

KODACHROME TRANSPARENCY



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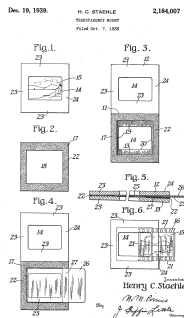
KODACHROME TIMELINE

Kodachrome was first introduced as a 16mm movie film in 1935, and followed by 35mm, 8mm and 828 films in 1936. Sheet films followed in 1938.



35mm Kodachrome film was processed and returned in strips to be viewed and projected. Slide mounts were sold separately to be mounted and assembled at home, although a few projectors could project from the strips. Slide projectors were already in use for 35mm film, with Kodak having introduced its first Kodalide projector in 1937.¹

Kodak announced the introduction of their own branded paper mounts, Kodalide Ready-Mounts, in 1939. The new service included “lacquering the emulsion side of the film after processing, cutting the frames apart, and mounting each in Kodalide Ready-Mount.”² Henry C. Staehle patented the slides in 1939 for Eastman Kodak Company. The patent was for a mount assembled from a folded strip of paper (referred to in Kodak literature as pressboard) dry mounted together, with a strip of gelatin coated paper as a means of both positioning and to avoid prematurely sticking the mount together. The Ready-Mounts were ready to use with the latest version of Kodak’s Kodalide projector (Model 2), and metal frames were sold to adapt the new mounts for use with the previous model.



Processing and mounting were included in the cost of the film, and processing was done at the main Kodak plant in Rochester, NY. 35mm Kodachrome came in a metal screw-top canister, and was returned in a yellow cloth bag with an attached paper mailing tag.

Ads announcing the service from 1939 show simple mounts with the iconic red border and only the text “Kodachrome” in a geometric sans serif font. The mounts were undated but numbered and printed with “Made in U.S.A.”

This simple style continues through 1949. Around 1950, the word “transparency” is added, which continues through the mid-1960s.

In 1954, Kodak controlled the vast majority of the photofinishing market, and had linked photofinishing to purchase of their color film, effectively controlling the market for their product from manufacture to end. The U.S. Supreme Court brought an antitrust suit against them, and wishing to avoid a lengthy public trial they could potentially lose, Kodak acquiesced. A consent decree was handed down to limit Kodak from “connecting in any manner the sale of its color film to the processing thereof, or the processing of its color film to the sale thereof.”³ This meant the built-in cost of processing had to be separated from the cost of purchasing films. Independent labs were now able to process Kodachrome, although the considerable technical requirements still limited this somewhat. At this point Kodak began labeling slides with “Processed by Kodak” to differentiate from independent labs.

The price of the film dropped about 43% with the processing cost removed, and there were multiple options for relatively quick processing.⁴ The popularity of Kodachrome soared in the 1960s, and slide mounts and projectors reached their peak in the 1960s and 70s. Around 1962, Kodak began selling prepaid envelope-style mailers to have film processed, rather than the small cloth bags previously used. These were sold separately with other camera supplies, and other processing labs such as Technicolor, created their own.

The exact developing and processing protocols for Kodachrome were still evolving in this period, and carried various designations from Kodak. In 1955, the K-11 process was introduced.

Announcing KODASLIDE PROJECTOR MODEL 2

TRIM... SMALL... ATTRACTIVELY PRICED... AND DELIGHTFULLY EASY TO OPERATE

For projecting Kodachrome transparencies or black-and-white film positives—8mm or 35 mm.—in 2 1/2" x 2 1/2" glass slides or Ready-Mounts. Designed for maximum ease in loading and projection. Glass-wood insulation around lamp ensures cool operation. Knurled knob for 10-degree lens elevation. Price, with 5-inch f3.7 lens, \$33.50, with 7 1/2-inch f4.5 lens, \$42.

KODASLIDE READY-MOUNT CHANGER
For use with Kodaslide Projectors, Model 2. Provides magazine feed and ejection for up to 20 Kodachrome "slide" or black-and-white film positives mounted in Ready-Mounts. Substituting mechanism operated by 10-inch f4.5 or f5.6-type projector. Price, \$12.

NOW KODACHROME "STILLS" ARE RETURNED TO YOU MOUNTED IN KODASLIDE READY-MOUNTS NO EXTRA CHARGE

THIS new service applies to "slide" Kodachrome film, regular or Type A, No. 828 or No. 135, and includes lacquering the emulsion side of the film after processing, cutting the frames apart, and mounting each in a Kodaslide Ready-Mount—at no extra charge.

Transparencies so mounted can be projected in Kodaslide Projector Model 2. Also in Kodaslide Projector, Model A, with the aid of the Ready-Mount Adapter, or by inserting mounts in Ready-Mount Metal Frames. Ready-Mounts, 2 1/2" x 2 1/2" mounts of double-thick pressboard, also available for mounting 135 or 828 size, box of 50, \$1.50.

READY-MOUNT METAL FRAMES
Ready-Mount Metal Frames adapt Ready-Mount frames to Kodaslide Projector, Model A, and other projectors. Frames can be removed from the Metal Frames and others substituted. Box of 6, 60¢.

READY-MOUNT ADAPTER FOR KODASLIDE PROJECTOR, MODEL A
Permits owners of Kodaslide Projector, Model A, to show Kodachrome transparencies or black-and-white film positives in Ready-Mounts. The Ready-Mount Adapter fits instantly into the film-slide guide of the Model A Projector as indicated at the right; no special adjustments are necessary. Price, \$1.

For more detailed information on these and other Kodachrome supplies, please consult literature on Kodachrome for miniature cameras. Free at your Kodak dealer's, or write direct to Eastman Kodak Company, Rochester, N.Y.

TODAY'S SENSATION... color with a miniature camera

Do you see how easy it is to get a picture? Kodachrome film is so easy to use that you can get a picture in less than a minute. Kodachrome film is so easy to use that you can get a picture in less than a minute. Kodachrome film is so easy to use that you can get a picture in less than a minute.

1485 Kodachrome 11 (1/8")
1225 Kodachrome 11 (1/4")
1225 Kodachrome 11 (1/2")
1225 Kodachrome 11 (3/4")
1225 Kodachrome 11 (1")

KODACHROME FILM Eastman's film for greatest full-size "885"

1 "A Brief History of Slide Projectors" <http://resources.kodak.com/support/pdf/en/manuals/slideProj/history.pdf>
 2 CineKodak
 3 <https://law.justia.com/cases/federal/district-courts/FSupp/853/1454/1517964/>
 4 <http://content.time.com/time/arts/article/0,8599,1906503,00.html>

In 1961 the K-12 process was created, and would last through several format iterations until 1974.

As the emulsion side of the transparency was exposed to heat, and moisture forced to evaporate, it would shrink down. Eventually the strain would cause the plane of the emulsion side to “pop” from concave to convex. This distortion caused the transparency to now be out of focus, necessitating ongoing refocusing as it shifted. The problem had been noted in the original patent, and a solution attempted by allowing the transparency to “move slightly within the mount so as to eliminate buckling or bending... when heated....”

In 1961, Carl H. Wiklund filed a patent for Kodak for a “Pre-popped Slide and Method of Making” (Number 3,013,354). This patent number appears printed or impressed on the verso of some mounts of the period. Examples have been found from both the U.S. and Italy. It proposed an improved, apertured mount which would force and control the curve of the transparency, as well as the method of mounting to best achieve this. In 1966, Kodak filed another U.S. Patent, 3,271,218, for a “Method of Making Pre-Popped Film Transparency Slides.” This adjustment further forced the margin areas of the film to bend and cause a positive curl of the image area. The image area was effectively pre-stressed (“pre-popped”) before heat and evaporation occurred while inside the projector.

