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Florida in Natural Colors: The Autochromes of Charles C. Zoller

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Charles C. Zoller, noted color photographer, returned last night from Florida. He reported excellent success in obtaining pictures of jungles, palms and orange groves.

-Unknown Author, Democrat and Chronicle, 1925ⁱ

From the earliest accounts of the state, Florida has been exalted for many things including its year-round sunshine and blue skies, turquoise waters, sub-tropical foliage, exotic wildlife, untamed wilderness, and colorful residents. The dissemination of vibrant paintings, hand-colored photographs and postcards portraying the state's attributes quickly established a colorful visual reference for the state, even before the advent of color photography. After all, it was not until 1907 that a true form of color photography became available. In July

of 1907, French brothers Auguste (1862-1954) and Louis (1864-1948) Lumière introduced the first commercially viable color photographic process to the world – the Autochrome. Photography, never intended to be a monochromatic medium, could now capture the world in natural color.

Although the Lumière brothers first presented their autochrome process to the French Academy of Sciences in May of 1904ⁱⁱ, it took several more years to build a manufacturing plant and advance the process enough to make it ready for the market. Relying on the principles of additive color, a finished autochrome is a unique positive transparency on glass. The color image, made up of potato starch grains dyed orange-red, green, and blue-violet has a very distinctive quality setting it apart from other screen plate processes. In *The Genius of Color Photography: From the Autochrome to the Digital Age*, Pamela Roberts makes note of this

distinctiveness by stating, "Widely regarded as the most beautiful photographic process ever invented, the autochrome was luminous and lush, and put an Impressionist palette at the photographer's disposal."ⁱⁱⁱ

Upon its commercial introduction, the autochrome elicited much excitement with both professional and amateur photographers.

By a stroke of luck and good timing, Charles C. Zoller (1854-1934), a furniture salesman and amateur photographer from Rochester, New York, was in Europe shortly after the announcement of the autochrome. Captivated by the new process, Zoller bought a supply of plates to bring back to Rochester. After returning home, he quickly experimented with the new process; eventually photography, specifically color photography, would become his sole occupation rather than just his hobby.

Zoller became a prolific photographer, as evidenced by his legacy of over 8,000 photographic negatives, autochromes, and lanternslides now preserved in the collection of the George Eastman House International

Museum of Photography and Film in Rochester, New York. Amongst these 8,000 photographic objects, there are almost 4,000 autochromes. Of this large archive of work, scholar Pamela Roberts has stated, "Through Zoller's eyes the everyday is heightened and within such a large archive of work, spanning almost 30 years, it is possible to glimpse elements of Modernism, Abstraction and Surrealism – as well as images of one more local garden fete that was perhaps just one fete too many."^{iv} Though many of the autochromes depict Zoller's hometown of Rochester, Zoller also traveled and photographed extensively throughout the United States, as well as internationally in Canada and Europe. Included in this collection are approximately 400 autochromes of Florida. Figure 1 (below) shows us Zoller's original autochrome storage system. Numbers on the boxes correspond to numbers handwritten by Zoller on the autochromes and were sometimes used for identification of various locations.

