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Centennial

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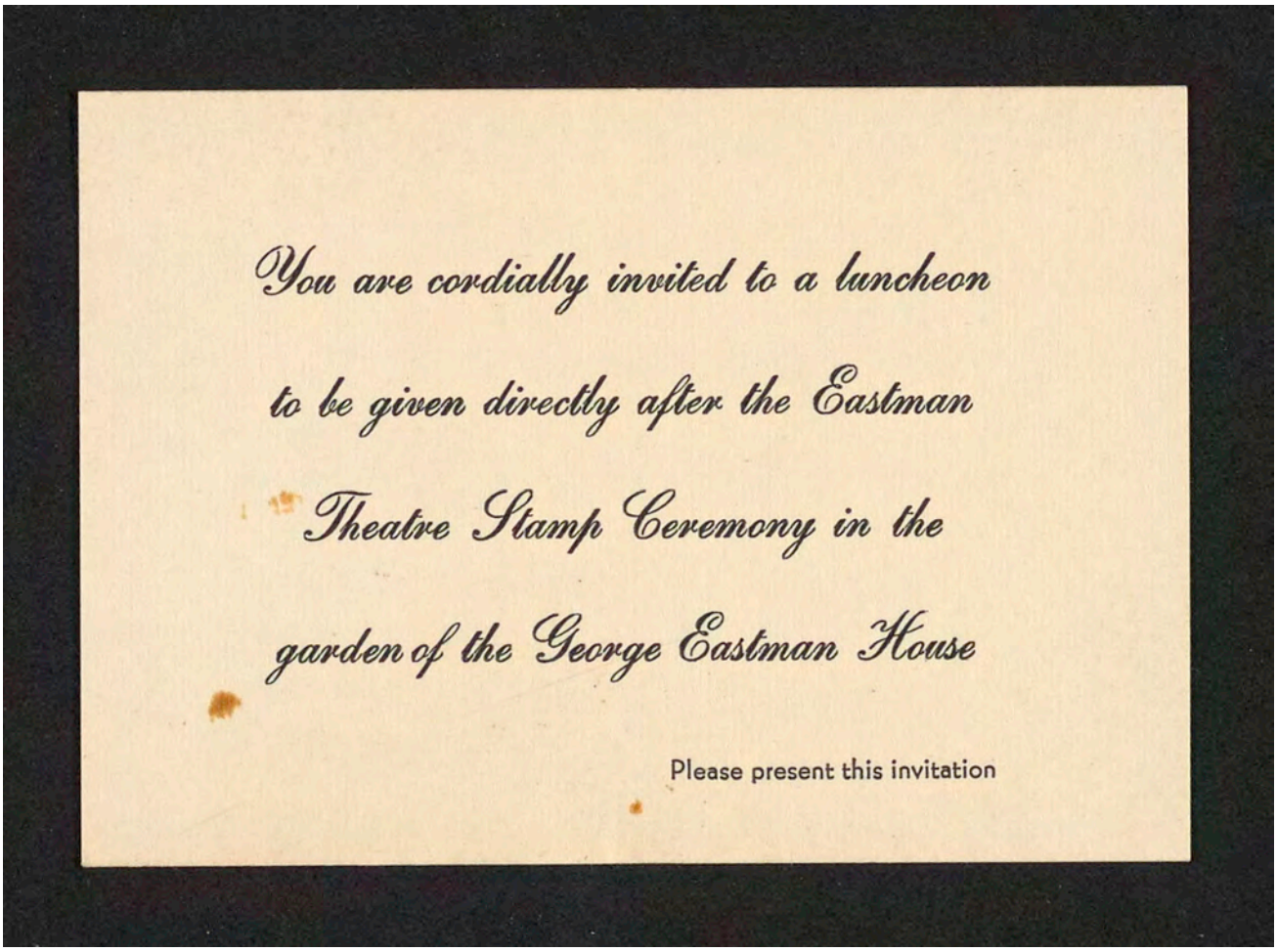

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INTRODUCTION OF MR. THOMAS J. HARGRAVE, CHAIRMAN OF BOARD,
EASTMAN KODAK CO., FOR HIS SPEECH AT THE
GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954, by A.N. Solbert

Thomas Jean Hargrave needs little introduction to a Rochester audience - his many business and civic achievements are well known to you all.

Of those who followed in George Eastman's footsteps as both President and Chairman of the Board of his company, none have led it to such new heights of prosperity, employment and fruitfulness to this community as has Jean Hargrave.

He was born in Nebraska, got his education there and his Law degree at Harvard.

His military record in World War I is not as well known as his distinguished career as a leader in business and industry.

He is modest about his war service and the special citation when in a crucial action he was awarded the enviable D.S.C. by General Pershing "for extraordinary bravery."

A few years ago he was Chairman of the Munitions Board in Washington where his hard work and planning in that job for just the kind of international emergency we find ourselves in, is paying off and bids well, I think, to help spell strength and peace without having to go to war.

Jean Hargrave is a typical modern Captain of Industry, who, unlike the older generation of owner, Empire Builders, works impartially for employees, stockholders, consumers and for the welfare of the community.

He worked closely with George Eastman in his last years.

As Company officer and Civic leader he has not only spanned the period from George Eastman to the present celebration, but has been a part of the many testimonials, in those years, to the man we honor today.

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Remarks made by Thomas J. Hargrave,
Chairman of Eastman Kodak Company,
at the George Eastman Stamp Ceremonies
at the Eastman Theatre in Rochester, N. Y.
on Monday, July 12, 1954.

One hundred years is a long time -- time enough to appraise the character and stature of a man. Mr. Eastman has been looked at from many angles and by many people -- some with microscopic eyes probing for feet of clay, some others hunting for a halo above his head. His life has withstood this critical examination -- an examination that follows the lifetime of every illustrious man. Debunking the characters of deceased men of fame has always been a favorite pastime of a few curious people, sometimes for their pleasure and sometimes their profit. Diggers for "pay dirt" of this variety in the area of Mr. Eastman's life have been dismally disappointed. The searchers for truth have found it and proclaimed it in countless eulogies, memorials, and tributes since Mr. Eastman's death. Their cumulative findings express the intrinsic values that have placed Mr. Eastman in that distinguished group of world citizens whom historians have wisely termed "great." Nothing I can say today could add to or detract from their considered judgment.

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Right now, on a different slant, I should like to recognize and offer appreciation to those whose high regard for Mr. Eastman has been translated into lasting testimonial monuments -- not of the kind he frequently declared he did not like, but of the kind I am confident would have pleased him.

The creation of a suitable shrine for his ashes was the first honor in memory of George Eastman. Knowing his aversion to pomp and circumstance, Kodak Park (which he loved as the source of most of his troubles, successes, and dreams) was chosen as the site of this memorial. A simple marble monolith was erected. It was carved with two bas-relief figures symbolizing the flames of aspiration and science, and was unveiled in September 1934 by Mrs. George B. Dryden, Mr. Eastman's niece. Dr. Rush Rhees, at the dedication ceremony and while referring to Mr. Eastman's dislike for monuments, said -

"How characteristic that statement was of his whole career! Yet -- can he have been unaware that he had been building monuments to himself all his busy life? Kodak, in all its world-wide development, was and is a monument more significant

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and enduring than marble and bronze. It, too, bears carved upon its face, for all who can see, industry enlightened by wide vision."

However, a living memorial was ever present in the minds of Mr. Eastman's associates and friends. The answer to the problem of what to do was not easy. It was long sought, but not found until Mr. Eastman's home became available. There it was, standing as he created it -- endowed with his personality. Almost inevitably his home should become the home of an international educational museum showing the birth and growth of photography. Here was something Mr. Eastman would have liked -- something not static, but vigorously growing and forever timely.

George Eastman House then became a fact. It was made possible by the University of Rochester and the Eastman Kodak Company. The University gave the house; Kodak gave the funds. A group of Mr. Eastman's friends became trustees of George Eastman House and gave of their time and talents to convert something nebulous into something real.

Unanimous was the decison that George Eastman House should be an independent institution, open and free to all. Its mission should be to

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inform people what photography has meant to man -- its accomplishments and its potential. It should be a work-room for scientists and historians. It should tell the story of what photography has done, what it is now doing, and give a prophetic glimpse of what it may do in the future. What more suitable memorial to the man who brought usuable photography to the entire world!

No sooner had George Eastman House been opened to the public than it was realized that something was lacking. Large as it was, it could not adequately fulfill its functions without an auditorium and a large display gallery for photographs. Ellen and George Dryden became aware of the need and promptly provided the funds required to build the Dryden Theatre, which was dedicated to the memory of George Eastman in 1951. At the dedication ceremony I said in part:

> "This structure brings to full realization a true memorial to Mr. Eastman -- a working, teaching, and lasting memorial -- a memorial destined to be an ever-growing symbol of the admiration, the loyalty, and the respect which the founder of Kodak inspired in so many."

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Further gifts were forthcoming from those who wished to participate in the growth of George Eastman House. It is said, "You can't make a silk purse out of a sow's ear," but George H. Clark did just about that when he made a handsome exhibition room from what was originally a stable courtyard. Here the processes of manufacturing photographic materials are shown. Visitors can visually measure the progress which has taken place in the photographic industry. They can see the tools which George Eastman invented, and can learn how they are related to present-day techniques.

Mr. Eastman was, of course, intensely interested in motion pictures. Let us not forget that it was George Eastman's flexible roll film which made possible Thomas A. Edison's first successful moving pictures. Therefore it was only natural that George Eastman House, to be complete, needed a collection of great historical motion pictures. It now has that collection, through the generosity of L. Corrin Strong, who also provided special vaults for film storage.

Things kept moving. In 1928 Mr. Eastman developed a method by which amateur photographers could make home movies in color. That fact will remain historically significant. In 1935 a new and far better color process was

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introduced by Kodak, based on the inventions of Leopold Mannes and Leopold Godowsky -- both musicians of note who surprisingly embarked on this scientific frolic of their own. Kodachrome film of their conception, now familiar to the world, inspired them to provide a color exhibition in George Eastman House - which, incidentally, no one should miss seeing.

Yes, this notable house is a vital and living testimonial. Figures are usually boring, but these figures alone clinch my point and to me are amazing:

Since January 1, 1950 until July 1, 1954, nearly 850,000 people have visited George Eastman House -- about 200,000 a year.

Since April 1, 1951 to July 1, 1954, at least 350,000 people have attended Dryden Theatre for some occasion of interest -- more than 100,000 a year.

In the Corrin Strong historic movie collection are 1,133 motion pictures. 500 of these pictures have already been shown to the public. Some of these outstanding films -- the good old favorites -- include,

BEN HUR
BIRTH OF A NATION
PETER PAN
THE COVERED WAGON
SHANGHAI EXPRESS
GRAND HOTEL, and
ROBINHOOD--

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not to mention THE PERILS OF PAULINE which during my grammar school days, gave me a thrill every Saturday night until I reached that unfortunate age of discretion when one becomes conscious that his leg is being pulled.

Mr. Zukor, you are the grandfather of the motion picture industry. You personally produced many of these pictures, and I'm sure you still cherish all of them.

It was expected that Eastman House would become a depository for the preservation of documents, photographs, and correspondence of Mr. Eastman. Through the generosity of friends, and Mr. Dryden in particular, the Eastman Archives have been assembled. A small selection of this material -- numbering more than 500 items -- is now on display at the Dryden Gallery.

And now, in this centennial year, a group of friends of Mr. Eastman, who choose to remain anonymous, presented to Eastman House the home in which George Eastman was born. The home was recently moved 140 miles from Waterville, New York, to the gardens of Eastman House, and there re-erected almost exactly as it appeared a hundred years ago. Mr. Eastman had hard going after his father's death, but not before. One visit to his birthplace -- a lovely Greek revival building -- will assure you, I believe, that in his youthful days he

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lived the life -- maybe not of Riley, but in a certain sense of Eastman of the future. As a boy he had all the comforts of a good home, a home with an architectural design quite similar to George Eastman House.

Elsewhere in Rochester the centennial of George Eastman has been marked by ceremonies. Recently Dr. de Kiewiet unveiled the Eastman Centennial Monument at the University of Rochester, commemorating Mr. Eastman's gifts for education, health, and music. This memorial is in the form of a stainless steel meridian marker, and below Einstein's atomic energy formula -- "E equals M C squared" -- are the words, "There is in wise men a power beyond the stars."

The Chamber of Commerce - which received its building from George Eastman by virtue of his serious interest in its work - last week dedicated a memorial plaque which permanently records Mr. Eastman's gifts and testifies to his generosity.

And the many educational, medical, dental, and charitable organizations that proudly number George Eastman as their patron have opened their doors to the public at this time so that all may measure and appreciate what he did for this community. It was so much.

Many have noted this week the centennial participation of banks, commercial establishments, newspapers, and other institutions which in various

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tangible ways have publicly reaffirmed their faith in this former Rochesterian whom we so proudly acclaim today.

Yesterday, as you may know, announcement was made of another tribute to Mr. Eastman by the company he founded. This was a gift of one hundred thousand dollars, in memory of the one hundredth anniversary of Mr. Eastman's birth, made to the Rochester Civic Music Association -- an organization which had its roots in Mr. Eastman's personal interest in music and his consuming desire to make fine music available for all. I mention this with no thought of appreciation, but only to give the reason which prompted it. The directors of Kodak sought for some centennial recognition which both Mr. Eastman and the people of this community, especially the many who enjoy good music, would warmly approve. They hope their decision was the right one.

I have now reached the climactic end of this review of memorials. Today the United States Government is paying George Eastman one of the greatest tributes within its power .... the issuing of a commemorative postage stamp bearing his portrait. He thus joins a distinguished company. Each famous American who heretofore has been honored by this national

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testimonial has been selected for outstanding contributions in one field of endeavor. George Eastman is being honored for his achievements in several fields. Not only did he advance the art and science of photography, but he used the wealth he produced to foster and promote welfare, education, medicine, and music. Our government is issuing this stamp for his contributions in these various fields, with emphasis on photography and philanthropy.

All of this makes Rochesterians very happy. We have a community pride in knowing that the United States Government feels the same about George Eastman as we do.

It is now my high privilege to thank Assistant Postmaster General Robertson, as well as Postmaster Cartwright and the other representatives of the United States Postal Department and the United States Government for joining with our community in celebrating this great anniversary.

July 12, 1954

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EASTMAN STAMP CEREMONY OPEN TO PUBLIC

The impressive George Eastman Stamp Ceremony to be held Monday, July 12, at 11 o'clock in the morning at the Eastman Theatre, Rochester, N.Y., by the U.S. Postal Department, will be free to the public.

Tickets can be had by application to the George Eastman House, Rochester, or by telephone there at Monroe 1426.

Each person attending the ceremony will be given a souvenir program enclosed in a valuable first-day cover or envelope with a new Eastman stamp affixed and cancelled on the first day of issue.

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INTRODUCTION OF THE HONORABLE MARION B. FOLSOM, UNDERSECRETARY OF U. S. TREASURY, FOR HIS SPEECH AT THE GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954, by O.N.Solbert

In 1914 a young man named Marion Bayard Folsom came to Rochester from the deep south of Georgia.

He was armed with a Phi Beta Kappa key and on his invasion north he picked up a Harvard Master's degree in business administration.

George Eastman took to him and made him his special assistant delving in statistics and finance.

Marion Folsom worked with George Eastman until his death and was not only a business colleague but he and his wife were trusted friends.

For the last 20 years Folsom has had a steady extra-curricular avocation of a continuous stream of top expert investigating jobs, here and abroad, for U.S. Presidents and the national government.

The Committees and Commissions he worked on and headed were a veritable alphabet soup of initials pertaining to labor, social security, Defense, Merchant Marine, Finance and Taxes, industry, manpower ending with the top job of Chairman of the Board of trustees of the Commission for Economic Development.

All this naturally led to his present position as Undersecretary of the Treasury, but only at the insistent demand of Treasury Secretary George Humphreys himself.

It is a pleasure and eminently appropriate that we should have our Rochester representative high in the national administration and at the same time a close friend of George Eastman's to talk to us on this occasion.

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THE HONORABLE MARION B. FOLSOM, UNDERSECRETARY OF U. S. TREASURY, HIS SPEECH AT THE GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954

I deeply appreciate the honor of being asked to participate in this commemorative service for George Eastman, both as a former associate of Mr. Eastman and as a representative of the United States Government which is honoring him today.

