



1916 Photography Sourcebook

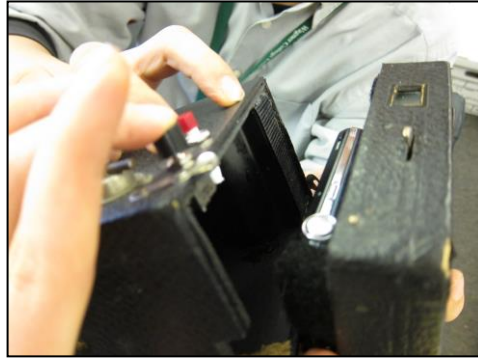
Related Tour: Meet Victoria at Play

Table of Contents

- How To Use Our Retrofitted Brownie Camera 3
- Why is it called a “Brownie” camera?..... 3
- Victoria’s Brownie Model..... 5
- How did the Brownie Camera work? 6
- Facial Expressions in Photographs: From Serious to Smile..... 7
 - Why and when did people start to smile in photographs? 8
- The Masters of Marketing: Eastman-Kodak 8
- The Kodak Photo Contest 10
- The Kodak Girl..... 11
- 1916 Language about photography..... 13
 - “Say Cheese!” 13
- Victoria’s Experience with Photography..... 14
 - Did Victoria have a camera in Kastoría, or have her picture taken?..... 14
 - Did Victoria see any pictures of America before emigrating? 16
 - Where would Victoria see photographs/photographers on the Lower East Side? 16
 - Would Victoria have ever seen Jacob Riis’ photographs?..... 17
- Historical Context: Photography in 1916..... 18
 - Art & Fashion Photography 18
 - Professional Photography 19
 - Amateur Photography..... 21
 - Common Themes in Amateur Photos from the 1910s 21

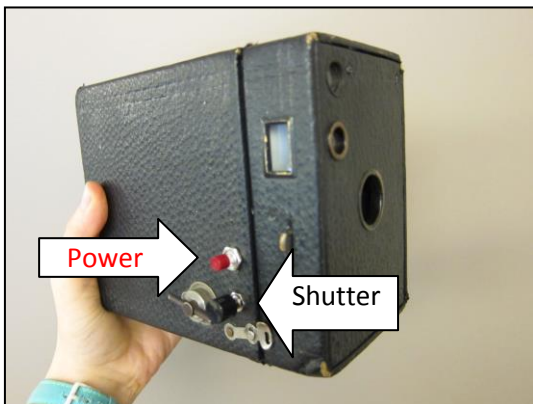
Amateur Snapshots of 97 Orchard Street Families.....	28
Rogarshevsky Family	28
Baldizzi Family	29
Confino Family.....	30
Sources.....	33

How To Use Our Retrofitted Brownie Camera



HOW TO USE THE CAMERA:

1. The Brownie camera is retrofitted with a digital camera inside.
2. Do not carry the Brownie by its handle. It's quite delicate.
3. Press the **WHITE BUTTON** (red in the photo above) to **TURN ON** the camera. Press hard! You will hear the camera come on, and can also check the front to see if the lens has opened.
4. **HOLD THE CAMERA AGAINST YOUR CHEST.**
5. To take a **LANDSCAPE SHOT**, hold the camera on its wide side. This means the buttons will be on the top of the camera, facing you.
6. For a **PORTRAIT SHOT**, hold the camera on its narrow side. This means the buttons will be by your right hand on the side of the camera.
7. The **VIEWFINDER** is a small screen at the top of the camera, facing you. The Brownie has two viewfinders, one for portrait and one for landscape. **You can only see 1/3 of the full image through the viewfinder.**
8. The Brownie works with a series of mirrors, so in order to frame a shot, you need to move in the opposite direction.
9. To **TAKE A PHOTO**, PRESS THE **BLACK BUTTON**. Press hard!
10. You can hear a "click" when the digital camera takes the photo.
11. **STAND STILL AND HOLD YOUR BREATH WHEN YOU TAKE THE SHOT.** You are shooting in low light conditions and with no flash.
12. **WAIT** a few seconds between each photo, to give the camera time to process the image.
13. After you have taken your shots, turn off the camera by pressing the white button.
14. We attach the Brownie to a computer via the USB port to upload and print the photos, and send them to the program participants.



Why is it called a “Brownie” camera?

- In 1901, the Eastman-Kodak company introduced a simple box camera that was truly intended to make everyone a photographer—even children.
- George Eastman, who was a marketing wizard, knew that by creating a camera market among the children of the age, he would assure a future market for his Kodak equipment.
- The name “Brownie” was adopted with young girls as the audience in mind.
 - The Brownies were characters in stories by Palmer Cox, which ran in a popular children’s magazine called *St. Nicholas*.
 - “Brownies, like fairies and goblins, are imaginary little sprites, who are supposed to delight in harmless pranks and helpful deeds. They work and sport while weary households sleep, and never allow themselves to be seen by mortal eyes,” it said at the beginning of each of the stories.
- The camera was also initially manufactured for Eastman by Frank Brownell of Rochester, New York.




