

The **Keystone**
Story

Keystone Camera Company, Inc.



HALLET SQUARE, BOSTON 24, MASSACHUSETTS

Tel. GENEVA 6-8000
Cable Address - Keyman

EDWARD M. SWARTZ
PRESIDENT

October
1953

Dear Reader:

I hope that it is not too immodest of me to wish that you will read "The Keystone Story" with as much pleasure as I have.

Our people have put together some interesting chapters. When I saw them in one document, only then did I realize that I had been a part of "History In The Making".

The story begins in 1919. It doesn't seem possible to me that 34 years have passed since then. There were just a few of us in the tiny loft, putting together a few parts by hand.

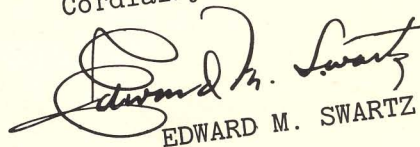
Today's conveyor belts and production lines on floors one-half mile long are some contrast! We started with screw drivers and pliers—modest fore-runners of today's rows of precision machines.

To me, one of the basic chapters of the story is in the Engineering and Design Department. These men, who are so skilled, both in their scientific theories and their practical applications, have developed many ideas which have become the basic improvements in Home Movie Equipment. They have tried to draw on their experience to build an exclusive operating feature into every Keystone Camera and Projector.

We hope we haven't boasted too much. We feel humble when we think of the amount of growth and progress still ahead of us. The most brilliant chapters remain to be written.

The "Writing" will be a partnership of the Keystone employees and the world-encircling chain of Keystone retailers. Together we know that we will build the bigger and better Keystone of the future.

Cordially yours,

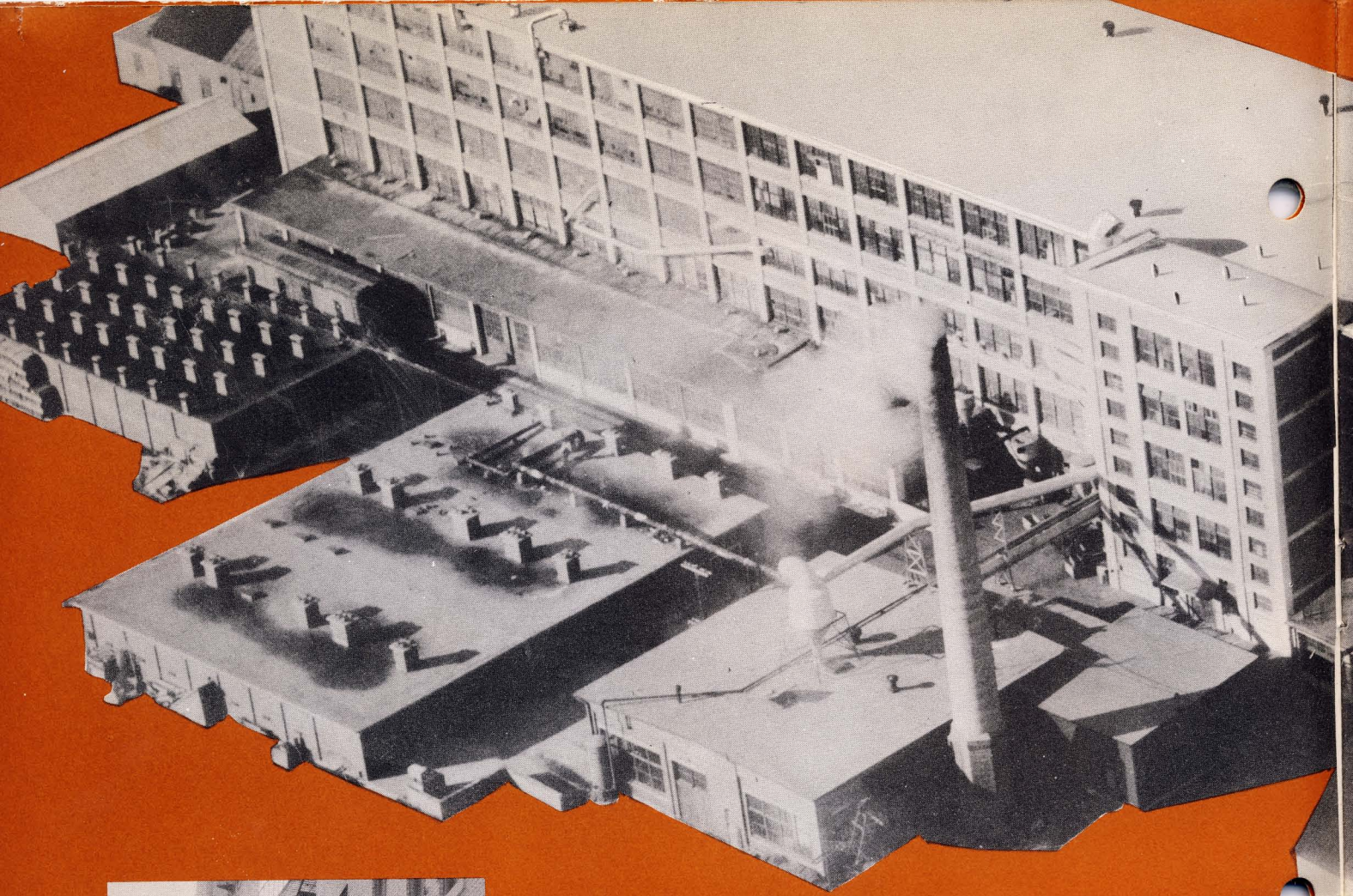

EDWARD M. SWARTZ

EMS:mr

NEW YORK • CHICAGO • DALLAS • DENVER • HOLLYWOOD



Edward M. Swartz
President and co-founder



Old Factory

In 1919, Keystone got its start in this Boston factory (which it shared with several other companies) in a loft that had just 3,000 square feet of floor space.

