GEORGE EASTMAN

A brief biography
of the founder of
Eastman Kodak Company

GEORGE EASTMAN

by the late O. N. SOLBERT

Former Director of George Eastman House of Photography

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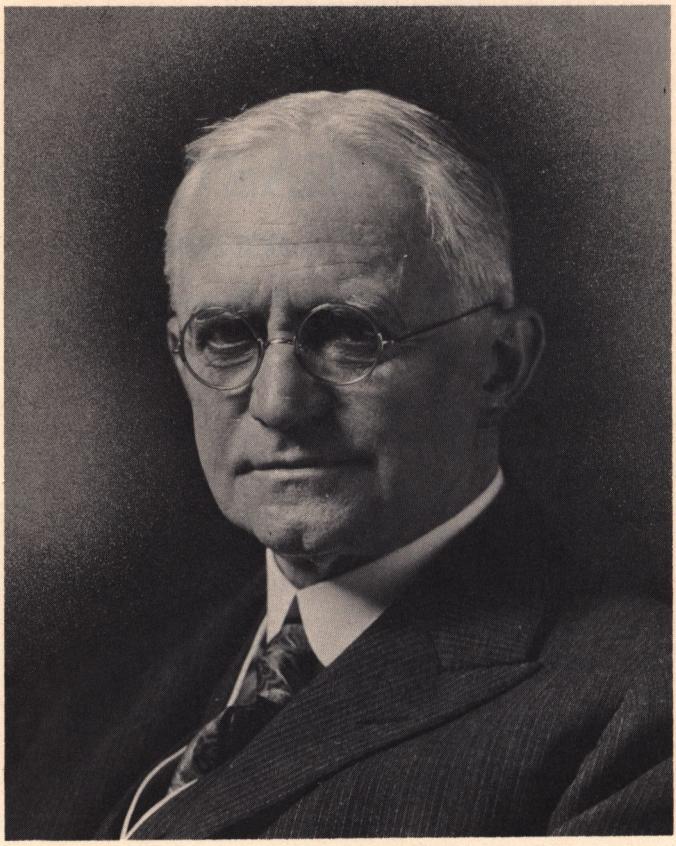


GEORGE EASTMAN, whose inventive genius revolutionized photography. When he began as an amateur to take pictures, the technique of photography was difficult and the appartus cumbersome. He made photographers of us all by simplifying the entire process; a new era of photography opened. He also democratized his industry by sharing its success with his employees. The whole fortune which he made he gave away during his lifetime, to make the world a better place to live in. He gave $100 million for education, medicine, and music. His most lasting memorials are his endowments in the interests of his fellow men.

An amateur, in its true sense, is one who does things for the love of doing them. George Eastman, amateur, took up a cumbersome, professional handicraft and simplified it into modern photography for all. With a similar devotion, he pioneered in democratizing his industry by sharing its benefits and earnings with its employees. In much the same manner, according to a careful plan, he 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 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.

The urge to communicate, to relate and transmit ideas, to recreate events, to record permanently the image of life —this impulse has inspired all men in all times. Evolving slowly through the progressive stages of pantomine, speech, the graphic arts, and painting, this approximation of reality was finally achieved 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 with 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 by photography—to be revived tomorrow for appraisal, reproduced in all the radiant brilliance and reality of motion, sound and color of the actual event.

IN THIS HOUSE in Waterville, N. Y., George Eastman was born July 12, 1854. His early forebears came from England in 1638. The family moved to Rochester when George was six years old.

BOYHOOD

George Eastman was born July 12, 1854, in the village of Waterville, New York, to Maria Kilbourn and George Washington Eastman. The old Eastman homestead, where his father was born, was built about 1770 and is located across the line from Waterville in the township of Marshall. The early forebear, Roger Eastman, came from England in the ship "Confidence" in 1638 to Salisbury in Massachusetts Bay.