In 1974, the K-14 process was introduced,



The new K-14 process was phased in as the older K-12 chemistry was used up, and both processes overlapped until approximately 1970. It has been suggested that during this overlap period, a red printed cross (“+”) on the mount denoted the newer K-14 process had been used.

In 1983, Kodak introduced Professional films of Kodachrome 25 and 64, to address declining use and concerns about quality. Improved “professional” processing at independent labs also helped boost use again slightly temporarily.⁵ However, the faster processing times possible with other film types with less complicated processing, led to continued decline amongst casual users.

In 1989, Kodak moved away from processing their film, and sold their interest in Kodak labs by forming a new company, Qualex, in tandem with Fuqua, Inc.⁶ At this point, “Kodak Processing Labs” became “Kodalux Processing Labs,” administered by Qualex.⁷ Although Qualex ran other existing labs which would process Kodachrome, the Kodalux brand was initially formed to differentiate the original Kodak labs.⁸ Kodak maintained a fifty percent interest in the company, but Qualex ran and administered the labs. A previous antitrust consent decree from 1921 had prohibited Kodak selling “private label” film (such as Kodak-manufactured film branded by a particular retailer) in the interest of market transparency. As such, despite the various lab names, brands, and operating arrangements, Kodachrome film was always marketed under the same name.



In 1994, the antitrust consent decree from both the 1921 and 1954 court cases were lifted, following arguments by Kodak that they were outdated in the market of the day.⁹ With the restrictions on linking film sales to photofinishing removed, Kodak moved to consolidate processing again. It bought back its controlling interest in Qualex, and therefore, Kodalux. In the face of increased photofinishing competition from the Fuji Photo Film Company, this gave Kodak control of about two-thirds of photofinishing in the US, including Kodachrome processing.¹⁰ Qualex managed labs associated with large chain stores, as well as the “higher-end” Kodalux labs. Other independent labs were also acquired by Kodak through Qualex, such as Lerner Labs in 1995.¹¹

In 1999, Kodak introduced a compact and computer-controlled processor, the K-LAB processor, for use in smaller labs. It required a much smaller footprint, and pre-packaged chemicals from Kodak negated the necessity of a dedicated analytical lab. In the face of high costs and diminishing demand, however, the project was short-lived. The final K-LAB in

5 Henry Wilhelm. “Handling and Preservation of Color Slide Collections” *The Permanence and Care of Color Photographs*. p 626. Ch 18.

6 <https://www.kodak.com/corp/aboutus/heritage/milestones/default.htm>

7 “What’s a Kodalux?,” *Popular Photography*, p. 40. April 1989. Vol. 96, No. 4.

8 Jonathan Fuerbringer. *Talking Deals; Film Processing’s Latest Name*. *New York Times*, January 12, 1989. p. D2

9 <https://www.justice.gov/atr/case-document/brief-appellee-united-states-america-termination-consent-decree>

10 The Associated Press. “Kodak Buys All of Qualex” *Aug 16, 1994*, p. D12.

11 <https://www.wsj.com/articles/SB833848304226206500>

Tokyo ceased Kodachrome processing between 2005 and 2007. In 2007, Kodak discontinued the pre-packaged chemistry for the system, and the project ended.

“Kodak Picture Processing” was a printing and processing service phased into US Qualex labs from about 1999, replacing “Kodak Premium Processing.” The name and service were later available through licensing to independent labs from 2000.¹²

In the early 2000s, Qualex dropped from 53 labs to 22 labs in 2004 (although only a handful had processed Kodachrome).¹³ In 2004 several factories and processing plants had shut down, including the last remaining US Kodak lab handling Kodachrome in Fair Lawn, NJ.

The final Kodak lab, located in Lausanne, Switzerland, was shuttered in 2006. Kodak had been contracting US processing to Dwayne’s, an independent lab in Parsons, KS. Dwayne’s was the last lab in the world to process Kodachrome, processing the last roll in 2010. During that time, film from outside the US was forwarded on from the Lausanne address to Dwayne’s.

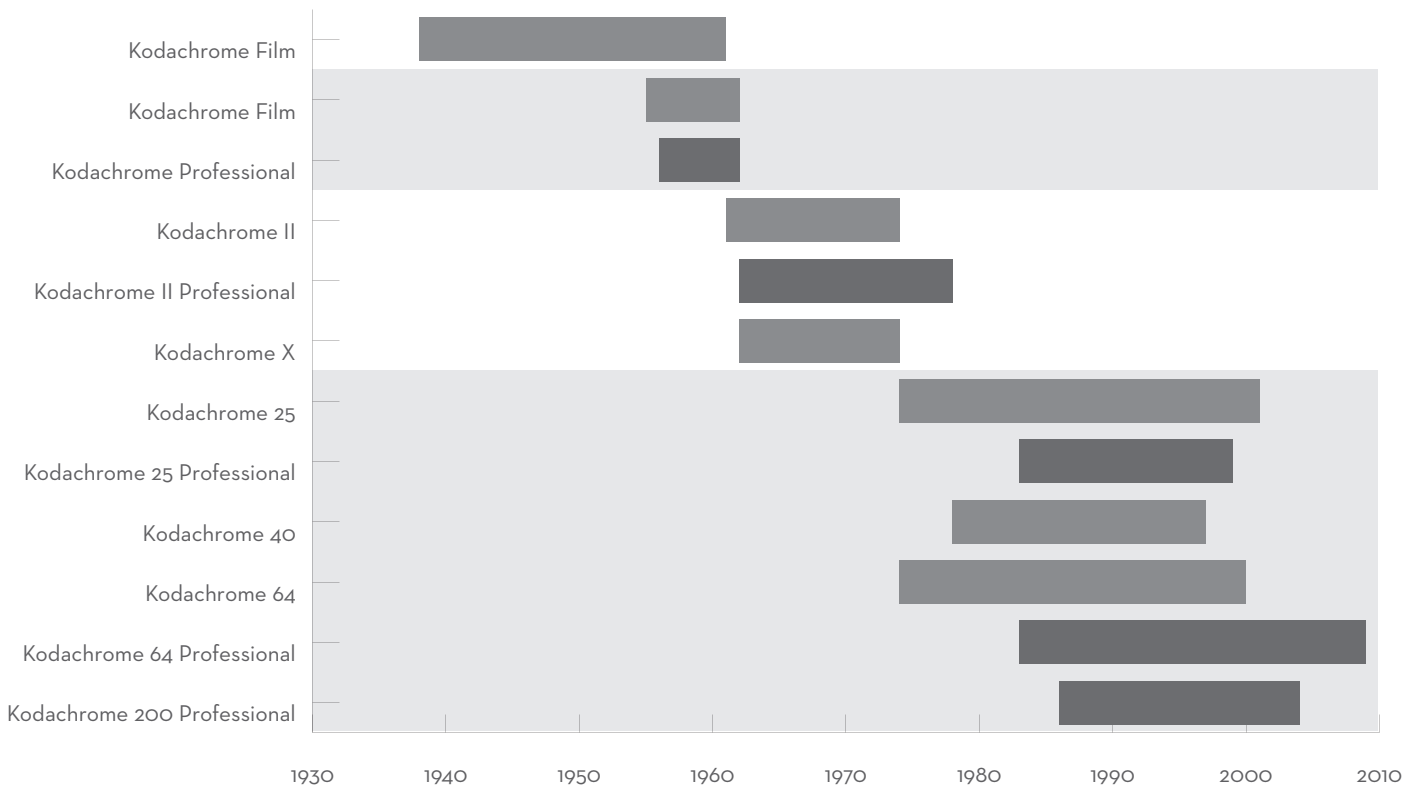
In June 2009, Kodak announced it would stop manufacturing Kodachrome by the end of that year. There was a scramble to process existing film, and Dwayne’s processed the last roll in December 2010.



