GEORGE EASTMAN

Manufacturer, Philanthropist

In the growing list of American inventors and industrial leaders who have contributed notably to the progress of modern civilization, the name of George Eastman is assured a lasting place. His invention of the Kodak, the magic instrument which catches the imprint of a fleeting moment and preserves it, has brought pleasure and enjoyment to millions everywhere and has served to advance both education and science throughout the world. He built up a vast industry, giving profitable employment to many thousands. Finally, his constant and generous support of the arts and sciences, his princely gifts to numerous institutions, have enriched the life of his generation as they will continue to benefit others in years to come.

Mr. Eastman's ancestors have been prominently concerned with the development of America from its very beginning. The founder of the family in this country was Roger Eastman, who was born in 1611, and came to the colonies from Wales about 1639, settling at Salisbury, Massachusetts.
He died in 1694. From him and his son, Sarah Smith, the line descends through their son, Joseph Eastman, 1650-1692, who married Mary Tilton, born in 1649; their son, Peter Eastman, who was born in 1686 and who married, in 1708, Mehitable Root; their son, Joseph Eastman, who was born in 1724, died in 1808, married, in 1746, Phebe Hendricks, who was born in 1723 and who died in 1812; their son, Hezekiah Eastman, who was born in 1748, died in 1831, married in 1774, Hannah Porter, who was born in 1751 and died in 1820; and through their son, Harvey Eastman, who was born in 1777, died in 1832, having married, in 1797, Anne Rundell, who was born in 1777 and who died in 1847. They were the grandparents of George Eastman, of this record.

George Washington Eastman, the father, was born in 1815 and died on April 27, 1862. He was an educator and the founder of the Eastman Business College, which was one of the pioneer institutions of its type. Under his able and progressive management it became unique, not only in the general excellence of the courses offered but also in the opportunities given to its students for actual practical experience in the field of commerce. Mr. Eastman himself developed several of the approved modern methods of bookkeeping practice. In 1844, he married Maria Kilbourn, daughter of Thomas and Mary (Ballard) Kilbourn, who was born in 1821 and died in 1907. She was a direct descendent of John Kilbourn, born about 1624, died in 1703, who came
to America in 1635. From him and his first wife, Naomi, the line of descent is through their son, Thomas Kilbourn; Thomas (2) Kilbourn; Thomas (3) Kilbourn; Russell Kilbourn; and Thomas (4) Kilbourn, who was born in 1871, died in 1837, married, in 1806, Mary Bellard. They were the parents of Maria (Kilbourn) Eastman.

George Eastman, son of George Washington and Maria (Kilbourn) Eastman, was born at Waterville, New York, on July 12, 1854. He was educated in the public schools at Rochester, New York, and at the age of fourteen began the active business of life in the real estate office of Cornelius Waydell, where he received three dollars a week for his services as office boy. Later he entered the employ of the insurance firm of Buell and Hayden, and in 1874, obtained a position as bookkeeper in the Rochester Savings Bank. During the next several years he became interested as an amateur in photography. It was not long before he became convinced that the complicated and uncertain processes of that day could be improved on, and with his active and alert intelligence he set about to do it in his spare time. One of his first improvements was a ruby lamp, in the light of which plates could be handled without exposure. Then he turned his attention to the subject of dry plates. Plates of this kind were being manufactured in England, but under a secret formula. Mr. Eastman determined to perfect such a plate for himself. He was obliged to delve deeply into
the mysteries of chemistry, but eventually his efforts were
crowned with success. In 1860 he developed a process for
manufacturing sensitive gelatine dry plates, and also patent-
ed a machine for coating the glass plates. All this time
he had been working in the garret of his mother’s home which
he had fitted up as a laboratory and shop. When he finally
succeeded in producing the dry plate he desired, he resigned
his position in the Rochester Savings Bank, entered into
partnership with Henry A. Strong and fitted up a floor for
a factory in a small building on State Street, Rochester,
where he began the manufacture of dry plates on a small scale
under the firm name of Strong and Eastman. In the following
year the Eastman Dry Plate Company was organized.

Meanwhile, Mr. Eastman continued his research and
experiments. In 1884 he invented the first commercially
successful rollable film, known as stripping film, and at
the same time effected another very important improvement—a
roll holder to contain this film. Soon afterwards the
Eastman Dry Plate and Film Company was organized with a
capital stock of $300,000, and the business entered upon a
period of vast growth and prosperity which soon brought
it the pre-eminent position in the industry which it has
always since maintained. Since the camera itself was a
cumbersome affair, Mr. Eastman now attempted improvements
and in 1888 introduced the famous "Kodak" camera. This, in
effect, was a small black box of his own contrivance,
greatly simplified, which took pictures on a film permitting 100 exposures. Mr. Eastman originated the trade name, "Kodak," and the famous slogan of his company: "You push the button, we do the rest." When the 100 exposures had been made, the camera was then shipped back to the factory in Rochester, the film developed, new film inserted, and the camera returned to its owner ready for more pictures. With the development of the "Kodak," the company's greatest period of expansion began. Photography, now made simple, came into general use throughout the world, and the Eastman company, being first in the field through Mr. Eastman's own vision and inventive genius, reaped the major share of the rewards. The company and the industry were now established on a substantial basis, although from time to time Mr. Eastman introduced still further improvements in equipment and methods. In 1892 he put on the market a daylight-loading instrument, which was soon displaced, however, by the well-known cartridge system, developed in his laboratory. The cartridge system was immediately successful and has since been in general use. In 1902 came the Kodak developing machine, by means of which the dark-room was done away with, and the finished pictures produced from a machine into which the film cartridge was introduced in daylight. Incidentally, Mr. Eastman's development of the transparent film made the movies possible since it was the deciding factor in the success of Edison's kinetoscope. Today movie
film accounts for half the sales of the photographic industry.

With the passing years other improvements were introduced as Mr. Eastman brought to the constantly increasing army of Kodak users the advantages of modern scientific research and knowledge. The development of his companies kept pace with this technical advance. From time to time reorganizations occurred as several different Eastman companies came into existence to meet the demands of the growing business. Branches were established in every large city of the world, and thousands turned to the new industry to earn their daily bread. Mr. Eastman continued as president and general manager of the parent corporation until April, 1925, guiding its affairs with sure hand along the pathway of success. At that time, however, he relinquished many of his more arduous duties to younger assistants, confident that the work would be capably carried on in accordance with the principles and policies which he had so firmly laid. As chairman of the board of directors he continued in close touch with affairs of the company until his death. Mr. Eastman also filled the office of president of the Eastman Kodak Company of New Jersey and managing director of the Kodak Company, Ltd., of London, England. In addition he was a trustee of a number of banks and trust companies of Rochester, and was financially interested in several local business ventures.
EASTMAN - 7 -

Side by side with Mr. Eastman's increasing business interests is written the record of his large benevolence, which few among even the most generous of philanthropists have ever matched. "If a man has wealth," Mr. Eastman once said, "he has to make a choice, because there is the money heaping up. He can keep it in a bunch and leave it to others to administer after he is dead, or he can get it into action and have fun while he is still alive. I prefer getting it into action. That is why I give." He gave indeed with open-handed generosity, and dozens of worthy institutions and enterprises have benefited through his gifts, which reached in aggregate, the immense sum of $75,000,000. Mr. Eastman was always deeply interested in the city in which he so long made his home, and it is fitting that a Rochester institution should have received the largest share of his gifts. To the University of Rochester he gave altogether some $35,000,000. The largest individual endowment was to the School of Music of the university and to its experimental theatre, as the basis of which a local private institution, already proven a community necessity, was acquired. To the Massachusetts Institute of Technology, in support of scientific research and instruction, he gave $10,500,000. Other gifts in excess of a million dollars went to the Tuskegee Institute and Hampton Institute, and for the Chamber of Commerce Building in Rochester, in this country. In London he contributed $1,300,000 for the
establishment of the Dental Clinic of the Royal Free Hospital, and to Rome, Paris, Stockholm and Brussels, he gave a million dollars each to establish dental dispensaries. Other large gifts were made by him to the various war campaigns, the Red Cross, the General Hospital at Rochester, the Y.M.C.A. and Y.W.C.A., the Infants Hospital at Rochester, the Mechanics Institute, the State and Municipal Research Bureau, Stevens Institute of Technology, Highland Hospital, Genesee Hospital, the Rochester park system, to the Friendly Home and S. P. C. C. at Rochester and to war relief work. Nor were the employees of his companies forgotten. Mr. Eastman distributed to them from time to time stock valued at more than $6,000,000.

These figures clearly indicate the scope and range of his benefactions. The institutions which received his aid were thereby able to carry on much useful and important work which they could not otherwise have undertaken. Rochester benefited especially from his generosity, and Mr. Eastman frequently made it a practice to stimulate a spirit of like generosity throughout the community by offering his contributions on a contingent basis. As a result, many other large gifts were secured for enterprises and causes of merit. Mr. Eastman was a true lover of beauty, in nature as in the arts. His splendid home at Rochester contained many objects of art, and it was constantly full of flowers. In it was installed a fine organ which he loved.
to have played for him by the hour. His appreciation of 
and genuine fondness for music, the theatre and art were 
reflected in his constant support and patronage of artis-
tic enterprises and institutions, particularly the Rochester 
Symphony orchestra, in the formation of which he took an 
active part. Mr. Eastman was a director of this orches-
tra, a director of the Metropolitan Opera Company of New 
York City, and a member of the Rochester Historical Society, 
the Rochester Memorial Art Gallery, the Corporation of the 
Massachusetts Institute of Technology and of the Rochester 
Chamber of Commerce. His clubs included the Rochester Coun-
try Club, the Genesee Valley Club, the Rochester Athletic 
Club, the Rochester Club and the Washington Club. In 
spite of his many other interests, Mr. Eastman was very fond 
of the life of the outdoors, and whenever possible would 
try to get away for brief hunting, fishing or camping expedi-
tions. In 1935, following his retirement as president 
of the Eastman Kodak Company, he was able to carry out a 
long cherished wish to visit the big game country of Africa. 
Here he spent five months, accompanied by friends, securing 
a splendid collection of trophies of the larger species, 
and many interesting photographs and films, taken with his 
cine-kodak. The explorers covered altogether some four 
thousand miles, and visited both Mr. Martin Johnson and 
Mr. Carl Akeley, both famous authorities on the Dark Con-
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...tinent. On his return he took up again the familiar duties of his life at Rochester. He never married, and he is survived only by his niece, Mrs. George Dryden of Evanston, Illinois.

Mr. Eastman died on March 13, 1932. With a consciousness that his work was completed and that the future could give him no further opportunity for service, he voluntarily faced the unknown with these words of farewell: "To my friends: My work is done. Why wait? G. E."

In spite of the reticence and reserve which always distinguished him, Mr. Eastman had many warm friends who knew and valued his fine qualities as a man. "Modesty," wrote the Democrat and Chronicle of Rochester, editorially, at his death, "was one of his most conspicuous traits, and led him to shun ostentation or display. He drew a sharp line between his own personal life and the affairs of business or matters in which the public might have a legitimate interest. He shrank from public appearances, particularly speech-making, and only waived his personal preference when a cause deeply appealed to him, or he was satisfied that a word from him would be of real service... While he never invited familiarity... he could, in congenial company, unbosom himself freely and converse with rare intelligence.

No one could come in contact with him without realizing that he possessed a remarkable mind, shrewd, keen, penetrating, capable of making quick decisions and standing...
by them resolutely. Courage, persistency, and self-reliance were among the most prominent traits of his character."

Although he was known and loved as a neighbor and friend, Mr. Eastman’s life belongs to the nation at large. In an era which produced many men of outstanding genius and leadership, he was a conspicuous figure, helping to shape the direction of our culture, and adding to its richness and strength.
AMERICAN BIOGRAPHY

GEORGE EASTMAN
Manufacturer, Philanthropist
Deceased

Submit to:
Mrs. George Dryden
Evanston, Ill.

[Signature]

GWT E
AB

ORIG
3.31.32

APPROVED BY

[Signature]

Eastman, George
September 26, 1934.

Mr. Carl Ackerman,
460 Riverside Drive,
New York, N. Y.

Dear Mr. Ackerman:

Admirable as was your biography of Mr. Eastman, some of us felt that there should have been more intimate anecdotes of Mr. Eastman's career than he would allow to appear. I understand, of course, that the absence of these features was due to his insistence that they be kept out.

I would be interested to learn if you kept a record of these items that you would have been glad to include but could not because of his insistence against it, so that they would be available at some future time for a supplementary volume concerning Mr. Eastman. It occurs to some of us that if this data is not now available in your files, it might be worth while to collect it, as the people who can supply intimate items of this sort will before many years be out of the picture.

