



HISTORIC BRIGHTON NEWS

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HISTORIC BRIGHTON MEETING
MONDAY, APRIL 29 AT 7:30 P.M.
BRIGHTON TOWN HALL
2300 ELMWOOD AVENUE
DOWNSTAIRS MEETING ROOM

Please park and enter at the rear of the building

Beverly Gibson, horticulturist for the Landmark Society of Western New York, will present a slide program entitled **Rochester's Horticultural History**. This overview of the development of horticulture in the Rochester region begins with the early settlers who built flour mills at the falls of the Genesee River and covers the first nurserymen and seedsmen whose establishments flourished because

of the prime farmland and favorable growing conditions. Rochester's fine city and county park systems will be discussed along with the people who made them great. The talk will also touch on the landscape architects who shaped many of the fine gardens, both public and private, that have contributed to our horticultural history.

Ms. Gibson has maintained, for 10 years, the historic Ellwanger Garden and other Landmark properties, along with the help of many dedicated volunteers. She writes, lectures and appears as a regular guest on the R-News "756-Talk" show. Besides her professional duties Beverly is an active volunteer — living and gardening with her family in Webster.

ONCE UPON A TIME THIS LAND WAS IN BRIGHTON:

GARDEN AT GEORGE EASTMAN HOUSE IS 100 YEARS OLD



By Betsy Brayer

One of Rochester's most famous gardens—the first one to be built at George Eastman House—celebrates its centennial this year. On 1 July 1902, landscape architect Alling De Forest agreed that he would make "a preliminary general plan of your [George Eastman's] grounds" for \$100. After Eastman rejected several plans for the formal garden, the version pictured here was built. Eastman didn't like the messiness of the gravel paths that had to be raked daily, so in 1907 they were replaced by brick. Later, the birdbaths were replaced by the

17th century Italian well heads that still grace the Terrace Garden at Eastman House.

Until 1874, this section of East Avenue was Brighton farmland, having been originally purchased in 1800 by Oliver Culver, Brighton's first supervisor, and his brother, John Culver. In 1874, the City of Rochester annexed this portion of Brighton. In June 1902, George Eastman purchased 8 ½ acres of it from Marvin A. and Frances Culver because it was "the last farm within city limits" and "I had to have more room for my cows."

Before deciding to purchase the Culver property, Eastman considered buying what he called "the Ely property" instead. This was land on the "south west corner of East Avenue and Leighton Street." In 1902 the "Ely property" belonged to Oliver Culver's granddaughter, Cornelia Culver Ely Smith, and was still located "in the Village of Brighton, Monroe County, New York." Mrs. Smith was asking \$15,000 for a lot 195 by 300 feet but wanted to reserve 75 feet of it.

Instead, Eastman paid \$100,000 for the Culver

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GEORGE EASTMAN HOUSE GARDEN IS 100 (CONTINUED)



Photograph of the Marvin Culver home by Alling DeForest, courtesy of Ira Aronson. Marvin Culver was born in 1827. He was John's son and the nephew of Oliver Culver, first supervisor of Brighton

property "consisting of 294 feet on East Ave. and about 505 feet on Culver Park." Eastman thought the price was steep; Culver thought he was "giving the property away." As Eastman told a friend on 28 June 1902:

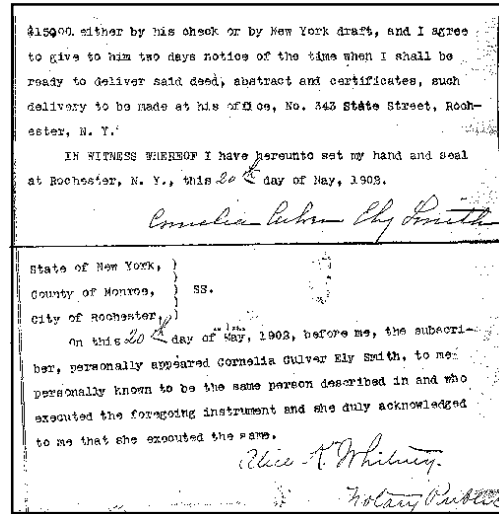
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I have concluded to take the Culver property. On looking over the Ely property I found that there was not room enough in the rear of the house to arrange the stables and greenhouses as I wanted them. While there are no such magnificent trees on the Culver property as on the Ely, the land lies much better and can be laid out to greater advantage in every way.