12 “Kodak Picture Processing Will Offer Consumers Their Highest Quality Prints Ever, And More.” The Free Library. 1999 Business Wire 25 Jun. 2018 <https://www.thefreelibrary.com/Kodak+Picture+Processing+Will+Offer+Consumers+Their+Highest+Quality...-a054481688>

13 [http://www.imaginginfo.com/print/PTN/Hurt-By-Lost-Rolls--Qualex-Readjusts-To-Digital-Explosion/2\\$1002](http://www.imaginginfo.com/print/PTN/Hurt-By-Lost-Rolls--Qualex-Readjusts-To-Digital-Explosion/2$1002)

FILM	TYPE	DATES	PROCESS
Kodachrome Film	35mm and 828, daylight & Type A	1938-1951	Various processes
Kodachrome Film	35mm and 828, Type F (ASA 12)	1955-1962	K-11
Kodachrome Professional	35mm, Type A (ASA 16)	1956-1962	K-11
Kodachrome II film	35 mm and 828, daylight (ASA 25/early) (ASA 64/late)	1961-1974	K-12
Kodachrome II Professional	35mm, Type A (ASA 40)	1962-1978	K-12
Kodachrome-X film	35mm (ASA 64)	1962-1974	K-12
Kodachrome 25	35 mm, daylight	1974-2001	K-14
Kodachrome 25 Professional	25 mm, daylight	1983-1999	K-14
Kodachrome 40	35mm, Type A	1978-1997	K-14
Kodachrome 64	35mm, daylight	1974-2000	K-14
Kodachrome 64 Professional	35mm, daylight	1983-2009	K-14
Kodachrome 200 Professional	35mm, daylight	1986-2004	K-14



1940s - 1950s

Kodak announced Ready Mount slide mounts in February 1938, and they were commercially available from April 1939.

Following a 1954 consent decree which required Kodak to allow processing by outside labs, "Processed by Kodak" was added to mounts to distinguish slides processed by Kodak labs. Various outside labs made their own mounts, imitating those from Kodak to varying degrees. This period exhibits fairly significant variations in printing, from line thickness and crispness to the shade of red ink.



1939-1949

Red border format.
Geometric sans serif font with only the text: "Kodachrome".



1949-1952

Red border format.
Text is elaborated to "Kodachrome Transparency".



1950-1955

Red border format.
Variation of the geometric sans serif font, slightly more vertical.

Early 1950s



1950s

Red border format.
Likely pre-1955, with no text reading:
"Processed by Kodak".
A new sans serif font, slightly more
humanistic than geometric.



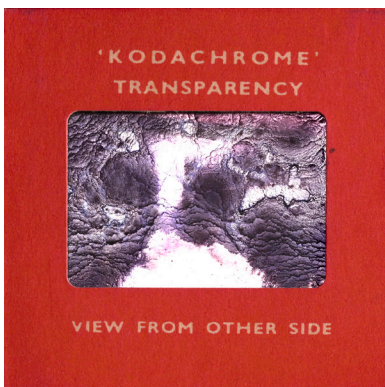
1950s

Red border format.
Likely pre-1955 version from England.
"Kodachrome" is printed in a slab font.



1950s

Red striped border format.
Likely pre-1955 version from France.
"Kodachrome" is printed in a sans serif font.



Mid-1950s

Red border format variation- all red face.
Likely pre-1955 version.
"Kodachrome" is printed in a sans serif font,
and with quotation marks.

(Image damaged by mold).

Late 1950s



1955-1959

Red border format.
"Processed by Kodak" is added to mounts after 1954.

Humanistic sans serif font.



1955-1959

Red border format.
"Processed by Kodak" is added to mounts after 1954.

Tall sans serif font, with "Kodachrome" in quotation marks.



1955-1959

Red border format.
"Processed by Kodak" is added to mounts after 1954.

Geometric sans serif font.

1960s Mounts from Independent Labs

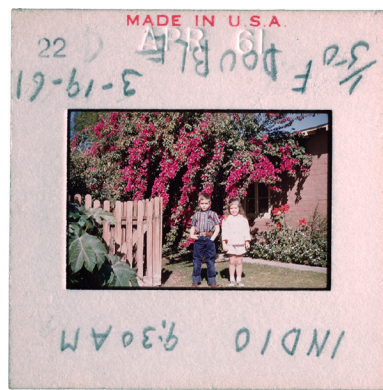


After 1955

Non-kodak mounts:

After 1954, labs other than Kodak were allowed to process Kodachrome, and produced their own mounts, imitating those from Kodak to varying degrees.

Drewry was one of the earliest labs to process Kodachrome slides.



c. 1956-1959

Red stars along both edges on a grey background.

Technicolor labs.



Early 1960s

Red (or blue) stars along both edges on a white background.

Technicolor labs.



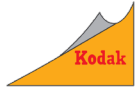
After 1955

Non-kodak mounts:

After 1954, labs other than Kodak were allowed to process Kodachrome, and produced their own mounts, imitating those from Kodak to varying degrees.

Unknown lab.

Late 1950s - 1960s



A variety of sans serif font variations are used in the earlier part of the decade; while “Kodachrome” begins to be printed in a distinctive slab font from about 1962. The red and yellow edge curl logo is introduced around 1958. In 1965, a redesign decreased the size of the edge curl logo when used. The U.S. Patent number 3,013,354, filed in 1958 and granted in 1961, begins to be printed on some variants from 1964. The mounts are often dated, either impressed into the mount or ink-stamped. The Kodachrome II process was introduced in 1961, and seems to have coincided with some of the new mounts.



1958-1959

Taller humanistic sans serif font, with impressed date.

The mounts are comprised of separate boards adhered together, rather than perforated along the top edge and folded.



1959-1962

Squat geometric sans serif font, with either impressed or ink stamped dates.

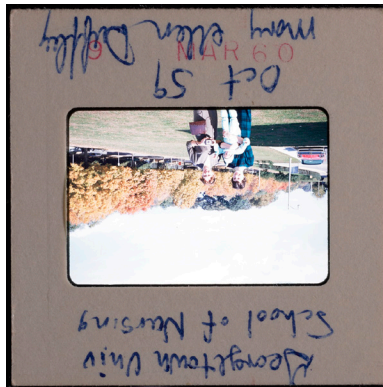
The mounts are comprised of separate boards adhered together, rather than perforated along the top edge and folded.



c. 1959

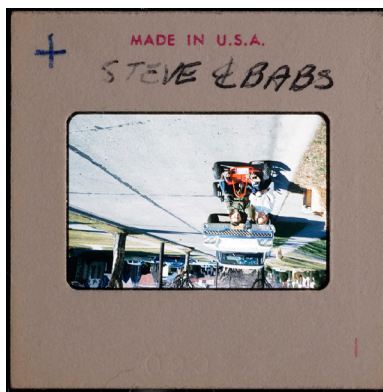
Taller humanistic sans serif font, with no date.

1960s



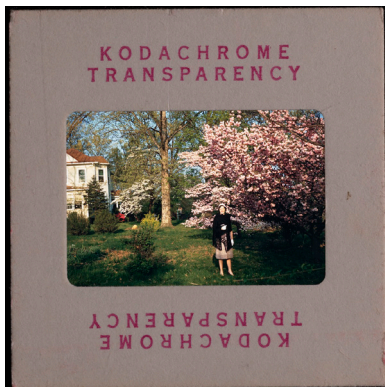
c. 1960

Taller humanistic sans serif font.



1960-1961

Squat humanistic sans serif font.



c. 1961

Taller humanistic sans serif font.



c. 1961

Taller humanistic sans serif font.
No logo, with inkstamped date.

