

The Project Gutenberg EBook of Pictorial Photography in America 1922 by Pictorial Photographers of America

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at <http://www.gutenberg.org/license>

Title: Pictorial Photography in America 1922

Author: Pictorial Photographers of America

Release Date: February 8, 2009 [Ebook 28024]

Language: English

\*\*\*START OF THE PROJECT GUTENBERG EBOOK  
PICTORIAL PHOTOGRAPHY IN AMERICA 1922\*\*\*



# Pictorial Photography in America 1922

Pictorial Photographers of America

New York

1922



*Committee of Selection*

DR. A. D. CHAFFEE

JOHN PAUL EDWARDS

G. W. HARTING

DR. ARNOLD GENTHE

GERTRUDE KASEBIER

O.C. REITER

*Advisory Committee from American Institute of Graphic Arts*

RAY GREENLEAF

HARRY A. GROESBECK, JR.

WILLIAM EDWIN RUDGE

*Publication Committee*

GUY GAYLOR CLARK

G. W. HARTING

DR. THERON W. KILMER

JOSEPH R. MASON

HENRY HOYT MOORE

CORNELIA WHITE

MILDRED RUTH WILSON

JERRY D. DREW, *Chairman*



# Illustrations

A	DECORATIVE	PANEL	
	By Thos. O. Sheckell, <i>Salt Lake City, Utah</i> . . . . .		2
IN	A	DANCER'S	STUDIO
	By Wayne Albee, <i>Seattle, Washington</i> . . . . .		3
HOUSE-BOATS			
	By Ernest M. Pratt, <i>Los Angeles, Calif.</i> . . . . .		4
MAY	I	COME	IN?
	By Robert R. McGeorge, <i>Buffalo, N. Y.</i> . . . . .		5
THE	DISTANT	SAIL	
	By William Gordon Shields, <i>New York City</i> . . . . .		6
GATEWAY,			DINAN
	By Dr. Chas. H. Jaeger, <i>New York City</i> . . . . .		7
SILHOUETTES—EGYPT			
	By JULIA MARSHALL, <i>Duluth, Minn.</i> . . . . .		8
MOUNT		EVERETT	
	By Robert B. Montgomery, <i>Brooklyn, N. Y.</i> . . . . .		9
THE	BACK	FENCE	
	By C. R. Herzler, <i>New York City</i> . . . . .		10
ON	DECK	OF	THE METAGAMA
	By JOHAN HAGEMEYER, <i>San Francisco, Calif.</i> . . . . .		11
TIDEWATER			
	By Amelia H. McLean, <i>Bronxville, N. Y.</i> . . . . .		12
STREET	VENDORS—ROME,	ITALY	
	By H. A. Latimer, <i>Boston, Mass.</i> . . . . .		13
SUMMERTIME			
	By PAUL WIERUM, <i>Chicago, Ill.</i> . . . . .		14
TORSO	OF	A	DANCER
	By Arnold Genthe, <i>New York City</i> . . . . .		15

A	MAINE	FISHING	VILLAGE	
	By EUGENE P. HENRY, <i>Brooklyn, N. Y.</i>			16
SMOKE			EATERS	
	By W. H. ZERBE, <i>Richmond Hill, N. Y.</i>			17
PUEBLO			DWELLING	
	By Ernest Williams, <i>Los Angeles, Calif.</i>			18



# Contents

SINCERITY . . . . .	xi
THE YEAR'S PROGRESS . . . . .	xiii
ON IDEAS . . . . .	xix
THE PURPOSE OF THE PICTORIAL PHOTOGRA- PHERS OF AMERICA . . . . .	21
THE PICTORIAL PHOTOGRAPHERS OF AMERICA . . . . .	23



## SINCERITY

Art that endures is sincere. It is universal in its appeal though it may have been produced in a remote corner of the world by one who was unacquainted with the work of artists.

I remember going with a friend into a picture gallery in Chicago, where an artist—I think his name was Bradford—was showing some sketches he had brought back from the arctic regions. “How true these are” I exclaimed. “How do you know?” said my companion, “you have never been to the North Pole.” “That is not necessary” I rejoined. “These studies have the truth written in every inch of them.” The work proclaimed the sincerity of its maker.

He who reverently observes life and wrests from its verities those elements which are in tune with his “ego”—transposes these into some concrete form without the damning desire for self aggrandizement, pretense, or mere seeking for originality—is building on good foundations. It is from an over-weening desire for originality that most of the affectations of so called “Modern Art” proceed.

Natural individuality—the sincere personal vision of the artist—is an inherited asset. His work is the acquiring of a technique, the constant patient practice and experiment in his particular craft. This unending exercise gives the artist power to state his message clearly—in the simplest way.