I would appreciate any information you can give me.

Yours sincerely,

F. W. Lovejoy
President.
CARL W. ACKERMAN
NEW YORK CITY

October 1, 1934

Mr. F. W. Lovejoy, President
Eastman Kodak Company
Rochester
New York

Dear Mr. Lovejoy:

All of the material which I collected at the time I was writing Mr. Eastman's biography is in the country. I have not looked at it since the book was published and as this is the beginning of a new academic year my trips to the country will be few. I doubt, therefore, whether I shall have an opportunity to make a search for any new material which I may have until next spring.

As far as my book was concerned, I was interested in writing a factual and not a popular biography. As I recall, Mr. Eastman objected to only a few anecdotes and as I shared his decision at the time I would not care to attempt to popularize his career now that he is not with us. I know the book was criticized by some people at the time it was published because it was not a human interest story, but this criticism did not disturb me then and I am not concerned about it now. I feel that the record, as a record, will be valuable and useful for many years. I know the book is used in university libraries both in this country and abroad.

When I was writing Mr. Eastman's biography it would have been a very easy matter to have written a book which might have been used for publicity purposes but such a book did not appeal to Mr. Eastman or to me.

As I have written Mr. and Mrs. Hutchison on one or two occasions, I consider an interpretation of Mr. Eastman's work and career...
CARL W. ACKERMAN
NEW YORK CITY

Mr. Lovejoy
Rochester

October 1, 1934

something which should be undertaken. Unfortunately, with my present commitments I cannot do anything personally. Mr. Eastman was a giant in his day. The social philosophy which he practised in building the Eastman Kodak 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. A presentation of the facts and an interpretation of his ideas, it seems to me, would be very valuable, more valuable than a popular biography. Mr. Eastman was neither an Andrew Carnegie nor a Henry Ford and any attempt which is made to popularize him would be a mistake.

As a very small stockholder of the company, I hope you, as president, will not sanction any project which Mr. Eastman himself would not approve if he were with us today. If there are friends of Mr. Eastman who wish to publish their own correspondence or anecdotes, there can be no objection provided they do it on their own responsibility. But the dignity, character and integrity of the Company should not be involved in any popular publicity seeking adventure.

Faithfully yours,

Carl W. Ackerman

[Signature]

CWAebh
October 8, 1934.

Mr. Carl Ackerman,
450 Riverside Drive,
New York, N. Y.

My dear Mr. Ackerman:

I have read with very considerable interest your letter of October 1.

I am sorry that you appear to have misinterpreted my thoughts in this matter, because you apparently feel that I have a notion of using some of the material which I referred to for publicity purposes. This is the farthest from my thoughts, and neither had I any notion of "popularizing" Mr. Eastman.

My feeling was that there were many incidents in Mr. Eastman's life which if they are not now collected will be lost, and not available to any future biographer. I agree with you that an exposition of Mr. Eastman's social philosophy would be valuable as a supplement to your biography.

I am sure that none of Mr. Eastman's close associates in this organization would sanction any action that would detract from his lasting fame. Our thinking so might not exclude, however, action which perhaps Mr. Eastman would not himself wholly approve. For example, as Dr. Weeks remarked in opening his address at the dedication of the Memorial, Mr. Eastman had stated to him that he did not believe in monuments. Nevertheless we felt that it was due Mr. Eastman that we erect a monument at Kodak Park over his ashes, which his close relative had elected should be deposited there, and we have tried honestly to make that memorial one which we think he would have approved.

Yours very truly,

FWLovejoy
President.
April 20, 1954

Dear Mr. Newhall:

As you will probably hear from all quarters, we are very grateful to you for your help on our Eastman essay. I am sorry after all your trouble that the price of a Kodak in 1892 was greened out of the final copy. Your telegram did arrive, and thank you for getting this information to us.

You should have received a copy of the issue in which this story appears by now, and we sincerely hope you enjoy it.

Thank you again for everything you did to make our story accurate and interesting.

[Signature]
Robin Hinsdale
Life Text Department

Eastman, George
April 22, 1924

Dear Roger:

Thanks for sending the advance copy of Life, with the story.

You have done a superb job with a very difficult subject. It is beautifully written, interesting, and moving. All of us here are delighted by it.

It was a privilege to be of help — and I look forward to further collaboration.

The Life people couldn’t have been nicer to me, and today’s mail brought all kinds of letters of thanks for information supplied—and from Berrie Quint all of the photographs except the one used. These inclue three prints from Oliver of Brady—2 of Gen. Scott and one of infantry near Harpers Ferry. These I’ll keep for you.

Nancy’s back at last and is anxious to see you. Come back to Rochester soon!

Yours,

Mr. Roger Butterfield
White House
Harwick, N. Y.
Following is a list of what I left behind for the layouts
that were made:

1. Camera obscura -- man inside, E.H. print
2. Camera Lucida -- your book
3. Kodak adv-press the button -- EX co print
4. Small daguerreotype in frame (sample for montage) E.H.
5. Print from Daguerre portrait E.H.
6. George Eastman on strip film E.H. print
7. Phototint of pool holder E.H.
8. Back of small tintypes -- E.H. (Nos. 4-8 as samples for montage)
9. Train wreck daguerreotype E.H.
10. Cincinnati ditto E.H.
11. Talbets at work -- E.H. print (IMPROVE)
12. Paper negative E.H.
13. Paper positive from same E.H.
15. Copy of Newhall's book R.B., for woodcuts on wet plate process
   (IMPROVE with original or print)
16. Civil War pictures, boys in trenches -- Culver, R.B. (1 returned)
17. Same, two boys dueling with bayonets -- ditto
19. Stereo of early stereopticon -- copy print E.H. or P.W.
20. Actual stereo of Indians -- WANT TO IMPROVE THIS BY USING SOME WELL
   KNOWN FIGURES LIKE FLO THOMPSON E.H.
Newhall 2

21. Actual tintype removed from scrapbook of Coney Island group E.H.
22. Actual stereo of tintype photographer at work E.H.
23. Print of photo of Eastman’s Dry Plates in box E.H.
24. Print of Wybridge 409 (self portrait) E.H.
25. Wybridge Plate No. 406 - girl R.B.
27. Eastman aged 5 -- copy E.H.
28. Eastman on couch -- copy E.H.
29. Martha Eastman reading Harper's - actual card E.H.
30. Birthplace, copy E.H.
31. Corner of Eastman's office - old picture E.H.
32. Corner of Eastman's office sitting room with paintings over mantel etc. E.H.
33. B's office - old picture of deck etc. on scrapbook page E.H.
34. Reichenbuchs - actual card E.H.
35. Matburn - actual card E.H.
36. Snapshot of Z at Kipsico actual E.H.
37. Copy print of E. washing dishes on camping trip E.H.
38. Page from album with kids playing around hydrangea bush and one other print pasted on E.H.
39. Eastman and Edison - taking picture with movie camera E.H.
40. Kite photo of Kodak Park E.H.

Eastman, George
Dogman
1) Amsteltam- South-wester-Hanes (Holmms.-172 house)
   [illegible]
2) Stare Caesar
3) City Marshal Worcester (1805)
4) Stephen Douglas - Inetary callux -
5) Maria E. x Leeds - 2
6) G E x 7 - in frame G - 1
7) Army Bridge - v 463 - headbutting
   464 - Dresing
   461 - Green Umbrella
   466 - Girl + bucket
   461 - Little girl
   573 - Woman putting
   6a2 - Blanket + jilder
3 ret. 1 kept.

9) Sarah B. with by dark medall
10) ashes 2 b. (2)
11) Grandpa's sapphire - 34.9
12) Grandpa's sapphire - 646.1
13) - sapphire - 345
14) [illegible]
15) [illegible]
16) [illegible]
17) [illegible]
18) [illegible]
April 10, 1954

Dear Roger:

Here is the caption material---except for the Eastman pictures, which you probably have. If not, phone me.

About the credits. There are several pictures which are not from Eastman House. I do not see any real problem, for the owners like to have them reproduced. Here are the addresses of the private collectors:

Mrs. Zehda P. Mackay
2083 16th Ave.
San Francisco 16, Calif.

Guy L. Rowe, M.D.
924 Clover Road
Rochester, N. Y.

I asked Guy how about using his picture, and he was delighted.

Bill Vandivert is bringing this to Bernie Quint by hand. He dropped by on his way back from an assignment.

All best,
Beaumont Newhall - Apr. 10-54

CAPTION MATERIAL FOR LIFE PHOTO HISTORY ESSAY

PARIS DAGUERREOTYPE

Credit: George Eastman House, from lost original.

View of Paris Boulevard, with man having his shoes shined. Daguerreotype, 1839; taken by Louis Jacques Mandé Daguerre.

This is one of the very few daguerreotypes taken by Daguerre himself, during the first months of 1839, and the earliest known picture of human figures. The Paris Boulevard pictures has not been identified, although leading French authorities have been consulted. The reason is that the part of Paris where Daguerre lived (presumably the picture was taken from his studio) was torn down in the modernization of the city by Baron Haussmann in mid century. The daguerreotype is reversed (note signs).

It is my belief that this daguerreotype is the one which Samuel F. B. Morse saw on March 7, 1839, and described in a letter to the New York Observer: "Objects moving are not imaged. The Boulevard, so constantly filled with a moving throng of pedestrians and carriages, was perfectly stationary, except an individual who was having his boots brushed. His feet were compelled, of course, to be stationary for some time, one being on the box of the boot black, and the other on the ground. Consequently his boots and legs were well defined, but he is without body or head, because these were in motion."

The original of this daguerreotype, with a similar view minus the bootblack episdes, and a still life were given b Daguerre to the King of Bavaria. They were in the Bavarian National Museum in 1939, when I had copies made. After the war I learned that the originals were destroyed.

KNOW SLAVE

Cassar, aged 114 years. Last surviving slave in New York State. Daguerreotype, 1852; photographer not known.

SHERIFF AND PRISONER


DOUGLAS

Credit: Beaumont Newhall from Collection of Zelda P. Mackey.


OPERATION

Credit: Holman's Print Shop, 172 Noetury St., Boston 16, Mass.

Photographic copy of a now-lost daguerreotype, taken by Southworth & Hawes at the Massachusetts General Hospital, Boston. It is believed that this represents a reconstruction of the demonstration of ether anesthesia on October 16, 1846. See attached key for identification of the figures, all of whom were present at the original demonstration with the important exception of the man holding the instrument who is an unknown stand-in for Dr. W. T. G. Morton, alleged inventor of the technique.
LIFE CAPTIONS - 2

CAMERA OBSCURA. Credit: George Eastman House
Woodcut from the book "Aeae Magnae Incis at Umbrae," by Athanasius Kircher. This is the earliest representation of a camera obscura in use which I have found. The photograph is from our copy of the book, published in Amsterdam in 1671. The first edition was published in 1646—and I believe contains the same illustration, though I have not been able to check.

CAMERA LUCIDA. Credit: George Eastman House.

TRAIN WRECK. Credit: Beaumont Newhall from collection of Zelda P. Mackey.
Wreck on the Providence and Worcester Railroad near Fitchburg, R. I., August 16, 1853. Daguerreotype, taken by L. Wright. One of the earliest new photographs. A woodcut was published in the New York Illustrated News, August 27, 1853, with the note: "from an excellent daguerreotype by Mr. L. Wright of Fitchburg, taken a few minutes after the catastrophe."

CINCINNATI. Credit: Cincinnati Public Library.
Cincinnati waterfront; Public Landing and Front Street. One of eight daguerreotypes taken in 1848 by Charles Fontaye and William Soutage to Porter. This famous set of daguerreotypes was exhibited in London at the Crystal Palace in 1851.

TALBOT'S STUDIO. Credit: Harold White from Collection of Miss M. T. Talbot.
The Colt-type Establishment of Henry Fox Talbot at Reading, England. About 1845. The left hand half shows the printing of paper negatives in the sunlight. The white squares are the backs of the negatives.

ROMAN VIEW, NEGATIVE AND POSITIVE. Credit: George Eastman House.
The title is written, with date, on the back of either the negative or the print. I do not know the name of the photographer.

OPTICAL INSTRUMENTS. Credit: George Eastman House.
Detail of a stereoscopic daguerreotype, made by Duches and Solain, French optics. In the lower right hand corner can be seen the first type of stereocope (viewer) invented by Sir David Brewster. The viewer, and stereoscopic daguerreotypes to fit it, were first introduced to the public at the Crystal Palace, London, 1851. It is said that Queen Victoria was fascinated by the stereoscope and ordered one—and her loyal subjects then took up the craze. First 3-D.