When George was not quite six years old his father sold his nursery business and moved the family to Rochester so as to devote his entire time to his Eastman Commercial College there. Two years after this move the elder Eastman died and the family of Mrs. Eastman, George, and his two older sisters, came upon hard times. The family had been left almost penniless. Mrs. Eastman in her struggle to keep the children in school had to take in boarders.

George continued school until he was fourteen. Although studious, he made no particularly known scholastic record. He was a good baseball player and after he left school was the star catcher for several seasons on a fast amateur team of youngsters. He carried a scar for life from initiation into a school fraternity by having hot wax poured on his bare forearm by members from the barn loft while he stood on the floor below. Even in his school days he showed early merchandising tendencies. A Sunday school classmate tried to wangle from George a puzzle he made from wire knitting needles. But there was "nothing doing" in the way of a gift and the pal finally had to pay ten cents to get it.

At fourteen, poverty forced George to leave school. With grim determination, he vowed to relieve the family's financial distress and to help out at home. He got a job as a messenger boy to an insurance firm at $3 per week. He was neat and thorough in his work. In the morning after lighting the stove, he swept the floor and set the cuspidors in just the right positions so that persons who used them

would be least likely to miss and soil the floor. At five o'clock he trudged home a mile to help his mother about the house. A year later he was office boy in another insurance firm and through his own initiative he soon got more work in the office, took charge of policy filing and even wrote policies. He was advanced to $5 per week.

The struggle at home became more difficult and the office boy's pay was not enough to meet the budget in spite of the income from boarders. He studied accounting at home evenings to get a better paying job. In 1874, after five years in insurance work and at the age of twenty, he was hired as a junior clerk at the Rochester Savings Bank.

George Eastman was always thrifty and saved, even on his meagre wages of $3 per week. With his new and munificent salary of $800 he was able to save in the next seven years the sum of $3000 which he used for his start in the photographic business. His earnings and savings and expenditures were carefully accounted for in his notebook.

TRIALS OF AN AMATEUR

At the age of twenty-four he decided on a much needed vacation. He had worked hard and long, late evenings and sometimes into the early morning hours accounting at the bank. He had read about and wanted to go to Santo Domingo. The engineer who worked in the basement of the bank told him he must make a photographic record of his trip. This chance suggestion started George Eastman in photography. He 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 so he could get into it while spreading emulsion on glass plates before exposure, and later for developing the plates. There were chemicals, glass tanks, a heavy plate holder, jug of water and altogether the complete outfit "was a packhorse load" as he described it. Learning how to use it to take pictures cost him $5 for lessons.

He did not make the Santo Domingo trip but when more competent with the difficult art of wet plate photography he went to Mackinac Island to photograph the natural bridge there. The glass tank full of silver nitrate necessary in sensitizing his plates had to be leak tight and safe from breakage so he wrapped it tightly in his underwear for the journey. This turned out badly for his thrifty soul as after all it did leak and he had to buy new underwear.