Brownie Character¹



Number 2 Brownie Box²

¹ http://en.wikipedia.org/wiki/Palmer_Cox




Made with the

DOLLAR BROWNIE

The Brownie cameras have put practical, simple, film photography within the reach of every boy and girl. The No. 1 Brownie, (price \$1.00) makes 2¼ x 2¼ pictures. The illustration above, enlarged from a No. 1 Brownie, shows what clear sharp pictures it makes.

The Kodak Catalogue, free at your dealer's or by mail tells all about them. Ask your dealer about KODAKERY the illustrated monthly magazine that is now given free for one year to every purchaser of a Kodak or Brownie camera.

EASTMAN KODAK CO., ROCHESTER, N. Y., *The Kodak City.*



With Kodak and Brownie

You can get more and more fun from your in-door and your out-door sports. Pictures of your friends and your pets and the places you visit make fun in the taking and you will always enjoy the pictures as you look over the Kodak album.

And with the folding Kodaks or folding Brownies you can make an autographic record—write the date and title on the film at the time of exposure.

All Dealers.



The care-free hours of childhood are kept forever with a

BROWNIE

Any child can make the pictures—every operation as plain as day.

Brownies, \$1.00 to \$12.00.
Kodaks, \$6.00 to \$60.00.

RICHARD ROE & CO.

Youth's Companion Magazine, 1917³ Brownie Ad, 1914

"Made with the Dollar Brownie," 1914⁴

Victoria's Brownie Model

Victoria has borrowed a Brownie Camera #2. This camera was the second model of Brownie, introduced in 1907 and manufactured until the 1930s.



² <http://www.nwmangum.com/Kodak/No2B-2.html>

³ <http://www.pinterest.com/pin/26669822763606640/>

⁴ <http://www.vintageadbrowser.com/photography-ads-1910s/17>

- The No. 2 Brownie camera cost \$2 in 1916. The Rogarshevsky's would have bought their No. 2 Brownie at a neighborhood store, or a downtown camera shop.
- Each roll of film included six exposures, and cost 15 cents. This included the cost of developing the film. (The price of film included the price of developing it and printing it up until 1953!)
- After you finished shooting a roll of film, you would remove it and roll it up (safety film was invented in 1908) and replace it with a new roll. You would return the finished roll of film to the same store where you bought the camera. They would send it back to Rochester, to the Kodak factory.
- In the mail, you would receive the negatives, contact prints (pictures were 2.25" x 3.25") and a new roll of film for \$.15, which would start the whole process again.
- This was a big deal, as it meant that for the first time, an amateur could snap photos without needing the skills or darkroom space to develop the film and print the photos.



Actual size of a Kodak print. This photograph was taken in 1914.⁶
Dressing your pets up in funny clothes and taking pictures of them was always popular.

How did the Brownie Camera work?

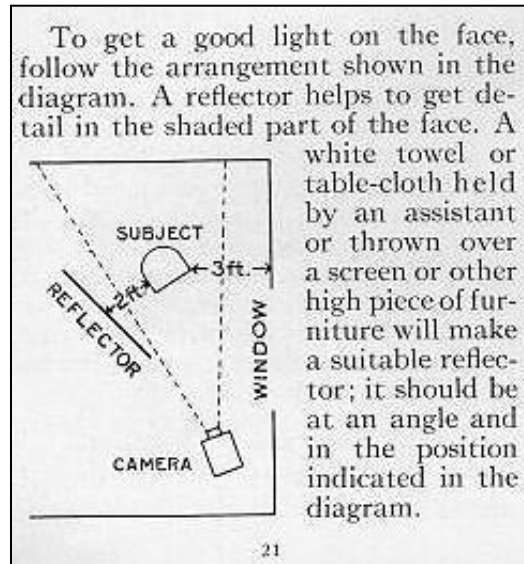
- Brownie 2A cameras had a fixed focus, meaning that the lens was set at a position where everything from six or seven feet away was sharp.
- They also had 2 reflecting viewfinders, so you could take snapshots in a landscape or in a portrait orientation, as well as a rotary shutter and lens, and a choice of 3 apertures on a sliding strip.
- According to one amateur photographer, the viewfinder was a "dimly lit one-inch square," and another complained that, "groups are taken with the marginal figures left

⁵ Lutz

⁶ <http://io9.com/vintage-photos-reveal-century-long-obsession-with-dressi-1468852263>

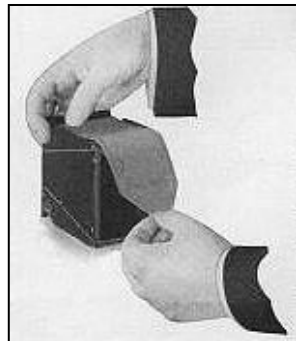
out, and central figures off to one side apparently looking for them. It is in vain that one strains one's eyes looking out into the finder in the blaze of a noonday sun."⁷

- Brownies had no flash, though the manual included instructions for how to take indoor portraits:



Brownie 2A Manual, 1907

- The six exposure film cartridge could be loaded in daylight.