The graphic artist is concerned with “*pictorial*” ideas. These are necessarily limited; they must be ideas possible of expression by light and shade, by line, by form, by color. The artist's

vision includes his point of view. He receives an impression and simultaneously determines how he will express it. He has, as it were, analyzed his subject and decided at once on the form of its presentation—in the clay, on the canvas, in the drawing or photograph.

Given the most favorable mechanical contrivances which science places today at the disposal of the painter or photographer, the latter may proceed in his work under the same maxims, the same theories, that guide the painter. His design may be as interesting, his key as aptly chosen, his black and white (values) as colorful, his composition in the space as distinguished.

[8]

If over and above his technical skill the photographer starts with a “vital idea,” he may like the painter convey with his photograph “*the moving thrill*” which is the final test of any work of art.

Then perchance, working patiently along the lines here barely indicated, the artist may one day unconsciously achieve that coveted note of true originality which marks a forward step to be hailed and recorded in the great tradition.

Albert Sterner

# THE YEAR'S PROGRESS

*By* HENRY HOYT MOORE

We cannot claim for our art any outstanding phenomenon like the interest in the radio that has swept the country this year, or any remarkable development in the science of photography like the invention a few years ago of the Lumière plate. The day may come when our exhibitions will show masses of color on their walls which will make the water-colorists and the miniaturists green with envy, but that day is not yet. And I for one would be sorry to see it come. There is to me a charm about good monotone photography that is all its own and that puts it on a plane with etching, engraving, lithography, and other monotone processes. Of course some artists, strictly so called, object to regarding photography as anything but a mechanical process, but the number of those who would make art a close corporation is happily diminishing.

In fact, the recognition that photography is receiving from accredited representatives of the fine arts makes its position no longer a doubtful one. Any of the arts may be used for commercial purposes, but that fact does not take away from them their rightful place when they are used by competent hands for aesthetic purposes. The increasing number of museums that are opening their exhibition halls to good photography is an evidence that is obvious to all observers. Caustic critics like Joseph Pennell may decry photography, but many able artists and critics, attending exhibitions of photography that are being held in many of our centers of art, are having their eyes opened

to the beauty of lens work in the hands of men and women who use the camera with feeling and insight. Then, too, we must not forget the fact that some well-known artists, beginning with D. O. Hill and continuing with Mrs. Kasebier, Frank Eugene, Steichen, and others, have found in the practice of photography a more lasting fame than in any other line of their effort.

Among notable exhibitions of the past year several should be mentioned. Of course there are what might be called the historic exhibitions that have won an established place, like the London Salon, the Royal Photographic Exhibition, the Pittsburgh Salon, the Los Angeles Salon, the Portland Exhibition, and others. More recently established exhibitions that are to be noted are those of the San Francisco Pictorialists, the Oakland Salon, the Canadian National at Toronto, the Buffalo Salon, and that of the Pictorial Photographers of America at the opening of the Art Center in New York City. At many of these exhibitions pictures from the same exhibitors were hung, and as the judges at practically all of them were different men (and women), including professional artists, it is evident that there was a consensus among the competent critics that these exhibitors at least are doing worthy work. But in that fact there is no cause for discouragement to the novice, for new names are to be found in the catalogues of all the exhibitions, and there is no league to keep out any individual's pictures anywhere. That is one of the triumphs of our art—that, while judges may sometimes err and exclude a good picture or select a poor one, there is a general open-mindedness in recognizing merit wherever it exists. A well-known worker is pretty sure to have his photographs declined by the judges in most of the photographic exhibitions if he falls below his standard, and, on the other hand, a gifted beginner will quickly get a place in the seats of the mighty if he can produce the photographs that entitle him to distinction.

Some notable one-man exhibitions have been held since our last Annual was published. Among them should be mentioned

those of the veterans Alfred Stieglitz and Rudolph Eickemeyer in the Anderson Galleries in New York—and it is a significant testimony to the lure of our art that these masters of it have “come back”; those of Dr. H. B. Goodwin, of Stockholm, at the Brown-Robertson Gallery, and E. O. Hoppe, of England, at Wanamaker's, in New York; that of Clarence H. White, of New York, at the Art Center; the joint exhibition of prints of W. E. Macnaughtan and William A. Alcock, of Brooklyn, at the New York Camera Club, and of F. J. Mortimer and Alexander Keighley of England at the same place; and by Mrs. Antoinette B. Hervey, Miss Sophie Lauffer, Nicholas Muray, and F. O. Libby, with numerous others, that show the popularity of this method of placing good work before the public. Such exhibitions should be encouraged, for not only do they stimulate the exhibitor to show worthy work, but they are in the nature of spurs to the activity of every serious worker who has the privilege of seeing them.

As to processes that are in favor, the bromoil and the bromoil transfer still continue to attract a host of workers. European workers seem still to have access to better and cheaper materials for this work than we in America, as is evidenced by the number and quality of the prints that are produced in the Scandinavian countries and in Germany, where bromoil work has even acquired a commercial status among professional photographers.