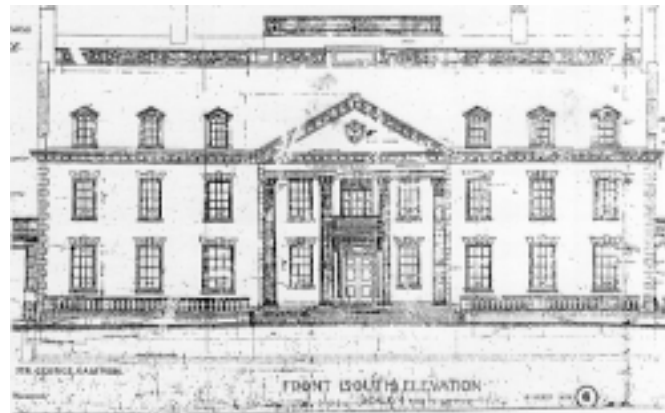
Eastman demolished the Marvin Culver home-
stead, reusing some of the foundation bricks. DeForest was able to save many of the trees on the Culver property, including the apple tree at the end of the path through the Terrace Garden (top right in the photo on page 1). There was plenty of room for the stable and greenhouses too.



Moving the trees at Eastman House. Giant elms came to the property by canal barge and drays pulled by mules or horses. Photograph by Alling DeForest, courtesy of Ira Aronson.



Cornelia Culver Ely Smith delivered the offer of her property to Eastman's Kodak office at 343 State St. on 20 May 1902. Her signature was notarized by Alice K. Whitney, Eastman's secretary. Miss Whitney would later marry Charles F. Hutchison, Kodak emulsion maker, and build a home next to Eastman House. Miss Whitney also owned property in Brighton. That property was later subdivided and today is called Whitney Lane.



Architect J. Foster Warner's 1902 elevation for Eastman House.



Crew handsplits cedar shakes for Eastman House roof in Culver farm building. Pioneer settler Harvey Goodman remembered "ploughing opposite taciturn Marv Culver" when the Culver/Eastman property was still a Brighton farm.

THE KODAKIDS CAME TO BRIGHTON AND ELSEWHERE

By Mary Jo Lanphear

Imagine leaving home as a child and spending the next five years with total strangers in another country. Over 1,300 children between the ages of five and fifteen did just that during World War II and 156 of them stayed in the Rochester area. Dubbed the “Kodakids,” they were the children of employees at Kodak’s Harrow, England plant. That their evacuation took place at all, under the political circumstances of that time, is a marvel.

Hitler’s invasion of Denmark, Norway, The Netherlands, Belgium, and France in 1940 caused great concern in England. The development of air power meant the English Channel was no longer a formidable barrier to mainland Europe, thus invasion by Germany was a real possibility. A British government-sponsored movement, the Children’s Overseas Reception Board, began to plan for the relocation of children to the U.S. and to safe countries in the British Commonwealth. Hampered by



The Harrow staff during a 1928 visit by George Eastman.

the U.S. Neutrality Acts of 1935, 1936, and 1937 that sought to avoid all conflicts in Europe and to control immigration with strict quotas and rules, CORB sought the support of President Roosevelt for this humanitarian project. In June of 1940 the U.S. Committee for the Care of European Children was established, with Eleanor Roosevelt as honorary chair.

Of primary concern was the problem of safe transport of the children. Because of the presence of German U-boats, the British government would not let the children cross the Atlantic Ocean without escort by warships. Convoying ships of civilians removed battleships and destroyers from the war effort so few were diverted to this duty. The U.S., bound by the Neutrality Acts, could not send



The Kodak Ltd. factory at Harrow England opened in 1891.

escort ships to a war zone. Instead of a projected number of 300,000 children evacuated by ship from England, only 1315 actually sailed. On September 21, 1940, when the *City of Benares* was torpedoed with 406 passengers on board, 98 of them British children, the evacuation movement was halted for the duration of the war.