United States stamps are not common for individuals, other than former Presidents, and the standards for selection are indeed rigid. Few of those selected could have qualified in so many capacities as Mr. Eastman. The stamp could well commemorate him for his accomplishments just as an inventor; or as a business administrator, or as a philanthropist. On the 100th anniversary of his birth we are today honoring him in all three capacities, and above all, as an outstanding American who, through his character, genius and industry gave so much to the world.

These three phases of George Eastman's life - invention, business, and philanthropy - are in reality but one. They represent points of view taken, not by Mr. Eastman, but by his friends and co-workers. To every man, woman, and child who takes snapshots--and these days who does not?--Eastman is the inventor of a new approach to photography: the simplification of a difficult process to the simple act of pressing a button. To those who benefit from his great business ability, he is a far-seeing industrialist, who introduced into his business ahead of his time management and industrial relation policies which have since been widely adopted. To educators, medical men, community planners, he was a philanthropist who freely gave away his fortune with the same forethought and planning which he applied to his business ventures.

Now, from the perspective of nearly a quarter of a century, these aspects merge in the picture of his personality.

We all know that at an early age he was forced to forego schooling in order to support his mother and his two sisters. George Eastman was only thirteen and a half years old when he went to work as an office boy in an insurance firm here in Rochester. He learned quickly. In a few years he was taking a part in handling insurance business. The Chicago fire of 1871 threw a heavy burden on insurance companies all over the country. The 18-year old clerk wrote his sister, "Several of the Companies represented by us have suspended, which necessitates the making of new policies covering property to the amount of three-quarters of a million or more. I have had 30 minutes for dinner & thirty minutes for supper today & expect to work till ten or eleven o'clock & ditto for the rest of the week."

This pattern of hard work so early established remained with him all his life. Perhaps it was the intenseness of working which led him to appreciate the opportunities of leisure all the more.

While working at the insurance office he studied accounting at home evenings and at the age of 20 he was hired as a junior clerk in the Rochester Savings Bank. Four years later he planned a vacation

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trip to Santo Domingo. An acquaintance at the Bank suggested that he should take photographs on his travels, and so he took lessons from a local professional. He never took the trip, but he became fascinated with photography.

In 1877 the technique of photography was difficult and the apparatus burdensome. No sooner had George Eastman mastered the conventional process then he began to seek a simpler method. Through study and experiment he learned how to make the new dry plates, an English invention. His photographer friends liked them so much he decided to go into the plate-making business. From his constant demand for simplification there came new inventions--pictures by the roll--the Kodak camera, sold ready loaded and with the processing of the pictures included in the purchase price--transparent film, which made possible the moving pictures--the Brownie camera for children--the film developing machine--the autographic Kodak--the Cine-Kodak, which did for the moving pictures what he had done earlier for still pictures--and finally, color for all.

He began alone, cooking emulsions in his mother's kitchen, coating plates first by hand and then with a machine he invented. At the age of 23 he dipped into his savings, took leave of absence from the bank where he was working, and went to London--then the capital of the photographic world. He called on the editor of the largest and most influential photographic magazine in the world, and won his respect at once. While in England he secured his first patent. Back in America he continued his job at the bank and made dry plates for sale in his spare time.

Soon he was in business for himself. And it is especially significant that he launched this business which was to develop into the Eastman Kodak Company with $3,000 which he had saved from his salary as a clerk.

Within a few years he had attracted to his company a number of brilliant co-workers--specialists who were able to help him to make practical the new apparatus, new materials, and new techniques which he envisioned by his inventive genius. His ability for organizing, financing, and business management now developed rapidly.

Thus this Rochester amateur so simplified photography that anyone can now take pictures. Furthermore, he broadened the scope of photography enormously so that it is now a necessary tool in medicine, science, industry, education, as well as in art and entertainment.

The well-known economist, Dr. Edwin R. A. Seligman, once wrote: "So far as we know, Mr. Eastman was the first manufacturer in the United States to formulate and to put into practice the modern policy of large-scale production at low costs for a world market, backed by scientific research and extensive advertising."

His first step toward world-wide distribution was taken in 1885, when he established a branch in London. In 1888, he began advertising in nation-wide publications. In 1912 he established one of the first research laboratories in the country and probably the first devoted in part to pure research.

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Likewise he pioneered in the field of industrial relations.

One day in 1899 employees received an unexpected bonus and a printed card reading: "This is a personal matter with Mr. Eastman and he requests that you not consider it as a gift but as extra pay for extra good work." His concern for the human factor in industry and his desire to have all those in the organization participate in the extra profits of the company led to the adoption of the wage dividend plan in 1912. This plan has from that time on been a foundation-stone of the well-rounded industrial relations program of the Kodak Company. He said at the time, "The past and continued prosperity of our company is not due to the value of a patent or an invention. Quality can only be secured by extreme skill and alertness not only as individuals but as an organization." And another time he stated: "An organization cannot be sound unless its spirit is. That is the lesson the man on top must learn. He must be a man of vision and progress who can understand that one can muddle along on a basis in which the human factor takes no part, but eventually, there comes a fall."

Over twenty-five years ago he inaugurated a retirement annuity plan underwritten by a large insurance company. As some of us recall, he hesitated several years before taking this step because of his innate belief that through thrift and industry the individual could look out for himself. He finally came to the conclusion, which is now generally accepted, that under modern industrial conditions the employer should assist the individual in providing for his security. In 1931, only a year before his death, he approved an unemployment insurance benefit plan three years before the government took action in this field.

Carl W. Ackerman, in his biography, wrote, "The social philosophy which he (George Eastman) practiced in building his company was not only far in advance of the thinking during his lifetime but it will be years before it is generally recognized and accepted." It is interesting to note that this philosophy is now generally recognized and accepted.

When I came to work for him, he was spending a great deal of his time giving his money away. He was not the kind of philanthropist whose only tools are a check book and a fountain pen. He consulted experts in music, medicine, and education, just as he did in his business. Every one of his gifts was carefully planned; this was the fun of it, he often said. The wisdom of his years as a successful executive was applied to every project which he helped to establish or to put on a sure footing. And he never gave money away with any thought of personal fame or honor. "A rich man should be given credit for the judgment he uses in distributing his wealth, rather than by the amount he gives away."

His first contribution was to an educational institution--perhaps because he had been denied even a secondary school education. In 1887 he gave $50 to the Mechanics Institute (now the Rochester Institute of Technology). Four years later he subscribed $10,000 towards the new building.

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He continued making contributions to educational institutions all his life, including the famous "Mr. Smith" gifts to M.I.T., eventually amounting to $20 million, and over $50 million to the University of Rochester.

In 1924, in explaining his gifts of thirty million dollars to the University of Rochester, M.I.T., Hampton, and Tuskegee he said, "Now I feel better." In explaining these large gifts he said, "In the first place, the progress of the world depends almost entirely upon education--fortunately the most permanent institutions of men are educational--hence the selection of education institutes. I selected a limited number because I wanted to cover certain kinds of education and felt I could get results with those named quicker and more directly than if the money were spread."

Music to George Eastman was one of the finest forms of relaxation. He believed in music, and did all that he could to foster it. How fitting that we should be meeting today in the Eastman Theatre--the building which he gave the community so that a great number of people can enjoy great music! He was interested in music in two different ways: in fostering the creation of new musical compositions, and in training laymen to listen. He himself was a layman. He liked to joke about it. "Even now." he wrote in 1922, "with all of my musical experience I find great difficulty in distinguishing a sonata from a violin, or the cello from the scherzo; so when I am with musical people I try to get them to converse on hog raising or alfalfa growing. That, of course, is when I am away from home. The very nice bunch that we have gathered here know all about my shortcomings and they do not waste their time trying to talk music with me."

His philosophy about music he summed up in the following thoughts: "...I think businessmen and those interested in the life of a great community should take more interest in music than even the music lovers. ...It is just as important to educate people to listen and to appreciate music as it is to educate performers."

Yet he founded the Eastman School to train performers and to enrich our musical heritage by making possible the creation of new compositions. Once, when the American Composers program at the School was criticized, and it was stated that a Beethoven had not yet emerged because of it, Eastman answered: "If we can produce one American composer approaching Beethoven in fifty years, I'll think my money is well invested."

Mr. Eastman endeavored to have those institutions in which he was interested operate efficiently. I recall that in the early days of the Eastman School of Music the Seashore aptitude tests had been given to applicants to determine their musical talent but that no follow-up had been made of the findings. He asked me to investigate the value of the tests. By comparing the test results with the grades of the students, we found that a high percentage of those who failed on the test did not finish the course, while almost all of those who had high scores did well in the school. These findings greatly pleased Mr. Eastman and characteristically, instead of trying to get the Dean to begin immediately using these tests as a means of screening applicants, he asked me to prepare some lantern slides and

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explain the findings to the whole faculty, to convince them of their value and how their use would ease their teaching problems. Also characteristically, he appeared at the meeting with two of his friends who were particularly interested in music. Later the faculty agreed to their use.

Next to education and music, medicine was his favorite philanthropy. There is no need here to recount the contributions which he made: The University of Rochester School of Medicine, and the School of Dentistry; dental dispensaries in Rochester, London, Paris, Brussels, Rome and Stockholm.

You all know of Mr. Eastman's interest in this community, its physical attractiveness, the quality and the efficiency of its government,and anything which would improve the community. Here again he showed his vision in establishing as early as 1915, a Bureau of Municipal Research to assist the city and county officials in their tasks.

George Eastman was a simple and reticent man who shunned publicity. He was modest and unassuming. 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.

In conclusion I would like to mention one other act which showed George Eastman's foresight and vision and which has particular significance in this day of disturbed world conditions. In 1929, he established a visiting professorship at Oxford, and in explanation he said:

"In the long run, co-operation and civilization will, I believe, be most effectively promoted if nations and those who form public opinion in them know and understand one another ... It is my hope that the George Eastman Visiting Professorship may contribute to this end by actively participating in the training of the men who are destined to play important parts in British life. I take this

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

step ... in the hope that similar chairs may be established by other countries, so that in the course of time, civilized nations may increasingly carry on their relations with one another in the light of correct and sympathetic knowledge of their respective problems, difficulties, aspirations, and achievements."

In his life George Eastman, a modest man, did not consider himself great. He did not seek fame---in fact he avoided it. Yet he was great. It is fitting that our government should honor him by issuing a commemorative stamp in its series of Famous Americans.

Centennial

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On this hundredth birthday of George Eastman it seems fitting that we sgould review and appreciate the many tributes paid to him since his death in the form of memorials, commemorations, and testimonials--- especially in this community where he lived and worked all his life and which has so greatly benefitted by his many contributions.

Today the United States Government is paying George Eastman perhaps the greatest tribute within its power: the issuing of a postage stamp bearing his portrait. He thus joins a great and distinguished company. Each Famous American who has thus far been honored by this national tribute has been selected for outstanding contributions to one field of endeavor, be it science, art, literature. George Eastman, however, is being honored for several fields; Not only did he advance the science of photography, but he used the wealth it brought him to promote education, medicine and music. Our government is issuing this stamp for his contributions in these various fields, with emphasis on photography and philanthropy.

It was George Eastman's special combination of inventive ability and organizing genius that so greatly and rapidly advanced photography until it has become a universal medium of communication, a tool for research, and an indispensable aid to every phase of the world's education and enjoyment.

As a ph lanthropist, George Eastman not only gave his fortune, but he also lent to the fullest his mature experience in management to the institutions which he had decided to help. He did not merely foot the bill; he played a part in c reating educational institutions, in supporting scientific research, in fostering music, in promoting medicine---all for the greater good of all mankind.

Everyone who knew George Eastman, and everyone who has come to know about him, will applaud the great honor now rendered to him by the Postal Department of our Government. I wish to express deep thanks and gratified

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appreciation through Assistant Postmaster General Robertson to his department and to the Government.

The first step taken to honor the memory of George Eastman was the creation of a suitable shrine for his ashes. It was decided to choose a site for this memorial at Kodak Park, which was his pride. The ground he trod upon so many times became his final resting place.

A simple marble monolith, carved with two bas-relief figures symbolizing the flame of aspiration and science, was unveiled on the 15th of September 1934 by Mrs. George B. Dryden, Mr. Eastman's neice. Dr. Rush Rhees, President of the University of Rochester, and an itimate friend of George Eastman's, dedicated the monument. "During all the coming years," said Dr. Rhees, "this memorial will be a lasting symbol of the abiding influence and inspiration which the memory of George Eastman will exert of all who knew him in life, and on the thousands who in future years may contribute by thought and labor to the future realization of the vision which Kodak's founder cherished for it and for a world increasingly worthy of man's loyalty."

In other parts of his address Dr. Rhees told how, a year or two before his death, George Eastman said to him emphatically: "I am not interested in monuments!"

"How characteristic that statement was of his whole career," Dr. Rhees went on. "Yet can he have been unaware that he had been building monuments to himself all his busy life? Kodak in all its world-wide development was and is a monument more significant and enduring than marble or bronze. It, too, bears carved upon its face, for all who can see, industry enlightened by wide vision, by aspiration; and these were the fruits of his leadership and inspiration.... Nothing less massive than this marble pillar can fitly remind us of the strength of his combination of technical, business, and finnancial ability. And all were dedicated to the constant advancement of Kodak as a service to science, art, and human pleasure."

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What George Eastman gave to the world was a means for everyone to hold forever memories as dear to them as their families and their loved ones---a tool for research in all matters pertaining to mankind's welfare--- a way to record history in the making, man's achievements, his aspirations even. In a word, photography.

When George Eastman reached his seventy-seventh year letters poured in to him. Among them is a message from Mary Roberts Rhinehart, the writer. In it she expresses so beautifully what photography means that I would like to read you part of it.

"Recently I have had occasion to gather together photographs of my family, taken during the past thirty odd years, and for almost all of these pictures I am indebted to you. You have given me these memories, authentic and real, to be wept over and smiled over, as the case may be.

"And while I relize that this is only one of your contributions, it is rather touching to think that all over the world are other people like myself, treasuing pictures, going over them, remembering; the memories of millions of people for almost half a century so that nothing need be forgotten."

In 1949 a living memorial stressing George Eastman's contributions to photography was opened to the public---the George Eastman House. He had willed his home to the University of Rochester for the residence of its President. With his usual foresight he realized that this use of his home might not be practical forever, and so he included in his will the provise that if, after ten years trial, the University should want to do something else with the mansion, they were to feel free to do so.

In the years following George Eastman's death, the Eastman Kodak Company had been collection material on the history of photography. After the war, the collection had grown to such an extent that there was a responsibility to make it available to the public. The happy thought occurred

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to the Trustees of the University of Rochester and to the Eastman Kodak Company to make of George Eastman's home a living memorial to him in the form of an educational museum which would show the rise and progress of the art and science of photography. A group of citizens volunteered to serve as a Borad of Trustees. It was at once decided that the George Eastman House should be an independent institution open free to all. It should represent and serve all photography, and its mission should be to teach the public to appreciate all that photography has meant to man, its potentials, and its accomplishments. What more fitting use of Eastman House! What more suitable memorial to the man who brought photography to all!

The George Eastman House was not to be a static museum. Dynamic exhibits were xxxx installed, an agressive program of education was put into operation. The beautiful house which Eastman built was left unchanged, and proved to be ideally suited to its new purpose.

No sooner had the George Eastman House been opened to the public than it was realized that, large as the house was, it could not adequately fulfill its mission without an auditorium and a large display gallery for photographs. Mr. and Mrs. George B. Dryden---Mr. Eastman's closest relatives---generously provided funds for the construction of a 600-seat theatre, which they was dedicated to the memory of George Eastman in 1950.

Further gifts from those who were close to George Eastman and wished to participate in this living memorial were forthcoming. Mr. George Halford Clark provided funds for making a handsome exhibition roon from what was originally a stable courtyard. Here the process of manufacturing photographic materials is shown, and visitors can measure the progress which has taken place in the photographic industry. They can see the tools which George Eastman invented, and how they are related to more recent developments.

As Mrs. Rhinehart, in her letter to George Eastman on his last birthday

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said: "What the motion picture means...is not difficult to comprehend. Entertainment, once limited to the few, is now available to all. Entertainment and interest, and ever wider information and knowledge." Let us never forget that it was George Eastman's flexible roll film which made it possible for Thomas A. Edison to perfect the first successful moving pictures for presentation to the public. The George Eastman House could not be an adequate memorial to G eorge Eastman without a collection of the great historical motion pictures of the past. Through the generosity of L. Corrin Strong, this has now been accomplished. The collecting of early motion picture films was undertaken; special vaults for their storage built; and the duplication of deteriorating films commenced. In the Dryden Theatre these motion pictures are shown to hundreds of thousands.

