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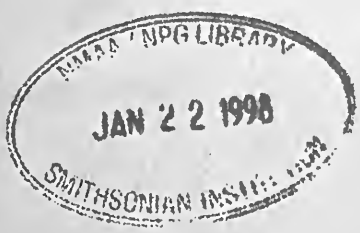




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**ALBRIGHT·ART·GALLERY  
INTERNATIONAL·EXHIBITION  
OF·PICTORIAL·PHOTOGRAPHY  
79-1910-12**



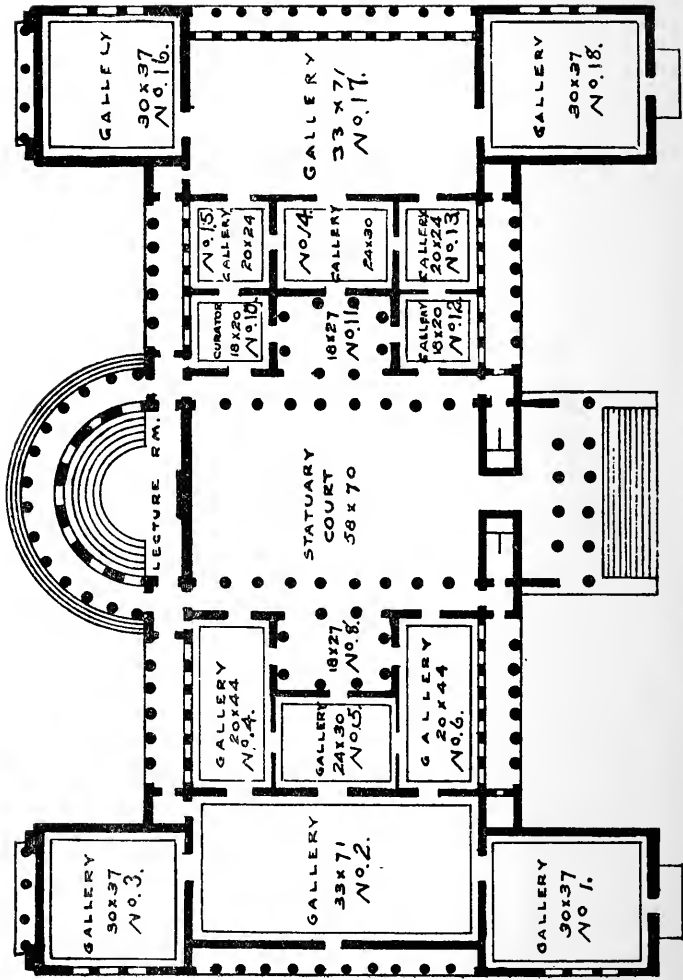












PLAN OF THE ALBRIGHT ART GALLERY





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THE BUFFALO  
FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

CATALOGUE OF THE  
INTERNATIONAL EXHIBITION  
PICTORIAL PHOTOGRAPHY

BUFFALO  
PRINTED FOR THE ACADEMY  
NOVEMBER 3—DECEMBER 1  
1910







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# Buffalo Fine Arts Academy

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# Buffalo Fine Arts Academy

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**I**N PURSUANCE OF THE INTENTIONS  
AND EXPRESSED DESIRE OF THE  
LATE DIRECTOR OF THE GALLERY,  
DR. KURTZ, THE MANAGEMENT OF THIS  
EXHIBITION WAS PUT INTO THE HANDS  
OF THE PHOTO-SECESSION, WITH WHOM  
THE DIRECTORS OF THE ACADEMY, AND  
MISS SAGE, THE PRESENT DIRECTOR,  
HAVE COÖPERATED IN FULLEST SYM-  
PATHY.

**B**UFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY

**T**HE EXHIBITION OF PHOTOGRAPHS  
IS HUNG IN GALLERIES NOS. XVI.,  
XVII., AND XVIII., XII., XIII., XIV.,  
AND ACROSS THE COURT IN NOS. V.  
AND II.

THE WORKS REFERRED TO IN THIS  
CATALOGUE ARE PAPER NUMBERED.

**P**RICES AND PARTICULARS MAY BE  
OBTAINED AT THE OFFICE.

## THE FOREWORD

THE aim of this exhibition is to sum up the development and progress of photography as a means of pictorial expression. The Invitation Section consists largely of the work of photographers of international reputation, American and foreign, whose work has been the chief factor in bringing photography to the position to which it has now attained. It comprises a number of "one-man's shows," and in many instances these exhibits include a number of prints executed quite recently. The prints in this entire section have been selected because of their intrinsic quality; while many have also the additional interest of marking special stages in its development. Many of these prints could be included only through the kindness of private collectors. In view of the comprehensiveness of this historical survey, the excellence and scope of the work of each individual represented here, and the evidence of the present-day vitality of Pictorial Photography, this exhibition at the Albright Art Gallery aims at something more thorough and definite than ever has been attempted heretofore in any previous exhibition, either in America or abroad.

The Open Section was added to this exhibition to give all American photographers an opportunity of being represented; and such of their work was selected as proved to be of a sufficiently high standard to link it with the spirit and quality of the Invitation Section.

Owing to the peculiarities of our Customhouse system, it was impracticable to open this section officially to foreign contributors. Some foreigners, however, submitted their prints on their personal responsibility.

**T**HE PHOTOGRAPHS IN THIS EX-  
HIBITION WERE HUNG BY  
MESSRS. PAUL B. HAVILAND,  
ALFRED STIEGLITZ, MAX WEBER,  
AND CLARENCE H. WHITE.

**C**ATALOGUE COVER BY MAX  
WEBER.

## ABBREVIATIONS

- B. — Bromide.
- C. — Carbon.
- CJ. — Carbon, Japan Tissue.
- G. — Gum Bichromate.
- Gm. — Gum (Multiple).
- G1. — Glycerine, Platinum.
- Gr. — Gravure.
- O. — Oil.
- Oz. — Ozotype.
- P. — Platinum.
- PG. — Platinum Gum.
- Pm. — Platinum (Multiple).
- PJ. — Platinum, Japan Tissue.
- (x) — Loaned.

The first date refers to the year in which the negative was made.

The second date refers to the year in which the print exhibited was made.

A single date refers to the year in which both negative and print were produced.





# INVITATION SECTION



## GREAT BRITAIN

HILL, D. O. (1802-1870).