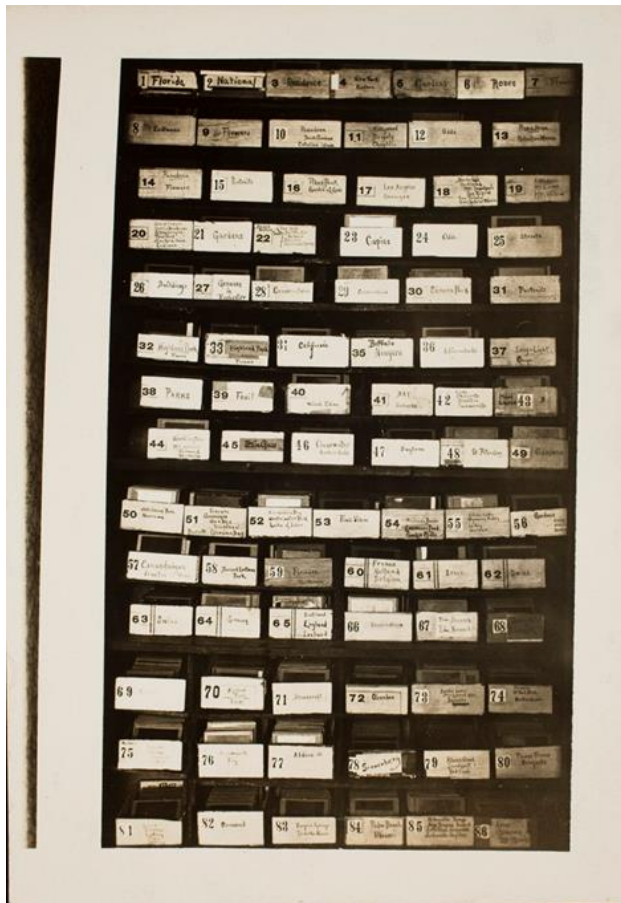


Figure 1: Charles Zoller's autochrome storage system, Courtesy of George Eastman House, 2009:0355:0003. Note: Numbers on the boxes correspond to numbers handwritten by Zoller on autochromes in the collection.

By the early twentieth century, Florida's tourism industry had been through a number of changes. As Tracey J. Revels notes in *Sunshine Paradise: A History of Florida Tourism*, "Florida had been an asylum for the ill, a haven for the sportsman, and a playground for the rich. From 1900 to the end of World War II, Floridians

flung open their doors and their palms, eager to harvest a new crop of on-the-move, on-the-make tourists. In the process, a sparsely populated state entered the mainstream of American life."^{iv} In many ways, Zoller, who started taking winter trips to the Sunshine State in the late 1910s and early 1920s, exemplified this new class of tourist.

With a specialty in color photographs of landscapes, gardens, portraits, and interiors, as well as illustrated travel talks, Zoller found a natural subject in Florida. As Jen Ruchatz states in "Traveling by Slide: How the Art of Projection Met the World of Travel," the alliance between photography and travel slide-shows formed naturally and quickly, because "the projected travel photograph seemed to transport its audience to the very spot where it had been recorded."^{vi} Zoller's illustrated talks proved to be a popular form of entertainment for churches and clubs in his hometown and occasionally beyond. A 1932 interview with Zoller in the Rochester Commerce notes the following, "With a tremendous store of more than 5,000 color plates, Mr. Zoller devotes

part of his time to giving exhibitions of the show places of the world before groups, ranging from social gatherings to the International Flower Show. His lectures are keenly interesting and he is in great demand as a speaker."^{vii}

Coincidentally, 1932 was also the year that the Lumière Company ceased production of glass autochrome plates in favor of producing a flexible film version of the autochrome. Just a few years later, in 1935, color photography would go through another dramatic change with the introduction of the Kodachrome process by photography giant, Kodak. However, at the time of Zoller's interview, notably just two years before his death, screen-plate processes such as the autochrome were still some of the most widely-used forms of color photography.

In some of the earliest literary references to Florida, literally "the land of flowers," the region is described as an Edenic place of lush flora and fauna, an untamed wilderness, and a land of prosperity and opportunity. As Anne E. Rowe writes in *The Idea of Florida in the*

American Literary Imagination, "Florida has been for the American imagination not merely a geographical region but an image, a garden Eden-like, where the striving and seeking, the rigorous pioneering and getting ahead that characterize the Land of Opportunity has been tempered and diverted by the langours of a tropical climate washed by the Gulf Stream and the balm of an always warm sun."^{viii} Zoller's illustrated lectures in natural colors were not just entertainment but also served as an advertisement for the state's natural and man-made attractions.

Charles Zoller's Florida autochromes from this period give us a glimpse of an early twentieth-century Florida of leisure. They follow many of the conventional ideas of Florida circulated in popular culture of the time, depicting a Florida that scholars Elizabeth Walker Mechling and Jay Mechling have called, "...a unique, paradoxical sort of romantic paradise, part jungle landscape and part modernist cityscape."^{ix} Like the hand-painted photographs described by the Mechlins in *Embellishing Eden: Hand-painted Photographs of Florida*,

Zoller's autochromes focus both on Florida's natural attributes and man-made conveniences with subjects that commonly include landscapes, architecture, leisure activities, and portraits. Because of the size of Zoller's Florida autochrome collection and the limited scope of this paper, it was necessary to select representative samples from the collection for the following discussion.