George Eastman began with a simple idea---to simplify photography for all. In 1888, with the invention of the Kodak camera and processing system, he accomplished this with black and white pictures. In 1923 he brought amateur moving picturemaking to all. And in 1928 he brought color photography to all. It is fitting that an important part of the George Eastman House should be a color exhibition, built with funds given to the Trustees by Leopold Godowsky and Leopold Mannes, co-inventors of the Kodachrome process of color photography.

And now, on the accasion of his centennial year, a group of friends who choose to remain anonymous have presented to the Trustees of Eastman House the (house) building in which George Eastman was born. The story and a half Greek revival building has been moved 140 miles from Waterville, New York, to the gardens of Eaztman House, and there re-erected exactly as it appeared a hundred years ago.

It was to be expected that the Gerge Eastman House would become a focal point for the preservation of documents, photographs and memorabilia about George Eastman. Through the generosity of friends, and of Mr. George B.

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Dryden in particular, the Eastman Archives have been assembled. A selection of this material---numbering more than 500 items---is on display in the Dryden Gallery of the Eastman House.

Elsewhere in Rochester the centennial of George Eastman has been marked by ceremonies and lasting monuments. Dr. Cornelis de Kiewiet unveiled the Eastman Centennial Monument at the University of Rochester commemorating his gifts for education, health, and music. This memorial is in the form of a meridian marker: beneath the mathematical symbol of Einstein's, E equals MC squared, there are the words: "There is in wise men a power beyond the stars."

The Chamber of Commerce---which owes its building to George Eastman's abiding interest in its work and his great generosity---has dedicated a plaque reading:

The Young Men's Christian Association as part of its hundredth anniversary is celebrating that of George Eastman as well with the installation of a monument on which is inscribed:

And all the many educational, medical, dental, charitable organizations that proudly number George Eastman as a patron have opened their doors to the public at this time so that all may measure and appreciate what he did for the community.

It is my privilege to thank the representatives of the United States Postal Department and the United States Government who are gathered here for joining with the community in celebrating the centennial of Rochester's foremost citizen. The George Eastman commemorative stamp is a great tribute to a great man.

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Address By
Dr. Albert K. Chapman
July 8, 1954

Chamber of Commerce Luncheon
In Tribute to Centennial of George Eastman's Birth

To speak of Mr. Eastman to a Rochester audience isn't easy. It has all been said or written and yet it hasn't. A hundred years ago he was born. It is twenty-two years since he died. Those years have brought to bear upon him the perspective and appraisal of history so that he is now assuming his permanent stature in the hearts and minds of men. To that no words of mine, voiced today and forgotten tomorrow, can possibly add--nor can they subtract.

But at the same time the passing of those years has surrounded him with an aura of remoteness which I hope we can dispel in some degree today. Actually he was a human being--a very human human being if you please. Possessed as I believe he was with a degree of reticence--almost shyness--along with a certain loneliness both intellectual and personal, he revealed himself only to those friends and business associates with whom he felt at ease. Others often regarded him as unapproachable, almost cold and sometimes forbidding, which he was not at all.

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And so today, with a brevity appropriate to the hour, I shall try to give you something of the flavor of the man as I knew him and, in so doing, touch upon his relationship with the Chamber which gives rise to this occasion. There will be no attempt at an appraisal of the man or his career. That for me would be presumptuous. Nothing very important will be said. The incidents and circumstances touched upon are just some of those of which I happen to have first-hand knowledge.

At the outset I find myself almost completely inhibited by Mr. Eastman's own words of many years ago. It was this way. That he gave time and careful thought to the planning of his benefactions is well known. That he never gave money with any thought of personal fame or honor is not news. In writing to a friend about these things in a vein of quiet humor he added this remark in the vernacular--"I shall be satisfied if the projects can be put over and the anticipated results obtained. The fun is in the game more than in listening to the unintelligent 'holler' about it"--holler being in quotation marks. Now you can see where that leaves me. I'm stopped before I start.

So as a point of departure let us first touch upon what he did for this Chamber of Commerce of ours. It was in 1915 that he wrote Mr. George W. Todd, then President, that he would provide a building on land he had recently purchased and rent it to the Chamber at a nominal figure for ten years. We now sit in that building which was finished in 1917. The Chamber grew and in 1919 Mr. Eastman offered to build an addition to the new building if the Chamber and its friends would purchase the necessary land and if a mutually satisfactory arrangement could be devised to take over and handle the whole

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property for its intended purposes. This too was done and so came into being in 1927 the Chamber building as we now know it. Its ownership is vested, not in the Chamber itself, but in a group of trustees who are self-perpetuating.

This all happens in a legal document of some twenty pages. It begins this way.

This indenture, made the 10th day of June, 1921, between George Eastman, bachelor, residing at 900 East Avenue, Rochester, New York, party of the first part, and--then there follow the names and addresses of the original trustees. They were--minus the addresses--George W. Todd, Albert B. Eastwood, George W. Robeson, F. Harper Sibley, James E. Gleason, Herbert J. Winn, and Frank W. Lovejoy. For our present purpose we shall call this group--or their successors--the Eastman Trustees who are not to be confused with the trustees of the Chamber itself.

Late in the evening of July 4 I sat down to read that document. I don't recommend it for Fourth of July reading--particularly late in the evening of the Fourth. The literary style is a bit stilted, and it takes a lot of words to get over a few relatively simple ideas. Lawyers always seem to write that way. It makes the instrument--instrument is the more expensive word, I believe--it makes the instrument longer and the fee bigger. And then five years later no one can tell what it means so the lawyers get paid all over again for interpreting it.

Anyway I started to read it. Before I fell asleep I ran across several ideas that, while not exactly exciting, are at least interesting.

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One is that the Chamber gets the use of the building rent free so long as it pays the taxes, the water bill, the street lighting bill, and a few other odds and ends. I'm told that that provision of the agreement survived the unpleasantness of the late rent control law.

And in addition the Chamber goes on getting the building rent free so long as it goes on doing what its bylaws say it wants to do--that is foster the trade and commerce of the City of Rochester; protect such trade and commerce from unjust and unlawful exactions; reform abuses in trade; diffuse accurate and reliable information among its members as to the standing of merchants and other members; produce uniformity and certainty in the customs and usages of trade; settle differences between its members; and promote a more enlarged and friendly intercourse between members. If it stops doing these little jobs then the Eastman trustees can put the Chamber out in the street.

And then again if the trustees wake up some fine morning and just don't think it is necessary and advisable to go on furnishing the Chamber a place in which to live they can turn the Chamber out anyway. That was put in just to make sure that the officers of the Chamber are always polite to the Eastman trustees and keep on inviting them to luncheons and things and keep on asking them too to sit at the speakers table now and then.

Trustees in general are important people and they <u>should</u> sit at speakers tables. They are just made for sitting at speakers tables. But actually, you know, it's a little bit like the hen and the egg. I never have been able to find out whether speakers tables were made for

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trustees or trustees were made for speakers tables. Perhaps it doesn't matter anyway. And if it did matter, I'm not sure that we would know what to do about it. But I'm getting off my subject, except that I don't think Mr. Eastman was ever much on being a trustee. He usually got someone else to do that little chore for him.

And if the Eastman trustees throw out the Chamber the ever waiting University of Rochester gets the property. I don't know what the University would do with a Chamber of Commerce Building with no Chamber in it. But I have never yet seen the University refuse anything.

But then if the University really does not want the building and declines to take it, I don't know what happens. I fell asleep before we got to that. I am sure, however, that Mr. Eastman had it all figured out. He always did.

Incidentally, one might infer from all this that for the long pull Mr. Eastman regarded an institution such as the Chamber as being essentially more ephemeral in character than the University. So far both have shown remarkable vitality and so far as I know the Eastman trustees have never had any occasion to contemplate exercising their ultimate terminal rights and duties.

And certain obligations and strictures are laid upon the Eastman trustees themselves. They are not very onerous but one or two are worth noting.

The Eastman trustees are self-perpetuating; they elect their own officers and successors. Foreseeing the atomic age, it is provided that if the trustees all die simultaneously their successors are to be appointed by the Supreme Court of the State of New York. It's nice to know that the Court is immune from even the H-bomb.

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If the Eastman trustees receive or disburse money they are not required to account for the money. That's really quite a compliment so far as it goes. But they are required to have their accounts audited annually by public accountants. Mr. Eastman always took care of things like that.

Each trustee is required to furnish the Secretary with his post office address. Nothing is said about telephone numbers.

And finally the Eastman trustees are obligated to serve without compensation and--quote "this regulation shall not be changed by the trustees." I'm sure Mr. Eastman put that in with a quiet little smile.

It will be obvious to you that the Eastman trustees earn their pay. But if it isn't obvious just consider this. In recent years they have hired a bank to check up on the taxes, the water bill, the street assessments and all that. For one hundred dollars per year the bank does everything that it used to take seven trustees to do. So now everything is nicely balanced to the satisfaction of all. The Eastman trustees do nothing and they get paid nothing.

After all, though, that still doesn't seem to me to be quite right. Somebody ought to be paid for living up to a twenty-page agreement. I'm not sure whether it's the Eastman trustees or the Chamber. I don't think the trustees need the money and the Chamber does. But that's just my idea. It's not in the agreement.

The sum total provided in these ways by Mr. Eastman was about $1,350,000. Why did he do it? Of course, I don't know but a reasonable guess is that, broadly speaking, he did it to better the lot of the men and women of Rochester, to make Rochester a better place in which to

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work and spend a life. While the instrumentalities and institutions which were the beneficiaries of his liberality were diverse, there was always the underlying desire to make the world a bit better for the average man. That desire led him to institute in our company industrial relations practices 30 or 40 years ahead of his time. I think too that his business associates in our city, forward thinking men in their own right, favored similar policies so that Rochester industry and commerce early came to recognize their social responsibilities in general and their obligations to this community in particular. And so I believe that fundamentally Mr. Eastman did what he did for the Chamber because he thought it would be a place in which there would be evolved practices and policies calculated to further these ends. And I believe further that he would be pleased at the role which the Chamber has continued to play in our community since the erection of this building.

Would Mr. Eastman be pleased--we might ask ourselves--would he be pleased at this gathering to commemorate the day of his birth and more particularly to commemorate what he did for the Chamber? I think he would but I don't think he would ever have let anyone know that he was pleased. I say this because, beneath that exterior of his, he was in fact sensitive and keenly attuned to people and events.

It was my good fortune to become acquainted with Mr. Eastman during World War I when, as a young army lieutenant, I was sent to Rochester to work with the Kodak Company upon the development and manufacture of equipment for aerial photography which was just coming into being. That brought me into contact with Mr. Lovejoy, then General Manager of Manufacturing Departments; Jack Robertson, Manager of the Camera Works; W. F. Folmer of the Folmer Graflex Division; James H. Haste, Manager of the Kodak Park Works; and with Dr. Mees,

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Director of Research; to mention only a few. I was fresh out of the University, fresh into the Army, and perhaps fresh in general. At any rate my ignorance of industry was abysmal. But we got along and presently the war was over. Dr. Mees, with the knowledge and consent of Mr. Lovejoy, I believe, offered me a job with the Kodak Company. For some reason or other I have always been glad they did that.

Not long afterward, through no fault of mine, I became assistant to Mr. Lovejoy. No man in his freshman years in industry could have had better bosses than Dr. Mees and Mr. Lovejoy. To them I shall be eternally grateful but that is another story.

It was in this way that my acquaintance with Mr. Eastman was furthered at a pace much more rapid than would have been possible otherwise. Mr. Eastman's office was on the 16th floor, then the top floor of the Kodak Office building. The 17th, 18th, and 19th floors were added later. On this same floor was Mr. Lovejoy's office, and I, as his assistant, occupied the office next door, a rather rarified atmosphere for an industrial cub. It was Mr. Eastman's custom to drop into Mr. Lovejoy's office every day or two. His calls were usually unannounced and sometimes finding Mr. Lovejoy engaged with another, he used my office as a kind of waiting room. It was in this way that he began to sort of bore into my inner consciousness and I in turn got at least a glimpse of his.

And then a little later Mr. Lovejoy became ill. He had ulcers. I am told that the modern executive doesn't get ulcers; he gives them. But it was not that way with Mr. Lovejoy. He got ulcers because in the bigness of his heart he was always ready to take onto his broad shoulders not only his own troubles but those of the many who came

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to him with their problems. The ulcers compelled him to divorce himself from the office and all his business cares for considerable periods of time, once for as long as three months. In those days Mr. Lovejoy was pretty well running the Company. Mr. Eastman was there, true, but the lion's share of the responsibility devolved upon Mr. Lovejoy. When he had to go away I felt as though the bottom had dropped out of my universe. Of course, I did not run the Company in his absence but I could not have felt the responsibility any more keenly had the whole burden dropped upon me. It was then that I came to really know Mr. Eastman--came to know him very rapidly indeed. For there were long periods when I saw him nearly every day. Sometimes he came into my office and upon other occasions he sent for me to go to him.

That was an experience for which I shall always be grateful. It was at first a bit terrific for a youngster. But out of it came first the realization that it was my good fortune to witness one of the greatest business minds of the time in action. It was a quick, penetrating highly adjustable mind. More than once have I seen it swiftly reach out and put its finger unerringly on the kernel of a complicated troublesome business problem. A little later came the realization that coupled with that mind were the sentiments and the sensibilities of a great humanitarian; the whole being wrapped up in a cloak which at times seemed to others to be cold and even forbidding. I found by experience that the cloak was made of reticence, a degree of shyness, an excess of modesty and what at times seemed to be an overwhelming desire to conceal his true self from the world. Incidentally he never made speeches.

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Perhaps just one or two little incidents will convey better than my words what I mean.

This occurred while Mr. Lovejoy was away. It was in the early days of amateur motion pictures--the early days of Cine-Kodaks and Kodascopes. A new model Kodascope had gone out to the trade. It wasn't right. They began to come back faster than they went out. Production had to be stopped. We were in a mess, with all the connotations which that word has accumulated since the last presidential campaign. It was my job to tell Mr. Eastman about it. Everyone else already knew. So I called Miss Whitney, Mr. Eastman's life-long secretary, and asked to see Mr. Eastman. He wasn't there so she suggested the next morning. Just talking to Miss Whitney made me feel a little better. She was a very great lady and was beloved and respected by all who knew her. But I had all that night to reflect upon what usually happened to the bearers of evil tidings. I was convinced that your humble and faithful servant was going to be seized by the scruff of the neck and dropped out of the 16th floor window. Morning came as it always does and I told Mr. Eastman the whole sorry story. He listened in silence, as he usually did, and at long last I came to the end of my tale. He undoubtedly sensed that I was in some pain at that point. He smiled a little and asked--"Well, what do you propose to do about it?" I told him. "Let me know how you get along," said he, and proceeded to talk of other things while the perspiration evaporated from my brow. Never again was I apprehensive at having to tell Mr. Eastman about troubles.

I might have realized, as I did later, that particularly in his early days he had had plenty of manufacturing troubles himself.

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He knew all about trouble. And as time went on I came to know that particularly in the manufacture of sensitized goods--photographic film and paper--trouble can just drop down out of a clear blue sky. One day the film is fine and the next day it is just scrap for no apparent reason at all. When that happened Mr. Eastman never ranted or raved--nor did he call anyone on the carpet. He himself had been in just that same spot. He didn't ask, he left it to the men concerned to tell him how they were getting on. He always knew they were tearing their hearts out to find the trouble and set things right. His only departure was upon his return from one of his long trips. The first question always was--Well--what's the worst you know?

Mr. Eastman liked to go to Oak Lodge, a sort of rustic home which he had off the beaten path in North Carolina. He often took some of his friends with him among them Dr. Mulligan who brought back this little incident. One day he and Mr. Eastman in taking a walk encountered a little colored boy who evidently lived in the region. They stopped for a chat. "Hello, Sonny," said Mr. Eastman, "what's your name?" "George Eastman," came the reply. What Mr. Eastman said in turn is not recorded in the minutes. Probably he was tickled.