1960s



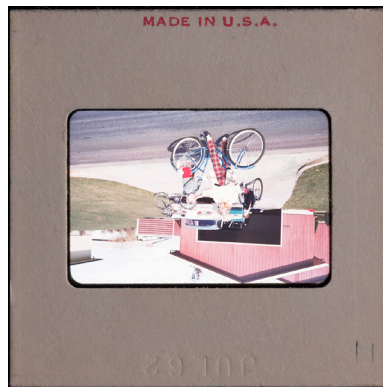
1961-1962

Large edge curl logo.
Slightly larger humanistic sans serif font:
"Kodachrome II Transparency".



c. 1962

Slightly larger and squat humanistic sans serif font:
"Kodachrome II Transparency",
with a larger printed "II".



c. 1962

No logo.
Humanistic sans serif font.



1960s

Large edge curl logo.
Compact humanistic sans serif font.
German variant.

1960s



c. 1963

Large edge curl logo.

Large slab font begins to be used for "Kodachrome".



1963-1964

English variant.

Large edge curl logo.

Slab font.



c. 1964

Small edge curl logo.

Slab font workmark, with "Color slide" in small sans serif letters beside it, rather than "Transparency" below.

US Patent number noted verso.



c. 1965

Italian/US variant ("Made in U.S.A." printed verso, impressed dates in Italian).

Despite this example dating from 1965, the larger edge curl logo has been used.

1960s-1970s



c. 1965-1966

Italian/US variant ("Made in U.S.A." printed verso, impressed dates in Italian).
Small edge curl logo, slab font.

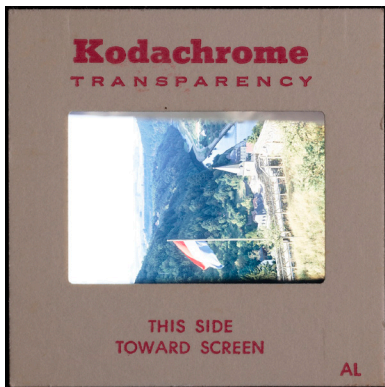
US Patent number noted verso.



1965-1972

Small edge curl logo, slab font.

US Patent number noted verso.



c. 1965-1972

Slab font logo.

Red "AL" printed in the lower right corner.



c. 1968-1971

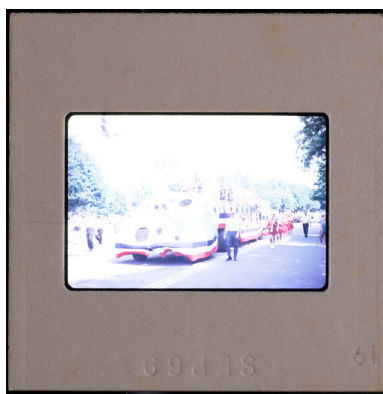
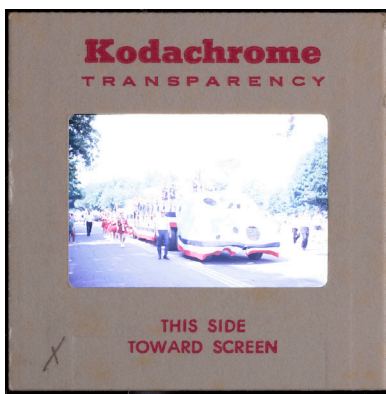
English variant.
Small edge curl logo, slab font.

1960s-1970s



c. 1969

German variant.
Slab font and small edge curl logo.



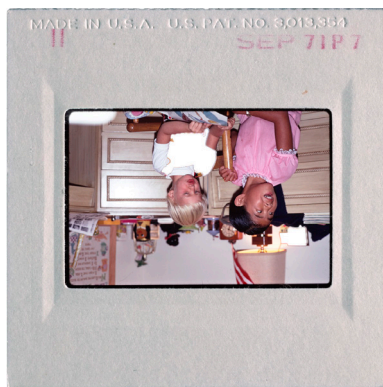
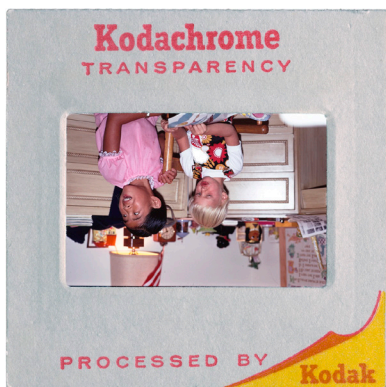
c. 1969

Slab font logo.



c. 1971

Canadian variant.
Edge curl logo.
Slab font wordmark.



c. 1971-1972

Edge curl logo.
Slab font wordmark.

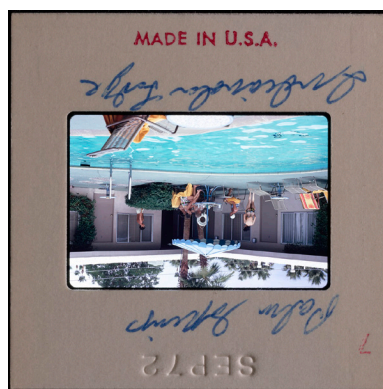
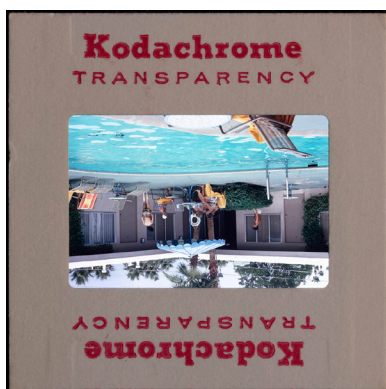
US Patent number impressed verso.

1970s New Logo



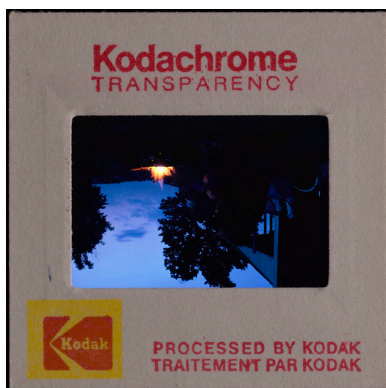
In 1971, Kodak introduced this new rectangular red and yellow logo, using the slab font for “Kodak”. The new logo appears on Kodachrome mounts from around 1972, and the word “Kodachrome” begins to transition to a blocky new sans serif font. This is the dominant format for the rest of the decade.

The newer K-14 process for Kodachrome was introduced in 1974, to eventually replace the K-12 process. But both processes were in use as the new chemistry was phased in from about 1974 to 1983. A red printed cross, “+”, is printed both recto and verso on some slides from this period; it has been suggested that this indicates the newer K-14 process during this period of overlap. The word “Slide” rather than “Transparency” begins to be used more frequently.



c. 1972

Slab font wordmark.



c. 1974

French variant.

Blocky sans serif.
Rectangular “K” logo.



1974-1975

Blocky sans serif.
Rectangular "K" logo.

Red "+" printed recto and verso.

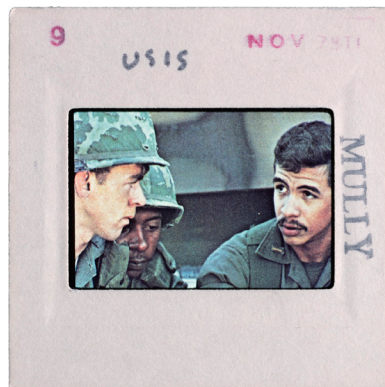


1975-1980

Blocky sans serif.
Rectangular "K" logo.

Red "+" printed recto and verso.

"Slide" rather than "Transparency" used.



c. 1977-1979

French variant.
126 format - Square window.

