



**The 15 Founders of the
American Society of Cinematographers
Photos and Captions
By Robert S. Birchard**

ASC-Rosen.jpg



Director Phil Rosen (seated, wearing glasses) is surrounded by actors and associates on the set of *Heart of a Siren* (Associated First National, 1925). Conway Tearle (seated, front left) and Barbara LaMarr (in white dress) starred. Henry Hull (between LaMarr and Rosen), Ann Pennington (seated, front right), Arnold Daly (standing, back left), and (continuing to the right) Harry Morey, Ben Finney and Veree Teasdale also took roles in the film. Rosen served as the ASC's first president, but almost immediately abandoned the camera for the megaphone. The ASC's Clubhouse since 1937 is the former home of Conway Tearle.

ASC-Scott.jpg



Here's Homer A. Scott in the 1920s, during his days as comedy king Mack Sennett's lead feature cinematographer.

ASC-Foster.jpg



From left are director Frank Lloyd, actress Jewel Carmen and cinematographer William C. Foster discuss their scene, probably during the production of *American Methods* (Fox, 1917).

ASC-Clawson.jpg



Dal Clawson (left) was one of an army of eight cinematographers who shot the battle scene for *The Patent Leather Kid* (First National, 1927). The identity of the other cameraperson is unknown.

ASC-Gaudio.jpg



Eugene Gaudio, from a portrait reproduced in the February 1, 1922 issue of *American Cinematographer*.

ASC-Klaffki.jpg



Roy H. Klaffki. Another portrait from the February 1, 1922 issue of *American Cinematographer*.

ASC-Rosher.jpg



At the Pickford-Fairbanks Studio during production of *Rosita* (Pickford-United Artists, 1923) are (from left) James Townsend, assistant director; Paul Perry (kneeling), camera assistant; Ted Reed, production manager; Irvin K. Martin, set designer; Charles Rosher, cinematographer; Ernst Lubitsch, director; Mary Pickford, star, studio head and producer; Erich Locke, continuity; Edward Knoblock, screenwriter; and Mitchell Leisen, costumer.

ASC-Milner.jpg



From left are producer-director Cecil B. DeMille and cinematographer Victor Milner between takes on the elaborate barge set for *Cleopatra* (Paramount, 1934). Milner won the Academy Award for Best Cinematography for this film.

ASC-August.jpg



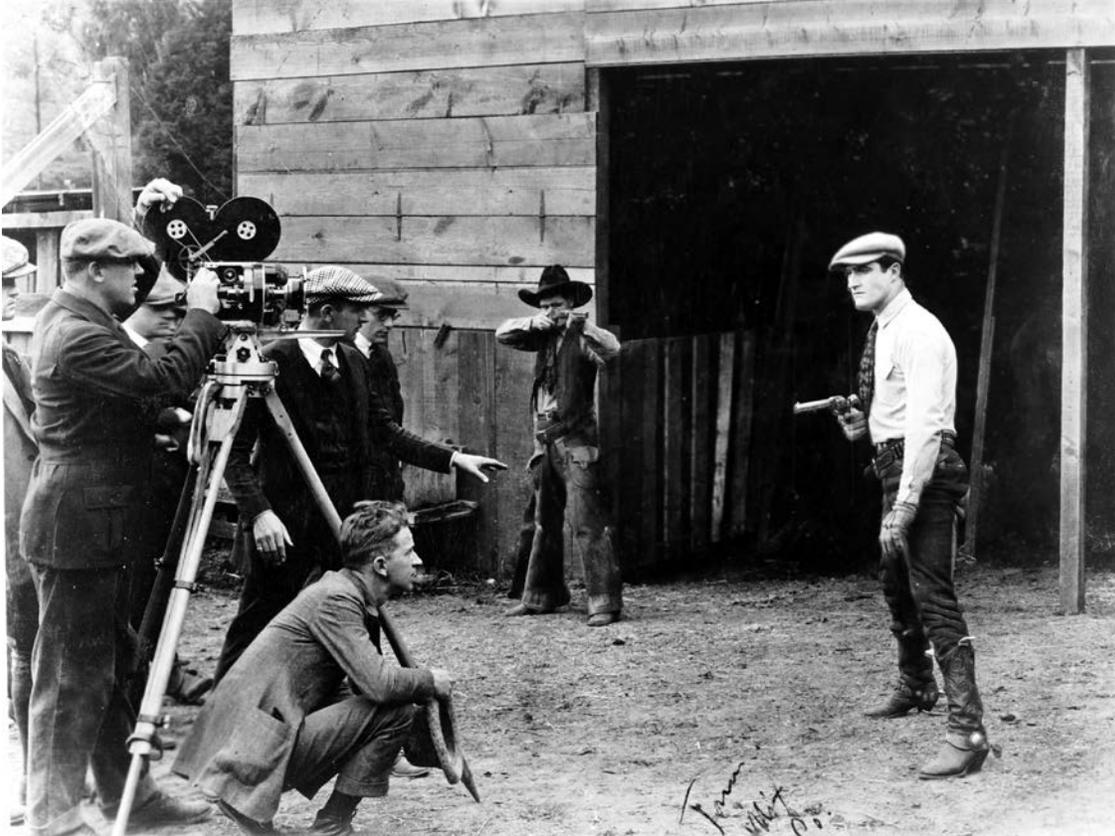
This shot was taken during production of *The Apostle of Vengeance* (Ince-Triangle-KayBee, 1916). Cinematographer Joe August stands beside the Bell & Howell camera. Front row, from left, are Dick Rush, star-director William S. Hart and assistant director Cliff Smith. Directly behind Hart is prop specialist "Doc" Cherry. The name of the fellow in the checkered cap is unknown.

ASC-Edeson.jpg



The elegant Arthur Edeson. A Warner Bros. press release noted that Edeson never got over the habit of operating his own camera as he did in the Silent Era, and he would often step in and act as his own operator even though camera union rules frowned on the practice.

ASC-Granville.jpg



Sid Jordan takes aim to shoot the knot off Tom Mix's four-in-hand using live ammunition for a scene in *The Coming of the Law* (Fox, 1919). From left are assistant cameraperson Dan Clark (just visible at edge of photo), ASC co-founder Fred LeRoy Granville at the Bell & Howell 2709 camera, director Arthur Rosson (with outstretched hand), Sol Wurtzel, a Fox studio executive (wearing glasses, standing behind Rosson) and assistant director Richard Rosson (kneeling).

ASC-Jennings.jpg



Barely visible cranking his Bell & Howell 2709 camera is J. Devereaux Jennings, an ASC co-founder who seems to have left the Society before 1922. This scene for *College* (Keaton-United Artists, 1927) was filmed at the corner of Seward Street and Waring Avenue in Hollywood. Buster Keaton finds himself standing in the rain, but in sunny California the cloudburst is supplied by overhead pipes supported by makeshift stilts, supplemented by a fire hose.

ASC-Newhard.jpg



From left, director Wallace Worsley, cinematographer Robert S. Newhard and an unidentified second cameraperson prepare to shoot a scene for Universal's *The Hunchback of Notre Dame* (1923), starring Lon Chaney.

ASC-Wilky.jpg



On the big glass stage at the American Film Company studio in Santa Barbara making *Immediate Lee* (American-Mutual, 1916), cinematographer L. Guy Wilky peers through the range finder of his Bell & Howell camera as actor-director Frank Borzage (with hand on tripod) and assistant director Park Frame (with arms crossed) watch a rehearsal.

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