From his first trip to Africa Mr. Eastman brought home some very interesting motion pictures. One was of a charging rhinoceros which was dropped barely a dozen feet in front of the camera by a well placed shot from the rifle of Mr. Eastman's white hunter Percival. Those were the days when the first Cine-Kodak had to be mounted on a tripod and cranked by hand. So there was Mr. Eastman calmly cranking the camera pointed at the rhino and there was the charging rhino

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pointed at Mr. Eastman. At the denouement only a dozen feet and a skilfully placed shot intervened. After seeing the picture I remarked to Mr. Eastman that it must have taken a bit of courage to go on cranking the camera as he rapidly and for the first time was becoming more and more intimate with a charging rhino. Not at all, said he, I knew that Percival would stop him. Not long after that Percival came to Rochester and I had a chat with him. I mentioned the picture and remarked that it must have taken a bit of cool courage on his part to let a charging rhino go so far before shooting. Not at all, said he, it was just my job. What took the courage, he remarked, was to stand there cranking the camera while watching the rhino getting larger and larger in the finder. So there you have it, two men of courage, each in magnanimity and modesty giving the other the credit for the happy outcome of a potentially tragic incident.

Along about that time Mr. Eastman first asked me to have lunch with him. That was before there was a dining room at Kodak Office. There was a kitchenette on the 16th floor and it was Mr. Eastman's custom to have his luncheons prepared at home, brought to his office, and served there. Why he invited me I don't remember but I accepted the invitation with no hesitation whatsoever. What we had to eat I don't remember either except for the onions--spring onions--raw ones. Evidently Mr. Eastman was very fond of them. He said he hoped I liked them too. I assured him they were to me as nectar and ambrosia. They were passed often. Never before or since have I eaten so many onions. Never before or since have I been able to smell myself from such a distance or for so long. In those days my wife and I were accustomed to sleeping together in a big antique bed of which we were very proud.

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If memory serves, it was that luncheon which marked the incidence of twin beds into our household. Thus do the deeds of the mighty alter the lives of lesser men.

In those days Miss Whitney often came into my office bringing letters, addressed to Mr. Eastman, which he wished me to look after. This usually occurred in the morning and sometimes we had a little visit. For me that started the day off just right. Once or twice she told me of the many many appeals to Mr. Eastman for help, monetary or otherwise. He could not respond to all but she told me that he did respond to a very great number. Of these we know only that they remain buried in his reticence.

Then there came the time when he was in his office less and less frequently. It came to be news when he was there. The word would go round--Mr. Eastman is in today. Somehow or other that made it a better day for all of us. Finally he came no more. As the echo of his footsteps grows less and less down the long corridor of time, may the spirit of service which he left with us grow in the hearts of men.

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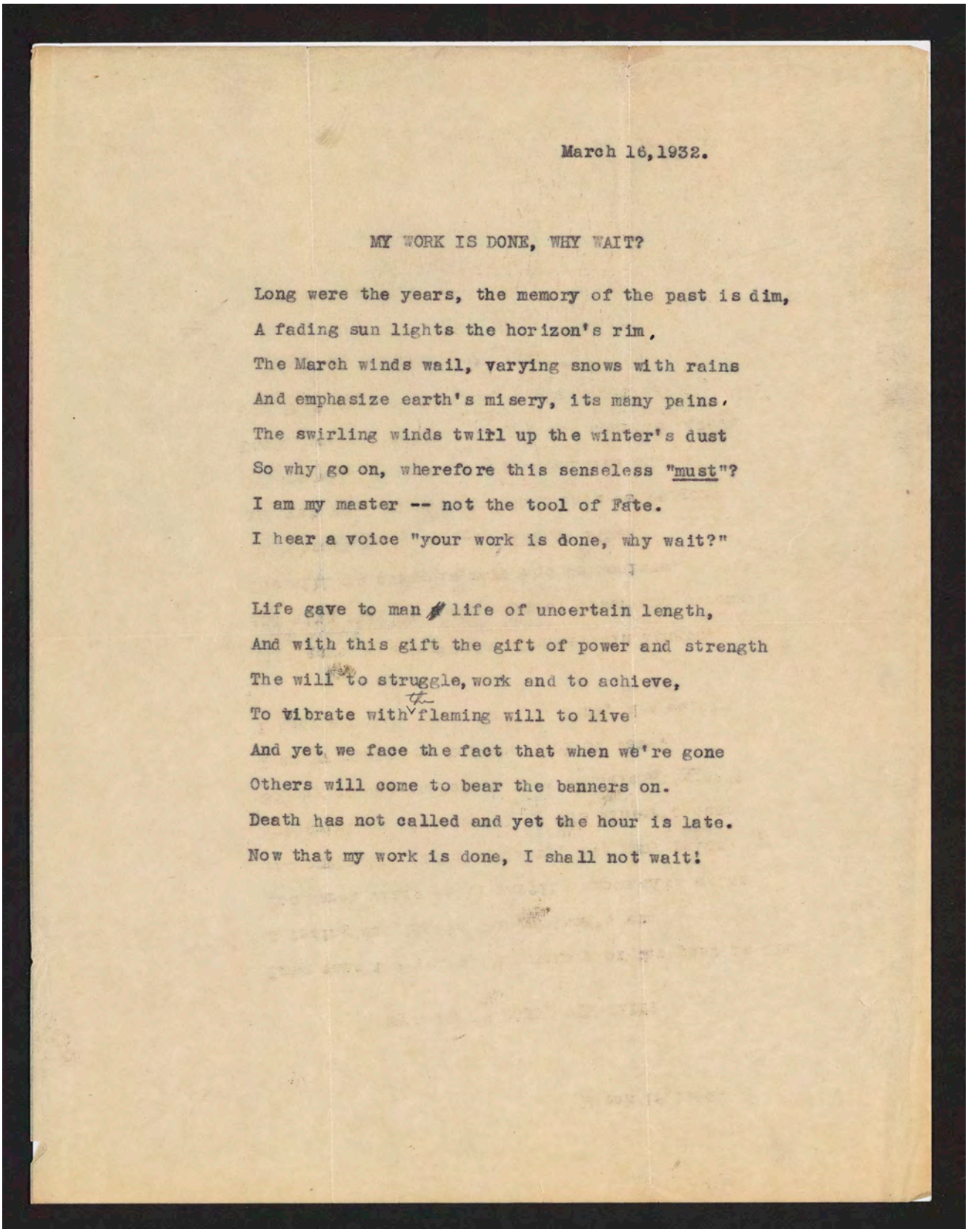

March 16, 1932.

MY WORK IS DONE, WHY WAIT?

Long were the years, the memory of the past is dim,
A fading sun lights the horizon's rim,
The March winds wail, varying snows with rains
And emphasize earth's misery, its many pains,
The swirling winds twirl up the winter's dust
So why go on, wherefore this senseless "must"?
I am my master -- not the tool of Fate.
I hear a voice "your work is done, why wait?"

Life gave to man a life of uncertain length,
And with this gift the gift of power and strength
The will to struggle, work and to achieve,
To vibrate with the flaming will to live
And yet we face the fact that when we're gone
Others will come to bear the banners on.
Death has not called and yet the hour is late.
Now that my work is done, I shall not wait!

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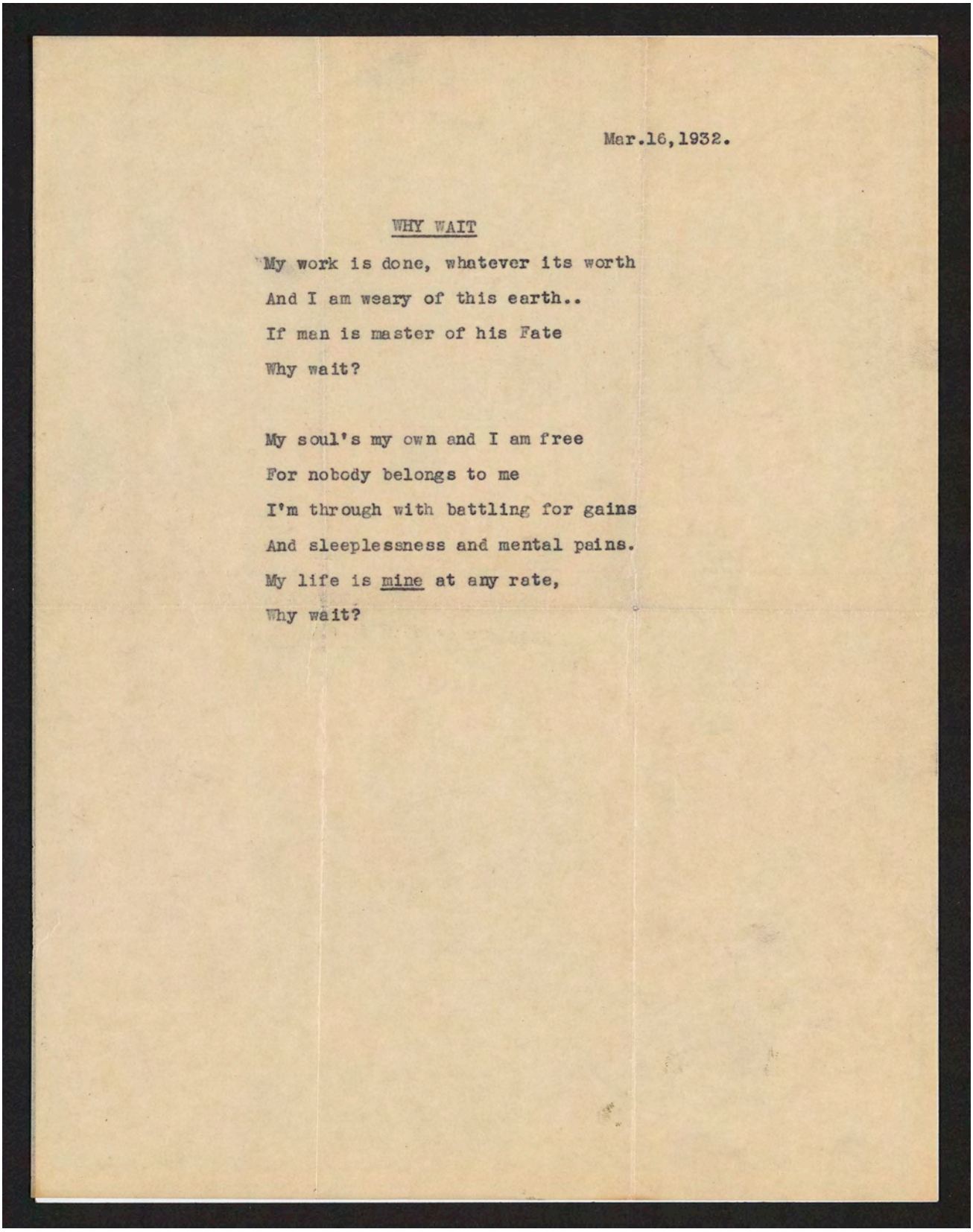

Mar.16,1932.

WHY WAIT

My work is done, whatever its worth
And I am weary of this earth..
If man is master of his Fate
Why wait?

My soul's my own and I am free
For nobody belongs to me
I'm through with battling for gains
And sleeplessness and mental pains.
My life is mine at any rate,
Why wait?

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Published Tuesday and Thursday, except legal holidays, by direction of the Postmaster General

The Postal Bulletin

For the information and guidance of officers and employees of the Postal Service

VOL. LXXV WASHINGTON 25, D. C., THURSDAY, JUNE 10, 1954—Two Pages No. 19748

INSTRUCTIONS OF THE ADMINISTRATIVE ASSISTANT TO THE DEPUTY POSTMASTER GENERAL

DOMESTIC "UNLAWFUL" ORDER NOTICES

"Unlawful" orders have been issued against the persons and concerns named below. All mail addressed to these persons and concerns at the addresses indicated should be returned to senders, stamped "Unlawful—Mail to this address returned by order of the Postmaster General" and no money order in favor of said persons or concerns shall be paid by postmasters. These orders are to be enforced at the offices of address and delivery.

State	*City*	*Name covered by order*
New York	New York	Community Productions.
		Sterling, Sterling Specialties.

INSTRUCTIONS OF ASSISTANT POSTMASTER GENERAL BUREAU OF POST OFFICE OPERATIONS

TRAFFIC REGULATION APPLYING TO RURAL CARRIERS IN THE STATE OF VIRGINIA

It has come to attention that the General Assembly of the Commonwealth of Virginia has enacted a law, effective July 1, 1954, reading as follows:

"§ 46–256.1 The provisions of § 46–256 shall not apply to any rural mail carrier stopping on the highway while loading or unloading mail at a mail box, provided there be lettered on the back of the vehicle operated by such rural mail carrier, or lettered on a sign securely attached to and displayed at the rear of such vehicle, in letters at least 4 inches in height, the following:

CAUTION
FREQUENT STOPS
U. S. MAIL

"Provided further that nothing in this act shall be construed so as to relieve any such mail carrier from civil liability for such stopping on any highway, if he is negligent in so doing, and if said negligence proximately contributes to any personal injury or property damage resulting therefrom."

Postmasters of offices in the State of Virginia from which rural service is operated are directed to bring this law to the attention of the carriers and to instruct them to make prompt arrangements to comply with this law.

SIMILAR POST OFFICE NAMES AND RESULTANT DELAYS IN THE HANDLING OF MAIL

Due to the similarity in names, a large amount of mail is being missent to the following post offices. The attention of the Postal Service is called thereto with the request that great care be be exercised in the distribution of mail for these offices in order that the missending of and resultant delay to mail may be eliminated. In this connection, attention is invited to Section 43.2, Postal Laws and Regulations, 1948, and VI–77 through 89, POM.

Desert Springs, Calif.	Desert Hot Springs, Calif.
Jemez Pueblo, N. Mex.	Jemez Springs, N. Mex.
Franklin, N. Y.	Franklin, N. J.
Lacarne, Ohio	Lafayette, Ohio.
Lacarne, Ohio	Lorain, Ohio.
Lacarne, Ohio	Latchie, Ohio.
Lacarne, Ohio	LaGrange, Ohio.
Lacarne, Ohio	Larue, Ohio.
Lacarne, Ohio	Lakemore, Ohio.
Lacarne, Ohio	Lakeside, Ohio.
Springfield (Branch of Media), Pa.	North Springfield, Pa.
Springfield (Branch of Media), Pa.	East Springfield, Pa.
Springfield (Branch of Media), Pa.	West Springfield, Pa.

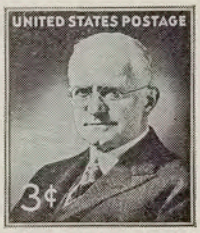
Current instructions provide that mail addressed to the North Fork, Va., post office, discontinued March 31, 1954, is to be dispatched to Purcellville, Va. Information has been received that mail addressed Norfolk, Va., and North Fork, W. Va., is erroneously dispatched to Purcellville, Va. Postmasters should caution distributors as to the proper dispatch of mail so addressed.

INSTRUCTIONS OF ASSISTANT POSTMASTER GENERAL BUREAU OF FINANCE

3-CENT GEORGE EASTMAN COMMEMORATIVE POSTAGE STAMP

The Department will issue a 3-cent stamp to commemorate the 100th anniversary of the birth of George Eastman, through the Rochester, N. Y., post office, on July 12, 1954. Eastman was born at Waterville, N. Y., but left there at an early age and went to Rochester where he gained fame as an inventor and philanthropist.

The stamp will be 0.85 by 0.98 of an inch in dimension, arranged vertically with a double outline frame, printed by the rotary process, electric-eye perforated, and issued in sheets of 70. The color of the stamp will be maroon. The printing of 119,000,000 George Eastman stamps has been authorized.



A portrait of George Eastman is the central design and dominates the stamp. Across the top of the stamp is the wording "United States Postage." Arranged in two lines to the left of the portrait is the wording "George Eastman" and in the lower left corner is the denomination "3¢." All lettering is in white-face gothic.

Stamp collectors and dealers desiring first-day cancellations of the stamp may send a reasonable number of addressed envelopes to the Postmaster, Rochester, N. Y., with money order remittance to cover the cost of the stamps to be affixed. **Postage stamps and personal checks will not be accepted in payment.**

Envelopes submitted should be of ordinary letter size and each must be properly addressed. An enclosure of medium weight should be placed in each envelope and the flap either sealed or turned in. An outside envelope must not be sent for return of first-day covers. The envelope to the Postmaster, Rochester, N. Y., should be endorsed "First-Day Covers." Collectors should refrain from requesting hand cancellations since covers will be machine canceled so far as practicable. Orders for first-day covers must not include requests for uncanceled stamps.

For the benefit of collectors desiring stamps of selected quality for philatelic use, the 3-cent George Eastman commemorative stamp will be available at the Philatelic Agency, Post Office Department, Washington 25, D. C., on and after July 13, 1954. To insure prompt shipment, mail orders to the agency should include no other stamp issues. **The Philatelic Agency does not service first-day covers.**

Postmasters at direct and central post offices will receive an initial supply of the 3-cent George Eastman commemorative stamps on orders prepared in the Department. Therefore, postmasters at these offices will not submit requisitions for same. Direct and central postmasters are furnished commemorative stamps as fast as they can be manufactured. They are, therefore, requested to refrain from reporting the nonreceipt of shipments until a reasonable time has elapsed after the first day of issue.

