George Eastman
an organizer of industry and peace.

by O. Tjønneland, Civil Engineer.

Today a name can be flashed across the world and in a matter of minutes it may be on the lips of all. It may be a resolute action, a vital decision in a critical situation. We may, indeed, be witness to the final anxious phase of an occurrence far more real than when a ship is adrift on the high seas with the captain and the wireless operator as her only crew. Frequently, the name—or the names—may be mentioned so often that one may think that it will never be forgotten. But soon they fade into the deep oblivion. Other names may not be mentioned so often, if so, more especially in passing in connection with some activity associated with them. This activity, however, may be of such proportions and have left such marks as to make the name of its originator ever memorable, simply because he led the way and trod a path which since by thousands upon thousands in ever-increasing numbers have been trodden into an eonous high-way. Such a name is George Eastman.

He would have been a hundred on the 18th of July this year. In other words, he was born at a time when great social and economic changes were taking place. In consequence of the repeal by England of her 200 year old Navigation Act the shipping industry in this country was experiencing a decisive boom. The object now aimed at was unlettered trade and intercourse among nations. New possibilities were also created for industry to see beyond all boundaries and to produce for a world market. This was an era for a man with his genius for industrial organization to make himself felt, and he ranks indeed among the greatest of the body of men who so decisively contributed to the stupendous development that has been taking place in the U. S. up to the present time. Naturally, the U. S. government will at the centennial jubilee pay homage to his memory by issuing a postage stamp with his portrait. It is a three cent stamp of a series of "Famous Americans." One might be tempted to say that the story of George Eastman is the old one of the messenger boy who puts money by from his three-dollar-a-week-wage and ends up by donating an aggregate sum of more than 700 million Norwegian Kroners. In this, however, are not included the huge amounts in the form of shares donated to his employees by which they became joint owners and partners in the firm, or organization, to use their own term for their factories and plants.

Readers of articles about George Eastman will sometimes be tempted to put the article aside, slightly vexed, saying that this is not an article about George Eastman, but an article dealing with the evolution of photography. So it must be, for the two are inseparably linked together. He took over no workshop, no firm or factory from his father or others, there being nothing to take over, for he launched out on something entirely novel. He had to start from scratch. Admittedly, photography had been in existence for some years. Daguerrotypes were well known, but it was thrilling work suited for those who had time and a mind for it, more especially for individuals who had come to grief like the old Mr. Evans in the Wild Puck. If the
emulsion was slow, some coffee might be added. Mr. George Eastman was the organizer of it all and he enlisted the services of science and research in his enterprise. That he was able to set up laboratories solely concerned with pure research and comparable in size to the Norwegian Technical College at Trondheim was due to his having made all of us into photographers. The urge for and interest in pictures have always been inherent in human nature. George Eastman made photography so simple that everybody could make a start. "You press the button and we do the rest" was the slogan he flashed throughout the world. What was left for us to do, seeing and selecting the motif and exposing the film, became only a minor part of the complicated process of making the finished picture. This also applies to colour photography. The factory receives the exposed film, which is not handed back to the customer until completely finished and fit for his particular use.

Eastman, like so many others, began at home in the kitchen of his mother, who - when the father died - was left with three unprovided children, of whom one was a paralytic. George Eastman was sensible of his responsibility for his mother and two sisters even while working as a messenger boy in an office and poring over his books in the evenings, so to better himself he got a job as a clerk in the savings bank in Rochester. It was in Rochester that he lived and worked. The town is in the state of New York near one of the great Canadian Lakes, Lake Ontario, opposite Toronto, where Colonel Ralston built up "Little Norway", which my listeners have no doubt heard of. The feeling of responsibility he once entertained for his mother and two sisters he afterwards entertained for the whole of Rochester, a town about the size of Oslo after the extension of its boundaries. He was fond of his town. And so must everybody else, for it is a nice town with parks and flowers, and any child, growing up in this town, who wishes to learn to play some musical instrument, no matter what sort, may have such instrument placed at his or her disposal by the educational authorities. Maybe Eastman, when a child, had had a great mind to play himself, for music, besides photography, was a great passion with him. But had he not been able to afford it, he saw to it that other children were. Here in Rochester, which, through George Eastman's donations, has become a center for music, anyone may listen to works of music of the highest standard being performed in a sumptuous hall without being charged a cent for admission and a first night performance is most often an event not likely to be forgotten. This Eastman School of Music in Rochester is affiliated with the University of Rochester, which was a regular recipient of huge donations. It was also thanks to gifts from a gentleman who called himself Mr. Smith, and that later turned out to be identical with George Eastman, that the Massachusetts Institute of Technology was enabled to erect great palaces, where today even a great many Norwegians are pursuing their studies or where they have passed their examinations.

He saw to it that the new generation was given better conditions and better opportunities for acquiring knowledge than those he had had. His munificence was also motivated by a desire to pay tribute to all those men and women on whose valuable co-operation so much of his success had depended by providing their children with facilities for study even up to university level, realizing, as he did, that in future such experts would to an ever-increasing extent have to be recruited from among the ranks of university graduates. Once when he had signed a donative cheque for 50 million dollars, he said: "Now I feel better."

When George Eastman, in his mother's kitchen, had carried his studies and investigations to the point where he realized that the problem
of making usable photographic plates had been solved, he left the
bank and in 1880 he established his own firm, to the establishment
of which his intimate friend, Colonel Strong, contributed the neces-
sary capital in addition to the 10,000 dollars he himself had put by
during the seven years he had been working in the bank. Colonel
Strong, by the way, is the father of the present ambassador to
Norway. The world is not always such a big place. Certainly,
the company encountered many difficulties, which had to be solved
by the research workers, but expand it did. For instance, when
a savings fund was set apart for the sole purpose of helping em-
ployees to build or buy their own homes, it would grow into eighty
finance institutions. Of Rochester's population of 400,000 about
40,000 able-bodied adult men and women are employed in the factory
5 days a week. Today, however, this factory is only one of many
such plants throughout the world. If one were to visit one of these
plants, one would often see campaigns being waged for funds for the
relief of workers at some factory in an over-crowded country visited by
war or some catastrophe. They are all to rest assured that they
are members of a large family that are ready to help them. It is
true that the gigantic industrial machine which has been built within
the U.S.A. was of decisive importance to the western democracies
in their struggle for their existence and their way of life. I wish
to emphasize, however, that George Eastman in being an organizer
of industry was just as much an organizer of peace. This impression
is strongly borne out whether you visit the workers in their homes
or go into the factories and see how permanent a spirit lives on here,
for here everybody is imbued with the desire to remove all causes
of friction and discord, which would act like some in the machinery.
And were I to mention three characteristic features, I should first
of all have to draw attention to the endeavours being made to safe-
guard life and prevent accidents. I happened to notice a punching
machine which could be operated only by pressing two levers down
simultaneously. These levers were so located that both hands had
to be used. To point of fact, one of the levers was superfluous,
but had been installed to prevent the operator from using the free
hand to adjust, say, the workplace at the last moment. One day when
I was going to buy myself a pair of shoes, I discovered that there
was a store for the sale of boots and shoes on the factory premises
themselves, and it occurred to me that here was a chance to save
dollars, and so I did. The footwear sold here was of a special
design and made primarily with a view to preventing accidents. The
pair I bought was fitted with a steel cap on the inside, so that
if a heavy object fell on it or a trolley ran over it - the trolley
would be the worst sufferer.

When the 40,000 were leaving the factory premises to fetch their
own cars or to catch the first train or bus home, they were faced
by big posters saying: "Do not run a leg fracturrs and sprains
were too costly a premium. If an employee was absent from work,
a nurse was at once sent to his home in case her services might
be needed. I wondered if this might not be looked upon as an un-
welcome checking-up to see if he was not working in his garden in-
stead of going to the factory. But they did not feel like that.
On the contrary, they would often feel slighted, if no one had time
to see them or seemed to miss them. Great care was taken that
no single employee should look upon himself as an insignificant
cipher in a vast crowd, but an indispensable part of a great machine.
It was the female chief of the welfare staff who told me how it all
worked. She was possessed of a quality that must invaluable to all
welfare workers. I knew that many were waiting for an interview with
her, that there were lots of pressing business for her to handle.
but when we were sitting there talking together she had put it all out of her mind and she made me feel absolutely convinced that she had but one wish; to be at my service and answer my questions. Such attitude makes healthy people feel good and it is a cure to those who are ill or ailing.

One of the surprises to a visitor to the factory is to drop unannounced into a large hall where he will see rows upon rows of patients being given dental treatment. Every employee is entitled to free treatment, for dental care was one of the things George Eastman went strongly in for, and at a great many places throughout the world, i.e. in Stockholm, there are institutes donated by George Eastman providing dental treatment for children.

Another feature was the unqualified adoption of the employees suggestions system. Those having suggestions for the simplification or improvement of production and working methods were allowed to explain their ideas and put them in a suggestions box, and they were generously rewarded. The management can well afford it, for in such a tremendous production system each individual contribution on the part of the employees is bound to lead to great savings in time and dollars. The third feature was the system of sharing profits with those employees who had a sufficiently long period of service in the factory. This system, of course, tends to make them directly interested in the prosperity of their firm. Thus, the employees have, both in name and in reality, become partners in the firm.

The role George Eastman played as an organizer of peace may perhaps also be illustrated by his efforts to find a trademark or name for the products he brought into the market. In trying to find this name it was not his own that suggested itself to him. This he always kept in the background. He wanted to devise a name that could easily pronounced by any man, woman and child on this earth. He ransacked the letter X, and the outcome of his search for a name that would catch on everywhere was the name XODAK, which today is incorporated in every language, rather as an ordinary word than a trademark. Indeed, his attitude to advertising and its potentialities was far ahead of the times. At first, the planning of the advertising and sales strategy was mostly done by him personally, but as time went on, it became necessary to set up a separate publicity and public relations department. Japie means were placed at its disposal, and the man who was given charge of it all, Mr. Lewis B. Jones, was after his death declared by the Advertising Federation of America to be one of the great pioneers of advertising. In the beginning, in particular, sales and consequently production were rather seasonal. To begin with, photosensitive materials had also less durability. Eastman was anxious to maintain employment as level as possible all the year round. He therefore strongly advocated that every town should endeavour to establish an industry that would be having its peak season at a time when other industries were having a slack period and thus be able to maintain employees, such practices, however, were bound to have serious repercussions in the end. This was strongly emphasized by Eastman when he was a member of Rochester welfare committees.

The novelties that were being introduced to the market were also o
prove inspiring to other inventors etc. When, in 1880, Eastman had plates and paper film replaced by the transparent colloidal film, his film together with the apparatus designed by Thomas Edison made motion pictures a practicable proposition. The foundation for new industries were laid. New tools were put in the hands of man. Even though George Eastman's factories were to manufacture film for motion pictures in such quantities as to be able to wind it round the globe like so much yarn, it is in keeping with his spirit that even the smallest order is given every attention, as, for instance, when it is a question of supplying a scientist, bending over his microscope, with half a dozen specially prepared plates for the photographing with rays of light invisible to the human eye. Otherwise it may be said that throughout attention has primarily been directed towards making it all so simple and easily accessible as to make it possible for everybody to avail himself of photographic aids. (Some may remember the so-called autograph cameras by which it was possible to write one's name or an inscription on the picture that had just been taken. Those who still have such a camera tucked away in a drawer should take it out and give it a gentle pat. It was one of the many milestones on the road of progress."

Whether George Eastman was working as an inventor, technician, administrator, magnate, philanthropist or as an ordinary citizen, all his actions were so carefully planned that one might be tempted to ask: "Did he never do anything on the impulse of the moment?" To him the concept "leisure hour" was a reality. Once in London, in the latter days of his life, when he was inaugurating a recreation center for his employees (it was provided with library, tennis court, gymnasium etc.) he said: "What you do in your work determines your own, what you do in your leisure time, determines what you are." In the latter days of his life George Eastman allowed himself plenty of leisure. He planned his fishing and shooting jaunts with the same thoroughness as everything else. He enjoyed preparing his own food and he was handy with tools.

When he died in 1932 at the age of 78, it was seven years since he had resigned the presidency of the company.

He gave his lieutenants a chance at the "controls" at an early stage to make sure that everything would work smoothly in future. When a man has achieved success or displayed exceptional ability it is usual for him to be elected to a host of committees, boards of directors etc. George Eastman disliked this practice. He shunned publicity, nor did he want to lend out his name, but was content to be where he could really make a contribution. Throughout his life he was on the board of directors of the bank where he started his career, and he participated actively in matters connected with the welfare of Rochester.

Here in Norway it is scarcely possible to pay tribute to George Eastman’s memory without recalling the name of Johannes Nerlien, who was born in the same year 100 years ago at Nes in Hedmark. Their careers have many strange parallels. They started their firms at about the same time, and it was Nerlien and his firm that were to become George Eastman’s contact with the Norwegian market. At the seventy-fifth anniversary of the establishment of the firm, which just preceded the hundredth anniversary of the birth of its founder, the American Ambassador to Norway, Mr. Strong, a son of George Eastman’s first partner, was the guest of honour.