[11]

The question is sometimes raised whether the general public who attend photographic exhibitions are interested in processes as such. I think the question must be answered in the negative. It is the general effect that interests the outsider, and he cares not whether the print is a gum, a bromoil, a bromide, a platinum, or a palladiotype. We must beware lest we get enamored of a process rather than the result. I say this with no disrespect to the bromoilists, many of whom are gifted workers and endowed with art feeling. But we must remember that we are working to popularize photography as an art as well as to demonstrate our own artistic feeling and technical skill, and we ought not

to lay too great stress on a difficult branch of our work, to the discouragement of those who would seek to share the delights of a beautiful recreation. The problem must be left to each individual. The beauty of a bromoil print, for instance, is supreme to its devotee: is its superiority to other processes worth the time and the toil necessary to make it, which might be devoted to the study of composition, of a wider range of subject, or to the mastery of simpler processes? Picture construction and print quality are after all the main things in photography, not the medium we use.

There is no royal road to distinction in photography, but each year sees some helps devised for the earnest worker, whether amateur or professional. For the amateur there is now an increasing variety of cameras and photographic material. New cameras are coming from abroad, among them a small French moving-picture machine, the "Sept," which can be carried in the hand and with which, it is claimed, good "stills" may be taken as well as good regulation movie pictures. An auto-focus enlarger, at a comparatively small price, has also been put on the market for amateur use; and with the increasing use of small cameras and the adoption of simpler methods this may prove a boon to those who wish to make bromide enlargements more easily than they could by the older methods. It is to be regretted that platinum paper is not being manufactured in America for photographic purposes, for the quality of a choice platinum print is still regarded by many as unsurpassed, and many workers wish to see platinum resume its old place among the photographer's resources. Many "spotlight" machines and artificial illuminating devices have been put on the market, and with these the photographer will be equipped to play on his sitters the "light that never was on sea or land," if he so desires. But the ingenious photographer who is quick to seize good lighting effects will not need the aid of artificial lighting, anymore than did the early master of photography, D. O. Hill, whose simple effects reached almost the finality of lens art.



Just here I might add a word as to the increasing coalescence of the amateur and the professional photographer in America. Strictly speaking, an amateur may be said to be one who gets no return in money for his work, while the professional's work is mainly financial in its object. The amateur photographer, however, finds his expenses heavy and the temptation strong to sell his pictures; while in America the professional photographer is frequently so much in love with the pictorial possibilities of his work that he loses sight of the financial end of it. [12]

For the worker to get the real enthusiasm and benefit from photography, the thing now necessary to mark a distinct note of progress, or to make an outstanding year, is to have a great international exhibition, similar to the one held in Buffalo in 1910. This, I am glad to say, is already planned for next year, to be held in New York City, which, although the great center of activity, has never had an exhibition of this kind.



# ON IDEAS

[13]

By HEYWORTH CAMPBELL

Thackeray resigned the editorship of a British periodical only because he could not endure the ordeal of rejecting the thousands of submitted manuscripts. This is a distressing phase of an Art Director's duties and to my mind his most sacred obligation. No matter how hardened by experience, a conscientious editor cannot fail to suffer for and with the unhappy authors and artists whose work goes back with the proverbial pink rejection slip. Why are drawings and photographs rejected? What is wrong with the great mass of rejected material? My observation is that they suffer more from a lack of clear thinking and careful execution than from a paucity of ideas.

The weird conceptions and grotesque ideas in back of most of the unsolicited material submitted would make one easily believe that the artists are inmates, or perfectly qualified to be inmates of asylums. I am seldom inclined or required to urge an artist to seek originality of idea. My constant plea, and what to my mind is a prerequisite, is an optimistic point of view, a sound, intelligent thought rendered with, may I say, reverence.

Struggling young artists are constantly advised to cultivate their imagination. What is imagination? Arthur Brisbane defined this in the most compact, tangible statement: "Imagination is nothing more than the power to see and realize what others fail to see and realize." The illusive idea that we are searching for is nothing hidden or mystic but right before our very eyes. We have only to "see and realize."

It is conceded, I am sure, that the idea is the prime requisite of a political cartoon. A prominent cartoonist was once asked where he got his ideas. In reply he asked "what ideas?" Men of

[14]

ideas have brains that function exactly as those of other normal well-ordered citizens. They are not gifted by strange kinks in their brain cells. When the prominent cartoonist is contemplating the banal act of shaving or putting in a new furnace, his thoughts are no more or less exalted or lofty than when creating a cartoon idea intended to sway public opinion. Strange, isn't it, that considering the thousands of earnest thinking diligent-working young students, that there are so few artists whose work reflects real genius? Strange that the standard of the Graphic Arts is as discouragingly low as it is considering this army of talent. But even more strange that this contradiction to the law of averages is also applicable to the field of sports—to a field so practical, tangible and therefore measurable. Every healthy-minded youngster born, has two early ambitions: one to be a great baseball player, another to become President. And yet the scouts and managers for the Big Leagues have difficulty in discovering talent above the average.