Postmasters at fixed credit offices may obtain needed quantities of the 3-cent George Eastman commemorative stamps by requisition on their central office.

Postmasters will please post a copy of this notice on the bulletin board, give information to the press, and notify all local stamp clubs regarding the issuance of the 3-cent George Eastman commemorative stamp.

Postmasters are cautioned not to place the stamp herein announced on sale before July 13, 1954.

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CHANGES—POSTAL GUIDE, 1953—PART I

CHANGE No. 16.

In chapter X, article 4, amend the list of concerns authorized to manufacture and sell mail boxes for use on rural routes by changing the address of the Weatherford, J. E., & Son Tool & Die Co., from 709 Drexel Street, Nashville, Tenn., to 115 North Fourth Street, Nashville, Tenn.

CHANGES—POST OFFICE MANUAL

CHANGE No. 564.

Chapter II, article 54 (f), paragraph headed "Department," item 2, is rescinded, and the following inserted in lieu thereof. In addition add item (3) as a new item:

(2) Automatic increases of employees who are in grade 2 or a higher automatic grade, and have completed at least 1 year of satisfactory service since their last automatic increase unless a change in roster designation is effective on the same date as the automatic increase.

(3) Longevity increases.

CHANGE No. 565.

Chapter II, article 54 (f), paragraph headed "Regional Accounting Office", item (6), is rescinded, and the following inserted in lieu thereof:

(6) Longevity increases; automatic increases from grade 1 to 2; restoration after a reduction to former grade or to an intermediate grade; first automatic increase after restoration, and first automatic increase after promotion was withheld or deferred. Forms are not required for the annual grade increase of employees who are in grade 2 or a higher automatic grade and who have completed at least 1 year of satisfactory service since their last automatic increase, unless a change in roster designation is effective on the same date as the automatic increase.

CHANGE No. 566.

Chapter II, article 54 (j) is rescinded.

CHANGE No. 567.

Chapter II, article 149, second paragraph, as amended, is rescinded, and the following inserted in lieu thereof:

For instructions regarding annual grade increases of employees under the Bureau of Post Office Operations, except rural carriers, see chapter II, article 54.

POST OFFICE CHANGES

Established—First Class

MICHIGAN

25-54550. Lincoln Park, (*1664) Wayne County. Effective June 16, 1954. a 1607 Ethel, Lincoln Park.

*Unit number.
a Postmaster's address.

Discontinued—Fourth Class

KANSAS

19-99770. Zarah, Johnson County. Effective July 15, 1954. Mail to Lenexa.

NORTH CAROLINA

36-14160. Cherry Lane, Alleghany County. Effective July 31, 1954. Mail to Glade Valley.
36-14720. Citron, Alleghany County. Effective July 31, 1954. Mail to Laurel Springs.
36-24880. Eunice, Alleghany County. Effective July 31, 1954. Mail to Sparta.
36-28720. Furches, Alleghany County. Effective July 31, 1954. Mail to Laurel Springs.
36-54320. Nathans Creek, Ashe County. Effective July 31, 1954. Mail to Crumpler.
36-60880. Piney Creek, Alleghany County. Effective July 31, 1954. Mail to Sparta.
36-69040. Scottville, Ashe County. Effective July 31, 1954. Mail to Laurel Springs.
36-75520. Stratford, Alleghany County. Effective July 31, 1954. Mail to Sparta.

PENNSYLVANIA

41-47880. Lofty, Schuylkill County. Effective July 31, 1954. Mail to McAdoo.

TEXAS

48-19550. Concho, Concho County. Effective July 15, 1954. Mail to Paint Rock.
48-82400. Seiita, Duval County. Effective July 15, 1954. Mail to Realitos.

WEST VIRGINIA

55-29340. Freed, Calhoun County. Effective July 31, 1954. Mail to Brohard.
55-71220. Roneys Point, Ohio County. Effective July 31, 1954. Mail to Triadelphia.
55-80100. Taylorville, Mingo County. Effective July 31, 1954. Mail to Delbarton.

Summer Post Offices—Opened

NEW YORK

35-36000. Hawkeye, Clinton County. Effective July 1, 1954.
35-86000. Upper Saint Regis, Franklin County. Effective June 10, 1954.

POST OFFICE CHANGES

Summer Post Offices—Opened

WASHINGTON

54-32340. Goosepraire, Yakima County. Effective as of May 1, 1954.
54-64080. Paradise Inn, Pierce County. Effective June 21, 1954.

Winter Post Office—Closed

ARIZONA

03-13320. Castle Hot Springs, Yavapai County. Effective June 30, 1954. Mail to Morristown.

POST OFFICE BRANCHES

Discontinued

NEW YORK

Hempstead: The following money-order units of Mitchel Air Force Base will be discontinued, effective June 30, 1954:
Unit 1.
Unit 2.

POST OFFICE STATIONS

Established

NEW YORK

Bolton Landing: Glen Island, rural, Warren County, effective July 1, 1954, for the period July 1 to Sept. 7 of each year.
Kingston: Saint Remy, rural, Ulster County, effective July 1, 1954.
Narrowsburg: Ten Mile River, rural, Sullivan County, effective July 1, 1954, for the period July 1 to Sept. 3 of each year.

TEXAS

Dallas: Preston (classified), Dallas County, effective July 1, 1954.
Victoria: The following contract stations will be established, Victoria County, effective June 16, 1954:
No. 1.
No. 2.

Discontinued

NEW YORK

Hempstead: The following contract stations will be discontinued, effective June 30, 1954:
No. 3. No. 9.
No. 4. No. 10.
No. 5. No. 12.
No. 8.

PENNSYLVANIA

Philadelphia: Land Title (classified), effective June 30, 1954.

TEXAS

Odessa: Hancock (classified), effective July 15, 1954.

READ THE POSTAL BULLETIN CAREFULLY
FOREIGN MAIL REGULATIONS ARE CHANGING FREQUENTLY

SUDDEN STOPS . . .
1. Invite rear end collisions
2. Cause early tire failure
3. Hasten vehicle breakdown

SLOW DOWN GRADUALLY

U. S. GOVERNMENT PRINTING OFFICE: 1954

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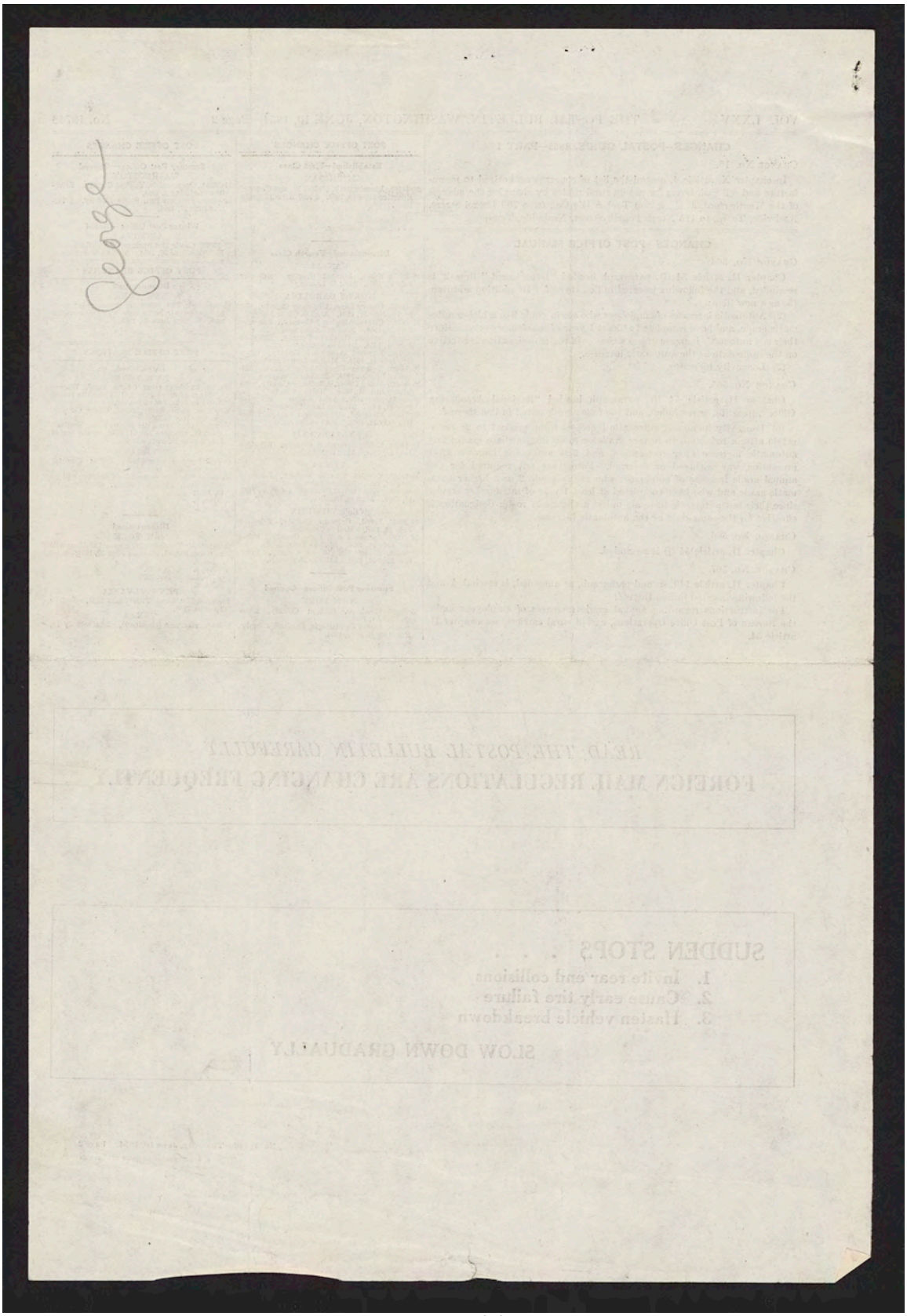

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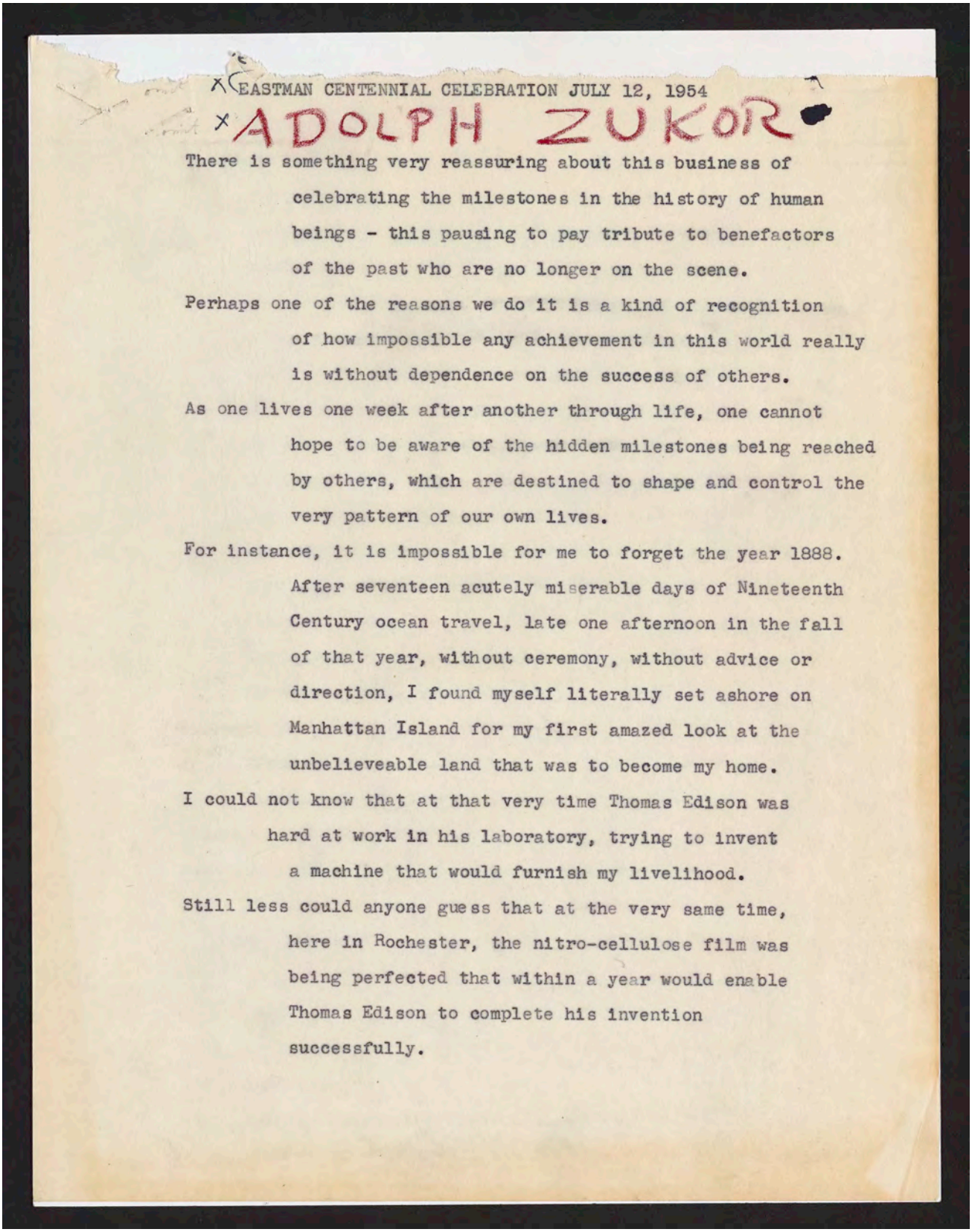

EASTMAN CENTENNIAL CELEBRATION JULY 12, 1954

ADOLPH ZUKOR

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 1888. After seventeen acutely miserable days of Nineteenth Century ocean travel, late one afternoon in the fall of that year, without ceremony, without advice or direction, I found myself literally set ashore on Manhattan Island for my first amazed look at the unbelieveable 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.

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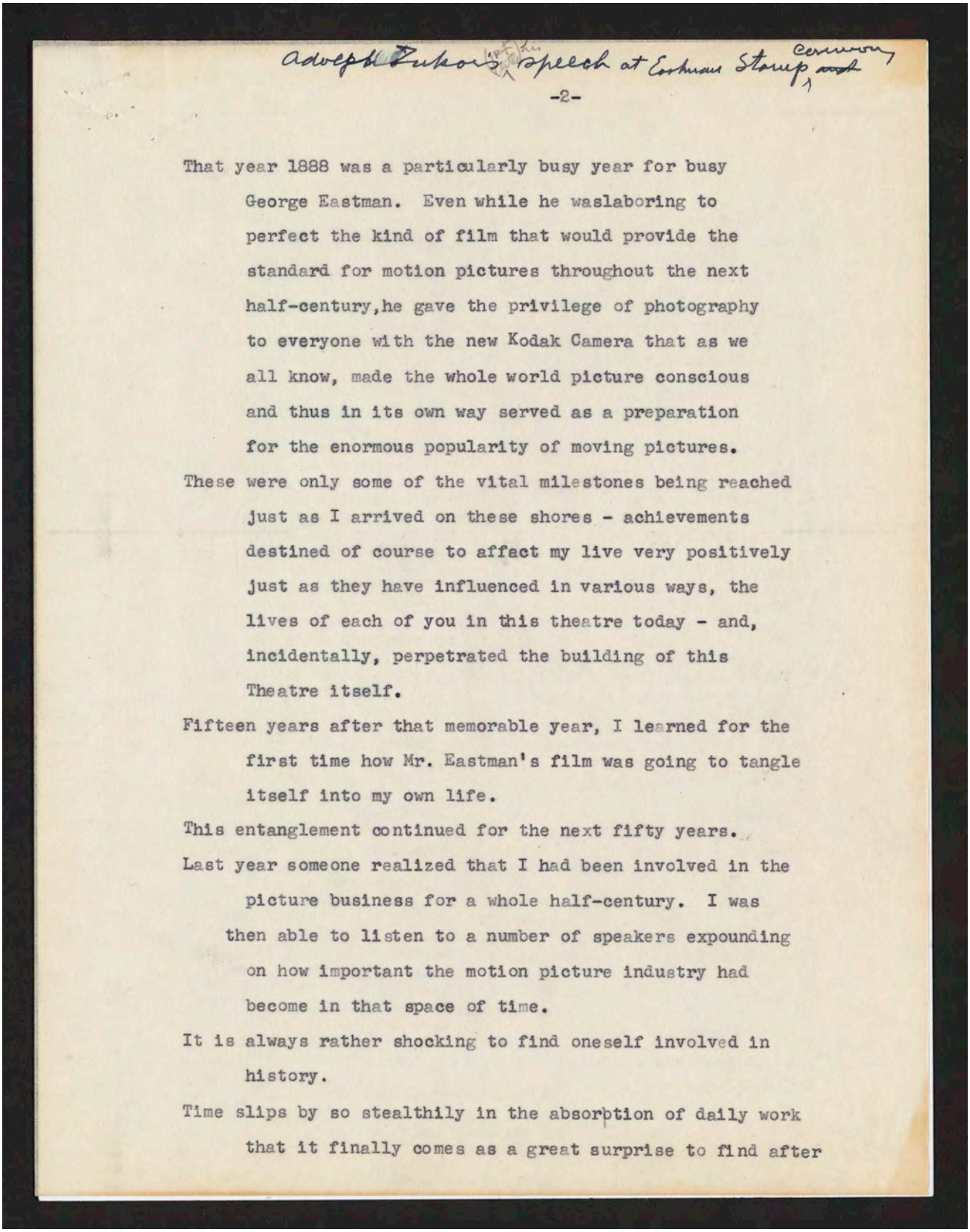

Adolph Zukor's speech at Eastman Stamp ceremony

That year 1888 was a particularly busy year for busy George Eastman. Even while he waslaboring 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 live very positively just as they have influenced in various ways, the lives of each of you in this theatre today - and, incidentally, perpetrated the building of this Theatre itself.

