

Perhaps you've wondered why, when a book or a play is converted into a movie, the name is frequently altered.

Well, here's one answer.

When the movie magnate controlling the film version of Barrie's play “The Admirable Crichton” first wrote to his exhibitors announcing the coming production, he used the stage title, “The Admirable Crichton.” And ninety percent of these same exhibitors wrote in reply that they were all fed up with sea stories.

People are inclined to glance, not look—exactly as these motion picture exhibitors did.

It's well to remember this fact in preparing advertising and in installing window trims. Make it just as easy as you can for the chap whose eye is too busy to linger to sense your message *correctly* at a glance.

Artemus Ward discovered that people were “glimpsers” years ago and capitalized on it. You may have seen a reproduction of the announcement that he used with such success to advertise his lectures. In large type that dominated the page appeared this—“Artemus Ward Has Lectured Before All The Crowned Heads of Europe.” And then in small type, “were aware of the fact.”

Let Kodak Sell Your Livestock

Kodak pictures tell best the strong points—the selling arguments—of your cattle, horses, sheep, hogs.



“She filled them all in 30 days” a *selling* photograph

Let us show you how to make good selling pictures, and pictures for fun, with a Kodak

RICHARD ROE & CO.,

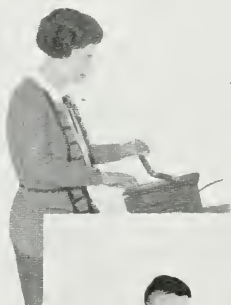
1201 Tripod Ave.

The stuffers offered regularly on this page are aimed at camera owners and are intended for enclosure in amateur delivery envelopes. This one, however, will sell cameras to farmers. When you mail your October statements, separate those that go to rural routes and enclose this stuffer. Tell us early how many you'll require, imprinted with your name and address.

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Kodak
Film Tanks
\$3 UP



Kodak
Amateur
Printer
\$10



Kodak
Auto-Focus
Enlarger
\$40

These Price Cards Sent on Request

Price cards are important because they tell something that the prospective customer wishes to know. And those illustrated above go still further—they show the article in use.

When a camerist knows what accessories look like in use and how much they sell for, his interest is likely to increase. Then he'll ask you for more information. That's your chance—these price cards are designed not to supplant salesmanship but to support it.

To make your window and show case displays more expressive get some of these new cards. The supply is limited, so mail your request early.

Pictures for the News

Here is a typical day's work for a press photographer:

Railway station reception for distinguished visitor,
Wedding party arriving at church,
Scene of an automobile wreck,
Interior of store that was rifled,
Policemen's field day and horse show,
Popular actor in his dressing room.

Note the variety of subjects represented. One may call for a shutter speed of $1/10$ of a second, another may require $1/1000$, another may need a time exposure. Perhaps one subject is in a crowd, the next in an open space, one indoors, another on a sunny baseball field.

In every case the newspaper camera man is expected to produce a good illustration for the paper. He cannot return to-morrow to correct errors of focus, composition or exposure because history doesn't repeat itself on order, even for the newspapers. The first negative has to be right.

Small wonder then that the men to whom fall the hardest photographic jobs should choose "the camera that does the difficult things in photography and does them well."

The Graflex is the press photographer's favorite because by reducing guess work it increases the number of successful exposures, and its capabilities cover every subject that an editor might ask a reporter to cover. If he is to get good pictures he requires the Graflex advantages: the high shutter speeds for certain subjects; the reflecting mirror and fast lens for all subjects.

These same features are valuable to every Graflex user, even if he is but a beginner, because every camerist would like to be sure of sharp

focus and know in advance that the pictorial arrangement is right.

The Graflex owner starts with an advantage every time he makes an exposure. He watches the image on the ground glass at the base of the hood. As he approaches or recedes from the subject to shrink or expand the image, he adjusts the focus, keeping it absolutely sharp. Then when he sees on the ground glass just the picture he wants he presses the shutter release and the scene is his.

Thus, whether he is an amateur or a press photographer, the Graflex user benefits from these advantages:

Fast shutter speeds—up to $1/1000$ of a second for swift action scenes.

Slow shutter speeds—down to $1/10$ or even $1/5$ of a second for portraits or snapshots in the shade.

Uniform illumination—the shutter works at full efficiency throughout the exposure, thus admitting an extraordinary amount of light.

Certain focus—the image shows the sharpness of the focus; guessing the distance is unnecessary.

Pleasing composition—the image is full picture size so that it is easy to see how the component elements of the subject balance.

Fast lens—passes an abundance of light and makes it possible to utilize high shutter speeds.

These are the features that the news photographer requires, and that every other Graflex user finds valuable. They are found on every Graflex. The Press Graflex is made especially for newspaper work; the other models are intended to meet every photographic challenge that occurs to the amateur, from the beginner to the most advanced.



Ten Minutes with the Boss

"Sid Durgin is painting his barn red.

"Resene Hose Company had a festival and dance last Tuesday evening at the Town Hall. All reported an enjoyable time.

"Nick Harper was in the city Thursday."

Mr. Clark slid the paper in his lap with a smile.

"Pretty live stuff, eh Sammy? Those items are from this week's issue of the Nashtown Banner and I wouldn't miss it for twenty Evening Telegrams. Used to live in Nashtown, you know. People are just human enough so that no outsider—no big paper in a neighboring city, for example—can ever quite elbow out of existence the home town sheet. Folks want the big dailies of course, but they want the intimate, local news, too. There's a lesson there for us, Sammy.

"I was just noticing the pictures you've got on display. They're crackerjacks all right but how about some local stuff? How about making a picture or two in Queen's Park, for example. The marble fountain would be a good subject. How about another one of Little Falls? And perhaps two

or three of selected spots along the River Road.

"There's double value in such enlargements, Sammy. In the first place, it puts a picture possibility in the mind of the customer. 'Guess I'll try a few exposures at Queen's Park,' he says to himself, 'and I never thought of the pictorial possibilities along the River Road. Believe I'll go out there Sunday.' Sammy, that's one thing such pictures accomplish and here's another.

"We're practising what we preach. When we tell folks that any Kodak is easy to work and suggest that Little Falls presents wonderful pictorial possibilities, we're merely making a statement. When we go out with the camera slung over our shoulder and actually make a batch of pictures of the falls and then show one of the best of them in the window, we are converting a mere statement into a positive fact.

"There's a third point too, Sammy.

"Mrs. Smith is struck by that splendid picture that we're showing in the window. She must know who made it. Blushing becomingly, you admit that the credit belongs to you. From that moment on, you're stamped as an expert as far as Mrs. Smith is concerned, and she prefers to do business with you.

"Local color, Sammy, is a dominant hue in the sales spectrum."

The *Kodak Trade Circular* each month offers at least one timely newspaper electro, mortised for the name of your store.