In the field of Pictorial Photography, the average is exceedingly high. This volume is a demonstration. To be sure, if one seeks, one can quickly discover atrocities in the galleries and on the printed page; but my conviction is that the progress from the purely aesthetic standpoint has kept pace with the mechanical and scientific strides made in Photography.

Quotations are generally sneered at, but they make excellent conclusions. Some one once said: "All one's life is music if one touched the notes rightly and in tune." A very happy thought and true. But finding the right note is infinitely more difficult than the striking in tune. Ideas, to be sure, you must seek. But orderly thought, patience and fine craftsmanship in carrying out your idea frequently count for more than the originality or brilliance of the idea itself. Owing to the restlessness of the world situation—wars and rumors of wars, strikes and overtendency towards jazz and slang—there is already, especially in the work of youngsters, too evident an urge to be different; different merely for the sake of

being different.

A thought possibly worthy of the deliberation of every artist is that Distinction is a result, never the object, of a great mind.





[10]  
[18]  
[19]  
[20]  
[21]  
[22]  
[23]  
[24]  
[25]  
[26]  
[27]  
[28]  
[29]  
[30]  
[31]  
[32]



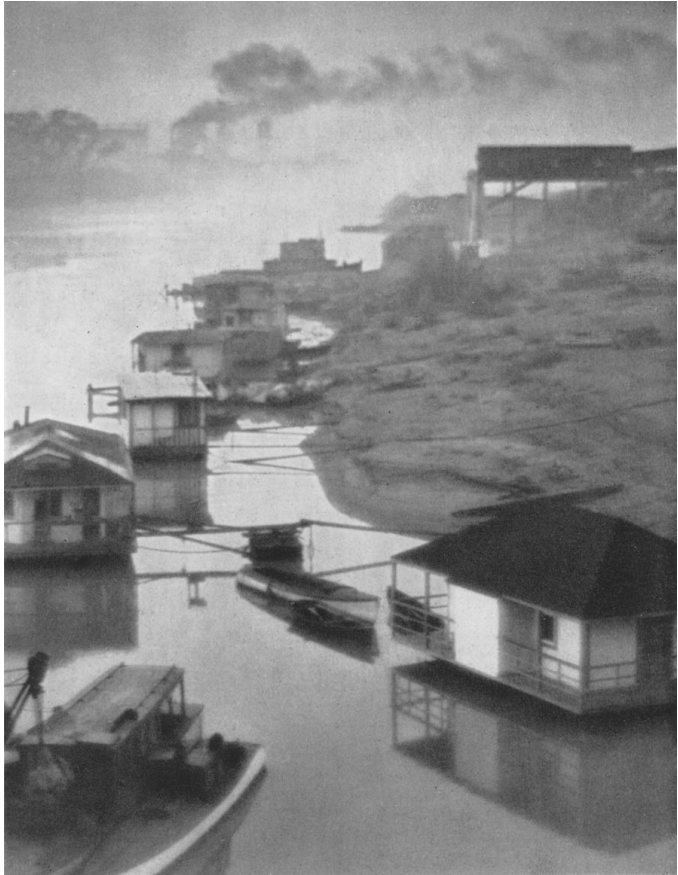


A DECORATIVE PANEL

By Thos. O. Sheckell, *Salt Lake City, Utah*



IN A DANCER'S STUDIO  
*By Wayne Albee, Seattle, Washington*



### HOUSE-BOATS

*By Ernest M. Pratt, Los Angeles, Calif.*



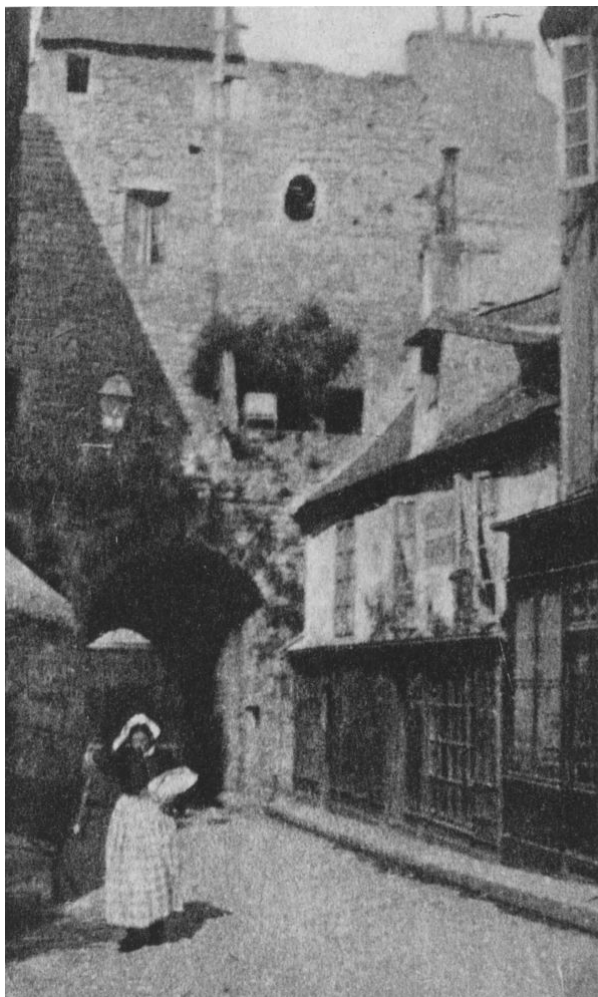
MAY I COME IN?