One of the ships that made it across was the *Duchess of Athol*, arriving at the port of Montreal on August 24, 1940. Transferring to railroad cars, the 118 Kodakids in the first group traveled to Brighton Station, a small passenger terminal near the intersection of East Avenue and Winton Road. Sheriff Al Skinner and a contingent of Kodak officials who escorted them to temporary homes at Hillside Children’s Center and the Strong Memorial Hospital Nurses’ Residence met them.

Placement with Kodak families took them to homes in Brighton, Irondequoit, Pittsford, Penfield, and Rochester. The company assigned two social workers to assist the children and their sponsors. The group included 25 sets of siblings who were placed together when possible. Living arrangements changed as the projected six-month evacuation turned into five years. Foster parents were transferred or left Kodak and some adults and children were incompatible so re-placements were necessary in several cases.

Other than the cost of passage, due to a British law, the children’s parents were unable to send money for the upkeep of their children. The sponsoring families bore the cost of living expenses and spending money with Kodak paying for all health and dental care. EK assisted the children in keeping in touch with their parents, occasionally gathering them at

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KODAKIDS CAME TO BRIGHTON



East Ave. in Brighton, just east of Winton Rd. in 1941

Kodak for movies and slides of their families in England. Holiday parties in Rochester also kept the children in touch with one another.

As early as 1943, some of the older children went back to England to work or join the service. The majority, however, stayed in the Rochester area from August of 1940 to June of 1945. One or two



East Ave. in Brighton, near Winton Rd. in 1941

remained in the U.S. after war's end, having married American citizens. The Kodak social workers traveled to England in 1946 to see how the Kodakids were adjusting to home life. Their five-month sojourn was described in the *Kodakery*, EK's newsletter:

Sarah and Helen were generously and warmly entertained by the English families in their homes and at Kodak. They found them very interested in a country which had sheltered their children so well and of which their children talked so enthusiastically...Some of the parents are reading American history and novels to better understand their children's "other country." ...We can never adequately express our gratitude for the kindness and care given our children during those long war years.

And what became of the Kodakids? Several returned to the U.S., some worked for Kodak in

Harrow, England. Many of the young men entered military service in England and Canada. Some of the young women became nurses and teachers; some married and had children. Almost all had a difficult re-entry into English life. They were unfamiliar with English customs and they had been away from their families for five long years. Many expressed guilt that they had been spared the fear and deprivation endured by their families. Severe rationing continued in England until the early 1950s.



The Eastman Dormitory for Boys at the Hillside Childrens Center was built in 1906. Plans were drawn by J. Foster Warner, architect of the recently completed Eastman House. Probably many of the Kodakid boys stayed here while waiting to be placed with a Rochester-area family.

Children who were used to ice cream and hamburgers went home to few sweets and little meat.

The ties forged by this humanitarian project remain today, although the youngest Kodakid is now about 67 years old and most of the sponsoring parents have died. The American "sisters and brothers" have fond memories of their Kodakid siblings and many still keep in touch.

Mary Jo Lanphear is Town of Brighton Historian



The spotting room of the Harrow factory in 1905. Women employees worked on early Kodak negatives here.

HOWARD HANSON:

BENITO FROM WAHOO AND BRIGHTON PART II



Howard Hanson in 1938

By Betsy Brayer

Like George Eastman, Howard Hanson was a born administrator. Hanson also had “a bad case of hero worship for Mr. Eastman. The picture I have of him is almost a father type,” he said in 1972. Eastman returned the compliment: Hanson was exactly what Eastman would have wanted in a son, many said. According to Hanson, Eastman “was wonderful to work with. Whenever I had problems I would take them up with him. His answer was ‘You go ahead. You make the decision. You’re the expert.’...If he trusted someone to do a job then he allowed him to go his own way. I also thought he had a marvelous sense of humor.”

Eastman showed Hanson where he kept his Corona cigars on the shelf at Eastman House so that Hanson could help himself before a nicotine fit overtook him. The Hanson file is one of the fattest in the Eastman correspondence—and bears out Hanson’s recollections. While Hanson always wrote to “Mr. Eastman,” Eastman soon switched from Dr. Hanson to “Howard,” rather than the British “Hanson” that he used for colleagues at Kodak.