Sunsets are a common trope in photography; though Zoller's *Sunset at Palm Beach* (Figure 2) does not quite give us the vibrant colors we associate with sunsets, it still evokes a dreamlike state with boats and palm trees silhouetted against the faintly pink and orange sky. While advertisements for autochromes exalted the process's ability to capture the world in natural colors, there were limitations to the process. Autochromes were not only unable to register yellows accurately,^x they



Figure 2: Charles Zoller, *Sunset at Palm Beach*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2098:0018.

also required longer exposures than their contemporary black-and-white materials and did not allow for as much artistic manipulation. Although there could be several reasons for this image's more muted palette, we can speculate it may be due at least in part to these limitations, especially since it was taken during a time of subdued natural light.

With the caption, *Edge of Jungle, St. Petersburg*, Figure 3 offers us a glimpse of Florida's exotic scenery.



Figure 3: Charles Zoller, *Edge of Jungle, St. Petersburg, Autochrome, ca. 1923*, Courtesy of George Eastman House Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0032.

This image puts the viewer literally at the edge of the Florida wilderness with tall grass in the foreground and a tangled cluster of sabal palm trees as the focal point. Figure 4 leads us further into the Florida wilderness with a view down the Tomoka River. A dramatic juxtaposition of light and shade, this image aligns with Florida's turn-of-the-century reputation as an untamed wilderness. The hanging Spanish moss not only adds a slight romanticism to the image, but also serves as a reminder that Florida remains part of the south.



Figure 4: Charles Zoller, *Tomoka River, Florida, Autochrome, ca. 1923*, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2097:0017.

Though many of Zoller's autochromes of Florida represent the state's natural attributes, there is also a focus on man-made conveniences, and more often than not, a focus on the convergence of these elements. An example of this can be seen in *Cocoanuts [sic], Palm Beach* (Figure 5). This image shows a dark forest of coconut palms nearly obscuring a modern structure in the background. Similarly, *Tampa Bay Hotel* (Figure 6) shows the top of the impressive Gilded Age hotel framed by a vignette of ominous foliage.



Figure 5: Charles Zoller, *Cocoanuts [sic], Palm Beach, Autochrome, ca. 1923*
 Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2098:0021.

Another such image, *Taken in February St. Pete*, (Figure 7), features a house with lush flowering foliage nearly blocking the entrance. One can imagine the reception of this image in Rochester, a city often covered in snow and ice in February. On the one hand, the images beckoned those viewers bundled in heavy coats, entreating them to the land of flowers. But there is an undercurrent of denseness here too, a sense that the jungle of Florida can readily reclaim the structures that replaced it.

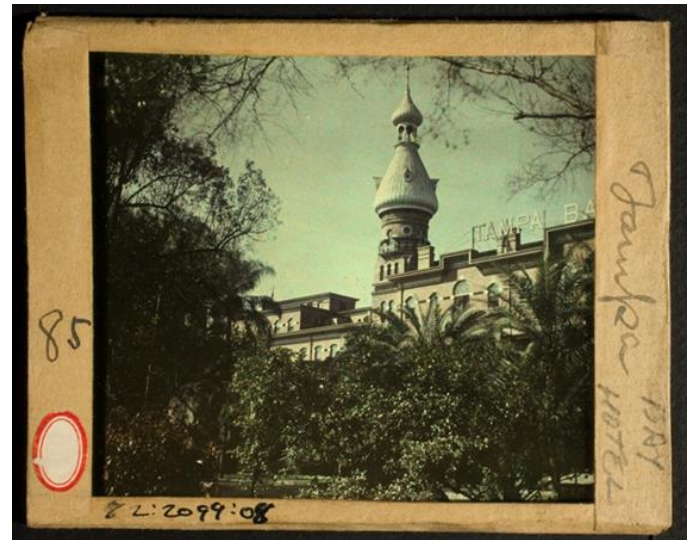


Figure 6: Charles Zoller, *Tampa Bay Hotel, Autochrome, ca. 1923*,
 Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2099:0008.