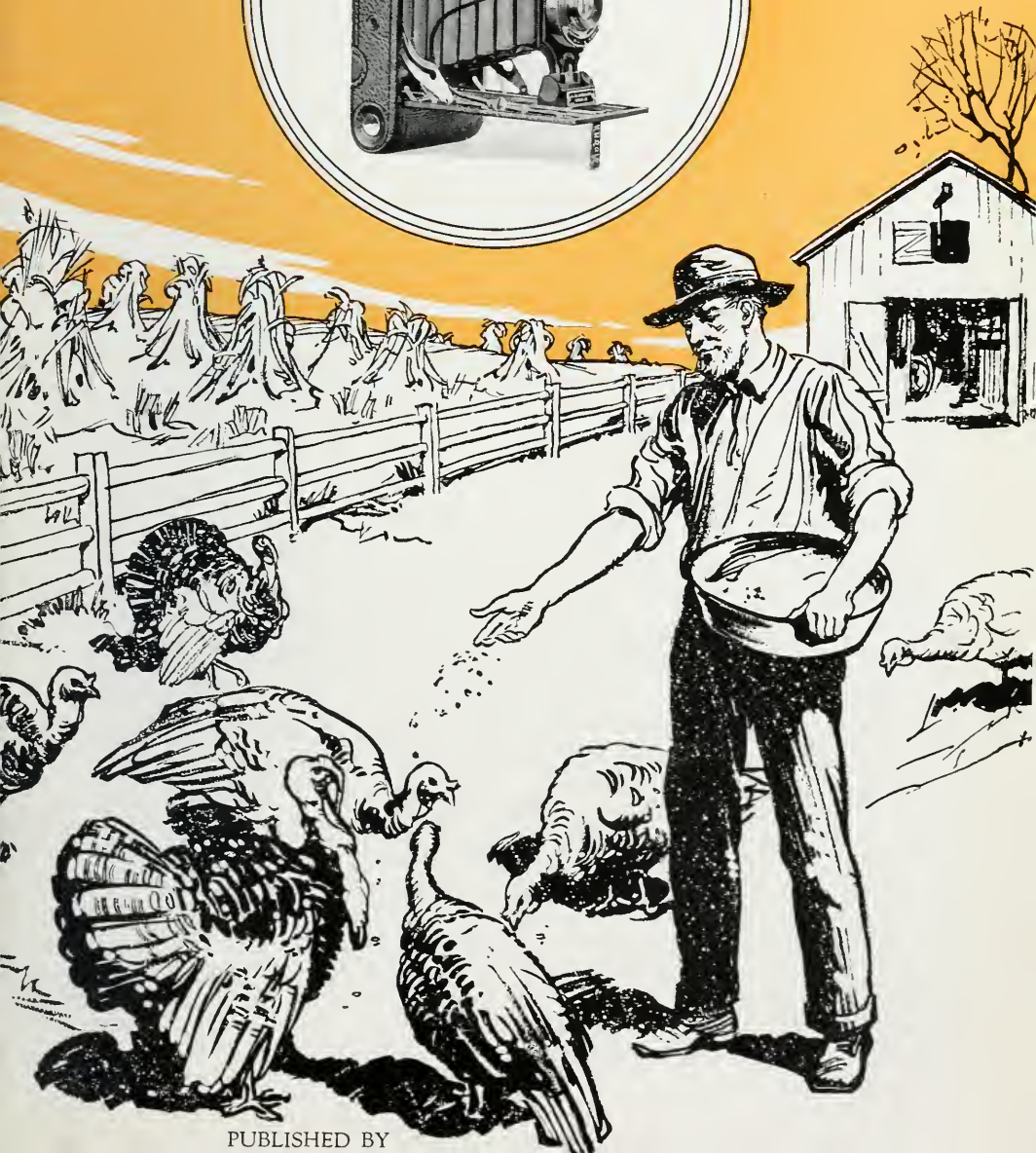
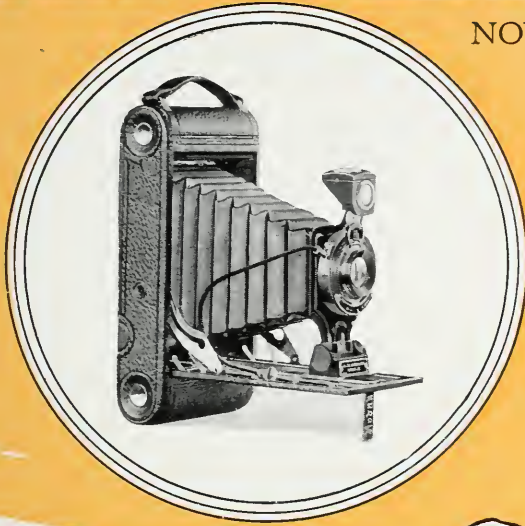
Ordinary service has no commercial value today. It is that individual, rare service, rich in personal interest and human appeal that attracts and holds customers.

—The Bullock Way

*If it isn't an Eastman
it isn't a Kodak.*

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NOVEMBER 1922



PUBLISHED BY

One reason for pushing advertised lines is that a store is known by the companies whose goods it keeps.

THE fellow who claims he has no time to read the literature of his business might as well say he has no time to eat. For if he is to keep alive mentally and sustain vigorous habits of salesmanship he must consume large helpings of ideas. He can get them in concentrated, pre-digested form by reading.



Cheeky Little Urchin: "Hi, Missus! Where's your Kodak?"

The above cartoon is from *London Opinion*. Persistent advertising by Kodak, Limited, has made the Kodak girl in her striped dress a household character. In British shops such material is commonly called Kodak cloth.

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an aid to the man behind the counter

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No. 10

The Film that Saves the Trade—*Kodak Film*

There's nothing worse for the amateur photographic trade than telling the amateur he can do things that he cannot do.

Every experienced dealer knows that the average camerist is prone to attempt snap-shot exposures under impossible light conditions. In spite of his manual and in spite of continued warnings from the dealer and from photographic publications, he wastes film and perhaps becomes discouraged because he doesn't follow the rules.

For this reason it has always been our policy to hold him down to a little less than he can really do, rather than get him into photographic errors by encouraging him to attempt too much. We have always understated rather than overstated the qualities of our film in latitude and speed in order to protect the snap-shotter from his own mistakes.

This policy we shall continue. We shall not permit the extravagant claims of other manufacturers to start us on a P. T. Barnum advertising campaign. The film has not yet been made that has the latitude of the human eye or the speed of a cat's eye on a dark night. We don't want our customers to expect the impossible from our products.

But this we will say. We make constant drastic tests of our own film and of the film turned out by other makers. Up to the present time, we have never been able to find a film that equals ours—to say nothing of exceeding it—in speed, latitude or keeping qualities.

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See It In *Kodakery*?

There is good profit in *Kodakery* subscriptions, and there is also good profit in having your customers well informed on photographic matters. So there are two excellent reasons why you should ask the purchaser of an accessory or new product if

he saw it advertised in *Kodakery*.

If you find he's not a subscriber, make him one. The fact that he buys an accessory indicates that he wishes to increase his photographic experience and *Kodakery* is an excellent guide.

To Help You Sell

What you can do in the way of salesmanship depends on what you have to do with. Perhaps you don't realize the extent of the advertising resources placed at your disposal.

The KODAK SALESMAN announces from month to month new booklets and catalogues and new editions of previous printings.

Following is a list of publications that are constantly being revised and reprinted so that your orders can be filled promptly.

At Home with the Kodak

About Lenses

By Flashlight

Large Pictures from Small Cameras

The above named booklets are intended for you to distribute at your counter and by mail. You may not care to use them all just now but in any case you should have copies for your own reference, and supplies of some for the public.

A Class Publication



Here is a booklet to help sell the Graflex to parents. It is the truthful story of how one family kept the baby's biography in picture.

When the Graflex user photographs a child he sees the image in the focusing hood so he knows that the youngster hasn't crawled out of focus, or indeed, out of the picture.

Another advantage is that the focal plane shutter has speeds as slow as 1/10 of a second (there's

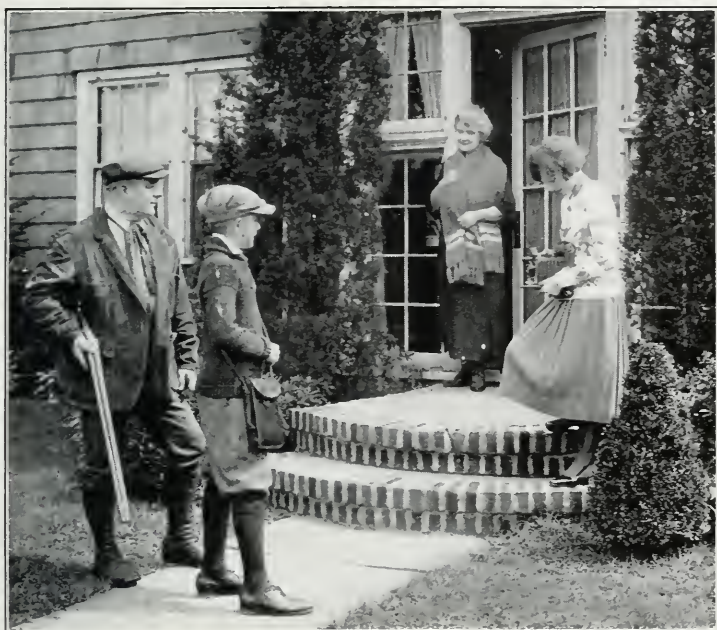
also an automatic exposure of 1/5 of a second). And both shutter and lens pass so much light that snapshots can be made in the shade—even indoors when conditions are just right.

These advantages often save the day when one is trying to photograph a vivacious child, and it's all told in an interesting, convincing way in the *Graflex Baby Book*.

If you carry the Graflex in stock ask the advertising department for a few of these booklets to distribute over a selected mailing list of parents who might buy a Graflex.

If you don't stock the Graflex but wish to see the *Baby Book* the advertising department will gladly send you a copy on request.

The KODAK SALESMAN



Let Kodak tell the story

This is a big day for Ed, Junior. To be allowed to go hunting with Dad is a real event—and calls for a picture as a matter of course.

Little story-telling incidents like this make the best kind of Kodak pictures. They are happening every day at your house.

