

# THE EASTMAN MEMORIAL

IN simple dignity, "with its framework of marble and living trees," the memorial to George Eastman stands revealed.

It was silently unveiled on the 15th of September, 1934, by Mrs. George B. Dryden of Evanston, Illinois, Mr. Eastman's niece, in the presence of a thousand persons bound to him by ties of association and friendship and in the midst of Kodak Park, the great industrial plant that he created.

It was dedicated by Dr. Rush Rhees, president of the University of Rochester and Mr. Eastman's intimate friend, in behalf of the board of directors of the Eastman Kodak Company, of which Dr. Rhees is a member.

"During all the coming years," Dr. Rhees said, "this memorial will be a lasting symbol of the abiding influence and inspiration which the memory of George Eastman will exert on all who knew him in life, and on the thousands who in the future years may contribute by thought and labor to the future realization of the vision which Kodak's founder cherished for it and for a world increasingly worthy of man's loyalty."

The monument at the center of the memorial, revealed when the soft, white veiling cloth slipped down to the base, is a pillar of grayish-pink Georgia marble, marked with striations of darker gray. It is simply carved with two bas-relief figures.

On one face, the figure of a woman raises the flame of aspiration. On the opposite side, a crouching male figure represents the science on which Mr. Eastman's work in photography was based.

The central monument is set in a round sunken plaza paved with marble of a darker tint, brownish-pink. The marble disc on which the sculptured stone stands bears on one edge the inscription, "George Eastman, 1854-1932."

Beneath the great central stone the ashes of Mr. Eastman rest in a bronze urn within a steel box.

The bank sloping upward from the edges of the plaza is overgrown with myrtle, fringed with low evergreens. A circle of trees shades the memorial.

The location is just inside the principal entranceway to Kodak Park, in an open area surrounded by the new Research Laboratories building, the administration building, and two manufacturing buildings. The driveway into Kodak Park passes on one side of the memorial and then out on the other side after circling in front of the administration building.

For the occasion of the dedication, the sunken plaza was occupied by several hundred of the persons present. Hundreds more, standing on the lawn at the rim, heard Dr. Rhees's voice through loud-speakers hidden in the trees. The Rochester radio broadcasting stations made the ceremony audible to many additional thousands throughout the city and beyond.

Veteran Kodak employees composed a large part of the group in attendance, along with directors and executives of the Company. The Mayor and the City Manager represented the City of Rochester. Rochester institutions that had commanded Mr. Eastman's interest were represented by men who had been his associates: the Eastman School of Music, the Medical School of the University of Rochester, the Rochester Dental Dispensary, the Rochester Chamber of Commerce.

Relatives and close personal friends were there. The architect, Ralph Walker, the sculptor, Leo Friedlander, and the contractor, Albert A. Hopeman, came to supplement, by their presence, the tribute already paid to Mr. Eastman's memory by their work on the memorial.

In other parts of his address, Dr. Rhees thus described the significance of the memorial: "George Eastman said to me emphatically a year or two before his death, 'I am not interested in monuments.' How characteristic that statement was of his whole career!

"Yet can he have been unaware that he had been building monuments to himself through all his busy life? Kodak in its world-wide development was

and is a monument more significant and enduring than marble or bronze. It, too, bears carved upon its face, for all who can see, industry enlightened by wide vision, by aspiration; and these were the fruits of his leadership and inspiration.

“There is profound truth, worth keeping in mind, in the words which accompany the advertisements of Kodak wares, ‘If it isn’t an Eastman, it isn’t a Kodak.’ Kodak and all it signifies, George Eastman created for our generation. . . .

“This memorial will be inadequately interpreted if it does not call to mind one of the most masterful administrative and financial minds of our generation. Inventive genius often fails for lack of ability to put invention to effective use. George Eastman did not lack that ability. Competent business executives sometimes fail through lack of financial understanding and undue reliance on outside financial counsel. George Eastman showed no lack of financial understanding.

“Nothing less massive than this marble pillar can fitly remind us of the strength of his combination of technical, business, and financial ability. And all were dedicated to the constant advancement of Kodak as a service to science, art, and human pleasure.”

Setting forth action being taken by the Company to commemorate the dedication, Dr. Rhees said:—

“On this day the directors of the Eastman Kodak Company have in mind the thousands throughout the world who own allegiance to Kodak. In the principal office of each great Kodak plant abroad a fine bronze bas-relief portrait of Mr. Eastman is being erected as a perpetual reminder of the man who made all that development possible.

“At the same time, a bronze medal with George Eastman’s portrait on the face, and on the back the name of the recipient, is being given to each employee who has been in the service of the Company for twenty-five years or more, as a constant reminder of Eastman’s recognition of the part played in Kodak’s success by the whole body of loyal colleagues in the factories, business offices, and sales centers throughout the world.”



