

AN
AMERICAN PHILATELIC TRIBUTE
 TO
GEORGE EASTMAN
INVENTOR BUSINESS MAN
PHILANTHROPIST
BORN JULY 12, 1854



At thirteen, George Eastman went to work as a messenger boy in an insurance office at \$3.00 a week; later worked in a Rochester bank.



George Eastman was born in this house at Waterville, New York, on July 12, 1854. The family moved to Rochester when George was six.



Paris 1890. Eastman, touring Europe, was photographed by Nadar, famous portrait photographer and an Eastman dealer.

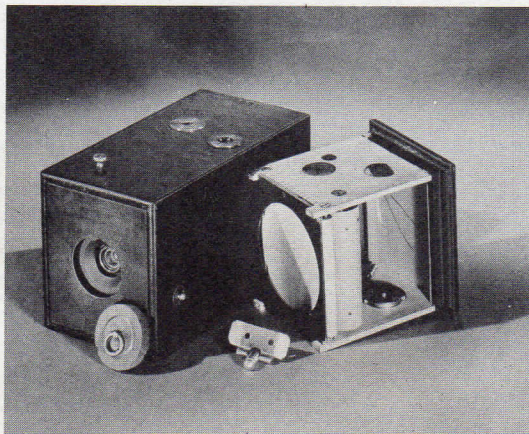


George Eastman's first factory was a third story loft. In 1882, the Eastman Dry Plate Co.—Strong and Eastman, partners—moved into this three-story brick building at what is now 343 State Street, the company's executive offices in Rochester, New York.



George Eastman House, 900 East Avenue, Rochester, N. Y. This photographic center is an independent educational institute, chartered by the New York State Board of Regents.

"You press the button



we do the rest"

The Number One Kodak camera, designed especially for American film, came out in 1888. It sold for \$25. Loaded for 100 exposures. The whole camera was sent back to the factory for developing, printing and re-loading. The charge for this service was \$10.



GEORGE EASTMAN

Portrait taken in London, June 27, 1921, when Mr. Eastman was 67, by his distinguished friend and colleague, Mr. Nahum Ellen Luboshez, a Fellow of the Royal Photographic Society.

“His inventive genius revolutionized photography. When he began as an amateur to take pictures, the technique of photography was difficult and the apparatus 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.”

GEORGE EASTMAN

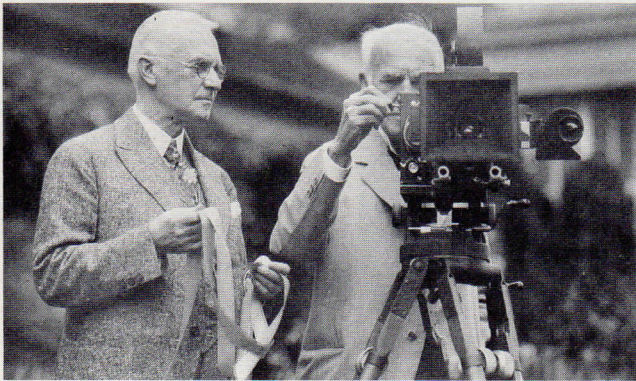
1854-1932

The Inventor

To speak of modern photography is to begin with George Eastman.

If the world and his wife can now photograph the children with no more difficulty than pressing the button; if they can find a motion picture 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 the luminous present.

His first achievement, on which he obtained patents here and abroad in 1879, was a device for coating large sheets of glass with the sensitized gelatine emulsion, in the manufacture of dry plates.



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.

He then began his search for a more flexible base than glass.

In 1884 he patented his "American Film"—a band of paper coated with two layers of the gelatin, one peeled off after exposure and used as negative.

1884-85 Eastman and William H. Walker devised the "Roll-Holder" on which American Film could be wound, and inserted to any hand camera in place of glass plates.

1888 This was the year Eastman's greatest personal achievement to date—the invention and production of

the *Kodak Camera*. (Illustrated on the back of jacket.) This met with instant success throughout the world, and modern photography was launched.

1889 The first Eastman *Transparent Film* in rolls. Produced as a result of nearly three years research ordered and directed by Mr. Eastman in 1886. The chemist chiefly responsible was Henry M. Reichenbach. It was achieved by spreading a nitro-cellulose solution on a glass-top table 200 ft. long. When dry, this was coated with silicate of soda, then with the sensitized gelatin solution. Being transparent and grainless, this base could remain the permanent support for the negative.