Fifteen years after that memorable year, I learned for the first time how Mr. 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

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a short, short half-century has passed that one has suddenly become considered a pioneer and that the work of only yesterday has 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 sociol ogists 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 we has planning the Theatre, Mr. Eastman wrote these words:

" The great strides made in the Motion Picture

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Industry in the past decade has surprised beyond bounds its most optimistic supporters. In its infancy the industry faced many disadvantages, chief among which were the shabby places where films were first exhibited. Then 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

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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 werethen 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.

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.

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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 wathced 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.

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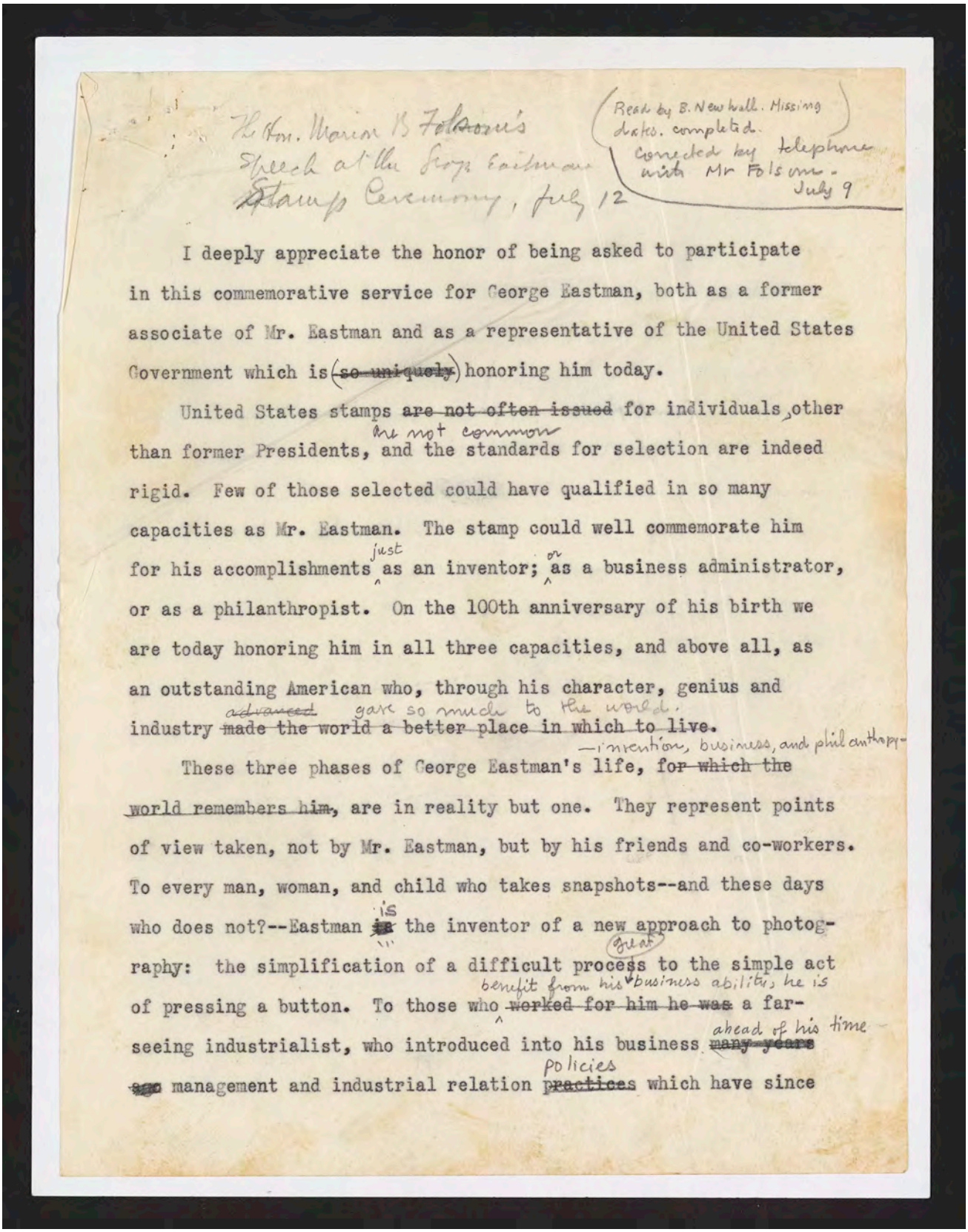

The Hon. Marion B Folsom's
Speech at the Geo Eastman
~~Stamp~~ Ceremony, July 12

Read by B. Newhall. Missing
dates. completed.
Corrected by telephone
with Mr Folsom -
July 9

I deeply appreciate the honor of being asked to participate in this commemorative service for George Eastman, both as a former associate of Mr. Eastman and as a representative of the United States Government which is ~~so uniquely~~ honoring him today.

United States stamps ~~are not often issued~~ are not common for individuals, other than former Presidents, and the standards for selection are indeed rigid. Few of those selected could have qualified in so many capacities as Mr. Eastman. The stamp could well commemorate him for his accomplishments just as an inventor; or as a business administrator, or as a philanthropist. On the 100th anniversary of his birth we are today honoring him in all three capacities, and above all, as an outstanding American who, through his character, genius and industry ~~made the world a better place in which to live.~~ gave so much to the world.

—invention, business, and philanthropy—

These three phases of George Eastman's life, ~~for which the world remembers him,~~ are in reality but one. They represent points of view taken, not by Mr. Eastman, but by his friends and co-workers. To every man, woman, and child who takes snapshots--and these days who does not?--Eastman ~~is~~ is the inventor of a new approach to photography: the simplification of a difficult process to the simple act of pressing a button. To those who ~~worked for him he was~~ benefit from his business abilities, he is a great far-seeing industrialist, who introduced into his business ~~many years~~ ahead of his time ~~and~~ management and industrial relation ~~practices~~ policies which have since

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been widely adopted. To educators, medical men, community planners, he was a philanthropist who freely gave away his fortune with the same forethought and planning which he applied to his business ventures.

Now, from the perspective of nearly a quarter of a century, these aspects merge in the picture of his personality.

We all know that at an early age he was forced to forego schooling in order to support his mother and his two sisters. George Eastman was only thirteen and a half years old when he went to work as an office boy in an insurance firm here in Rochester. He learned quickly. In a few years he was taking a part in handling ~~the~~ insurance business. ~~of another insurance company.~~ The Chicago fire of 1871 threw a heavy burden on insurance companies all over the country. The 18-year old ~~insurance~~ clerk wrote his sister, "Several of the Companies represented by us have suspended, which necessitates the making of new policies covering property to the amount of three-quarters of a million or more. I have had 30 minutes for dinner & thirty minutes for supper today & expect to work till ten or eleven o'clock & ditto for the rest of the week."

This pattern of hard work so early established remained with him all his life. Perhaps it was the intenseness of working which led him to appreciate the opportunities of leisure all the more. Many ~~years later he stated.~~

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~~"By working seriously and effectively in our working hours, much can be done to enable us to make the most of our leisure hours. What we do in our working hours determines what we have in the world. What we do in our play hours determines what we are."~~

While working at the insurance office he studied accounting at home evenings and at the age of 20 he was hired as a junior clerk in the Rochester Savings Bank. Four years later he planned a vacation trip to Santo Domingo. An acquaintance at the Bank suggested that he should take photographs on his travels, and so he took lessons from a local professional. He never took the trip, but he became fascinated with photography. In 1877 the technique of photography was difficult and the apparatus burdensome.

No sooner had George Eastman mastered the conventional process than he began to seek a simpler method. Through study and experiment he learned how to make the new dry plates, an English invention. His photographer friends liked them so much he decided to go into the plate-making business ~~of making them~~. From his constant demand for simplification there came new inventions--pictures by the roll--the Kodak camera, sold ready loaded and with the processing of the pictures included in the purchase price--transparent film, which made possible the moving pictures--the Brownie camera for children - the film ~~for children--the~~ developing machine--the autographic Kodak--the Cine-Kodak, which did for the moving pictures what he had done earlier for still pictures--and finally, color for all.

Eastman ~~accomplished this revolution in photography by his genius~~ for organization. He began alone, cooking emulsions in his mother's

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kitchen, coating plates first by hand and then with a machine he invented. At the age of 23 he dipped into his savings, took leave of absence from the bank where he was working, and went to London--then the capital of the photographic world. He called on the editor of the largest and most influential photographic magazine in the world, and won his respect at once. While in England he secured his first patent. Back in America he continued his job at the bank and made dry plates for sale in his spare time.

Soon he was in business for himself. And it is especially significant that he launched this business which was to develop into the Eastman Kodak Company with ~~a capital of~~ $3,000 which he had saved from his salary as a clerk.

Within a few years he had attracted to his company a number of brilliant co-workers--specialists who were able to help him to make practical the new apparatus, new materials, and new techniques which he ~~conceived~~. envisioned by his inventive genius. ~~At this point in his career His brilliant organizational ability developed rapidly~~.

Thus this Rochester amateur ~~by his inventive genius~~ so simplified photography that anyone can now take pictures. Furthermore, he broadened the scope of photography enormously so that it is now a necessary tool in medicine, science, industry, education, as well as in art and entertainment.

The well-known economist, Dr. Edwin R. A. Seligman, once ~~remarked~~ wrote: "So far as we know, Mr. Eastman was the first manufacturer in the United States to formulate and to put into practice the

His ability for ~~business~~ organizing, ~~and~~ financing, and business management now developed rapidly

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modern policy of large-scale production at low costs for a world market, backed by scientific research and extensive advertising."

His first step toward world-wide distribution was taken in 1885, when he established a branch in London. In ~~1889~~ 1888, he began advertising in nation-wide publications. In ~~1900~~ 1912 he established one of the first research laboratories in the country and probably the first devoted in part to pure research.

Likewise he pioneered in the field of industrial relations. ~~In 1898 Kodak Park instituted a plan for scheduling production to provide stable employment, and a suggestion system to obtain ideas from employees--similar plans are now widely in use in industry.~~ A suggestion system for workers bearing of this kind was begun that same year.

One day in 1899 employees received an unexpected bonus and a printed card reading: "This is a personal matter with Mr. Eastman and he requests that you not consider it as a gift but as extra pay for extra good work." His concern for the human factor in industry and his desire to have all those in the organization participate in the extra profits of the company led to the adoption of the wage dividend plan in ~~1911.~~ 1912. This plan has from that time on been ~~the cornerstone~~ a foundation of the well-rounded industrial relations program of the Kodak Company. He said at the time, "The past and continued prosperity of our company is not due to the value of a patent or an invention. Quality can only be secured by extreme skill and alertness not only as individuals but as an organization."

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And another time he stated: "An organization cannot be sound unless its spirit is. That is the lesson the man on top must learn. He must be a man of vision and progress who can understand that one can muddle along on a basis in which the human factor takes no part, but eventually, there comes a fall."

Over twenty-five years ago he inaugurated a retirement annuity plan underwritten by a large insurance company. As some of us recall, he hesitated several years before taking this step because of his innate belief that through thrift and industry the individual could look out for himself. He finally came to the conclusion, which is now generally accepted, that under modern industrial conditions the employer should assist the individual in providing for his security. In 1931, only a year before his death, he approved an unemployment insurance benefit plan three years before the government took action in this field.

Carl W. Ackerman, in his biography, wrote, "The social philosophy which he /George Eastman/ practiced in building his company was not only far in advance of the thinking during his lifetime but it will be years before it is generally recognized and accepted." It is interesting to note that this philosophy is now generally recognized and accepted.

When I came to work for him, he was spending a great deal of his time giving his money away. He was not the kind of philanthropist whose only tools are a check book and a fountain pen. He consulted

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experts in music, medicine, and education, just as he did in his business. Every one of his gifts was carefully planned; this was the fun of it, he often said. The wisdom of his years as a successful executive was applied to every project which he helped to establish or to put on a sure footing. And he never gave money away with anythought of personal fame or honor. "A rich man should be given credit for the judgment he uses in distributing his wealth, rather than by the amount he gives away." ~~"I shall be satisfied if the projects can be put over and the anticipated results obtained. The fun is in the game more than listening to the most unintelligent holler about it."~~

His first contribution was to an educational institution--perhaps because he had been denied even a secondary school education. In 1887 he gave $50 to the Mechanics Institute (now the Rochester Institute of Technology). Four years later he subscribed $10,000 towards the new building.

He continued making contributions to educational institutions all his life, including the famous "Mr. Smith" gifts to M.I.T., eventually amounting to $20 million, and over $ 50 million to the University of Rochester.

~~One day~~ In 1924, in explaining his gifts he ~~signed away~~ thirty million dollars to the University of Rochester, M.I.T., Hampton, and Tuskegee. ~~As he laid down the pen~~ he said, "Now I feel better." In explaining these large gifts he said, "In the first place, the progress of the world depends almost entirely upon education--fortunately the most permanent

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institutions of men are educational--hence the selection of education institutes. I selected a limited number because I wanted to cover certain kinds of education and felt I could get results with those named quicker and more directly than if the money were spread."

Music to George Eastman was one of the finest forms of relaxation. He believed in music, and did all that he could to foster it. How fitting that we should be meeting today in the Eastman Theatre--the building which he gave the community so that a great number of people can enjoy great music! He was interested in music in two different ways: in fostering the creation of new musical compositions, and in training laymen to listen. He himself was a layman. He liked to joke about it. "Even now," he wrote in 1922, "with all of my musical experience I find great difficulty in distinguishing a sonata from a violin, or the cello from the scherzo; so when I am with musical people I try to get them to converse on hog raising or alfalfa growing. That, of course, is when I am away from home. The very nice bunch that we have gathered here know all about my shortcomings and they do not waste their time trying to talk music with me."

His philosophy about music he summed up in the following thoughts: "... I think businessmen and those interested in the life of a great community should take more interest in music than even the music lovers. ... It is just as important to educate

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people to listen and to appreciate music as it is to educate performers."

Yet he founded the Eastman School to train performers and to enrich our musical heritage by making possible the creation of new compositions. Once, when the American Composers program at the School was criticized, and it was stated that a Beethoven had not yet emerged because of it, Eastman answered: "If we can produce one American composer approaching Beethoven in fifty years, I'll think my money is well invested."

Mr. Eastman endeavored to have those institutions in which he was interested operate efficiently. I recall that in the early days of the Eastman School of Music the Seashore aptitude tests had been given to applicants to determine their musical talent but that no follow-up had been made of the findings. He asked me to investigate the value of the tests. By comparing the test results with the grades of the students, we found that a high percentage of those who failed on the test did not finish the course, while almost all of those who had high scores did well in the school. These findings greatly pleased Mr. Eastman and characteristically, instead of trying to get the Dean to begin immediately using these tests as a means of screening applicants, he asked me to prepare some lantern slides and explain the findings to the whole faculty, to convince them of their value and how their use would

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ease their teaching problems. Also characteristically, he appeared at the meeting with two of his friends who were particularly interested in music. Later the faculty agreed to their use.