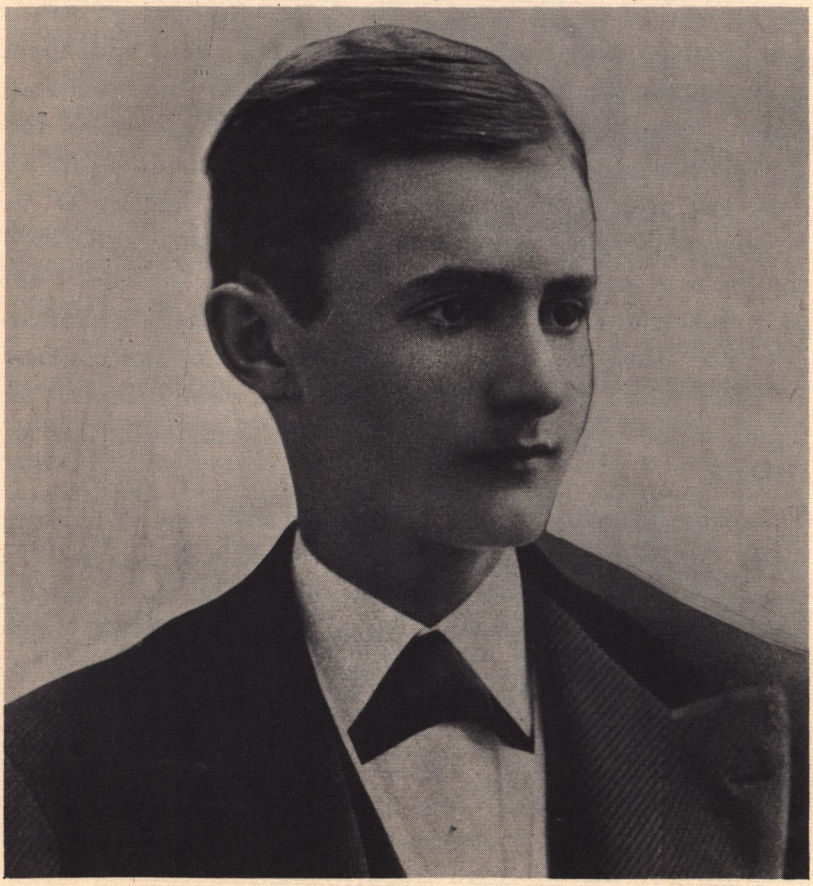
A group of curious tourists draped themselves on the bridge to pose for the picture and watch George Eastman set up and focus his camera, crawl into his tent on hands and knees to sensitize his plates, crawl out again with them ready to take the picture. It was a hot day but the fascinated group remained for the long and intricate operation and waited breathlessly for him to emerge from his steaming dark tent after developing his plate. 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."

George Eastman became completely absorbed in photography and wanted to simplify the complicated process. He read in British magazines that photographers were making their own gelatin emulsions. Plates coated with this emulsion remained sensitive after they were dry, in contrast to wet plates 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 Encyclopaedia Britannica at the book store as sources for his experiments.

He worked at the bank in the daytime and experimented at home in his mother's kitchen at night. He mixed and cooked emulsions every night during the week, and would go to bed each Saturday night and sleep until Monday morning with time out only 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 the kitchen stove.



WHILE A BOY George Eastman worked as a messenger boy in an insurance firm at $3 per week to help support his family.

The first three years of his early photographic experiments were the hardest and most harrassing of his hard working life. Dread of the poverty that beset his beloved mother and his two sisters, one of whom was paralyzed by polio, fired him with a stern resolve. This resolve to make money to help his family drove him relentlessly in the new venture in photography. So strong was this determination and so deep the love for his mother that together they formed the compelling motives of a great part of his life.

In April 1880, George Eastman leased the third floor of a building on State Street in Rochester and started to manufacture dry plates for sale. Looking at a second hand engine priced at $125 that he found through a newspaper advertisement he pondered its value. "I really 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."

Difficulties were met and overcome. Utter collapse was faced at least once when dry plates in hands of dealers went bad. He recalled them all but was not able to replace them with good plates until after frantic experiments and a trip to England to learn what had gone wrong in his emulsions.

THE QUEST FOR SIMPLICITY

Eastman was soon able to turn his attention to the development of new products with the object of simplifying photography. His experiments were directed to the use of a lighter and more flexible support than glass. The first thing that he tried was the use of paper to carry the emulsion, the paper being in the form of a roll carried in a roll holder which was used in the ordinary view cameras in the same way as the holders for glass plates.

At that time Mr. Eastman had no idea of the amateur use of photographic materials, which became so important to him a year or two later. His idea at first was just to replace the heavy plates which he was making and which

were chiefly used by professionals for portraiture.