"The work of the late David Octavius Hill is worthy of the closest attention and study by every serious photographer of to-day. This worker has been referred to as the pioneer of pictorial portrait photography. From the forty examples of his work hung in the present exhibition it may readily be seen that the portrait and figure studies produced by this Scottish painter over sixty years ago — and, moreover, by an early and tedious method of calotype that would be counted a severe handicap in these days of rapid and perfected methods — have, in many cases, never been excelled in their masterly conception and vigorous treatment. Thus at the very threshold of the new art of photography there was a worker who realized its possibilities — restricted though they were technically — for pictorial and individual expression, and for the production of results that have yet to be equalled.

"D. O. Hill was a member of the Royal Scottish Academy, and his paintings of Scottish life and character and landscapes were held in high esteem. His connection with photography lasted but three years, 1844-1847, and arose from the necessity of rapidly obtaining a series of portraits for reference in the production of a great historical painting. Their technical excellence as photographs is all the more remarkable when this fact is considered. It will be recognized that most of the portraits exhibited have a considerable interest and value, as most of his sitters were famous people of his time."

Numbers 1-28 are the original prints made by D. O. Hill himself, and have been kindly lent by Messrs. Andrew and J. Craig Annan.

Numbers 29-36 are prints made by Mr. Alvin Langdon Coburn from the original paper negatives.

The photogravures, Numbers 37-40, have been lent by "Camera Work," and were made from the original paper negatives by the firm of T. and R. Annan & Sons, Glasgow, under Mr. J. Craig Annan's personal supervision.

1. W. SCOTT MONCRIEFF.
2. SIR JOHN MCNIEL.
3. ARCHBISHOP HARCOURT.
4. JAMES HAYSMITH, C. E. F. S. A.
5. VERY REV. PRINCIPAL HALDNE.
6. REV. JONES.
7. FINLAY — DEER STALKER OF COLONSAY.
8. HENNING — A HANDISYDE RITCHIE AND D. O. HILL.
9. MRS. JAMESON.
10. W. B. JOHNSTON.
11. DAVID SCOTT.
12. W. L. LITCH.
13. GEORGE COMBE.
14. W. RINTONE.
15. MISS COCKBURN AND HENNING.
16. LADY EASTLAKE.
17. MISS M. WATSON.
18. J. HENNING AND HANDISYDE RITCHIE.

19. A PORTRAIT.
20. REV. J. JULIUS WOOD.
21. EDINBURGH CASTLE.
22. JOHN KNOX HOME.
23. THE HARBOR.
24. FISHERMEN.
25. NEW HAVEN FISHERMAN.
26. THE BOY.
27. SLUMBERING BOY.
28. FISHERBOYS, NEW HAVEN.
29. PORTRAIT OF A LADY.
30. DOCTOR MONROE.
31. IN GREY FRIARS CHURCHYARD.
32. THE BOY (*from same negative as Number 26*).
33. PORTRAIT.
34. PORTRAIT.
35. PORTRAIT.
36. PORTRAIT.
37. THE BIRD-CAGE.
38. PORTRAITS — A GROUP.
39. MRS. RIGBY.
40. LADY RUTHVEN.

ANNAN, J. CRAIG, Glasgow, Scotland.

Since the early nineties Mr. Annan has been one of the chief forces in the development of pictorial photography. This collection of prints is thoroughly representative of his achievements, and shows him to be a master of photogravure.

41. UTRECHT PASTORAL. (Gr.—1893.)
42. THE HARBOR, GENOA. (Gr.—1894.)
43. VENICE FROM THE LIDO. (Gr.—1894.)
44. CAMPO SAN MARGHERITA. (Gr.—1894.)
45. THE FRANCISCAN OF IL REDENTORE. (Gr.—1894.)
46. A VENETIAN REQUIEM. (Gr.—1894.)
47. A LOMBARDY PASTORAL. (C.—1894.)
48. ON A DUTCH SHORE. (Gr.—1894.)
49. THE WHITE FRIARS. (Gr.—1894.)
50. JANET BURNETT. (C.—1894.)
51. LOMBARDY PLOUGHING TEAM. (C.—1894.) (x.)
52. THE ETCHING PRINTER. (Gr.—1902.)

53. TWO LADIES OF VERONA. (Gr.—1904.)
54. MRS. D. Y. C. (Gr.—1905.)
55. STIRLING CASTLE. (Gr.—1906.)
56. BOLNEY BACKWATER. (Gr.—1909.)
57. THE COOPERAGE. (Gr.—1909.)
58. THE DARK MOUNTAINS. (Gr.—1909.)
59. STONYHURST. (Gr.—1909.)
60. THE WHITE HOUSE. (Gr.—1909.)
61. THE MORAY FIRTH. (Gr.—1910.)
62. EX LIBRIS. (CJ.)
63. FRAU MATHASIUS. (CJ.)
64. IN ROBINFIELD. (CJ.)

ARBUTHNOT, MALCOLM, London.

65. THE LITTLE WHITE HOUSE. (PJ.)
66. LULWORTH COVE. (PJ.) (x.)
67. ROSES. (PJ.)
68. AFTERNOON TEA. (PJ.)
69. CHATEAU GAILLARD. (PJ.)
70. WHITHER. (PJ.)
71. LA LAVEUSE. (PJ.)

BENNINGTON, WALTER, London.

72. THE CAB RANK.
73. BIG BEN.
74. FLEET STREET.
75. A ROSE BUSH.
76. SNOWDON.
77. THE CHURCH OF ENGLAND.
78. LAMBETH BRIDGE, TWILIGHT.

COCHRANE, ARCHIBALD, Barrhead, near Glasgow.

79. THE VIADUCT. (C.)
80. BELLE BRETONNE. (C.)
81. THE BARREL. (C.)
82. HORSES DRINKING. (G.)
83. THE NIGHT SUMMONS. (G.)
84. IN THE MOONLIGHT. (G.)
85. "BONNE BOUCHE." (G.)

DAVISON, GEORGE, Harlech, North Wales.

Mr. Davison, in the late eighties and nineties, was one of the most conspicuous figures struggling in England on behalf of pictorial photography.

88. THE ONION FIELD. (1889.)
89. THE SALTINGS. (1890.)
91. THE FISHMARKET. (1890.)
92. REFLECTIONS. (1898.)
94. ON LAKE MAGGIORE.
96. HARLECH CASTLE. (1903.)
97. THE MITRE, HAMPTON COURT.
100. A LOWLAND WATERWAY.

EVANS, FREDERICK H., London.

Mr. Evans has been a pioneer in architectural subjects.