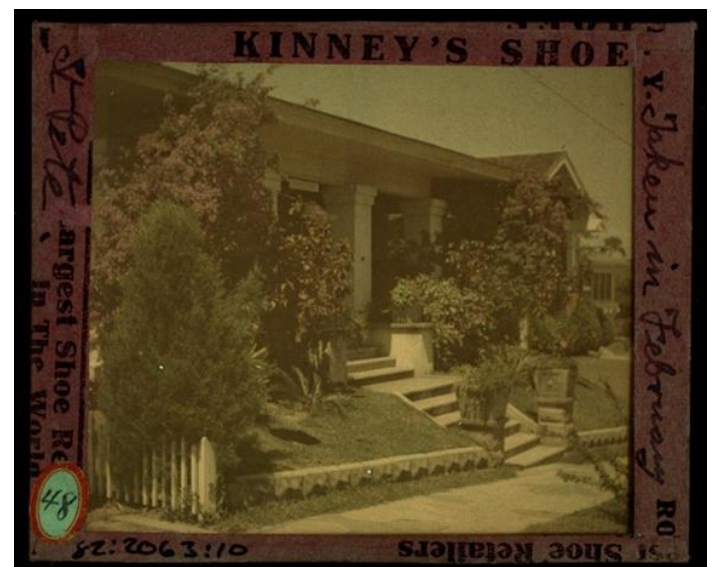


Figure 7: Charles Zoller, *Taken in February, St. Pete, Autochrome, ca. 1923*,
 Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0010

But building in paradise continued unabated. An image that highlights Florida's progress towards modernization during this time is Zoller's image of the Gandy Bridge (Figure 8).



Figure 8: Charles Zoller, *Gandy Bridge*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0030

According to Pamela Roberts in *The Genius of Color Photography: From the Autochrome to the Digital Age*, this image was taken in November of 1924 to celebrate the opening of the Gandy Bridge.^{xi} Constructed to connect Tampa and St. Petersburg by spanning Tampa Bay, it was then one of the longest bridges in the world. Roberts goes on to say, "With his low level viewpoint, Zoller emphasizes the bridge's length as it stretches off into

infinity and creates a modernist image."^{xii}

Zoller traveled widely throughout Florida, visiting various cities including St. Augustine, Jacksonville, Orlando, Tampa, St. Petersburg, Tarpon Springs, Miami, Palm Beach, and Daytona Beach. In Florida for both his own leisure and photographs for his illustrated lectures, Zoller participated in and documented various leisure activities of Florida's winter tourists. There are several images taken in parks including people playing games as well as people gathered for concerts and lectures.



Figure 9: Charles Zoller, *Pastime Club*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0024.

Figure 9, captioned *Pastime Club*, shows a group of men seated in a

park playing dominoes. This image was possibly taken in St. Petersburg, a city which was not only Zoller's favorite destination in Florida, but also was known for its many tourist clubs. Another image taken in a St. Petersburg park is *Park Band Concert, St. Petersburg. 20000 there and more*, (Figure 10). Although we cannot see the band, we do see a large group of people seated on benches shaded by trees with hanging Spanish moss.



Figure 10: Charles Zoller, *Park band concert, St. Pete, 20000 there and more*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0009.

Another image of a large group gathering is Figure 11, which shows William Jennings Bryan's last Bible class in Miami's Royal Palm Park. The image, captioned *Bryan Bible Class*,

Miami, About 5000 average attendance, This was last session, shows a large group of people both standing and seated under another forest of palm trees. Zoller also made several images of the famous politician and orator himself, both lecturing and at his Miami home, Villa Serena.

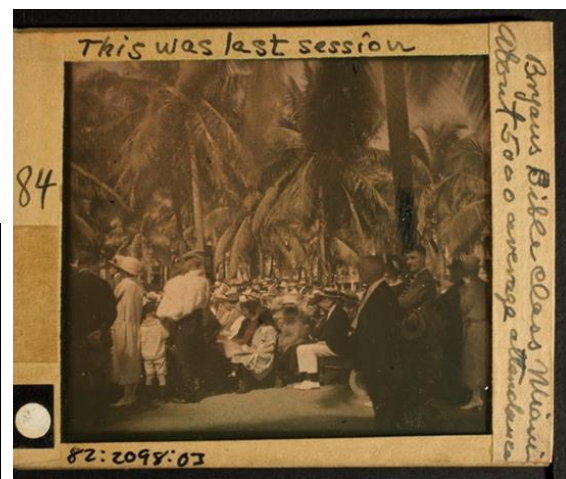


Figure 11: Charles Zoller, *Bryan Bible Class, Miami, About 5000 average attendance, This was last session*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2098:0003.