By Robert R. McGeorge, *Buffalo, N. Y.*



THE DISTANT SAIL

*By William Gordon Shields, New York City*



GATEWAY, DINAN

By Dr. Chas. H. Jaeger, *New York City*



SILHOUETTES—EGYPT  
By JULIA MARSHALL, *Duluth, Minn.*



MOUNT EVERETT

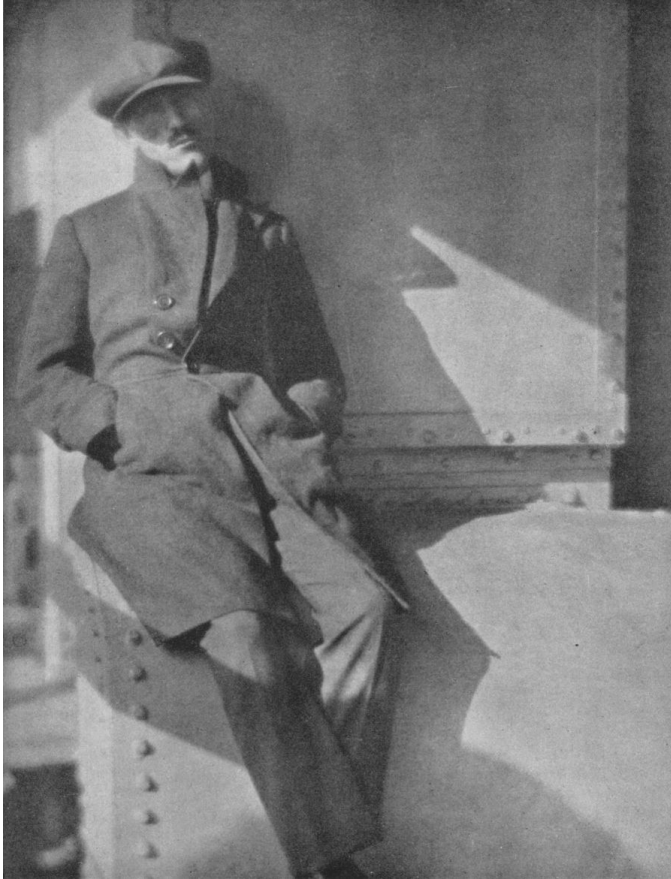
*By Robert B. Montgomery, Brooklyn, N. Y.*





THE BACK FENCE

*By C. R. Herzler, New York City*



ON DECK OF THE METAGAMA  
*By JOHAN HAGEMEYER, San Francisco, Calif.*



TIDEWATER

By Amelia H. McLean, *Bronxville, N. Y.*



STREET VENDORS—ROME, ITALY

*By H. A. Latimer, Boston, Mass.*



SUMMERTIME

*By PAUL WIERUM, Chicago, Ill.*



TORSO OF A DANCER  
*By Arnold Genthe, New York City*



A MAINE FISHING VILLAGE  
*By* EUGENE P. HENRY, *Brooklyn, N. Y.*



SMOKE EATERS

By W. H. ZERBE, *Richmond Hill, N. Y.*





PUEBLO DWELLING

*By Ernest Williams, Los Angeles, Calif.*





# THE PURPOSE OF THE PICTORIAL PHOTOGRAPHERS OF AMERICA

To stimulate and encourage those engaged and interested in the Art of Photography; to honor those who have given valuable service to the advancement of Photography; to form centers for intercourse and for exchange of views; to facilitate the formation of centers where the photographers may be always seen and purchased by the public; to enlist the aid of museums and public libraries in adding photographic prints to their departments; to stimulate public taste through exhibitions, lectures, and publication; to invite exhibits of foreign work and encourage participation in exhibitions held in foreign countries; to promote education in this Art so as to raise the standards of Photography in the United States of America.