Autographic Kodaks \$6.50 up—at your dealer's

Canadian Kodak Co., Limited, Toronto

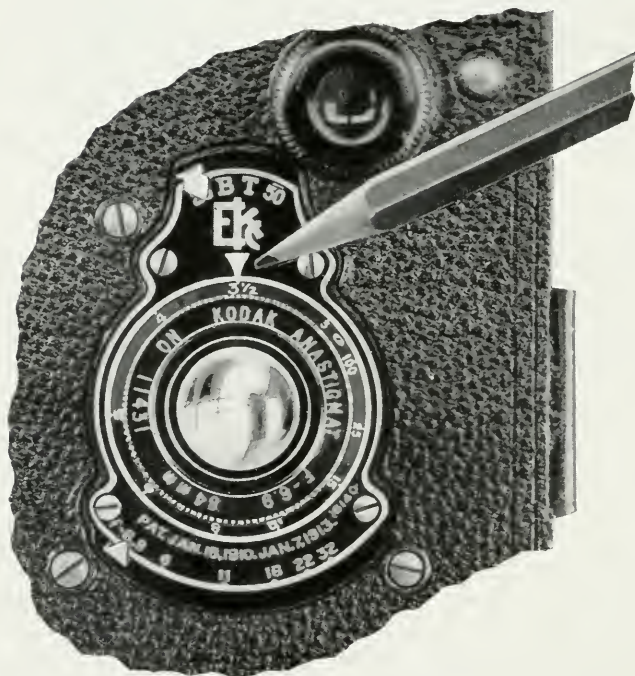
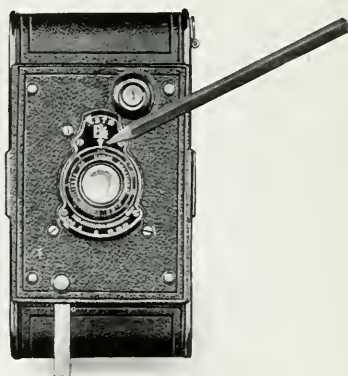
To be seen in the magazines—November Kodak advertisement.

The KODAK SALESMAN

What's the Point?

The point is that the focusing feature of the Vest Pocket Autographic Kodak *Special*, with Kodak Anastigmat lens *f*.6.9, is worth talking about.

It is easier to see this feature in the enlarged section of the camera's front, shown below.



Simply by turning the lens flange in its socket the focus may be instantly adjusted for any of ten distances, ranging from 3 to 100 feet.

With the focus set at 3 or 3½ ft., head-and-shoulders portraits may be made to fill the picture area without using a portrait attachment.

All you need is this information and a lead pencil, to point out to a customer the reasons why he should select a focusing model Vest Pocket Kodak *Special*.

The KODAK SALESMAN

Do You Read Your Own

If you work at the Kodak counter you are entitled to your own personal copy of the KODAK SALESMAN. Every store that handles the line gets one copy, addressed to the firm. But we'll supply as many more as are necessary to give each photographic salesman his own.

Unless you are receiving the KODAK SALESMAN regularly in your own name, ask the manager to write our advertising department to put you on the mailing list. Why not have your own copy to take home where you can have twenty undisturbed minutes in which to read it?

Population: 160

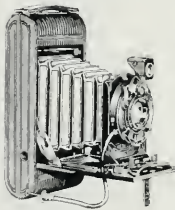
Big Creek boasts of 160 inhabitants when they are all at home. Five of them work regularly and three others on part time for W. L. Murphy, proprietor of Murphy's Art Shop, Kodak dealer.

Mr. Murphy doesn't gaze at the scenery and wait for business. He sends for it, and one of his best little messengers is *Murphy's Art Shop News*, an illustrated mimeographed

pamphlet, the only newspaper in Big Creek. It is full of neighborhood news, interspersed with suggestions about the best kind of cameras to buy and the surest way to land a game trout. Mr. Murphy traces many inquiries and sales directly to his store publication.

Big Creek isn't on the map now, but Mr. Murphy will have it there sooner or later.

Convenience, Compactness, Completeness



Everyone respects ability, but beyond that their judgments vary.

Some folks thrill at a splendid mechanism. Others respond first to style.

The aristocrat likes the best because it is best. The practical person wants a "good buy."

Thousands of people have recently come into possession of the No. 1 Autographic Kodak *Special*. Different owners are proud of that camera for many different reasons, in addition to its photographic capacity.

Its mechanical compactness, its attractive design, its rich finish, its tininess, its convenience—each is a basis for someone's pride. And each enthusiasm furnishes a selling argu-

ment for use at your own counter.

The Kodamatic shutter, with its accurate speeds to $1/200$ of a second and its automatic diaphragm scale; the Kodak Anastigmat lens $f.6.3$; the rising front; the unique focusing device—these make for good pictures directly, and surely should be brought to the attention of every person who inquires.

But the auxiliary virtues of this camera are worth emphasis also. The very looks of it are an argument in its behalf. Quality shows on it everywhere. It has style, finish, mechanical merit, and people are interested in these attributes as well as in photographic proficiency.

Prospective purchasers of the No. 1 *Special* include every person who can possibly afford fifty dollars for the best little camera made.

Have they all seen it?

The KODAK SALESMAN



"The Kodak slips in the pocket, the film fits the shell loops."

A Hunter's Display

Every live window display is built around a single, unifying idea. But its selling influence is by no means limited to persons especially concerned with that idea. While it makes its strongest appeal to the class that is directly interested, it gets in its work on other folks as well. Any attractive, unified display draws attention from everyone who comes within eye range.

The hunting window shown above aims directly at sportsmen and indirectly at everyone else.

Before any nimrod starts toward his camp he ought to be Kodak equipped. This window display will remind him. He can't get past it without noticing the Kodak in the hunting jacket and the yellow box of Vest Pocket Kodak film in the ten gauge shell belt. The gun, fence, leafy floor and blue background give the atmosphere of the hunt and the sign "Take a Kodak with You" does the talking.

To reinforce this window why not circularize all your fellow citizens who hold hunting licenses.

*For the far-a-way friend — a "Frontenac Calendar."
A suggestion that your customers will appreciate.*

The KODAK SALESMAN



“With Gun and Kodak.”

From the Near East

The window display that is pictured above comes to us fresh from triumphs in the near east, Eastern Canada we mean, not the Dardanelles.

Mr. Harris, of the McMurray Book and Stationery Co., Limited, Fredericton, N. B., who sent the picture, modestly claims for this display that it “Attracted quite a lot of attention.”

Of course it did. What sportsman, no matter how hard his wife was tugging at his coat-tails, could pass this window without stopping for a look at the fawn and the birds, and incidentally to be reminded of the fact that the Kodak is

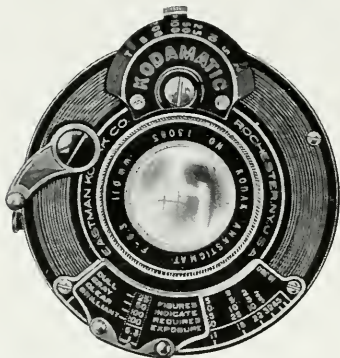
equally as important to a successful holiday in the bush as the gun itself.

Such a window will not be hard to duplicate. Feed the flivver a gallon of gas and from almost any town or city in Canada it will take you to a place where the trees may be cut. The game can be borrowed or rented from any taxidermist or from some sportsman's collection. Your own gun, or that of a sportsman friend, a few Kodaks from stock and a hand lettered card are the only other essentials.

Remember this display “Attracted quite a lot of attention” in Fredericton. Try it on your town.

The KODAK SALESMAN

The Camera Works Gets the Credit



This is the Kodamatic that is on the No. 1 Kodak *Special*—speeds of $1/2$ to $1/200$ of a second—set for action. The automatic diaphragm scale is another Kodamatic feature.

When the Camera Works, Eastman Kodak Company, staff of design set out to devise a shutter for the *Special* Kodaks they weren't just looking for a new shutter, to be used as a temporary talking point. They demanded something of genuine superiority, appropriate for the high-grade instrument of which it was to be a part.

Specifically, the shutter sought for had to offer a wide range of speeds, each accurate to an unprecedented degree, a shutter that could be built to a standard of uniformity. With this as their goal and with precision always foremost in their minds, Kodak workers evolved the Kodamatic.

To design such a mechanism was a big job, but the Camera Works did it. Then to supply apparatus to test the mechanism in manufacture was another big job. The Kodak Research Laboratory did that. Thus the Kodamatic shutter is of Kodak design and manufacture and it is built to new standards of accuracy established by

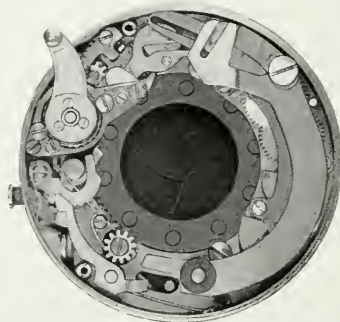
testing devices that also are of Kodak conception.

Our tests show conclusively that the Kodamatic has achieved a precision never before realized in any shutter.

Conclusive tests as described below prove that the speeds on the No. 1 Kodamatic shutter average within three and one-half per cent (3.46) of standard accuracy—an error that in actual picture-making is, of course, negligible.