It is strange to see how things that happen altogether independently may interrelate with one another and develop into fruitful co-operation.
once when I had the pleasure of seeing George Eastman’s home in Rochester, which has been preserved intact after his death, I found musical instruments in every room and I had the feeling that the sound of music was still echoing from the walls. His house was presented to the president of the University of Rochester for him to take up his residence there. He found it, however, to be too large for his needs. It has now been converted into a museum, which shows us not only the history of photography, but also what part photography has played and is capable of playing in the service of man, and it is as the pioneer in this field that his name has for ever been inscribed in the pantheon of mankind.

GEORGE EASTMAN – 
en industriens og fredens organisator.

ved sivilingeniør C. Tjønneland.


De som har lest artikler eller oppsått om George Eastman, kunne undertiden fristen til nesten ogrelig å læge artikkelen til side og si at dette er jo ikke noen artikkelen om George Eastman, men en artikkelen om fotografis utvikling. Men det må nesten være slik. Han overtok intet firma, fabrikk eller verksted fra sin far eller andre, for det var ingenting å overta. Han måtte let arbeides fra grunnen av. Fotografi hadde riktig nok eksistert i en del år. Daguerrotypiene var vel kjent, men det var nå et puslerå som egnet seg for dem.

Men også Eastman begynte hjemme på kjøkkenet hos moren sin, som - da faren døde - satt igjen med tre uførstrøgde barn, hvorav den ene var lam. George Eastman fikk ansvar for sin mor og sine to søskne, mens han en måtte være i kontor og leste om kveldene, så han fikk ansettelse i Sparebanen i Rochester. Det var i Rochester han levde og virket. Byen ligger i staten New York ved en av de store kanadiske sjøer, Ontariojøen, vars a vis Toronto, hvor obesatt Ristad bygget opp elverflaten. Norsk" som lytterne sikker har hort om. Det ansvaret Eastman engang fikk for de tre, fikk han siden for hele byen Rochester, som er på Celso størselse etter byutvidelsen. Han var glad i byen sin, og det har bidra til at vi andre også må bli dø, for det er en trivsel by med sine parker og blomster, og hvis noen av de barne som vokser opp her skulle ha lyst til å lære å spill et instrument det måtte være, så blir instrumentet stilt til disposisjon gjennom skolen. Selv hadde George Eastman kanskje hatt lyst til det små barn, for musikk var hans store interesse ved siden av fotografii. Men hadde han ikke hatt råd til det, så sørget han for at de skulle ha det. Her i Rochester, som ved George Eastman’s donnasjoner er blitt et centrum for musikkere, kan forvirk et som ønsker et klorede de mest ge- digne verker fremført i en vidunderlig vacker sel uten at det kostet dem en cent. Og er det førsteopppførelser, får de gjøre med seg et minne om begivenheten. Denne Eastman School of Music i Rochester er en del av Universitetet i Rochester, som stadig mot et kjempeselskap. Det var også takket være gav en en opp Smith, som siden viste seg å være identisk med George Eastman, at Massachusetts Institute of Technology kunne føre opp de sverre palasser hvor også mange norske studenter i dag - eller har tatt sine eksamener.

Han sørget for at en ny elekt skulle få lære og studere under rimeligare forhold enn han selv hadde gjort. Men det var
og så en hennør for de dyktige fagfolkene som han i stadig større utstrækning trengte fra universitetsene. Da han en gang hadde undertegnet en gavesjekk på 30 millioner dollars, sa han: "Hå liker jeg meg bedre!" - "How I feel better!"

De George Eastman hadde furt sine studier og sine undersøkelses på kjekkenet hjemme så langt at han skjønte at de hadde funnet frem til brukbare fotografiske plater, sluttet han omisier i banken og dannet i 1880 sitt eget firma, hvor hans hovedperson ble oberst Strong, bidre med ideen. De vokste opp i tillegg til de 3000 dollare han selv hadde lagt til sine på de syv årene han var ansatt i banken. Oberst Strong er forvært for til USA's nåværende Ambassadør i Norge. Verden er ikke alltid så stor. Fabrikken noterte nok van intelligente dom forseren etterhvert fikk lære, men vokste gjorde det. Om de bare opererte en liten spareskasse ved bedriften for å hjelpe folkene å bygge eller kjøpe sine eigne hjem, så vokste det opp til maktige finansinstitutioner. Av Rochester befolkning på 200 000, er ca 60 000 vokst og fullt arbeidskraftige kvinner og menn som har hele sin dag, 5 dager i uken, på fabrikken. Men dette er i dag bare et av de mange anlegg verden over. Når en besøker et av dem, ser en ofte at det er innansamlingskjønner til fordel for folkene ved en fabrikk i eyersjøiske land, hvor det er eller nettopp har vært krig eller naturkatastrofer. De skal alle føle og vite at de er medlemmer av en sterfamili som står parat til å hjelpe dem. Vel er det så at det velgår industrielle apparatet som USA har bygget opp av av-gjørende betydning da hele den vestlige verden var i kamp for sin eksistens og sin livsform. Men jeg vill allikavel understreke at George Eastman nettopp ved å være en industriens organisator, var en fredens organisator. Det inntrykket understrekes så sterkt hvis Kunden en besøker folkene ved en fabrikk i den ene byen - eller en gang i fabrikken. 

Å se hvordan George Eastman's ånd lever videre her. Her er nettopp alt innstilt på det å gjøre all frikjen og uoverensstemmelser som virker som sand i maskineriet. Og skulle jeg nevne tre karakteristiske trikk, måtte det nettopp flettes ved den interne kamp og påpasselighet for å verne om liv og beskytte mot ulykker. 

Men la mørke til en støttemaskin som bare fungerte når et trykket samtidig ned to håndtak, som var slik plasert at både venstre og høyre hånd måtte brukes. Det ene håndtaket var egentlig overflødig, men de ville si at det var for å legge den ledige hånden for å rette på noe i atte liten. Den jeg skulle kjøpe meg et par sko, oppdaget jeg at det var et uutsalt for sko产品的 inne på selve fabrikkområdet, og tenkte at her kunne jeg spare valuta. Det gjorde jeg nok også, men først og fremst var det skoddyt de solgte av en spesial konstruksjon for å unngå ulykker, og det paret jeg kjøpte hadde innvendig spåkappe, slik at hvis en tung gjerning falt ned på foten, eller hvis en trelle kjørte over - så ble det verst for trallen.

Når de 40 000 skulle forlate fabrikkområdene for å hente sine egne biler, eller nå første tog eller bus, da ble de sett av store oppsikt: "Løp ikke! "Do not run!

Den brudd og forstyrrelse var en altfor kostbar praksis.

Blant overraskelsene når en gått rundt på fabrikken var det plutselig å komme inn i en stor sal der tømmerstolene med pasienter og tømmerre sto på rekke og række. Alle hadde fra tømmerbehandling. For skikkelig tømmevarer var av de ting George Eastman gikk sterktt inn for, og flere steder i verden, bl.a. i Stockholm er der instituttet som George Eastman forvarte og som gir barn tømmerbehandling.


Denna George Eastman’s rolle som en fremres organisator, kan målt en av hans anstrangelse for å skaffe et varemerke eller navn på de produkter han selgte ut. Da var det ikke det eget navn han tenkte på. Det har alltid stått i bakgrunnen, så lenge han levde i hvert fall. Han ville fiere et navn som kunne uttales på alle tungen av alle folkeslag i jorden rundt. Han likte bokstaven L, og altidt ble det navn, navnet RADAR, som har villet gå inn i alle andre mer som et vanlig ord enn som et varemerke. I det hele tatt hadde han en innstilling til reklamen og dens betydning som var langt forst for sin tid. Han utformet personlig det meste av utstillingen ble det jo nødvendig med et eget departement som hadde til oppgave å holde folk underrettet om utviklingen. De fikk rumsamt med midler til sin rådighet, og han som fikk hovedansvaret for det hele, Lewis B. Jones, ble etter sin død av Advertising Federation of
America utpekt som en av de store ledere og foregangsmenn på reklamens område. Reklamesmagasinen kunne jo også stå til tjeneste når det gjaldt å minne folk om at de kunne fotografere året rundt. Særlig til å begynne med var jo for-bruket og salget og dermed også produksjonen svært sesong-betong. De lystfylte materialer hadde også mindre hold-barhet eller kortere levetid til å begynne med. Men Eastman var meget interesseret i å holde beskjæftigelsen så jevn som mulig året rundt. Derfor var han også en ivrig talmann for at alle byer skulle søke å få en industri hvor en enkelte bedrift hadde høyspesong når de andre hadde sin stillere periode. For selv om den enkelte bedrift i Syeblikket kunne se sin fordel i hensynset å avskjedige dem de ikke hadde, så skaper det vanskeligheter som til syvende og sist står tilbake. Dette fremholdt Eastman magtig stern når han satt i de utvalgene som sat sitt byen Rochesteres ve og vel.

De nyheter som etterhvert ble lansert skulle befrakte de bestrebelser andre arbeidet med. Da George Eastman erstattet plater og papirfilm med den transparente celluloidfilm i 1893, kunne denne sammen med de apparatene Thomas Edison hadde bygget, legge grunnlaget for de levende kinobilder. Nye industri kunne vokse opp. Nye hjelpemidler ble lagt i menneskenes hender. Men selv om George Eastman’s fabrikker skulle komme til å lage kinosfilm i såkemåde at en kunne kvele den rundt jordkleden som et annet garm-nåde, så er det i praksis med hans ånd at de stadig er minst like interessert i å lage 1/2 dusin plater til videnskapsmannen som sitter boret over sitt mikroskop og kanskje vil fotografere med lystraler som er usynlige for det menneskelige øye. Kileres en vel så det at hovedoppmærkelsen hele tiden var og er retten mot det å gjøre det hele såenkelt og løtt tilgjengelig at alle kunne ta de fotografiske hjelpemidler i bruk. (Noen husker kanskje de såkalte autografikameraer, hvor en straks kunne skrive et navnetrekk eller tittel under det bilde man tok. De som måtte ha et stort kamera liggende i et stoff og ga det en ekstra klapp. Det er en av de mange milepeler på veien fremover).

Hva enten George Eastman arbeidet som oppfinnar, tekniker, administratør, mester, filantrop eller alminnelig samfunnsborger, så var det altid en så omhyggelig plan i det han foretok seg at en fristes til å spørre: "Gjorde han aldri noe sånn ganske tilfeldig?" Begrepet fridt var i hvert fall en realitet for ham. Da han i London på sine første dager innviet et Recreation Center for sine folk, ville kanskje kalt det et samfunnsasse med bibliotek, tennisbane, gymnastikkall, etc. Da han invito dette så han: "Hva du gjør i ditt arbeide bestemmer hva du er, hva du gjør i din fridt, bestemmer hva du er". George Eastman unnet seg fritid på sine andre dager. Han planla sine flaskes jakturer like grundig som alt annet han gjorde. Han likte å lage maten selv. Han likte å ta i og bruke godt verkty.

De han 78 år gammel gikk ut av vårt liv i 1932, var det syn åsidan han hadde trukket seg tilbake som president, eller
det vi ville kalle generaldirektør, for selskapet. I god
tid slapp han folkene til slik at alt kunne gå glatt og
greit videre. Når et menneske har gjort success eller vist
sin dyktighet, vil det lett komme til å gå igjen i at utall
av komiteer, direksjoner og styre. George Eastman ville
ikke det. Han ville aldri figgere eller låne ut navnet
sitt, men någet meg å være hvør han virkelig kunne gjøre
en insats. Han satt hele tiden i direksjonen i den banken
hvor han begynte sin løpemane, og var interessert med når det
 gjaldt byen Rochester’s ve og vel.

Det er vanskelig her i Norge å minnes George Eastman, uten
å tenke på en nordmann, Johannes Merlien, som nettopp samme
året for 100 år siden ble født på Nes i Hedmark. Deres liv
og virke har merkelige paralleler. De startet sine firmas
omtrent samtidig, og det ble Merlien og hans firma som skulle
bliv George Eastman’s kontakt med det norske markedet. Ved
75 års jubileet for firmet som gikk like førut for 100 års
Jubileet for grunnleggeren, var America’s Ambassador i Norge
Hvaldens avtagende, Mr Strong, som av George Eastman’s
første kompanjon.

Man kan undre seg om det er tiden som skaper menneske, eller
menneske som skaper tiden. I alle fall er det rart hvordan ting
som skjer helt uavhengig av hverandre, griper inn i hverandre
i det fruktbringende samarbeide.

Vi som bare følger etter i foteførene, må ofte nøye oss
med å ane det vi ikke vet. Da jeg i sin tid hadde gleden
av å gå igjennom hjemmet til George Eastman i Rochester,
så det små ste tråder etter ham, fant jeg musikanter, strusseter i alle rummene og hadde følelsen av at musikken
sjølde i veggene. Han forvalte huset sitt til bolig for
præsident, eller det vi vil kalle rektor, for Rochester
Universitet. Men det ble for stort for ham, og nå er det
sjøl om til et museum som viser ikke bare fotografiens
historie, men også hva fotografien har ydet og kan yde i
menneskehens tjener, og det er nettopp her George East-
mans navn er skrevet inn i det Pantheon som hele menneske-
heten har fulles.
A FACT...

George Eastman worked for the Rochester Savings Bank as a young man. (1874-1881) While working here he saved the first few thousands of dollars that enabled him to found the great industry bearing his name.

A STATEMENT...