Blocky sans serif.
Smaller rectangular "K" logo.

Red "+" printed recto and verso.

1980s

Rounded outer corners appear on mounts in approximately 1980. Around 1983, designs begin to integrate a variation of the logo (without the Kodak name) into various graphic shapes. In 1987, the rectangular “K” logo was updated to include “Kodak” printed in a custom sans serif font.

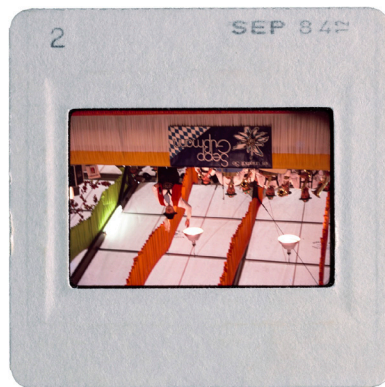
In 1988, Kodak diverted its interest in processing labs to Qualex, an affiliated but distinct company formed in tandem with Fuqua Industries. In 1989, Kodak Processing Labs became known as Kodalux Processing Services. Kodalux wordmarks replace the Kodak logos and “Processed by Kodak” is removed. Other labs were operated by Qualex but not branded as Kodalux, and the design of Kodalux slides deliberately distinguished them.



1980-1983

Rounded mount corners.

Rectangular “K” logo.
Blocky sans serif.



c. 1983-1984

German variant.

Rounded mount corners.

Rectangular “K” logo.
Blocky sans serif.



c. 1986

Rounded mount corners.

Slab font wordmark.

“AL” printed lower right on recto.

Outlier with the older font, and the use of “Transparency”.



1980s

Rounded mount corners.

Atypical sans serif font.

Yellow striped gradient background.
 "K" logo incorporated into a ribbon/strip design, in black.



1983-1986

Rounded mount corners.

Blocky sans serif.
 Yellow striped gradient background.
 "K" logo incorporated into a ribbon/strip design, in black.



1986-1988

Rounded mount corners.

Blocky sans serif.
 "K" logo incorporated into a ribbon/strip design, in red.



1989

Rounded mount corners.

Blocky sans serif.
 "Kodalux" wordmark appears.

1990s-2000s

In 1994, Kodak bought back its full controlling interest in Kodalux. By doing so, it regained control of a majority of wholesale photofinishing in the US and ensured a more exclusive market for its chemistry.¹ Around 1995-1996, Kodalux rebranded several labs as “Kodak Premium Processing,” reflected on some slide mounts from the latter half of the decade.

¹ The Associated Press. “Kodak Buys All of Qualex,” New York Times. August 16, 1994, p D12.



1989-1994

Rounded mount corners.

Blocky sans serif.

“Kodalux” wordmark.

Yellow striped ribbon motif on background.



1995 - 2000

Rounded mount corners.

Blocky sans serif.

“Kodak” wordmark with yellow bar, and “Premium Processing” beside it.



1983-1986

Atypical sans serif.

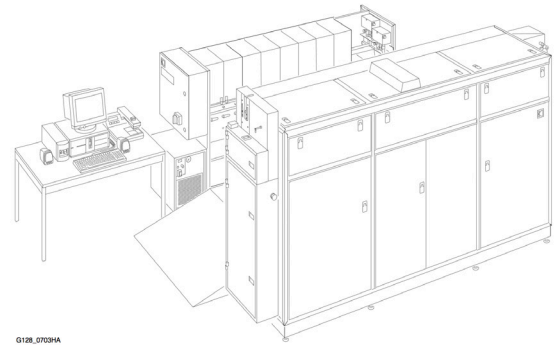
“K” logo incorporated into a ribbon/strip design, in black.

K-LAB Processors

K-LAB processors were introduced in 1999 to encourage wider use of the complicated K-14 process. 14 machines were purchased and operated in the early part of the 2000s. Kodak had collaborated with Richard Mackson, a photolab owner who designed computer-base processing equipment, to create a largely automated system.¹

The processing variation was called K-14 M, and while still expensive and exacting, it did allow some smaller facilities to process Kodachrome. However, demand was diminishing by this point, and the processing was still quite expensive. While Kodak acknowledged demand for faster turnaround times in its release of the K-LAB, and anticipated an eventual demand for dozens such machines,² the cost, complexity and time required still made Kodachrome an expensive venture for independent labs. Horiuchi Color Labs in Tokyo had ceased processing by 2007, when Kodak discontinued the packaged chemistry utilized by the system.

While the full-size K-14 processor itself required 1,000 square feet, full analytical labs, and significant storage room for chemicals, the K-LAB processor took only 46 square feet.³ The processor was able to handle 75 to 100 rolls of film, of 24 to 36 exposures respectively, per hour. The K-LAB setup was approved by Kodak to process Kodachrome 25, 64, 64 Professional, 200, and 200 Professional.⁴ Since consistent chemical stability and oxidation were crucial, Kodak provided pre-mixed chemicals in nitrogen-packed bag-in-box packages. Further consistency was ensured by the extensive computer monitoring of the process. Some modification was made to the final bath and rinse steps, to avoid water spotting.



LAB NAME	LAB TYPE	LOCATION	DATES	
Lerner Labs	Independent Lab	Kent, WA	1	
		San Leandro, CA	1	
		Fountain Valley, CA	1	
	Later Acquired by Kodak	Rockville, MD	2	
BWC	Independent Lab	Miami Beach, FL	1	
A&I Color	Independent Lab	Los Angeles, CA	1	
Horiuchi Color Lab	Independent Lab	Tokyo, Japan	1	Until 2007
Kodak Imagica	Affiliated Lab	Osaka / Tokyo, Japan	1	
Kodak Australasia	Kodak Lab	Moorebank, Australia	1	
Kodak	Kodak Lab	Stuttgart, Germany/ Lausanne, Switzerland	3	
Kodak Research Labs (B-69)	Kodak Lab		1	
Dates and machine locations: http://www.randrews4.com/WSLKodachromePresentation.htm				

1 <http://www.randrews4.com/WSLKodachromePresentation.htm>

2 Kodak Press Release: "K-LAB Processors Improve KODACHROME Film Processing." <https://web.archive.org/web/20090626145943/https://www.kodak.com/global/en/consumer/products/klabs/index.shtml>

3 press release

4 "3- Processing Steps"

2000s



The K-Lab Processors were introduced in 1999 to encourage wider availability of the complicated K-14 processing. 14 machines were sold, and were used for a few years in the early 2000s.

Kodak again updated their logo in 2006, with a custom workmark designed by Ogilvy. The rebranding was intended to distance the company from its film processing past, and encompass a wider scope for the company.

Kodachrome slides were produced until 2009, but available processing locations had declined precipitously by that point. By 2003, a few independent labs were still active, while all kodachrome sent to Kodak was forwarded to the Fair Lawn, NJ, plant. Several Kodak factories, including Fair Lawn, site were shuttered in 2004, and independent labs dwindled. By late 2006 however, the last Kodak plant still processing Kodachrome in Lausanne, Switzerland, was shut down. Kodak had contracted with an affiliated independent lab, Dwayne's of Parsons, Kansas, to continue operations. In 2007, Kodak discontinued the packaged "Bag-in-box" K-14 chemicals used in the K-lab set-up, leaving only Dwayne's.

"Kodak Picture Processing" was a printing and processing service phased into US Qualex labs from about 1999, replacing "Kodak Premium Processing." The name and service were later available through licensing to independent labs from 2000.

The discontinuation of Kodachrome film was announced by Kodak in 2009, and Dwayne's continued to process through 2010.



2000-2006

Rounded corners.

Tall sans serif.

"Kodak Picture" oval logo, "Kodak Picture Processing".