104. LE MOYEN-AGE: AN OLD FRENCH CHATEAU. (P.)
105. MAISON JEANNE D'ARC: ROUEN. (P.)
106. THE SCULPTURED AISLE OF CHARTRES. (P.)
107. A PILLAR OF CHARTRES. (P.)
108. AN ANCIENT FOUNT: BINHAM PRIORY. (P.)
109. A SEA OF STEPS: WELLS CATHEDRAL. (P.)
110. INTO THE NORTH TRANSEPT: YORK MINSTER. (P.)
112. SUNSET UNDER THE FIVE SISTERS: YORK MINSTER.  
(P.)
114. LATE AFTERNOON ACROSS OCTAGON AND TRANSEPTS:  
ELY CATHEDRAL. (P.)
115. A CATHEDRAL PORCH: BOURGES.
116. HEIGHT AND LIGHT IN BOURGES CATHEDRAL. (P.)
117. HEAD OF AN OLD MAN. (P.)
118. WAITING AN AUDIENCE. (P.)
119. PORTRAIT OF J. D., ESQ. (P.)
120. MARGARET ARMOUR: TRANSLATOR OF HEINE, ETC. (P.)

JOHNSTON, J. DUDLEY, Liverpool.

121. IN MEMORIAM.
122. THE VALLEY OF THE DRAGON.
123. SNOW IN THE CITY.
124. THE VENETIAN IMPRESSION.
125. AN IMPRESSION, THE RIVER MEDLOCH.

READ, FRANK H., England.

126. CHEVTSEY BRIDGE.
127. SUMMER.

- 128. OUTDOOR PORTRAIT GROUP.
- 129. MOONLIGHT.
- 130. THE PARK.
- 131. RICHMOND BRIDGE.
- 132. THE END ARCH.
- 133. A SILHOUETTE.

## FRANCE

### DEMACHY, ROBERT, Paris.

M. Demachy is the acknowledged leader of pictorial photography in France, and in conjunction with the Englishman, Mr. Alfred Maskell, adapted the bichromate of gum-printing process to pictorial expression. This was in the early nineties. Since then the use of the process has been variously adopted by photographers generally. During the last few years his interests have been concentrated upon the "oil" process.

- 134. THE SEINE AT CLICHY. (O.—1910.)
- 135. A BRETON LANDSCAPE. (O.—1910.)
- 136. ST. POL DE LEON. (O.—1910.)
- 137. THE DANCE. (O.—1910.)
- 138. A CROWD. (O.—1910.) (x.)
- 139. IN THE FIELD (PLOMARCH.) (O.—1910.)
- 140. THE CATHEDRAL PORCH, ST. OMER. (O.—1910.)
- 141. STUDY IN THE OPEN AIR. (O.—1910.)
- 142. CONCARNEAU HARBOR. (O.—1910.)
- 143. A TORSO. (O.—1910.)
- 144. SUNLIGHT, VITRE. (O.—1910.)
- 145. PORTRAIT, M<sup>LE</sup>. DERVAL. (O.—1910.)
- 146. THE PERSIAN RUG. (O.—1910.)
- 147. A STUDY IN RED. G.—1898.) (x.)
- 148. L'EFFORT. (G.—1904.) (x.)
- 149. STREET IN MENTONE. (G.—about 1897.) (x.)
- 150. BEHIND THE SCENES. (G.—about 1897.) (x.)
- 151. THE BALLETEUSE. (G.—about 1905.) (x.)
- 152. THE MODEL. (G.—about 1905.) (x.)
- 153. TITLE PAGE OF "CAMERA WORK"—DEDICATED TO  
MR. ALFRED STIEGLITZ. (G.—1904.) (x.)

### LAGUARDE, CÉLINE, France.

- 154. PORTRAIT. (G.—1907.)

LE BÈGUE, RENÉ, Paris.

- 155. NUDE. (Gm.—1898.) (x.)
- 156. NUDE. (Gm.—1898.) (x.)
- 157. NUDE. (Gm.—1899.) (x.)
- 158. NUDE. (Gm.—1897.) (x.)
- 159. NUDE. (Gm.—1897.) (x.)
- 160. NUDE. (Gm.—1898.) (x.)
- 161. NUDE. (Gm.—1899.) (x.)

C. PUYO, Paris.

Mr. Puyo was a coexperimenter with Mr. Demachy in evolving the "gum" and "oil" processes.

- 162. THE STRAW HAT. (Gm.—1904.) (x.)
- 163. NUDE. (G.—1904.) (x.)
- 164. ON THE BALCONY, MONTMARTRE. (G.—1904.) (x.)
- 165. THE WHITE HORSE. (O.—1906.)
- 166. SUMMER. (O.—1906.)
- 167. LANDSCAPE. (O.—1906.)
- 168. SUNSET. (O.—1906.)
- 169. ON THE SEINE. (O.—1906.)



## AUSTRIA-GERMANY

Hugo Henneberg of Vienna, Heinrich Kuehn of Innsbruck, and Hans Watzek of Vienna (deceased, 1902), known as the "Trifolium," evolved the multiple-gum printing method as is now used so extensively by the Austrian and German pictorial photographers. They are the founders of the so-called "German-Austrian" school in photography. All three began their careers in the eighties, and through their efforts have been vital forces in the evolution of pictorial photography.

The two Hofmeisters, of Hamburg, have followed in the footsteps of the "Trifolium," and have been the backbone of the so-called "Hamburg Group."

### HENNEBERG, HUGO, Vienna.

170. PLOUGHING. (Gm.—1903.) (x.)
171. SPRING, LANDSCAPE. (Gm.—1901.) (x.)
172. VILLA FALCONIERI. (Gm.—1900.) (x.)
173. POMMERANIAN MOTIF. (Gm.—1902.) (x.)
174. A STREET IN KAERNTEN. (Gm.—1904.) (x.)

Number 172 is the only print Mr. Henneberg made from the negative of this subject.

### KUEHN, HEINRICH, Innsbruck, Austria.

175. LANDSCAPE, WINDY WEATHER. (Gm.—1902.) (x.)
176. VENETIAN BRIDGE. (Gm.—1902.) (x.)
177. MOONLIGHT, VILLA FRASCATI. (Gm.—1902.) (x.)
178. ON THE DUNES. (Gm.—1903.) (x.)
179. ROMAN CAMPAGNA. (Gm.—1902.) (x.)
180. WOMEN ON THE DUNES. (P.—1905.)
181. HANS AND WALTER KUEHN. (P.—1905.)
182. WINTER LANDSCAPE. (Gm.—1907.)
183. WIND. (Gm.—1907.)
184. STILL LIFE. (Gm.—1908.)
185. RESIGNATION. (Gm.—1908.)
186. THE TOILET. (Gm.—1909.)
187. MY GARDEN. (Gm.—1909.)
188. STUDY IN TONES. (Gm.—1909.)
189. LOTTA KUEHN. (Gm.—1910.)
190. FRANK EUGENE. (First proof gravure — 1910.)
191. THE ARTIST'S UMBRELLA. (Proof gravure — 1910.)
192. STILL LIFE. (Proof gravure — 1910.)
193. ON THE HILLSIDE. (Study in values, proof gravure — 1910.)