“Out of these consultations grew a friendship that will always be for me the most important experience of my life,” Hanson wrote in 1939 when he was 43

years old and had been director of the school for 15 years. Also, Eastman “could with the initialing of two magic letters, ‘GE’, wipe out the deficit of...a university...or change the direction of an entire community,” Hanson noted in awe.

The school moved quickly toward professional status after the coming of Hanson. It more than doubled its original enrollment and two annexes were built. A studio building, five stories high and available in 1924, housed the new opera department and was used for operatic and orchestral rehearsals and ballet training. A Venice-like “bridge of sighs” (similar in construction to the bridge that linked Kodak Office and the Camera Works) crossed Swan Street from the annex to the stage entrance of the theater.

The number of degree candidates compared to certificate candidates increased from 43 percent in 1921 to 87 percent of the entering class in 1927. At first the student body was mainly composed of women. Now the number of male students began to increase, from 15 percent in 1921 to 33.8 percent in 1927. The percentage of the entering class testing above average rose from 81 percent in 1921 to 96 in 1927. “The school has been carefully weeded for unpromising talent,” Hanson reported to Eastman. By the time of Eastman’s death, half of the students came from outside New York State. And Eastman lived to see his school lead in several fields: in composition, in the development of music theory, and in orchestral and operatic performance. By 1927 there was a veritable influx of advanced students from other institutions (34 percent of the entering class) which “proved” to Hanson that “our theoretical requirements, our requirements in musicianship, are higher than perhaps any other institution in the United States.” Students were well distributed according to departments with the most popular instruments being piano, then voice, organ, violin, and motion picture organ. A Master of Music degree had been instituted and of exactly 400 students (the number fixed by Hanson), 304 were bachelor of music candidates, 10 bachelor of arts, 41 certificate, 30 opera, 9 post graduate and 6 graduate department. In its early years

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BENITO FROM WAHOO AND BRIGHTON PART II



Howard Hanson lived on Oakdale Drive in Brighton from 1928 until his death in 1981. The house was built for Hanson by the three-generation Brighton construction firm, James L. Garrett Co. Fittingly, it is now the home of Anthony Bannon, director of George Eastman House, International Museum of Photography and Film and Elizabeth Stewart, director of the Aesthetic Education Institute.

the school turned out not world-renowned virtuosos but more first-rate teachers and orchestra members than any other institution. More than one-third of the administrators of outstanding American musical organizations were Eastman alumni.

As the school grew, additional dormitories were built, and the naming of these called for an Eastman-Hanson negotiation. Eastman wanted to honor “dead musicians” from the classical past; Hanson, characteristically, wanted the dorms called after American composers. As compromise, the names of three dead Americans—Edward MacDowell, Stephen Foster, and Francis Hopkinson—were inscribed on the new buildings.

Eastman withdrew “my objections to American names for the dormitories. As long as the composers are dead and their historical background is satisfactory to the wise ones, I am quite satisfied.”

If he did not invent the breakfast meeting, Eastman certainly used it. Beginning at 7:30, architects, conductors, and the Eastman School director gave accounts of their stewardship since the last breakfast. Conversation went on against a background of soft organ music and Eastman’s descriptions of the derivation of the flowers that banked the organ. Subjects were left to guests and woe to those who concentrated on trivialities.

“I think that organ music for breakfast is not my

idea of a good time,” Hanson said later, but never to Eastman. Many Rochesterians found the obligatory musicales and suppers at Eastman House something to be endured rather than enjoyed. Hanson was no exception—he went but tried not to get involved. Eastman was nettled at first, then took it humorously. One evening, Hanson stole from the conservatory, and, helping himself to one of Eastman’s Corona cigars, sprawled “in delightful isolation in front of the great fire in the living room.... In this blissful state I suddenly felt a presence in the room. Looking up I saw the figure of George Eastman descending upon me.”

“Howard, what are you doing in here?” Eastman asked.

“Mr. Eastman, you know that I hate music,” Hanson replied.