Facial Expressions in Photographs: From Serious to Smile

Why didn't people smile in old photographs? The real question is: who decided that smiling makes for a "good" photo?

- It is a myth that people looked serious because they had to sit still for a very long time.
- While this was true in the earliest days of photography, by the time Victoria was born cameras made instantaneous captures. Yet people still looked serious.
- Facial expressions in early photography portraits mirrored painted portraits: they favored a natural, neutral expression to best represent the subject at hand.

⁷ Waggoner, 13

- In traditional paintings and portraits, smiles were considered grotesque, reserved for half-wits and drunkards.⁸

Here are just a few more reasons why people didn't smile in studio portraits:

- People were uncomfortable with the photographer so they did not smile.
- For many people, it was a very serious matter to have your picture taken.
 - Due to “the self-consciousness of people aware that they may be exposing themselves to the gaze of their next-door neighbour, men and women of that century did not, generally speaking, take appearances lightly...”⁹
- According to one photographer in rural Ohio, even when the American middle class started smiling for their picture postcards, immigrants continued to prefer more serious expressions.
 - “Photography was still a respected craft to...his customers—particularly the immigrants who did not like to smile for his portrait—[they] treated him respectfully ‘like a doctor,’ he said.”¹⁰
- Another very real reason why people didn't smile was because they had bad teeth!

Why and when did people start to smile in photographs?

We start to see this transition during the early 20th century, and certainly in the following decades. It is no coincidence that smiling in photos coincides with the mass production of cameras, like the Brownie, for amateur photographers.

Some contributing factors:

- People wanted to imitate movie stars.
- Ads for dentists/orthodontists began showing large, toothy smiles as an ideal (although orthodontics work wasn't commonplace until the 1970s).
- And a big reason: The influence of the Kodak company's advertising.
 - The Kodak Girl was the company's “primary sales icon” for 80 years, especially from 1910-1950. She has an ever-present smile. Through her example, it was shown (rather than told) that to smile was the appropriate way to pose for a photo.¹¹
- There are several post 1920s photos of Victoria herself flashing a big, toothy grin.

The Masters of Marketing: Eastman-Kodak

The Eastman-Kodak Company was a master advertiser, during an era when psychology-based advertising techniques, which emphasized the connection between mass produced goods and consumer pleasure, were emerging.

- Their ads provided instruction on the many uses of the Kodak camera.

⁸ Kotchemidova, p.3

⁹ Morgan and Brown, x

¹⁰ Ibid.

¹¹ Kotchemidova, p. 5

- They also depicted "everyday folks" in the ads.
- Kodak's slogan was "You press the button, we do the rest."
- They marketed especially to women and to young people.



1909 Kodak Advertisement¹²

- They sent out tons of magazines, including *Studio Light*, *Kodakery*, and others, to teach amateurs how to take photos.
- They also established a presence in popular magazines such as *Harper's Bazaar*, *Ladies' Home Journal* and *Youth's Companion*.
- In her article on the subject, Christina Kotchemidova describes Kodak's three-pronged process of creating the cultural understanding of photography as something that was both fun, and for everybody:¹³
 - The first step was working with professional photographers, to shift the perception of the studio experience and to ready customers to buy a camera of their own.
 - In its instructions to professional photographers, the company worked to disassociate photography from the perception that it was a serious business with serious subject matter.
 - They invented new, fun-oriented language to go with the experience of being photographed.
 - For example, when referring to the place where you get your photo taken, they shifted the term from the nerves-inducing "operation room" to the "studio."
 - Step two entailed professional photographers touring residential neighborhoods and offering to take peoples' pictures at home. The idea was that these people would be proud of, and pleased to, have their homes captured on film.
 - The third step was associating photography with celebrations like birthdays and holidays, and vacations, encouraging customers to document, and therefore preserve, happy moments.

¹² <http://www.pinterest.com/madmccullough/1909-to-1918-kodak-advertising/>

¹³ Kotchemidova, p. 7-9



1910s¹⁴

1915¹⁵

1910. At Home with the Kodak
Make Kodak Your Family Historian.¹⁶

The Kodak Photo Contest

In 1897, Kodak started offering their yearly contest.

- It was juried by major advertisers.
- The contest offered prizes of up to \$3,000 for the winning kodaks, and had many different categories, including “Children,” “Still Life” and “Unusual Subject.” Taking photographs of children was especially encouraged.¹⁷
- After the invention of the Brownie in 1900, there were kids’ contests as well, with prizes of up to \$300.¹⁸
- The underlying idea was that you didn’t have to be a professional to make a “good picture.” A “good picture” was one that could be used in a Kodak ad, and winning photos actually were used in Kodak ads.
- The 1915 competition stated that, “A picture has no advertising value unless it suggests to a mother or father the pleasure their children could have by using a Kodak.”
- The award winning photo for “Kodak the Children” in 1915 showed an attractive young woman and her companion on the beach photographing an adorable pair of children.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ West, p. 27

¹⁸ Ibid.