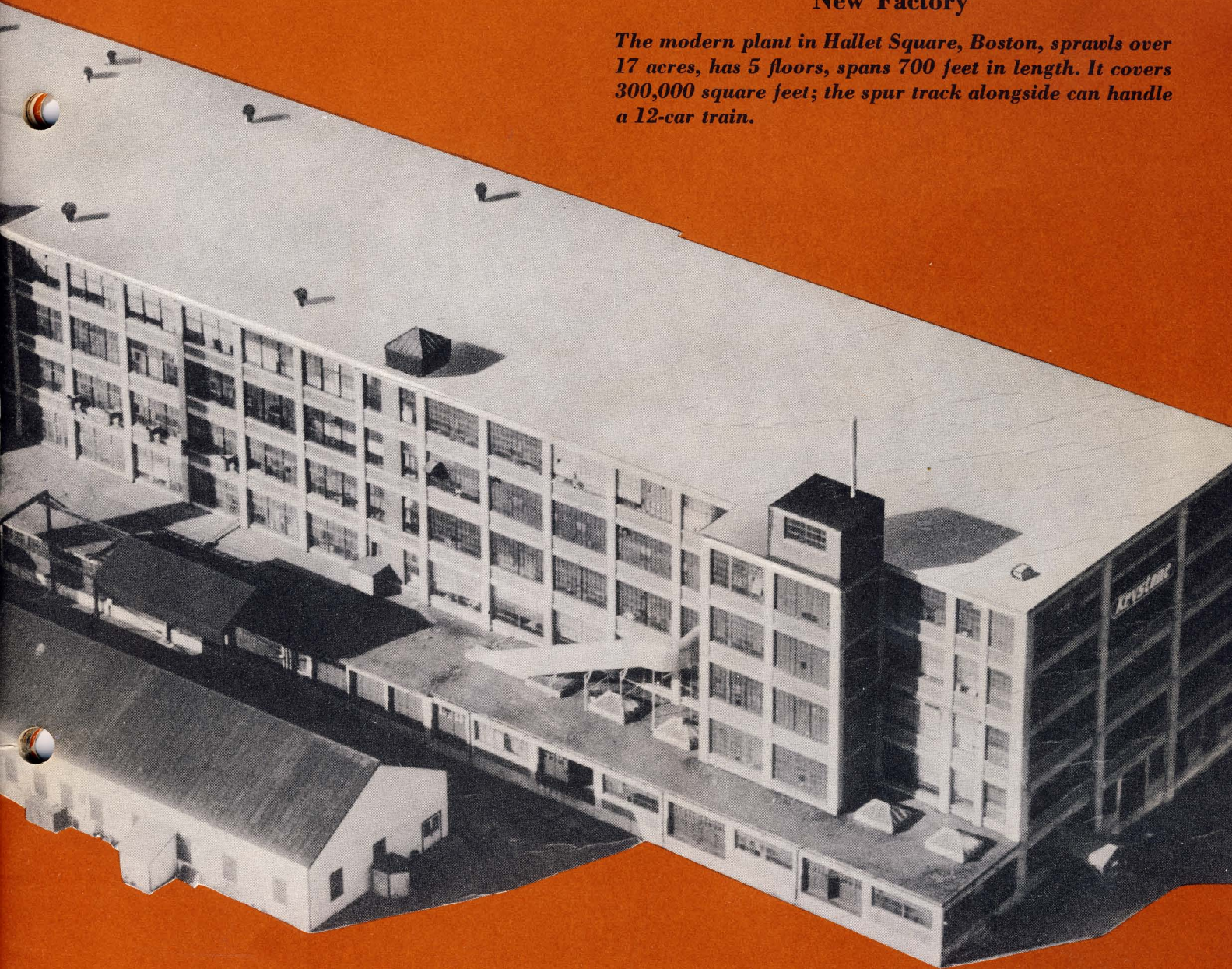
HOME MOVIE

When the Keystone Co. first opened its doors for business, movies were still a tremendous novelty. Those were the days of the 5¢ nickelodeon and Mary Pickford and Charlie Chaplin and the Perils of Pauline. Even Hollywood films were truly called "flickers"; and the acting was pure ham. But how the people loved it!

Home movies? Well, there just weren't any to speak of. In the little Keystone workroom in a small factory (shared with several other firms!) some of the very first home

New Factory

The modern plant in Hallet Square, Boston, sprawls over 17 acres, has 5 floors, spans 700 feet in length. It covers 300,000 square feet; the spur track alongside can handle a 12-car train.



PIONEERS

movie cameras and projectors were made. The designs were crude and clumsy by today's standards. Yet the basic engineering was sound — the drive mechanism that operates shutters at a controlled speed, the camera viewfinder, the projector light system, for example — all these are fundamentally the same today.

Keystone soon outgrew its small quarters; design improvements came along almost daily, and the brand-new market of home movie fans welcomed them. In 1941, on the

present site, the Keystone factory as it is today started to become a reality. Personnel grew from 25 in 1919 to 100 in 1925, to 200 in the 30's, to over 700 men and women in 1953. Distribution gradually widened also. By 1930, Keystone cameras and projectors were being sold in most of the states of the Union. Today, they are taking and showing movies in 65 countries of the world. If you ever get to Singapore or Rio or the Belgian Congo, look in on the Keystone dealer!



A FAR CRY FROM THEN

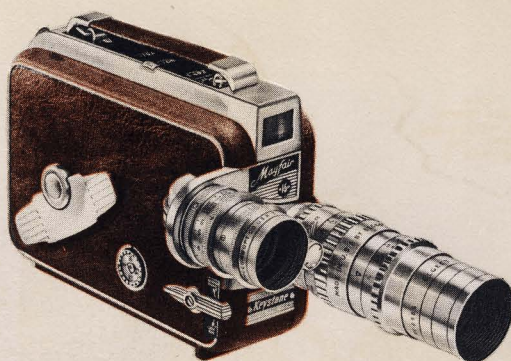


The first Keystone cameras were ingenious devices but it must be admitted, not very pretty! They worked, though. As a matter of fact, Keystone equipment made a generation ago is *still* in operation. Of course, splendid lenses have become more and more available; Keystone engineers, with new materials and new techniques, have vastly improved the interior mechanisms and simplified (until it's virtually child's play!) the operation of Keystone cameras.

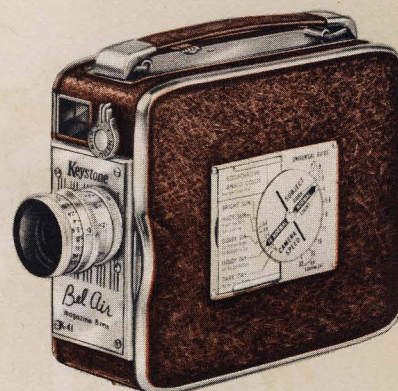
But the designers have really done the most extraordinary job. They've lightened the heft and shrunk the size: every Keystone Camera today is a handsome functional instrument that looks as good outside as it works well inside!



Keystone Capri Rollfilm 8



Keystone Mayfair Turret Magazine 16



Keystone Bel Air Magazine 8

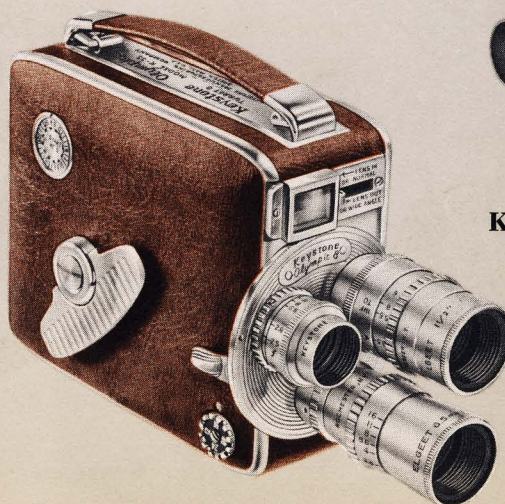
...TO *Now!*



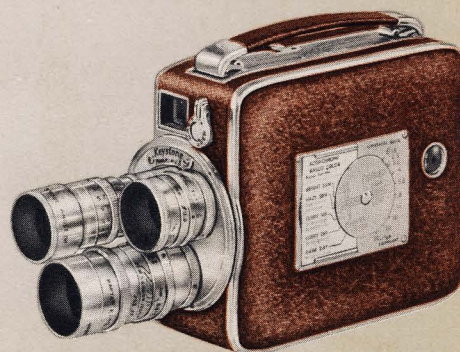
Keystone Olympic Rollfilm 8



Keystone Mayfair Magazine 16



Keystone Olympic Turret 8



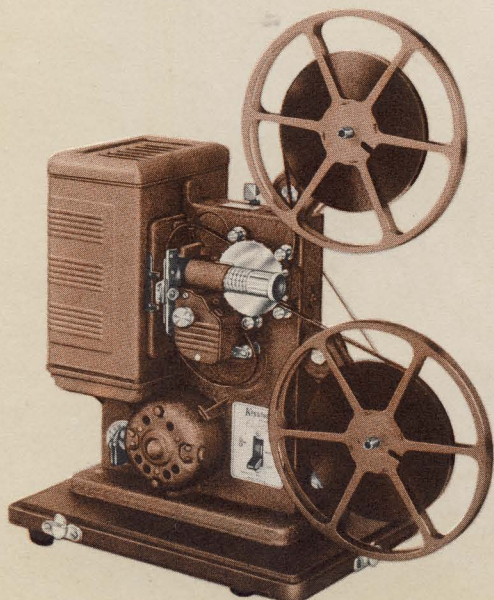
Keystone Riviera Turret Magazine 8



Keystone projectors have come a long way, too! The first models were hand-cranked; and they ran well until your arm got tired! Today's compact models, with powerful, efficient motors and brilliant optical systems, with built-in splicers and stainless steel film gates and half-hour-show capacity — well, today's Roxy theatre is different from the old Nickelodeon, too!

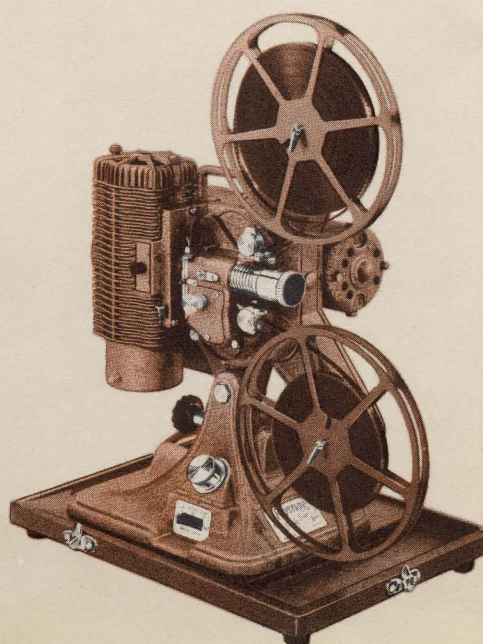


Then... **to NOW**



Keystone Eighty 8mm Projector

... featuring folding reel arms for neater storage.