2000-2006

Rounded corners.

Tall sans serif.

"Kodak" wordmark, incorporated into "Slide Processing by Kodak".

2000s

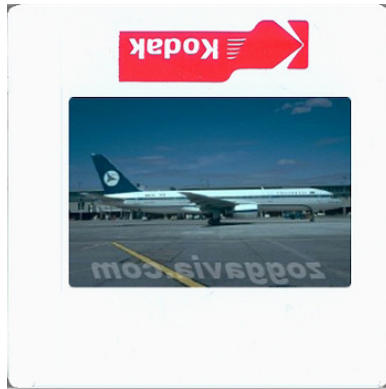


2000-2006

Rounded corners.

Rounded sans serif.

“K” logo incorporated into a ribbon/strip design, in red.

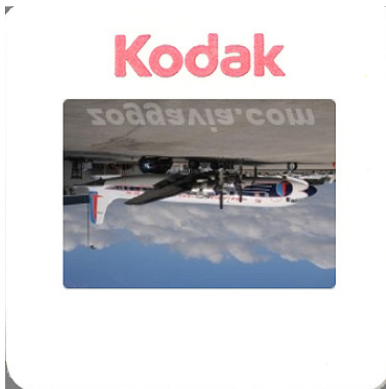


2006-2009

Rounded corners.

No “Kodachrome”.

“K” logo incorporated into a ribbon/strip design, in red.



2006-2009

Rounded corners.

Custom sans serif wordmark.

KODAK PROCESSING FACILITIES ABROAD

LAB NAME	CITY	COUNTRY	ADDRESS	APPROXIMATE DECADE
Kodak (Australasia) Factory	Abbotsford	Australia	4 Southampton Crescent	
Kodak (Australasia) Factory	Coburg	Australia	173 - 199 Elizabeth Street	
Mailer Address	Melbourne	Australia	PO Box 9803, Melbourne	
Kodak Photo Services Ltd	Moorebank	Australia	30 Heathcote Road	
Mailer Address	Vienna	Austria	Albert Schweitzer-Gasse 4	
Mailer Address	Koningslo- Vilvoorde	Belgium	Steenstraat 20,	
Canadian Kodak Co., Limited	Toronto	Canada	Box 1400, Station W	
Mailer Address	Alberstlund	Denmark	Roskildevej 16,	
Kodachrome Film Processing Laboratory	Wimbledon	England	PO Box 2, 29 Deer Park Road	
Mailer Address	Hertfordshire	England	Box 14, Hemel Hempstead	
Mailer Address	Vantaa	Finland	Postilokero 19	
Kodak-Pathe, S.A.F.	Paris	France	Avenue Montaigne 39	
Mailer Address	Sevran	France	Rond-Pointe George Eastman	
Mailer Address	Stuttgart	Germany	Postfach 600 345	
Mailer Address	Athens	Greece	PO Box 8253, GR100	
Kodak Bombay/Kodak House	Bombay	India	Hornby Road	
Mailer Address	Dublin	Ireland	PO Box 4, Pottery Road	
Mailer Address	Tokyo	Japan	PO Box 200, Kyobashi	
Mailer Address	Mexico D.F.	Mexico	Administracion de Correos 68 / Calle San Jeronimo No. 24	
Kodak New Zealand Ltd	Wellington	New Zealand		
Mailer Address	Rijswijk	Netherlands	Treubstraat 11, 2288EG	
Kodak Norge	Kolbotn	Norway	Trollåsveien 4, 1414	
Kodak House	Panama	Panama	98 Central Avenue	
Mailer Address	Linda-a-Velha	Portugal	Apartado 12	
	Johannesburg	South Africa	Rissik Street	
Mailer Address	Madrid	Spain	Apartado de Correos 130	
Mailer Address	Jarfalla	Sweden	S-175 B5 Jarfalla	
Mailer Address / Hasselblads Fotogr. A.B.	Stockholm	Sweden	Nybrokajen 5	
Kodak Photo Service SA	Lausanne	Switzerland	1 Avenue de Longemalle / Case Postale CH-1001	

KODAK PROCESSING FACILITIES IN THE UNITED STATES



Due to its technical complexity, the Kodak Park facility in Rochester, NY, was the only Kodachrome processing facility until 1944. By the 1960s, when mailers came into use and competing independent labs could also process Kodachrome, there were ten Kodak Processing Labs.



CITY	COUNTY	ADDRESS	APPROXIMATE DECADE
Melbourne	Australia	PO Box 9803, Melbourne, Victoria 3001	
Vienna	Austria	Albert Schweitzer-Gasse 4, A-1148 Vienna	
Koningslo-Vilvoorde	Belgium	Steenstraat 20, 1800 Koningslo-Vilvoorde	
Alberstlund	Denmark	Roskildevej 16, 2620 Albertslund	
Hertfordshire	England	Box 14, Hemel Hempstead, Hertfordshire, HP2 7EH	
Vantaa	Finland	Postilokero 19, 01511, Vantaa	
Sevran	France	Rond-Pointe George Eastman, 93270 Sevran	
Stuttgart	Germany	Postfach 600 345, 7000 Stuttgart 60	
Athens	Greece	PO Box 8253, GR100 10, Athens	
Dublin	Ireland	PO Box 4, Pottery Road, Dun Laoghaire, Co. Dublin	
Milan	Italy	Casolla Postale 11057, 20100 Milan	
Mexico D.F.	Mexico	Administracion de Correos 68, Mexico 22 D.F. C.F. / Calle San Jeronimo No. 24	
Rijswijk	Netherlands	Treubstraat 11, 2288EG, Rijswijk ZH	
Linda-a-Velha	Portugal	Apartado 12, Linda-a-Velha	
Madrid	Spain	Apartado de Correos 130, Colmenar Viejo, Madrid	
Jarfalla	Sweden	S-175 B5 Jarfalla	
Toronto	Canada	Box 1400, Station W, Toronto, Ontario MEM 5C5	
Tokyo	Japan	PO Box 200, Kyobashi, Tokyo	
Kolbotn	Norway	Trollåsveien 4, 1414 Trollåsen, Kolbotn	
Vantaa	Finland	Postilokero 19, 01511, Vantaa	
Lausanne	Switzerland	Case Postale CH-1001	

KODAK PROCESSING FACILITIES IN THE UNITED STATES

Due to its technical complexity, the Kodak Park facility in Rochester, NY, was the only Kodachrome processing facility until 1944. By the 1960s, when mailers came into use and competing independent labs could also process Kodachrome, there were ten Kodak Processing Labs.

