GROUNDBREAKING AT THE NEW YORK WORLD'S FAIR 1964-1965

AUG. 21, 1962

THE EASTMAN KODAK COMPANY

Due to a last minute downpour, symbolic groundbreaking ceremonies, complete with toy shovels, were held for Eastman Kodak's Fair exhibit. Left to right: William A. Berns, Fair vice president for Communications and Public Relations, Robert Moses, Fair president, and William S. Vaughn, president of Eastman Kodak.

REMARKS BY WORLD'S FAIR AND EASTMAN KODAK OFFICIALS AT THE EASTMAN KODAK GROUNDBREAKING CEREMONIES, NEW YORK WORLD'S FAIR, TUESDAY, AUGUST 21, 1962.

MR. WILLIAM A. BERNS [World's Fair vice president for Communications and Public Relations]: Mr. Moses, Mr. Vaughn, distinguished guests, ladies and gentlemen:

These indoor groundbreakings are much cleaner, so we're happy to be inside this rainy day for an important groundbreaking in the history of the New York World's Fair. As we look here at the large diorama, we think back to the 1939 Fair. The gentleman I'm about to introduce joined Eastman Kodak before the last World's Fair, around 1935. He's seen the Company's previous participation and now, he's actively engaged in plans for this new great pavilion, being planned by Eastman Kodak.

It is a pleasure to introduce the assistant to the vice president in charge of sales and advertising in the United States for Eastman Kodak, Mr. Lincoln V. Burrows.

MR. BURROWS: Thank you, Bill Berns.

Mr. Moses and guests:

I would like to take this opportunity to welcome all of you and extend a special greeting to the honorable consuls representing Australia, Brazil, Canada, France, Germany, Mexico and the United Kingdom, where we have some of our more important operations.

As you may perhaps know, we are a company with an extensive international flavor and it is appropriate that we become a part of this Fair, which has such an international scope. Our friends and associates outside the United States are many, and their contributions to Kodak's progress have been substantial.

It is my brief but very pleasant task to introduce to you today a man whose keen judgment and willing nature are well-known within our Company.

As a student his association with photography began in England when, as a Rhodes Scholar, he became intrigued with the physics of light. His interest was broadened when he joined the Kodak organization in 1928. It was extended with growing responsibilities in company units at Rochester, later at Kodak, Ltd., in England, and on assignments with the Tennessee and Texas Eastman Companies and the Kodak Chemical Divisions.

In 1959, he became Kodak's general manager and vice president and a year later he was elected president and chief executive officer. Affable and analytical, regarded with both respect and affection by all of us at Kodak, he is a man who once gave serious thought to a career as a mathematics teacher. It was and is to the benefit of the Company and to photography that he chose Kodak instead.

It gives me great pleasure to introduce to you the president of the Eastman Kodak Company — William S. Vaughn.

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MR. VAUGHN: Thank you, Link. You really dug up a few things there that I wasn't aware of myself, or almost had forgotten.

Mr. Moses, members of the press, distinguished guests and visitors:

It is indeed a pleasure to be here with you this morning — much more so than if we were outside, I might add. Your presence adds support and validity to our own belief that this exposition has true significance for industry, for our company, to this community and our state, and to the nation.

We're confident, further, that its appeal will be truly international.

On this occasion we mark the beginning of our contribution to that appeal. On these grounds, nearby, are the foundations for the pavilion symbolic of photography's remarkable achievements over 140 years.

At its outset photography was a promising but cumbersome practice, something between art and alchemy. Later, as it became less difficult for the user and more manageable in the laboratory, photography and its influence began to grow. Today it is the world's leading hobby. Its sphere has extended to education, industry, commerce, government, medicine and the sciences. It is one of the most versatile tools in the service of mankind.

In the finished pavilion on the Kodak site, visitors will find the most complete and colorful exhibit ever assembled to display photography's impact on our lives. We are confident that it will bring new awareness of photography's pervasive scope and influence.

Part of the scope to which we refer is the enjoyment that millions associate with photography as a leisure activity. But there is more: The historian's interest in what went before preserved on film; photography's ability to measure and document scientific progress; industry's growing use of photography as an ingenious and trustworthy production tool. The Kodak exhibit will present these and many other areas of interest.