Years later in the THRIFT ADVOCATE* of May 1923 he wrote to the boys and girls in our public schools who were saving in the ROCHESTER SAVINGS BANK School Savings Department:

Advoead, I earned five dollars saving branches, and put it in the bank. I have had the handling of large sums of money during the past years but I have never forgotten that first five dollars I EARNED AND SAVED. If I had spent it I probably would have spent the next five dollars, and the next, and there would have been no Eastman Kodak Company today for there would have been no money with which to go into business for myself when the opportunity came along.

AND TODAY...

It's a message for thoughtful people to ponder today just as it was in 1923.

Visit our Main Street West office during George Eastman Centennial Open House, July 12 to July 23 to see the George Eastman Exhibit.

*A Thrift Advocate has been published quarterly by Rochester Savings Bank since 1921. To encourage Thrift in the school and home.
COMMEMORATING THE 100th ANNIVERSARY OF GEORGE EASTMAN

GEORGE EASTMAN WORKED HERE
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Years later in the THRIFT ADVOCATE* of May 1923 he
wrote to the boys and girls in our public schools who were
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"Altogether, I earned five dollars sawing brackets, and put it
in the bank. I have had the handling of large sums of money
during the past years but I have never forgotten that first five
dollars I EARNED AND SAVED. If I had spent it I
probably would have spent the next five dollars, and the next,
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into business for myself when the opportunity came along."

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Bank since 1921. "To encourage Thrift in the school and home."
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On April 8, 1874, the Board of Trustees of the Rochester Savings Bank elected a young lad of 20 years to the office of bank clerk. George Eastman, the son of Maria Kilbourn and George Washington Eastman, left school at age 14 after the death of his father in order to relieve the financial distress at home. He worked hard at the insurance business for the next six years where his salary ultimately reached $5.00 per week. Although the family was extremely thrifty, George’s mother still found it necessary to take in boarders to make ends meet. Eastman, being an ambitious lad and very anxious to improve himself, applied for the position of bank clerk which was then open. In those days, the Board of Trustees personally elected to office each employee. There was no Personnel Department. On the 3rd ballot, George Eastman received a majority vote and was declared elected clerk of the Rochester Savings Bank at a salary of $800.00 per year.

The “Old Bank” provided an important step in Eastman’s life. He applied himself diligently to his job and advanced to 1st Assistant Bookkeeper. From the beginning, George Eastman saved what he could each payday. During the seven years he worked at the bank, his salary increased to $1,400.00 per year. By 1881, he had accumulated approximately $3,000 in personal savings. These personal savings were used to start George Eastman’s first photographic business.

It is interesting to note that George Eastman started out with little except a driving determination to get ahead and a naturally thrifty nature. It was only by perseverance and thrift that he was able to attain his goal.

While employed at the Rochester Savings Bank, George Eastman first became interested in photography. It was the bank’s practice to
audit each bookkeepers' records annually at which time the bookkeeper would take his vacation. In 1877, Eastman was preparing for his vacation. A romantic island in the Caribbean held his interest. Advertised as a land of opportunity and beauty, he decided to view the wonders of Santo Domingo in person.

Shortly before he planned to leave, George talked to fellow employees about his forthcoming trip. It was a building engineer from the Bank who suggested to George that he “should take pictures of his trip.” This chance suggestion altered the course of events. Eastman had no experience in photography and so was advised to take lessons in the “art of picture taking.” He took lessons at first, but rapidly struck out on his own. From that time on, the new hobby took up all his leisure hours. George Eastman never made the trip to Santo Domingo, but instead became absorbed in photography.

Out of a chance suggestion in the Rochester Savings Bank came the starting impulse of one of our greatest industrial enterprises.

Becoming fascinated with photography, Eastman applied himself vigorously to learning all he could about the processes necessary to take better pictures. During the day he worked at the Rochester Savings Bank and at night experimented in his mother’s kitchen. George Eastman was very intense in his activities and many stories are told about these early days and his ability to go without sleep as he worked steadily throughout the night into the next morning. He often reached a point of exhaustion where he would sleep for 24 or 36 hours on a weekend. A tireless person when absorbed in his hobby, he worked, studied and saved with grim determination.
Many of Eastman's early experimental photographs were taken in a beautiful courtyard in the rear of the Rochester Savings Bank's Main Street West Office. In those days, the bank had only this one office on the corner of Main and Fitzhugh Streets. The old building still stands housing the Main Street West Office of the bank. Whenever possible on sunny days, Eastman would slip out of the bank to take pictures of this picturesque courtyard and its fountain. The bank's vault and a tent placed in the courtyard were used as darkrooms. As a result of these experiments, Eastman developed a gelatin emulsion and made his own dry plates in contrast to the wet plates then generally in use. This is the story of a bank clerk — amateur photographer who through thrift, industry and perseverance became one of our modern industrial giants.

George Eastman was convinced that his methods and ideas had commercial possibilities. Not everyone was convinced of this, however, for he was unable to borrow the necessary money to finance his ideas. Eastman found it necessary to reach into his personal savings of approximately $3,000, most of which had been saved during the years he worked for the Rochester Savings Bank.

On September 5, 1881, Eastman's resignation from the bank as 1st Assistant Bookkeeper became official and Thomas Hawks (Grandfather of the present president of the Rochester Savings Bank) was elected to fill the vacancy. Thus, the first era of Eastman's association with the bank came to a close.

Throughout his life, Eastman retained an attachment for the Bank. One of the first bank accounts of the Eastman Dry Plate and Film
Company was recorded in 1885 on the account ledgers of the Rochester Savings Bank.

On December 4, 1900, George Eastman was elected to the Board of Trustees of the Rochester Savings Bank. This notable event took place less than thirty years after Eastman first went to work for the "Old Bank."

Today as in the past, the trustees of the bank seek to carry on the spirit and traditions of a bank which has been an integral part of Rochester since 1831. The trustees are actuated by purely unselfish motives. A mutual savings bank such as the Rochester Savings Bank belongs to its depositors only.

George Eastman was always a firm believer in the "Old Bank." Even before George came to work for the bank he had a small account. He was thrifty by nature and in 1923, George Eastman wrote in a message to the boys and girls of Rochester . . . "I have had the handling of large sums of money during the past years but I have never forgotten the first five dollars I EARNED AND SAVED. If I had spent it, I probably would have spent the next five dollars and the next and there would have been no Eastman Kodak Company today . . . ."

The Rochester Savings Bank is proud to have had a part in the growth and success of George Eastman. The "Old Bank" is happy to relate some of the early History and to display articles of interest in the life of George Eastman on the occasion of his Centennial celebration.
Centennial
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From the Minute Book of the Board of Trustees of the Rochester Savings Bank September 5, 1881

The resignation of George Eastman as First Assistant Bookkeeper was read and ON MOTION was accepted. Thomas Hawks was by unanimous vote promoted to the position of First Assistant Bookkeeper made vacant by resignation of George Eastman.
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The same year, 1888, that George Eastman produced the famous Kodak, Adolph Zukor, an orphan boy of 16, landed at Castle Garden in New York City with a few dollars sewed into his waistcoat.

He had come from the border of the region in Hungary famous for its Tokay wine, but he himself was full of an even greater spirit and love for his adopted country.

His first job paid him $2 a week and it cost him $3 for his weekly board.

But he soon got a better job and balanced his finances.

He filled his days with hard work and his evenings at public school or taking boxing lessons.

Mr. Zukor moved from the fur business to the penny arcades and into the theatre and movie operations.

He hired Mary Pickford when she was a little girl with curls who called him "papa Zukor."

He was the pioneer who did most to help build the modern movie business from the one reelers in a hole-in-the-wall to feature pictures in big theatres.

He raised the standard of the movies by bringing into his new company Famous Players, such prominent actors and actresses as Sarah Bernhardt, Lionel Barrymore, Billie Burke, and Geraldine Farrar.

Adolph Zukor is now the sage elder statesman of the Motion Picture Industry but we welcome him today as a friend and colleague of George Eastman, the man who contributed so much to the start and making a success of motion pictures.
ADOLPH ZUKOR, CHAIRMAN OF BOARD, PARAMOUNT PICTURES CORP.,
HIS SPEECH AT EASTMAN STAMP CEREMONY

There is something very reassuring about this business of celebrating
the milestones in the history of human beings - this pausing
to pay tribute to benefactors of the past who are no
longer on the scene.

Perhaps one of the reasons we do it is a kind of recognition of how
impossible any achievement in this world really is without
dependence on the success of others.

As one lives one week after another through life, one cannot hope to
be aware of the hidden milestones being reached by others,
which are destined to shape and control the very pattern of
our own lives.

For instance, it is impossible for me to forget the year 1838. After
seventeen acutely miserable days of Nineteenth Century ocean
tavel, late one afternoon in the fall of that year, with-
out ceremony, without advice or direction, I found myself
literally set ashore on Manhattan Island for my first
amazed look at the unbelievable land that was to become my
home.

I could not know that at that very time Thomas Edison was hard at
work in his laboratory, trying to invent a machine that
would furnish my livelihood.

Still less could anyone guess that at the very same time, here in
Rochester, the nitro-cellulose film was being perfected
that within a year would enable Thomas Edison to complete
his invention successfully.
That year 1888 was a particularly busy year for busy George Eastman. Even while he was laboring to perfect the kind of film that would provide the standard for motion pictures throughout the next half-century, he gave the privilege of photography to everyone with the new Kodak Camera that as we all know, made the whole world picture conscious and thus in its own way served as a preparation for the enormous popularity of moving pictures.

These were only some of the vital milestones being reached just as I arrived on these shores - achievements destined of course to affect my life very positively just as they have influenced in various ways, the lives of each of you in this theatre today - and, incidentally, perpetuated the building of this Theatre itself.

Fifteen years after that memorable year, I learned for the first time how Dr. Eastman's film was going to tangle itself into my own life.

This entanglement continued for the next fifty years.

Last year someone realized that I had been involved in the picture business for a whole half-century. I was then able to listen to a number of speakers expounding on how important the motion picture industry had become in that space of time.

It is always rather shocking to find oneself involved in history. Time slips by so stealthily in the absorption of daily work that it finally comes as a great surprise to find after a short, short half-century has passed that one has suddenly become considered a pioneer and that the work of only yesterday has
Information from

GEORGE EASTMAN HOUSE OF PHOTOGRAPHY
900 East Avenue  Rochester 7, New York  Monroe 1426

become the object of the interest and concern of historians.

I am happy that much of our own early film work survives — that it is
finding its way for future preservation in the archives of
the George Eastman House of Photography.

But again, it is hard to think of such a film as Clara Bow in Elinor
Glyn's IT as having become a period piece and the object of
serious study by historians and sociologists who wish to
know exactly what kind of movie was luring over eighty
million Americans to the film theatres every week in the
year.

It seems so short a time ago that this picture which is so completely
characteristic of its time, played in this very auditorium
where we are gathered today.

It is still harder for me to think of George Eastman as a face on a
postage stamp along with other outstanding and famous
Americans who have been similarly honored by our government.

For his memory is still so very much alive.

In 1922 I came to Rochester at Mr. Eastman's invitation, to inspect
this beautiful Theatre just before it was ready to be
opened.

I like to remember that when he was planning the Theatre, Mr. Eastman
wrote these words:
"The great strides made in the Motion Picture Industry in
the past decade have surprised beyond bounds its most op-
timistic supporters. In its infancy the industry faced
many disadvantages, chief among which were the shabby places
where films were first exhibited. When again, there were
few who realized fully the possibilities for good that the screen held out. I look forward to the widespread presentation soon of motion pictures in our largest theatres. The people are beginning to expect big things from motion pictures and they are not being disappointed. Today is the day of revelation for the motion picture. Today it is being realized more and more that the screen is a better medium for the transmission of ideals and thoughts than the printed book. One can easily forget what one reads in a book. A faulty imagination or memory may lose entirely for a reader the message conveyed by cold type. But this is not so with the Pictureplay which by appealing to the eye with artistic photography drives home inescapably great truths and ideas to an audience.

(End of quotes.)

Together with my partner in those days, Jesse Lasky, I shared fully this confidence Mr. Eastman expressed in 1919, that the motion picture had a distinguished future ahead of it.

At a time when the medium was rather scorned by the best players of the legitimate theatre, I brought Sarah Bernhardt's QUEEN ELIZABETH film to this country. The fact that Bernhardt had yielded to the movies broke the ice of disdain that so many theatre people felt for pictures.

We were then able to recruit for our productions such outstanding stars as John Barrymore, Marie Doro, George M. Cohan, Billie Burke — in short nearly every luminary of the stage eventually consented to perform in motion pictures.
Information from

GEORGE EASTMAN HOUSE OF PHOTOGRAPHY
900 East Avenue Rochester 7, New York Monog 1426

It was Mr. Eastman's great dream for this Theatre to serve as a home for the improved and expanded silent drama presented with the finest musical accompaniment which could be achieved. So long as the silent film lasted, his dream was fulfilled in this Theatre.

When the difficult years arrived that marked a painful transition from the silent photoplay to dialogue films, I am proud that Mr. Eastman came to me in New York and entrusted the future of his Theatre to our organization.

Since then, of course, the film went on to develop its own musical accompaniment as an integral part of its sound and this Theatre has since seen music become its major tenant rather than serving a somewhat limited function as a prelude to sound motion pictures.