TOM THUMB. Credit: George Eastman House.
This is probably taken by Brady—at least we have an almost similar carte-de-visite of the wedding party with the printed label "From Photographic Negative by M. E. Brady." It was entered for copyright, 1865. Our card has the following autograph of all concerned: Charles C. Stratton, Edwin Warren Stratton, G. W. McAllister, Minnie Warren.

GENERAL CUSTER. Credit: George Eastman House.
I do not know the photographer. It may be Brady, though I have not found a reproduction of it.

LINE CUTS OF PROCESSING. Credit: George Eastman House.
Costing the plate. From August Tissandier, History and Handbook of Photography, London, 1876, p. 126.
Washing the plate. From Nansenoven, Travels of a Photographic, Paris, 1865, p. 249.
(Note sources for reference only: no need to quote, of course.)
LIFE CAPTIONS - 3

SARAH BERNHARDT. Credit: George Eastman House, from Daniel Masoli.
   Taken by Nadar in 1869. Printed from original negative (now in the
   Bibliothèque Nationale, Paris) for Eastman House.

CIVIL WAR SCENES. Credit: George Eastman House.
   Except for "Scouts and Guides" I have no special information on these.
   Bass and Feads were Confederate photographers. Data as far as known is
   on the photos.

TINTYPE WITH FLAG. Credit: George Eastman House.
   Date is written on back of tintype. Probably taken at Riverhead, L.
   I. by Dana Dowens. (Not Coney Island.)

TINTYPE PHOTOGRAPHER.
   No special data. About 1870.

MUSEUM PHOTOGRAPHS.
   These were all taken at the University of Pennsylvania in 1885.
   Note that they are all on dry plates. (Not Eastman's though---Carbutt's.)
   Special camera with 12 lenses used for most of them, where action is
   limited in space.

FRED MACON Credit: Collection of Guy L. Howe, M.D.
   W. J. Bowman of Ottawa Illinois, photographing Ottawa from south
   side of Illinois River. About 1870.
April 19, 1954

To: Dr. A. K. Chapman
    Mr. T. J. Hargrave
    Mr. D. McMaster
    Mr. Beaumont Newhall, Eastman House (copy)

For your information—the attached April 17 letter from Roger Butterfield reporting on changes made in Life's George Eastman story as a result of our suggestions and comments. The issue has apparently gone to press and will be available this week.

Robertson
Enc. Public Relations Department

B.N.: Am very sorry they decided to stick with that unsavory "leopard" item. It seems to me that it was unnecessary and that it was bad judgment from numerous angles.

TFR
Dear Tom,

LIFE is sending an early copy of the Eastman issue by first-class mail which should arrive Wednesday or Thursday to you and many of the other people at Kodak including Messrs. Hergrave, Chapman, Rochester, both Robinsons, Potter, Hooley, etc. I have arranged for a bundle of extra copies to be sent you later, and at least one additional to those named above. Eliza is to send you a copy.

With regard to your points:
1) "Turned back on" business phrase has been eliminated; wording changed.
2) "Four-chambered" eliminated from organ
3) Orthochromia camera corrected
4) "Negative material" used instead of negative
5) I still call Walker a partner on basis of information which I think leads to that conclusion.
6) Changed period of buying up competitors to the 1890's is general.
7) Changed "immediate profit" to "stock profit".
8) I never doubted the housewarming banquet was sincere and don't feel I implied otherwise. I don't believe his future trouble was a factor. I stated he needed good executives for various reasons. This passage left as was, with some condensing:
9) Statement on sale of companies and brands changed in accordance with your information.
10) Wage dividend is more fully explained and quote from Eastman to Bobbott on no strings—not patronising employees is inserted to make clear his feeling on the matter. We also call the plan an important innovation in the whole field of industrial relations.
11) We dropped reference to unionism and present KK Co.
12) Legend quotation is used but we make it clear it was a statement of Eastman's old age. Also we have put in his general philosophy at this point to show that he did have an interest in improving the lot of people in general.
13) Camera inserted with Kodak at several points, but historical references still use Kodak as Eastman himself always used it.

Everything seems to have turned out well and the people here are highly pleased with the story. Hope you will be too.

Eastman, George
MEMORANDUM

It is suggested that for the George Eastman Centennial next year --- the 100th birthday of the founder of modern photography who was born July 12, 1854 --- that the U.S. Post Office Department be approached for the purpose of asking their consideration of issuing an "Eastman Stamp" in the Famous American Commemorative Issues.

In such a request it would seem proper to ask that the City of Rochester be made the point of First Day of Issue. Also that George Eastman House, an independent, public, educational memorial to George Eastman, could be a convenient place for a special Post Office Station for the event of canceling First Day Covers.

July 12, 1954, will be the centenary of the birth of George Eastman, the greatest American in the development of photography.

A self-made scientist, a ceaseless experimenter, and an inventive genius, he revolutionized photography. In 1877 when, as a 23-year old bank employee he bought his first camera, photography was so difficult and cumbersome a process that it took a wagon full of equipment and chemicals to go out in the country to make a picture. Eleven years later, in 1888, he gave the world a hand-held camera loaded with film. To take pictures with it no more skill was required than the ability to point the camera and to press a button. His inventions brought photography to all. What we take today for granted, we owe to his foresight and perseverance: the ability of anyone to make snapshots --- to preserve forever moments as meaningful as our lives, as dear to us as our families.

The technical perfection of transparent film was George Eastman's first great contribution. Photographic film not only brought about the further simplification of amateur photography, but it led to new applications of photography in all walks of life, from moving pictures to X-ray photography, from industry and the graphic arts to aerial reconnaissance in the defense of our country.

He made photography into the most facile medium of communication that rivals Gutenberg's invention of movable type in its effect and influence on teaching and the dissemination of knowledge.

With remarkable foresight George Eastman brought together the best minds to perfect the science and technology of photography for new uses. He founded one of the first research laboratories dedicated to pure science and conducted with complete intellectual freedom.

George Eastman was a pioneer in the establishment of liberal employee relationships in industry with maximum benefits to all who worked for him. He early established wage dividends, so that every employee would receive a part of the earnings of the company as well as good wages.

He gave away practically all of his great fortune during his lifetime to educational, scientific, and medical institutions and worked on the improvement of democratic government in his community. His gifts, which totaled one hundred million dollars, were mostly for education and carefully planned for the greatest good of the greatest number. These institutions so endowed continue as living and teaching exemplars of his foresight.

Modest and unassuming, George Eastman never sought honors. When he died in 1932 the world mourned the loss of a self-made scientist, a great inventor, a progressive industrialist, a far-sighted supporter of education.
(Introduction) George Eastman, Amateur

An amateur, in its true sense, is one who does things for the love of doing them. George Eastman started as an amateur who took up a cumbersome, professional handicraft and simplified it into modern photography for all. With a similar devotion, he pioneered and progressively democratized his industry to share its benefits and earnings with its employees. In much the same manner he carefully planned and gave away, while he lived, his fortune where he felt it would do the greatest good for the greatest number. He did these things that he believed in with a spirit and lifetime of amateur devotion for the love of doing them well.

To speak of modern photography, the recording angel of our times, is to begin with George Eastman.

"If the world and his wife can photograph the children with no more difficulty than pressing the button, if they can find a motion-picture theatre in the smallest town, if they can see a diversity of news pictures in their newspapers, if the books and advertisements they read are attractively illustrated, if their physician can examine them by x-ray photography, if they hear that astronomers have found planets previously invisible, the most important reason for the realization of these things is George Eastman, the dominant genius of Photography from the wet-plate era to within the luminous present."
(Introduction)

The urge to communicate, to relate and transmit ideas, to recreate events – to have a permanent record and image of life – this impulse has inspired all men in all times. Evolving slowly through the progressive stages of pantomime, speech, the graphic arts, and the abstraction of painting, it was finally achieved, this approximation of reality, in the process we know as photography. Photography – the process of producing an image on a sensitized surface by the action of light – is man's supreme achievement in his efforts to develop a device for the transmission of ideas. The mission of photography is to record and clarify so that the world of tomorrow can learn from the world of today.

Between the extremes of the microscope, which has tremendously enlarged the foreground, and the telescope, which has extended the vanishing point of man's perspective towards infinity, modern photography keeps pace and records this constantly widening horizon of life. Earlier civilizations have left few traces in mute monuments and stone and to a lesser degree in written records. Today the moving image of our life and times may be seized and sealed through the medium of photography – to be revived and reproduced for the appraisal of tomorrow in all the radiant brilliance and reality of motion, sound and color of the actual event.
(EARLY LIFE)

fully accounted for in his notebook. Here we see where his earnings went, his little pleasures and extravagancies, etc.

At the age of twenty-four things were so that he decided on a much needed vacation. He had worked hard and many long hours, late evenings and sometimes into the early morning hours accounting at the bank. He had read about and wanted to go to Santo Domingo. This was his chance start in photography for the engineer who worked in the basement of the bank told him he must make a photographic record of his trip. George Eastman became interested and bought a photographic outfit with all the paraphernalia of the wet plate days. The camera was as big as a soap box and needed a heavy tripod, the dark tent had to be large enough to contain him while spreading emulsion on glass plates before exposure, and later for developing the same. There were chemicals, glass tank, a heavy plate holder jug of water and altogether the complete outfit "was a packhorse load" as he described it. To overcome the difficulties of learning how to use it and take pictures he paid $5. for lessons.

He did not make the Santo Domingo trip but when more competent with the difficult art of wet plate photography natural bridge there. The silver bath necessary in sensitizing his plates had to be leak tight and safe from breakage so he wrapped the glass tank tightly in his underwear for the
(EARLY LIFE)

journey. This turned out badly for his thrifty soul for it did leak and he had to buy new underwear.

A group of curious tourists gathered on the bridge to pose and watch George Eastman set up and focus his camera, crawl into his tent on his hands and knees to sensitize his plates, crawl out again with them ready to take the picture. It was a hot day but the fascinated group remained for the long and intricate operation and waited breathlessly for him to emerge from his steaming dark tent after developing his take. He was looking at his finished plate when one of the party approached and asked the price of it. Eastman said, "They are not for sale. I am only an amateur." "Then why," the enraged man demanded, "did you allow us to stand in the broiling hot sun for half an hour while you fooled around, you young fool. You ought to be tagged with a sign telling that you are an amateur."
(Photography)

He became completely absorbed in photography and wanted to simplify the complicated process. He read in British journals that amateur photographers were making their own emulsions for long lasting dry plates instead of the wet that had to be exposed at once. Using a formula taken from one of these British journals he began making his own gelatin emulsions. At first he wished to make picture taking simpler for his own pleasure but he soon began to see the possibilities of making dry plates for the market. He read all the technical journals on photography he could find and as well made free use of the Encyclopedia Brittanica at the book store as sources for his experiments.

(Carey Lea's letter)

He worked at the bank in the daytime and experimented at home in his mother's kitchen at night. He worked, mixing and cooking, every night during the week, and would go to bed each Saturday night and sleep until Monday morning only with time out for meals. His mother said that some nights he was so tired he couldn't undress but slept on a blanket on the floor beside his apparatus.

These years of his early photographic experiments was the hardest working and most harrassed period of his hard working life. Dread of the poverty that beset his beloved mother and his two sisters, one of whom was paralized with infantile, fired him with a stern resolve. And this resolve to make money to help his family drove him relentlessly in this new venture in photography. This decision and his deep love for his mother were the compelling motives of the greater part of his life.
(RESULTS FROM MODERN PHOTOGRAPHY)

Dr. C. E. K. Mees, the man whose business Eastman bought to get him to head his research laboratory said, "Mr. Eastman described himself as 'an amateur photographer.' His characterisation which is the most significant is the word 'amateur.' Occasionally some writer, forgetting the history of his subject, writes disparagingly about 'amateur scientists.' Presumably the critic thinks that the word 'amateur' is synonymous with 'beginner' instead of meaning, as it does, one who does things for the love of doing them. Men do things for many reasons: to earn their bread, to obtain riches and luxury, to attain power, for the approval of their fellows; but the things that are done best are done for the love of the doing.

This amateur, by his inventions, simplified photography which he found a difficult and specialized art so that anyone could take pictures with a handheld camera with no more trouble than pressing a button. He made photographers of us all. And this new phase of photography soon began to rival Gutenberg's invention of movable type as the most facile medium for teaching and spreading knowledge.

It made photography the skillful handmaid to medicine, science and industry, education, and as well to art and entertainment.

In medical research the camera has become the "companion piece to the microscope." Time-lapse motion pictures taken at intervals of minutes or hours speed up on the screen for observation and analysis the slow phenomenon of cell division, development of cancer cells. The sensitive electro-cardiograph gives a photographic record of the heart functionings from which can be interpreted its condition. X-ray in medicine has gone far beyond the time-hallowed examination of a broken leg. It is used for early detection of tuberculosis, diagnosis of heart conditions, study of the functioning of the internal human organs.