Accomplishments of the past will also be on display. We will not neglect those pioneers who gave photography its start: Niepce and Daguerre, Talbot and Archer were Europeans but it was an American, George Eastman, who pioneered roll film and the simple hand-held cameras that made picture-taking both popular and practical for millions.

Eastman's first Kodak camera reached the market in 1888. In August of 1889, just 50 years after Daguerre demonstrated his picture process before the French Academy, the first Eastman transparent base roll film was announced.

Eastman built his company upon research but his interest in experimentation was not limited to the sciences. He was, as well, a pioneer in mass production and international marketing. In that latter regard, he was well aware of the rewards possible from the promotion of photography at international expositions. As early as 1891,

Eastman was planning to make the World's Columbian Exposition in Chicago a mecca for amateur photographers from all over the world.

When the Exposition opened two years later, the Kodak exhibit center provided dark rooms, so that visitors might develop and print their own photos before leaving the Fairgrounds. Photographic enlargements of then unbelievable size — up to four by six feet — amazed the visitors. The first full-size x-ray photograph of an entire human body was displayed by our company at Chicago's Century of Progress Exposition in 1933. The Kodak Pavilion at the Brussels Fair in 1958 was a focal point for picture-takers. The Company's Cavalcade of Color at the New York World's Fair of 1939 and 1940 gave great impetus, we have always felt, to color photography's widespread popularity. Almost 8 million visitors to the exhibit saw tiny Kodachrome slides projected to 50,000 times their original size.

We mention these examples from the past only as precursors of what is to be presented by Kodak on this site in 1964 and 1965. We intend to offer Fairgoers an exhibit as appealing, as instructive, and we believe even more dramatic than those which have previously appeared under the Kodak emblem. Exhibits will be designed with doing as well as seeing in mind. We also intend to present visual impressions that only photography can capture and convey — impressions too fleeting for the unaided eye to recall and interpret.

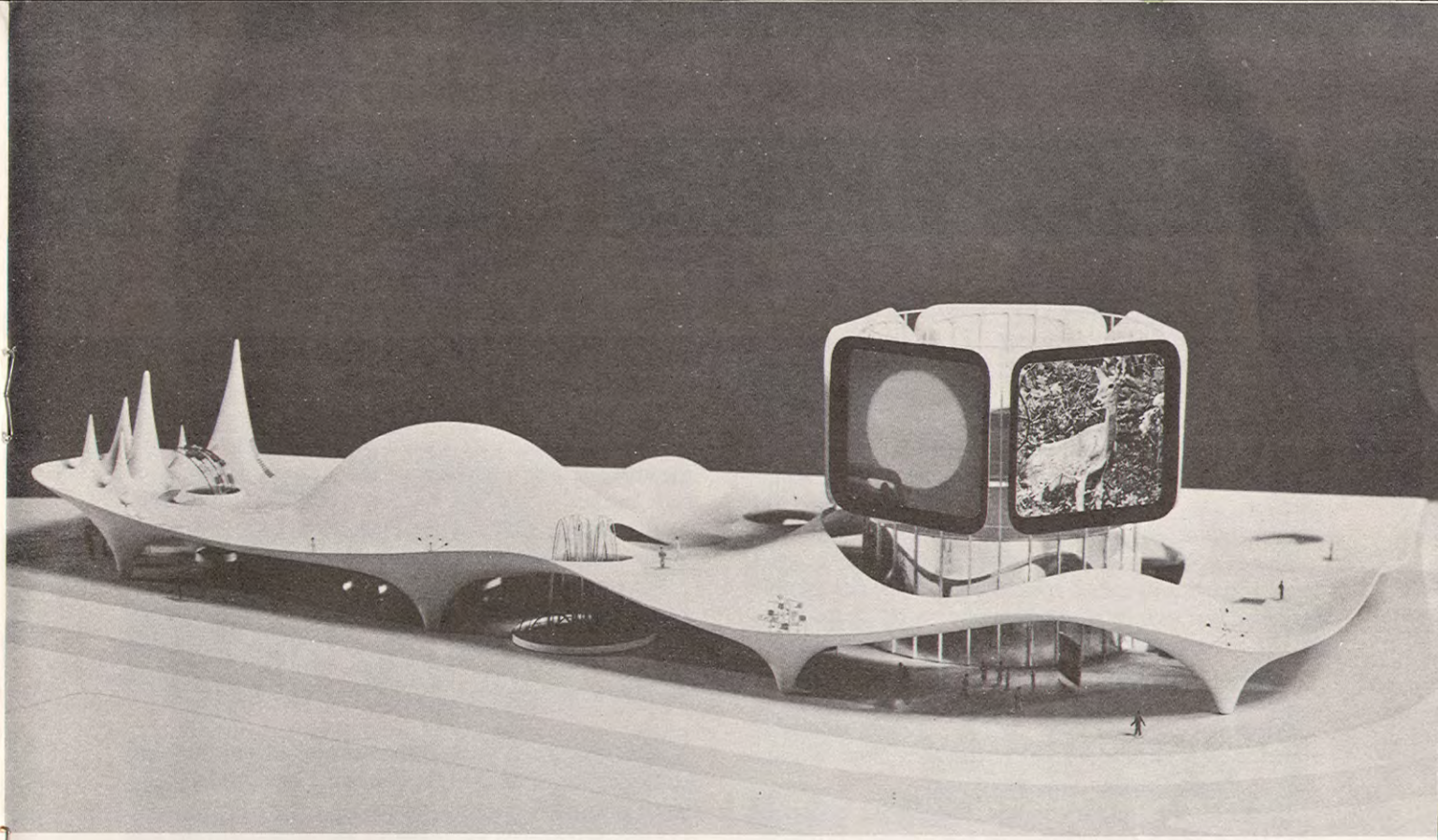
In physical design, the Kodak pavilion is the result of many months of thought and effort. Those chiefly responsible, the Company's architects and designers — Will Burtin and others in his organization — have worked diligently and imaginatively and to excellent purpose.