\*



# THE PICTORIAL PHOTOGRAPHERS OF AMERICA

Some five years ago a small group of photographers in New York City and vicinity formed a nucleus for the institution of a society. Its name was ambitious—The Pictorial Photographers of America; its aims and objects sounded visionary, almost fantastic. Already many times printed, they bear repetition and have been incorporated in a separate page in this book. In one sense these aims were visionary, because they were thought out and formulated by men of vision, who now stand justified: in hardly one of these directions have we failed to make important advance and in many we have pushed far. But we do not rest upon what we have done; in none of these pursuits can we pause and say “It is accomplished”; much remains to be achieved in every line; new activities constantly present themselves; and the maintenance of each of our undertakings implies continuance of effort nearly as strenuous as that of its initiative.

In the Art Center, from its inception as a mere idea, the Pictorial Photographers of America have been active. This Institution, enthusiastically planned and rapidly carried forward, has been since November, 1921, an accomplished fact. It is devoted to the development and association of various Arts and Crafts, to interesting the public therein and, particularly, to bringing producer and user together. It is compounded of the seven following Societies, to wit: Art Alliance of America, Art

Directors Club, American Institute of Graphic Arts, New York Society of Craftsmen, Society of Illustrators, the Stowaways and the Pictorial Photographers of America, which together own a fine, large, centrally situated building, completely remodeled for their occupation and divided into galleries, meeting rooms and executive offices. The Pictorial Photographers, besides holding their general meetings in one of the larger rooms and sharing the lounge for social purposes, have now their own room (with attendance) which, accessible day and evening, will be a meeting place for our members, resident and non-resident, and a center from which we may get into touch with one another; a place for the continuous exhibition of prints upon the walls and in portfolios, where art lovers, buyers and advertisers can see and, if they wish, arrange to buy our work or come into communication with our workers; a reading room supplied with recent photographic magazines and literature; and a publicity bureau with a bulletin board displaying announcements of current and future local and national photographic events.

The usual series of monthly meetings has been held throughout the past season, with a larger attendance than heretofore. Our first meeting was the usual informal "get-together" dinner. Our second took place in the opening week of the Art Center: we held an informal reception during the afternoon and in the evening gave a large dinner to our members and friends. Mrs. Ripley Hitchcock was our guest of honor. Our general meeting followed, at which Mr. Ben J. Lubschez addressed a large audience upon the "Story of the Motion Picture," followed by Mr. Herbert J. Seligman upon "Cinema Plastik." At our succeeding meetings we have had the pleasure of listening to Mr. William H. Zerbe, Mr. Richard M. Coit, Mr. Ira W. Martin, Mr. Pirie MacDonald, Mr. Edward Penfield, Mr. Fred Dana Marsh and Mr. Alexander P. Milne. Interest in the monthly print contests held at these meetings has been maintained and the value of the feature demonstrated by the gain in number and quality of the entries. We hope during

the succeeding year to keep the monthly prints upon exhibition until the following meeting, believing that this measure will both stimulate those who show and benefit those who look.

As a part of the general exhibition of all the conjoined Societies throughout the opening month of the Art Center (November, 1921) we presented a collection of one hundred and sixty-two prints from our own membership, filling one of the large galleries upon the ground floor. This Exhibition, representing all parts of the country, was exceedingly well received and, under the charge of the American Federation of Arts, was afterwards shown in Corvallis, Oregon; Emporia, Kansas; College Station, Texas; and Greeley, Colorado.

During the past summer we have shown at the Art Center a collection of fifty prints from the Copenhagen Photographic Amateur Club. We have thus enjoyed the double privilege of in some measure returning the courtesy of the Copenhagen Club, who invited us to cooperate in their Twenty-fifth Anniversary Exhibition, and of seeing and showing representative and distinguished work from the members of this Club.

A periodical Bulletin of the meetings, activities and news of the Society, long contemplated, has been established, which through the ensuing year we expect to issue monthly in the shape of an eight-page miniature magazine. The Art Center has also undertaken the issue of a monthly Bulletin of the conjoined Societies, in which we shall have our proportionate share.

In conjunction with the *Shadowland Magazine* we have begun a series of monthly print contests, in which the magazine offers to the winners not only valuable prizes but expert reproduction and wide publicity. Though not many months in operation, entries and awards have been encouraging and interest has been aroused abroad, even so far as China, as well as at home.

We have become affiliated with *The Club Photographer* of Great Britain, contributing the articles and illustrations of the issue for April, 1922, and have been invited to supply such



material in the future for one number per year.

It is interesting to note that, besides satisfactory sales at home, we received from Japan two large orders for *Pictorial Photography in America* for 1921.

---

Our year has been shadowed by the death of Edward R. Dickson, one of the Society's most enthusiastic founders and active promoters. We can do no better than to quote the brief memorial account of his life, written at the time of his death by a few of his intimate friends.