- “This image perfectly combined the idea of the snapshot as a vehicle for recreation and for capturing pleasant memories.”¹⁹



1915 Kodak Contest Winner²⁰

- In 1916, Kodak released a short film entitled *Concerning \$1,000*.²¹
 - In it, an inventor is lacking research funds. Complaining to his sister, she consoles him, and then strolls into a garden. There she snaps a still photo with her nice new Kodak camera. The picture then wins \$1000 in a contest. She then gives her winnings to her brother for his research.

The Kodak Girl

The Kodak Girl, introduced as the centerpiece of the company’s marketing campaign in 1893, was the embodiment of George Eastman’s promise; the Kodak camera was such a no-fuss piece of technology that even ladies could capture countless memories using the affordable and simple camera.

- Young, beautiful, independent, and adventurous, the Kodak Girl was often depicted as holding or taking photos with a Kodak box camera or folding camera outdoors, setting her noticeably apart from the “camera girls” of today.
 - While her modern counterparts are only often seen posing with the camera, the Kodak Girl was always out with her camera and taking photos of the world around her.

¹⁹ Waggoner, p. 19

²⁰ <http://www.collectorsweekly.com/articles/an-interview-with-early-kodak-advertising-collector-martha-cooper/>

²¹ <http://www.imdb.com/title/tt0471632/>



Kitty Cramer, the first Kodak Girl, c. 1893²²



The Kodak Girl, c. 1910²³

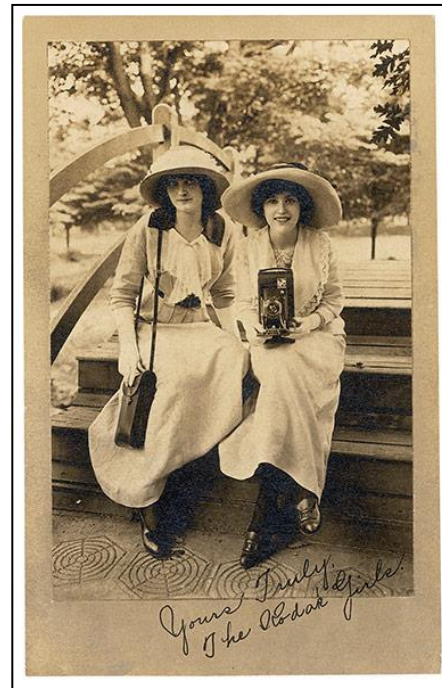
- Not only an epitome of the adventurous lady photographer, she was also a fashionable one.
 - Through the years, the Kodak Girl was depicted in various magazine ads, promotional posters, and postcards in various stylish attires.
 - She was often depicted wearing her iconic blue and white striped dress.
 - According to Nancy Martha West, author of *Kodak and the Lens of Nostalgia*, by marketing its cameras towards female consumers, Kodak hoped to show how photography was not only “a necessary component of domestic life” but also an “integral part of the world of fashion and feminine beauty.”

²² <http://www.kodakcollector.com/for%20george114.jpg>

²³ <http://www.pinterest.com/pin/26669822764756674/>



The Kodak Girl, 1914²⁴



Around 1910, Kodak produced advertising postcards that were designed to look handwritten.²⁵

1916 Language about photography

- **“To kodak”** was a verb meaning, “to take a picture.”
- **“A kodaker”** was a noun, meaning, “one who kodaks.”
- Victoria would talk about taking a **“snapshot,”** meaning a photograph.
- Victoria might say, **“I’m just like the Kodak girl.”**
- She might talk about taking pictures with **“the crowd”** meaning her group of friends.
- **“Register”** is the word used in moving picture scenarios to indicate the showing of fear, hate, revenge, or other emotion.
- Victoria might convey that it is novel and a bit of a surprise to see herself as she hadn’t before (few full-length mirrors!), and wonder if that’s how others see her.

“Say Cheese!”?

- There is no record of the earliest command to “say cheese.”

²⁴ <http://www.pinterest.com/pin/26669822764756258/>

²⁵ <http://www.theguardian.com/artanddesign/gallery/2012/jan/19/women-in-focus-kodak-girl-in-pictures#/?picture=384687631&index=6>

- In studios, photographers would say “watch the birdie” to get children to face the right direction. However, this referred to an actual animated bird prop that would make sound to attract the child’s attention.
- “Cheese” was likely chosen because it helps get the mouth in the correct, teeth-baring shape. (In Mexico and Argentina, they say 'whisky,' and in France, ‘dit souris’ or ‘say mouse.’)
- The earliest printed records of the expression are from the 1940s, in particular from a headline in the Texas paper *The Big Spring Daily Herald*, October 1943, stating “Need To Put On A Smile? Here's How: Say ‘Cheese.’”
- Some say that Roosevelt coined the term in the 1940s.
- We now say things are “cheesy” when they look fake because photographers ask people to say “cheese” to get a fake smile.