1891 This new type film was spooled, permitting cameras to be loaded in daylight. No further need to return exposed film to the factory.

From 1895 to 1900 New, popular-priced Kodaks were designed—a folding pocket type for \$5.00, and the famous "Brownie" for \$1.00.

1902 The Kodak Developing Machine was introduced, superseded in 1904 by the Kodak Film Tank.

1903 By use of a special coating on the back, Eastman Non-Curling Film was produced.

1913 Eastman Portrait Film was perfected. In emulsion it had everything the glass plate had ever had, which professional portrait photographers had been convinced could never be attained in film. Light and easy to store, it had, in addition, a nonhalation characteristic which enabled the photographer to make shots right into the source of light which the older medium could never attain.

1914 The Autographic feature was introduced, enabling the date and title of the film to be written at the time of the exposure.

All through these years, improvements and refinements were constantly introduced and scientific research conducted. As a result, new and better methods of manufacture were adopted, new products added, quite a number outside the realm of photography.

Eastman was always most interested in the development of colour photography. He ordered work done on many processes. In 1928, the first Kodacolor process came nearest to meeting his requirements. It made it possible for anyone to take 16 mm. motion pictures in colour. Improvements which he set in motion continued until colour photography became as simple as black and white.

GEORGE EASTMAN

1854-1932

The Business Man

George Eastman's business career began in March, 1868 when, nearly 14, he quit school and got himself a \$3.00 a week job as messenger in a real estate office. Young George kept strict accounts of his cash transactions, and these wonderful old records show that his capital then was \$5.00. By the end of the year, after contributing to his mother for board, and buying his own clothing, etc., he had somehow built up a total wealth of \$39.00! Inherently thrifty, the successive years saw these savings grow to \$81.00, \$206, \$484, \$719, and, at the end of 1873, he had passed the thousand dollar mark and posted his net worth at \$1,115. He had, of course, won good raises in pay, and was now a bank clerk. In 1876, he had a salary of \$1,400 a year, and had saved about \$3,000, most of it carefully invested.

Shortly afterwards he voted himself his first vacation. Someone suggested he get a camera and make a photographic record of the trip. He did so, and "That's how it all began!" So complicated was picture taking at that time, he had to pay out \$5.00 for lessons in the art! Those were the wet-plate days, when one had to take a dark tent along to spread the emulsion on the plates. The camera was huge, requiring a tripod, and you had to have plate holders, a glass tank, chemicals and water—quite a packhorse load. He took all this to Mackinac Island. Eastman, in spite of all these complications became completely absorbed in the art, and determined to simplify it.

London was the photographic center of the world at that time and George subscribed to British journals on the subject. From one of these he learned of the development of the dry plate. And, using a formula from one of the journals, he began making his own gelatin emulsions—his mother's kitchen the laboratory. In April, 1880, he leased space in a building on State Street, and began making dry plates for sale, continuing, however, to work at the bank. His first products were excellent; then, for some inexplicable reason, they went bad, and he took back all he'd sold.

One of his mother's boarders, Henry Strong, had helped Eastman finance the little business after George had begun successful production, and they had formed a partnership under the name "Eastman Dry Plate Co." Utter collapse seemed imminent when the plates started to go bad. But Strong never lost his confidence in his young partner and endorsed his plan to go to England and get to the root of the problem. There Eastman bought the formula of the best British manufacturers, went to work with them to master the technique, and came back to resume successful manufacture!

Thus was launched one of the most fabulous careers in the history of American Industry. From these beginnings, the largest photographic business in the world has been developed, with net sales in 1953 of \$633,000,000.

First plates, then photographic paper, films, cameras, optical lenses, and a host of gadgets and accessories

have been produced and sold in ever increasing quantities. In 1889, a British company was formed, and as early as 1890, Eastman had virtually cornered the photographic market. In 1896 Eastman had perfected a *positive* film for motion picture machines—a film that has since been supplied, not by the foot or the mile, but, annually, by hundreds of thousands of miles.