“On March 5, 1922, occurred the untimely death of Edward R. Dickson, one of the most eager and gifted workers in the group of men and women devoting themselves to pictorial photography. He was born in Quito, Ecuador, forty-two years ago. According to the custom in Ecuador, he, as the eldest son, was sent abroad, to London, to finish his education. He returned home only to find that he had outgrown the thought and customs of his country. He therefore returned to England, and later, in 1903, came to New York. Here he joined the staff of the Marine Engine Corporation, later merged with the Otis Elevator Company. His chief interest, however, was not in engineering but in art. He was a friend and pupil of Clarence H. White, and for many years devoted every moment of his spare time to artistic creation. In 1917 he cut loose from his his business moorings and embarked on the great adventure of his life. Henceforth until his death he devoted himself wholly to creative work in photography.

“The later years of his life were spent in that part of Manhattan, beyond Dyckman Street, known as Inwood. That section of the Island he very much loved, and many of his pictures were taken in or around those wooded heights overlooking Spuyten Duyvil. These pictures include a series of illustrations to Stephen Phillips' poem, ‘Marpessa.’

“It was in October, 1913, that Mr. Dickson published the first number of *Platinum Print*, ‘a journal of personal expression.’

Between that date and October, 1917, eleven numbers of this remarkable magazine were published, the last two under the title of *Photo-Graphic Art*.

“He was one of the founders in 1916 of the Pictorial Photographers of America and was secretary to that organization until 1920. In 1921 he completed the editing of the ‘Poems of the Dance,’ an anthology illustrated by his own photographs, which was published in the same year. At the time of his death he was at work on other projects, which would have been genuine contributions.

We have also been saddened by the death of Richard H. Rice, which occurred last February and cost the country one of its wisest industrial leaders. Becoming manager of the Lynn Works of the General Electric Company during a great strike, he had made them famous for productive cooperation. His methods have been generally copied; and the confidence and support of his twelve thousand workmen and women were due to his devotion and his inviolable sense of justice.

Photography was his refuge from pressing affairs. With the engineer's skill and interest in processes and a keen love of natural beauty, he produced during his last decade half a hundred landscape studies of a reticent and enduring beauty. The scant leisure of his last winter had been spent in preparing these for exhibition, and they remain as a characteristic memorial to an unusual personality.

---

In this book, our third Pictorial Annual, we offer the choice of our Jury from nearly a thousand prints, selected without regard to membership in the organization and solely with the intention of exhibiting the best that America can produce. We are grateful to all who have contributed, whether successfully or not, for their encouragement and support, often by letter as well as by entries; to the Jury of Selection for their careful, painstaking judgment; to our Committee on Publication for its detailed and arduous

work; to our engravers and printers for their preparation and presentation of our material; to all, in fact, who have cooperated in making *Pictorial Photography in America for 1922* a good record of current American Photographic Art.

AMASA DAY CHAFFEE, *President.*

The Art Center  
Sixty-five East Fifty-sixth Street,  
New York City.

[98]

[99]

[100]

## No. 1 Autographic Kodak *Special*

with KODAK ANASTIGMAT LENS *f* 6.3 and KODAMATIC SHUTTER



*Picture size*

$2\frac{1}{4} \times 3\frac{1}{4}$

*Price* \$50

Exposures as fast as 1-200 of a second and six other adjustable speeds down to 1-2 second, all timed with scientific accuracy, give the No. 1 *Special* a picture range hitherto associated with large cameras only.

Since the introduction of the Kodak thirty-four years ago there has been no more signal achievement in hand camera construction.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.



*Carl Zeiss Works, Jena*

**C**ARL ZEISS photographic lenses are the exclusive product of the world renowned Zeiss works at Jena—famous as the birthplace of the modern anastigmat.

Zeiss standards of scientific construction and optical accuracy make it impossible to offer Zeiss objectives at prices competitive with photographic lenses of unequal quality.

If supreme photographic excellence, unequalled definition, and flatness of field, with maximum illumination are your requirements, then your next lens must necessarily be a Carl Zeiss.



HAROLD M. BENNETT, U. S. Agent, 153 West 23rd Street, New York

*T*he halftone reproductions of the photographs contained herein were made in the New York and Philadelphia plants of THE BECK ENGRAVING COMPANY.

*The papers and chemicals which were used in making these photographs, in many instances differed greatly in color, and yet were in themselves a part of the spirit of the picture. Realizing that they were all to be printed with the same ink and on the same paper, it was therefore of the greatest importance that the exact values of each of the subjects be preserved. And, naturally, truthful reproductions must be secured in an edition of this kind—else, to a great degree it has defeated its purpose.*



*Keeping these facts before us, we have given our best effort towards making each reproduction a facsimile of the photograph.*