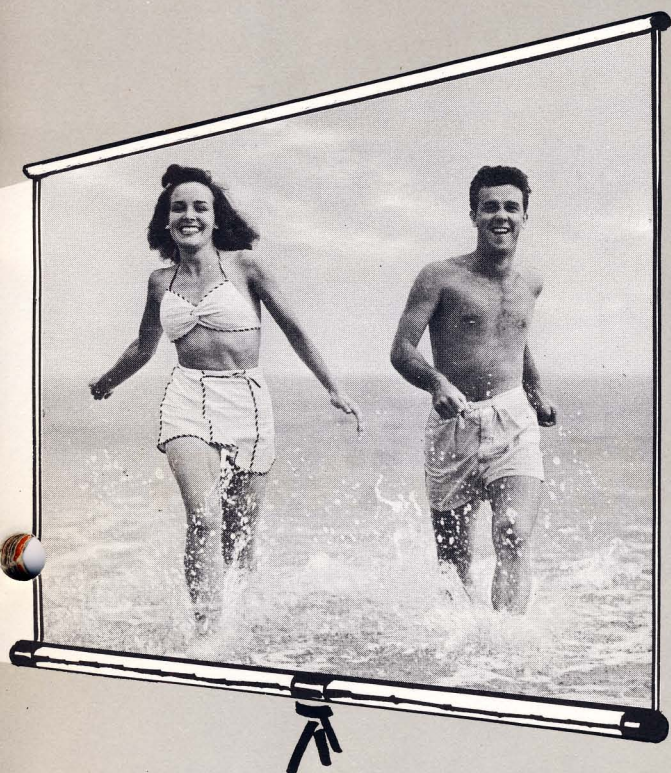
Keystone Sixty-Six 8mm Projector

... featuring the Keystone exclusive Lite-o-matic Switch.

KEYSTONE

Regal

K-109 8mm Projector

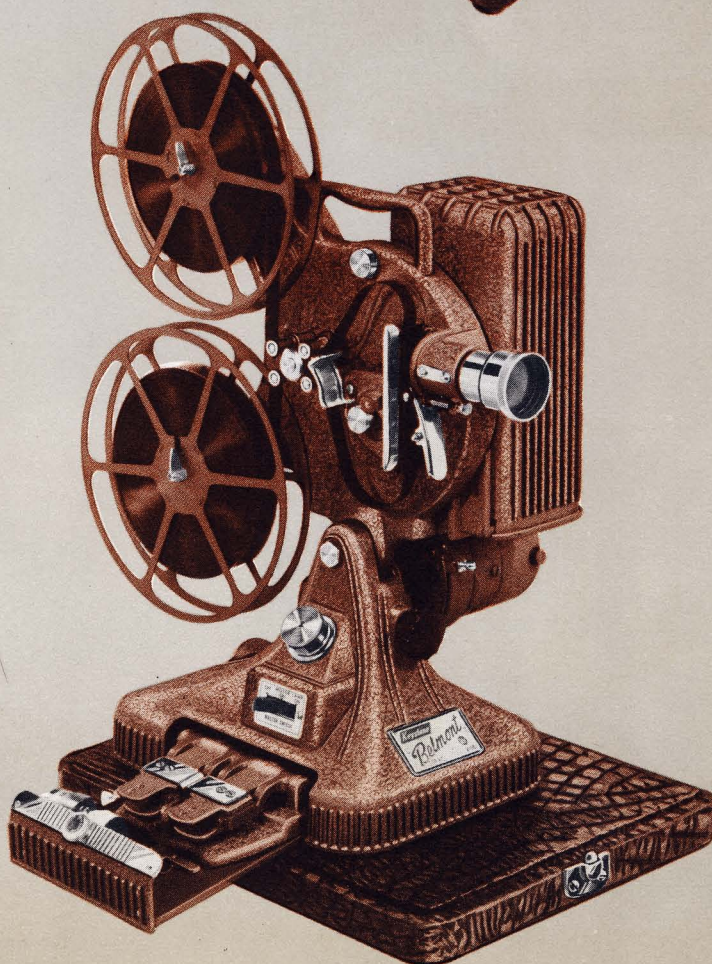
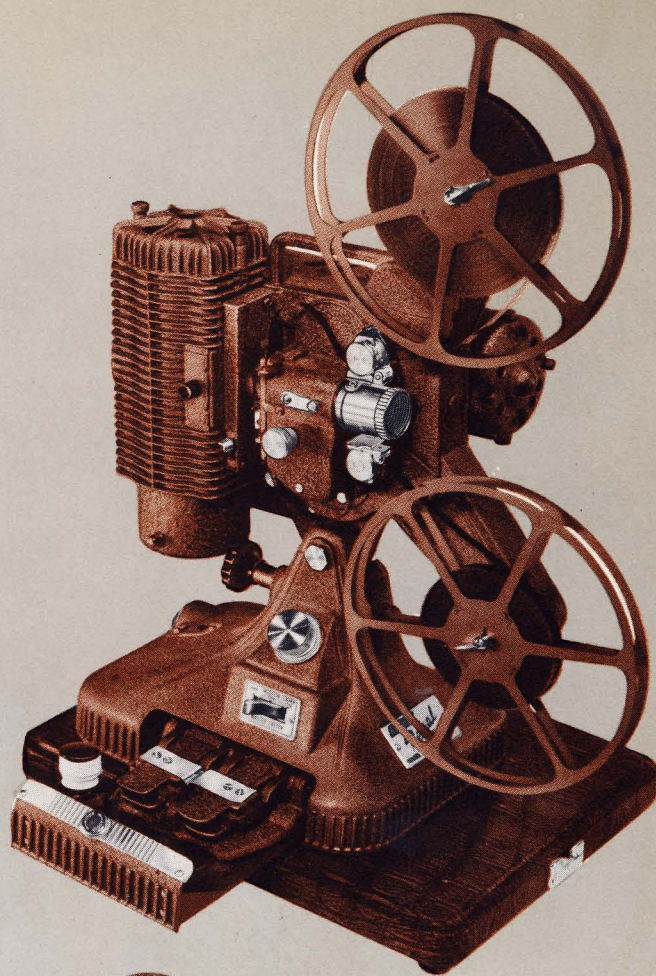


Exclusive features add convenience to home movie shows with these models. The built-in splicer, for example, is complete with cement and scraper in a slide-away drawer; the lite-o-matic switch controls both room light and projector-lamp; the editor-viewer lens slips over the pilot-light, permits editing right on the projector. Truly Regal and Belmont are home-movie workshops!

KEYSTONE

Belmont

K-161 16mm Projector

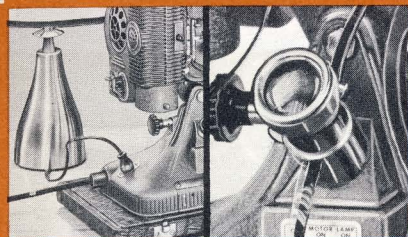




1.



2.



3.

4.

DESIGN COMES

1. Olympic MAGNAFINDER

2. Built-in splicer

3. Lite-o-matic switch

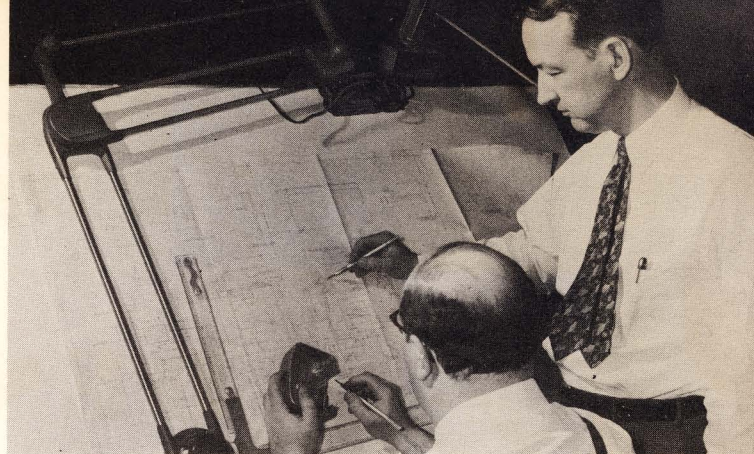
4. Editor-viewer



Keystone design and engineering team confer with Chief Engineer Bob French on a Regal design problem.