Other leisure activities documented by Zoller include Figure 12 showing a group of men and women playing shuffleboard in the park. This image was possibly taken at the Burgoyne Casino shuffleboard court. Zoller also made several images of the casino itself. Of course one cannot mention Florida without thinking of the beach;

amongst several images of people on the beach is Figure 13, which shows a group being playful on Daytona Beach with vehicles parked on the sand in the background.



Figure 12: Charles Zoller, *Playing shuffleboard [possibly at the Burgoyne Casino shuffle board court in Daytona, Florida], Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2062:0029.*



Figure 13: Charles Zoller, *Daytona, Florida, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius Dickerson, 1982: 2062:0029.*

Figure 14 gives us both a glimpse of a popular early twentieth-century Florida tourist attraction, the Tarpon Springs Sponge Market, and of the photographer himself. This image of Zoller wearing a sponge on his head shows a playful-tourist side of the photographer who, like many photographers, is often absent from the frame.



Figure 14: Unidentified Photographer, *Charles Zoller with sponge on his head, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2097:0006.*

Nothing is perhaps more indicative of Florida's exotic and wild side than the alligator. Alligator farms were a popular tourist attraction in Zoller's time. Among several images of alligator farms is Figure 15, *10 foot alligator.*



Figure 15: Charles Zoller, *10 foot alligator, Autochrome, ca. 1923*, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0056.

In this image, we can see one larger alligator towards the center as well as the partial, menacing bodies of two other alligators; the exotic subject as well as the close-up perspective would have most certainly served to thrill Zoller's Western New York audience.

While most of Zoller's Florida autochromes featuring people focus on middle-class tourists involved in their leisure activities, a few of the images appear to be intended as representatives of more colorful local characters. Like the alligator, they would have been seen as 'interesting' and 'exotic' to those used to the more conventional society of the northeast.

Although there are only a handful of these images in Zoller's Florida collection, Figure 16, *Gypsies Miami*, serves as a prime example. In this image, we see a woman with three small children and possibly a baby in her arms. They are all seated on or close to the ground with plates of food. Although this image is captioned 'Gypsies' by Zoller, their colorful garments may identify them as Miccosukee Indians. While the mother looks away and down, the three small children look directly at the viewer, their faces somewhat blurred due to a slow shutter speed.

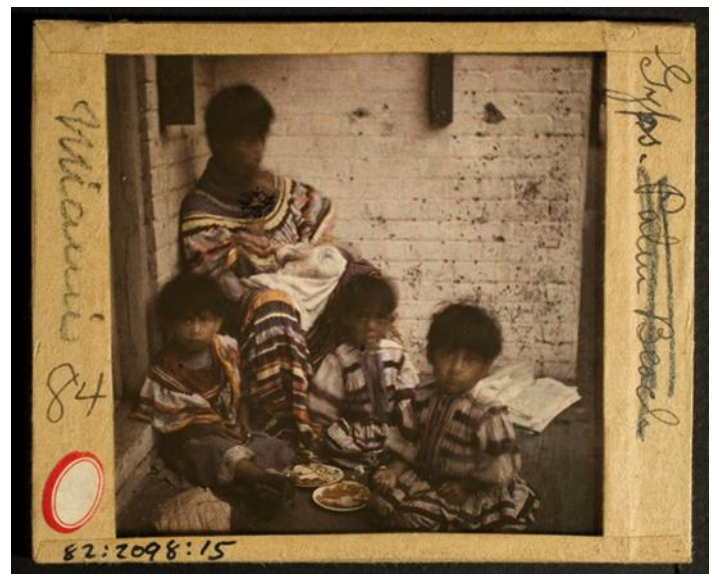


Figure 16: Charles Zoller, *Gypsies, Miami, Autochrome, ca. 1923*, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2098:0015.