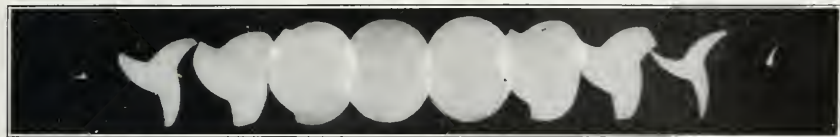
You may safely tell your customers that the speed the dial gives is the speed the shutter gives, and that the Kodamatic brings a precision to exposure that they have never known before.

Every individual Kodamatic is given a mechanical test, right in the assembling department, to see that the craftsmen who assemble its 161 parts do their work uniformly. This mechanical test is simple but conclusive. It is based on the principle that a light, revolving through a circumference at a fixed speed, covers a given arc during a given time. The arcs for each indicated speed are marked on a ground glass, which the light can reach only through the shutter opening.



Inside of a Kodamatic, showing the watch-like construction.

The KODAK SALESMAN



This strip of film represents the photographic test of a Kodamatic shutter set at 1/100. Each flash represents 1/1000 of a second. This test proves the shutter's efficiency, as well as accurate timing. It shows that the Kodamatic *fully* opens early in the exposure and remains *fully* open until late, allowing a long interval of abundant illumination.

Therefore, at any exposure, the image of the revolving light must travel only through the prescribed arc. This excellent test is undergone by each Kodamatic.

There's a still more exacting test, if you can imagine it. A multi-sided mirror revolves in front of a light at such a speed that one reflecting surface passes a given point in 1/1000 of a second. Therefore, a rapidly moving strip of film, exposed through a Kodamatic set at 1/100 of a second, should record the flashes of ten mirrored surfaces. That is the infallible photographic exposure test.

The photographic test proves not only the accuracy of the Kodamatic but also its efficiency.

The efficiency of a shutter is the

proportion of the total time of exposure during which the whole aperture of the lens is operating. In the Kodamatic there are but three shutter blades, and so quickly do they open that the Kodamatic gives *full illumination* during almost the entire exposure period.

The Kodamatic shutter represents a real advance in shutter construction, because it gives the exposure with which it is marked. And the Kodamatic is the *tested* shutter, tested in such a way that its precision is proved. These two elements distinguish the Kodamatic and make it a source of pride to the Kodak organization, because it is Kodak conceived, Kodak made, Kodak tested, and goes out to the world on Kodak cameras.

In November *Kodakery*

Brimful of interesting stories and pictures, the November issue of *Kodakery* will give you a pleasant half hour.

"Possum Poses" is the best yet of the Middleton nature stories. In "Home Pictures That Are Different," Bradford, the cartoonist, suggests new notions for interior exposures.

"Winter Night Photography" by Phil M. Riley explains some fascinating pictures made by the author

himself. "Vanity and the Cook" tells how Jim took a picture of himself. There's a plea for the autographic record in "How Tall was Anne."

Then there are articles on keeping the lens clean and on removing prints from mounts, and there is also a tale that will sell albums.

All this, decorated by a variety of illustrations, is in the November *Kodakery*.

The KODAK SALESMAN

Worthless if Detached

Only a cemetery marks the site of the ancient city where somebody once broke into the checkroom at a dance and swiped the tags from all the straw hats. There was a glorious mix-up with ordinary means of identification gone.

Imagine then the wrath of the amateur who discovers that the finishers cut from his negatives the dates and titles that he so carefully autographed on the films to identify

forever the scenes he had visited.

The autographic inscription is an important part of the negative, as long as it *continues* a part of the negative. Most amateurs, however, don't care to have the inscription on the print because it doesn't permit of a uniform trim.

A safe rule for finishers to follow is: Never trim the autographic inscription from the negative; always mask it from the print.

Nashville, Tenn., Still Talks About It



The Winner

The October issue of the "Salesman" published by the Eastman Kodak Company describes a baby picture contest that got from ten minutes to an hour's time daily on the

screen of a leading theatre, a full page feature in a rotogravure section and frequent stories in the news columns of local papers. The contest was recently sponsored by Geo. C. Dury & Company, Kodak dealers in Nashville.

Returns from the advertising and goodwill created by the contest will continue to count for many months. There was immediate profit, however, from increased finishing and film business and hundreds of new names were obtained for the mailing lists, which the Dury store finds very valuable in its scheme of progressive advertising.

The contest was announced with a four-column, fifteen-inch advertisement, which was followed by a chain of other ads, changed often.

Although the postal regulations do not permit any restrictions as to

where materials are purchased, the contestants seemed to think they should buy their films at Dury's and have them finished there.

Nearly five hundred snapshots were submitted, all taken between May 14 and June 10. A slide was made from each so that every baby whose picture was entered was shown on the screen two days after Dury's received the entry. Theatre attendance was noticeably increased.

Excellence of photography, naturalness or novelty of pose, and the baby's general attractiveness were the points on which each picture was judged. Twenty prizes were offered: fifty dollars in cash for the winner, cameras for second, third and fourth, albums for the next six. Ten more entries received honorable mention and were awarded 8 x 10 projection prints from their negatives.

An exciting incident that had considerable publicity value occurred while the prizes were on display in Dury's window. Some villain broke the glass and made off with the bag which was supposed to contain the first prize of fifty dollars. But the contents were junk metal—the gold reposed safely in the bank, waiting to be awarded.

The KODAK SALESMAN

Name and Number

An accurate mailing list of camera owners will save your finishing department from a winter slump and also help you sell film and accessories during the cold weather. It is not too late to start building such a list if you haven't one and there is no time like the present to revise an old list.

Your camera sales record is one source of names, your finishing department record is another, and you should also get the name of every film purchaser.

Then check the lists for duplications, arrange the cards alphabetically and verify names and addresses to whatever extent is possible.

Every time you sell a camera, every time a new film or finishing customer appears you'll add to the mailing list. And remember that you never know a customer until you know his address. So get his name and number and file it away carefully for cold weather use. Then we shall offer suggestions for boosting winter business.

A Friendly Gift—



The Frontenac Amateur Calendar

An appreciated Christmas gift because of the photograph of mutual interest that you put into it. Yet it is low in cost, and we can make the prints for you.

Four sizes in both horizontal and vertical styles.

From 13c. to 17c. each, according to size

RICHARD ROE & CO.
1201 Tripod Ave.

This envelope stuffer, imprinted with your name and address, supplied in quantities on request. Ask the advertising department.

The KODAK SALESMAN

Keep a Few Spare Manuals

The manual is a valuable little book, essential to the beginner. Every person who buys a camera must get instructions for its use if he is to obtain good results and become a steady customer for film.

Camerists sometimes lose their manuals and want them replaced, but never give them copies that be-

long to cameras in stock. For replacement purposes you should carry a small assortment.

The retail price of a manual is ten cents. Orders for six, or less, are filled free, however. Get a few. Then when someone needs a new manual you won't be tempted to take it from a camera box.

An Island in the Black Sea

The old riddle which claims that a newspaper is "black and white and read all over" not only spoils in the spelling but lacks truth.

Newspapers aren't read all over.

To get punny about it an advertising man might say, "the more white, the more read." He knows that the ad which contains a generous patch of white space draws the most attention from readers.

The tone of the newspaper page in dark grey, an uninteresting color at best. If an ad is to stand out in relief from such surroundings it must court the eye with something that contrasts with the grey. There are but two choices available—black ink and white paper—either of which in a solid block would attract attention.

Black, however, is impractical because a mass of black won't print properly on rough stock in a news press.

White is the alternative. And it's the white island of paper in a sea of black ink that catches the roving eye of the reader. The white island becomes a high spot, an attention-getter.

The specimen page shown opposite is greatly reduced but it still illustrates how a Kodak ad with plenty of vacant space dominates

its surroundings in a newspaper. The ad is neat and attractive, invites the eye immediately and gets read.

When we prepare advertisements for your use the principles of good display are constantly borne in mind. When you write your own copy you should see that your printer also observes these rules.

First of all, however, be sure your copy isn't too long for the space. Don't see how *much* you can crowd in; see how *little* will tell the story. The less text you have the better are the chances that the ad will be read, and you can insist on good display.

Ask your printer to leave a good sized patch of white to draw attention; to use Caslon type throughout, to give unity of style. Then your ad will look readable and it will be read.

It isn't our purpose to standardize retail advertising but we do wish to help every store get the most attractive and effective displays possible. Some stores will choose to use complete electros supplied by us. Others will write their own copy, using our cuts only, and perhaps ask our criticism from time to time.

In either case the purpose is the same—to make your advertising attractive and profitable.

FRIDAY, APRIL 14

Brief Personals

Dead—Mrs. M. E. Clark, 78, died at her home, 1015 N. 10th St., on Wednesday, April 12, at 10:30 a. m. Burial at 1:30 p. m. in the Central cemetery.