In 1884 the first Eastman Company was formed with a capital of \$200,000. Eastman's old friend and first backer, Henry Strong, continuing as President. The Eastman Kodak Co. of New York was formed in 1892. In 1898, all on his own, without broker assistance, Eastman re-organized and re-financed the foreign Kodak companies in England, France and Germany. He emerged from these transactions with sound European representation, and a personal profit in excess of \$900,000! After this accomplishment, he hurried home to his adored mother and proudly announced: "Mother, we now have a whole million dollars." To which, mother's classic comment was, "That's nice, George," and never mentioned the subject again!

The present parent company is the Eastman Kodak Company of N. J. which was organized in 1901 with a capital of 25,000,000 common shares of \$10 par, and 100,000 Cumulative 6% Preferred stock of \$100 par. Headquarters are in Rochester, N. Y. The Rochester Park group of works, producing film, paper, plates and photographic chemicals, is a 2½ mile long unit, half a mile wide, and comprises some 116 buildings. Two huge separate Rochester plants produce (1) cameras and projectors; (2) lenses and allied products. The Texas Eastman Co. at Longview, Texas, and the Eastman Co. at Kingsport, Tenn. produce chemicals; plastics, etc. The Eastman Gelatine Corp. at Peabody, Mass., makes the all-important gelatine for film and paper.

Manufacturing plants abroad include Kodak Ltd. near London; Canadian Kodak Co. Ltd. at Toronto; Kodak Pathe, S.A.F. near Paris; Kodak A.G. at Stuttgart, Germany; and Kodak Australasia at Melbourne.

In 1925 Mr. Eastman resigned as President of the parent company and became Chairman of the Board, which position he retained until his death in 1932.

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

George Eastman's manufacturing creed was simplification—when it meant doing the thing the easier way without any impairment of results. He preceeded Henry Ford in mass production. To improve photography in all its phases, and for all the varied, useful purposes it could serve, and make the art available to the millions, was his goal. Eastman enjoyed making money; enjoyed *more*, putting it to work to benefit his fellowman.

Kodak

Eastman coined this famous word himself—now the registered trade-mark of all the Eastman Kodak Companies.

"IF IT ISN'T AN EASTMAN, IT ISN'T A KODAK."

GEORGE EASTMAN

1854-1932

The Philanthropist

George Eastman began *giving* when his salary was \$60 a week. He made a \$50 donation then to the young and struggling Mechanics Institute of Rochester. In his later years he helped the group again with \$5,000 and induced nine other citizens to do the same.

He didn't wait until his death to will away his wealth, but gave it away during his lifetime. His objective was to help make the world a better place in which to live, at home and abroad. And, with each gift, the recipient got the best that Mr. Eastman could give of himself, his mature thought, and the benefit of his own rich management experience. He appears to have remembered the line "Who gives *himself* with his alms feeds three; himself, his hungry neighbour and Me." Great wealth to Eastman meant greater opportunity to serve.

In his philanthropies as in his business activities Mr. Eastman seldom acted on impulse, but always based his actions on the result of careful study and knowledge. Often he required the beneficiary to match the Eastman Gift with something of his own — to install confidence. Thus his benefactions brought durable and widespread assistance to those most worthy.

Eastman's first interest was the welfare of his employees, but he was sternly opposed to labour unions. Before the turn of the century, he was planning what he termed "Dividends on Wages." In 1898 he made an outright gift of his own money to each employee in the American company, and shares to those of the British company, based on their wages and length of service. In 1911, at Mr. Eastman's insistence, the Directors allocated the sum of \$500,000 to establish an employees permanent Welfare Fund.

The following year he set up his "Wage Dividend" scheme. Under this plan each employee benefits, over and above his annual wages, in proportion to the yearly dividend paid to stockholders. The programme has been maintained ever since. The amount distributed to employees under this scheme in 1953 was \$24,830,000. Other employee benefits totaled an additional \$40,000,000. (Dividends paid to stockholders on account of 1953 earnings totaled \$32,191,000.)

In 1919 Mr. Eastman gave one third of his own shareholdings to his employees. The market value of the gift was \$10,000,000. Eastman stipulated, at the same time that the company would sell to employees desiring to buy them, common shares at *par*. (This was about one sixth the market value at that time.)