Another image that differs from Zoller's images of winter tourists, is

Figure 17, captioned only, *Miami*. In this image, two men stand outside a photo shop with a dog on the roof. Both men wear tank tops as the man on the right squints into the sun. The image somehow appears to be of another era than the rest of Zoller's images, presenting an edgier side of Florida as well as having more of a snapshot effect.



Figure 17: Charles Zoller, *Miami* [Two men outside photo shop], Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2098:0014.

Other than some handwritten annotations on select Zoller autochromes, many specific details of Zoller's presentations are lost to time or at least have yet to be discovered. We can, however, draw some

conclusions on the content of Zoller's Florida travelogues from his own written words. In a letter to the editor of the *St. Petersburg Evening Independent* headlined, "Zoller Boosts St. Petersburg, Color Photography Artist Showing Sunshine City Beauty Views in the North," and printed on Saturday, February 12, 1921, Charles Zoller mentioned some of the more popular views exhibited during his lectures, noting:

Among the slides in natural colors I made there are some that take the special notice of the audience, such as the great masses of bigonia [sic] vines on Beach drive, Fourth avenue north, Roser park and Arlington Terrace. The picture of pelicans at the dock, which you all remember; and Mirror lake, with the high school in the background; and the Birdseye views from the Plaza theatre roof, all excite the admiration of the people. Another good number is the bunch of grapefruit at Eaton lodge showing seventeen big globes of mammoth fruit on one branch, in a close-up view.^{xiii}

Though we do not know exactly which autochrome plates Zoller was referencing in the above quote, Figures 18-20 have some similarities

to his descriptions. Figure 18 lets us look out over the water with a large group of pelicans lined up on dock pilings. Because of a relatively slow shutter speed, the water and shadows in the foreground appear soft and add a sense of movement to the image. Figure 19 shows another sunset view over the water, this time over Mirror Lake in St. Petersburg. Again we have the silhouette of palm trees in the foreground and the water-color clouds in the background; however, this time the soft pinks and oranges come through brighter than in Zoller's other sunset image (Figure 2). Of course no travelogue of Florida would be complete without an image of citrus. There are several Zoller autochromes taken in Florida citrus groves; Figure 20 shows a citrus tree laden with fruit similar to the "mammoth globes" described by Zoller above.



Figure 18: Charles Zoller, *Pelicans on dock*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0059.



Figure 19: Charles Zoller, *Mirror Lake*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0021.



Figure 20: Charles Zoller, *Citrus grove*, Autochrome, ca. 1923, Courtesy of George Eastman House/Gift of Mr. & Mrs. Lucius A. Dickerson, 1982:2063:0027.

Communicating his regrets for missing the 1921 winter season in St. Petersburg due to an injury, Zoller also reveals that he had by that time shown his autochromes of the St. Petersburg area 120 times in the north. Furthermore, he notes that not only were the images met with great interest, but that, "after each travelogue I had to give interviews as to how, when, where and which the best place was to go. And as the truth is easy telling, it was St. Petersburg-sure!"^{xiv} As Tracy J. Revels writes in *Sunshine Paradise: A History of Florida Tourism*, by the early twentieth century, "St. Petersburg established a

reputation as a town where Midwestern upper middle class, rather than eastern societal elites, came for long vacations. Most important, these tourists came back year after year, demonstrating astounding loyalty to the city."^{xv} Zoller's letter is just one testament to such loyalty. Revels continues, "Beginning with the Illinois Society in 1902, guests formed 'tourists clubs' based on home state identification. These institutions helped fellow travelers find lodgings and necessary services. They also served as tremendous community boosters."^{xvi} Zoller, who we already know had a fondness for the city, served as one-time president of the St. Petersburg Club of Western New York.^{xvii} As Zoller's letter to the *St. Petersburg Evening Independent* shows, his illustrated lectures served as more than just a form of entertainment. They also served as a travel guide and a tremendous advertisement for Florida tourism - displaying all the Sunshine State's charms for his audience.