FIRST.....

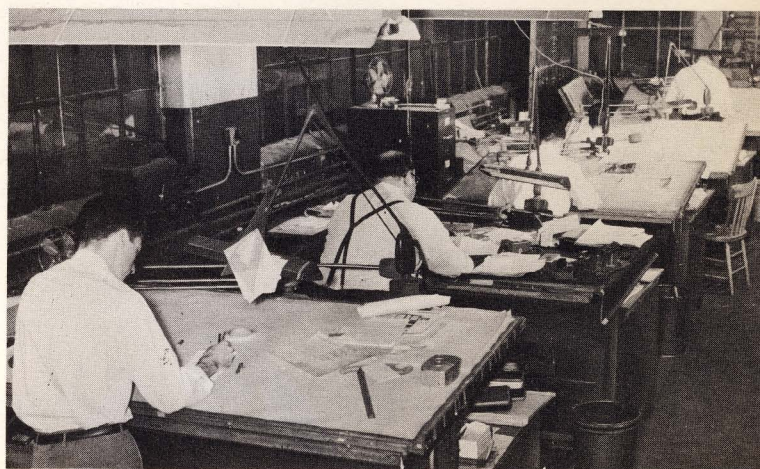
Every improvement starts on the drawing board — or at Keystone, on the black board! Here in the Keystone Design Department have been created some of the most startling advances in home-movie equipment, many of them still exclusive in the Keystone line. The unique optical Magnafinder on the Olympic for instance which adapts quickly and conveniently for various lenses; the built-in splicer of the Keystone Regal and Belmont projectors; the exclusive Lite-O-Matic switch on several Keystone projectors which throws the room light off and the projector lamp on in one motion; these are just a few of the new ideas that Keystone designers have produced to make home-movies a lot easier and more fun to take and show.



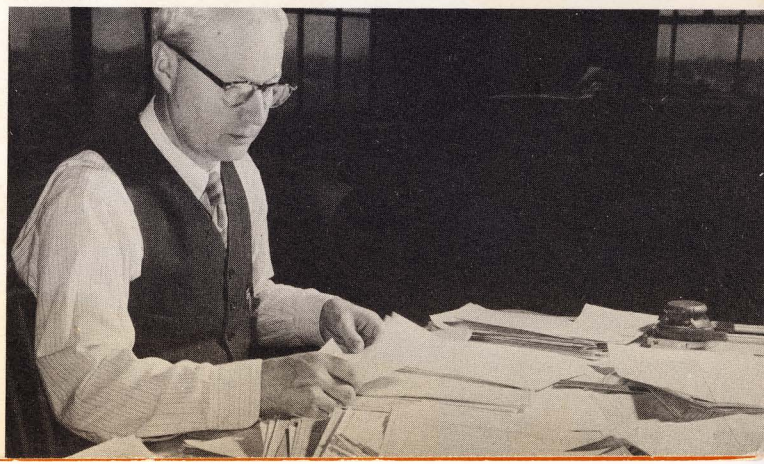
Here is where the production line really starts, in the talented pencil of a designer.



Technician traces detail of original drawing to make blueprints.



Skilled draftsmen make the thousands of detailed drawings required before a new model or a change in design can go into production.



Keystone designer makes final check of the myriad specification sheets and blueprints for new camera that he helped design.



The Accent is on

PRECISION

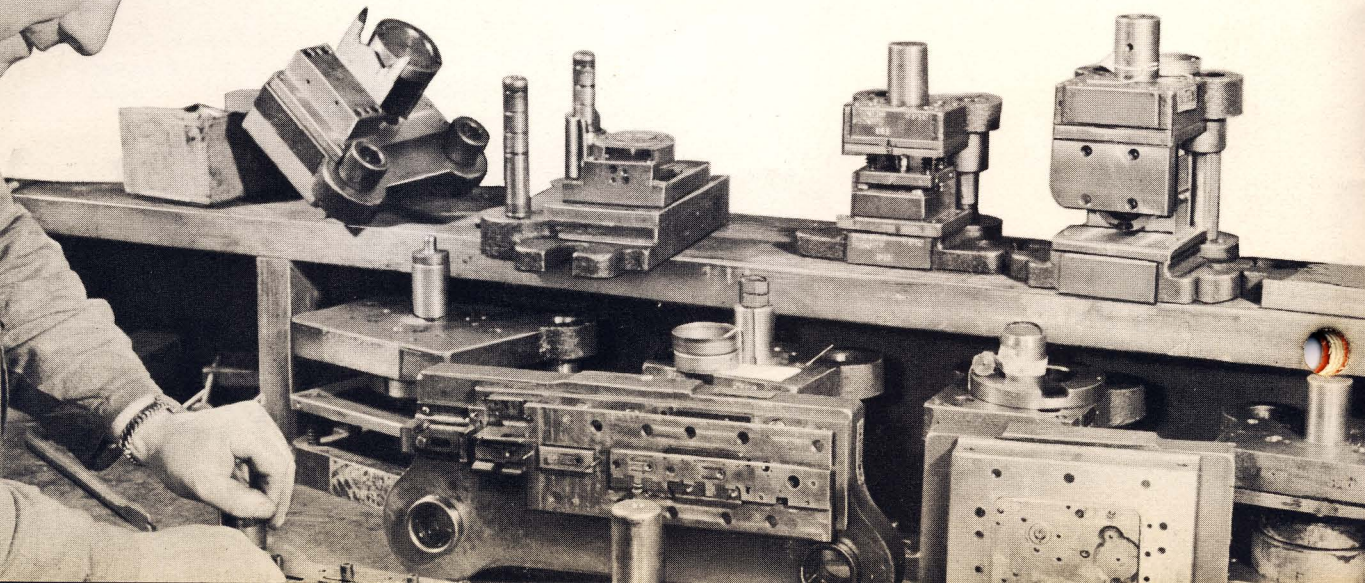
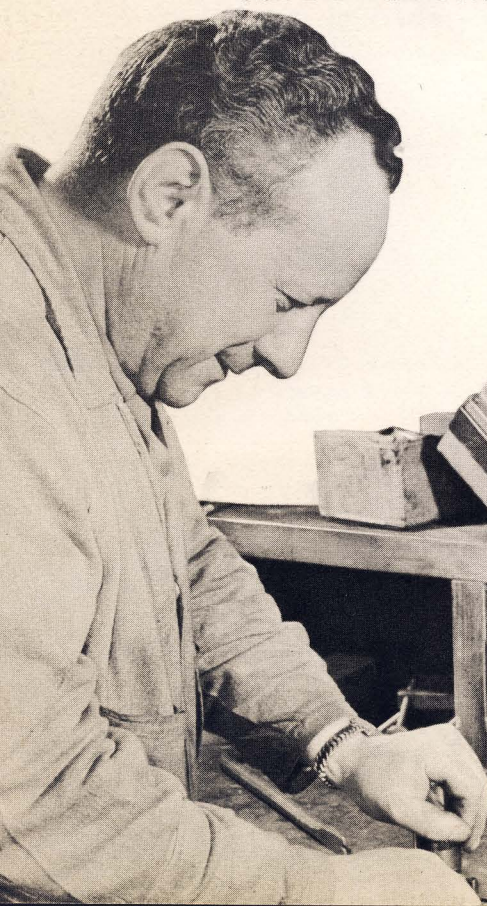
"Guaranteed for Life" is a big statement. When a maker applies it to his product — as Keystone does to every camera and projector — he says in effect: "You can depend on this product because my reputation is built into it. You can be sure it's made of the finest materials I could buy . . . that quality controls were rigidly enforced all along the line . . . that good craftsmen, proud of their work, had the building of it."