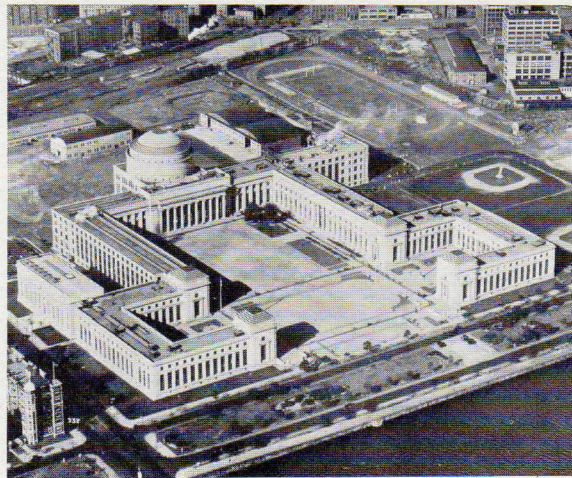
These actions, having ensured as far as was humanly possible, the prosperity and security of the Eastman workers, he felt free to distribute practically all of his personal wealth to those institutions which most needed and merited his help. Before his death in 1932, he gave away more than \$100,000,000.

Education, medicine and music were Mr. Eastman's principal beneficiaries. In the first of these fields, he singled out for his most substantial gifts, the University of Rochester, Massachusetts Institute of Technology, and the Negro educational institutes of Hampton and Tuskegee. On a single day in 1924, he signed away \$30,000,000 to these institutions. "Now I feel better," said Eastman, as he laid down his pen.

In the second group, \$2,500,000 went for the City of Rochester's Dental Clinic; \$4,000,000 to the Medical School and Hospital at Rochester University, and in excess of \$9,000,000 for Dental Clinics for children in London, Paris, Rome, Brussels and Stockholm.

In the third field he concentrated chiefly on the University of Rochester, with an expenditure of nearly \$18,000,000 for their Eastman Theatre and School of Music. In addition he was a constant supporter of Rochester's fine Philharmonic Orchestra. Largely because of Mr. Eastman's help, and his personal interest and activity, Rochester enjoys concerts of unusual excellence throughout each winter, as well as seasons of grand opera.

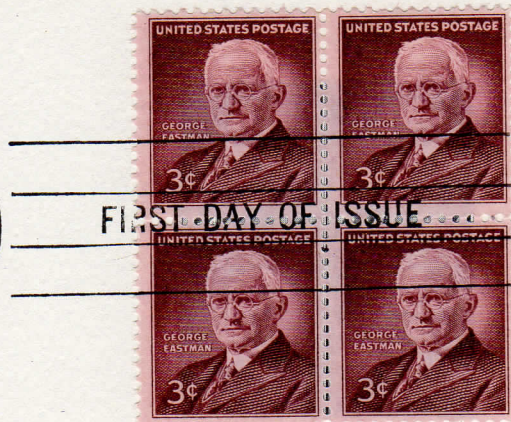
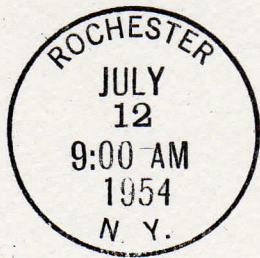
Among the comparatively few men of the last generation who can unreservedly be called great, George Eastman is outstanding for his constructive and lasting achievements.



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.

GEORGE EASTMAN

1854-1932



3¢ Maroon

Issued at Rochester, N. Y.
July 12, 1954
Marking the 100th
Anniversary of
George Eastman's Birth
At Waterville, N. Y.
July 12, 1854

Origin of Design – Portrait by Luboshez
Designed by William K. Schrage
Portrait engraved by Charles A. Brooks
Frame, Lettering and Numeral by John S. Edmondson
Printed by Rotary Press
Issued in Sheets of 70
Electric Eye Perforated 10½ x 11
Authorized Printing 119,000,000

The postage stamps of a nation are a picture gallery of its glories. They depict in miniature its famous men, the great events of its history, its industries, its natural wonders.

Because of this, philately has a distinct educational value. No one can pursue this hobby intelligently without developing a greater knowledge of his national heritage.

A handwritten signature in black ink, reading "Arthur E. Summerfield".

POSTMASTER GENERAL