We are pleased at this time, as you see here, to show you the design of the pavilion as it will appear. We believe that this pavilion will be regarded as a unique architectural showcase.

A floating carpet of concrete, supported by four main columns, will provide a surface of gently sloping walkways, gardens and fountains. There will be attractive settings for camera users who wish to photograph their families and friends.

Beneath the concrete carpet, at ground level, the visitor will find numerous exhibit areas of interest. Here, he will be able to pass at leisure through the world of photography and also view exhibits which recall Kodak achievements in other fields, such as chemicals, plastics, and synthetic fibers.

A large and striking tower of photography will add visual drama. The equivalent of an eight-story building in height, the tower will have around its shaft five giant photographs. We expect that each of these will be more than 2,000 square feet in size and, illuminated by day and by night, will be visible from afar as well as nearby. The tower will also house a large theater capable of accommodating thousands during the course of each day's Fair-



Scale model of the Eastman Kodak Company building for the 1964-65 New York World's Fair shows the 80-foot tower ringed by five giant photo enlargements that will be illuminated day and night. One of the 10 largest Fair buildings to be built by American manufacturing companies, the structure will contain two theaters, 26 exhibit sections and — on the open-to-the-skies level — numerous backdrops where visitors can take attractive pictures.

going hours. We are at the present time planning a 12 to 14-minute motion picture for showing. For this production and for all that will appear at our exhibit, we will draw upon our years of technical experience and results of continuing research.

Extensive study has gone into new methods of photographic display. Our aim is a total presentation, as exciting in technique as in topical matter. We've already referred to the part played by photography in modern life — in business, in science, in health, and in a variety of fields.

But to many of us, photography is even more than a pleasurable hobby or commercial medium. We nourish a sincere belief that photography, as a means of communication, can make substantial contributions to world understanding and progress.

Photography is a language of its own. Being universal in its appeal, it needs no translation. It provides graphic evidence that people throughout the world share many of the same problems, the same human aspirations and a paramount hope for peace. It needs no footnotes, no inter-lingual dictionaries.

We believe that no other medium is more admirably suited to carry out the purpose of the New York World's Fair — Peace Through Understanding.