In science and industry the camera is the recording eye for observation and measurement. With the magic of photography the scientist may explore and measure the light along the surface of the sun, estimate the amount of ozone in the earth's atmosphere, determine wind velocities or the time and place of a distant earthquake.
RESULTS FROM MODERN PHOTOGRAPHY

Photography will show the groupings of atoms in steel or soft silk, discover the mystery of elasticity of a rubberband or watch spring, explain the why of a lady's permanent wave. X-ray will probe into and inspect the cross-sections of an aeroplane's structural parts against flaws. It will reveal the inside of an Egyptian mummy three thousand years old without disturbing its wrappings and discover that a great Pharaoh suffered from pyorrhoea. By photography it is possible to diagram the course of combustion within the cylinder of a motor.

Again the camera is the indispensable recording medium of astronomy. The telescope and camera together probe into and record the sky beyond the outreaches of our ken to locate nebulae five hundred million light years away from which light that reaches us tonight possibly started when this solid earth of ours was still a gaseous body of unorganized stellar substance.

The modern goblin of the criminal is Photography, and we can warn him that "it will get you if you don't watch out." Gems are "fingerprinted" for absolute identification, forgeries and altered documents are duck soup for infra-red or ultra violet plates, and the spectrograph will give a photographic record of light rays from the tiniest speck found on clothing to connect the culprit with the crime.

The familiar "movies" carry art, entertainment and education in one facile realistic medium, a vehicle so new for recording and disseminating fact and fiction that we are still startled at its universal effect on our modern life.
(INDUSTRIAL RELATIONS)

With remarkable foresight George Eastman blended human, democratic qualities into the building of his business. He believed, that for mutual success, employees should have more than good wages. He was far ahead of the thinking of contemporary management for he knew that if this were true there would be greater loyalty and better production. Early in his business he began planning for ‘dividends on wages’ for his employees. His first act, in 1893 before he was rich, was the distribution of a substantial sum of his own money in the form of a bonus, as an outright gift, to each person who worked for him. Later he set up a “Welfare Fund” followed by the “wage dividend” in which each employee benefits above his wages in proportion to the yearly dividend on the company stock. This “wage dividend” was a pioneer innovation and has been paid for over forty years. It is now the greater part of the distribution of the company’s net earnings. The prosperity of an organization he felt was not due to inventions and patents but more to workers goodwill and loyalty which in turn was secured by some form of profit sharing.

In 1919 Mr. Eastman gave one third of his own holdings of company stock to his employees. Still later came the best fulfillment of what he felt was his responsibility to his employees in the establishment of the Retirement Annuity, Life Insurance, and Disability Benefit Plan. With these in force and the “wage dividend” operating eventually setting a trend in industry—the employee could confidently look forward to a secure future.

A deep and continuing interest of George Eastman was to contribute soundly to industry of his own social philosophy in business. This interest was first directed to his own employees not as gifts but in practical industrial relations plans for earned participation in the success of the business.

He was a pioneer in this phase of personal industrial relations with an imagination to conceive and ability to resolve a successful democratization of his own industry not only for the benefit of his employees but as well for the consumer public.
George Eastman is known as a philanthropist almost as well as the creator of a new era in photography. In this field, as others, he put the direction of an enthusiastic amateur to work. He began giving when his salary was sixty dollars per week with a donation of fifty dollars to the young and struggling Mechanic Institute of Rochester. Some years later when a group were seeking more money for the same institute he promptly proposed that he be one of ten to pledge at once four thousand dollars each. It worked.

He admired Massachusetts Institute of Technology for he had had experience in taking on some of the graduates who had become his best assistants. This admiration, after thorough study of the problems involved, was translated into a considerable gift—which eventually reached the sum of twenty million dollars—to M.I.T. It was given anonymously as coming from "Mr. Smith" and for a number of years the mysterious "Mr. Smith" was speculated about and found expression in a popular M.I.T. song:

Hurray! hurray! for Tech and Boston Beans,
Hurray! hurray! for "Mr. Smith" who'er that means.

Dental clinics had been an interest close to his heart and he soon came up with complete plans and financial backing for a two and a half million dollar dental clinic for Rochester. Here he started a mass production, remedial dental job on the children of the city. When asked why he favored dental clinics he replied, "I get more results for my money than in any other philanthropic scheme. It is a medical fact that children can have a better chance in life with better looks, better health and more mental vigor if the teeth, nose, throat and mouth are taken proper care of at the crucial time of childhood."

For these good reasons he gave dental clinics to London, Paris, Rome, Brussels and Stockholm. Hundreds of thousands of European children in the past, present and future can thank George Eastman.

Flowers and music were absent in his youth. He craved them with a natural born
love of beauty and harmony. Now he indulged in both. He was an amateur musician—
as an auditor, not performer. He loved music but to illustrate his lack of
technical knowledge of it he liked to tell this story on himself. When he was very
young he bought a flute and practised "Annie Laurie" on it, off and on, for two
years but could not master it. And he claimed that later in life he failed to
recognize the tune when played for him.

But he was anxious that others as well should enjoy the beauty and pleasure of
music. His ideas on this subject were brought to realisation in a plan he worked
out and supported for a great School of Music, Theatre and symphonic orchestra.
He said "It is fairly easy to employ skillful musicians. It is impossible to buy
appreciation of music. Yet without a large body of people who get joy out of it
any attempt to develop musical resources of any city is doomed to failure." So
his scheme had a practical formula for exposing the public to music with the result
that the people of Rochester have for twenty years supported its own philharmonic
orchestra.

Interest in hospitals and dental clinics had grown with his work and study
in this field. He now promoted and brought to fruition a plan for a medical school
and hospital for the University of Rochester which like its music school has become
outstanding in the country.

His sincere concern for negro education brought carefully thought out gifts
to Hampton Institute and Tuskegee Institute.

One day in 1924 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 to the above schools he said,
"In the first place, the progress of the world depends almost entirely upon education—
fortunately the most permanent institutions of man are educational—hence the
selection of educational institutes. I selected a limited number because I wanted
to cover certain kinds of education and felt I could get results with those named
(PHILANTHROPY)

quicker and more directly than if the money were spread."

Mr. Eastman was no faddist. He consulted experts in his business, in music
and medicine, in education. When he did something unusual it was due not to impulse,
but to conviction founded on careful study and knowledge. That is why his most lasting
memorials are in the interest of his fellowmen. And more significant about his
philanthropy was his devotion of time, work and study to make his gifts more
useful.
(SUMMARY)

George Eastman was a man of many parts. He was an inventor, a technologist, an organizer and executive with vision, a patriotic citizen, a philanthropist.

He has been the largest single factor in making of photography a science contributing largely to the world's progress and a new art invaluable to the world's education and enjoyment.

Concerning his business philosophy in the period of America's greatest economic growth, let us read a quotation from Dr. Edwin R-A. Selegmen's introduction to Carl W. Ackerman's biography: "George Eastman." "So far as we know," remarks this distinguished economist, "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 extension advertising.

As a pioneer in the field of personal industrial relations, perhaps no industrialist did more—earlier or so soundly—to give the workingman a proportional share in the success of his company. This foresight in being ahead of his time in the economy of high wages and shared earnings—adding for good measure his philanthropies—put him in that rare class of men described by Carlyle as true "captains of industry."
(SUMMARY)

Carl W. Ackerman, his biographer, writes, "Mr. Eastman was a giant of his day. The social philosophy which he practised 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."

He did not wait until death to distribute his wealth but followed his own procedure of giving it away during his lifetime so that his own mature thought might be used in overseeing the distribution. This modest man shunned publicity, gave away quietly, often anonymously, all his wealth - more than one hundred million dollars - to art, educational, scientific and medical institutions to help make the world a better place to live in, both at home and abroad.

George Eastman is among the comparatively few men of the last generation who can unreservedly be called great for outstanding, constructive and lasting achievements. An enlightened world, appraising a man throughout his lifetime and after, seldom fails to mark his true worth.

His is a record of having put in motion forces working importantly and well in the interests of civilization. The greatest thing about George Eastman was his ability to harness normal human endowments, train them to serve as fine, able instruments, and drive them to supreme achievement.
At the time of his death the 'N.Y. Times' editorialized; "Eastman was a stupendous factor in the education of the modern world. Of what he got in return for his great gifts to the human race he gave generously for their good: fostering music, endowing learning, supporting science in its researches and teaching, seeking to promote health and lessen human ills, helping the lowliest in their struggle toward the light, making his own city a center of the arts and glorifying his own country in the eyes of the world."
Looking at a second hand engine priced at $125.00 that he found through a newspaper advertisement he pondered its value. "I realy need only a one horse-power," he said. "This is two horse-power -- but perhaps business will grow up to it. It's worth a chance, I guess I'll take it." (HERBERT L. BALDWIN)

One of his favorite stories is about a little girl friend of his who lived in a tenant house facing on the back street. (University Avenue) Someone asked the child, whom G. E. often met in the garden, if she knew Mr. Eastman. She replied, "Oh yes, he lives in my back yard."

George Eastman was sharply saying to a man "I've spoken about this once before. That is not the way to leave a broom! G. E. grabbed the broom and set it back with the handle down. "Brooms cost money and if you stand then when they're wet with the broom part down they will warp and be uneven." (CHARLES F. HUTCHISON)

G. E. told Miss M. Cherbulies that when young, hardly out of school, he used to go down to Scranton's lending library and skim through the popular Oliver Optic books for boys.

"Once in 1896 G. E. walked into the developing and toning room finding it empty and dark he turned on the light. Looking around he glanced under a long table which had a trough under it and to his surprise he saw a man there who was having a nice snooze. Mr. E. carefully tip-toed over and turned off the light and went out of the room without waking the sleeper." (CHARLES TURPIN)

"Mr. Hargrave remembers, with amusement, an occasion when he sat near Mr. Eastman who was at his roll top desk. Mr. Hargrave wanted to emphasis a point and so got closer to Mr. E. he tried to pull his chair toward the desk. He was surprised to find he could not move it, and Mr. E's eyes twinkled as he explained - the chair
Eastman did not approve of this article. He wrote Samuel Growther, Nov. 19, 1923: "...some years ago the C spany thought it would be a good idea to have Isaac Marcossan write it up but when it was finished although, of course, there was no fault to find with the way it was done, I could not bring myself to agree to its being published, so nothing has ever been done with it. I do not get any us tinfluence out of being in the limelight, and that is all there is to it."
THE EMPIRE OF THE KODAK.

THE STORY OF THE REALIZATION OF
A FRENCH THAT CREATED
A WORLD ART.

BY
ISAAC E. MARCOSSON.

Back towards the close of the eighties an unpretentious brick photographic supply factory reared its modest height just off State Street in Rochester, not far from the central city point called "Four Corners" where the high tides of traffic swirled. Flanked on one hand by a rag ware-house, on the other by a lumber yard, and with a Bishop's residence bringing up the rear, it stood as the unconscious mile-post that registered a world advance.

All day it hummed in a mild sort of way, (in the making of sensitized plates and paper there is no spectacular tumult,) and at night when quiet brooded over the sleeping district and the dark outside merged with the eternal gloom of the "dark" rooms inside, a light often gleamed at the office window. Had you looked through you would have seen a keen-eyed resolute young man, just turned into his thirties, working at a tall drawing desk.

Night after night he stood to his task, tireless and confident. Out of his efforts gradually evolved the plan of a box about six inches long and three inches wide and deep. On top
was the figure of a key and on the side a little button showed. At one end was a round opening.

It is well to remember this scene for it reveals the Messiah of Modern Photography toiling towards the deliverance of the Art.

Time came when the work was finished and when the young man stood, eager-faced, before one of his subordinates. To him he said:

"Here is the design of a new camera. With it I am going to change the name of photography".

Idle boast was not in the make-up of this youthful inventor. Already he had registered in the annals of consistent and self-made endeavor. From office boy he had graduated, by way of a bank clerkship, to what was even then a growing industrial eminence. He knew whereof he spoke.

That prophecy, made in 1888, has been triumphantly fulfilled for the young man who had lived and labored with his vision was George Eastman and the drawing that had grown amid the stillness of the silent factory was the plan of the first Kodak.