Numbers 175-179 are some of the very best examples existing of Mr. Kuehn's work in multiple gum. Numbers 180, 181 represent the change

of style this worker adopted in the autumn of 1904. Still more recently he has turned his attention to the possibilities of photogravure, and his proofs are exhibited for the first time in this exhibition. He has been an indefatigable experimenter ever since he began photographing in 1883.

WATZEK, HANS, (d. 1902.)

194. SHEEP. (Gm.—1902.) (x.)

This print is the last experiment made by Watzek before his untimely death.

HOFMEISTER, THEODORE AND OSCAR, Hamburg.

195. THE SOLITARY HORSEMAN. (Gm.—1903.) (x.)

This print the Hofmeisters considered, in 1904, their most important example, and were only willing to part with it to an American collector because they wished to be represented in this country by their best. And such it still remains.

DE MEYER, BARON A., Dresden and London.

Baron De Meyer's affiliations place him in the Austrian-German section, although his sympathies are with the American workers.

196. MRS. YOUNG OF KINGS ROAD, CHELSEA. (P.)  
197. MRS. MOODY. (P.)  
198. MRS. WIGGINS OF BELGRAVE SQUARE. (P.)  
199. MRS. TOMBS. (P.)  
200. AU SUMATE OF ST. ANNE'S. (P.)  
201. MARIA, A STUDY. (P.)  
202. THE LADY FROM HAMPSTEAD HEATH. (P.)  
203. THE SILVER CUP. (P.)  
204. MRS. BROWN POTTER. (P.)  
205. AIDA, A MAID OF TANGIERS. (P.)  
206. FROM THE SHORES OF THE BOSPHOROUS. (P.)  
207. VILLA LUNTE (FOUNTAIN), ITALY. (P.)  
208. VILLA D'ESTE, TIVOLI (FOUNTAIN), ITALY. (P.)  
209. VILLA ADRIANA, TIVOLI. (OLIVE TREES.) (P.)  
210. GIULIO DE BLAAS. (PORTRAIT.) (P.)  
211. FRUIT AND GLASS. (P.)  
212. PORCELAIN AND GLASS. (P.)  
213. GLASS AND SHADOWS. (P.)  
214. THE NYMPHENBURG FIGURE. (P.)  
215. TIGER LILIES. (P.)  
216. WATER LILIES. (P.)  
217. THE DRESDEN CHINA FAN. (P.)  
218. THE SHADOW FAN (A RECITATION). (P.)  
219. DESIGN FOR A CHRISTMAS CARD. (P.)  
220. THE SILVER SKIRT. (P.)

## AMERICA

BRIGMAN, ANNIE W., Oakland, Cal.

- 221. GRIEF. (B.)
- 222. PUCK'S GRIEF. (B.)
- 223. DRYADS. (B.)
- 224. SOUL OF THE BLASTED PINE. (B.) (x.)
- 225. THE POOL. (B.)
- 226. FINIS. (B.)
- 227. THE DAWN. (B.)
- 228. JAPANESQUE. (B.)
- 229. THE MOOD. (P.—1910.)
- 230. THE BUBBLE. (B.)
- 231. THE DYING CEDAR. (B.)
- 232. THE BROOK. (B.)
- 233. THE SOURCE. (B.) (x.)
- 234. CLEFT IN THE ROCK. (B.)
- 235. THE MOON-CAVE. (B.)
- 236. SUMMER. (P.—1910.)

BULLOCK, JOHN G., Germantown, Pa.

- 237. MONUMENTS AND SAND. (P.—1901.) (x.)
- 238. THE WHITE WALL. (Gl.—1901.) (x.)
- 239. THE TREE, LANDSCAPE. (P.—1901.) (x.)

BOUGHTON, ALICE, New York.

- 240. MAXIM GORKY. (P.—1907.)
- 241. RAIN. (B.—1910.)
- 242. DUTCH WOMAN. (P.J.) (x.)
- 243. THE BATH. (P.J.)
- 244. SANDFLY. (P.J.)
- 245. SUMMER. (P.J.)

CLARK, ROSE, Buffalo.

- 246. ANNETJE. (P.—1899.) (x.)
- 247. OUT OF THE PAST. (P.—1899.) (x.)

COBURN, ALVIN LANGDON, New York and London.

Mr. Coburn popularized the platinum-gum process. He has a number of followers amongst the younger British photographers, and also some in America.

- 248. BAVARIAN CLOUDSCAPE. (Gr.—1910.)

249. THE ISLE OF MARKEN. (Gr.—1909.)
250. ST. PAUL'S, LONDON. (Gr.—1909.)
251. GREYFRIARS CHURCHYARD, EDINBURGH. (P.—1909.)
252. BROADWAY AT NIGHT. (P.—1909.)
253. GEORGENSGMUND. (PG.—1909.)
254. THE SINGER BUILDING — TWILIGHT. (P.—1909.)
255. THE CHILD AND THE CRUCIFIX. (P.—1909.)
256. THE GATEWAY, DINKELSBUHL. (Gr.—1909.)
257. THE CANAL, ROTTERDAM. (Gr.—1909.)
258. THE TWO TREES, ROTHENBERG. (Gr.—1909.)
259. NOTRE DAME. (PG.—1906.)
260. EL TORO. (PG.—1906.)
261. SHADOWS AND REFLECTIONS. (PG.—1906.)
262. WIER'S CLOSE, EDINBURGH. (PG.—1904.) (x.)
263. THE WHITE BRIDGE, VENICE. (PG.—1908.)
264. AT THE SEASHORE. (PG.—1908.)
265. PONTE ST. ANGELO. (PG.—1908.)
266. CADIZ. (PG.—1908.)
267. RODIN. (PG.—1907.)
268. BERNHARD SHAW. (PG.—1907.)
269. WILLIAM NICHOLSON. (PG.—1908.)
270. FIRE WORKS. (PG.—1908.)
271. WAPPING. (PG.—1908.)
272. LONDON BRIDGE. (PG.—1904.)
273. BRIDGE, IPSWICH. (G.—1903.) (x.)

DAY, F. HOLLAND, Boston.

274. EBONY AND IVORY. (P.—1896.)
275. ETHIOPIAN. (P.—1896.)
276. PORTRAIT OF MAN WITH BOOK. (P.—1899.)
277. PORTRAIT AGAINST THE LIGHT. (P.—1899.)
278. STUDY. (P.—1899.)
279. VAS LACRIMARUM. (P.—1899.)
280. MAETERLINCK. (P.—1901.)
281. THE ALGERIAN. (P.—1901.)