Funerals—Funeral services for Mrs. M. E. Clark will be held at 10:30 a. m. on Friday, April 14, at the Central cemetery.

Marriages—A marriage ceremony was performed at 10:30 a. m. on Wednesday, April 12, at the Central cemetery, between Mr. J. H. Smith and Miss Mary Jones.

Deaths—The following deaths were reported: Mrs. J. K. Brown, 65, died on Wednesday, April 12, at her home, 1234 N. 10th St. Burial at 1:30 p. m. on Friday, April 14, at the Central cemetery.

Funerals—Funeral services for Mrs. J. K. Brown will be held at 10:30 a. m. on Friday, April 14, at the Central cemetery.

Marriages—A marriage ceremony was performed at 10:30 a. m. on Wednesday, April 12, at the Central cemetery, between Mr. R. L. Green and Miss Susan White.

Deaths—The following deaths were reported: Mr. T. H. Black, 72, died on Wednesday, April 12, at his home, 1567 N. 10th St. Burial at 1:30 p. m. on Friday, April 14, at the Central cemetery.

Funerals—Funeral services for Mr. T. H. Black will be held at 10:30 a. m. on Friday, April 14, at the Central cemetery.

Marriages—A marriage ceremony was performed at 10:30 a. m. on Wednesday, April 12, at the Central cemetery, between Mr. W. D. Gray and Miss Elizabeth Lee.

Deaths—The following deaths were reported: Mrs. P. M. Hall, 68, died on Wednesday, April 12, at her home, 1890 N. 10th St. Burial at 1:30 p. m. on Friday, April 14, at the Central cemetery.

Funerals—Funeral services for Mrs. P. M. Hall will be held at 10:30 a. m. on Friday, April 14, at the Central cemetery.

Marriages—A marriage ceremony was performed at 10:30 a. m. on Wednesday, April 12, at the Central cemetery, between Mr. Q. N. King and Miss Margaret Hill.

Deaths—The following deaths were reported: Mr. S. J. Long, 75, died on Wednesday, April 12, at his home, 2123 N. 10th St. Burial at 1:30 p. m. on Friday, April 14, at the Central cemetery.

Funerals—Funeral services for Mr. S. J. Long will be held at 10:30 a. m. on Friday, April 14, at the Central cemetery.

Marriages—A marriage ceremony was performed at 10:30 a. m. on Wednesday, April 12, at the Central cemetery, between Mr. U. V. Reed and Miss Helen Scott.

Deaths—The following deaths were reported: Mrs. Y. W. Turner, 62, died on Wednesday, April 12, at her home, 2456 N. 10th St. Burial at 1:30 p. m. on Friday, April 14, at the Central cemetery.

Funerals—Funeral services for Mrs. Y. W. Turner will be held at 10:30 a. m. on Friday, April 14, at the Central cemetery.

Marriages—A marriage ceremony was performed at 10:30 a. m. on Wednesday, April 12, at the Central cemetery, between Mr. Z. X. Young and Miss Frances King.

Star Theatre
WE SEND FOR HOME WITH A SMILE
TODAY AND TOMORROW
JERRY'S SERIES
"BURN 'EM UP" BARNES
 The story here will be a comedy which will be a real treat to the audience. It is a story of a man who is a real hero and a real hero.

COMEDY ATTRACTION
"THE DINING ROOM"
 A comedy which will be a real treat to the audience. It is a story of a man who is a real hero and a real hero.

WEDNESDAY
"THE LEVY"
 A comedy which will be a real treat to the audience. It is a story of a man who is a real hero and a real hero.

THURSDAY
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Your New Easter Suit

Should be selected for its quality and style

our
Hart Schaffner & Marx
 and
Collegian Suits
 meet the highest standards of quality at prices that mean economy

L. I. ROE CO.

1015 N. 10th St. Phone 1015



Take a
KODAK
 with you
 Kodak adds to fun and keeps it more pictures. Be sure your next holiday plans include a Kodak. We have the one you want, and the film and accessories as well. This is the place to come for the Eastman line of photographic goods.

Kodak—\$1.50—\$5.00 up
 Brownie—\$2.00 up

Easter Specials!

Charter's Chocolates
 New, fresh stock on hand for this occasion

Quality Goods—Not Quantity

Pace's Drug Store
 G.T. PACE PROP., STANLEY, WIS.

Richard Rowe & Co.
 101 Tripod Ave.


Seven-Room Household Furniture For Sale Cheap

All furniture of every room, including dining, bed, living, etc., etc., to be disposed of before May 1st, leaving city.

JAKE POSTILNIK, Stanley

Puritan
 Pure Pennsylvania Motor Oil

Can be obtained in Stanley on completion of our filling station



When Once Tried, You Will Have No Other

The Wampler Oil Products Co.
 The State of Energy Coalitions and Puritan Motor Oil

This news page, greatly reduced, shows how a Kodak ad with plenty of white space dominates nearby reading matter. It looks readable—it will be read.



Ten Minutes with the Boss

"Here's an idea for us, Sammy," said Mr. Clark as he pointed to an advertising page in a recent magazine.

"Maybe—but I don't seem to get it," confessed Sam after a moment's scrutiny, "unless we're going in the plumbing business.

"All I see is a woman standing by a kitchen sink with a yardstick running down to the floor, showing that the sink is three feet high."

"Not three feet, Sammy—one yard. That's the whole point," said Mr. Clark. "Women only think in feet when they're buying hosiery. Otherwise it's yards—so many yards of cloth, ribbon, carpet, linoleum—always yards. One yard means something."

"Where do we come in?" asked Sam.

"Portrait attachment," returned the boss briefly.

"Oh," said Sam, and then, as a light began to dawn, "You think that when we're selling Portrait Attachments to women we should say 'only a yard away' rather than 'three feet.'"

"I certainly do, Sammy, and the point doesn't stop there. It's too

big to be measured with a yard stick alone."

"I remember that a few years ago a book was published called 'Put Yourself in His Place.' Frankly, Sammy, I never could get interested in that particular tome—it was a nobody tome as far as I was concerned—but the title has always stuck in my memory. The chap who planned that plumbing ad put himself in the place of the woman to whom he wanted to sell, and he got the yardstick angle right away quick.

"We can carry out the idea nicely here. How would you feel if prints that had been promised by five o'clock in the afternoon weren't ready when you called? How would you like it if you came in here for your copy of an advertised booklet and the store didn't have a copy? What would be your opinion of the salesman who greeted your innocent question with a superior smile and let you feel at once how perfectly stupid he thought you?

"See with the customer, Sammy—put yourself in his place."

"If women buy by the yard, how do men buy?" asked Sam.

"By the quart," grinned Mr. Clark, "if you're to believe the newspapers."

The 1922 Kodak Winter Booklet (small catalogue) will soon be ready.

How many do you need, imprinted with the name of your store?

*The time of day I do not tell
As some do by the clock,
Or by the distant shining bell
Set on some steepled rock.
But by the progress that I see
In what I have to do—
It's either Done o'clock for me
Or only half-past Through.*

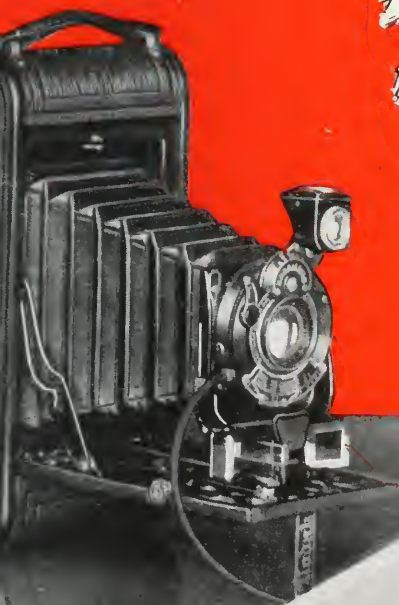
—Bangs

*If it isn't an Eastman
it isn't a Kodak.*

The
KODAK
SALESMAN
DECEMBER 1922



PUBLISHED BY
CANADIAN KODAK CO., LIMITED
TORONTO, CANADA



*To lighten your work, go at
it buoyantly.*

MAY you find happiness in all your affairs
and enjoy the good will of your fellows,
at Christmas time and through the months
that follow.

These are our wishes for you, and we're
mighty glad that custom gives us one oppor-
tunity each year to express them.



A Message to Santa

The KODAK SALESMAN

an aid to the man behind the counter

Vol. 8

DECEMBER, 1922

No. 11

Kodak and the Christmas Spirit

Everywhere merchants eagerly anticipate the Christmas trade. They foresee the significance of their holiday sales with respect to their total annual sales volume.