In the big Keystone plant, literally thousands of machine and hand operations are required to turn aluminum and stainless steel, other highly-tooled steels and vinyl and glass and chrome into a modern precision camera. Tolerances as close as $3/10,000$ of an inch are standard practice. And all along the way, scores of inspections are made on the instrument on its way to being born.

Keystone maintains its own large staff of skilled tool and die makers; and the precision hand-work required in many of the steps of manufacture call for hundreds of highly skilled craftsmen.

Keystone maintains a completely equipped shop to produce all its own tools and dies.

Keystone tool-and-die man makes final adjustments to new-design camera die.





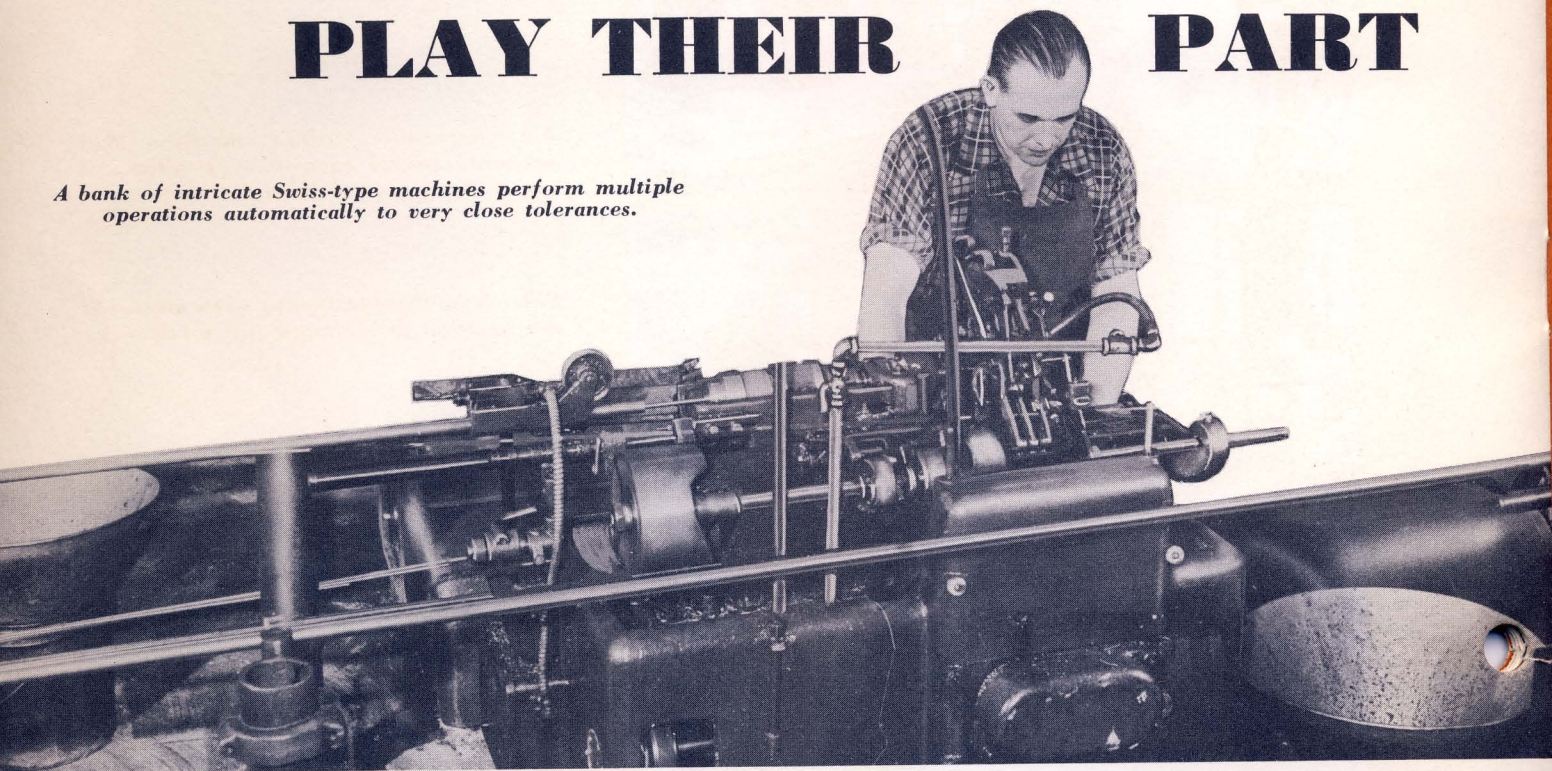
CRAFTSMANSHIP

67

To assure Keystone dependability...

FINE MACHINES PLAY THEIR PART

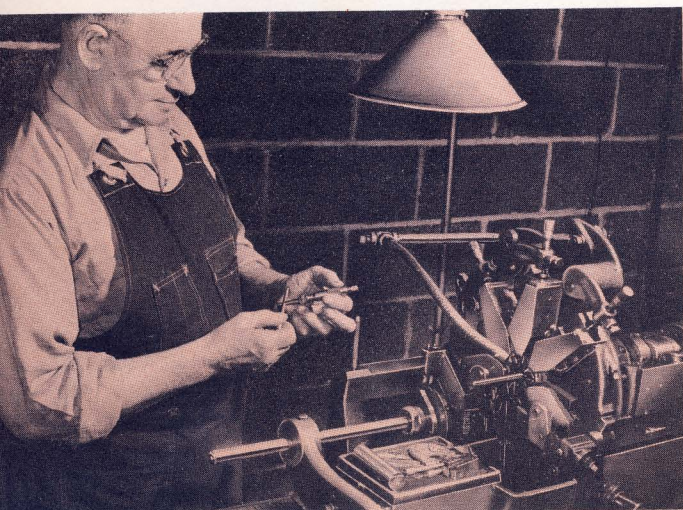
A bank of intricate Swiss-type machines perform multiple operations automatically to very close tolerances.



A modern movie camera or projector is a precision instrument that demands as much painstaking care in its manufacture as a fine watch. That's why virtually every component in a Keystone product is manufactured right in Keystone's own well-equipped workrooms.

In the long Keystone plant you'll find great banks of intricate, multiple-operation machines that are actually adapted from watch-making machinery.

You'll find whole rows of special machines turning out millions of tiny screws. You'll find gear-cutting machines . . . big automatic drilling machines . . . small special-operation machines. In short, you'll find as fine-equipped a plant as any in the industry.

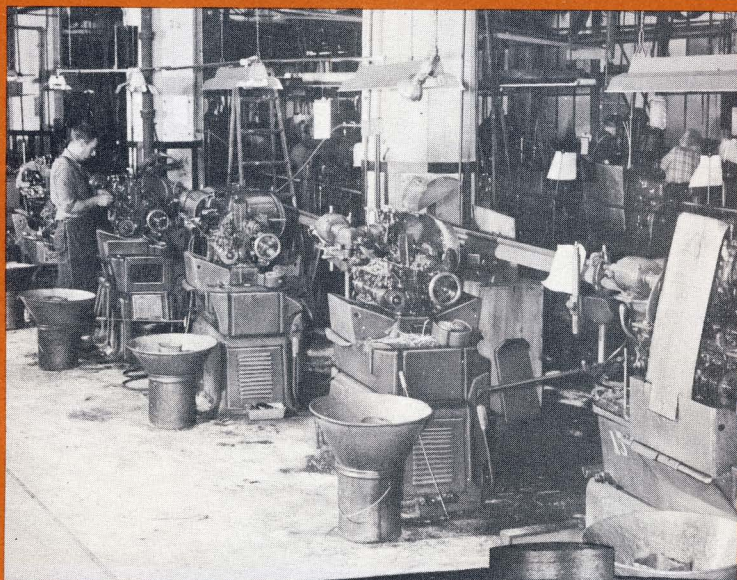


The reason is simple. Keystone's reputation for dependable, trouble-free products goes back 30 years. They're proud of it. They propose to keep it.

Checking Regal shutter shaft as it comes off special Swiss-type automatic multiple-operation machine.