The above collection of prints is loaned by the Photo-Secession. It represents, with a single exception, Mr. Day's early period. The "Mother and Child," however, marks the beginning of his later work, which is not ready for exhibition. Mr. Day is the originator of the method of multiple-mounts (known as "American Mounting"). Numbers 276-279 are shown as originally exhibited by Mr. Day.

DYER, W. B., Winnetka, Ill.

- 282. MATERNITY. (G.—1901.) (x.)
- 283. CYMBALS. (G.—1902.) (x.)
- 284. DINAH MORRIS. (G.—1903.) (x.)
- 285. NUDE. (G.—1901.) (x.)

These prints are loaned by the Photo-Secession.

EUGENE, FRANK, New York and Munich.

Mr. Eugene began photographing in the eighties. He introduced the practice of etching on the negative, and was the first to make successful platinum prints on Japan tissue. All the examples of the latter in this exhibition are the original Japan tissue prints, and are unique, and have never been surpassed.

- 286. SONG OF THE LILY. (P.J.—1898.) (x.)
- 287. MASTER FRANK JEFFERSON. (P.J.—1898.) (x.)
- 288. SIR HENRY IRVING. (P.J.—1898.)
- 289. ALFRED STIEGLITZ. (P.J.—1898.) (x.)
- 290. THE MAN IN ARMOUR. (P.J.—1898.)
- 291. PORTRAIT. (P.J.—1898.)
- 292. LA CIGALE. (P.J.—1898.)
- 293. MUSIC. (P.J.—1898.) (x.)
- 294. NUDE. (P.J.—1898.)
- 295. THE HORSE. (P.J.—1898.) (x.)
- 296. SELF-PORTRAIT. (P.J.—1898.)
- 297. PORTRAIT. (P.—1898.)
- 298. PORTRAIT. (B.—1900.) (x.)
- 299. THE WHITE CLOUD. (P.—1900.) (x.)
- 300. THE SPHINX. (P.—1902.)
- 301. BRIGITTA. (P.) (x.)
- 302. HORTENSIA. (P.—1898-1908.) (x.)
- 303. PROF. J. DIETZ. (P.—1907.)
- 304. GABRIELLA LENBACH. (P.—1908.)
- 305. ADAM AND EVE. (Gr.—1898-1910.)
- 306. ARTHUR AND GUINEVRE. (P.J.—1900.)
- 307. MINUET. (Gr.—1900-1910.)
- 308. PROF. ADOLF HENGELER. (Gr.—1907-1910.)
- 309. WILLI GEIGER. (Gr.—1907-1910.)
- 310. PROF. ADOLF VON SEITZ. (Gr.—1907-1910.)
- 311. DR. EMANUEL LASKER AND HIS BROTHER. (Gr.—1907-1910.)
- 312. DR. GEORG HIRTH. (Gr.—1907-1910.)

Numbers 305-312 are loaned by "Camera Work," and are photogravures made under Mr. Eugene's personal supervision from his original negative.

**KAESEBIER, GERTRUDE, New York.**

Mrs. Kaesebier's photographic career began in the nineties. She is the most distinguished woman photographer living, and possibly the foremost since Mrs. Cameron (England in the sixties). Her work has had a strong influence in raising the standard of "professional" photography, and this influence has been exerted as much in Germany as in America.

313. BLESSED ART THOU. (P.—1899-1910.)
314. THE MANGER. (PJ.—1899-1910.)
315. SERBONNE. (G.—1901-1903.)
316. CLARENCE H. WHITE AND FAMILY. (P.—1901-1908.)
317. THE SKETCH. (P.—1903.)
318. THE PICTURE BOOK. (P.—1903-1908.)
319. JOSEPHINE. (P.—1903-1908.)
320. THE HERITAGE OF MOTHERHOOD. (G.—1905.)
322. RODIN. (PJ.—1907-1910.)
323. A PORTRAIT. (PJ.—1910.)
324. THE RED MAN. (PJ.—1900-1910.)
325. A PORTRAIT. (PJ.—1910.)
326. THE BAT. (PJ.—1901-1910.)
327. A PORTRAIT. (PJ.—1896-1910.)
328. A PORTRAIT. (PJ.—1910.)
329. A PORTRAIT. (PJ.—1910.)
330. A PORTRAIT. (PJ.—1910.)
331. JUNE. (PJ.—1910.)
332. IN THE GARDEN. (PJ.—1910.)
333. JACK. (PJ.—1905-1909.)
334. THE LETTER. (PJ.—1908-1910)
335. A VENETIAN. (PJ.—1905-1910.)

**KEILEY, JOSEPH T., Brooklyn, N. Y.**

Mr. Keiley developed and adapted to pictorial photography the glycerine process as it universally is used to-day. Many of the prints in this collection are unique, and are the ones that popularized this printing method.

336. INDIAN GIRL. (Gl.—1898.)
337. INDIAN CHIEF. (Gl.—1898.)
338. ZIT-KALA-ZA. (Gl.—1898.)
339. A WINTER LANDSCAPE. (Gl.—1898.)
340. A BACCHANTE. Gl.—1899.)
341. GARDEN OF DREAMS. Gl.—1899.)
342. A BIT OF PARIS. (Gl.—1900.)
343. SUNRISE, LAKE GEORGE. (Gl.—1901.)
344. UNLOADING. (P.—1901.)

- 345. HIGH BRIDGE. (P.—1901.)
- 346. OUTGOING STEAMER, NEW YORK. (Gl.—1901.)
- 347. MISS DE C. (P.—1902.)
- 348. A BIT OF HAVANA. (P.—1904.)
- 349. BARACOA BAY. (P.—1904.)
- 350. THE SIDE STREET, NEW YORK. (P.—1900.)
- 351. PROSPECT PARK. (Gl.—1902.)
- 352. FROM A NEW YORK FERRYBOAT. (Gl.—1904.)
- 353. NEW YORK FROM THE BROOKLYN BRIDGE. (Gl.—1904.)

PRATT, FREDERICK H., Boston, Mass.

- 354. HOUSE IN MIST. (P.)
- 355. THE LIGHT OF THE WORLD. (P.)
- 356. LANDSCAPE — EVENING. (P.)
- 357. ITALIAN LANDSCAPE. (G.)

RUBINCAM, HARRY C., Denver, Colo.

- 358. THE CIRCUS. (1905.)  
(*Gravure from "Camera Work."*)

SEELEY, GEORGE H., Stockbridge, Mass.