Victoria’s Experience with Photography

Did Victoria have a camera in Kastoría, or have her picture taken?

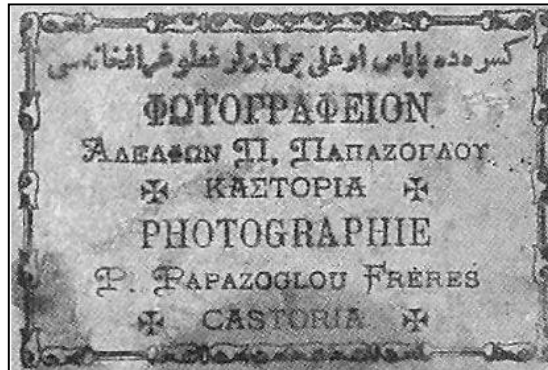
- The museum doesn’t know of any photographs of the Confino family in Kastoría. However, we can postulate that Victoria had at least seen some photographs before leaving her hometown.
- Since an American firm, Kodak-Eastman, popularized amateur photography, it’s unlikely that the Confinos would have had a camera of their own back home.
- We do have a photo of the Zecharia family—a formal portrait—made in Kastoría. The Zecharias were a far wealthier family.



Zecharia Family, ca. 1913

Hacham Bashi Isaac Menachem Zecharia (center, with staff) was Chief Rabbi of Kastoría when the Confino Family left. He immigrated to New York City in 1916.

- The Zecharia's photo was taken by Kastoría's portrait photographer, Leonidas Papazoglou.²⁶
 - Papazoglou was born in Kastoría in 1872.
 - He left with his parents and his younger brother, Pantelis, for Istanbul, where he studied photography.
 - After their parents' death, the brothers returned in Kastoría. They opened their first photographic studio there, and managed to monopolize photography in the whole region.
 - The Papazoglou brothers were the first Kastoría-born photographers of the town, whose photographic needs in the preceding period were met irregularly by itinerant, non-Kastorian photographers.



Sign of the Papazoglou Brothers, Kastoría²⁷



Papazoglou: Jewish Couple from Kastoría²⁸

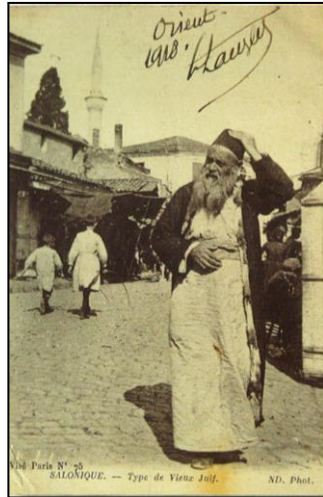


Papazoglou: Children from Kastoría, c. 1910²⁹

²⁶ http://en.wikipedia.org/wiki/Leonidas_Papazoglou

²⁷ <http://commons.wikimedia.org/wiki/File:Pinakida-Photographeiou-Papaz.jpg>

Below are some photographs from Salonika, taken between 1897-1917. The two images on the left are from picture postcards:



Jewish boys, Alliance School³⁰

Jewish mother and daughter An older Jewish Man³¹
c. 1900³²

Did Victoria see any pictures of America before emigrating?

- It's possible that Victoria would have seen commercial photographs of tourist attractions in America.
- Also, ships tickets agents would sometimes post handbills in towns that had images of America, which might have included both paintings/drawings and photographs.
- Even if someone from her family or community had had a photo taken in America and sent it back home, Victoria would have seen their fine clothes, but would not have seen what their daily lives were like, as it would have been studio portraits that were sent home to Kastoría.

Where would Victoria see photographs/photographers on the Lower East Side?

- The many surviving photos of the streets, public school classrooms and settlement houses in the 1910s suggest that photographers would not have been unusual on the Lower East Side.
- However, to take a photograph inside a tenement apartment would still be fairly unusual.

²⁸ <http://www.museumsyndicate.com/artist.php?artist=1010>

²⁹ <http://commons.wikimedia.org/wiki/>

³⁰ Megas, p. 132

³¹ Ibid., p. 45

³² Ibid., p. 39

- Flash photography was still achieved by using magnesium strips or gunpowder, which would have been the domain of only professionals.
- The people buying Brownie cameras would have been using them outside, in well-lit public spaces.
- It is unclear whether there were photography courses at the Educational Alliance or other settlement houses, or whether Victoria would have come in contact with high-art photography.
- Although there were no ads for Brownie cameras in the Ladino newspaper *La Amerika* in 1916, there were ads for photo/camera supplies on Delancey Street in the *Jewish Daily Forward*.
- Benson Camera Company was located in what is now the Museum's Visitors Center, at 81 Delancey Street. Below is an advertisement they ran in the *Forward*.



Jewish Daily Forward, May 7, 1916

Attention Strikers!
 Benson Camera Comp.
 From \$3-\$5

The price of this machine is only \$10! No Experience necessary.

Attention old picture makers/machines
 The price of the store places is only .65 cents for a hundred.