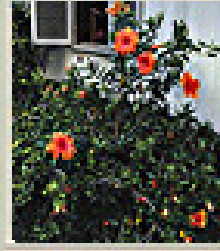


LAB NAME	CITY	COUNTRY	STREET ADDRESS		APPROXIMATE DECADE
Kodak Headquarters	Rochester	USA (NY)	Kodak Park	One of original ten labs	1930s - unknown
Kodak Processing Lab*	Los Angeles	USA (CA)	1017 N. Las Palmas Ave.	One of original ten labs	
Kodak Processing Lab*	Palo Alto	USA (CA)	925 Page Mill Rd.	One of original ten labs	
Kodak Processing Lab/ Kodak Film Lab*	Atlanta	USA (GA)	4729 Miller Dr.	One of original ten labs	
Kodak Processing Lab*	Honolulu	USA (HI)	1065 Kapiolani Blvd.	One of original ten labs	
Kodak Processing Lab*	Boston	USA (MA)	399 D St.		
Kodak Processing Lab*	Rockville	USA (MD)	1 Choke Cherry Rd.	One of original ten labs	
Kodak Processing Lab*	Fair Lawn	USA (NJ)	16-31 Rte. 208	One of original ten labs	
Kodak Processing Lab*	Findlay	USA (OH)	1100 E. Main Cross St.	One of original ten labs	
Kodak Processing Lab*	Dallas	USA (TX)	3131 Manor Way	One of original ten labs	
Eastman Kodak Co.	Chicago	USA (IL)	1712 Prairie Ave	One of original ten labs	
Kodak Processing Lab	San Leandro	USA (CA)	14333 Wicks Boulevard		
Kodak Processing Lab	Mt. Prospect	USA (IL)	1331 Business Ctr. Dr.		
Kodak Processing Lab	Tukwila	USA (WA)	1233 Andover Park East		
Qualex Inc	Sacramento	USA (CA)	125 Main Ave		
Kodak Slide Processing c/o District Photo/Kodak Mailer Processing	Beltsville	USA (MD)	PO Box 3022	Affiliated lab taken over by Kodak	
Black's Photo/Kodak Processing Lab/Qualex	Minneapolis	USA (MN)	1201 W. Broadway	Affiliated/Qualex lab	
Eastman Kodak Co.	San Francisco	USA (CA)	241 Battery Street		
Kodak Processing Lab	Santa Ana	USA (CA)	3520 West Warner Ave	Qualex lab?	
*Original Kodak Processing Lab locations, which became Kodalux Processing Labs in 1989.					

INDEPENDENT PHOTO LABS PROCESSING KODACHROME

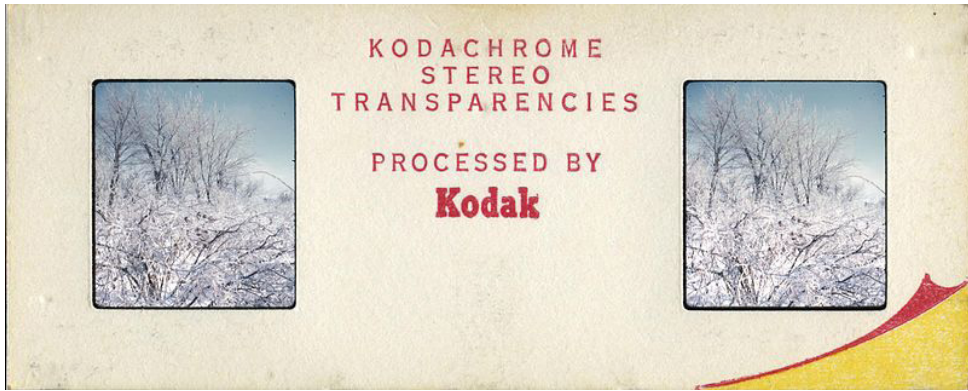
LAB NAME	CITY	COUNTRY	ADDRESS	APPROXIMATE DECADE
Imagica	Tokyo	Japan	Imagica Corp., PO Box 200, Kyobashi, Tokyo	
Horiuchi Color Lab, Co, Ltd	Tokyo	Japan	1-6-7, Wada Sugunami-Ku Tokyo 166	
KJ imaging	Tokyo	Japan		
KR Center	Arawa	Japan	4824 Nishibori, Arawa, Saitama 338	
Kolor Print	Little Rock	USA (AK)	2121 Thayer St., Little Rock, AK 72202	
Grand Canyon Color Lab	Phoenix	USA (AZ)	4456 E. Thomas Rd., Phoenix, AZ 85018	
A&I Color Lab	Hollywood	USA (CA)	933 N. Highland Ave., Hollywood, CA 90038	
The New Lab	San Francisco	USA (CA)	10 Cleveland St., San Francisco, CA 94103	
Colorcraft Corp.	N. Highlands	USA (CA)	4330 Roseville, N. Highlands, CA 95660	
Drewry Photocolor	Burbank	USA (CA)	211 South Lake St., Burbank, CA 91502	
Sunset Color Labs	Los Angeles	USA (CA)	PO Box 46145, Los Angeles, CA 90046	
Starlight Color Lab	Los Angeles	USA (CA)	PO Box 36617, Los Angeles, CA 90036	
Rocky Mountain Film Laboratory	Aurora	USA (CO)	11821 E. 33rd Ave Ste A, Aurora CO 80010	
Total Chrome	Hollywood	USA (FL)	2850-D Stirling Rd., Hollywood, FL 33020	
BWC Chrome	Miami Beach	USA (FL)	233 Eleventh Street, Miami Beach, LF 33139	
Ross Ehlert Photo Lab	Chicago	USA (IL)	939 W. Lake St., Chicago, IL 60607	
Colorcraft Corp.	Des Plaines	USA (IL)	220 Graceland, Des Plaines, IL 60016	
LaSalle Color/LaSalle Photo Service	Chicago	USA (IL)	1700 W. Diversey Pkwy	
Dwayne's Photo	Parsons	USA (KS)	415 S. 32nd St., Parsons, KS 67357	
American Photo Group	Springfield	USA (MA)	616 Dwight St., Springfield, MA 01103	
Guardian Photo	Northville	USA (MI)	43043 W. Nine Mile Rd., Northville, MI 48167	
Colorcraft Corp.	Charlotte	USA (NC)	2515 Distribution, Charlotte, NC 28233	
Master Color Labs	Newark	USA (NJ)	GPO Box 30R, Newark, NJ 07101	
Pathecolor Inc	Bayonne	USA (NJ)		
NY Film Works	New York	USA (NY)	928 Broadway, New York, NY 10010	
Berkey Photo Service	New York	USA (NY)	45 E. 20th St., New York	
Duggal Visual Solutions	New York	USA (NY)		
Pavelle Color Inc	New York	USA (NY)	533 W. 57th St, New York, NY	
Guardian Photo	Allentown	USA (PA)	Race St., Lehigh Valley Ind. Pk. #1, Allentown, PA 18103	
The Color Place	Dallas	USA (TX)	1330 Conant St., Dallas, TX 75207	Until 1992
Colorcraft Corp.	Dallas	USA (TX)	3221 Halifax St., Dallas, TX 75247	
BWC Chrome	Dallas	USA (TX)		
Technicolor Labs	Various			

KODACHROME
STEREO
TRANSPARENCIES



KODACHROME
TRANSPARENCY





Kodachrome (View-Master) Stereo Reels

The View-Master, a bakelite stereoscope, was originally introduced at the 1939 New York World's Fair, and was also re-introduced for children in the 1960s.¹ The new circular reels featured seven pairs of stereo images using Kodachrome 16mm film. Sawyer's, who manufactured the View-Master, introduced fairy-tale reels for children in 1946.² They acquired Tru-Vue, a rival company producing 35mm stereo views, in 1951. This allowed them to also acquire the license with Walt Disney Studios, and Kodachrome reels featuring Disney characters and the parks were popular throughout the mid-1950s to 1960s. They continued to use Kodachrome for View-Master reels until 1966, when another acquisition corresponded with the adoption of E6 processing.³



1 above
2 Amazing 3-D, Hal Morgan and Dan Symm
3 www.3dstereo.com/vmhist.html

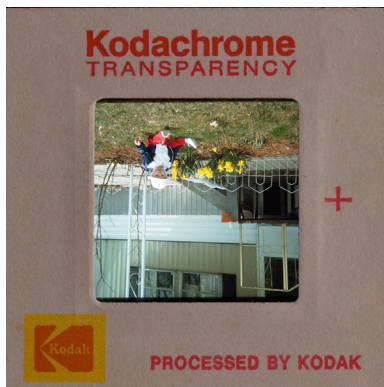
126 Format

Image size: 28mm x 28mm square.

Cartridge based film format for cameras such as the Instamatic. Available from 1963 to 1993.