As we have seen, the novelty of color and the uniqueness of subject matter, so different from the regional scenery

of Western New York seem to have made Zoller's illustrated lectures of Florida something of a spectacle in his hometown. In addition, the spectacle of the projection itself, though far from new technology, still elicited much interest. As Zoller himself informs us, some members of his audience used his travelogues to plan their own trips while others no doubt traveled vicariously through Zoller's images and descriptions, just as people today can use travel magazines, books, television shows, and the internet to visit places without ever having to leave the comfort of their own homes.

Perhaps no other travel magazine has achieved such steadfast loyalty and renown as *The National Geographic Magazine*. Interestingly, Zoller sent three autochromes (non-Florida related) to the National Geographic Society in the hopes of having them published. Though they were never published, they still remain in the Society's archives. There have been numerous articles on Florida printed in the pages of *National Geographic*, but an issue that warrants special attention here is the January 1930

edition which features forty-one "natural color photographs" that accompany approximately ninety pages of text and images devoted to Florida. Notably, these color images are reproductions of autochrome plates. The feature article of this issue is entitled "Florida-the Fountain of Youth" by John Oliver La Gorce. This text is illustrated with seventy-one black-and-white images. Interspersed within are sections titled "High Lights of the Sunshine State," which include the forty-one autochrome reproductions.

In this article, the author declares Florida an "odd character," noting: On one side, the real Florida: Vast, sparsely settled, strewn with fruit and farm colonies, cow ranches, sawmills, turpentine stills, seaports, cigar factories, smelly fisheries, and industries that produce among other things, in commercial quantities, fuller's earth, kaolin, titanium oxide, and – be it proudly said – about 85 per cent [sic] of this country's supply of phosphate rock. On the other side, familiar to winter visitors, a strangely different State. Through long, dull months she drowns and suns herself; yet from December to the Ides of March, gay, boisterous, and bizarre,

she affords an astounding spectacle of massed humanity, idle, yet often athletically active, probably without parallel anywhere.^{xviii}

The author goes on to describe both the everyday Florida of commerce, agriculture, and growth, and Florida as experienced and created by winter tourists like Zoller. Just like Zoller, La Gorce devotes a number of pages to Zoller's favorite Florida destination, St. Petersburg. La Gorce describes the Sunshine City as a gathering place for middle-class Americans: "Here flourish 31 different clubs and societies, formed among tourists from various cities and States."^{xix} There are many similarities between Zoller's autochrome imagery of the state and the autochromes reproduced in this issue. Shared subjects and tropes include, amongst others: Mirror Lake, outdoor concerts in St. Petersburg, the sponge market in Tarpon Springs, flowering plants, palm trees, and citrus groves. Overall, at least fourteen color images and nine black-and-white images reproduced in the article bear a strong resemblance to Zoller's own imagery of the state. The most notable difference between

Zoller's Florida and the Florida represented by La Gorce in *National Geographic* is that the latter spends some time focusing on agriculture and industry. Still, the Florida represented by both photographers is primarily a Florida of entertainment and leisure interspersed with progress and growth, even during a tumultuous time in Florida's economic history.

Zoller's time in Florida, about a decade earlier than the *National Geographic* article, coincided with the land boom of the 1920s; a turning point in Florida's history, it was an age of modernization as well as a time when Florida gained an ever-increasing reputation as a national and international playground. Tracy J. Revels has called it "the great age of promoters, publicity stunts, garish pictures, and lovely lies."^{xx} Charles Zoller – winter tourist, photographer and lecturer played the role of consumer, producer, and perpetuator of Florida's idealized sense of place. As Anne E. Rowe notes in the introduction to *The Idea of Florida in the American Literary Imagination*, "Still the idea of Florida persists. In spite of the state's assimilation into

the mainstream of American life, the idea of Florida—the subtropical land, the idyllic, exotic paradise—continues to be a powerful seductive force.”^{xxi} Even in the days of hand-colored photographs, color played an important role in promulgating that “seductive force.” A Google image search of “Florida” shows that although the state has undergone many changes since Zoller’s time, the state’s identity has not strayed far from the unexamined tropes of Florida that emerged in popular culture during this earlier epoch. Zoller’s Florida therefore lives on – a colorful paradox of untamed wilderness and progress, leisure and business. In the words of Joan M. Schwartz and James R. Ryan in *Picturing Place: Photography and the Geographical Imagination*, “Through photographs, we see, we remember, we imagine: we ‘picture place.’”^{xxii} Whether the place we imagine is real or mythical, whether the Eden we imagine is of natural beauty or man-made conveniences, the lure of Florida seems closely tied to its perceived malleability in accommodating everyone’s version of paradise. Both an extensive body of work and some of the earliest color

photographs of the Sunshine State, Zoller’s autochromes give us a glimpse into early twentieth-century Florida and how the state’s identity has been shaped and interpreted through the use of color photography.