All of this year's supplies are better and cheaper than ever.
 Come directly from the factory...

Translation

Would Victoria have ever seen Jacob Riis' photographs?

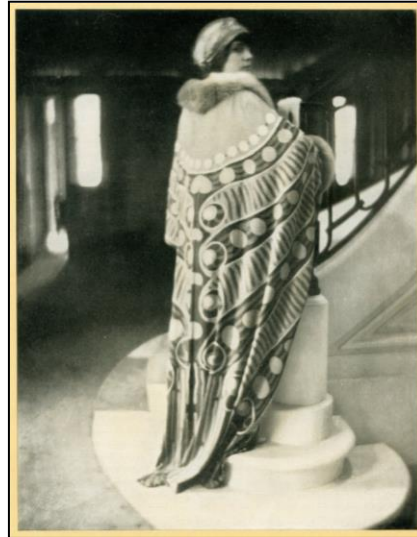
- Probably not. When Riis' photographs were first published, the technology wasn't sophisticated enough even to print them. They were published as drawings.
- Even the first photographs were extremely grainy.
- Only after 1947 were his negatives reprinted using modern technology and many more details became visible.

Historical Context: Different Types of Photography in 1916

Art & Fashion Photography



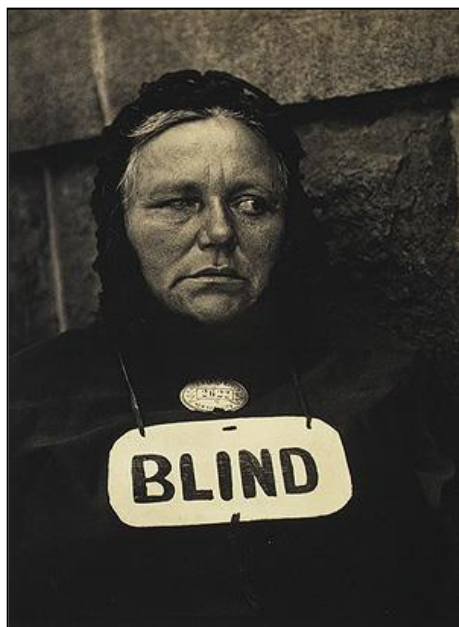
Edward Steichen, "Heavy Roses," 1914³³



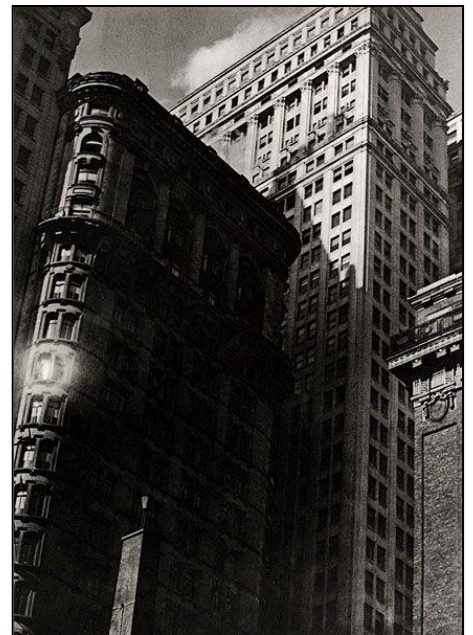
Edward Steichen, 1911³⁴



Paul Strand, "Typewriter Keys," 1916³⁵



Paul Strand, "Blind," 1916³⁶



Paul Strand, "From the El," 1917

- There was high-art photography and fashion photography in New York during this time period. Photographers Paul Strand, Edward Steichen, and the like were all in business.

³³ <http://www.pinterest.com/pin/558024210050415794/>

³⁴ <http://www.pinterest.com/pin/53128470577494273/>

³⁵ <http://www.pinterest.com/pin/118712140147208743/>

³⁶ <http://www.metmuseum.org/toah/works-of-art/33.43.334>

Professional Photography

- There were also professional studio photographers at this time. Immigrant families like the Confinos and middle class Americans alike went to the studios, as they had done for the past 20 years, to get their photographs taken.
 - These were formal, commercial ventures. There was little attempt to show personality.
 - Rather, the purpose was to show off what people looked like—they were supposed to look posed and perfect.
 - Sometimes a family would borrow clothes that didn't belong to them.
 - In studio portraits, an individual or family often posed in front of a curtain or artificial backdrop.
- By the 1910s, some wealthy Americans had professional photographers coming into their homes and taking their portraits outside the studio.
 - “Because flash photography was a risky business involving flaming powder and clouds of smoke, indoor pictures required a skillful cameraman—one who knew how to expose for the low levels of light that the windows admitted or one who was not afraid of the volatile flash powder.”³⁷



Notice how this photograph, taken in the 1910s in a parlor, is positioned to take best advantage of the natural light.³⁸

- There were semi-professional photography studios cropping up across the country in small towns, catering to the new craze for picture postcards.