- 359. NO TITLE. (P.—1904.) (x.)
- 360. SPOTS OF LIGHT AND SPOTS OF INK. (P.—1905.)  
(x.)
- 361. LANDSCAPE. (P.—1907.)
- 362. NUDE, THE POOL. (P.—1907.)
- 363. THE PAINTER. (P.—1907.)
- 364. THE WHITE LANDSCAPE. (P.—1907.) (x.)
- 365. THE CONSPIRACY. (P.—1908.)
- 366. MAIDEN WITH BOWL. (P.—1908.)
- 367. THE GLOBE. (PG.)
- 368. THE DIVAN. (PG.—1909.)
- 369. UNDER THE GRAPE-ARBOR. (PG.—1909.)
- 370. THE GILDED BALL SERIES — THE HUNTRESS. (PG.—1910.)
- 371. THE GILDED BALL SERIES — COMPOSITION 381. (PG.—1910.)
- 372. THE GILDED BALL SERIES — THE DAWN. (PG.—1910.)
- 373. WINTER LANDSCAPE. (PG.—1910.)

- 374. LANDSCAPE — WINTER. (PG.— 1910.)
- 375. LANDSCAPE — WINTER. (PG.— 1910.)
- 376. STORM CLOUDS, EVENING. (PG.— 1910.)
- 377. SUMMER TWILIGHT — THE MOTH. (PG.— 1910.)
- 378. THE TRIBUTE. (PG.— 1910.)
- 379. BOWL OF WHITE BERRIES. (PG.— 1910.)
- 380. LANDSCAPE — EVERGREEN REFLECTIONS. (PG.— 1910.)
- 381. GOLDEN OCTOBER. (PG.— 1910.)

SPENCER, EMA, Newark, Ohio.

- 382. THE KITTEN'S BREAKFAST. (P.— 1899-1910.)
- 383. PORTRAITS, MRS. W. (P.— 1907.)
- 384. DANDELIONS. (P.— 1899-1910.)
- 385. FEEDING CHICKENS. (P.— 1908.)
- 386. MISS MC CUNE. (P.— 1908.)

STANBERY, KATHARINE S. (Mrs. Burgess), Zanesville, Ohio.

- 387. ONYX. (P.— 1900.)

This unique print is a platinotype, chemically toned. Although ten years old it has kept its original color perfectly.

STEICHEN, EDUARD J., New York and Paris.

In the struggle for the recognition of photography, Mr. Steichen's work has been one of the most powerful factors, and his influence on some workers, both in America and Europe, has been marked. His use of the "gum-bichromate" process is peculiarly his own.

- 388. THE POOL. (P.— 1898.) (x.)
- 389. SELF-PORTRAIT. (P.— 1898.) (x.)
- 390. SELF-PORTRAIT. (G.— 1901.) (x.)
- 391. GEORGE FREDERICK WATTS. (G.— 1901.) (x.)
- 392. RODIN. (G.— 1901-1902.)
- 393. MAURICE MAETERLINCK. (G.— 1902.) (x.)
- 394. RODIN, LE PENSEUR. (G.— 1903.) (x.)
- 395. MISS DE CORDOBA. (G.— 1904.) (x.)
- 396. RICHARD STRAUSS. (G.— 1904.) (x.)
- 397. MOTHER AND CHILD, SUNLIGHT PATCHES. (G.— 1905.) (x.)
- 398. CHESTNUT BLOSSOMS. (P.— 1905.) (x.)
- 399. THE BIG WHITE CLOUD, LAKE GEORGE. (PG.— 1904-1909.) (x.)
- 400. MR. AND MRS. STEICHEN. (PG.— 1903-1909.)



401. AUGUSET RODIN (P.—1907.)
402. G. BERNARD SHAW. (PG.—1907-1909.) (x.)
403. FRANZ VON LENBACH. (PG.—1901-1909.) (x.)
404. LADY HAMILTON. (G.—1907-1909.)
405. EX-PRESIDENT ROOSEVELT. (PG.—1907-1909.)
406. PRESIDENT TAFT. (PG.—1907-1909.)
407. GARDEN OF THE GODS. (PG.—1906-1909.)
408. ROAD TO THE VALLEY, MOONRISE, LAKE GEORGE.  
(PG.—1904-1909.)
409. IN MEMORIAM. (PG.—1903-1909.)
410. LA CIGALE. (PG.—1901-1909.)
411. THE LITTLE ROUND MIRROR. (PG.—1901-1909.)
412. THE FLATIRON. (PG.—1904-1909.)
413. MOONLIGHT IMPRESSION FROM THE ORANGERIE, VER-  
SAILLES SERIES. (G.—1907.)
414. AFTER THE GRAND PRIX, PARIS. (G.—1907.)
415. BALZAC, THE SILHOUETTE, 4 A. M. (G.—1909.) (x.)
416. BALZAC, THE OPEN SKY, 11 P. M. (G.—1909.) (x.)
417. BALZAC, TOWARDS THE LIGHT, MIDNIGHT. (G.—  
1909.) (x.)
418. MR. J. PIERPONT MORGAN. (PG.—1903-1910.) (x.)

#### STIEGLITZ, ALFRED, New York.

Mr. Stieglitz began his career in Berlin, Germany, in 1883, and his fight for photography was begun three years later. Returning to America, in 1890, he continued the struggle in the form of his own photography, exhibitions, and literature on the subject — these efforts verging toward the realization of Secession principles. He popularized platinum printing in America, as well as photogravure, in which medium only many of his prints exist. He was the first to choose his subjects in city streets under various aspects, such as those of rain and snow — considered at the time, impossible to render successfully photographically. Simultaneously with Mr. Paul Martin, in London, he was the first to successfully experiment with night scenes. Many of the original examples of these pioneer efforts are included in this collection.

419. WINTER, FIFTH AVENUE. (C.—1892.)
420. THE TERMINUS. (C.—1892.)
421. THE OLD MILL. (Gr.—1894.)
422. THE NET-MENDER. (C.—1894.)
423. A WET DAY ON THE BOULEVARD. (C.—1894.)
424. SCURRYING HOME. (Gr.—1894.)
425. LANDING OF THE BOATS, KATWYK. (C.—1894.)
426. WATCHING FOR THE RETURN, KATWYK. (C.—1894.)
427. THE STREET, FIFTH AVENUE. (Gr.—1896.)