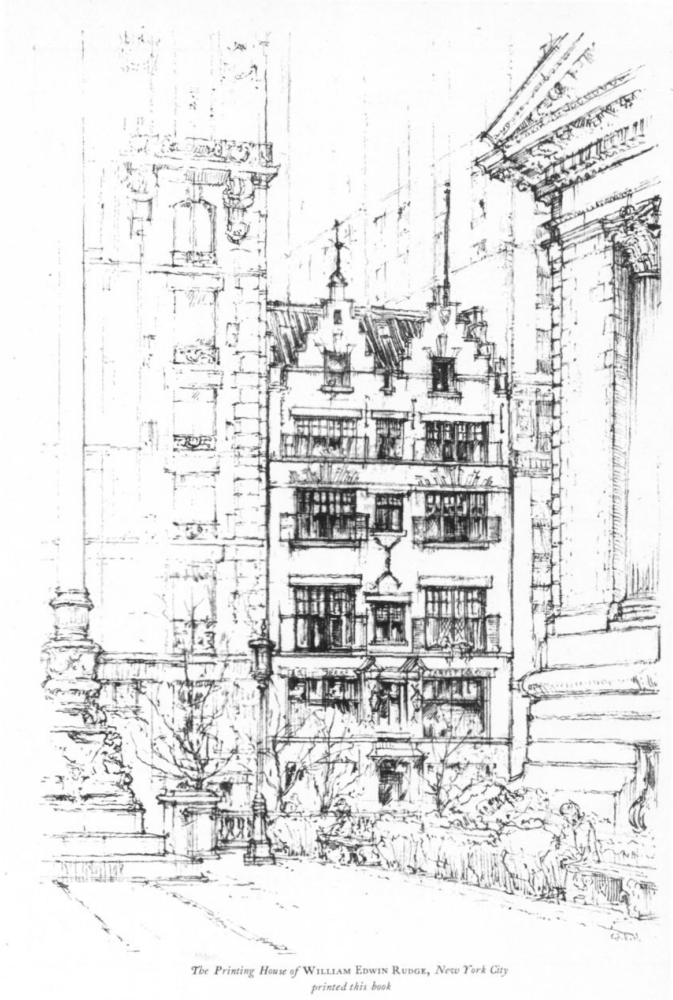
---

THE BECK ENGRAVING COMPANY

NEW YORK

PHILADELPHIA

CHICAGO









\*\*\*END OF THE PROJECT GUTENBERG EBOOK  
PICTORIAL PHOTOGRAPHY IN AMERICA 1922\*\*\*



# Credits

February 8, 2009

Project Gutenberg Edition  
Martin Schub



# A Word from Project Gutenberg

This file should be named 28024-pdf.pdf or 28024-pdf.zip.

This and all associated files of various formats will be found in:

<http://www.gutenberg.org/dirs/2/8/0/2/28024/>

Updated editions will replace the previous one — the old editions will be renamed.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the Project Gutenberg™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away — you may do practically *anything* with public domain eBooks. Redistribution is subject to the trademark license, especially commercial redistribution.

# The Full Project Gutenberg License

*Please read this before you distribute or use this work.*

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License (available with this file or online at <http://www.gutenberg.org/license>).

## Section 1.

### General Terms of Use & Redistributing Project Gutenberg™ electronic works

#### 1.A.

By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

## 1.B.

“Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

## 1.C.

The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.



### 1.D.

The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

### 1.E.

Unless you have removed all references to Project Gutenberg:

#### 1.E.1.

The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at <http://www.gutenberg.org>

#### 1.E.2.

If an individual Project Gutenberg™ electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3.

If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4.

Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5.

Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1

with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6.

You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ web site (<http://www.gutenberg.org>), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7.

Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8.

You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project

Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”

You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.

You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.

You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

#### 1.E.9.

If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

## 1.F.

## 1.F.1.

Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread public domain works in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

## 1.F.2.

**LIMITED WARRANTY, DISCLAIMER OF DAMAGES —** Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. **YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR**

INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3.

LIMITED RIGHT OF REPLACEMENT OR REFUND — If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4.

Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS,' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5.

Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement

violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

#### 1.F.6.

INDEMNITY — You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

## Section 2.

### Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pgla.org>.

## Section 3.

### Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://www.gutenberg.org/fundraising/pglaf>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email [business@pglaf.org](mailto:business@pglaf.org). Email contact links and up



to date contact information can be found at the Foundation's web site and official page at <http://www.pgla.org>

For additional contact information:

Dr. Gregory B. Newby  
Chief Executive and Director  
[gbnewby@pgla.org](mailto:gbnewby@pgla.org)

## Section 4.

### Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://www.gutenberg.org/fundraising/donate>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know

of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <http://www.gutenberg.org/fundraising/donate>

## Section 5.

### General Information About Project Gutenberg™ electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Each eBook is in a subdirectory of the same number as the eBook's eBook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Corrected *editions* of our eBooks replace the old file and take over the old filename and etext number. The replaced older file is renamed. *Versions* based on separate sources are treated as new eBooks receiving new filenames and etext numbers.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.org>

This Web site includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.