But the important work of the earlier years had been accomplished. After motion pictures had been exhibited in great theatres like this one, the dark little holes that had been their only home in the early years were no more.

Meanwhile at the George Eastman House, the silent film lives on for the study of future generations who may wish to learn about the great players who brought us all such pleasure in the past and the great photoplays that have influenced all of us who watched them in our youth.

It is good to know that all these things survive as a tribute to the memory of a very great man who made them possible.

If the world continues to pause in its hurried present to do such honor to men's achievements of the past, there is good cause to hope that the kind of world George Eastman himself did so much to bring about, will surely endure.
In the new and businesslike United States Postal Department Postmaster General Summerfield has chosen as assistant a stalwart from the wide open spaces of the Middle West.

Albert J. Robertson, a product of Minnesota and a development of Iowa, was a banker and his specialty in the U.S.P.O. is finances.

In the last administration the Postal Department was losing two million dollars per day.

In the first year of the new organization the Summerfield team has saved some 350 million dollars of the taxpayers' money with the definite goal to make the Post Office pay its way.

This will be a miracle for its deficit since World War II is a staggering 4 billion dollars.

But men like Mr. Robertson and team-mates are performing miracles in efficiency and modernization, under the Postmaster General.

This modernization has both its aesthetic and practical side.

Years ago the stickum on the stamps was just plain distasteful glue.

Now the sticking mixture that you lick is not only palatable but mildly nutritious.

We are especially fortunate to have Assistant Postmaster General Robertson with us for the inauguration of the George Eastman Commemorative Stamp.

It was under his direction that study and consideration was given to this Stamp and his deliberations have given him interest and understanding of the man who is being honored today, with the highest tribute - a U. S. Postal Commemorative Stamp.
SPEECH OF THE HONORABLE ALBERT J. ROBERTSON, ASSISTANT POSTMASTER GENERAL, AT THE GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954

It is a great pleasure for me to be here today in these beautiful surroundings and I bring you the greetings of Postmaster General Summerfield. He is sorry that he cannot be here, too.

With the issuance of its first two postage stamps in 1847, the United States Government created one of its most effective vehicles for bestowing honor on famous Americans. These first stamps carried portraits of two of our nation's early patriots - George Washington and Benjamin Franklin. Since then the likenesses of many great persons have followed.

Postage stamps reflect the simple dignity of our reverence for this Republic's outstanding sons and daughters, and by means of their great numbers these stamps carry that message of honor to all parts of the nation and the world.

Each year the Postmaster General receives suggestions for hundreds of commemorative stamps from citizens all over the nation.

It is always a great problem to select from this tremendous volume of requests, most of which are worthy of serious consideration, those events and those famous Americans to be honored by issuance of stamps during the year.

Some of the men selected are great industrialists. Some are philanthropists. Some, outstanding men and women of music, art, education or medicine. Others are revered patriots.

Many great names are still on the "waiting list" and many more will follow in the years to come. Our list of great people will never be exhausted.

Sometimes, as is the case today, timeliness or a significant anniversary helps in making the selection.

Few Americans honored by the issuance of a stamp were more deserving than the one to whom we pay tribute on the one hundredth anniversary of his birth.

George Eastman possessed an amazing combination of qualities, any one of which would be good reason for issuance of this stamp.

He was an inventor whose success story reads like that of our nation's greatness. He was a poor boy who knew the pinch of poverty but who took advantage of the opportunities so typically American to earn a huge fortune.

Not content to amass wealth for his own comfort, George Eastman
became one of the outstanding philanthropists of his time. He divided much of his fortune with his employees and systematically gave away the remainder of it for the good of his fellow man. Throughout it all he retained humility and many of his gifts were anonymous.

Although he was not an artist, nor a musician, nor an educator, nor a man of medicine, his name will burn brightly as a major American contributor to each of these fields of art and knowledge.

Although he never held a high position in Government nor served as an outstanding soldier, he will live in American history as a patriot. Through his gifts to his fellow Americans he helped to build a better America and through his gifts to the people of Europe, he earned renewed respect for his country from those nations across the sea.

This new stamp, adding another name to an illustrious list, goes on exclusive first-day sale at the Rochester, New York, post office today. 119 million are being printed. Tomorrow they will be available throughout the nation and within a few days will have traveled pretty much around the world. Hundreds of thousands will be preserved in albums of collectors.

As souvenirs of this occasion it is my pleasure to present albums of the George Eastman stamp, autographed by the Postmaster General, to:

Honorable Dwight D. Eisenhower, President of the United States - (The Honorable Kenneth B. Keating will receive the President's album.)

Honorable Arthur E. Summerfield, Postmaster General - (I shall be honored to present this to him on my return to Washington.)

Honorable Thomas E. Dewey, Governor of the State of New York - (Mrs. Charles W. Weis, Jr. will receive the Governor's album.)

Honorable Samuel B. Dickert, Mayor of the City of Rochester

Dr. Cornelis W. deKiewiet, President of the University of Rochester

Dr. Albert K. Chapman, President of Eastman Kodak Company

Dr. C. E. Kenneth Mees, President, George Eastman House

Mr. Louis P. Cartwright, Postmaster of the City of Rochester

Mr. George E. Dryden, For the George Eastman Family Archives

Mr. Harry L. Lindquist, President, National Federation of Stamp Clubs

Mr. Edward P. Curtis, Motion Picture Association of America

Mr. Howard A. Schumacher, National Association of Photographic Manufacturers

General Oscar Solbert

I am very much pleased to have one of these albums for myself and thank you for including me.
In responding for those who have been presented with these lovely albums of George Eastman Stamps, autographed for the occasion by the Postmaster General Sumnerfield, I wish to express through you, Mr. Robertson, to the Postmaster General, our sincere thanks and grateful appreciation for these valuable souvenirs.

Such historic documents come but once in a lifetime to only a few and should find a permanent place for future appraisal.

The George Eastman Stamp is a beautiful stamp printed by the rotary process from a steel plate bearing the impression of a hand-engraved master die. The simplicity of its design - a portrait with the minimum of words - is not only impressive but beautiful in form and color. The color is technically known as maroon but for Rochester, we prefer to think of it as lilac, a color of beauty and local significance.

When the George Eastman House made application for the Eastman stamp that was so universally supported by the photographic and motion picture industries, it was my pleasure to become associated in our negotiations with the Assistant Postmaster General Robertson. This matter came directly under his supervision and he and his staff could not have been more generous with their time, or more thorough in their consideration of the merits of the application.

Mr. Robertson's eventual and favorable recommendation of the stamp was based, I think, on the appraisal of George Eastman's record throughout his lifetime and of his lasting achievements which mark his true worth as a good and great citizen - a famous American.

Mr. Robertson, we thank you for bringing your distinguished colleagues of the U. S. Post Office, Chief Postal Inspector Stephens, Solicitor Coff, Executive Assistant to Postmaster General, Mr. Weir, and Chief of the Philatelic Division, Mr. Feller.

And we thank you especially for the honor you have done us in coming to Rochester for the inaugural of the George Eastman Stamp.
Program for Eastman Homestead Dedication

George Eastman House of Photography

Rochester, N. Y.

July 12, 1954

Chairman

DR. C. E. KENNETH MESS.............President, George Eastman House

Speakers

JAMES E. GLEASON.......................Chairman, Board of Trustees, George Eastman House

MISS ELIZABETH G. COLAHAN.............President, Society for the Preservation of Landmarks in Western New York

THURSTON BROWNE.......................Mayor of Waterville, N. Y.

CHARLES HUTCHISON.....................Vice-President of George Eastman House

MRS. ROBERT RANLET...............Long-time Friend of Mr. Eastman

(Mrs. Ranlet will officiate at the dedication)
Centennial
REPORT ON EASTMAN CENTENNIAL EVENTS
COORDINATED BY THE CITIZENS' COUNCIL FOR A BETTER ROCHESTER

ERNEST A. PAVIOUR, CHAIRMAN
EASTMAN CENTENNIAL COMMITTEE

On May 20 Dr. Howard Hanson directed a special commemorative musical program before 2,000 people in Eastman Theatre. Previously the ROCHESTER TIMES-UNION ran the Butterfield Eastman article which was published in LIFE. Other events are planned before and after the actual date of Mr. Eastman's birth on July 12.

TELEVISION AND SPECIAL ARTICLES

On July 10 the final TV program of the Union Trust Company with Moderator Sol Linowitz will be devoted to Mr. Eastman, while the University of Rochester plans to honor Mr. Eastman in the opening TV program of University Open House next Fall.

Many house organs and institutional publications plan Eastman stories and issues. Rochester Commerce, the publication of the Chamber of Commerce, has laid out an outstanding issue which in the words of Lee McCanne, will be a "collector's item". The University of Rochester Alumni and Alumnae Review will have an Eastman issue. Two publications of the Rochester Gas & Electric Corporation will run special Eastman articles. So will Rochester Institute of Technology and the Gannett newspapers will run a series of special articles. Sibley, Lindsay & Curr Company will publish a full page institutional ad saluting the 100th anniversary of George Eastman's birth and will devote all of the Main Street East windows to an exhibit of historical items.
for the entire anniversary week. Rochester Gas & Electric expects to devote a window to Eastman memorabilia for one week beginning July 9.

UNIVERSITY OF ROCHESTER WILL DEDICATE PLAQUE

The U. of R. will dedicate a plaque in Eastman quadrangle on the River Campus and conduct a limited open house. Other organizations plan an open house on July 10 or July 11. These include Eastman Dental Dispensary, Highland Hospital, Hillside Children's Center, Y. M. C. A., Men's Service Center.

Some organizations which do not have open house facilities will have exhibits in the Chamber of Commerce lobby. They include the Bureau of Municipal Research, Rochester Maternal and Adoption Center, Rochester Community Chest.

110 MILLION STAMPS

It is hoped that Eastman's birthplace which is being moved to Rochester and reconstructed in the rear of Eastman House will be ready for opening on July 12. On that day, however, at 11:00 A.M. in the Eastman Theatre a stamp ceremony, attended by the Postmaster General, will formally introduce the new Eastman postage stamp. This ceremony will have national publicity.

This is a wonderful compliment to Mr. Eastman by the Post Office in printing 1000 million 3-cent stamps in the Famous American Series.

GEORGE EASTMAN DAY

Mayor Dicker will declare July 12 George Eastman Day.
The opening philharmonic concert in the Fall will be dedicated to Eastman. Fortune magazine will run an Eastman Kodak article in the July issue. Rochester Savings Bank plans to show Mr. Eastman's accounts and operations as an assistant bookkeeper at the West Main-Fitzhugh branch of the bank. He did some of his experimental work in a court back of the bank building while employed in the bank.

Organizations not only have an opportunity to pay tribute to Mr. Eastman's contributions to Rochester and the world but through special events they will be able to show the public the present status of their operations which Mr. Eastman once assisted.

You are cordially invited by the Citizens' Council for a Better Rochester, to have your organization represented in this community-wide tribute to the George Eastman Centennial. Please contact Mr. Ernest C. Paviour at Hamilton 5730.
LETTER NO 8

ADVISORY BOARD

A meeting of the Advisory Board on May 20, at 12:15 p.m., in the Chamber of Commerce was well attended by delegates of the 68 member organizations.

Charles L. Rumrill, President of the CCER, presented and the following reports were submitted:

SUBWAY

Dennis Zivadas, Moderator of the panel discussion on the subway at the March meeting, reported on the organizations that have scheduled meetings on the subway:

May 3: Stewards' & Caterers' Asso'n.
May 7: Jr. Chamber of Commerce
May 13: Central Trades & Labor Council

After the March meeting letters with return cards were sent to Advisory Board members urging them to schedule meetings to discuss the subway and we hope many more organizations will hold such meetings.

PROGRAM COMMITTEE

Saul N. Herschberg, chairman of the program committee, has scheduled a meeting for Monday evening, June 7.

Members of his committee will be guests for dinner of the Bausch & Lomb Optical Company at 5:30 p.m., and the meeting will follow. Arrangements for this meeting were made by Joseph Inzardi, a member of the program committee.

This committee will continue to meet throughout the summer months planning for the fall meetings of the Advisory Board.

NEW COMMITTEE FORMED

A fact finding committee to further study the subway problem was appointed at the May Advisory Board meeting. The following will meet at the Chamber of Commerce on Friday, June 11 at 12:15 p.m.

Howard Brown
John H. Kitchin, Jr.
Randle V. Cartwright
Charles L. Rumrill
Willard Dennis
W. Earl Weller

EASTMAN CENTENNIAL

The CCER is coordinating many community-wide programs being planned to commemorate the Centennial of George Eastman's birth, July 12. So that the 1,100 members of the CCER may participate in these programs the regular June meeting has been postponed until fall. Please read the attached report of the Eastman Centennial Committee.
George Eastman’s Centennial

In the past week the late George Eastman has been memorialized at exercises, exhibitions, and dedications marking the centennial of his birth. Open house programs at Eastman Kodak, the showing of commemorative stamps, including the new George Eastman 3-cent issue, and film exhibits were among the special events held in and about Rochester. At the city Eastman selected to seek his fortune in at the tender age of 13.