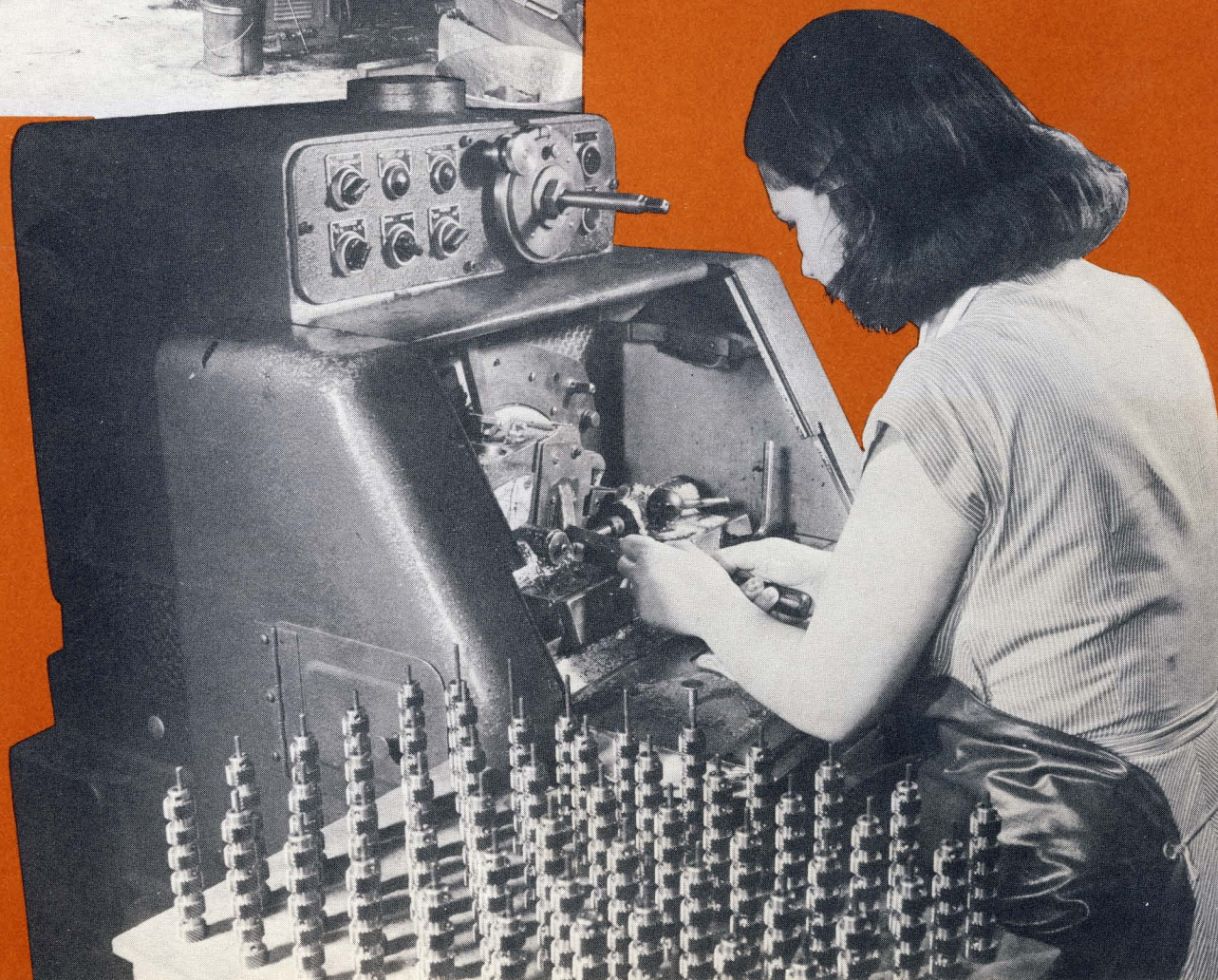


This automatic drilling machine that performs several successive operations is one of the largest of its kind.



Batteries of these automatic screw machines are required to maintain full production.

Shaving machine gives gears ultra-honed finish, a production step which assures smooth, quiet, long-lasting operation of the instrument. Every key part of a Keystone product is made to extreme tolerances as high as .0003 inch; many require extensive handwork.





Highly skilled workers
need a quick eye and a
steady hand for the
many delicate operations...

ON THE KEYSTONE

PRODUCTION LINE



Every latest device for precision manufacture is in the modern Keystone plant. Efficient conveyor belt systems carry work from one operation to the next.



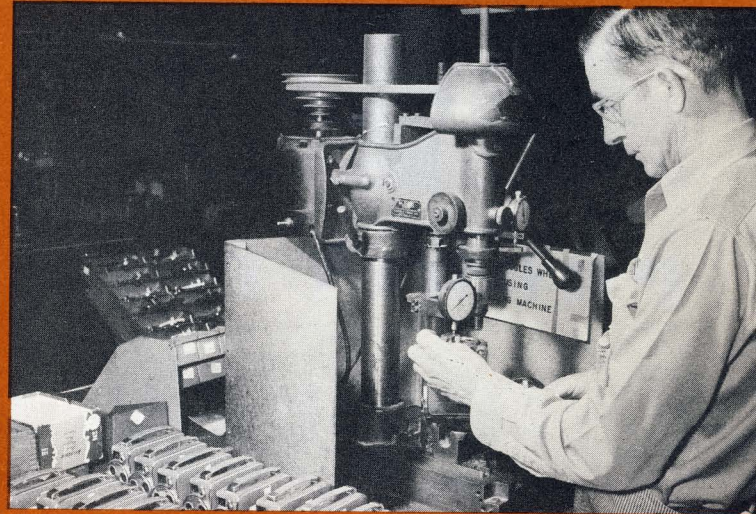
All projector-condenser lenses are coated, and polished by hand in Keystone's own coating dept.



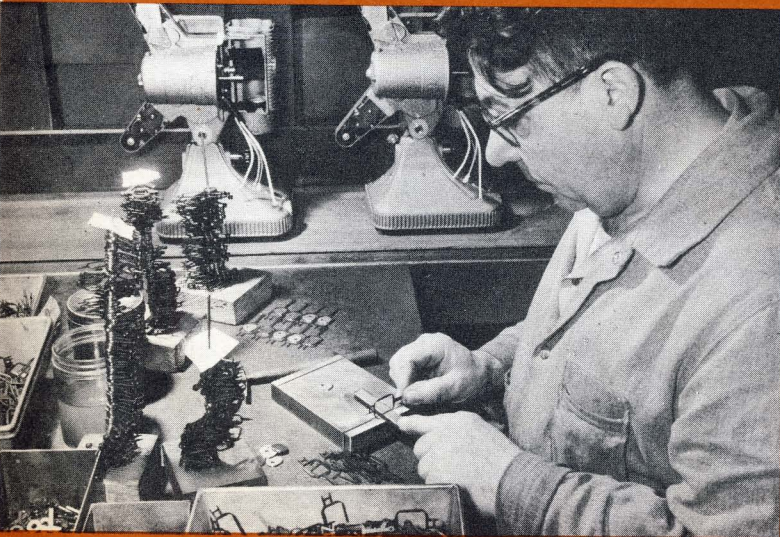
Sub-assemblies are brought together in camera case in one of the first production steps. Tiny screw being driven was produced by Keystone's own screw machines.



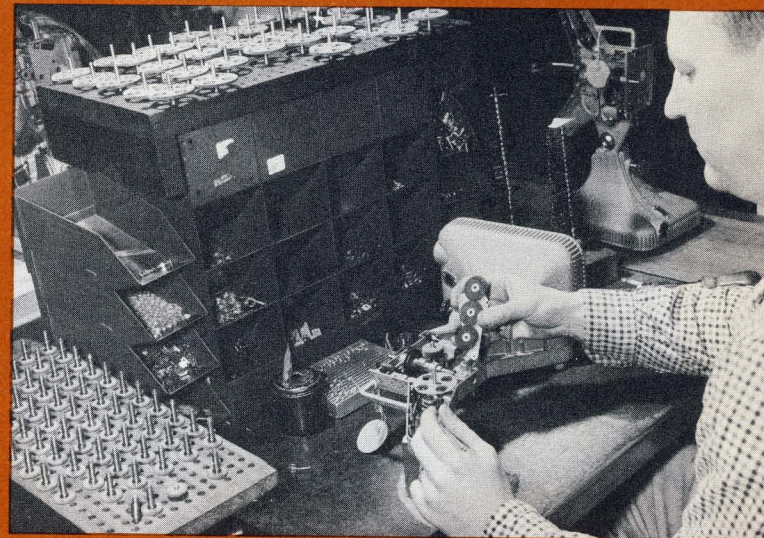
Setting governor speed of camera with electronic meter. Every latest device is used to control the quality of Keystone products from small electrical machines like this to huge automatic multiple-operation machines.