428. SPRING SHOWERS, NEW YORK. (Gr.—1899.)  
 429. ICY NIGHT, CENTRAL PARK, FIFTH AVENUE. (C.—1898.)  
 430. SPRING. (G.—1900.)  
 431. FROM MY WINDOW, NEW YORK. (Gr.—1902.)  
 432. THE FLATIRON, NEW YORK. (Gr.—1902-1910.)  
 433. THE HAND OF MAN. (Gr.—1902.)  
 434. RAILROAD YARD, WINTER, NEW YORK. (Gr.—1903.)  
 435. GOING TO THE POST, MORRIS PARK. (Gr.—1904.)  
 436. THE SWIMMING LESSON, LAKE GEORGE. (B.—1905.)  
 437. THE ÆROPLANE. (Gr.—1910.)  
 438. THE DIRIGIBLE. (Gr.—1910.)  
 439. THE CITY OF AMBITIONS. (Gr.—1910.)  
 440. LOWER MANHATTAN. (Gr.—1910.)  
 441. OUTWARD BOUND, THE "MAURETANIA." (Gr.—1910.)  
 442. THE CITY ACROSS THE RIVER. (Gr.—1910.)  
 443. OLD AND NEW NEW YORK, 34TH STREET. (Gr.—1910.)  
 444. LANDSCAPE, THE TYROL. (Gr.—1904.)  
 445. AFTER WORKING HOURS, THE FERRY BOAT. (Gr.—1910.)

STIRLING, EDMUND, Philadelphia.

446. BAD NEWS. (P.—1899.)

WHITE, CLARENCE H., New York.

Both as photographer and teacher Mr. White has exercised a wide influence for some twelve years in America, and more recently in Europe. He has virtually confined his work to the platinum process, and has shown a marked preference for the technical problems of light.

447. LETITIA FELIX. (P.—1897.) (x.)  
 448. THE BUBBLE. (P.—1897.) (x.)  
 449. BLIND MAN'S BUFF. (P.—1898.) (x.)  
 450. SPRING. (P.—1898-1910.)  
 451. LOUNGING. (P.—1899.) (x.)  
 452. MISS MARION REYNOLDS. (PG.—1902-1909.)  
 453. CURTESY. (P.—1902-1910.)  
 454. THE KISS. (P.—1904-1910.)  
 455. MISS JEAN REYNOLDS. (P.—1904-1910.)  
 456. THE CANOPIED BED. (P.—1905.)  
 457. THE FACTORY VILLAGE. (P.—1906.)

458. THE RIVER. (P.—1904–1908.)
459. BOYS WRESTLING. (P.—1905–1909.)
460. THE CHIFFONIER. (P.—1904.)
461. MISS JULIA McCUNE. (P.—1901.)
462. MRS. CLARENCE H. WHITE. (P.—1905–1910.)
463. THE BABY'S BATH. (P.—1907.)
464. NUDE FIGURE IN THE WOODS. (Pm.—1909.)
465. THE PINE TREE. (P.—1908.)
466. THE DOCTOR. (P.—1904.)
467. THE ROSE. (P.—1902.)
468. MAUD ALLAN. (P.—1910.)
469. THE TORSO. (P.—1907.)
470. NUDE. (P.—1907.)
471. NUDE AGAINST THE LIGHT. (P.—1907.)
472. CARITAS ISLAND. (P.—1909–1910.)
473. MORNING — BATH ROOM. (P.—1906–1910.)
474. MORNING — THE COVERLID. (P.—1906–1909.)
475. THE CAVE. (P.—1909.)
476. MARSHES — SEQUINLAND, ME. (PG.—1908–1909.)
477. APPLE-TREE BRANCH. (P.—1908–1910.)
478. CLARENCE H. WHITE, JR. (P.—1910.)
479. READING BY CANDLE LIGHT. (P.—1908–1910.)

Numbers 469, 470, 471 were made in collaboration with Mr. Alfred Stieglitz.



OPEN SECTION



ALBRIGHT, CHARLOTTE S.

- 479A. PORTRAIT. (P.—1910.)
- 479B. CARNATIONS. (P.—1910.)
- 479C. THE PICTURE PUZZLE. (P.—1910.)

ANDERSON, PAUL L., East Orange, N. J.

- 480. UNDER THE BROOKLYN BRIDGE. (GP.—1909.)
- 481. SUNRISE ACROSS THE WATER. (P.—1910.)
- 482. IN THE JERSEY CAR YARDS. (P.—1910.)
- 483. IN THE LACKAWANNA YARDS, HOBOKEN. (P.—1910.)
- 484. PORTRAIT, ANNIE W. BRIGMAN. (GP.—1910.)
- 485. DOORWAY, GRAMERCY PARK. (GP.—1909.)

ARCHER, CHARLES T., Pittsburg, Pa.

- 486. WILLOWS.

ARMER, LAURA, San Francisco, Cal.

- 487. MOTHER AND CHILD. (B.)

BENNETT, JEANNE E., Baltimore, Md.

- 488. SUPPLICATION. (P.)
- 489. A SUNNY CORNER. (P.)
- 490. SLUMBER. (P.)
- 491. A DAUGHTER OF THE SOD. (P.)
- 492. WOMAN AND VASE.
- 493. NUDE — A BOY. (P.—1905.)
- 494. BRITTANY PEASANT WOMAN. (P.—1903.)

BUEHRMANN, ELIZABETH, Chicago, Ill.

- 495. THE WHITE SHOULDER. (P.)
- 496. HESITATION. (P.)
- 497. MRS. HERMAN McNIEL AND SONS. (P.)

BOSTWICK, MRS. CHARLES BYRON, New York.

- 498. PORTRAIT OF YOUNG GIRL. (P.)
- 499. SPUYTEN DUYVIL. (P.)
- 500. NUDE. (P.)
- 501. MY DOG. (P.)

BRUCE, ROBERT, Pittsburg.

- 502. THE SKIES CANOPY, PITTSBURG.
- 503. IMPRESSION OF PITTSBURG.

BRUGUIÈRE, FRANCIS, San Francisco.

- 504. POMONA. (G.)
- 505. MAUDE ALLAN. (G.)
- 506. SANTA BARBARA. (G.)
- 507. ADAM AND EVE. (G.)

CARTER, SIDNEY, Toronto, Can.

- 508. MISS ELIZABETH BUEHRMAN. (P.—1909.)
- 509. RUDYARD KIPLING. (G.—1908.)

DUBREUIL, PIERRE, Paris.

- 510. STEAM — GARE DU NORD. (G.—1909.)
- 511. PLACE DE PROVINCE. (G.—1909.)
- 512. THE BÉGUINAGE. (G.—1909.)
- 513. GRAND PLACE — BRUSSELS. (G.—1909.)
- 514. NOTRE DAME DE PARIS. (G.—1909.)
- 515. ELEPHANTESIA. (G.—1909.)

ELLIOT, J. MITCHELL, Philadelphia.