Alexandria J. Wedderburn, curator of photography at the Smithsonian Institution, writing in the Washington Sunday Star, thus summarizes George Eastman’s life in the following words:

“History has known countless inventors, a smaller number who might rightfully be called captains of industry, and a comparatively few true humanitarian. Here indeed is the individual worthy of receiving the triple accolade. Such a man was George Eastman, who has been called the father of modern photography.”

Eastman was not trained as a chemist but through his own research and because he made it possible for thousands to be trained in chemistry, his impact on this particular branch of the natural sciences has been of great order of magnitude—so great indeed that it is difficult to assess it adequately.

Eastman first became interested in photography in 1877. At the time he was a bank clerk at the Rochester Savings Bank earning the princely salary of $800 a year. A young man of frugal habits, Eastman managed to save sufficient money to plan a trip to Santo Domingo and to purchase a camera. Like all amateurs of that day, Eastman depended upon the bulky and highly unsatisfactory glass plates to act as “film.”

Taking pictures in those days was quite a complicated procedure. The photographer had to include a large dark tent in his equipment so that he could sensitize and develop his glass plates. Essentially, this was the type of camera that Brady, the famed Civil War photographer, used. The photographic reproduction was reasonably satisfactory. However, coarse of the bulky character of the necessary equipment, most pictures were strictly of the posed variety and action shots were almost unheard of.

Eastman was not the first to experiment with dry plates but he was the first to perfect them to the point where they could be manufactured and sold successfully. His experiments performed in spare time were carried on in his mother’s kitchen and by 1880, three years after he had bought his first camera, he was ready to launch his dry plate business commercially.

In 1884, Eastman hit on the idea of coating a strip of paper with emulsion. The idea was technically sound but the grain of the paper showed in the prints. Later in the same year, he invented a stripping film which used the paper only as a temporary support for the emulsion which was stripped away from the paper after development of the negative.

Improvements and new and revolutionary discoveries now followed quickly; firmly establishing Eastman in the forefront of the field of photography. In 1888, the first Kodak camera was placed on the market. It was small enough to be held in the hand and contained enough stripping film for 100 exposures. The selling price was $25 and included shoulder strap and carrying case. After all 100 exposures were made by the user, it was returned to Rochester, the film developed, new film installed, all for the sum of $10. This was the camera, states Alexander J. Wedderburn, which led to the present status of photography as the world’s top hobby.

Eastman proved to be not only a great inventor but a very skillful businessman as well. He hired extremely talented researchers, bringing some of them from abroad. He bought out competitors when he realized they had something of special technical value. Today Eastman Kodak and Ten- nent-Eastman are great monuments to the “laboratory chemist” who without formal training or theoretical knowledge pioneered in fields where chemistry is basic.

Perhaps the day of an Eastman, a Goodyear, an Edison is over, but who can be sure? Is it not possible that at this very moment some unknown individual with vision may be working in obscurity on some invention that will create still another large industry, just as Eastman did in the last half of the 19th century? Impossible, yes—but certainly not impossible.

Eastman’s success as an inventor and entrepreneur brought to him millions and millions of dollars which he proceeded to give away, mostly anonymously. Probably his most famous gift was one of $20 million to Massachusetts Institute of Technology which made possible the campus at Cambridge on the Charles River. For many years the door was identified as “Mr. Smith.”

The Universities of Rochester, Hampton, and Tuskegee were given substantial amounts. Dental clinics were also established through his generosity in Rochester, Brussels, Rome, Stockholm, and Paris.

The memory of Eastman will live on indefinitely for many reasons besides his prowess as an inventor, his unvarying business acumen, and his generous gifts, particularly in the educational field. He pioneered many precedents in employee relations. As early as 1888 he made a substantial gift of his own money to his employees. Later he established a welfare fund for employees, followed by an annual wage dividend. In 1918, he distributed a third of his own holdings of Eastman Kodak stock to his employees. Later he helped develop retirement annuity, life insurance, and disability benefit plans.

The chemical industry and the chemical profession have every reason to be especially proud of George Eastman, both of having benefited materially through his strong belief in the practical value of well supported, sustained research programs.

It was his great love and respect for chemistry which led to the establishment of the organic chemicals department of Eastman Kodak, for he recognized that if organic research was to expand in this country, there must be a sufficient source for the purchase of such research chemicals.

Perhaps his obvious lack of any formal schooling in chemistry and the other natural sciences was the chief reason why he gave much of his wealth to education. Yet his own career points up the fact that where or how an individual gets his knowledge is relatively unimportant when contrasted with the way such knowledge is put to work in the best interests of mankind.

Out of his curiosity have come not only the number one hobby of the world but thousands of chemicals, synthetic fibers, and many types of film and plastics. Of course, photography has long since ceased to be merely a hobby but, in a myriad of ways, is an essential element in almost every segment of industry, medicine, business, and finance.
Commence with the title, "George Eastman," which is printed on a pictorial background, and which fades into a second title, "Some Scenes From His Life." A musical accompaniment, "Liebestod," from "Tristan and Isolde," Mr. Eastman's favorite music, should commence with the title ... and should fade out as the commentary begins with the appearance of Kodak Park scenes from "Highlights and Shadows." Then, while the plant scenes continue, the adjoining commentary should be heard.

George Eastman was one of that select band of men in any century who change the world they live in... He was the principal reason why photography produces pictures for everybody. His film made the movies possible.

He rebuilt the face of his home city so that it became an especially favorable place to live. He brought the full capacity of his distinguished mind to bear on the project of making his fortune accomplish useful purposes for many people.

Those -- stated in the briefest possible summary -- are the achievements the world remembers and will remember. We, who through membership in the Kodak organization have a particularly close relationship in memory to Mr. Eastman, think inevitably of another achievement. Mr. Eastman founded a business -- a business that still clearly bears his imprint -- a business to which we, the many thousands of Kodak people throughout the world, are devoting our lives and through which we are earning our livelihood.

This relationship -- the Kodak organization -- was the one most greatly cherished by Mr. Eastman himself. His development of photography was a matter of pride -- for he was entirely human. His benefactions, those for Rochester and those which went beyond the confines of Rochester, were a matter of deep
and conscientious interest. But the Kodak Company, our business, he held in affection. Shortly before his death, Mr. Eastman had Harvey, his chauffeur, drive him around Kodak Park, and then around again. Before he died, it was Kodak Park that he wanted to see for one last time.

It is appropriate, then, that the memorial to Mr. Eastman stands, not in Washington or any world capital, not in some public square in Rochester, but within the confines of the Kodak Park Works. This motion-picture record of Mr. Eastman’s life, bringing together the available though often fragmentary footage of film recording him and his background, can begin properly with the dedication of that memorial. The date was the fifteenth of September, nineteen thirty-four. The dedication address was made by Dr. Rush Rhees, president emeritus of the University of Rochester, Mr. Eastman’s immediate successor on the Company’s board of directors and Mr. Eastman’s close friend.

Let us listen briefly to some parts of Dr. Rhees’s address of dedication.
House in Waterville

The house in which George Eastman was born seems to characterize at the same time his humble beginnings and the integrity and dignity of his heritage. The little boy you see here at the age of three was descended from sturdy stock that had been in America for two centuries. His mother was Maria Kilbourn Eastman, the object of her son’s lifelong devotion. His father, George Washington Eastman, was a man of imagination who established the first commercial school to teach actual business transactions.

House in Rochester

Here is the Eastmans’ first house in Rochester, on Elizabeth Street.... Now, for a moment, let us span the years and go ahead with the subject of Mr. Eastman’s residences. This, in prosperous later days, was his first home on East Avenue.

1950 East Avenue. The scene begins here but the commentary doesn’t break.

900 East Avenue sequence

Then comes the Eastman home with which all of us in Rochester are familiar.
Nine hundred East Avenue. It was built by Mr. Eastman for his mother in nineteen hundred and five - six. This home Mr. Eastman shared with many Rochester friends and associates through his frequent musical evenings. Do you remember the story about Frank M. Crouch and those musical evenings? The irrepressible Mr. Crouch, who was hired as an employee of the Company in eighteen eighty-eight, didn't care for music, but he kept that fact his own close secret — and anybody who could conceal any basic fact over a period of years from Mr. Eastman's keen observation might quite properly consider himself shrewd. One evening, as Mr. Eastman bade farewell to his guests, Mrs. Frank Crouch told him how much she and Mr. Crouch appreciated being invited. Mr. Eastman replied: "That's all right. I know Frank doesn't like music; but you do."

Any house reflects a personality. Mr. Eastman -- here seen at the door of his home -- will always be thought of by Kodak people when they see Eastman House, which now is the president's house of the University of Rochester....

This, in eighteen sixty-eight, was the Reynolds Arcade, where George Eastman got his first job -- at the age of fourteen.

The Rochester Savings Bank was his employer at the time when he established his photographic-plate business, which he managed at night.
Savings Bank: interior

A bank was an appropriate place for him, because determination, goaded on by necessity, had made him expert in saving money.

Bank staff

Mr. Eastman appears at the left of this group picture of the men he worked with. He was twenty-six years old at the time.

Many years later, he was a member of the board of trustees of the same savings bank. Colonel Henry Alvah Strong, who boarded at the Eastman home, recognized the young man's caliber and became his partner by putting money in the new business additional to George Eastman's savings.

While Mr. Eastman was still a bookkeeper, his business employed six persons.

Colonel Strong. The commentary on this comes in ahead of the picture.

Assuming such an obligation showed the faith our founder had in his own decision to go ahead -- the faith, and the courage.... There was nothing fancy about the pay in those days, as a glance at Mr. Eastman's entries on the pay roll shows -- and the amounts were per week, not per day!

First pay-roll book

In four years the concern grew from use of a rented upper story to the point where it could, by itself, occupy the building shown in this picture. The tower of the Kodak Office now stands on the same site....

Early Kodak building

This is a Number One Kodak, a device that set the whole world talking -- and taking pictures.... This famous camera used Mr. Eastman's paper film, and, later, transparent film. Edison bought a roll of Eastman's transparent film to see if that might be the substance he needed to complete the invention.
At thirty-six, George Eastman had given the world the Kodak and transparent film, and business was booming. The business had become important enough, indeed, to receive a visit from President Benjamin Harrison. Here he is at the new plant out in the country, which was called Kodak Park.

This is the Mechanics Institute.... George Eastman had a way of thinking big. Before starting his business, instead of being preoccupied with the sales possibilities for Kodak film, he withdrew some of his savings and went to England to appraise the situation there. Another evidence of the range of his thought was to be found in the fact that he quickly began giving money for the type of education represented by the Mechanics Institute.

In nineteen thirty we see visiting Kodak Park -- now a flourishing factory -- Lord and Lady Kelvin. Lord Kelvin, the famous physicist, had shown faith in Mr. Eastman's new invention of simplified photography when such support was very helpful.

One of Mr. Eastman's first luxuries was the purchase of a plantation in North Carolina: Oak Lodge. He is seen there in nineteen thirty with his mother, and with his intimate friends, Mr. and Mrs. Walter S. Hubbell and Dr. and Mrs. Edward Mulligan.

Durand-Eastman Park, Rochester. Mr. Eastman did not wait to make benefactions
until he was so rich that he didn’t know what to do with his money.

This film has many aspects of a travelogue, for, on business and on pleasure, Mr. Eastman traveled widely. Here he is seen in Italy in nineteen eight with W. S. Gifford, who was managing director of the Kodak business in London. From the early stages, our business was European as well as American.

Add one year and move the scene to somewhere in the western part of the United States. Change the mood from business to relaxation. Mr. Eastman was on a camping trip with his friends, Dr. and Mrs. Mulligan. What renders these scenes interesting is that he himself made the movies -- in 35-millimeter, long before the Ciné-Kodak days.... A good many of the pictures in this film represent trips by Mr. Eastman to distant places ... and, like the average citizen making photographs for the family album, he took his Kodak with him when he went away anywhere.

The pictures we are seeing were assembled by Thomas J. Craig. In his enthusiasm he went to all possible sources of motion pictures of Mr. Eastman: Company files, Mr. Eastman’s own film files, newsreels, and “still” pictures to fill in some of the gaps. We are seeing the pick of what Mr. Craig could find -- and it seems that Mr. Eastman was no different from the ordinary American family; more pictures came out of his trips than out of the routine of ordinary existence.
No effort has been made to arrange the scenes as to tell a dramatic life story. They were simply put together in chronological sequence ... to preserve as natural as possible a picture record for Mr. Eastman's friends and associates, including those associates he never knew....

Fashion note: what the well dressed fisherwoman wore in nineteen twelve. St. David's Falls, in Quebec, was the locale of another Eastman outing, three years after the Western trip.... Those scenes show that the & fish were biting on Mr. Eastman's trip ... but Mr. Eastman can't be seen fishing because he was making the pictures. How those rods do bend! This is a chance to see how they catch the big ones.... It is easy to imagine the welcome recreation that such an interlude as his western trip and his visits to North Carolina and this fishing trip provided for Mr. Eastman in the intense years when the business was growing; for, after the period in which Mr. Eastman was an inventor and a pioneer and a promoter, he had to assume a different kind of responsibility as the manager of a world-wide business.... But we were talking about fish. The string we have just seen were caught by Mr. Eastman's party ... or is someone telling us a tall one?... No. Here comes Mr. Eastman with his Kodak to prove it with pictures. The boss was an excellent advertisement for the business, for he was often seen carrying a Kodak. After all, photographic enthusiasm had started him on his way.