The first film advertisements in 1885 stated that "shortly will be introduced a new sensitive film which it is believed will prove an economical and convenient substitute for glass dry plates both for outdoor and studio work." This system of photography by roll holders fitted into the existing apparatus and was immediately successful, but the paper was not entirely satisfactory as a carrier for the emulsion because the grain of the paper was likely to be reproduced in the print.

Eastman tried to substitute a film of collodion for the paper, but he couldn't make a collodion film which was strong enough to carry the emulsion. He then coated paper with, first, a layer of plain, soluble gelatin, and second a layer of insoluble light-sensitive gelatin. After exposure and development, the gelatin bearing the image was stripped from the paper, transferred to a sheet of clear gelatin, and varnished with collodion.

At this time Eastman's mind apparently took a turn which changed the whole direction of his work and established the lines on which his success in photography was based. He once said: "When we started out with our scheme of film photography, we expected that everybody who used glass plates would take up films, but we found that the number which did so was relatively small, and in order to make a large business we would have to reach the general public."

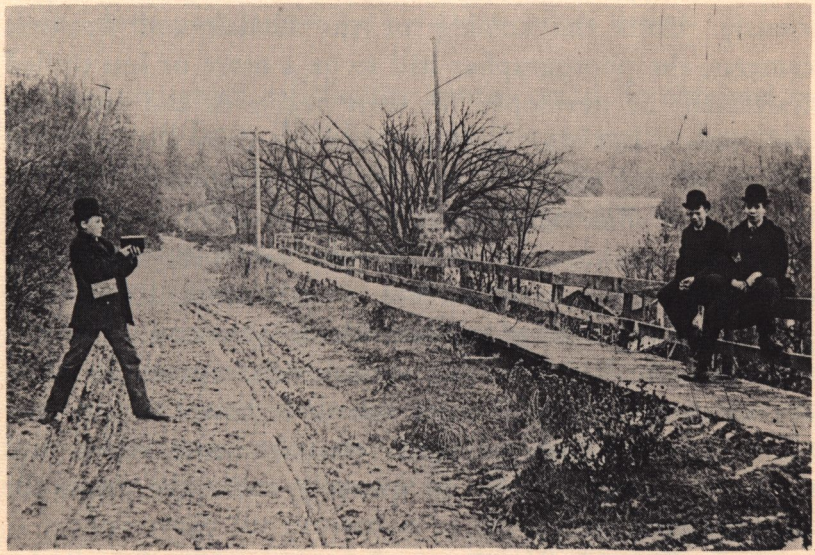
PHOTOGRAPHY FOR ALL

To reach the general public, he decided to make a new kind of camera. This new camera, introduced in June 1888, was the first Kodak. It was a box type camera, light and of small size, loaded with a roll of the stripping paper long enough for a hundred exposures. The price of the camera loaded and including a shoulder strap and case was $25. After exposure, the camera was sent to Rochester, where the exposed strip was removed, developed and printed, and

a new one inserted at a charge of $10. This was a radical change in policy. The roll holder had fitted into the existing system of photography. The Kodak created an entirely new market and made photographers of people who had no special knowledge of the subject and who had as their only qualification the desire to take pictures. Anybody could "press the button," and Mr. Eastman's company "would do the rest." A new era opened: modern photography was launched.

Eastman continued his attempts to get rid of the paper base. He hired a young chemist who made solutions of nitrocellulose in various solvents and eventually produced a sheet of film base which had the necessary strength and flexibility.

In August 1889, the first Eastman transparent film in rolls was marketed. It was first made by spreading a solution of nitrocellulose on a glass table 200 feet long by 42 inches wide which when dried was first coated with a substratum



THE LIGHT WEIGHT HAND-HELD CAMERA George Eastman invented could be operated simply by pressing a button. It was loaded with enough flexible film so that 100 pictures could be taken. No other apparatus was needed by the photographer.