³⁷ Waggoner

³⁸ Morgan and Brown

- In 1907, the post office made a new rule that allowed for split-back postcards, meaning that the writing and image didn't both have to compete for real estate on the front.
- Kodak responded by introducing a postcard-printing service: for 10 cents per negative, you could get your photographs printed on a postcard.



Picture Postcards³⁹

- There was also professional photography that was not commercial, but rather documentary.
 - Since the 1860s, professionals had been documenting the Civil War and the wilds of the West, and since the 1890s they'd been going into the slums of NYC.
- Although there were photojournalists in the 1910s, the boom in newspaper-based photojournalism did not become ubiquitous until the 1920s.
 - There were photographs in the newspapers of Victoria's day, but few if any of them were actual "on the ground" shots. More often, they were studio portraits.

³⁹ Morgan and Brown, p. 13

Amateur Photography

- Popular amateur photography was just beginning to take off in 1916, and had been growing since the advent of the Brownie Camera in 1901.
- Before that time, photographs were only taken by photographers with the money, space, and know-how to have an in-house dark room.
- The term “**snapshot**” dates from the 1850s, when the first instantaneous photographs were made.
 - It came into general use in the 1880s, when instantaneous photography became practical.
 - The term is associated with the use of a simple camera by a non-expert.
 - “A photograph taken simply as a record of a person, a place, or an event, one made with no artistic pretensions or commercial considerations.”⁴⁰
- Amateur photography led to certain changes in the conventions of photography that are very important to keep in mind for Victoria Confino:
 - New opportunities emerged to experiment with camera angles unheard of with a professional, tripod-mounted camera.
 - Subjects are pictured in places that are comfortable for them. They can be (and look) more relaxed.
 - Having the camera in the hand of, say, one’s brother, might make one clown around. People really show personality, and smile, for the first time.

Common Themes in Amateur Photos from the 1910s

- **Settings:**
 - Manuals from the early 20th century recommend that amateurs “use a rug, erect a screen for the background,” and “place a plant to one side” of the shot.
 - Or else, to take it against a blank wall or window shade.⁴¹
 - An itinerant painter might make an elaborate backdrop. (Although this was done more for professional picture postcard studios.)
 - Parlors were almost always the spaces photographed if it was an interior shot.
 - “Many family photographs were taken out of doors, often with parlor furnishings awkwardly displayed on a porch or lawn.”⁴²
 - In the 1920s, the Confino family did just this, on the roof of their East Harlem tenement.
 - We also see lots of outdoor photos, in parks, on beaches, and on rooftops.
- Many surviving snapshots are similar to what people take photos of today! Popular themes include:
 - Halloween costumes.

⁴⁰ Coe and Gates

⁴¹ Waggoner

⁴² Waggoner

- Children with toys.
- Men with machines, especially cars.
- Groups of teenagers (“the crowd”) goofing off.
 - For example, kids poking their heads through newspapers, with the title “Breaking News.”
- People wearing funny hats.
- Extreme close-ups, especially of feet so they look huge.
- Technology, such as Victrolas, pianos, or bicycles.



Boy and Girl Dancing while an Edison Home Phonograph Plays
Broad Channel, Queens, New York City. 1910-1915 ⁴³

⁴³ http://theboweryboys.blogspot.com/2013_11_01_archive.html



Outdoor family shot: Manchester England, c. 1913⁴⁴



Big Feet, c. 1910⁴⁵



Man with Violin, c. 1910⁴⁶

⁴⁴ <http://blog.findmypast.co.uk/wp-content/uploads/2011/08/fig3-1913-claire-dulanty.jpg>

⁴⁵ <http://thumbs4.ebaystatic.com/d/l225/m/mq04WQz6CtYoUydMp5XEMuQ.jpg>

⁴⁶ <http://thumbs1.ebaystatic.com/d/l225/m/ml0QH5qDgAqEtqbl7kPhw.jpg>



Girl with Bicycle c. 1915⁴⁷



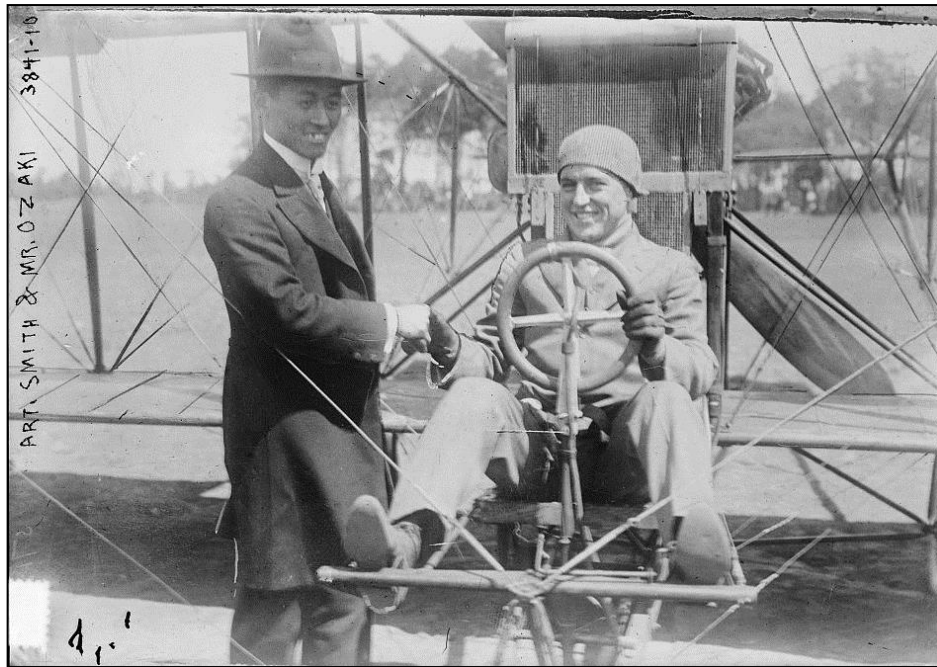
Man with Bicycle, Plainfield, NJ, c. 1910⁴⁸