Out of the vigil of those waking nights had come the simple instrument, that with all succeeding and allied development, created the whole empire of amateur photography and put a belt of incessant film activity about the earth. It added a word to world speech just as it created the universal symbol which is the picture. In emancipating a sadly encumbered activity whose every step had been labored, cumbersome and costly, it likewise lifted the entire process of picture-taking to the place of a cheap, easy and delightful task.
The story of George Eastman is really the story of photography as we know it to-day and that story in turn is studded with the image of the Kodak. The click of its first button, like the sound of that far-away Lexington shot crashing out on a Colonial high-way, started a revolution and was felt around the world. But there was this difference. This later revolt was fraught with the peace of high progress and the fruit of constructive effort that has touched all mankind.

THE DARK AGES OF PHOTOGRAPHY.

Clearly to understand the scope and significance of the Kodak achievement (and by this I mean that vast, ramified, and far-flung domain of photography that it inspired and developed), you must first peer into the long dark night that enveloped the picture-making process before the day-break that came with the unfolding of the Eastman genius.

From the primitive era when untutored savage scrawled upon rock the rude impression that he sought to preserve, Man has turned toward the pictorial. The art of reproduction whether in stone upon stone, or pigment upon bark, really succeeded the sign language as the medium of communication because the picture is the one thing that every intelligence comprehends and to which every nature responds.

The very institution of the picture - mental or material - has helped to shape the course of character and immortalize event.
In the end you find that the things that cling ineffably to memory are those that are written, told or transpire in terms of pictures. History is nothing more than vivid visualization, enacted on the peaks of passion or politics.

So, too, with the human cycle. The child's first books are picture books; man's last and sometimes dearest compensation is the printed replica of what he once was, framed in the glory of youth.

Hence the debt that all civilization owes to Photography which with its twin brother of Print, has become the Art Preservative of Life.

About its beginning clustered the glamour of mediaeval mystery even as through the long drama of its development, it has been hung with the romance of eternal wrestle with the baffling secrets of nature. In the Sixteenth Century some one discovered that light, falling upon the "Horn Silver" of the alchemist (which is the native silver chloride of our day), turned it black.

That sordid spot, away off in the twilight of the Middle Ages, was the first solitary outpost of photography because the whole scheme of natural picture reproduction, from the casual birth of the idea down to the snap-shot marvels of our time, has been dependent upon the action of light upon some sensitized surface.

Sun-drawn pictures became the dream of Man but that dream tarried long at the frontiers of realization. In striking contrast with the other useful arts and sciences, photography was slow of evolution. Steam, heat, electricity had all proclaimed their power and had begun to be harnessed up to the work of the world before it
was the least practical.

Near the end of the thirties the indefatigable Daguerre revealed the discoveries that gave photography its start. By a curious coincidence it was precisely fifty years later that the next great epoch of progress was launched by an equally indefatigable investigator - George Eastman.

The Daguerre process merely marked an era for it was slow and troublesome. The daguerrotype was made on a thin sheet of copper, silver-plated on one side and made sensitive to exposure by the fumes of iodine. This formed the film of iodine of silver. I describe that film because it was the parent of the coating called emulsion on which is now recorded, through the lenses of millions of cameras, the world's face and fortune.

Originally the daguerrotype was only practicable for landscape work. When the plate was made more sensitive by the addition of bromine it was employed for portraits. With these portraits there came into being the initial exhibits in that gallery of human image to which photography has brought a distinction akin to that of the most artistic brush. The first daguerrotype made in America required an exposure of six minutes; to-day the same result could be obtained by a Graflex in the thousandth part of a second. Such has been the march of the art.

In the fifties glass succeeded copper as the back-ground to be sensitized and the so-called "wet" plate recording the biggest advance between Dauguerre and Eastman - come into use. Thus long intervals marked the snail-like journey of photography towards actual service but they only served to heighten the contrast with
the rapid expansion that galvanized the art when its real sponsor assumed the stewardship.

The "wet" on the new plate (a coating of collodion which formed the surface) was the christening fluid for a new business because we now reach the point where photography came to be recognized as a regular commercial pursuit. Studios sprang up all over the country. People began to get the photograph habit.

But the work was confined to professionals and there were good reasons. The cameras huge and unwieldy, were operated from heavy supports - first stage of the modern tripod. Difficult as they were to handle, they proved to be child's play alongside the hardship that the "wet" plate imposed.

Every photographer had to sensitize his own plates and develop and finish the negatives on the very spot where the picture was taken. If he went outdoors this meant a burdensome portable equipment that included dark tent, baths, chemicals, and other supplies. On a hot day this performance presented an ordeal that tested the courage and the resource of the stoutest heart.

Small wonder that the amateur photographer was a rare spectacle in those days. The few who hazard the experience paid for their enthusiasm literally with the sweat of incessant labor and discomfort. All the while a whole world was yearning for the delight that cheap and easy picture-making affords. But the millennium was at hand.

The first stroke of that fateful hour which was to usher in the new era sounded on a certain day in the seventies when George Eastman paid $5, to learn how to make photographs by that old "wet"
process. He was then working as clerk in the Rochester Savings Bank. The son of the engineer in the building had told him how a friend had obtained some wonderful pictures while accompanying a government scientific expedition in the far West. Eastman was projecting a long needed holiday.

"Why not learn photography and take some pictures on your vacation", asked his companion.

That question was pregnant with significance for all photography because it put into the boy’s mind the germ that became a world-wide idea.

And so it came about that Eastman trudged up the steps of a photograph gallery after working-hours and mastered the mystery of plate and exposure. Naturally inventive and with a keen and creative mind, he was not long in attaining proficiency. He became one of the first of the amateurs -- in reality the unsuspecting herald of the host that was later to rally under his name.

After many delays he finally went on a much needed vacation up to the Lake Superior region. He endured every trial to which the photographer was heir, for he sweated in his dark tent until the steam rose from the top; he stained himself with chemicals until he resembled a tattooed man. The net result was, however, that he got an admirable lot of prints and he was content to pay the price.

But, even as he looked at these trophies of toil, he realized that the whole process of picture-making was too burdensome ever to become popular.
"Why," he asked himself "Should such a great pleasure be so handicapped?"

Being a very thorough person he started in to find out all there was to know about photography. He experimented in the studio where he learned the art and he subscribed for a standard photographic periodical. In this paper he read that a method had been discovered in England to make a gelatine "dry" plate, which dispensed with the cumbersome process of sensitizing the glass just before its use. It was a big step forward, the biggest, in fact, since collodion first came to the aid of the photographic process. For one thing it eliminated the tent for out-door work. The photographer could now go afield bearing a pack of plates ready for exposure. It not only took part of the burden off the professional but helped to clear the path for the coming of the amateur.

The idea of the "dry" plate found swift response in the intelligence of Eastman. There was no particular secret about the making so he began to experiment with it himself. A restless dissatisfaction with the existing product spurred him on. By day he worked over his books at the bank; at night he pottered over tanks and pans in the dank dark of his mother's cellar.

Here you get a picture that is full-mate to the spectacle of Whitney toiling in the torrid South at the frame of the cotton-gin; of Bell in that historic Boston room with his very soul geared to the wire that was to transmit sound; of Goodyear drudging at the deliverance of rubber.
With Eastman - as with these fellow patriots of progress - the way was found to the light. In time he perfected a dry plate of his own manufacture that was far ahead of anything then on the market. Since he brought to the idealism of the inventor a strong commercial instinct and foresight he decided to exploit his product. At the start it had to be done in a very small way.

To make his plates he hired a room upstairs over a music store. Here he installed a boy helper who operated the shop during the day. Being a prudent person Eastman held his position at the bank. He made the emulsion at night, and it was applied with a machine that his fertility soon devised as a substitute for the more cumbersome hand method. Then (it was 1879) -- as throughout his amazing career, the tendency was always towards refinement of labor and simplicity of performance.

That little shop with its heavy shades to keep out the obtrusive light and its few square feet of space, was the cornerstone of the present sixty acres that constitute the working area of Eastman activities; his lone helper presaged the ten thousand men and women workers now recruited under the Kodak banner.

But the journey to this eminence was studded with ceaseless effort and unremitting experiment.

For fully a year after he made his first marketable plate Eastman continued his two-fold labors; adding up figures in the bank by day and spreading emulsion by night. From the start his plates produced results and the growing demand for them well-nigh swamped his modest resources. The time came when he stood at the cross-roads to choose the permanent path. In 1881 photography
photography claimed him for its own and he has been the foremost guide ever since.

With the vision of better and bigger things before him he turned about for capital. It was immediately forthcoming from Colonel Henry A. Strong with whom he formed his first partnership -- vanguard of the army of four thousand stockholders who attest to the faith in Kodak the world over.

The eighties and the Eastman business struck their real stride about the same time. A full-fledged factory was secured on the site of the present huge office building in Rochester, and here -- under the wing of the Eastman Dry Plate Company -- (Strong and Eastman, Proprietors), came the first rich fruition of the talent that led all photographic advance.

At this point it is interesting to observe that when Eastman went into dry plate manufacture three New York jobbers, whose stock was largely imported, dominated the supply business in this country. There were less than fifty retailers scattered from coast to coast. The great bulk of trade was with the professional for the amateur had scarcely lifted his head above the picture-taking horizon, despite the alluring prospect that the camera held out.

Chief cause for his backwardness was the burden of the dry plate. The number of pictures that he could take on a journey (and early amateur work was largely concerned with travel) was limited to his capacity as a pack-horse.

Eastman had been an amateur; he had tasted of the joys of transferring the beauties of field, forest and rocky range to printed paper; he realized the handicap that still lay so heavily on what his prophetic vision saw would be the line of largest
expansion. The problem therefore was to make photography simple, cheap and easy.

THE ROLL AND THE FILM.

To bulkiness of the plate was added another barrier to progress. The manufacture of "dry" surface became over-done; there was no standardized product and the quality of the picture necessarily suffered.

Eastman's instinct for the original and the compact asserted itself. He wanted some novelty which would not only annex the amateur but widen the whole scope of the profession. So he turned to the study of film photography. The idea was not new but it had been impeded by what seemed to be insurmountable technical difficulties.

Curiously enough in the development of this, the cart came before the horse. In 1884 Eastman, in conjunction with a valued co-worker, William H. Walker, perfected the first practical roll film holder which was designed as an attachment for plate cameras. It was a roller on which the film was wound like bandage on a spool. Here was fashioned the first link in that chain of simple Eastman devices that was soon to fasten the camera to Everyman.

The film naturally followed. It was made of paper, similar to the Bromide type which Eastman had begun to manufacture but coated with an emulsion of greater speed commonly spoken of as "negative
emulsion". This emulsion was applied by a machine also invented by Eastman and Walker.

Crude as was this roller-film arrangement in the light of present day camera convenience, it recorded the birth of a whole epoch in photography. At one sweep it removed much of the unwieldiness of the photographic outfit. With the roll-holder it was possible to carry in a small compass an indefinite amount of film which could be exposed with a single revolution of a key. The amateur could now combine pleasure with the picture project.

One difficulty encountered in the use of these pioneer film was the tendency of the grain of the paper to show in the print. A way was found to partially overcome this by greasing the back of the paper beforehand. But the grease evaporated and constant application was necessary, when taking a number of prints from one negative.

These troubles led to what came to be known as the "Eastman Stripping Film". The emulsion for it was so made that when the negative was immersed in water the image floated off and was transferred to a transparent gelatin "skin". When the result of this union was dried you had a reliable negative.

It was evident that film photography could never be widely popular through the use of the roll-holders attached to weighty plate cameras. Eastman realized this and he now approached the crucial hour in which he changed the face of photography.
THE BIRTH OF THE KODAK.

The march of events brings us to the ashen close of the eighties. The unrest of vast change stirred the world. In Germany rust was mottling the iron hand of Bismarck; in England Gladstone stood erect amid the chaos that his Liberalism had wrought; in America Cleveland was unfurling the first pennant of Progressiveness over the stronghold of an ancient conservatism. Everywhere old orders were crumbling; deep-rooted traditions were-shaking.

Nor was all this transition amid the sweep of state. Those less dramatic arts which influenced man were also having their period of drastic development and none more so than photography in which it all practically revolved about one man.

For, Eastman housed in that brick factory off State Street, dwelt with a dream that beheld a hand camera so compact and self-contained that a child could operate it.

Then came the season of wakeful night work that I have already described which evolved the little black box that burst upon the world as the first Kodak. Its simplicity was well-nigh incredible. You pulled a string, pressed a button, and the picture -- 2-1/2 inches in diameter was taken. To expose the next film you turned a little key.

Concise directions, intelligible to the most juvenile mind, accompanied the camera and made the operation easy. These directions were the first evidence of that flood of useful Kodak literature which has become the printed guide of the amateur,
-- the "library" of his art.