By 1964, the industrious and imaginative efforts of Mr. Moses and his associates will have come to fruition. Flushing Meadow will have been transformed by then into a symbol of human achievement. We are pleased to mark at this time the beginning of Kodak's part in this challenging enterprise.

We appreciate your willingness to share this occasion with us. But let me add this invitation: Won't you come again and see us at the Fair?

Thank you very much.

MR. BERNS: Thank you very much, Mr. Vaughn. On behalf of the New York World's Fair and Eastman Kodak, we want to comment on the fine representation of photographic equipment and film here today. We greet the members of the press, and we hope to see you here often.

Since this is an historical occasion and there have been references to the history of photography, of Eastman Kodak, and of the 1939 Fair, I think, in introducing our next speaker, reference should be made to the fact that the area we look upon now on this diorama was selected back in the '30's as the site for the 1939 World's Fair by Mr. Moses, who was the New York City Park Commissioner — then landlord, now tenant.

We who work here at the New York 1964-1965 World's Fair are constantly inspired by him to carry out our duties, to make certain we open on time, and to help put together a great event for you. We present now the president of the New York World's Fair, The Honorable Robert Moses.

MR. MOSES: I think that statement of the president of Kodak is one of the best I've heard here, and I've listened to a good many of them.

I was particularly interested in his reference to the role that photography plays in so many aspects, phases, facets of our present day life. Those of us who, for our sins, are mixed up in public affairs, are more than impressed: we're almost intimidated by photography.

You have tabloids and the picture magazines. The text is cut down in direct proportion to the greater use of

photographs. That illustrates one of the immediate effects of photography: The impact of the daily news, the current events, the startling things that go on from day to day — all pointed up in dramatic pictures.

And then Mr. Vaughn has mentioned also the family photographing habit, which grows more and more — the amusement and interest and education that people of all ages get out of taking pictures.

And finally, of course, you have the record: As Governor Smith used to say, (of course, he was referring more to the printed word than to photography), let's look at the record. It's the record that counts.

Now, those of us who build enterprises of this kind use photography for all sorts of purposes that were quite unheard of 20 to 25 years ago when I began working at things of this sort. We use helicopters for rescue work but we use them also for photography. We use helicopters and cameras for the fourth dimension, for an aspect of construction that you can't get in any other way, and which we never used to get before.

I was out the other day looking over an area and I got a totally different impression of it from the air, from a helicopter and from the pictures that were taken at the time.

A few years ago we were looking for a new route for an expressway or parkway in Westchester, and as those of you who live in this neck of the woods know, these main arteries run north and south and follow the swales, the valleys, and that is where the storm water and sewage is also taken care of. We thought we knew pretty well — all of us — where these swales were, where the valleys were, until an engineer working for one of the contracting firms, one of the consulting firms, took several hundred pictures from the air and found what, of course, had palpably been there all along but had not been shown accurately, significantly, on the map. He found the new route. It represented an old Revolutionary road that ran up to White Plains, that was used by George Washington. And that became the site for the new main expressway that eventually goes all the way upstate and ends up in Albany and on the frontier, the Niagara Frontier. It's photography that did that. You can say that the U.S. Geological Survey should have found it, you can say all kinds of things, but it was the photographs that did the job. We went on from photographs to locate the route.

Now, we are dependent, very dependent on Kodak for the record of this Fair — not only for the construction progress at this stage of the game which in some respects is not as brilliant as we'd like it to be but which we'll take care of, but also for what goes on at the Fair, and for the record afterwards of what has happened here.

It's an astonishing thing for those of us who have relatives and connections around the country, to see how these records are treasured, how people a couple of generations back got the early photographs of the 1893 Chicago Exposition and subsequent Expositions here and abroad, and kept them in albums and dragged them out on every possible occasion and looked them over. They get about as much fun out of that as their parents and grandparents did out of seeing the show itself.

Well, we're delighted that Kodak is here. We know what you can do, and we're going to depend upon you for the record.

Thank you.

Lincoln V. Burrows (left), assistant to Eastman Kodak's vice president of domestic sales and advertising, and William S. Vaughn, president of the company, as they examined the first Eastman camera during recent Fair ceremonies.

UNISPHERE

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