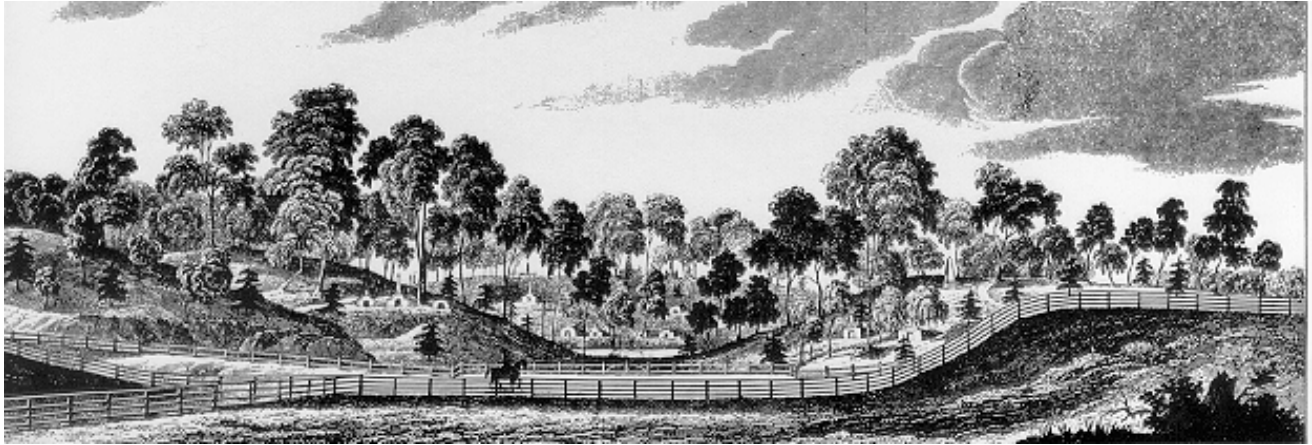
“Yes, I know, but I brought you here to educate you, and by god, I’m going to do it.”

“The minor Medicis of Rochester,” Howard Hanson once noted, “were not particularly pleased by Mr. Eastman because they had been the leaders in the arts and in music and suddenly this man comes in with all of his money and plants a great music school in the middle of the city and plants a great symphony orchestra there and an opera company and an opera department. Well, who was he taking over culture in Rochester? What did he know about music? There was quite a bit of that kind of talk when I came although I don’t think anyone turned down an invitation to his home.”

But “What if Mr. Eastman’s brilliant concept [of popular movies supporting serious music] had succeeded?” Hanson asked rhetorically on the 50th anniversary of the Eastman Theatre in 1972. “Then the present situation of symphony orchestras in the United States might be more promising,” he answered himself. Much earlier Hanson noted that Eastman’s death left a great void in the arts in Rochester. It was felt more personally than financially because of the large endowment he gave to the school and his generous bequest to the university. “A great leader has disappeared,” Hanson ruminated, “There is no way of filling that kind of vacuum.”

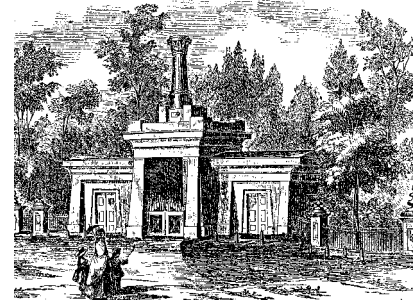
LOST BRIGHTON

An occasional page of areas and structures that were once in Brighton but are no more



MOUNT HOPE CEMETERY WAS ORIGINALLY IN BRIGHTON

When the village of Rochesterville was chartered in 1817, it was located entirely in the Town of Gates, west of the Genesee. East of the river was Brighton, chartered in 1814. As the tiny cemetery on Buffalo (West Main) Street filled, land for burials was sought. The highlands were not suitable for farming, so Brighton offered the western portion of its Pinnacle Hills. As Leo Dodd's article in the last issue notes, there were five cemeteries along the Pinnacle Range. In 1838 Mount Hope opened with the latest architectural novelty—an Egyptian Revival gate (right). In 1840 the wild and beautiful land set aside for Mount Hope was annexed by the city. Goodbye Brighton.



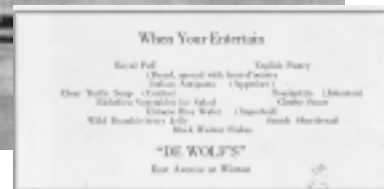
ENTRANCE TO MOUNT HOPE CEMETERY, ROCHESTER, N. Y.