The year 1922 began with some slow months. Because of this, Christmas trade this year is more important than ever. It is vital that every salesman seize the opportunity of the holiday season and the final weeks of the year.

On all sides competition will be vigorous, but Christmas shoppers want articles that are generally acceptable as gifts. In choosing between several articles equally acceptable as holiday gifts they will favor the one that harmonizes best with the spirit of Christmas. Right there Kodak has the advantage. It is not only attractive and useful—it fits right in with the holiday idea.

The illustration of the Kodak Christmas advertisement which is reproduced in miniature on page 5 was worked out to typify the idea of a Kodak Christmas. The slogan "Keep Christmas with a Kodak" was chosen to epitomize the idea. The advertisement is scheduled for a circulation of a million and a half in Canadian publications.

The same theme runs through all of our Christmas publicity and,

with the material you have, it will be easy for you to link up *with* it and profit *by* it.

The Christmas advertising has been adapted to several different forms for your use. There is a mounted enlargement for window display. It has been prepared in the form of an electro for your advertising in the local paper. It is on the cover of the new Kodak Winter Booklet.

The purpose of all these advertising aids is to increase your holiday trade. Put them to work.

Take another look at the Ad on page 5. Notice the human sentimental way in which the illustration suggests the Kodak Christmas. Wherever that Ad, or the illustration, appears, there will be the same appeal, an appeal that is certain to find a response among the people of your community. In connection with Christmas they will think of Kodak and when they think of Kodak they will think of your store, if you use to advantage the material that we have supplied.

Our advertising, plus your best selling efforts during the next few weeks, will make it a Kodak Christmas and a Merry Christmas at your Kodak counter.

The KODAK SALESMAN

But Once a Year

The Kodak line ought to include teething rings for babies. Then everyone might settle his entire Christmas list right at your counter. There is a suitable camera for almost any person at almost any price.

Useful, pleasure providing, rich looking, the Kodak can't be rivaled as a Christmas gift. Of course you won't sell one to every man, woman or youngster who enters your store. But you can move a regiment of them between now and Christmas if you try.

A big volume during the present

month should bring your year's sales up to a glorious total, a credit item on your record as a salesman. Immediate profits are only part of the story, however, for every Kodak sale is followed by a rich aftermath, well worth harvesting: *repeated calls for film, finishing and accessories*. Thus an active Christmas trade in Kodaks will help your month-by-month volume all next year.

The Christmas opportunity is too big to miss—and it comes but once a year.

Make the most of it.

A Big Print and a Strong Urge

From among the several illustrations prepared for the 1922 Kodak Christmas advertising it was hard to choose a leader. One subject, however, was scheduled for more magazine circulation than the others, so it was the logical one for tying an enlargement to. If the big print hasn't reached you, it should soon.

A scene showing a mother taking a Christmas morning picture of her little daughter, surrounded by toys in bed, has a double appeal. The

urge to give a Kodak is reinforced by the charm of child photographs. This enlargement will surely be influential in making this a Kodak Christmas.

Get it into your window—there's a display suggestion on page 9. People will linger to look, and the sales force of the Kodak display will meanwhile do its work.

Let this Christmas morning scene wake folks up to the glories of a Kodak Christmas.

It's Out Again

Some folks will decide Christmas problems at home if they have at hand a Kodak Winter Book, mailed from your store. It's a small catalogue of the Kodak line, envelope size and attractively printed.

You may have already ordered a supply, imprinted with your name and address.

Such a booklet, accompanied by a sales letter, mailed to the right person, is sure to make him think about

Kodak in connection with Christmas. Get your mailing list organized and ask the advertising department to furnish copy for the selling letter.

Keep a supply of winter books for "take one" purposes at your counter, and see that every prospect gets a chance to learn about the Kodak Christmas. It will help you sell.

But the direct-mail scheme is most important.

The KODAK SALESMAN

Everyone in Your Community is Likely to See
this Advertisement

It appears in the following December Magazines:—

Canadian
Home Journal
Everywoman's World
MacLean's
Western
Home Monthly
La Canadienne
La Revue Moderne
Le Samedi
Saturday Night
Canadian Countryman
Family Herald and
Weekly Star
Farm and Dairy
Farm and Ranch
Review
Farmer's Advocate
Grain Growers' Guide
Nor' West Farmer
Farmer's
Weekly La Presse



Keep Christmas with a Kodak

While far too excited to dress, little Jane has popped into bed again to pose for a picture with mother's new Kodak.

And that only starts the fun. Even now father and Uncle Stan are renewing their youth in a snowball fight—and there's another picture.

Kodak is a gift that slips out of the holiday box into the spirit of Christmas.

Autographic Kodaks \$6.50 up

Canadian Kodak Co., Limited, Toronto, Canada

And in these Periodicals which, though published in the United States, have a large circulation in Canada:—

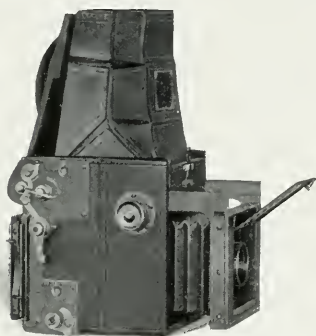
American
Cosmopolitan
Red Book
Collier's
Life

Good Housekeeping
Ladies' Home Journal
Vogue
Mentor
Delineator

Scribner's
Century
Harper's
Saturday Evening Post
Photoplay

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A Gift De Luxe



Auto Graflex Jr., \$85

Some of the enthusiastic amateurs in your community have been looking longingly at the Graflex. Of course they'd like one for Christmas and perhaps you can arrange it.

While the beginner can use a Graflex successfully the best market

is among amateurs who have owned some sort of camera already. They are familiar with the capabilities of other instruments and appreciate the advantages of the Graflex.

The ability to watch the picture on the ground glass right up to the instant of exposure means better composition. And the Graflex method of focus control is so simple and certain. Focal plane shutter and fast lens both pass an abundance of light.

Thus the Graflex safeguards the amateur against his favorite mistakes and makes proper exposure, sharp focus and good composition easier to attain in every picture.

Think of the folks who want Graflex cameras. Then do whatever you can to help them get Graflex cameras for Christmas.

Enlarged Snapshots Make Welcome Gifts

Your Finishing Department should figure prominently in plans for stimulating the holiday trade.

Sonny, on uncle's farm, the children at play or just a familiar vacation scene—all can be enlarged into welcome gifts.

Every Christmas list calls for at least one gift that is personal and inexpensive.

An attractively mounted enlargement and a neat hand-lettered card on your Kodak counter, pointing out that Kodak enlargements make appreciated gifts, will solve a Christmas problem for many of your customers.

And it's profitable trade for your store.



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How Many Cards?

Five—and when you see them you'll bet your last button that they'll win you business.

The 1922 Christmas display cards have the looks and the sell as well. They'll brighten your windows and work for you silently but effectively every hour that they're in sight.

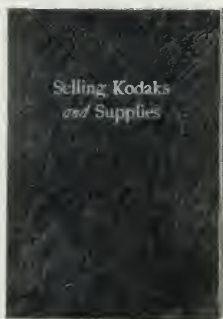
One card is illustrated with an interesting gift subject; another features the Graflex; there's a Brownie subject; another pushes Velox and finishing; and there is

one which says "Take Plenty of Kodak Film."

These five cards cover the high spots of the Kodak line—each suggests a window or counter display.

You will not care to use all at once. The cardboard container in which they arrive will serve as a barracks for the reserves. But give every one of them a chance to get into the skirmish for Christmas business.

The Handbook of Your Job



Photographic goods are not ordinary merchandise. They constitute a special group, and while anyone can read a price tag and fill out a cash ticket, to work the Kodak line for its full profit

requires a salesman who knows his game well.

He need not be concerned with the polysyllables and strange symbols used by photographic scientists. But he should be familiar with the everyday workings of the amateur's camera and with the everyday practices of good salesmen.

"Selling Kodaks and Supplies" is a new publication prepared to help the man behind the counter improve his knowledge of photographic salesmanship. It contains only 48 pages, generously illustrated. You can read it from start to finish in three-quarters of an hour.

But that's only the beginning of its usefulness—it is for you to keep and consult. Let it work not only as a guide post toward better salesmanship but also as a frame on which to hang your own findings and experiences as they occur.

If you are an old-timer at the Kodak counter this little booklet may not teach you much. But you will find it valuable, nevertheless, in organizing your own knowledge so that it will serve you better.

If you are new at the game this booklet should be your manual, to direct you day by day as you learn the how of successful Kodak salesmanship.

"Selling Kodaks and Supplies" is thoroughly up-to-date, superseding a previous book by the same name and also "The Kodak Dealer's Manual."

It is neatly printed, richly covered, worth preserving.

Ask for your copy of "Selling Kodaks and Supplies." It's the handbook of your job and can help make your job grow.