Next to education and music, medicine was his favorite philanthropy. There is no need here to recount the contributions which he made: The University of Rochester School of Medicine, and the School of Dentistry; dental dispensaries in Rochester, London, Paris, Brussels, Rome and Stockholm.

You all know of Mr. Eastman's interest in this community, its physical attractiveness, ~~the quality and efficiency of~~ the quality and the its government, and ~~anything which would improve the community place in which to live~~. Here again he showed his vision in establishing as early as 1915, a Bureau of Municipal Research to assist the city and county officials in their tasks.

George Eastman was a simple and reticent man who shunned publicity. He was modest and unassuming. 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.

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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.

Par ex - ~~In conclusion I would like to mention one other act which showed George Eastman's foresight and vision and which has particular significance in this day of disturbed world conditions.~~ In 1929, he established a visiting professorship at Oxford, and in explanation he said:

"In the long run, co-operation and civilization will, I believe, be most effectively promoted if nations and those who form public opinion in them know and understand one another ... It is my hope that the George Eastman Visiting Professorship may contribute to this end by actively participating in the training

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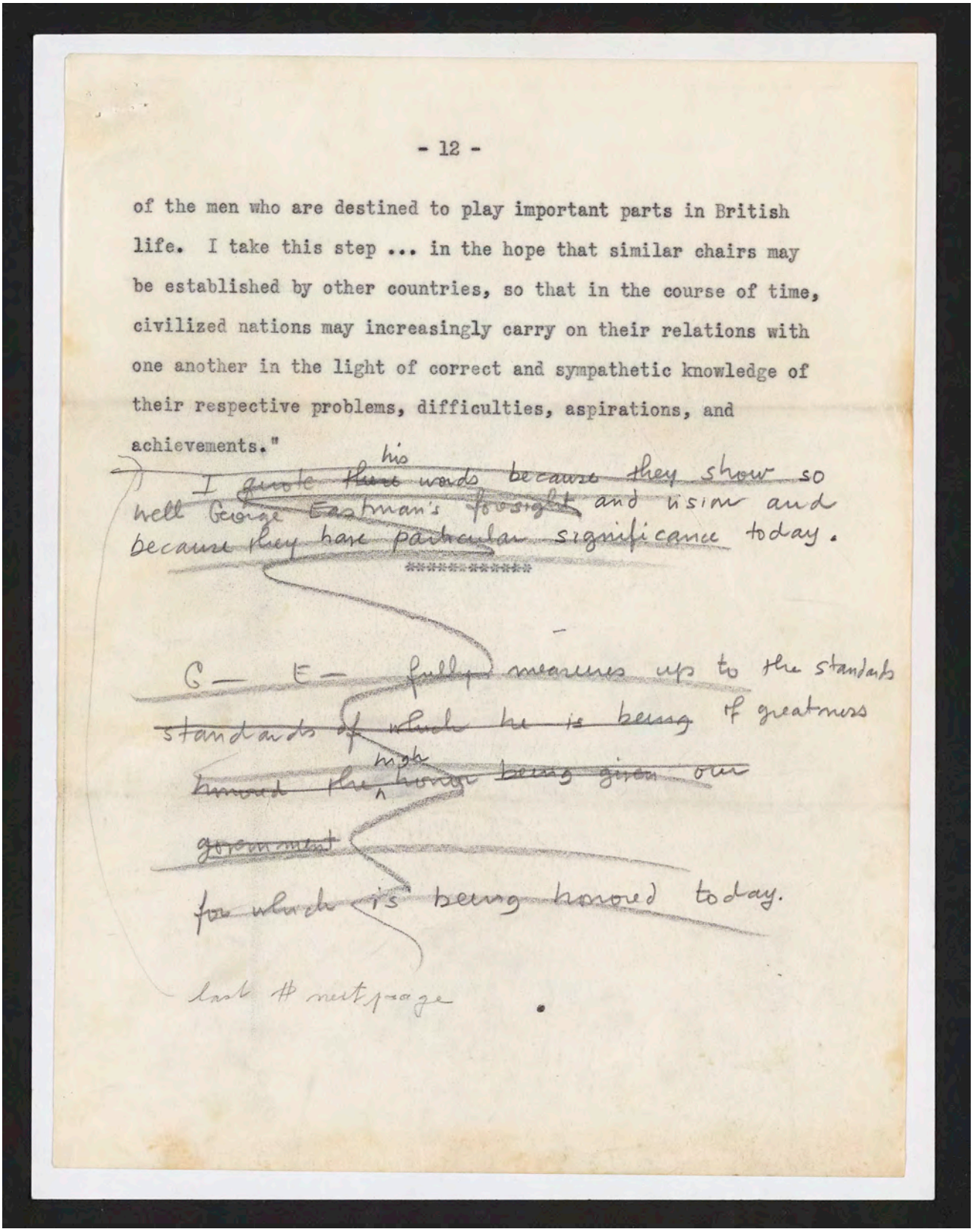

of the men who are destined to play important parts in British life. I take this step ... in the hope that similar chairs may be established by other countries, so that in the course of time, civilized nations may increasingly carry on their relations with one another in the light of correct and sympathetic knowledge of their respective problems, difficulties, aspirations, and achievements."

I quote his words because they show so well George Eastman's foresight and vision and because they have particular significance today.

****

G— E— fully measures up to the standards standards of which he is being of greatness honored the high honor being given our government for which is being honored today.

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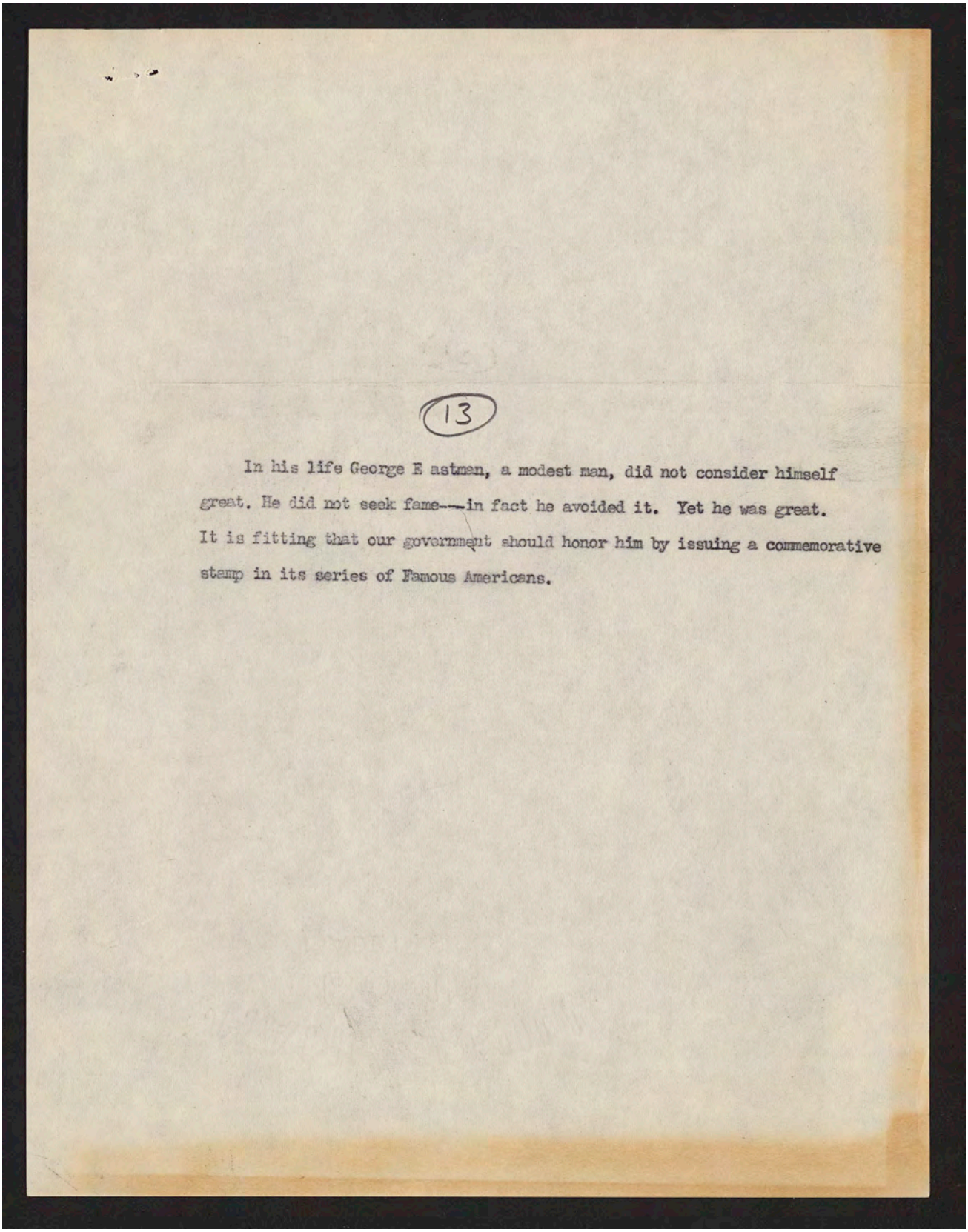

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In his life George E astman, a modest man, did not consider himself great. He did not seek fame---in fact he avoided it. Yet he was great. It is fitting that our government should honor him by issuing a commemorative stamp in its series of Famous Americans.

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RESPONSE SPEECH TO ALBUM PRESENTATION BY OSCAR N. SOLBERT

In responding for those who have been presented with these lovely albums of George Eastman Stamps, autographed for the occasion by the Postmaster General Summerfield, 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 Goff, Executive Assistant to Postmaster General, Mr. Walter, 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.

Centennial

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INTRODUCTION OF MR. ADOLPH ZUKOR, CHAIRMAN OF BOARD,
PARAMOUNT PICTURES CORP., FOR HIS SPEECH AT THE
GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954

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.

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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 1888. After seventeen acutely miserable days of Nineteenth Century ocean travel, late one afternoon in the fall of that year, without 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.

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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, perpetrated the building of this Theatre itself.

Fifteen years after that memorable year, I learned for the first time how Mr. 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

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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 optimistic supporters. In its infancy the industry faced many disadvantages, chief among which were the shabby places where films were first exhibited. Then again, there were

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few who realized fully the possibilites 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.

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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.

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INTRODUCTION OF THE HONORABLE MARION B. FOLSOM, UNDERSECRETARY OF U. S. TREASURY, FOR HIS SPEECH AT THE GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954

In 1914 a young man named Marion Bayard Folsom came to Rochester from the deep south of Georgia.

He was armed with a Phi Beta Kappa key and on his invasion north he picked up a Harvard Master's degree in business administration.

George Eastman took to him and made him his special assistant delving in statistics and finance.

Marion Folsom worked with George Eastman until his death and was not only a business colleague but he and his wife were trusted friends.

For the last 20 years Folsom has had a steady extra-curricular avocation of a continuous stream of top expert investigating jobs, here and abroad, for U.S. Presidents and the national government.

The Committees and Commissions he worked on and headed were a veritable alphabet soup of initials pertaining to labor, social security, Defense, Merchant Marine, Finance and Taxes, industry, manpower ending with the top job of Chairman of the Board of trustees of the Commission for Economic Development.

All this naturally led to his present position as Undersecretary of the Treasury, but only at the insistent demand of Treasury Secretary George Humphreys himself.

It is a pleasure and eminently appropriate that we should have our Rochester representative high in the national administration and at the same time a close friend of George Eastman's to talk to us on this occasion.

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THE HONORABLE MARION B. FOLSOM, UNDERSECRETARY OF U. S. TREASURY, HIS SPEECH AT THE GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954

I deeply appreciate the honor of being asked to participate in this commemorative service for George Eastman, both as a former associate of Mr. Eastman and as a representative of the United States Government which is honoring him today.

United States stamps are not common for individuals, other than former Presidents, and the standards for selection are indeed rigid. Few of those selected could have qualified in so many capacities as Mr. Eastman. The stamp could well commemorate him for his accomplishments just as an inventor; or as a business administrator, or as a philanthropist. On the 100th anniversary of his birth we are today honoring him in all three capacities, and above all, as an outstanding American who, through his character, genius and industry gave so much to the world.

These three phases of George Eastman's life - invention, business, and philanthropy - are in reality but one. They represent points of view taken, not by Mr. Eastman, but by his friends and co-workers. To every man, woman, and child who takes snapshots--and these days who does not?--Eastman is the inventor of a new approach to photography: the simplification of a difficult process to the simple act of pressing a button. To those who benefit from his great business ability, he is a far-seeing industrialist, who introduced into his business ahead of his time management and industrial relation policies which have since been widely adopted. To educators, medical men, community planners, he was a philanthropist who freely gave away his fortune with the same forethought and planning which he applied to his business ventures.

Now, from the perspective of nearly a quarter of a century, these aspects merge in the picture of his personality.

We all know that at an early age he was forced to forego schooling in order to support his mother and his two sisters. George Eastman was only thirteen and a half years old when he went to work as an office boy in an insurance firm here in Rochester. He learned quickly. In a few years he was taking a part in handling insurance business. The Chicago fire of 1871 threw a heavy burden on insurance companies all over the country. The 18-year old clerk wrote his sister, "Several of the Companies represented by us have suspended, which necessitates the making of new policies covering property to the amount of three-quarters of a million or more. I have had 30 minutes for dinner & thirty minutes for supper today & expect to work till ten or eleven o'clock & ditto for the rest of the week."

This pattern of hard work so early established remained with him all his life. Perhaps it was the intenseness of working which led him to appreciate the opportunities of leisure all the more.

While working at the insurance office he studied accounting at home evenings and at the age of 20 he was hired as a junior clerk in the Rochester Savings Bank. Four years later he planned a vacation

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trip to Santo Domingo. An acquaintance at the Bank suggested that he should take photographs on his travels, and so he took lessons from a local professional. He never took the trip, but he became fascinated with photography.

In 1877 the technique of photography was difficult and the apparatus burdensome. No sooner had George Eastman mastered the conventional process then he began to seek a simpler method. Through study and experiment he learned how to make the new dry plates, an English invention. His photographer friends liked them so much he decided to go into the plate-making business. From his constant demand for simplification there came new inventions--pictures by the roll--the Kodak camera, sold ready loaded and with the processing of the pictures included in the purchase price--transparent film, which made possible the moving pictures--the Brownie camera for children--the film developing machine--the autographic Kodak--the Cine-Kodak, which did for the moving pictures what he had done earlier for still pictures--and finally, color for all.

He began alone, cooking emulsions in his mother's kitchen, coating plates first by hand and then with a machine he invented. At the age of 23 he dipped into his savings, took leave of absence from the bank where he was working, and went to London--then the capital of the photographic world. He called on the editor of the largest and most influential photographic magazine in the world, and won his respect at once. While in England he secured his first patent. Back in America he continued his job at the bank and made dry plates for sale in his spare time.

Soon he was in business for himself. And it is especially significant that he launched this business which was to develop into the Eastman Kodak Company with $3,000 which he had saved from his salary as a clerk.

Within a few years he had attracted to his company a number of brilliant co-workers--specialists who were able to help him to make practical the new apparatus, new materials, and new techniques which he envisioned by his inventive genius. His ability for organizing, financing, and business management now developed rapidly.

Thus this Rochester amateur so simplified photography that anyone can now take pictures. Furthermore, he broadened the scope of photography enormously so that it is now a necessary tool in medicine, science, industry, education, as well as in art and entertainment.

The well-known economist, Dr. Edwin R. A. Seligman, once wrote: "So far as we know, Mr. Eastman was the first manufacturer in the United States to formulate and to put into practice the modern policy of large-scale production at low costs for a world market, backed by scientific research and extensive advertising."

His first step toward world-wide distribution was taken in 1885, when he established a branch in London. In 1888, he began advertising in nation-wide publications. In 1912 he established one of the first research laboratories in the country and probably the first devoted in part to pure research.

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Likewise he pioneered in the field of industrial relations.

One day in 1899 employees received an unexpected bonus and a printed card reading: "This is a personal matter with Mr. Eastman and he requests that you not consider it as a gift but as extra pay for extra good work." His concern for the human factor in industry and his desire to have all those in the organization participate in the extra profits of the company led to the adoption of the wage dividend plan in 1912. This plan has from that time on been a foundation-stone of the well-rounded industrial relations program of the Kodak Company. He said at the time, "The past and continued prosperity of our company is not due to the value of a patent or an invention. Quality can only be secured by extreme skill and alertness not only as individuals but as an organization." And another time he stated: "An organization cannot be sound unless its spirit is. That is the lesson the man on top must learn. He must be a man of vision and progress who can understand that one can muddle along on a basis in which the human factor takes no part, but eventually, there comes a fall."