Baseball, c. 1910⁴⁹

⁴⁷ <http://favim.com/image/3917/>

⁴⁸ <http://www.plainfieldlibrary.info/OnlineExhibits/Bicycling/images/JASaunders1920crop.png>



Art Smith and Mr. Ozaki, c. 1915-1920⁵⁰



In the Car, c. 1910⁵¹

⁴⁹ http://artblart.files.wordpress.com/2011/03/01_unknown-artist_man-with-outstretched-arm_1910-web.jpg

⁵⁰ http://farm8.staticflickr.com/7395/12238218004_d97ee43c4a_o.jpg

⁵¹ <http://www.focusst.org/forum/attachments/focus-st-vs-competition/11366d1371058627-ford-focus-st-vs-dodge-dart-r-t-car-humor-funny-joke-road-street-drive-driver-fast-furious-1910.jpg>



Halloween, c. 1910⁵²



Halloween, c. 1910⁵³



Girl in Halloween Costume, Pennsylvania, 1916⁵⁴

⁵² <http://media.veryfunnypics.eu/2013/10/funny-pics-halloween-1910.jpg>

⁵³ <https://i.chzbgr.com/maxW500/5947880448/hFE7EE0D2/>

⁵⁴ https://c1.staticflickr.com/9/8056/8076857195_35d1f853a5_z.jpg



Men in Barrels, c. 1910s⁵⁵



Eating Apples, 1916⁵⁶



Wheelbarrow, c. 1915⁵⁷

⁵⁵ http://image.guardian.co.uk/sys-images/Arts/Arts_/Pictures/2008/07/17/postcard460.jpg

⁵⁶ http://img1.etsystatic.com/027/1/5914902/il_340x270.553883757_rhip.jpg

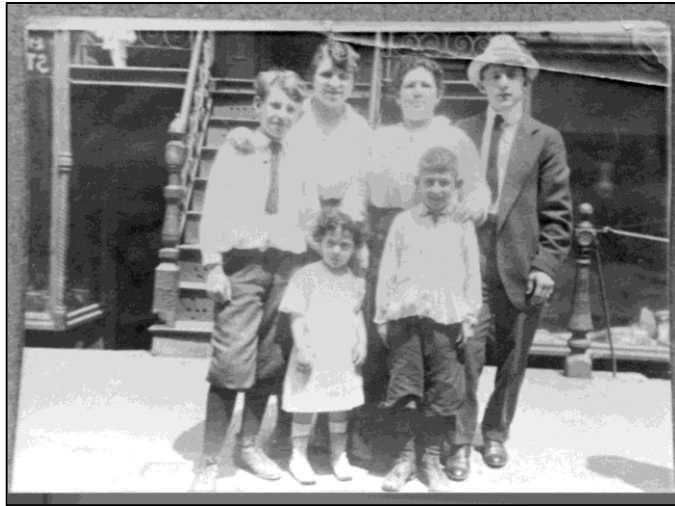
⁵⁷ http://img0.etsystatic.com/000/0/5498211/il_570xN.335269044.jpg

Amateur Snapshots of 97 Orchard Street Families⁵⁸

Rogarshevsky Family



Fanny Rogarshevsky, c. 1915



Rogarshevsky Family, c. 1915



Fanny on the Roof



Fanny and Sam, Rear Yard, date unknown

⁵⁸ Tenement Museum Archives

Baldizzi Family



Rosaria Baldizzi on the roof, c. 1934



Josephine and Johnny on roof, c. 1934



Josephine, Johnny & Rita Bonfiglio



Josephine, Bonfiglio child, Johnny



Josephine & Johnny, probably on Eldridge Street rooftop, c. 1936-37

Confino Family



Saul (Bob) Confino (16), Harlem, 1922



David Confino (20), Harlem, 1922



Esther Confino (5), 1922



Esther - age 5
Davey - age 4
1922; E. 108 St.



Charlie (10), Esther (5), and Jack (14) Confino



Sam Russo and Davey Russo



Davey Russo



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