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- ⁱ *Democrat and Chronicle*, "Obtains Pictures," (Rochester, NY) Wednesday, March 11, 1925.
- ⁱⁱ John Wood, *The Art of the Autochrome: The Birth of Color Photography* (Iowa City: University Press of Iowa, 1993), 1.
- ⁱⁱⁱ Pamela Roberts, *The Genius of Color Photography: From the Autochrome to the Digital Age* (London: Goodman, 2010), 24.
- ^{iv} *Ibid.*, 42.
- ^v Tracy J. Revels, *Sunshine Paradise: A History of Florida Tourism* (Gainesville: University Press of Florida, 2011), 64.
- ^{vi} Jen Ruchatz, "Travelling by Slide: How the Art of Projection Met the World of Travel," in *Realms of Light: Uses and Perception of the Magic Lantern from the Seventeenth to the Twenty-First Century*, ed. Richard Crangle, Merry Heard, and Ine Van Dooren (London: Magic Lantern Society, 2005), 35-36.
- ^{vii} "A Business Where Every Prospect Pleases: An Interview with Charles C. Zoller, Color Photographer," *Rochester Commerce* (October 24, 1932): 3.
- ^{viii} Anne E. Rowe, *The Idea of Florida in the American Literary Imagination* (Gainesville: University Press of Florida, 1992), 4.
- ^{ix} Elizabeth Walker Mechling and Jay Mechling, *Embellishing Eden: Hand Painted Photographs of Florida* (Daytona Beach: Daytona Beach Community College, 2001), 5.
- ^x Pamela Roberts, *The Genius of Color Photography: From the Autochrome to the Digital Age* (London: Goodman, 2010), 24.
- ^{xi} *Ibid.*, 39.
- ^{xii} *Ibid.*, 39.
- ^{xiii} *The Evening Independent*, "Zoller Boosts St. Petersburg, Color Photography Artist Showing Sunshine City Beauty Views in North," (St. Petersburg, FL), February 12, 1921.
- ^{xiv} *Ibid.*
- ^{xv} Tracy J. Revels, *Sunshine Paradise: A History of Florida Tourism* (Gainesville: University Press of Florida, 2011), 66.
- ^{xvi} *Ibid.*
- ^{xvii} A notice in *The Evening Independent* on August 2, 1926 reads: "Reunion of Florida Visitors in New York. The annual reunion of the St. Petersburg Tourist club of western New York will be held Thursday, Aug. 12, at Ontario beach, Rochester, N.Y. Arrangements have been made to hold the meeting at Pavilion No. 1, and exceptionally interesting plans have been made for the day by the committee. President C.C. Zoller, Sam Weaver, H.F. Atwood, Frank Webster, Mrs. Frank Dennis and Miss Emma Ross. The average attendance of these reunions is from 300 to 400 and an exceptionally large attendance is expected this year. President Charles Zoller issues an invitation to all Florida visitors to attend and join the club. The green benches, typical of the Sunshine City will be in evidence on the picnic grounds."
- ^{xviii} John Oliver La Gorce, "Florida – The Fountain of Youth," *The National Geographic Magazine* 57, no. 1 (January 1930): 3.
- ^{xix} *Ibid.*, 22.
- ^{xx} Tracy J. Revels, *Sunshine Paradise: A History of Florida Tourism* (Gainesville: University Press of Florida, 2011), 64.
- ^{xxi} Anne E. Rowe, *The Idea of Florida in the American Literary Imagination*, (Gainesville: University Press of Florida, 1992), 6.
- ^{xxii} Joan M. Schwartz and James R. Ryan, introduction to *Picturing Place: Photography and the Geographical Imagination* (New York: St. Martin's Press, 2003), 1.