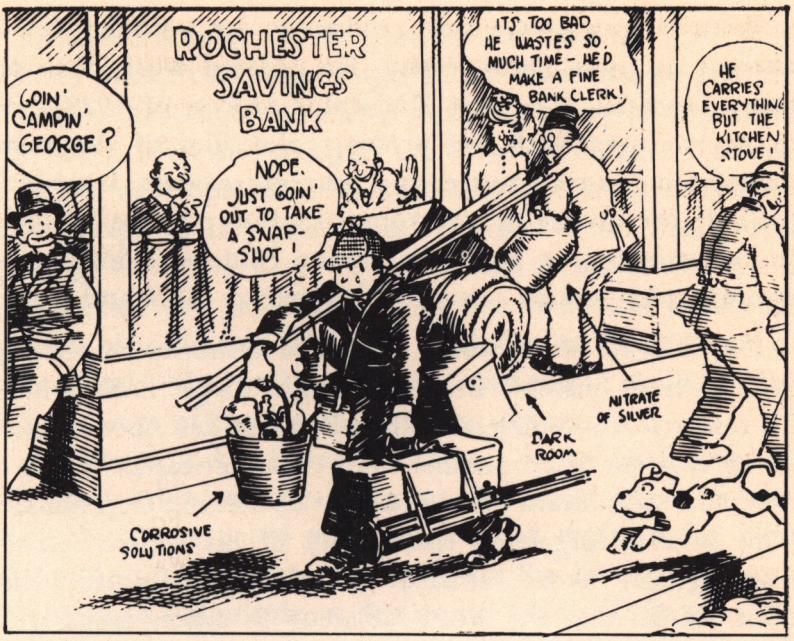
of silicate of soda to make the emulsion adhere to it, and then coated with gelatin emulsion. It was transparent and grainless, and could remain as the permanent support for the negative, thus making the delicate stripping operation unnecessary. It could be produced in strips 200 ft. long.

This flexible, transparent film of George Eastman's, plus apparatus built simultaneously by Thomas Edison, in fortunate combination made motion pictures successful.

In 1891 the amateur transparent film was further improved by spooling it so it could be loaded into the camera by daylight. The camera did not have to be sent to Rochester to be filled: rolls of film could be bought almost anywhere. Cameras for the new film were further simplified. A pocket size box camera was marketed in 1895. The "Folding Pocket Kodak" was fitted with a bellows, so that it was collapsible. In 1900 the first Brownie camera, intended for children, was put on the market at the price of $1.

The development of roll film photography produced a situation very different from that which had existed previously. Until the coming of the Kodak and Brownie cameras, the photographer had to be a more or less skilled craftsman; he developed his own negatives and made his own prints and was, perforce, interested in the technical aspects of the subject. The new photographers using the simple roll film cameras no longer troubled in the least about the technique of photography nor were they interested in its craftsmanship; they were concerned only with getting photographs of subjects which interested them. The manufacture of film became an industrial operation, while the finishing of the pictures was undertaken all over the world by thousands of small establishments which had facilities to develop films in quantity and make prints for the photographer.

Throughout his life, George Eastman was profoundly interested in the technical developments of photography, but his deepest concern always was to develop some simplified



A PACKHORSE LOAD, Eastman said, was required when he began to photograph by the wet plate process. In this cartoon made years later, we see him loaded down with a camera, tripod, chemicals, and even a tent to use as a darkroom.

method by which satisfactory results could be obtained by the public at large. This basic principle represents his major contribution to photography. Charles Greeley Abbott said "It was a revolution in photography brought about by the devotion of a bank clerk amateur."

In 1923, 16mm film was first marketed and the process of amateur cinematography associated with it. This introduction was akin to the introduction of the Kodak. The film was supplied ready to be loaded in daylight in a convenient portable camera and after exposure was returned to the Company, which developed it by a reversal process to make a picture ready for projection in the home. Taking motion pictures in 1924 was no more difficult than the Eastman innovation of taking snapshots in 1889—again simply by "pressing the button."