Let us pause a moment and see just what the Kodak, together with the Eastman system of marketing, accomplished. It is best obtained by contrast. Up to this time the only instrument suitable for wayside photography was the so-called "detective camera". To make one exposure with it required ten different operations. Failure to perform any one spelled failure for the whole effort. The very first Kodak reduced these ten operations to three and cut down camera weight and bulk in the same proportion. Likewise it increased the number of exposures to be made on one trip without change from six to a hundred. So much for the purely mechanical side.

Before the Kodak came the veriest amateur had to master all the mystery of dark room detail, which included developing, fixing, printing, toning and then mounting. It was really a course in chemistry that often took the zest off the fascination of picture-taking.

Eastman said:

"I will spare the photographer all this drudgery!"

So he devised the system by which the photographer could send his camera back to the factory; have his film developed and printed; his instrument re-loaded and returned to him ready for use again. Out of this plan came that famous injunction;

"You press the button; we do the rest".

This inspired sentence was the Magna Charta of Amateur Photography. It decreed the divorce of the mechanical and the
chemical sides of the art and it meant that at last picture-taking and picture-making had been reduced to the simplest and most agreeable of pastimes, and accessible to the average intelligence and purse.

Though the amateur could now "press the button" he could not do the "rest" himself. The important thing about the development of amateur photography (and no one appreciated it more than Eastman himself) was to make the amateur a worker as well as a taker of pictures. This combination was then almost impossible. For one thing the beginner could not develop the "stripping" film. It was a task to test the most experienced.

Even before the Kodak was on the market, it was apparent that to be a complete and permanent success there must be a film with a transparent base. After months of intense application Eastman announced the success of his experiments with cellulose as the much-desired film base. This made commercially practicable the present flexible film which did away with its paper forerunner and provided practically every advantage of the glass negative, but without its weight and bulk. The Kodak, now had its full complement. The day of the amateur had indeed dawned.

This transparent film base often incorrectly referred to as "celluloid" which it resembles, is obtained by treating absorbent cotton with a mixture of nitric and sulphuric acid. This reduces it to what is technically known as "cellulose-nitrate".

By a process of washing, filtration and mixture with sol-
vents it becomes a syrupy "dope" subsequently spun into thin glass-like sheets, to which the sensitized emulsion is applied to one surface. When dried and hardened it is photographic film and goes forth in cartridge, pack or reel, ready to record the still or the animated panorama.

For the Kodak and the "Movie" have a common heritage. They are colleagues of a miraculous advance.

This kinship grew out of one of those historic coincidences that Fate sometimes achieves. In that closing year of the last decade but one of the nineteenth century, the idea of a transparent film was the goal of two great ambitions, though each was unconscious of the other.

In Rochester Eastman saw it as the emancipator of the heavily-laden amateur; down at Orange, New Jersey, Edison, halted in his experiments with motion pictures by the unwieldy glass plate, hoped and felt that somewhere off in the realm of invention lurked the flexible base that would complete his work. Until it appeared his camera must stand idly by.

When the Wizard of Menlo Park heard of the outcome of Eastman's film labors, he realized that the "missing link" was found. He coupled the new product up with his camera and the result was the Kinetoscope, the very first commercial appliance to show pictures in natural movement. This apparatus lifted the motion picture from experiment into practicability.

The cellulose film was now an accredited picture domain. Between the Kodak and the Cinematograph a whole new vista of photographic pleasure and profit was opened up.
The Kodak had to blaze the way to film popularity. It met the requirement royally, however, for it was an immediate success. At the outset the motion picture was generally regarded as a scientific toy. Few realized in those early days that the first crude films, showing a rushing train, a horse running or a child playing in the streets were the forerunners of our 24,000 "Movie" theatres, where every day more than five million people forget their troubles, avoid temptations, become stay-at-home globe-trotters and run the range of thrill and emotion—all for a song.

Yet this militant march of the "Movie"—once started—would not have been so swift or miraculous without the aid of George Eastman. The same prophetic genius which had foreseen amateur photography now read the future of the animated film. His capacity for business organization immediately asserted itself and he became the pioneer of film manufacture with a promptness that saw his product on the market long in advance of other makers and on a scale that has since enabled him to supply more than ninety per cent. of the entire motion picture needs of the country in addition to the enormous call for Kodak film everywhere.

It took courage and indomitable energy to plan the facilities for this new future. There were no precedents; no kindred enterprises to provide the comparative figures. A unique industry had to be launched to meet a demand not yet created.

With the faith that had fathered so much achievement Eastman laid the foundation of the now enormous plant—Kodak Park—in Rochester, which sprawls over scores of acres and is
the fountain-head of world film supply.

THE DAWN OF THE DAY-LIGHT ERA.

All the while the Kodak pursued its pioneering path, which became the broadening highway of progressive photography. Its very name became synonymous with the amateur's development. Having established the creed of camera simplicity Eastman proceeded to interpret it to the last degree. As the epoch-making little black box waxed in popularity, the size of the picture it took grew until you could make a 5 x 7 exposure. Every year witnessed some improvement that lessened labor and registered another step toward perfection.

Up to this time photography was the slave of the dark. All loading and developing had to be done in a crimsoned dimness that often meant discomfort. In 1892 the Eastman Kodak Company made the first assault upon this tyranny of the night with what were known as the A.B.C. Daylight Loading Kodaks. They were equipped with film put up in light-proof boxes, a strip of black cloth being attached to either end of the film. Only the cloth was exposed to the light during loading. After the camera was closed a few turns of the key brought the film itself into the focal plane without being impaired.
This was followed by the present Cartridge system, the cartridge being the closely rolled film package now so widely familiar. These cartridges were attached to the Bull's Eye Kodak, a development of the Bull's Eye Camera which was acquired from the Boston Camera Company.

Slowly, but surely the Kodak realized the Eastman desire for the compactness with increasing ease of operation came a marked saving of space in the size of the camera due to the placing of the film cartridges at the front of the instrument alongside the lens instead of at the rear as in the earlier models.

The year 1895 saw the advent of the original Pocket-Kodak, a box-camera making a picture 1-1/2 x 2 inches and selling for $5. This simple and amazingly efficient little picture-taker, gave amateur photography a great impetus and along with the Bull's Eye and the Bullet Kodaks, which were similarly operated, ruled the amateur realm until 1897 when the Cartridge Kodaks were introduced. This name was something of a misnomer as the previous Pocket, Bull's Eye and Bullet Kodaks also used the cartridge. These new Cartridge Kodaks however, were in folding form and represented what was then believed to be the ultimate hand camera.

But the Kodak idea is the idea of ever increasing improvement, merely regarding the goal of today as the stepping-stone for tomorrow. The age of purely pocket photography really came in 1898 when the Folding Pocket Kodak was made of aluminum and with rounded corners gave the amateur the very last word in convenience and comfort. It made a picture 2-1/4 x 3-1/4 inches and was

Eastman, George
loaded for twelve exposures. As a matter of fact so basic was this advance that the whole Kodak line of today is based practically on that idea, although refinements have come with each year with no corresponding increase of price.

It would be a strange twelve months that did not bring from the treasure-house of Kodak originality some new aid for the amateur. The temptation is strong to linger for a moment on the very latest exhibit expressed in the Autographic Kodak, which meets a need long felt by the Kodaker.

Even with the best systems, the photographer frequently loses track or mixes the records of his exposures. When pictures are exposed in different localities, with similarity of details and background, there is naturally much confusion in identification. Hence came the idea of a camera in which the record of the film can be written on the film after the exposure. This inscription may or may not be included in the print but it becomes a permanent part of the film, and bears the same relation to the negative that the caption does to a magazine illustration. Such is the Autographic Kodak which is one of the Folding Pocket varieties. It admirably rounds out the work of the Kodaker, for it definitely "places" the picture and removes all doubt and confusion.

The Autographic Camera does more than merely catalogue the film. When it records, for example, the time and distance of an exposure, it becomes a progressive textbook of photographic instruction. It has its place in the work-a-day world too, for,
among other things, it labels unalterably the chronological pictorial record of building construction, and enables the press photographer to identify his exposure made in the swift rush of news events.

The autographic device is at the command of every owner of a camera in which it was originally built, because the attachment is adjustable and can be fitted to a shutter, which may be applied to all Folding Kodaks. Economy has marched shoulder to shoulder with convenience all along the Kodak way.

Today the Kodak offers a range of service touching every talent and meeting every wage. It runs from the tiny dollar Brownie, which the merest child can manipulate, up to the Folding models equipped with the Goerz Anastigmat Lenses -- the expert's instrument.

Under the wing of the Kodak, expansion now crowded thick and fast upon all amateur photography. A few revolutionary changes will illustrate.

Take, for example, the perfection of the film. In the earlier days it had a most annoying way of curling up. If kept for a long time a 4x5 negative would assume the proportion of a lead pencil. This made printing very difficult, particularly from old negatives. Glycerine baths were necessary to make them usable. In 1902 this defect was conquered, with the Eastman Non-Curling Film which remains flat indefinitely.

In the same year came also the orthochromatizing of the film whereby it became somewhat sensitive to color values. Clearly to understand this you must know that a non-orthochroma-
tic plate or film is unduly responsive to blue and aggravatingly unresponsive to red with the result that in photographing a man who wore a dark blue shirt and a light red neck-tie the shirt would show nearly white and the necktie would be almost black. With the orthochromatic emulsion, however, such reproductive errors are greatly diminished and photographic results became more satisfactory.

More significant than this was the final step that led the developing process out of darkness into the dawn. Up to this time, as you may recall, the camera could be loaded in the daylight, but the whole chemical evolution of the face of the film from creamy yellow mass of inert silver bromides into definite negative had to be done by hand, in a tray under the dull red glow of the isolated chamber.

In 1902 came the first developing machine invented, as were so many of its progressive mates, by Eastman. The method was quite simple. The cartridge with the film fully protected from light was taken from the camera, placed in the machine (which was a metal box) - the developer poured in, and the apparatus closed. With a crank the outer black paper wrapping of the film was wound out of the way and the film itself was wound inside an apron and revolved in the developer for six minutes. The developer was poured off and the washing and "fixing" process followed. Thus the film was protected from the light...
until light could no longer harm it.

A later evolution of this machine was toward the Tank in which the film is wound up inside of the apron in a light-proof box, and transferred from this box to a tank where it is developed. By this arrangement it is not necessary to continuously turn the film as was required in the original machine. The period of development, however, is increased a little over three times.

The tank system bore to picture developing the same revolutionary significance that the first Kodak bore to picture-taking, because it discounted professional service and was the antidote to inexperience. It showed that better results could be obtained in the tank by amateurs than by the most expert workman following the oldtime hand process. One reason for this was the fact that in the tank a film is not exposed to the light in any way until after development is completed and the free silver washed out, whereas even in the best dark room, the rays of red light will effect the film to some extent. As a result the tank method has been largely adopted by the best professional photographers for the development of plates. It enables them to maintain a standardized temperature over a given time.

For the amateur the tank system has achieved its largest benefit, because it enables him, without the technical knowledge, to develop his own pictures at home or on the wing, with an absolute guarantee of success providing, of course, that the exposure is properly made. It prevents accidents and develops...
snap-shots and time-exposures at the same time and with the same values. With the cartridge film it is a daylight process all the way.

It is the final convenience.

THE ACQUISITION THAT SPELLED ADVANCE.

Now let us take stock of the photographic situation. Almost within a decade the art had grown from being the commercial property of comparatively few professionals into the universal privilege of a growing host. A whole new industry begun to bristle with demand and up rose the problem of supply.

As he viewed the spreading domain that the Kodak had created Eastman felt the sense of responsibility that is ever the price of constructive leadership. He had taught the photographic idea how to shoot. He now felt that his larger mission was to see it properly nurtured. It lay in providing the amateur with a quality of service and equipment productive of the satisfaction that is the only stimulus to art.

Photography is a peculiar and exacting mistress. Results count for everything. There may be brilliant or bad paintings, appealing or indifferent etchings, but there is only one kind of photograph - a good one. In short it is the best or nothing.

Perhaps in no other activity is there such an inter-
dependence among the factors that contribute to success. The slightest error in the original chemicals that go to form the film base; the unnoticed fall of a degree of temperature in the room where emulsion is mixed; a flaw in the composition of the printing paper or a leak of light through a pin-hole in the camera are some of the perils that beset the photograph on its journey from exposure to mount. A trivial detail may undo the fruits of utmost sacrifice and study. The hazard had to be minimized to the last degree.

Eastman dedicated himself to this task which was to provide so far as it was humanly possible, an insurance against failure. It meant the welding of a chain of a uniformly produced tools and materials.

With the launching of this idea began a period of acquisition that advanced every phase of photography. The keen-eyed, spectator man who dominated Kodak Park gradually brought into his ken the things needful in progressive picture-making. When he could not devise or inspire a new and improved formula for film or paper he bought the best to be had. If he could not manufacture a camera or a device that he thought essential, to specialization or wider popularity of the art, he purchased the foremost in the field.