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HOWARD HANSON DINED AT BRAGDON'S CCR



Many Brighton residents remember Mr. and Mrs. Howard Hanson as fixtures of the Sunday noon dinner at Howard Johnson's at the Twelve Corners—an institution that is now a part of "Lost Brighton." Still others recall that the Hansons often took supper at the Country Club of Rochester in Brighton. The club building they frequented has also become part of "Lost Brighton." Designed in 1903 by the noted architect Claude Bragdon, the Tudor Revival CCR building replaced the original clubhouse, once the Parsons family home, that burned in a spectacular fire. Tudor Revival became a popular Brighton architectural style, not just for private residences, but also for clubs, fire stations, gas stations, and shops along Monroe Ave.



Before the era of supermarkets in Brighton and elsewhere, DeWolfe's market in "Brighton Village" served a discriminating clientele. The City of Rochester annexed Brighton Village in 1905, Rochester's last incursion into Brighton although further incursions ("the big steal") occurred from 1918 to 1922 in Greece so that the city could bring Kodak Park within its boundaries.

THE AMATEUR ARCHIVIST

By Monica Gilligan

As promised, there is some news in the world of scanners and home printers for computers. Independent labs have confirmed that Epson's inks meet archival standards for fade resistance, acidity, lack of transfer. This will certainly affect my next purchase of a printer, as my current company has no immediate plans to make their inks archivally safe. In one phone call, no one really understood the concept.

One suggestion made in the past is that if our members wish to preserve newspaper pages, it is a good idea to copy them. Color copying was recommended. This can be a bit tricky if the newspapers are copied locally. The size of most papers does not lend itself to being copied on archivally safe, acid-free, lignin-free, buffered papers. That is to say, most of us would find that kind of paper difficult to buy in any size other than 8 ½"x 11", or 12"x12".

8 The copy place you use may very well have such paper. I'd be interested to know what happens when any of our members asks for copying of historic documents to be done on safe paper. For each

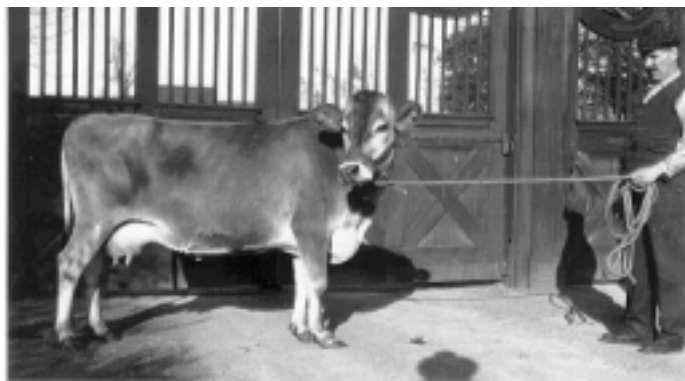
Brighton copy shop for which you send in an answer, I will supply a small prize and, eventually, publish the results, when we have a batch. For other copy places, we'd still love to know what they recommend, or how knowledgeable you find the staff.

Another issue that copy staff may or may not be able to discuss is what kind of ink they have in their copiers. Rarely is this a problem. Dry ink is preferred, for archival purposes, not wet. But professional grade copiers and laser printers almost invariably use this kind of ink.

Your other option when color-copying historic documents like newspapers is to reduce the size to a standard size and to supply your own acid-free paper. This would make it possible for you to store the originals safely and to display your copies in albums with protective sleeves.

Please write in if you find a copy shop that is friendly to amateur historians along these lines: willing to use your safe paper; has safe paper on site and willing to show you the packaging that says so; knowledgeable about the inks in their printers; reasonable prices; seems to want your repeat business. We would be happy to compile such a list.

LOST BRIGHTON CONTINUED



The cows that once grazed the fields of the Marvin Culver farm in Brighton (see page 1) and later the same fields, owned by George Eastman, 1902-1932, are long gone. But the fence that Eastman erected along University Ave. is still there and slated for restoration.

HISTORIC BRIGHTON

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