Eastman was always most anxious to see a similar development in color photography. He ordered work done on many processes. The first Kodacolor process of 1928 (not to be confused with the present color film of the same name) came nearest to meeting his requirements. It made it possible for anyone to take 16mm. motion pictures in color. Improvements that he set in motion continued until color photography became as easy and simple as black and white.

Dr. C. E. K. Mees, world renowned authority on photography whose business Eastman bought to get him to head his research laboratory said, "Mr. Eastman described himself as 'an amateur photographer.' His characterization 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 doing."

EASTMAN'S PHOTOGRAPHIC LEGACY

Thus this Rochester amateur, by his inventive genius, simplified photography, which he found a difficult and specialized art, so that anyone could take pictures with a handheld camera simply by pressing a button. He made photographers of us all. Furthermore he broadened the scope of photography enormously, so that it began to rival Gutenberg's invention of movable type as the most facile medium of communication 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 electrocardiograph 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 functionings 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, and accurately tell the bettor which horse really did win the race. 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-section of an aeroplane's structural parts against flaws. It will reveal the inside of an Egyptian mummy three thousand years old without disturbing the wrappings and discover that a great Pharaoh suffered from pyorrhea.

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 can be detected by infrared or ultra violet plates, and the spectograph 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.

DEMOCRATIZING INDUSTRY

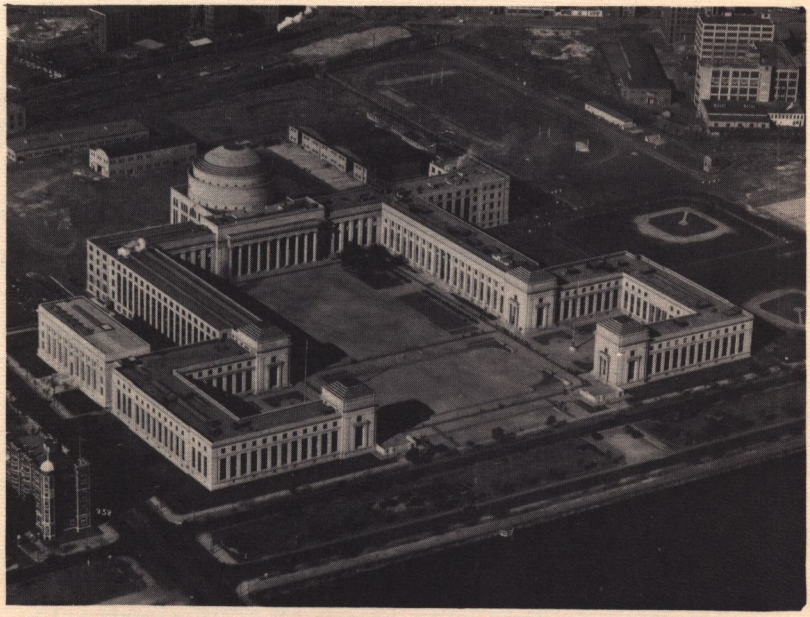
With remarkable foresight George Eastman blended human, democratic qualities into the building of his business. He believed, that for mutual success, employees should have more than just good wages. He was far ahead of the thinking of contemporary management for he knew that if this were true there would be greater loyalty and better production.

Early in his business he began planning for "dividends on wages" for his employees. His first act, in 1898, was the distribution of a substantial sum of his own money, 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 a large part of the distribution of the company's net earnings. The prosperity of an organization, he felt, was not necessarily due to the 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, then worth ten million dollars. Still later came the best fulfillment of what he felt was a responsibility to the 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 an ideal in industry—the employee could confidently look forward to a secure future.

He was a pioneer in this phase of personal industrial relations. His first concern was directed to his own employees not with charitable gifts but with a worked out scheme for an earned participation in the success of the business that reflected to the good of the company and as well to the consumer public. Carl W. Ackerman, his biographer, writes, "Mr. Eastman was a giant of his day. The social philosophy which he practiced in building his company was not only far in advance of the thinking during his lifetime but it will be years before it is generally recognized and accepted."