Over twenty-five years ago he inaugurated a retirement annuity plan underwritten by a large insurance company. As some of us recall, he hesitated several years before taking this step because of his innate belief that through thrift and industry the individual could look out for himself. He finally came to the conclusion, which is now generally accepted, that under modern industrial conditions the employer should assist the individual in providing for his security. In 1931, only a year before his death, he approved an unemployment insurance benefit plan three years before the government took action in this field.

Carl W. Ackerman, in his biography, wrote, "The social philosophy which he (George Eastman) practiced in building his company was not only far in advance of the thinking during his lifetime but it will be years before it is generally recognized and accepted." It is interesting to note that this philosophy is now generally recognized and accepted.

When I came to work for him, he was spending a great deal of his time giving his money away. He was not the kind of philanthropist whose only tools are a check book and a fountain pen. He consulted experts in music, medicine, and education, just as he did in his business. Every one of his gifts was carefully planned; this was the fun of it, he often said. The wisdom of his years as a successful executive was applied to every project which he helped to establish or to put on a sure footing. And he never gave money away with any thought of personal fame or honor. "A rich man should be given credit for the judgment he uses in distributing his wealth, rather than by the amount he gives away."

His first contribution was to an educational institution--perhaps because he had been denied even a secondary school education. In 1887 he gave $50 to the Mechanics Institute (now the Rochester Institute of Technology). Four years later he subscribed $10,000 towards the new building.

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He continued making contributions to educational institutions all his life, including the famous "Mr. Smith" gifts to M.I.T., eventually amounting to $20 million, and over $50 million to the University of Rochester.

In 1924, in explaining his gifts of thirty million dollars to the University of Rochester, M.I.T., Hampton, and Tuskegee he said, "Now I feel better." In explaining these large gifts he said, "In the first place, the progress of the world depends almost entirely upon education--fortunately the most permanent institutions of men are educational--hence the selection of education institutes. I selected a limited number because I wanted to cover certain kinds of education and felt I could get results with those named quicker and more directly than if the money were spread."

Music to George Eastman was one of the finest forms of relaxation. He believed in music, and did all that he could to foster it. How fitting that we should be meeting today in the Eastman Theatre--the building which he gave the community so that a great number of people can enjoy great music ! He was interested in music in two different ways: in fostering the creation of new musical compositions, and in training laymen to listen. He himself was a layman. He liked to joke about it. "Even now." he wrote in 1922, "with all of my musical experience I find great difficulty in distinguishing a sonata from a violin, or the cello from the scherzo; so when I am with musical people I try to get them to converse on hog raising or alfalfa growing. That, of course, is when I am away from home. The very nice bunch that we have gathered here know all about my shortcomings and they do not waste their time trying to talk music with me."

His philosophy about music he summed up in the following thoughts: "...I think businessmen and those interested in the life of a great community should take more interest in music than even the music lovers. ...It is just as important to educate people to listen and to appreciate music as it is to educate performers."

Yet he founded the Eastman School to train performers and to enrich our musical heritage by making possible the creation of new compositions. Once, when the American Composers program at the School was criticized, and it was stated that a Beethoven had not yet emerged because of it, Eastman answered: "If we can produce one American composer approaching Beethoven in fifty years, I'll think my money is well invested."

Mr. Eastman endeavored to have those institutions in which he was interested operate efficiently. I recall that in the early days of the Eastman School of Music the Seashore aptitude tests had been given to applicants to determine their musical talent but that no follow-up had been made of the findings. He asked me to investigate the value of the tests. By comparing the test results with the grades of the students, we found that a high percentage of those who failed on the test did not finish the course, while almost all of those who had high scores did well in the school. These findings greatly pleased Mr. Eastman and characteristically, instead of trying to get the Dean to begin immediately using these tests as a means of screening applicants, he asked me to prepare some lantern slides and

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explain the findings to the whole faculty, to convince them of their value and how their use would ease their teaching problems. Also characteristically, he appeared at the meeting with two of his friends who were particularly interested in music. Later the faculty agreed to their use.

Next to education and music, medicine was his favorite philanthropy. There is no need here to recount the contributions which he made: The University of Rochester School of Medicine, and the School of Dentistry; dental dispensaries in Rochester, London, Paris, Brussels, Rome and Stockholm.

You all know of Mr. Eastman's interest in this community, its physical attractiveness, the quality and the efficiency of its government,and anything which would improve the community. Here again he showed his vision in establishing as early as 1915, a Bureau of Municipal Research to assist the city and county officials in their tasks.

George Eastman was a simple and reticent man who shunned publicity. He was modest and unassuming. 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.

In conclusion I would like to mention one other act which showed George Eastman's foresight and vision and which has particular significance in this day of disturbed world conditions. In 1929, he established a visiting professorship at Oxford, and in explanation he said:

"In the long run, co-operation and civilization will, I believe, be most effectively promoted if nations and those who form public opinion in them know and understand one another ... It is my hope that the George Eastman Visiting Professorship may contribute to this end by actively participating in the training of the men who are destined to play important parts in British life. I take this

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step ... in the hope that similar chairs may be established by other countries, so that in the course of time, civilized nations may increasingly carry on their relations with one another in the light of correct and sympathetic knowledge of their respective problems, difficulties, aspirations, and achievements."

In his life George Eastman, a modest man, did not consider himself great. He did not seek fame---in fact he avoided it. Yet he was great. It is fitting that our government should honor him by issuing a commemorative stamp in its series of Famous Americans.

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INTRODUCTION OF THE HONORABLE ALBERT J. ROBERTSON,
ASSISTANT POSTMASTER GENERAL, FOR HIS SPEECH AT
THE GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954

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.

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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.

Posta ge 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 today 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

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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 a t 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. Dicker, 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 B. Cartwright, Postmaster of the City of Rochester
Mr. George B. 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.

Centennial

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INTRODUCTION OF MR. THOMAS J. HARGRAVE, CHAIRMAN OF BOARD,
EASTMAN KODAK CO., FOR HIS SPEECH AT THE
GEORGE EASTMAN STAMP CEREMONY, JULY 12, 1954

Thomas Jean Hargrave needs little introduction to a Rochester audience - his many business and civic achievements are well known to you all.

Of those who followed in George Eastman's footsteps as both President and Chairman of the Board of his company, none have led it to such new heights of prosperity, employment and fruitfulness to this community as has Jean Hargrave.

He was born in Nebraska, got his education there and his Law degree at Harvard.

His military record in World War I is not as well known as his distinguished career as a leader in business and industry.

He is modest about his war service and the special citation when in a crucial action he was awarded the enviable D.S.C. by General Pershing "for extraordinary bravery."

A few years ago he was Chairman of the Munitions Board in Washington where his hard work and planning in that job for just the kind of international emergency we find ourselves in, is paying off and bids well, I think, to help spell strength and peace without having to go to war.

Jean Hargrave is a typical modern Captain of Industry, who, unlike the older generation of owner, Empire Builders, works impartially for employees, stockholders, consumers and for the welfare of the community.

He worked closely with George Eastman in his last years.

As Company officer and Civic leader he has not only spanned the period from George Eastman to the present celebration, but has been a part of the many testimonials, in those years, to the man we honor today.

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Remarks made by Thomas J. Hargrave,
Chairman of Eastman Kodak Company,
at the George Eastman Stamp Ceremonies
at the Eastman Theatre in Rochester, N. Y.
on Monday, July 12, 1954.

One hundred years is a long time -- time enough to appraise the character and stature of a man. Mr. Eastman has been looked at from many angles and by many people -- some with microscopic eyes probing for feet of clay, some others hunting for a halo above his head. His life has withstood this critical examination -- an examination that follows the lifetime of every illustrious man. Debunking the characters of deceased men of fame has always been a favorite pastime of a few curious people, sometimes for their pleasure and sometimes their profit. Diggers for "pay dirt" of this variety in the area of Mr. Eastman's life have been dismally disappointed. The searchers for truth have found it and proclaimed it in countless eulogies, memorials, and tributes since Mr. Eastman's death. Their cumulative findings express the intrinsic values that have placed Mr. Eastman in that distinguished group of world citizens whom historians have wisely termed "great." Nothing I can say today could add to or detract from their considered judgment.

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Right now, on a different slant, I should like to recognize and offer appreciation to those whose high regard for Mr. Eastman has been translated into lasting testimonial monuments -- not of the kind he frequently declared he did not like, but of the kind I am confident would have pleased him.

The creation of a suitable shrine for his ashes was the first honor in memory of George Eastman. Knowing his aversion to pomp and circumstance, Kodak Park (which he loved as the source of most of his troubles, successes, and dreams) was chosen as the site of this memorial. A simple marble monolith was erected. It was carved with two bas-relief figures symbolizing the flames of aspiration and science, and was unveiled in September 1934 by Mrs. George B. Dryden, Mr. Eastman's niece. Dr. Rush Rhees, at the dedication ceremony and while referring to Mr. Eastman's dislike for monuments, said -

"How characteristic that statement was of his whole career! Yet -- can he have been unaware that he had been building monuments to himself all his busy life? Kodak, in all its world-wide development, was and is a monument more significant

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and enduring than marble and bronze. It, too, bears carved upon its face, for all who can see, industry enlightened by wide vision."

However, a living memorial was ever present in the minds of Mr. Eastman's associates and friends. The answer to the problem of what to do was not easy. It was long sought, but not found until Mr. Eastman's home became available. There it was, standing as he created it -- endowed with his personality. Almost inevitably his home should become the home of an international educational museum showing the birth and growth of photography. Here was something Mr. Eastman would have liked -- something not static, but vigorously growing and forever timely.

George Eastman House then became a fact. It was made possible by the University of Rochester and the Eastman Kodak Company. The University gave the house; Kodak gave the funds. A group of Mr. Eastman's friends became trustees of George Eastman House and gave of their time and talents to convert something nebulous into something real.

Unanimous was the decison that George Eastman House should be an independent institution, open and free to all. Its mission should be to

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inform people what photography has meant to man -- its accomplishments and its potential. It should be a work-room for scientists and historians. It should tell the story of what photography has done, what it is now doing, and give a prophetic glimpse of what it may do in the future. What more suitable memorial to the man who brought usuable photography to the entire world!

No sooner had George Eastman House been opened to the public than it was realized that something was lacking. Large as it was, it could not adequately fulfill its functions without an auditorium and a large display gallery for photographs. Ellen and George Dryden became aware of the need and promptly provided the funds required to build the Dryden Theatre, which was dedicated to the memory of George Eastman in 1951. At the dedication ceremony I said in part:

> "This structure brings to full realization a true memorial to Mr. Eastman -- a working, teaching, and lasting memorial -- a memorial destined to be an ever-growing symbol of the admiration, the loyalty, and the respect which the founder of Kodak inspired in so many."

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Further gifts were forthcoming from those who wished to participate in the growth of George Eastman House. It is said, "You can't make a silk purse out of a sow's ear," but George H. Clark did just about that when he made a handsome exhibition room from what was originally a stable courtyard. Here the processes of manufacturing photographic materials are shown. Visitors can visually measure the progress which has taken place in the photographic industry. They can see the tools which George Eastman invented, and can learn how they are related to present-day techniques.

Mr. Eastman was, of course, intensely interested in motion pictures. Let us not forget that it was George Eastman's flexible roll film which made possible Thomas A. Edison's first successful moving pictures. Therefore it was only natural that George Eastman House, to be complete, needed a collection of great historical motion pictures. It now has that collection, through the generosity of L. Corrin Strong, who also provided special vaults for film storage.

Things kept moving. In 1928 Mr. Eastman developed a method by which amateur photographers could make home movies in color. That fact will remain historically significant. In 1935 a new and far better color process was

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introduced by Kodak, based on the inventions of Leopold Mannes and Leopold Godowsky -- both musicians of note who surprisingly embarked on this scientific frolic of their own. Kodachrome film of their conception, now familiar to the world, inspired them to provide a color exhibition in George Eastman House - which, incidentally, no one should miss seeing.

Yes, this notable house is a vital and living testimonial. Figures are usually boring, but these figures alone clinch my point and to me are amazing:

Since January 1, 1950 until July 1, 1954, nearly 850,000 people have visited George Eastman House -- about 200,000 a year.

Since April 1, 1951 to July 1, 1954, at least 350,000 people have attended Dryden Theatre for some occasion of interest -- more than 100,000 a year.

In the Corrin Strong historic movie collection are 1,133 motion pictures. 500 of these pictures have already been shown to the public. Some of these outstanding films -- the good old favorites -- include,

BEN HUR
BIRTH OF A NATION
PETER PAN
THE COVERED WAGON
SHANGHAI EXPRESS
GRAND HOTEL, and
ROBINHOOD--

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not to mention THE PERILS OF PAULINE which during my grammar school days, gave me a thrill every Saturday night until I reached that unfortunate age of discretion when one becomes conscious that his leg is being pulled.

Mr. Zukor, you are the grandfather of the motion picture industry. You personally produced many of these pictures, and I'm sure you still cherish all of them.

It was expected that Eastman House would become a depository for the preservation of documents, photographs, and correspondence of Mr. Eastman. Through the generosity of friends, and Mr. Dryden in particular, the Eastman Archives have been assembled. A small selection of this material -- numbering more than 500 items -- is now on display at the Dryden Gallery.

And now, in this centennial year, a group of friends of Mr. Eastman, who choose to remain anonymous, presented to Eastman House the home in which George Eastman was born. The home was recently moved 140 miles from Waterville, New York, to the gardens of Eastman House, and there re-erected almost exactly as it appeared a hundred years ago. Mr. Eastman had hard going after his father's death, but not before. One visit to his birthplace -- a lovely Greek revival building -- will assure you, I believe, that in his youthful days he

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lived the life -- maybe not of Riley, but in a certain sense of Eastman of the future. As a boy he had all the comforts of a good home, a home with an architectural design quite similar to George Eastman House.

Elsewhere in Rochester the centennial of George Eastman has been marked by ceremonies. Recently Dr. de Kiewiet unveiled the Eastman Centennial Monument at the University of Rochester, commemorating Mr. Eastman's gifts for education, health, and music. This memorial is in the form of a stainless steel meridian marker, and below Einstein's atomic energy formula -- "E equals M C squared" -- are the words, "There is in wise men a power beyond the stars."

The Chamber of Commerce - which received its building from George Eastman by virtue of his serious interest in its work - last week dedicated a memorial plaque which permanently records Mr. Eastman's gifts and testifies to his generosity.

And the many educational, medical, dental, and charitable organizations that proudly number George Eastman as their patron have opened their doors to the public at this time so that all may measure and appreciate what he did for this community. It was so much.

Many have noted this week the centennial participation of banks, commercial establishments, newspapers, and other institutions which in various

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tangible ways have publicly reaffirmed their faith in this former Rochesterian whom we so proudly acclaim today.

Yesterday, as you may know, announcement was made of another tribute to Mr. Eastman by the company he founded. This was a gift of one hundred thousand dollars, in memory of the one hundredth anniversary of Mr. Eastman's birth, made to the Rochester Civic Music Association -- an organization which had its roots in Mr. Eastman's personal interest in music and his consuming desire to make fine music available for all. I mention this with no thought of appreciation, but only to give the reason which prompted it. The directors of Kodak sought for some centennial recognition which both Mr. Eastman and the people of this community, especially the many who enjoy good music, would warmly approve. They hope their decision was the right one.

I have now reached the climactic end of this review of memorials. Today the United States Government is paying George Eastman one of the greatest tributes within its power .... the issuing of a commemorative postage stamp bearing his portrait. He thus joins a distinguished company. Each famous American who heretofore has been honored by this national

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testimonial has been selected for outstanding contributions in one field of endeavor. George Eastman is being honored for his achievements in several fields. Not only did he advance the art and science of photography, but he used the wealth he produced to foster and promote welfare, education, medicine, and music. Our government is issuing this stamp for his contributions in these various fields, with emphasis on photography and philanthropy.

All of this makes Rochesterians very happy. We have a community pride in knowing that the United States Government feels the same about George Eastman as we do.

It is now my high privilege to thank Assistant Postmaster General Robertson, as well as Postmaster Cartwright and the other representatives of the United States Postal Department and the United States Government for joining with our community in celebrating this great anniversary.

July 12, 1954