Milling lens seat on turret camera. Later when the movie-maker depends on the turret to turn instantly and click right into register, he won't be disappointed!



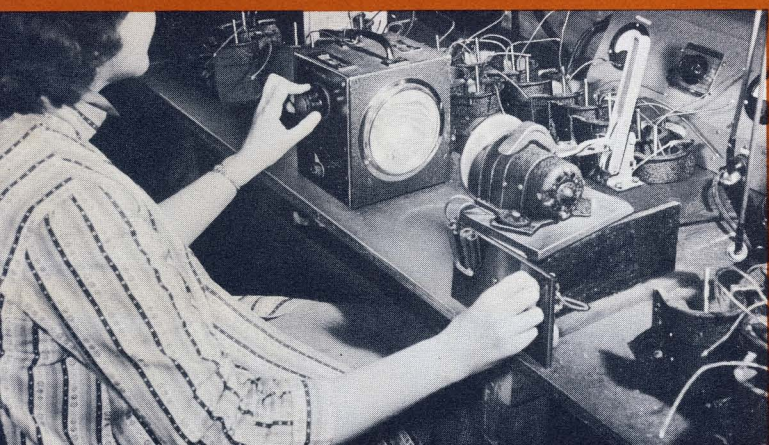
Projection "finger" honed by unhurried hand process gives a fit even finer than obtainable from the most precise machine.



Fitting gears in the projector arm. Precision-gear film wind is an exclusive feature in many Keystone models.

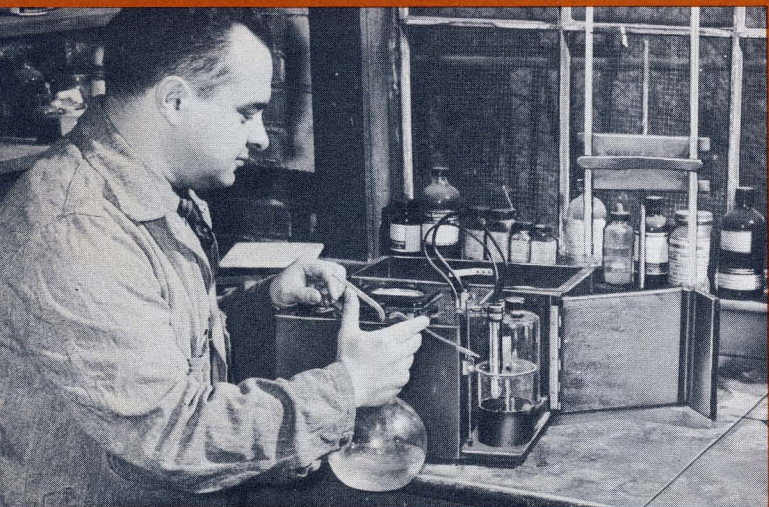
Camera gears are carefully checked for balance in delicate measuring instruments.

Stroboscope checks Keystone motor during assembly. All projector motors are assembled by Keystone.

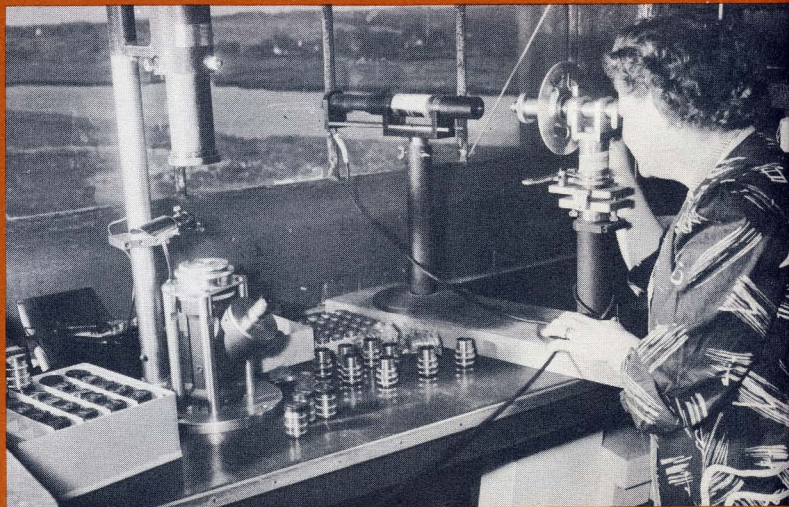


Rigorous quality controls are maintained throughout production. There's just one reason for the dozens of inspection stations...

TO BE SURE OF QUALITYTEST, TEST, TEST



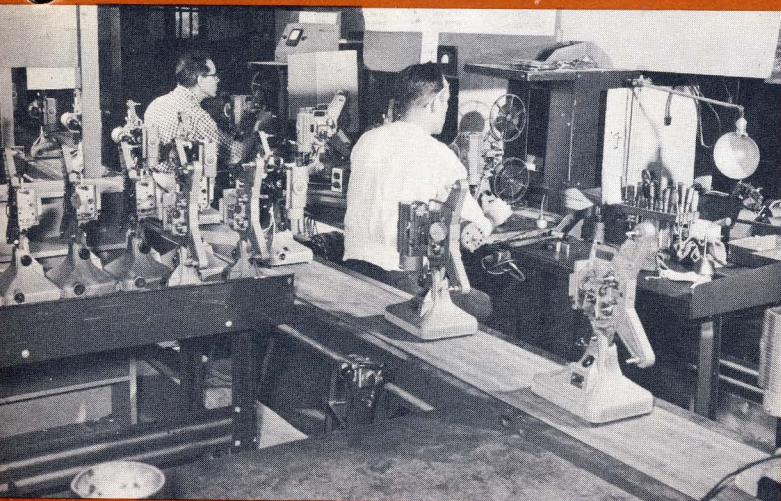
Test in the plating shop by Chief Chemist (who is a graduate engineer).



Although all Keystone lenses are made by topflight manufacturers, every one must pass critical test by Keystone.

All through production Keystone projectors must pass rigorous tests which include runs with live film.

Several feet of live film is shot on every camera before it is permitted to leave the production line.



(Above, Right) The film is developed, run through projector and checked for flaws — only then can camera be shipped.

(Above) Before a projector is marked O.K. a final darkroom test is made; photo-electric cells measure the evenness of illumination all over the film.

(Right) "Dry run" of film strip through roll-film camera to insure motor, filmgate, claw are all working smoothly. All along the production line, quality checks like this are made; they are the basis of Keystone's famous Lifetime Guarantee.





SELLING

Keystone

From its early position as pioneer in the home-movie industry, Keystone has grown into one of the largest producers of home-movie equipment in the world. In fact, there may well be in use today, more Keystone units — cameras and projectors — than any other make. And many of these even after a generation of use, are still giving good service.

Keystone's sales policy is vigorous and entails close cooperation with its several thousand dealers all over the world. Keystone's combination Lifetime Guarantee against defective workmanship, and its Free Service Policy assures any customer that quality is built-in . . . that Keystone stands completely and unequivocally behind every instrument they make!

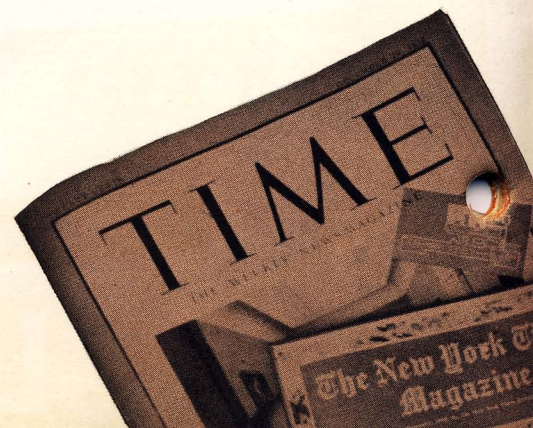
KEYSTONE SALES STRUCTURE

Since World War II particularly, during which period popular interest in movie-making has shown a spectacular surge upward, Keystone has moved into a commanding position in the home-movie industry. Distribution of Keystone products has expanded not only in this country but throughout the world. In fact, Keystone movie cameras and projectors are sold and serviced in no less than 65 countries.