“Give a Kodak”—say it from the housetops with this display.

Extra Help for Christmas

Timely windows are sure to help folks decide on the Kodak as a gift. Here are suggestions for two such trims, that aim directly at the shopper.

The housetop display, shown on this page, is easily built of blue crepe paper for the background, brick crepe paper for the chimney, loose boards covered with green paper for the roof, cotton batting for snow.

A heap of assorted parcels, attractively wrapped, forms a pedestal for the Christmas Kodak. Beside it is a card, telling its price.

“Above all—give a Kodak” says

the sign on the chimney—a suggestion that establishes the Kodak as a topping gift. Try this trim in your window.

To Tempt Shoppers

For at least one week in December, use the display shown opposite. Built around the Christmas enlargement, it is certain to get the eye of the passerby.

The arrangement of this window is simple but its effectiveness is three-fold: it proves that you carry a good assortment of cameras; it says that cameras are suitable gifts “for brother,” “for aunt,” “for

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A selling display built around the Christmas enlargement.

dad," "for 'her,'" etc.; and it shows that there is a wide range of values to select from.

The steps on which the cameras are placed are covered with white paper, from which the instruments stand out smartly. The wreaths are easy to get and the cards are hand-lettered. Price tags, you have them

of course. If not we can send them by mail.

Aiming directly at the Christmas shopper this display should send people right to your counter. A good Christmas idea is always welcomed, especially when it's as sensible as this: "Kodak, a gift you know they want."

A Dozen Follow-up Gifts

Considering that some folks think a magazine subscription a suitable gift alone, the free year of *Kodakery* should have real selling significance at Christmas time. Tell your customers that with each camera goes this supplementary gift, itself worthy, in twelve installments.

Show a copy of *Kodakery*, in-

dicating its interesting contents and explain that it will be sent monthly without obligation to whoever gets the gift camera.

This thirteen-presents-in-one feature will appeal to many people and help them decide on the Kodak as a Christmas gift. They have to know about it first. Tell them,

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Christmas *Kodakery*

Month after month *Kodakery* carries live photographic news to amateurs all over the country. It tells about new subjects for their cameras, new methods for improving results, new conveniences for amateur use.

Holiday interests get first attention in *Kodakery* for December. The Christmas article is entitled "The Vision of Santa Claus."

In "Nature Camera Secrets" Mr. Middleton describes his schemes for photographing birds and ani-

mals in their native haunts.

A new notion that will give many amateurs fresh enthusiasm is explained by "In Four Reels."

"On the Library Table" is a playlet in which a Kodak and a Brownie are the principals.

There's an article on Kodak Cut Film, followed by one that describes Kodak Cut Film development. Then there are scattered paragraphs of pertinent comment.

Pictures? Thirty-two in all. Count them for yourself.

For the Amateur



Kodak
Auto-Focus
Enlarger

\$40

This is the season to plant a few of these profit-producing outfits in your community.

The Vest Pocket Kodak, too, makes an excellent gift for the person who has a larger camera. And among the smaller accessories are any number that will be welcomed by the amateur.

Why not have a neatly lettered card, conspicuous in or on your counter, suggest the following:

GIFTS FOR THE CAMERIST

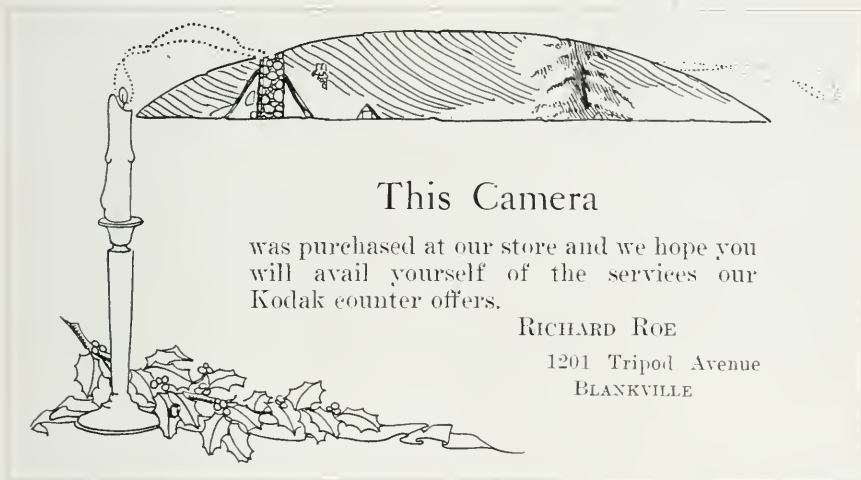
- Kodak Metal Tripod \$3.75 up.
- Brownie Enlarging Camera \$3.75 up.
- Kodak Auto-Focus Enlarger \$40.
- Vest Pocket Kodak \$6.50 up.
- Kodak Amateur Printer \$10.
- Albums 35 cents up.
- Carrying Case \$1 up.
- Kodapod \$2.25.
- Kodak Self Timer \$1.50.
- And many other suitable gifts.

If you suggest a Kodak, as you should, to every Christmas shopper, you'll often be told, "Oh, they already have a camera."

That's a new cue for you because your counter offers so many photographic accessories suitable for gifts to folks who already have cameras. Topping the list is the Kodak Auto-Focus Enlarger. Increase in the number of anastigmat lenses in use has hoisted the percentage of negatives that will make good enlargements. And the amateur who receives an Enlarger is sure to need Bromide paper, big trays, etc.

Such a card will catch the eye and the interest of many people who have thought of a camera as the only photographic gift. It will help folks in their selections and it will help you move your accessory stock before inventory time.

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A card like this tells the recipient of the gift camera where to go for supplies.

Follow the Gift Cameras

It is important for your counter to establish relations with the recipients of the gift cameras you sell.

Why not insert in each camera carton a greeting card, something like that shown above, inviting the new camerist to your store? It's the logical place for him to come for supplies, and your offer of assistance should create goodwill for you from the start. Wrap such a card with every camera you sell between now and Christmas, whether it's for gift use or not. The card should be about $2\frac{1}{2} \times 4\frac{1}{2}$ inches in size, to fit the outside of the V. P. K. carton and the inside of all others. Your printer can offer suggestions.

Go after the new camerist directly, too. Ask each purchaser for the name and address of the person who is to receive the instrument. Then send us the *Kodakery* coupon, properly filled out.

A few days after Christmas write the recipient a letter, telling him you

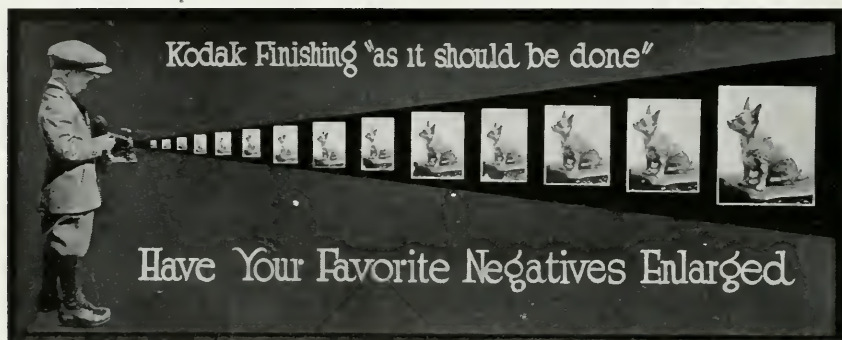
have forwarded his *Kodakery* coupon to us, declaring your interest in his photographic affairs and asking him to patronize your counter.

This plan will bring new customers and it is new customers that expand a business. If they live in distant provinces, send the letter anyway. Many small town finishers get work from all parts of the country.

Follow every gift camera to its owner and escort him back to your counter and to the other counters in your store.

Recommended by over a million advertisements and by many thousand enthusiastic owners, the new No. 1 Auto-graphic Kodak Special is now a photographic celebrity. For a splendid gift suggest this handsome little camera. \$50.

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Six such posters sold many enlargements for Frasher's Art Shop, Pomona, California.

Seen by Pomona People

The best aid in selling enlargements is enlargements. They show what can be done with amateur negatives and prove that big prints are usually more attractive than small ones.

Mr. Burton Frasher, proprietor of Frasher's Art Shop, Pomona, California, carries the idea further. He shows a series of graduated enlargements from the same negative. The dimensions of the prints range to 14 x 17 inches. The boy is Mr.

Frasher's son and he appears life size in the poster.

Six such posters have been wonderful business getters for Mr. Frasher's finishing department and have provoked comment from the start. It's a scheme that can be worked out by your store, as well, and now is a good season to try it.

Thousands of choice negatives were made during the summer. Each should be fed to some finisher's Projection Printer.

Please the Customer First

Parcels Checked Free, Wait Here for the Car, Use Our 'Phone.