If people asked him why he did not buy out various competing interests that remained intact, they were always met with the same reply:

"I only buy when the enterprise acquired is essential to the rounding out of photographic efficiency and service"
The taking over of the Boston Camera Company and the Blair interests, which annexed the Hawke-Eye in the early '90s is a typical performance. This transaction, while really the result of patent litigation, gave the public the benefit of a host of improvements which would only come from such consolidation.

Although the father of film development, Eastman always recognized that the plate camera had a definite and established place, and was an essential part of the complete scheme of photographic supply that he was bringing about. The Eastman Kodak Company, therefore, acquired the Rochester Optical and Camera Company which brought with it the Premo and the film pack, and the Century Camera Company which contributed professional apparatus to the fold.

In 1905 the F. O.mer & Schwing Century Company was acquired. The specialty of this company was the manufacture of Graflex Cameras and scientific apparatus. Graflex Cameras are especially valuable in speed work, making pictures in from 1,100 to 1,160 or a second when necessary. When purchased, these cameras used plates. Later they were made also for use with film packs. But when the Company became a division of the Eastman Kodak Company there was naturally an evolution along the line of greater simplicity and today most of the Graflex cameras are so made that, so far as their sensitive material is concerned, they conform to the Kodak principle. In other words, in these latest models the simplicity of the Kodak Film Cartridge (in daylight loading and light weight) is combined with the reflecting mirror principle and the high-speed focal plane shutter.
Thus again is shown the advantage of improvement in apparatus made possible by the union of different elements under one management. The present-day Graflex, using the Kodak system of loading with film cartridges, would not have arrived — certainly would have been delayed had the Graflex camera been manufactured by a separate Company.

So, too, with the item of paper which plays such an important part in achieving photographic perfection. So much of the time and capital of the Eastman Company were absorbed in its formative period with the manufacture of Kodaks, roll-holders and films that little attention could be devoted to paper and other necessities. As late as 1892 the Company was not a factor in the professional photographic trade save with its Bromide paper which was used for enlarging purposes.

During this year, however, it began to market Solio a chloride of silver-gelatine printing-out paper. A printing-out paper, by the way, is one in which the image appears when it is exposed to the light under the negative. A developing-out paper on the other hand is one in which the image is latent, just as in a negative and must be brought out by development.

Solio relieved photography of one of its ancient burdens, because up to the time of its appearance the photographer was obliged to sensitise his own paper, just as in the old days he had to sensitise his own plates. For many years the professional's first task every morning was to sensitise enough paper with silver carried in an emulsion of albumen to take care...
of his needs for the day. Solio gave him a paper that was always ready.

Coincident with the appearance of Solio was that of a paper known as Aristo. Both of these products were chloride of silver paper and glossy. But in Aristo, collodion carried the emulsion while gelatine performed the same work in Solio. Each had its field of usefulness, Solio being sold to both professionals and amateurs and Aristo largely to professionals. As usual, the Eastman process was the simplest. So long as both papers were glossy there was room for honest argument about their merits. Later on, however, the Aristo was put out with a matte surface which was a radical advance and proved immensely popular especially with the professional photographer. Eastman now saw in it a necessary link to his chain of adequate supply and it was literally enrolled under the Kodak banner, soon to be joined by Velox -- a developing-out paper with a gelatine emulsion.

The Eastman Company now had what was, in the light of contemporary paper progress, a complete line of photographic papers. Its own Bromide was adapted for enlarging purposes; the Solio provided the printing-out and Velox a developing-out paper for the amateur; while the Aristo met the need of the professional portrait photographer.

Why was this variety of output necessary? Simply because there is a big difference between the professional and the amateur negative, resulting from the conditions under which
they are made. The amateur in the main uses a film and confines his activities mainly to snap-shots out-doors, while the professional works with plate under the soft and well-regulated light of the studio.

Improvement in paper naturally kept pace with the general advance in the photographic field. Along came Artura, representing the latest development for professional work. There was no Eastman product paralleling this and it was bought out in 1909 in order to keep the line of Eastman papers complete. Meanwhile the line had been further bulwarked so as to take in a Platinum paper the Angelo. Thus the paper cycle was rounded out.

The same kind of acquisitive history repeated itself with the dry plate, - the product which, you may recall, was the corner-stone on which the whole Eastman structure was reared. Concentration in other directions led to a temporary neglect of this end of the business. This was splendidly remedied, however, by the purchase of the Seed dry plate, - the premier and highest priced plate for the professional. To supply all other dry plate needs the Eastman Kodak Company took over the Stanley and Standard Dry Plate Companies who made a cheaper grade. All of these plates are now manufactured at the Kodak Park plant and are kept distinctive. Changes are constantly made in all of them and new brands are put out constantly to meet specific requirements.

The most difficult requirement in dry plates, the one which relates their sensitiveness to color, is met by the output of the famous Watten & Wainwright Company of England, which was
bought out two years ago. It not only brought to the Eastman array of sensitized surface product, the up-to-the-minute word in photographic progress, but also added to the staff of the Company the World's foremost photographic color investigator, Dr. Kenneth Mees.

This welding of allied interests forged a mighty progress. The Portrait Film was one direct outcome. Without the union of experts in film and plate that the Eastman organization presents, such a step would doubtless have been impossible, for no single plate manufacturer or equally independent film maker could have achieved it.

It is the inevitable outcome of loyal team-work among closely-related activities that have a common goal. Each department is benefited by its relation to the other. Knowledge gained in coating dry plates helps in the manufacture of film: an advanced method of spooling film leads to a more compact camera. New products and methods can only come from this mutual interchange of experience and ideas. In a word, control of production is the precaution that secures control of quality.

What is the larger significance? Here it is in a nutshell. When George Eastman began the manufacture of dry plates there were less than fifty retail dealers in photographic goods scattered throughout the United States whose volumes of trade was confined entirely to professionals. The amateur was an almost unknown quantity.
Today there are nearly fifteen thousand agencies of one kind or other for the sale of photographic supplies; the handful of amateurs has grown to a millioned host of enthusiasts whose demands far outstrip those of the professional.

THE CAMPAIGN OF EDUCATION

Here, then, was complete photographic equipment ready to reproduce nature and reflect life. Though the mechanical side of photography had practically been made fool-proof it needed ample knowledge to obtain the best results.

Thorough in all things, as the record of his achievement reveals, and with characteristic bigness of outlook, Eastman again left nothing to chance and ignorance. He did what every other great path-finder of progress has done - he made himself the Teacher of his Art. The far-reaching industrial agency that his name emblazons, became the free and comprehensive instructor of the whole picture-making process.

It fits well into the mood of our time, for we live in an age of larger and accessible education. Scientific business efficiency has done away with the "Rule of Thumb" idea. Even the hod-carrier is taught to conserve his steps and eliminate
waste effort.

Eastman argued that the more proficient you make the photographer the more permanent becomes his interest. So he said:

"Tell him all there is to know about the business".

First he placed at the disposal of the amateur the rich experience that all these years of Kodak expansion had gathered. This is available through the Kodak Correspondence School at Rochester to which any question bearing on photography may be sent for careful analysis and answer. A complete system of instruction by mail may be had for the price of a postage stamp.

More pretentious in its scope and proportion is the traveling Kodak Exhibition. No matter where you may live, you doubtless have seen the bills advertising this most extraordinary perhaps, of all assembled tributes to the efficacy of the camera. It travels like a theatrical Company; always plays a week's engagement; has a competent corps of lecturers and demonstrators, and sets up in each community an illuminating collection of five hundred pictures. The difference between the Kodak Exhibition and the regular theatre however is that it is free.

This exhibition is the best answer to that oft repeated question:

"Has the art of the camera lost by the mechani-
cal perfection of photographic means"?

On its hundred screens with their soft backgrounds and cabinets glittering with the Eastman crest, you find evidence that film photography offers modes of interpretation and treatment as varied as painting: that the individuality, style and artistic vision of the camera artist has as free and elastic a play as though he worked with brush and palette.

Here are Alpine sunsets brooding over glacial ice; the deep-toned lure of tropical glades; the swift and varied vista of city life; the shaded peace of the drowsy countryside; the finish of sensational event in realm of sport; the surge of the sea on varied shores: -- apparently all that is pictureable in life and action the world over, done with unforgettable distinction.

Indeed the Kodak Exhibition is the Amateur's Hall of Fame, -- a Louvre of Photography.

But there is more to it than mere picture-showing. Afternoon and night you can hear instructive lectures on every phase of photography. You can watch "The Kodak at Home" find out the relation between "Photography and Plays", wander "Out-Doors with the Camera", behold "Young America and the Kodak", and follow the travels of the "Kodak In Many Lands".

To attend one of these Exhibitions is to get a liberal education in photographic progress and to touch at close range the democracy that camera interest creates.

Eastman, George
From mansion and hall bed-room, in limousine and street car,
come rich and poor, old and young, all levelled by the common
desire to become better amateur photographers.

Turn to the uplift of the professional which is
on an equally comprehensive scale. It is based on the theory
that if Mahomet cannot come to the Mountain of Knowledge,
then Mountain goes to Mahomet. This is the way it works.

At Rochester an Educational Department is main-
tained for the benefit of employees in professional establish-
ments, and also for so-called amateur finishers who may work
for a wage. One detail will illustrate the method.

It is a model studio equipped with reception room,
office, dressing room, and complete gallery developing and
printing equipment facilities. Every device that can shorten
labor, economize time and bring about satisfactory results
may be seen. This institution not only shows the operator
how to work properly, but it conveys to the future owner
-- and these students are the Proprietors of Tomorrow --
the lesson of doing things right.

Material and instruction are provided, and the
like pupil's work is criticised by experts. He is a college student
fitting himself for life.

You have seen what is accomplished when the photograp-
graphic Mahomet goes to the Mountain of Knowledge at Rochester:
now let us see how that Mountain goes forth to spread the
gospel. It takes the form of the Eastman School of Profession-
Photography which has come to be regarded as the Advance Agent of Photographic Success. Full brother to the Kodak Exhibition, that I have just described; it is really a traveling university packed with helpful instruction for the portrait photographer and the man who does the so-called commercial work. The School usually spends three days in a town; is conducted in a large hall which is free to all workers who want instruction in advanced photography.

The curriculum is a practical course in efficiency and salesmanship, based on that unfailing maxim - "Teach with the eye". Pictures are taken, developed and printed on the stage and the spectator sees just how the job is done. He is taught to use the latest processes, and the newest aids; is shown how to pose and handle sitters, advertise his business and deliver his product to the customer. The School carries "props", and as an example of its thoroughness of detail, sets up a drawing room to show how "Home Portraiture" may be capitalized.

Not content with all this, the Eastman Company publishes "Studio Light" a monthly magazine of information for the professional and "Kodakery" a monthly publication, brimful of pictures and text to lighten the way of the amateur. These periodicals are really publications of wide popular interest, to be read with profit and pleasure by the layman.

The educational campaign is just another evidence
of the fulfillment of the Kodak mission to round out the art.

THE WORLD-WIDE DISTRIBUTION.

But ideal manufacture, even when backed up by intelligent use of product, fails of its final purpose without adequate distribution facilities. This situation of course confronts all expansive industry. In the case of the Kodak, however, it developed a peculiar world-wide problem whose solution added a fresh distinction to American initiative.

It grew out of the fact that the Kodak has become a world citizen, - a well-nigh indispensable aid to the traveler, almost vying with the tooth-brush as an item in the essential equipment. This contributed the first kink to the problem in the second place, film is more or less subject to heat and cold and there is a time limit to its availability.

How, then, was the wandering Kodaker to be sure of getting fresh photographic material away off in some remote corner of the globe?

Yet, when John Jones of Kalamazoo runs out of film anywhere from Berlin to Bombay, all that he has to do is to look up the nearest Kodak branch where his want will be supplied and if necessary, his film developed and printed. Many of these establishments which dot the whole beaten path of univer-
Sal travel are not only retail shops but also wholesale de-
pots from which film is sold to hundreds of dealers in the same
and surrounding territory. These dealers, therefore, do not
have to look to Rochester, London, Copenhagen, St. Petersburg,
Rome, Adelaide, or Tokio for their supplies. They call on
the nearest Kodak wholesale house which is comparatively near
at hand and this means, in turn, that stocks are continually
being "turned over" and shelves are never bare. There are no
"dead supplies".