Mr. Eastman comes out of the cabin with his Kodak. The scene begins here although the commentary continues the previous subject.

Three Rochester hospitals. He contributed generously to three...
Rochester hospitals, the General, the Highland, and the Genesee, years before embarking on the project of establishing an outstanding medical school. His reason for assisting these hospitals may be found in a letter he wrote later. He said: "To help make Rochester the best place in the country to live in. This has been one of the controlling ideas in my gifts to Rochester heretofore."

The Dental Dispensary in Rochester. Mr. Eastman saw a need in his home city for this institution and gave of his money and of himself to bring it into being.

Here we shall view the modern Massachusetts Institute of Technology -- which made Mr. Eastman Mr. Smith and made Mr. Smith famous. Beginning in nineteen twelve, Mr. Eastman began giving funds to Tech that ultimately totaled twenty million dollars. His natural modesty, and a businesslike desire not to be bothered, caused our founder to donate this money anonymously, and the donor was described simply as "Mr. Smith." He had written in eighteen ninety-one to a professor at M.I.T. to say that he had, quote, "a great deal of confidence in the material you turn out at your institution."

Haven't we all? Graduates of M.I.T. in the Kodak Company have included Frank W. Lovejoy, Albert F. Sulzer, Charles K. Flint, and many others... After his actual experience with our men from M.I.T., Mr. Eastman sought out the president of that institution and offered to contribute the money to build the buildings seen in these pictures.

Eastman felt that here was a cause -- expert technical education -- where his money could...
be put to effective use.

Mr. Eastman -- there he is in the bow of the boat -- first became interested in photography, back in the seventies, in anticipation of a trip to the West Indies; but the trip didn’t materialize. He did get there in nineteen thirteen, however. Even though the earlier trip failed to occur, Mr. Eastman kept on with photography -- to put it mildly. Upon the earlier trip, he would have been equipped with a cumbersome wet-plate photographic outfit. This time, he took along a movie camera.

Nineteen hundred and sixteen... War in Europe... America approaching entry into the war... Wartime experiences that were to become familiar again a quarter-century later... Rochester’s Preparedness Day parade. Watch the Kodak contingent march past.
(The band music begins, and plays to the end of the scene.)

(The music continues for 17 feet (35-mm. sound) of this scene. Then off.)

One of the many war needs Mr. Eastman saw at that time -- and did something about -- was the discomfort of soldiers passing through Rochester in hot summer weather by train. He established a bathhouse close to the New York Central station where troops could cool off.
(Silent).

As Red Cross campaign chairman in Rochester, Mr. Eastman promised to raise a million dollars. He is seen here at headquarters. Miss
First telegram.

Alice Whitney, his secretary, was with him.

This telegram, from the national chairman, had a stirring effect when it reached wartime Rochester. (Silent while the telegram remains on the screen, so that it may be read.)

A confident answer is dictated to Miss Whitney.

Second telegram.

Read the reply. (Silent while the telegram remains on the screen.)

With slogans and electric signs and great enthusiasm, the drive went over the top.

The Rochester Community Chest evolved from these men: the Red Cross campaign committee. Mr. Eastman is in the center; perhaps persons in the audience will recognize others in the group.

Third telegram.

On Bastille Day of nineteen seventeen, Emmeline Fankhurst came to Rochester to help arouse enthusiasm for the war job undertaken. The description of many a Rochester wartime activity will be found to contain the clause, "of which Mr. Eastman was general chairman."

In this incident, he was general chairman of the arrangements committee....

Redcaps don't seem to have changed since nineteen seventeen. That's one thing nobody has tried to streamline.... Mrs. Fankhurst, it will be recalled, was a leader of the woman's suffrage movement in England. Her spectacular activities in that connection were constantly in the news. Now she was in Rochester in another capacity: doing her part to invigorate the war effort of the countries fighting a common enemy. Her visit was celebrated with a parade. Some people
in the audience may have seen that parade -- or even marched in it -- and some of us here were certainly participating in the war effort both of Kodak and of Rochester. "I love a parade" -- as the song has it, and as who doesn't! -- but we ancients from those days may well quail as we see this one. We who were in the army in that war have doubtless been fancying ourselves as looking like the trim young men in the natty uniforms of the second world war. As a matter of fact, see us parading. ... Talk about rookies!

A Liberty Loan meeting at Kodak Park...

At the end of another wartime drive, Mr. Eastman said, "You all know just as well as I know that the real giver is that poor woman who took over the family washing and thereby saved an additional fifty cents a week in order that she might put it in this fund."

The year after the war ended, Mr. Eastman's gift of Kodak stock to employees -- in conjunction with an equal gift by the company itself.

Here is a Rochester landmark that took form soon after the first world war: the Eastman School of Music of the University of Rochester. The school, destined for nationwide recognition, and the beautiful theater connected with it, were a cherished project of Mr. Eastman. The theater affords -- for the students and the community -- the rich experience of fine music in a choice setting. At the outset, the Eastman Theatre was a motion-picture house, in addition to its function as a concert hall. Dick Bartholomew, with his name in lights, was the silent-screen star of the day when this
Rochester schools. Later he bought radios for the schools, so that the children might listen in class to orchestral concerts.
picture of the Eastman Theatre was made.

This Rochester school parade -- and don't we seem to specialize in parades! -- appears to have been on East Avenue. Mr. Eastman's interest in music was not confined to the School of Music and the city's symphony orchestra. He gave thought to the special needs of school children. There's nothing like playing in a band if you are the right age; but often the expense of the instrument was too great an obstacle. Mr. Eastman bought band instruments for the Rochester schools. Later he bought radios so that the children might listen to orchestral concerts.

This is Mr. Eastman's office as it was for many years in the Kodak Office Building.

No button-pushing for Mr. Eastman. Miss Whitney's desk was right beside his. Mr. Eastman used to concentrate so closely that sometimes he would ask, in midafternoon: "Miss Whitney, have I had my lunch yet?"

In providing a building for the Rochester Chamber of Commerce, Mr. Eastman established a focal point for the city's business and civic life. "Anything from a dinner welcoming newly naturalized citizens to committee meetings on making Rochester as safe a city as possible may be found at this Chamber of Commerce."

The Japan that George Eastman visited in nineteen twenty was a country of sufficient good will toward our land for Mr. Eastman, an outstanding American, to be welcomed as an honored guest. Later, one of his Japanese
hosts wrote thus to him: "I am simply marvelled at your masterly grasp of the situation here in spite of the comparatively brief visit."... Although the founder of Eastman Kodak Company went to Japan with a group that had the purpose of promoting good will between the two countries, he was, after all, in the photographic business. This picture was made when Mr. Eastman met with a party of Kodak dealers.

Will Hays, of the movies, visited Mr. Eastman in the fall of nineteen hundred and twenty-two. Kodak's Eugene Chryystal, at the right, appears in the picture with them. Because Kodak provided the first film, and because we have been the principal source of supply for the movie industry ever since, there has always been a bond of interdependence. James H. Haste, then manager of Kodak Park, is seen, together with W. G. Stuber, then vice-president.

(Don't let this commentary run into the next scene.)

(Don't begin this commentary ahead of the scene.) He took an epochal step in the early nineteen twenties by establishing a new Eastman business at Kingsport, Tennessee, with Perley S. Wilcox in charge. Starting with thousands of acres of timber land and a small plant for distillation of wood, the Tennessee Eastman Corporation attained maturity a dozen years later as a large and diversified -- and beautiful -- plant manufacturing cellulose acetate and cellulose-acetate products and employing thousands of Eastman people. Mr. Eastman's foresight and
Mr. Wilcox's ability have been proven in full measure by this fine southern business. (Don't let this commentary run into the next scene.)

(Don't begin this commentary ahead of the scene.) Earlier in the film we had a brief view of Mr. Eastman and some close friends at Oak Lodge. That was in nineteen thirty. Again we see Mr. Eastman in North Carolina, nineteen years later. He thoroughly enjoyed an occasional opportunity to dress in rough clothes and live a totally different life from the intensity and the drudgery of managerial effort. The Rev. Dr. and Mrs. George E. Norton, Rochester friends of Mr. Eastman, appear in these scenes -- and so do the Mulligans and the Hubbells, who were at Oak Lodge in the earlier pictures. In the later pictures of this sequence, Mr. Eastman does not appear -- for the usual reason: that he took the pictures.... While Mr. Eastman enjoys his vacation, we have an opportunity to continue the important story of his relationship to the Massachusetts Institute of Technology. The story is important because it typifies the way Mr. Eastman made his money. There was nothing impulsive or quixotic about this process. He would not be flattered or enchanted. A large gift was the subject of study and contemplation for months or even years. He was determined to make his money work effectively. But he said, of the Tech contributions: "What I desire to avoid as far as possible is the notoriety which oftentimes accompanies such gifts." When Dr. Maclaurin, the president
of Tech, thereafter announced that the donor was a man named Smith, a great guessing game began. Various wealthy and public-spirited men were examined by the newspapers as perhaps being Mr. Smith. One woman was convinced that Mr. Smith was her husband — apparently holding out on her! Finally, when the hubbub had died, Mr. Eastman felt that there was no longer any need to keep his identity secret.

City Hall Annex. Mr. Eastman gave this building to the University, which later gave it to the city.

He contributed such large sums to the University of Rochester and its School of Medicine — and, as we know, to the School of Music — as to establish very great possibilities for them. The Rochester newspapers used to keep a sort of box score of Mr. Eastman's benefactions. Every time a new gift was announced, they would print the list of previous benefactions, with the new one added. At the time of his death, this tabulation showed him to have donated approximately seventy-five million dollars to worthy causes;... yet after his death his attorneys disclosed that his gifts had amounted to a hundred million dollars. In other words, Mr. Eastman had given away twenty-five million dollars that the public just didn't know about at all.

Hampton Institute for colored students — this is it — received a million dollars worth of securities when Mr. Eastman, after passing his seventieth birthday, distributed a most of his

Hampton Institute. The scene begins here although the commentary continues the previous subject.

Tuskegee. The scene begins here although the commentary continues the previous subject.
the Massachusetts Institute of Technology, Hampton, and Tuskegee, which is another excellent college for Negroes.

This is Tuskegee. Mr. Eastman had contributed to this college for many years. Recalling his high estimate of Hampton and Tuskegee, it was heart-warming to find the University of Rochester awarding the honorary degree of doctor of science to George Washington Carver, the highly talented Negro chemical inventor at Tuskegee, whose best known achievement was to devise many millions of uses for peanuts, an important Southern crop. When Dr. Carver, for reasons of health, was unable to come to Rochester, President Alan Valentine made the trip to Alabama to confer the degree in person. A statue of Booker T. Washington, on the Tuskegee campus, is to be seen. He was the great early president of Tuskegee, and a man whom Mr. Eastman admired.

City-manager sequence:
First scene. SLOW

Horse sense — mostly Mr. Eastman's — was responsible for Rochester's city-manager plan; but these scenes dedicated to the subject are horse play. In nineteen hundred and twenty-five, the notion of having a city manager in Rochester would have fallen on deaf ears. A ready laugh in the same way that any reference to “You press the button,” back in the early days of George Eastman's Kodak, was a sure-fire comedy line.

Miss Alice Whitney and a man not identified approach Mr. Eastman, acting the part of candidates for the job of city manager. Miss Whitney, it will be remembered,
had been Mr. Eastman's secretary since eighteen ninety. The actors seem ever so slightly self-conscious; but, after all, this was probably the only time in history that Mr. Eastman ever played a part in a photoplay -- and that, in the words of the philosopher, is something, since Mr. Eastman and his film made the movies possible.

I wish we knew what the sign on the tree says, for it was probably clever. Apparently -- from the presence of the hatchet -- the skit set George Washington as the standard for city-manager candidates.

In nineteen twenty-five Mr. Eastman retired from the presidency of the Company and became chairman of the board of directors. The next year, he went to East Africa. His companions included the famous Martin Johnson. Philip Percival was the professional hunter of the trip.... Mr. Eastman quickly fitted into his favored role as chef. "Mrs. Johnson and I round out the menu with considerable success," he wrote home. Continuing to quote: "Mrs. Johnson is an exceptional cook, experienced and resourceful, and, as for me, when I had sprung on the party some of my coffee, biscuits, muffins, graham gems, corn bread, lemon tarts, and huckleberry pie from my mixtures, Percival said if I would join him for the next year and direct the cuisine he would give me half his pay, and I could do all the hunting I wanted to.".... Mr. Eastman obviously had a wonderful time -- and, as you'd expect, often a very exciting time.... Back home in Rochester, he was showing movies he had made -- including...
the rhinoceros scene we shall see in a few moments. The rhino loomed up in front of the camera. He charged -- but Mr. Eastman stood his ground while the hunter, beside him, waited to shoot. When the rhinoceros was close, the rifle flashed... Mr. Eastman's dinner guests, who had just viewed the action, were shaken as if they themselves had been charged by the rhinoceros... "But, Mr. Eastman," they said, "that was extremely dangerous. Why... how close was the rhinoceros when the hunter fired?"... "About fifteen paces."... "How close was he when he fell?"... "About five paces."... "But, Mr. Eastman, just think of the things that might have gone wrong. The rifle might have jammed,... the cartridges might have been defective,... the hunter might have lost his nerve -- and you would have been killed."... "Well," said Mr. Eastman, gently, "you've got to trust your organization."...