Signs such as these are seen in every town. They indicate that certain stores are anxious to enhance their goodwill by furnishing such facilities to the public.

Offers of that sort might be called extra service. But there can be no such thing as *extra* service until *regular* service is developed to its fullest extent. It is more important for each customer, in his treatment at the counter, to feel the store's solicitousness than for people pass-

ing in the street to learn where parcels are checked free.

Take care of the customer first. The fellow whose films aren't delivered on time doesn't feel any better because he can wait for the car. And the fellow who gets the sort of attention he likes will never be wooed elsewhere by another store's free checking facilities.

The biggest opportunity for service is at the counter, in giving special attention to customers, one by one, day after day, by whatever means appears to be appropriate at the time.

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That Inventory Again

After the rush and bustle of the holiday season, there will be a few days in which to get things straightened up around the store and then—a New Year—the starting point for a renewed effort.

The important thing about a fresh start in business is to know exactly from where the start is made, so once again we are brought face to face with the stock inventory.

Taking stock does not mean simply compiling a list of the goods on hand. Goods listed must be in saleable condition to be of value to the store. The time is well spent that is devoted to the careful inspection of the stock to see that all articles are in perfect condition.

Each camera should be carefully examined to see that the shutter is in good working order and that everything about it is just as you would like to have it if you, instead of your customer, were buying the camera.

Any cameras from stock that are in need of repairs should be sent to us as soon after inventory as possible. Early in the year our Repair Department is able to handle this work efficiently and with dispatch. Later on, owing to the pressure of business, it is different. There is likely to be a jam, and delays, though unavoidable, will be annoying because to you they mean the loss of film sales.



Give a Kodak

The fun your camera furnishes you proves that the Kodak you give will provide year 'round pleasure for anyone else.

You can easily select photographic gifts at our Kodak counter.

A complete stock of Kodaks and Brownies,—and accessories every amateur wants. A visit here and your shopping ends.

Kodaks \$6.50 up

Brownies \$2.00 up

RICHARD ROE & COMPANY

1201 Tripod Ave.

This Envelope Stuffer supplied in quantities on request.

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Making Dependable Film

Although the semi-darkness pierced with red lights, which the manufacturer of any sensitized material requires, would lend itself well to mysterious incantations and cabalistic rites, no magic phrase has been found to transform raw material into Kodak Film. Calculated processes substitute for the supernatural, and genii give way to genius.

The quality for which Kodak Film is famous among amateurs is built on a fixed policy of approaching as close as possible to perfection at every stage of its manufacture. From raw material to final package each step must be scrutinized, not by the eye alone but also by the unrelenting instruments of scientist and engineer, working with facilities which only a well equipped organization can provide.

Speed, latitude and fineness of grain are the factors that determine film quality. And in each of these factors Kodak film excels.

Speed is important because fast film reduces the danger of under-exposure, the amateur's favorite fault. Latitude is important so that when shadows are fully timed, highlights are not over-exposed. Fineness of grain is important, to avoid coarse texture in negative and print, and to permit enlarging.

These three factors are controlled by the character of the emulsion, the light-sensitive material which is coated on the transparent base whose manufacture was described in a preceding article. The emulsion is made of gelatine in which are suspended the silver salts which are subject to chemical change when exposed to light.

Pure silver bullion is dissolved in

nitric acid to form silver nitrate solution, which evaporates to white crystals. These crystals are carefully washed, redissolved and re-crystalized repeatedly to assure freedom from impurities, then dried.

The next step is to mix the nitrate crystals with potassium bromide and gelatine, dissolved in hot water. The resulting mixture of silver bromide and gelatine is the emulsion.

Since the emulsion is sensitive to light it must be mixed in a dark-room, and all processes thereafter, until the film has been exposed, developed and fixed, can be carried on only in dim red light and must be protected from white light.

The emulsion then goes to the coating machines where it is spread on the film base, which, as stated in the previous article, is in rolls of about 2000 feet, 3½ feet wide.

The finished film is carefully inspected, not only visually to see that the processes have made a smooth even sheet but also photographically, to see that the speed and other qualities are up to Kodak standards.

The film is then fed to the slitting machines to be cut into proper widths for different cameras. These strips of film are wound into rolls for the spooling machines.

On these machines the film is wound up with the thin red and the black carbon paper into the familiar Autographic cartridges or, with heavy duplex paper—which is red on one side and black on the other—into the non-Autographic N. C. Film cartridges.

In the operation of spooling the film, the red paper is inserted into the slot in the cartridge spool which is rotated until a sufficient amount

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has been wound. The film is then inserted and wound to a certain point where it is cut. This end is glued to the red paper with a specially prepared adhesive material. The remainder of the red paper needed is then wound, the white sticker placed about the cartridge, and it is ready for boxing. After the film is spooled it is subject to another inspection.

Although the spooling machines are almost automatic, their operators are carefully selected and trained. The spooling process requires great care, for the film must be so wound in the red paper as to avoid abrasions and fog.

The indirect method of lighting used in the spooling rooms was developed in the Kodak Research Laboratories. It is sufficiently strong

to permit accurate work at the machines, but is of such a color as to have no effect on the film. The temperature and humidity in these rooms are kept uniform the year round.

The cartridges then roll down a chute to a machine where they are boxed. The familiar yellow boxes are automatically fed to the machine in a collapsed form. The machine opens a box and the cartridge is thrust into it. The ends are glued and folded by a unique finger arrangement. The emulsion number and date of expiration of the film are then stamped upon the side of the box.

From this machine comes the finished product—the dependable film in the yellow box.

Negative Suggestions that Positively Pay

Photographic salesmanship is the one pursuit that disproves the textbook moral "avoid negative suggestions."

When a customer calls for his finishing work he usually stops to examine it right there at your counter. Don't miss the chance to prove your interest in the results he gets with his camera.

Make some negative suggestions, and see if he won't act on them.

Perhaps a few of his exposures aren't quite up to the mark. Tell him why, but in an encouraging way. Don't worry him because he didn't get perfect results every time; emphasize the fact that he

can do better with the next roll. And compliment him on the good exposures that he made.

Every comment and criticism that you make is individual service to that particular customer. It will help your standing with him and increase the amount of business he brings you.

Negative suggestions that have a negative inference won't help any, of course: "You didn't want any enlargements, did you?"

But here's a negative suggestion, positively stated, that will boost business: "This one will make a good enlargement."

Try it out.

Display the Kodak Amateur Calendar and suggest its use as a holiday greeting.



Ten Minutes with the Boss

“What’s the matter, Sammy? Are the Christmas trade winds blowing off your head?”

“Honestly,” replied Sam, who looked flurried, hurried and worried, “I’m so busy that I’ve been spinning like a top all day. I start to do one thing and then before I can complete it something else demands my attention and three customers seize the same moment to assault me in a body and Bill wants to know how about to-morrow’s ad—Why, a whirling dervish is an Egyptian mummy compared with me.”

“About the only chap that I know who can do seven things at the same time is a professional juggler,” remarked the boss, “and most of his stuff is up in the air.”

“Did I ever tell you about an old boss of mine out in the East—Calder was his name. Well, Calder had a novelty shop and regularly four times a year, February with valentines, Easter, Thanksgiving and particularly Christmas, the store would be packed.

“You’ve compared yourself to a whirling dervish. Well, Mr. Ferris came into our shop during one of our rush times, watched me for

thirteen minutes and went home and invented his famous wheel.

“One day after we’d closed up, the boss propounded this riddle to me. He said supposing that a man should go down to the railroad station and should suddenly start to go to Winnipeg, London, Montreal, Vancouver, Ottawa, Halifax and Edmonton at one and the same time, where would he get to? I told him that he wouldn’t get anywhere. ‘Well,’ he said, ‘neither will you.’ That was a little rough, Sammy, but on sober reflection I took the tip and I’ve tried to follow it ever since.

“They say there’s safety in numbers, Sammy, and if that’s true I don’t see why any salesman should get over-excited because the attendance at his counter shows a marked increase. He must speed up, of course, but he can do it intelligently.

“Now, Sammy, you might put that advice under ‘Be good and you’ll be happy’ and dismiss it from your mind. Or you might sleep on it and see if, through conscientious effort, you can’t keep a level head and a normal pulse even when confronted with that Christmas gorilla ‘the last minute shopper.’

“The chap that runs a temperature on a moment’s notice would find difficulty in running a store.”

Mail the Winter Book, with a sales letter, to a list of your customers; it will help them select cameras as Christmas gifts.

Youngsters know that Santa Claus favors the lad who keeps the walks clean, the woodbox full and is kind to grandma. But grownups sometimes forget that energetic habits, attention to duty and respect for others continue to reap reward long after it is discovered who really puts the gifts in the stockings.

*If it isn't an Eastman
it isn't a Kodak.*