ANONYMOUS GIFT of $20 million enabled the Massachusetts Institute of Technology to erect these buildings. Years later it was learned that the gift was George Eastman's.

GIVING AWAY HIS FORTUNE

George Eastman is known as a philanthropist almost as well as the creator of a new era in photography. In this field, as in 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 Mechanics 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 five thousand dollars each. It worked.

He admired Massachusetts Institute of Technology for he had had experience in taking on some of its graduates who had become his best assistants. This admiration, after thorough study of the problems involved, was translated into a handsome 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 several years the mysterious "Mr. Smith" was speculated about and found expression in a popular M.I.T. song.

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 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 make it clear that he was not a performer 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 realization in a plan he worked out and supported for a great School of Music, a Theatre and a Symphony 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 their 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 home city was already full of Eastman landmarks for the enrichment of community life.

His sincere concern for Negro education brought carefully thought out gifts to the Hampton and the Tuskegee Institutes.

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 he said, "In the first place, the progress of the world depends almost entirely upon

MOVING PICTURES became a reality when Thomas A. Edison used George Eastman's flexible film in his camera in the late 1880s. Here the two pioneers are seen together in 1928.

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

He often made the beneficiary match his gift in some way, so the institution would have the confidence of standing on its own feet. Always he would study the institution and give it the benefit of his rich management experience to the end that their resources might be more efficient and lasting.

George 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 his creations and endowments in the interest of his fellowmen. And the most significant characteristic of his philanthropy was his devotion of time and study to make his gifts more useful. For him great wealth brought but the greater opportunity to serve.

LEISURE HOURS

George Eastman was reticent and shunned publicity. It seems paradoxical that the man whose name is synonymous with photography should have fewer photographs taken of him, and less known of him, than of any other outstanding leader of his time. He could walk down the Main street of his city without being recognized.

But having been denied pleasures in his hard working youth and middle age, in later years he went hunting for things he had missed, such as music and flowers and paintings, as well as outdoor life.

He lived his philosophy, "What we do during our working hours determines what we have; what we do in our leisure hours determines what we are." He was a tough competitor, hard-bitten and practical in business; he was gentle and congenial in his home or in the field of outdoor enjoyment.

Being a craftsman with tools he liked working as a carpenter or repair man at his simple hunting lodge in North Carolina. While doing a plumbing job one day a guest said, "You're having a lot of fun." G. E. retorted, "I would rather wipe a lead joint well than anything I know of."

For his many shooting and fishing trips and for safaris in Africa he thoroughly organized his camping equipment, designing and making every pack and its contents. Each item was numbered, packed for space and weight, and each had to have at least two uses. He was an expert cook—his

recipes were as accurate as chemical formulas—and he was always in charge of the camp cooking and personally produced special dishes, desserts and cakes.

He had courage and faith. On safari in Africa he stood his ground and calmly filmed a big rhino as it charged him at close range. His white hunter only shot at fifteen paces and the beast fell at five paces from the immobile and filming Eastman. When it was pointed out to him that he could have lost his life from what could have gone wrong, he gently replied, "Well, you have to trust in your organization."

In his yearly visits to Europe he "did" the art galleries methodically with an expert friend—even cycling from place to place. So by the time he could afford masterpieces he had learned enough to say, "I never buy a painting until I have lived with it in my home." The result was that his is one of the fine private collections of paintings.

THE VISION OF A PIONEER

George Eastman was a modest unassuming man. 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 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. Seligman'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 extensive 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 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."

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 who shrank from publicity, gave away quietly, often anonymously, all his wealth—more than one hundred million dollars—to art, education, 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 to drive them to supreme achievement.

At the time of his death in 1932 the *New York 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."

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