- 516. THE WHITE RABBIT. (P.—1910.)

GENTHE, ARNOLD, San Francisco.

- 517. VILLAGE ON THE RHINE. (B.)
- 518. AFTER THE EARTHQUAKE, SAN FRANCISCO. (B.)
- 519. OSTENDE. (B.)
- 520. JAPANESE LANDSCAPE. (B.)
- 521. A TEMPLE WALL. (B.)
- 522. THE PORTALS OF THE PAST. (B.)
- 523. JAPANESE MOUNTAIN VILLAGE. (B.)
- 524. THE FIRST LIGHT — SAN FRANCISCO, 1906. (B.)

HAVILAND, PAUL B., New York.

- 525. THE JAPANESE LANTERN. (PG.—1909.)
- 526. PORTRAIT — CHRISTIAN BRINTON. (P.—1909.)
- 527. PORTRAIT — PROFILE. (PG.—1910.)
- 528. THE VEIL. (PG.—1909.)
- 529. PORTRAIT — DORIS KEANE. (PG.—1909.)
- 530. GIRL READING. (P.—1909.)
- 531. PORTRAIT — GLADYS. (P.—1909.)

HODGINS, J. P.

- 531A. STREET IN PARIS. (Gm.—1906.)



- KAUFFMAN, R. S., Wilkes-Barre, Pa.  
532. HAZE AND SUNSHINE.
- KERNOCHAN, MARSHALL R., New York.  
533. PONTE VECCHIO — FLORENCE. (P.)
- KIMBALL, LUELLA, Lincoln, Nebraska.  
534. CENTRAL PARK. (P.— 1910.)  
535. THE PLAZA — NIGHT. (P.— 1910.)
- MULLINS, Wm. J., Franklin, Pa.  
536. EVENING — NORTH RIVER. (P.)  
537. THE POOL IN THE WOOD. (P.)  
538. CAPE COD HOUSE. (P.)  
539. CAPE COD STREET. (P.)  
540. THE COMING STORM. (P.)  
541. LANDSCAPE — PENNSYLVANIA. (P.)  
542. CAPE COD LANDSCAPE. (P.)  
543. CLOUD LAND. (P.)  
544. LANDSCAPE. (P.)  
545. TOIL. (P.)  
546. WIND-BLOWN TREES. (P.)  
547. LANDSCAPE — NEW HAMPSHIRE. (P.)
- PARRISH, W. AND G., St. Louis, Mo.  
548. THE HAUNTED ROOM.  
549. DUTCH GIRL.  
550. DECORATIVE PORTRAIT.
- POST, W. B., Fryeburg, Me.  
551. WINTER LANDSCAPE. (P.)  
552. SUNSHINE, WINTER. (P.)  
553. THE COUNTRY STREET, WINTER. (P.)
- STRUSS, KARL F., New York.  
554. OVER THE HOUSE TOPS, MEISSEO. (Pm.— 1910.)  
555. THE BALCONY, SORRENTO. (Pm.— 1910.)  
556. IN THE OUTSKIRTS OF ROME. (Pm.— 1910.)  
557. NEAR AMALFI. (Pm.— 1910.)  
558. VILLA CARLOTTA, LAKE COMO. (Pm.— 1910.)  
559. A BRIDGE, VENICE. (Pm.— 1910.)  
560. DUCKS, LAKE COMO. (Pm.— 1910.)

- 561. ALONG THE ELBE, DRESDEN. (Pm.—1910.)
- 562. COLUMBIA UNIVERSITY, NIGHT. (Pm.—1910.)
- 563. ACROSS THE HUDSON, RIVERSIDE DRIVE. (Pm.—1910.)
- 564. ON THE EAST RIVER, NEW YORK. (Pm.—1910.)
- 565. INTERIOR, VILLA CARLOTTA; LAKE COMO. (Pm.—1910.)

THIBAudeau, AUGUSTUS, Niagara Falls, N. Y.

- 566. ALONG THE SHORE. (P.)
- 567. THE LILY POND. (P.)
- 568. THE LONELY PINE TREE. (P.)
- 569. PORTRAIT. (P.)
- 570. PORTRAIT — PROFILE. (P.)
- 571. PORTRAIT. (P.)
- 572. PORTRAIT. (P.)
- 573. SANTA LUCIA. (P.)

VAN DERVELDE, CHARLES, Grand Rapids, Mich.

- 574. SAND HILLS. (B.)
- 575. SUMMER. (B.)
- 576. DECORATIVE LANDSCAPE. (B.)
- 577. DECORATIVE LANDSCAPE. (B.)

WHITTEMORE, AMY, New York.

- 578. COLUMBIA UNIVERSITY GATE. (P.)
- 579. POPLARS, COLUMBIA UNIVERSITY. (P.)

WIGGINS, MYRA.

- 579A. HOLLYHOCKS. (B.—1904.)
- 579B. ALONG THE CLIFF. (P.—1901.)
- 579C. POLISHING BRASS. (PJ.—1902-1907.)

WILLARD, ELEANOR W., Grand Rapids, Mich.

- 580. OLD NORMANDY HOUSES. (G.)
- 581. THE TRAGETTO — VENICE. (G.)

BAKER, F. C., Cleveland, O.

- 582. WINTER WEATHER.
- 583. SHORE GRASSES.
- 584. THE KID.

## ADDENDA

ANNAN, J. CRAIG.

- 51A. LOMBARDY PLOUGHING TEAM. (Gr.—1904-1910.)
- 59A. PORTRAIT. (CJ.)

DAVISON, GEORGE.

- 100A. PLOUGHING TEAM.
- 100B. LOWLAND WATERING-WAY.
- 100C. IN A SUSSEX VILLAGE.
- 100D. MEADOWS AT MOLESEY.

DEMACHY, ROBERT.

- 153A. CONCARNEAU HARBOR. (O.—1908.)

DAY, F. HOLLAND.

- 281A. MOTHER AND CHILD. (P.—1904.)

EUGENE, FRANK.

- 311A. PORTRAIT. (PJ.—1900.) (x.)

KEILEY, JOSEPH T.

- 342A. TRIPTYCH. (Gl.—1902.)
- 343A. ZITKALA-SA. (Gl.—1898.)
- 345A. INDIAN HEAD. (Gl.—1898.)
- 353A. INDIAN CHIEF. (Gl.—1898.)

STIEGLITZ, ALFRED.

- 426A. GOSSIP — KATWYK. (C.—1894.)
- 427A. GOATS ALONG THE SEINE. (Gr.—1894-1896.)

WHITE, CLARENCE H.

- 464A. GIRLHOOD. (P.—1909-1909.)



















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