In the U. S., Keystone's own factory-trained representatives service Keystone-franchised dealers who are to be found in most communities, large and small, in the country. For quick delivery and service to these dealers, warehouse facilities are maintained in New York, Chicago, Denver, Dallas and Hollywood. The factory in Boston takes care of the New England region.



Robert C. Berner, Vice President, Director of Sales



ALL OVER THE WORLD...

AGGRESSIVE NATIONAL ADVERTISING PROGRAM

Vigorous advertising and promotion back up Keystone dealers on the selling line. For example, in 1953, upwards of half a million advertising dollars were expended to bring home the Keystone

Story to American families. 3 out of every 4 families, in fact, were exposed to this message: that for proven dependability and dollar-for-dollar value, you can't beat Keystone movie-making!

Keystone advertising is featured in *Life*, *Time*, *Holiday*, *Saturday Evening Post*, *Colliers*, — all with family circulations running into the millions. Big newspaper ads in most of the big cities of the nation add local impact at the community level — ads that are designed to sell *now*. And many, many Keystone dealers have reported that this powerful advertising in national magazines and newspapers, plus their own efforts, has paid off in spectacular sales increases.

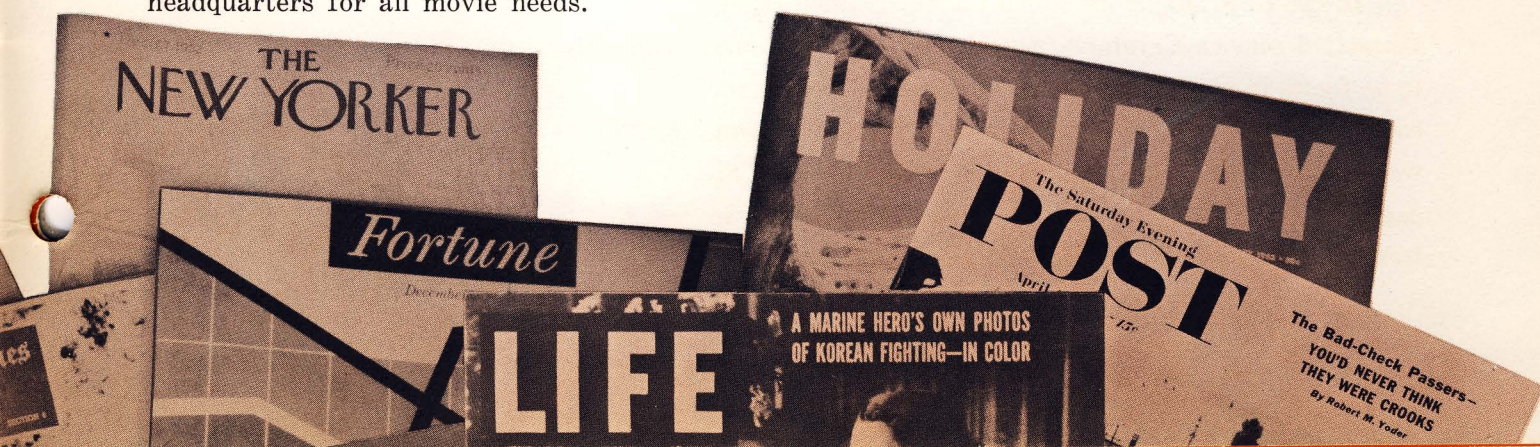
Keystone Advertising "Firsts"

Characteristic of KEYSTONE advertising has been the introduction of dramatic new ways of merchandising movie equipment to offer better value and service to movie makers everywhere. For example — KEYSTONE was first to promote nationally

the complete home movie outfit through its dealer family, thus offering to the public everything needed to take and show good home movies, in one package. KEYSTONE's "indoör-movies-are-easy" theme helped keep home movie making interest alive and active all year round. And in part every KEYSTONE advertising campaign is aimed at making the public aware of the expert home movie service and guidance that is available to them through the many KEYSTONE Retailers who are headquarters for all movie needs.



Keystone sales group discusses plans. Left to right: Hy Rovner, Export Sales Mgr., Al Scalingi, Sales Promotion Mgr., Stan Rudnick, Asst. Sales Mgr.





"Star" Salesmen for Keystone Products

Hollywood is the movie capital of the world, so this year Keystone tapped Hollywood for its premier "salesmen". Dick Powell, who won new fame in '53 as a director as well as actor, is testifying to the excellence of Keystone movies on dealers' counters and in dealers' windows, and in national magazine ads in *Life* and *Saturday Evening Post*.

Bill Bendix and his family, also, are out telling other American families that it's Keystone for movie-making.

UNIQUE COOPERATIVE ADVERTISING PROGRAM

Keystone franchise dealers enjoy an advantage unique in the home-movie industry: a cooperative program whereby Keystone pays part of their advertising costs on Keystone products. Every dealer who has taken full advantage of this exclusive offer has increased sales while decreasing sales costs. And many promotional-minded dealers throughout the country have parlayed their ad-allowances into sensational sales.

Part and parcel of Keystone's dealer cooperative program is a complete sales-aid service. Newspaper mats are supplied free, along with effective indoor and window displays related to specific national campaigns: radio and TV scripts are available free, and direct-mail pieces, with dealer imprint, at nominal cost.

And to help dealers use this merchandising material most effectively, every Keystone representative is specially trained. His job is to show dealers, who wish it, how proper display and demonstration, and well-timed advertising, and related selling, all can move *more* movie equipment. He's a merchandising consultant first, a salesman afterwards.

THE LAST WORD — Keystone's basic policies can be quickly summed up:

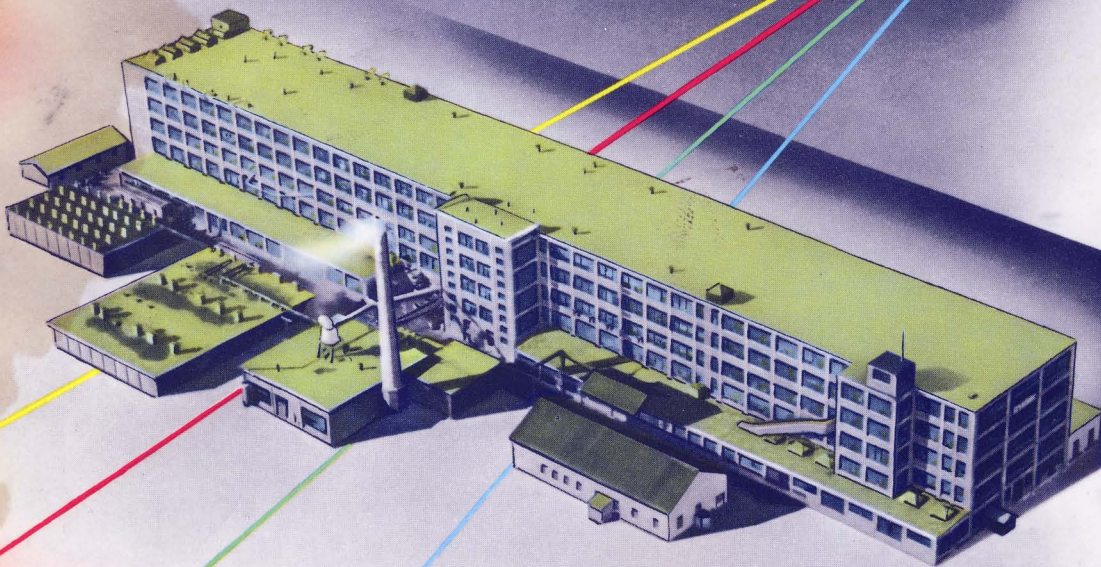
1. To continue improving on a 30-year record of dependability and of leadership in value in every popular price class;
2. Vigorously to sell American families the idea that it's easy *and inexpensive* to make priceless family records with Keystone movies;
3. And most important of all, to make it so profitable for dealers they can't help but say "It's just good business to concentrate on Keystone!"



Keystone

Since 1919

HALLET SQUARE, BOSTON 24, MASS.



Keystone

HALLET SQUARE · BOSTON 24, MASS., U.S.A.