Rhinoceros scene. The scene begins here although the commentary continues the previous subject.

Camel scene

This is the same rhino! This is the picture Mr. Eastman took while the rhinoceros was charging.... Here he comes!... The camera wobbled, but Mr. Eastman kept on shooting with the Cine-Kodak.... He's down. Philip Percival's aim was true. Mr. Eastman's organization was trustworthly.... What a trophy for-the-Rochester Museum's collection!

He went to Africa to use a gun, and he was a good shot. But often he would lapse into shooting with a Cine-Kodak. Here he decided to make a close-up of a camel being loaded for a journey.... It is proper first to get acquainted, so that a cordial under-
standing will exist between photographer
and subject... Trouble is, the camel just
isn't interested.

Here's a first-class novelty for a
rodeo. A bucking camel!... Let 'er buck
while we read another passage or two
from Mr. Eastman's letters home. "There
is an enormous quantity of game in this
valley," he wrote. "Kongoni, zebra, Grant's
gazelle, 'Tommies' (Gnu), ostrich, giraffe, steinbucks, dik-dik, eland,
wart hogs... We have seen as many as fifty-
two ostriches and twenty giraffes in one
bunch... Yesterday morning I experienced
the thrill of my life. We started out early
(before six) in the Buick to see if we could
pick up a Grant's gazelle we had dropped off
the back of the car on the way home the night
before... After searching about an hour we
gave it up and started off across the veldt,
which was sparsely sprinkled with small thorn
bushes. Suddenly Percival said, 'Look at the
lions!' About three hundred yards on our
left were a lioness, two cubs, and a male
lion, who was behind. They had just left a
zebra kill and were making toward the brush
to lie up for the day. The chauffeur (we
call him Joe because we can't pronounce his
name) turned on the gas and we soon got within
a hundred and twenty-five yards of the lion
when he stopped..."

Here he is... See him poised there...
club in hand to attack
watching his prey... Here he comes... But
down he goes once... and then down to stay.

"It was considered great good luck," Mr.
Eastman wrote, "to get a lion so early in our
trip. The natives were greatly excited when we got back to camp; and all insisted on gathering around and shaking hands. In the evening they gave a dance and carried Audley and me around camp on their shoulders....

The lion was a big one (eight feet, eight inches) in the prime of life and in perfect condition except that his skin was much scarred, evidently in flight with his rivals.... He was so heavy that all hands had difficulty in getting him into the car so we could bring him home to photography. The boy who went to work in Rochester for three dollars a week to help support his mother -- the young man who worked in a bank all day and established a pioneer business at night -- the industrial manager who fought with mind and energy for many years to bring that business to maturity... had earned in full this relaxation. How he loved it! George Eastman had left drudgery and care behind; but one thing he had not left behind: his zest for living and doing. He had done his prodigious job well. In relaxation, he hunted lions well.

Now, let's leave Mount Kenya rising through the clouds -- and imitate the old-time nickelodians: one moment, please, to change reels.

(Intermission)

Close-ups in train

(Commence with music for 20 or 30 feet before the pictures begin. Then fade, letting the close-ups run for 4 seconds before commencing the following commentary.) Homeward bound from Africa, Mr. Eastman stopped in
London to see the Kodak people there and to talk plans for a dental dispensary in that city. These close-up photographs of him were made in the train from London to Southampton. He was unaware that the Ciné-Kodak resting on the arm of a seat opposite him was in use. These pictures are therefore the most "natural" ever taken of Mr. Eastman... The Aquitania brought the Eastman back to America; the last boat that would arrive in time so that he could attend the opening of the new Rochester medical school. "Much as I dislike functions of the kind," Mr. Eastman said in planning his return trip, "I should be sorry to miss the medical school formal opening exercises."... The Aquitania was met at quarantine, down the bay, by Jules Brulatour on the yacht, Black Watch. For many years Mr. Brulatour had been associated with Mr. Eastman in the distribution of motion-picture film. He went out to meet the ship as a gesture of welcome... Here again is America... Mr. Eastman wrote these thoughts as he returned.

Quote: "The adventure is now over, and this adventurer, with his mind filled with memories of many new things he has seen and experienced, now at the end, as always is turning his face eagerly homeward to a place where there is an abundance of pure water, where majority of the inhabitants are not hopelessly and unreasonably filthy, where the mosquitoes are not allowed to spread disease, where the roads are smooth and the streets clean, where the four seasons follow each other in glorious sequence, where there is music, art, and
science, and boundless scope and unlimited opportunity for the development of all that is admirable in man,... and above all where he hopes to enjoy the priceless privilege of a few more years of contact with the friends whom he has gathered about him during the course of a long, interesting, and eventful life." So wrote George Eastman at the end of his African trip.... Mr. Eastman's interest in getting back to Rochester for the opening of the medical school is entirely understandable, for, he had gone into that project with all his enthusiasm.  

Here are more scenes we owe to the newsreel photographers. (Silent until the end of the title.) Turn about being fair play, Mr. Eastman enjoyed entertaining in Rochester — after his return from Africa in nineteen twenty-seven — Philip Percival, who had been his "white hunter" in Africa. One wonders if Nairobi seemed to Mr. Percival as far away from Rochester as Rochester must have seemed to Mr. Eastman when he was in East Africa.... Here's a familiar scene. Those who worked at the Kodak Office in those days saw it often.... Mr. Eastman comes out of the door of the office. He beckons to the newsboy, and buys a paper. This time he buys two, for he has a guest.... The green Cunningham is waiting to take the two men to the Eastman home.  

When Richard Evelyn Byrd visited Mr. Eastman in Rochester late in nineteen twenty-seven, he was famous, not yet for his two Antarctic expeditions, but for having successfully flown the Atlantic... even
though solid clouds -- in those days before the thorough development of instrument flying -- prevented his landing at Paris and caused him to come down in the water at the edge of the English Channel. Notice that Admiral Byrd -- who was then Commander Byrd -- and Mr. Eastman both liked their cigarettes in long holders.... Lindbergh had made his successful flight three or four months before these pictures were taken, and Admiral Byrd had flown not long after Lindbergh.... The locale of these pictures was the Eastman home in Rochester, where Mr. Eastman was host -- throughout the years -- to many men who did important things. Seen here with Admiral Byrd are Mr. Haste, Mr. Stuber, and Mr. Lovejoy, who were fellow workers with Mr. Eastman in bringing Kodak to its broad development.

Another from the newsreels: a meeting -- at Mr. Eastman's home -- of the committee on simplification of the calendar. There was something unusual about the thirteen-month-calendar movement: it was an Eastman project that didn't accomplish its purpose. Who knows but that it may yet succeed, in a more logical future. Moses B. Gotsworth, its inventor, will be seen.
will be seen explaining a time stick -- a primitive calendar from one of the South Sea Islands. Notches recorded the passage of the days, and crude carvings showed the phases of the moon. Kodak people know how well the thirteen-period year works, for we have used it in our own organization for many years, as have many other businesses. (Wait for title to come and to vanish.) Among the members of the committee working on promotion of calendar simplification who are being presented to Mr. Eastman for the benefit of the newsreel are Eugene Chrystal and Marion B. Folsom, of our own company. There's Mr. Chrystal, shaking hands with Mr. Eastman... and there's Mr. Folsom.

Less than a year after returning from Africa, Mr. Eastman went back. Again the Martin Johnsons were among his companions. Apparently Martin Johnson took these pictures, for he is not in the present scenes. The Sphinx and the great pyramids of Egypt are nine or ten miles outside Cairo, and Mr. Eastman's party had taken an excursion out to these famous tourist landmarks before embarking on the Nile.

This is the life: a leisurely trip up the Nile on a river boat in Egypt's balmy wintertime. Many Americans have difficulty understanding that "down the river" on the Nile means north and "up the river" means south. The purpose of this trip on Mr. Eastman's part was to shoot an elephant,
which he had not accomplished on his earlier trip. He succeeded... Meanwhile, the Eastman party proceeds in this pleasant way toward Nairobi and the hunting grounds, several thousand miles onward, almost right on the equator.

Mr. Eastman came upon an African village named "Kodok," and he thought it was worth making something of. Notice the nonchalant way in which he waves the fierce warriors into position to form a good grouping for the snapshot... Thinking of "Kodok," it might be interesting to recapitulate the way the name, "Kodak," originated. Mr. Eastman made it up in eighteen eighty-eight. Here is the story:

The same year that the first Kodak was introduced, Mr. Eastman also devised the name; devised it by experimenting with the letters of the alphabet in much the same way he was accustomed to doing with the various elements of a camera. The mental processes that went into the name, "Kodak," are quite simple. Mr. Eastman wanted a word easily spelled and readily pronounceable in English or in a foreign tongue. Here is what he said about it afterward. Quote: "I devised the name myself. A trade mark should be short, vigorous, incapable of being misspelled to an extent that will destroy its identity, and -- in order to satisfy trade-mark laws -- it must mean nothing.... The letter, 'K,' had been a favorite with me. It seemed a strong, incisive sort of letter. Therefore, the word I wanted had to start with 'K.' Then it became a question of trying
out a great number of combinations of letters
that made words starting and ending with 'K.'
The word, 'Kodak,' is the result." That is
Mr. Eastman's account of the matter.... What's
in a name? In this case, a world-wide idea
and, to no small extent, a business -- paying
tribute to the talent of a man who could think
out simplified photography for everybody, and
den it a name.... We can comprehend why
it struck his fancy to take a picture when he
found Kodak in East Africa.... And don't you
imagine that the natives wondered why all the
fuss?

Color photography was one of Mr. Eastman's
goals -- and always there stood the requirement
that it must be simple enough for everybody.
Here was the first attainment of that goal:
Kodacolor, the first amateur movies in color.
The Summer of nineteen twenty-eight. The
place: nine hundred East Avenue, his home.
General John J. Pershing had come to see the
first demonstration. So had a galaxy of other
notable men; for here was the accomplishment
of something the world had long been waiting
for. The march of science, to Kodak's beat,
later replaced Kodacolor with Kodachrome --
and then a new Kodacolor was added.

Thomas Alva Edison invented motion pic-
tures. Here he is seen at the crank of a
contemporary camera. Mr. Eastman is seen
with film symbolically in his hand. He pro-
vided the film that made Edison's system
workable. The work of these two men -- the
part of their work that led to the establish-
ment of motion pictures -- created an industry.
employing hundreds of thousands of people...

Mr. Edison, with his keen, kindly blue eyes, was the guest of honor on the Kodaolor occasion. In the chaotic early days of the motion-picture industry, Mr. Eastman had come to Mr. Edison's side to help bring order out of confusion; and Edison's first earnings from his invention of motion pictures were collected for him by Mr. Eastman in royalties on feet of film sold.

Here, seated at a table on the terrace of Mr. Eastman's home, are to be seen Mr. Edison, General Pershing, and Sir James Irvine, vice-chancellor of St. Andrew's University, Scotland. Into view comes Mr. Eastman, showing his guests the mounted head of an antelope from Africa, and then Adolph Ochs, the great publisher of the New York Times... An ingratiating little episode was seen a bit later, when Mr. Eastman went into the house to renew the film in his Ciné-Kodak. He had just opened the camera when Mr. Ochs came...

Like a little boy with a mechanical toy that especially pleased him, the prophet of modern photography said to the publisher of the great newspaper, 'Would you like to see how one of these things works?... Again we see General Pershing. Next to him stands Mr. Stuber. Behind, Ogden Reid, the publisher of the New York Herald Tribune. Just at the left is Sir Hiram Percy Maxim, an inventor and the founder of the Amateur Cinema League. There again, smoking a pipe, is Publisher Reid. Mr. Lovejoy walks across the background. Roy Howard, with his hat
cooked at an angle -- Roy Howard of the Scripps-Howard Newspapers. There we see Mr. Maxim again, of the Amateur Cinema League, standing with General Pershing and Mr. Stuber. Here again Mr. Stuber. Next to him General Harbord. Mr. Ochs is in the background. With Mr. Lovejoy is Dr. Baekeland, the Velox and Bakelite man. Dr. Finegan, who was at that time head of Eastman Teaching Films, was in the background for a moment. And here is the host; the host and the man whose insight -- and whose hard work -- made the occasion possible.

Another occasion.... The Prince of Wales is seen as he arrives for the dedication of the dental dispensary established by Mr. Eastman in London. Dr. Harvey J. Burkhart, director of the dental dispensary in Rochester, was there to represent Mr. Eastman. The Prime Minister, Stanley Baldwin, was present to acknowledge the gift after the Prince of Wales had made a speech. Look for them in the procession, and also for Neville Chamberlain. Mr. Eastman was four thousand miles away, on his plantation in North Carolina. He had done his part. The Prince delivered a homely little lecture on the importance of adequate care of teeth, which began thus: Quote. "Good teeth have always been valued for several reasons. First of all, good teeth are very useful, although thanks to the development of dental art I believe that modern substitutes for the genuine article give quite satisfactory results." -- after which the London newspaper account interpolated, in unmistakable British fashion, "laughter."
An Eastman dental clinic in Rome followed. In a moment we'll see a familiar figure, who has come to inspect the new clinic. It is interesting to know how such projects originate. In this case, Mr. Eastman dealt first with Cesare Sconfietti, who was the Italian consul in Rochester, and then with the Italian ambassador, with whom Mr. Sconfietti put him in touch. Mussolini welcomed the benefit to the health of children in the imperial city, and in these motion pictures he is to be seen inspecting the clinic, flinging freely the familiar gesture of right arm upraised. A glimpse is to be had of General Balbo, who later flared across the headlines, and also of the director of the dental dispensary in Rome. Mr. Eastman's contract with the Italian Government provided that he should be given the opportunity to approve the selection of the director.