The system of marketing Kodak products abroad,
which has the two-fold object of supplying all the world peo-
ple and taking care of the traveling American no matter where
he may be, is merely one more tribute to Eastman thoroughness
of detail, which has come to spell service. It is reflected
in the comprehensive method of distribution employed in
America, where the waste and delay of the middleman are wiped
out. The dealer gets his goods direct from the four main
supply points, - Rochester, New York, Chicago, and San Francisco.
This has not only accomplished much in economy but has cut down
materially the time elapsing between the manufacture of goods
and their use by the consumer, a most important factor, when
you realize the perishability of the film product.
THE CITADEL OF THE CAMERA.

The panorama of Kodak achievement has now been revealed. It is an Epic of Trade told in the term of a many-sided expansion that raised a useful art from infancy to world stature. Behold now the source whence comes the product with which this wonder tale was written.

Daylight never dies on the making of the Kodak. From New York to England by way of Canada and then to far-off Australia you can follow the producing way. The Toronto branch is being supplemented with a million-and-a-half-dollar factory: in Harrow where the little English lads disport, and at Melbourne in the land of the kangaroo, are pretentious plants.

But it is in Rochester—the Kodak city—where the pulse of the industry beats. In the down-town district four huge establishments turn out the yearly yield of cameras, that, placed end on end, would reach from New York City to Utica. Here, too, are made the multitude of sundries to fill every demand from printing frame to Kodak album.

To the north lies Kodak Park, the real capital of Kodak empire. No matter from what point you approach the city you can see outlined against the sky the two huge smoke-stacks that herald this Citadel of the Camera. The banners of smoke that trail from their lofty tops are the battle-flags of the industry that has given the city its chief industrial distinction. From it rushes an unending stream of sensitized
surface.

These smoke-stacks, in a way, have a symbolic kinship with the dome of the capital at Washington. That stately and splendid architectural marvel, surmounted with the bronze figure of Justice, proclaims the Seat of the National Government, even as those towering yellow piles of brick indicate the heart of photographic output.

Around them nestles a community with a prestige all its own. Squadrons of long and spacious structure, green with mantling ivy, are set in the midst of a verdant park. If you seek the familiar background of industrial supremacy you may be disappointed. There is none of the tumult and strife of spectacular labor; no clash of giant hammer or flare of fiery furnace amid the grimmness of the night.

But somehow, you get the air of quiet and effective performance, the serenity of satisfied endeavor. As in all other Eastman works, these striving earnest thousands have air for the lungs, color to greet the eye, safety contrivances to conserve life and limb and a genuine interest in their vocation which comes from the sense of partnership that a wage dividend bestows. This content in the producer inevitably creates content in the consumer.

Nowhere in all the universe is there such a plant as this. The walls that gleam so gayly in the glinting sun, hide the ruby-tinted caverns where delvers in an eternal dusk
-- like the hazy figures in an impressionist picture -- uncannily make and pack the sensitized stuff that issues forth in ceaseless flow. For light is both friend and foe of the film.

Everywhere is startling contrast and picturesque surprise. Bigness of Bulk broods over all, and enables Quantity Production -- economic blessing of a militant commercial age -- to find a new and even thrilling expression. The raw glass from Belgium that forms the background of the plates arrives in area that would glaze a city. The finished paper in storage alone might make an immaculate highway more than three feet wide from New York to San Francisco. The silver bullion that goes to make the silver nitrate -- base of all emulsion -- is one-tenth the product of all of the American mines.

So, too, with output that Kodak and "Movie" devour. The film for the former in a single year is enough to girdle the globe while each month more than five thousand miles of cinematograph cellulose are reeled off to feed the hungry maw of the motion picture machine.

There is no need of rehearsing the mechanical steps in film or paper-making, fascinating as some of them are with the mystery of secret process and the glamour of the dark. What concerns us in this estimate of Kodak Park is the bulwark of uniformity that its eternal vigilance sets up. Here you find the dramatization of the complete interdependence of one constituent to another in the manufacture of photographic goods. A single illuminating instance will show the extent to which Eastman precaution goes.
Nitrate of silver -- which is silver bullion treated with nitric acid -- is the principal ingredient of all emulsion, whether used on film or paper. Therefore it lies at the very root of the photographer's success. If it is defective to the slightest degree the picture is impaired -- possibly ruined. It is vital that the remotest risk be avoided in its preparation.

Now what did the Eastman Company do to guarantee the integrity of this all important factor? It might have bought the nitrate of silver in a score of places and the chances are that it would be satisfactory. But there is also the slight possibility of flaw. Following the plan to produce every possible contributing material, a silver nitrating plant was established at Kodak Park which not only guarantees ample supply but insures uniformity. In other words the Eastman people know that the nitrate of silver that goes into Kodak Emulsion is right.

Most manufacturers would be satisfied with this precaution, - not so at Kodak Park. They not only make the nitric acid with which to treat the bullion but they go back of that and make the sulphuric acid out of which, in conjunction with nitre, the nitric acid is made. It is the superlative safe-guard!

Let us go just one step further. Assuming that the most perfect materials are compounded there is still many a slip betwixt preparation and finished product. The presence of excessive humidity in the holy of holies, where emulsion is
mixed, or the difference of a few degrees in temperature - up
or down - in the room where film is coated may easily spell
disaster for the photographer in a far-away field. Yet he
would not discover it until he started to develop the picture,
exposed in many instances, at risk of life and limb. What is
regarded as excessive care in every-day industry is here looked
upon as merely the first stages of caution.

Kodak Park puts a check on checks.

Take the unstable institution called atmosphere,
whose unseen currents provide deadly pit-falls for the aviator
and invisible dangers for the film. How is this to be manipu-
lated,

The answer is in a huge desk all alive with intricate
mechanism. Ask the man in charge to tell you the temperature
of an emulsion room a sixth of a mile away. He fixes a dial;
presses a button and the needle begins to turn. In less than
a minute it has told you the reading. This long-distance elec-
tric thermometer is the air detective. The slightest change in
temperature anywhere in the plant is known here at once; if it is
to the least detrimental a warning is flashed to the spot. Cen-
sorship of atmosphere is complete.

When you come to analyze this and all kindred Kodak
procedure you find that it is simply part of that bigger scheme
of uniformity of quality which is the consumer's greatest
bulwark.
AT THE GATE OF TOMORROW.

What of the Photography of Tomorrow?

The average person who loads and develops his Kodak in daylight; renews his supplies as easily in Calcutta as in Chicago; sees snap-shots made in the thousandth of a second and views the miracle of modern camera compactness and convenience, quite naturally believes that the limit of development in the art has been reached.

But he is much mistaken. In front of photography still stretches an uncharted realm. Somewhere in its murky depths lurks the mystery of the conquest of color, the fixing of an absolutely standardized unit of light, a whole baffling array of problems that touch physics, enlist chemistry, concern mathematics and out-wit optics. Until they are solved photography must grope some more.

With a realization of the responsibility that his proved leadership imposes George Eastman has set up in the Research Laboratory at Kodak Park which bears his name, the beacon with which to search this elusive area. Thus to manufacturing authority he brings the virtue of a scientific investigation dedicated to the uplift of all photographic interest. The significance of the step is as many-sided as it is profound.

It is one answer to the oft-repeated indictment that commerce takes it science too cheap. Some industries,
to be sure, have been satisfied with the by-products of endowed fellowships, scattered crumbs from the university tables. Others, and especially those that adapt scientific methods to manufacture, have their own laboratories to unravel technical tangles and shape output. Much science in business, however, is more or less an expediency rather than a definite aim and comes, in the main, from without. It happens because our great industrial organizers have not been scientists. They are just beginning to understand that a contribution to science may also be a dividend-payer.

When the future of a whole art is directed by the manufacturing organization (and such has been the career of the Kodak), it cannot be left to the uncertainty of independent investigation. It must create its own science and such aid can only come from within.

The Eastman Research Laboratory, therefore, is more than a group of perfectly appointed departments, captained by eminent specialists whose analytical eye is trained on every approach to picture-making. Rather is it the evidence -- in men, apparatus and consecrated effort -- of the higher ideal of a dominating industry expressing its obligation to the ultimate consumer. In a bigger sense, it is just one more angle of that all comprehending Eastman ambition which, having shaped the past of photography, now seeks to foster its future.
There was a peculiar and definite need for this institution. Heretofore photographic research has been handicapped because the investigator had to work with materials of whose production he knew but little. To get real results, -- and this is notably true of photography -- the searcher should know the complete biography of the delicate and sensitized tools with which he works. He cannot afford to imperil his work by the constant changes in manufacture with which he is unfamiliar. The photographic laboratory must be a part of an immense producing concern which is able to produce all its experimental material and on a large scale. *The* Kodak Park is the only one that could offer such facilities.

The Eastman Research Laboratory is a compact replica of all the surrounding plant. Its product of film, paper and plate is equal to that of the average small factory. It follows that when the scientist within its walls tests the action of a plate or film he knows every step in the life of the emulsion with which it is coated.

In brief, it is a self-sufficient, self-supplying entity, built out of commerce but uncommercial -- lacking the label of "Will it pay" on every side. This means immunity from the lash of frenzied output. A hundred days of effort are as yesterday. Something may be produced today, tomorrow, next year. It does not matter. The spirit of progress, not immediate event, is the compelling motive.
Save for the big number "3" over the door, there is nothing in the external of this Laboratory to distinguish it from its flanking factories. It is the House of many Contrasts. Outside its cornices touch the structures that resound with the hum of a masterful industry; inside is the peace of academic aloofness.

This calm is but the cloak that mantles an absorbing endeavor. Down in shadowy caves men are burrowing into the intricacies of silver and glass to find a speedier sensitized surface; amid a jungle of machines physicists are experimenting with the structure of gelatine; in the studio motion picture projectors are buzzing with the wonders of a three-color process that is to bring a new world of animated delight to the devotees of the "Movies"; over in spectroscopic laboratory the wonders of light transmission and absorption are recording their dazzling adventures, while in a spacious screen room, which may become the setting of an historic chapter of photographic advance, the most eminent of separatists wrestles with, the riddle of color reproduction.

Everywhere the hunt is for the new and for the missing unit however slight that will shed a gleam upon the encircling dark. No other similar stronghold is so fully equipped to wage war upon the unknown, with photography.

Kindred research shares the beneficence of the Eastman Laboratory. Here come the seekers after plates for
from delicate and difficult work picturing the hydrogen atmosphere of the sun to an X-ray surface that will reveal every detail of the human heart. They are not only supplied, but advised, in this way the establishment becomes an aid and inspiration to both science and humanity. In practically all of this work there can be no possible profit. As a matter of fact it is often conducted at considerable deficit. But material loss counts for naught where science sways.

Nor is the light of all this revelation imprisoned. The results are published from time to time in papers and pamphlets which are creating a whole new scientific literature. Six of them, for example, were read this summer at the convention of Illuminating Engineers at Cleveland. The Eastman Laboratory, by this performance, is doing for picture-making what those older lens and dyeing laboratories of Germany have done for applied optics and the whole process of chemical coloring. It not only materially aids the advance of industry but creates a large part of its permanent data.

Here then dwell hope and aspiration amid the eternal change that research evolves. Upon these labors are focused the eyes of a whole expectant Art.

The Eastman Laboratory is indeed the Gate to the Photographic Tomorrow.
THE MAN BEHIND.

For the last scene in the unfolding of this Empire of the Kodak you must turn again to the man whose faith fashioned its start. As it was in the beginning so it is now at the end. This epoch-making advance is but the story of his work.

Today he sits in an office in the sixteenth story of a massive white temple that he has reared on the site of the building where he lived and labored with the plan of the first Kodak. At his feet lies the city that he has made the centre of photographic activity. Far off, along the gleaming Genesee, he can see the twin stacks that sentinel the consummation of his dreams.

From his desk stretch the bonds that link his name and his product wherever the trade-winds blow. Not even Bell and Morse, sponsoring the electric spark that sputters around the world, brought to American inventive genius a wider fame. For the Kodak is the word common to every tongue. Its lens has flashed upon the frozen fields; winked under the burning tropic suns, swept the snowy crags and with Adventure itself, pierced the heart of the forbidden places. The little black Kodak box has ridden with the red rush of war and followed the serener paths of peace, -- always the unfailing and uncomplaining friend of Man.
The work of George Eastman is greater than mere invention, more significant than the world-wide exploitation of a product that is part of the universal use. He found photography a dull and uninviting field; he made of it a fertile and fascinating domain.

The vision that led the youthful bank clerk to toil in the night a quarter of a century ago has only been heightened by the success that made him head of the industry. Today he is no less the ambitious pioneer than in that precarious period when first he struck the shackles from oppressed Photography.

To his creed of "Make it Simpler" he long since joined the maxim of "Make it Better". His courage and his capital are hitched to the star of an ever-expanding destiny.