1963-1974 (Kodachrome X), 1974-1993 (Kodachrome 64).

The asymmetric “Kodapak” cartridge fits in only one orientation in the camera, and simply drops into place. This addressed complaints from casual camera users about the difficulty of loading film. After exposure, the cartridge is simply unloaded, with no need to wind the film.



126 Format



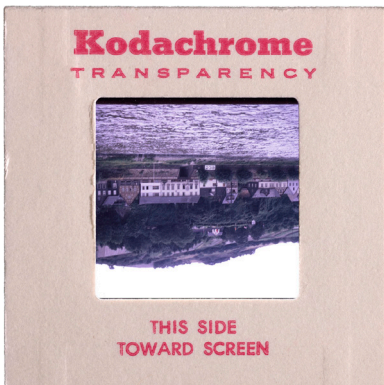
c. 1964
Large edge curl logo.
Slab font.



c. 1965-1968
Small edge curl logo, slab font.
US Patent number noted verso.



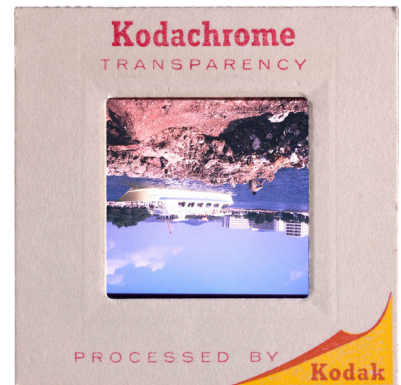
c. 1968-1973
Slab font wordmark.
Red "AL" printed lower right.



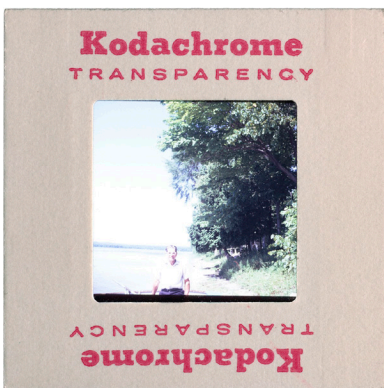
c. 1970
Slab font wordmark.



c. 1971
Edge curl logo.
Slab font wordmark.



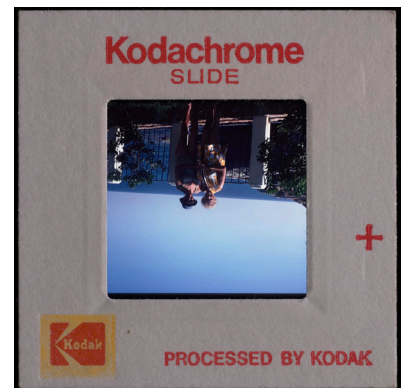
c. 1971
Edge curl logo.
Slab font wordmark.



c. 1971
No logo.
Slab font wordmark.



c. 1976
Blocky sans serif.
Smaller rectangular "K" logo.
Red "+" printed recto and verso.



c. 1980
English variant. Blocky sans serif.
Smaller rectangular "K" logo.
Red "+" printed recto and verso.

110 Format

Image size: 13mm x 17mm.

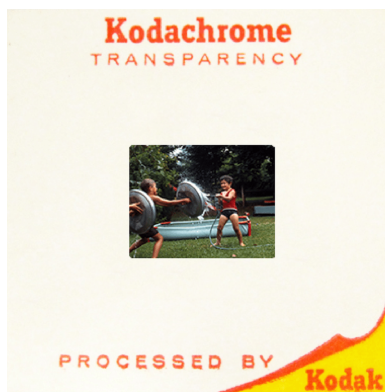
Available from 1972 to 1982-1987.

K110 was a cartridge based film, for cameras such as Kodak's Pocket Instamatic. Following the popular miniature 126 format film, and addressing complaints about difficulty loading and unloading film, the new cartridge film was aimed at casual users.



The film width was 16mm, allowing it to be processed on the existing setups for processing 16mm and 8mm movie film.

1972-1974 (Kodachrome X), 1974-1987 (1982?) (Kodachrome 64).



Something special you can get from your Pocket camera:

Pocket color slides.

Show them big and brilliant with a pocket Carousel projector.

Did you know that the same little Pocket camera that gives you the smallest snapshots can display the smallest slides?

Now you can enjoy a collection of 10 tiny Kodachrome color slides. They are small and bright and clear. You can carry them with you and look at them anytime.

To show them off their best, show the Kodak pocket carousel projector. It looks like a real projector. You can use it to show your slides to a group of people. You can use it to show your slides to a group of people. You can use it to show your slides to a group of people.

See the Kodak pocket Carousel projector at your favorite store. There are many other models available.

Kodak pocket Instamatic cameras. Kodak pocket Carousel projectors.

Kodachrome 110 Film could also be mounted in plastic 1" x 1" pocket slides, for viewing in Kodak's compact Pocket Carousel projector. Kodak additionally sold 2" x 2" adapter mounts, to allow the mini 110 slides to be used with a regular 35mm projector.

Relief text reads: "Kodachrome Transparency / Processed by Kodak". An embossed rectangular K logo in the lower left corner. A small window on the verso displays the negative number.

These are fairly rare, and exact dates of manufacture and availability are unclear.



Other Kodachrome Slide Formats

828 Film

Image size: 40mm x 28mm.
Available from 1936 to 1974.

1936-1962 (Kodachrome), 1961-1974 (Kodachrome II).

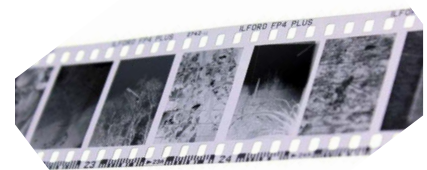
828 film is 135 (35mm) film stock produced without sprocket holes. The unperforated area allowed a 30% larger exposed image area. With no sprocket, the smaller film roll simultaneously allowed for smaller cameras and larger images.



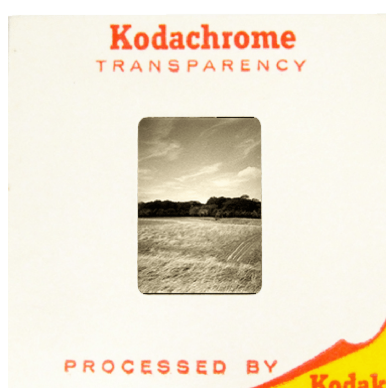
35mm Half Frame Format

Image size: 18mm x 24mm.

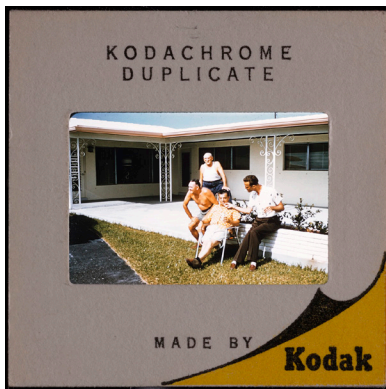
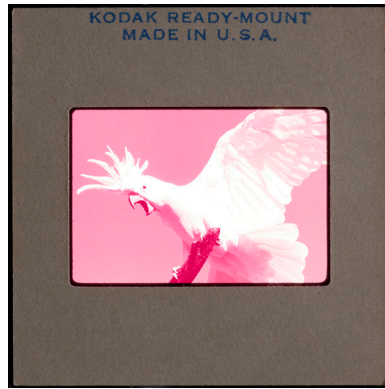
Regular 135 (35mm) film is used in any camera which produces half frame images (therefore allowing twice the exposures per roll of film). They were most popular in the 1960s, before such small cameras were available for regular 35mm shooting.



Dates for availability of this mounting service from Kodak are unclear.



Kodachrome Duplicates



Ektachrome Slide Mounts