Mr. Eastman also gave dental dispensaries to Paris and to Brussels, carrying still further the idea he had initiated in Rochester. Here is a model of the building that was soon to be erected in Brussels by Mr. Eastman. Seated at the left, on the occasion of laying the cornerstone, we see the well-loved queen of the Belgians, who had been a heroine in the first world war. The subsequent dedication of the building was attended by the Belgian Crown Prince, who later became King, and his wife, formerly a Swedish princess. Dr. Burkhardt, director of the Rochester Dental Dispensary, was Mr. Eastman's emissary, as in all dental-clinic matters. Then came the dedication of the dental dispensary in Stockholm.

We see the cornerstone being laid by the Crown.
Prince of Sweden. Once again Dr. Burkhart is present as Mr. Eastman's representative....
A direct contact between Mr. Eastman and the Swedish royal family occurred when the Crown Prince's two sons were guests at nine hundred East Avenue during a visit to America. The young princes and their party toured Kodak Park and watched the manufacture of photographic materials.

The occasion about to be shown was a dinner to outstanding pioneers of industry; but to the newsreel editor these men were, succinctly, "Money Giants." A moral can be drawn from that bit of titling. The public, jumping at the shortest way to the end of a thought, too often sees only one edge of an idea. Those who know how Kodak grew will spot the fallacy immediately. If money had been the key to the lives of these pioneers of industry, it's a safe bet that they would not have made any appreciable amount of it. We know Mr. Eastman's life well enough -- and we have heard enough of the careers of Edison and Ford, for instance -- to realize that these men had an inner creative urge. They saw something that needed doing; they thought they saw how to do it; and they did it.

Mr. Eastman went off on another pleasure trip in nineteen thirty: this time to Alaska. With his ever-present Ciné-Kodak he photographed the glacier from which the iceberg we glimpsed a moment ago had broken off. Even now, when he was much older, he retained his photographic enthusiasm. When, with somebody else making the movies, he appears in the picture shooting cans that had been thrown out on the water... Evidence that he was a good shot was seen as one of the cans, struck by a bullet, jumped into the air....
Here Mr. Eastman is observed with a harpoon gun as the ship sails along. It is to be regretted that we have no record of what he harpooned with it.

These pictures reveal, however, game he did bag: a Kodiak bear. It looks quite enough now, but the rifle in Mr. Eastman’s hand shows that the scene had recently been one of action.

The genial Tony Babb was manager of our sales activities on the Pacific Coast, and here he is seen with the boss in California... on Mr. Eastman’s return trip toward Rochester from Alaska.

The Society of the Genesee is an organization in New York of persons who grew up in Rochester and its vicinity. This society was formed to hold an annual dinner, honoring a Rochesterian or a former Rochesterian; reminiscing about the Genesee country and celebrating its virtues. Mr. Eastman was the guest of honor at the dinner in February of nineteen thirty-one. A large number of his fellow citizens journeyed to New York for the occasion.

Thomas J. Watson, the president of the International Business Machines Corporation, presided, with Mr. Eastman at his right. The occasion was a brilliant one. Distinguished honors had been paid before,... and on this occasion foreign diplomats were present; industrial and cultural leaders were at the banquet board. Nevertheless, this recognition of Mr. Eastman was primarily home-town recognition. The gathering was essentially
one of persons who were proud of Mr. Eastman as a neighbor and as a benefactor of the city where they lived or where they had lived. Many Kodak veterans, longtime associates of George Eastman, were in the large Rochester delegation attending. (Don't Pause)

A medal, by which Mr. Eastman was elevated from knight to officer in the Legion of Honor, was conferred upon him by Paul Claudel, the scholarly French ambassador to the United States. Our founder had had many associations with France from the early days of his photographic endeavor.

A testimonial scroll, containing the signatures of many Rochesterians and former Rochesterians, was among the presentations to Mr. Eastman. It was an expression of esteem for the man who had done so much to make Rochester what it is. (Silent until the end of this scene.)

The medal of the Royal Order of Vasa was presented to Mr. Eastman by the Swedish minister to the United States, His Excellency, Wollmar Bostrom. This award acknowledged the Eastman gift of the dental dispensary to Stockholm as well as Mr. Eastman's life of major accomplishment. It served as one more token of his position as a citizen of a world in which character and leadership know no international boundaries.

Another speaker was Owen D. Young, a leading figure in the General Electric Company and in the international affairs of the previous decade. He had attended Mr. Eastman's party announcing Kodacolor.... (Pause) Then Louis Wiley, a native Rochesterian who became the very successful business manager of the New York Times and the moving spirit of the Society of the Genesee....
Another guest: Dr. Samuel Stratton, who, as president of M.I.T., had succeeded Dr. MacLaurin, the man who headed that institution when Mr. Eastman made his first gift to it.

Mr. Eastman, looking pleased, holds a testimonial book containing letters written in his honor, which had just been presented to him by the president of the society on behalf of the assembled banqueters. The context of the letters may be imagined from the wide recognition and high regard in which he was then, at the end of his life, held.... On another occasion, Thomas A. Edison had sent Mr. Eastman a message probably in the same spirit as those in the testimonial book we are seeing. "On this your birthday," Mr. Edison wrote, "I send you my hearty congratulations, not because you are seventy-five years old but because you have successfully fought the storms and vicissitudes of a strenuous life and have achieved great and enduring things."

Colonel George W. Goddard, the renowned aerial photographer, was Lieutenant Goddard in nineteen thirty-one when he brought to Rochester's municipal airport an Army aerial-photography class. Among the planes was a so-called "flying laboratory." Colonel Goddard invited Mr. Eastman to inspect this plane and also to fly over the city, with the colonel himself piloting. This was not Mr. Eastman's first flight. During the first World War, he had been invited by the British War Mission to ride in a Handley-Page bomber; and he had also flown in Europe.... When Mr. Eastman came to the field, his green Lincoln car was driven, not by Harvey, the uniformed chauffeur, but by a small man in a Panama hat and dark
civilian clothes. It was Camiel DeSmet, Mr. Eastman's gardener, neatly dressed for a special occasion. Mr. Eastman's wish to see landmarks in which he was interested from the perspective of an airplane was perhaps less revealing of his character than the reason for taking Mr. DeSmet to the airport as substitute chauffeur. The gardener had had flying experience during the earlier war. Mr. Eastman remembered that, and when the invitation came to fly with Colonel Goddard, Mr. Eastman was so thoughtful as to take Mr. DeSmet along in the plane. There they go, out the runway.... Faster.... There they go.... They're in the air....

Here's what they saw. First, the Meadowbrook employee-housing development. (Don't wait.)

Then Mr. Eastman's home at nine hundred East Avenue.... These views were not actually made while Mr. Eastman was flying. Tom Craig, ever zealous to make his motion-picture record of Mr. Eastman's life as complete as possible, sent a photographer in the same plane over the same aerial route after Mr. Eastman had landed.

The Camera Works and the Kodak Office. The Camera Works has now grown to the extent of a splendid new building. The pyramidal summit of the office tower and the top three stories had been completed not long before Mr. Eastman made this flight.

Kodak Park was the farthest point of the excursion. Observe it, neatly mapped beneath the plane. The twin chimneys could of course be recognized soon after the plane was in the
air above the airport… Colonel Goddard
circled the plant and gave Mr. Eastman a
fine view…. Here we are closer down toward
the twin chimneys … and now we are over
Kodak Park West, with its single chimney;
the newer area of the plant…. Back to the University of Rochester:
the River Campus. Although Mr. Eastman's
funds effected the expansion of a small college
into a university, he was proud that the River
Campus had been built with money subscribed by
the citizens of Rochester -- including, of
course, himself, since, whenever the citizens
of Rochester had work to do in improvement of
their city, Mr. Eastman was to be found working
with them.

George Eastman's last birthday. A sunny,
friendly Sunday: the twelfth of July, nineteen
thirty-one…. Friends and associates of Mr.
Eastman were present to greet him on this
birthday; and one visitor had a novel surprise
ready: a large birthday card devised as a map
of the world, with a slot at every place where
there was a Kodak business. Into each slot
was stuck a long, narrow card, with the signa-
ture of the Kodak manager at that place upon
it and with a paper replica of a Kodak at the
exposed end. By grasping each little Kodak
and pulling, it was possible to see the
manager's signature. Mr. Eastman subsequently
hung the enormous birthday card in his office…. There -- briefly -- are Dr. C. E. Kenneth Mees
and Charles H. Hutchison. Mr. Stuber is seen
talking to Mr. Eastman, with Lewis B. Jones at
Mr. Stuber's
right. Mr. Lovejoy's back is to us. Thomas Jean Hargrave is seen in the distance. Martin Johnson is backed against the ivy-covered house.... (Pause) Mr. Stuber and Mr. Eastman again.... Mr. Jones shakes hands with Mr. Eastman.... (Pause) Mr. Lovejoy.... Mr. Hargrave, who later became our president; George H. Clark, a director of the Company; Rudolph Speth;... and then the man who presented the birthday card.... Here, with Mr. Eastman we see Mrs. Martin Johnson and Mrs. Hutchison, who was Miss Whitney. Mr. Eastman's niece, Mrs. George B. Dryden, of Evanston, Illinois, and her husband, were also Mr. Eastman's house guests for this birthday, but Mrs. Dryden does not appear in these pictures. Mr. Eastman's zest and vigor seemed renewed in his enjoyment of the presence of his closest relative, of companions from his care-free African trips, and of the men who were his closest business associates.... Behind Mr. Eastman is Mr. Dryden, and behind Mrs. Johnson is her husband, Martin Johnson.... Mr. Eastman's seventy-seventh birthday. He had come very far -- and he had brought thousands of Kodak people along the road with him.... The founder, George Eastman. (This to have almost the significance of a toast and to be followed by silence to the end of the scene. The music to come in, and then fade at the end of the scene.)
Biog. - Solbert

Written by O.N.S. for use in centennial.
In all ages man has striven for devices to transmit ideas to record events. Only a little more than a century ago this was achieved through photography with its image that approximates reality of the actual event or the thing recorded.

Early photography was a cumbersome, professional handicraft until George Eastman simplified it so that anyone could take a picture by pointing a small hand-held camera and pressing the button.

George Eastman continued to simplify and improve photography, including motion pictures, until it became the facile medium of communication for ideas, for teaching and spreading knowledge, and as an aide to work in medicine, science and industry, as well as to art and entertainment.

George Eastman was the largest single contributor to modern photography - he was its promotive genius from the crude wet-plate era to within the present progress.

George Eastman was a simple and reticent man who shunned publicity. He was modest, unassuming and never made speeches. He was direct in word and deed. Under what seemed a calm severity he was sensitive, even sentimental.

He had a faculty for reducing complex problems to a few fundamentals. If these fundamentals measured up to his estimate of soundness and fairness his solution of the matter was usually direct, simple and bold.

A prime quality was his sincerity. He seldom came to an impulsive decision. Only after considered conviction did he speak his mind and then in a calm, matter-of-fact way. He was as simple in his attitude to life as he was in his speech.
His stand on any question was always candid. He was surprisingly direct and honest and usually laconic in his reactions. This quiet attitude came from a moral courage that you sensed strongly in his presence. His physical courage was as natural as his breathing. These two kinds of courage were his mental and physical characteristics. He was never daunted for he pursued his special purposes with a quiet, steady enthusiasm that carried faith and determination. Simplicity and courage were the truly outward signs of this man’s greatness.

He lived his philosophy: “What we do during our working hours determines what we have; what we do in our leisure hours determines what we are.”

He was a craftsman and liked to work with his hands and tools. Having been denied outdoor pleasures in his hard working youth and middle age he later enjoyed fishing and shooting trips. He was an expert cook and always took charge of preparing the food in camp. Also, flowers and music were absent in his youth so in later life he indulged in both but he was anxious that others as well should enjoy health and the pleasure of music. And he began to study how he best could help bring education, health and beauty to others.

As a philanthropist, George Eastman performed a dedicated task during his lifetime. Besides his great industry his lasting memorials are his endowments in the interest and welfare of his fellowmen.

He studied and consulted, as he did in his own business, the best experts in education, music and medicine, before he contributed. He not only gave money to these causes but also of his mature experience in management. For him great wealth brought but the greater opportunity
to serve for he gave away his whole fortune where he thought it would
do the greatest good.

He was an inventor, a technologist, an organizer and executive with vision, a patriotic citizen, a philanthropist.

As an inventor and technologist he contributed through photography to the world's progress and a new art invaluable to the world's education and entertainment.

As an industrialist, besides building a great new industry, he was a pioneer in sharing the success and profits of his company with its employees.

As a patriotic citizen he helped make his own city a center of civic progress, of better health and education and of good music.

As a philanthropist, of what he got in return for his gift of modern photography to the world, he gave generously to encourage learning, to foster music, to support science and research, to promote health and lessen human ills.