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Camera Work And The Alfred Stieglitz Collection At The Metropolitan Museum Of Art

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CAMERA WORK AND THE ALFRED STIEGLITZ COLLECTION AT THE
METROPOLITAN MUSEUM OF ART

by

Meredith Ann Friedman

MA, University of Arizona, 2007

BA, Loyola College in Maryland, 2005

A thesis presented to Ryerson University and
George Eastman House International Museum of Photography and Film

in partial fulfillment of the requirements for the degree of

Master of Arts

in the Program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2009

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Master of Arts

2009

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Photographic Preservation and Collections Management

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George Eastman House International Museum of Photography and Film

ABSTRACT

The Metropolitan Museum of Art (MMA) holds a significant portion of the personal art collection of Alfred Stieglitz (1864-1946), photographer, publisher, gallery dealer, and champion of photography. The Department of Photographs is home to 733 photographic objects by Stieglitz and artists whose work he collected, and 349 publications from Stieglitz's library, including his personal set of *Camera Work*, a journal he conceived, published, and edited from 1903 to 1917.

This thesis is an applied project that focuses on cataloguing *Camera Work* in The Museum System (TMS), the MMA's collection database system. The 191 prints and photographs in the Stieglitz Collection, which are associated with reproductions in the journal, are cross-referenced within the newly created bibliographic records. The thesis provides background information on Stieglitz, his collection at the MMA and *Camera Work*, along with a detailed description of the project, cataloguing methodology, and an illustrated appendix listing and illustrating each of the 191 collection objects with their respective issues and reproduction methods.

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Meredith Friedman

New York

August, 2009

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INTRODUCTION

The photographer, publisher, gallery dealer, and champion of photography Alfred Stieglitz (1864-1946) (figs. 1 and 9) donated his library, his own work, and that of other painters, sculptors, and photographers to the Metropolitan Museum of Art in New York City (MMA) in a series of donations in 1922, 1928, and 1933. After his death, his widow and estate executor, the painter Georgia O'Keeffe (1887-1986) (figs. 7 and 8), made three additional bequests of artwork from Stieglitz's personal collection, including Stieglitz's own photography and a complete run of the periodical *Camera Work* (fig. 2), to the MMA in 1949, 1953, and 1955. These works now reside in different curatorial departments within the museum, primarily in the Department of Photographs, the Department of Drawings and Prints, and the Department of Nineteenth Century, Modern, and Contemporary Art, and are now known as The Alfred Stieglitz Collection (AS Collection).¹ The Department of Photographs holds 733 photographic objects² and 349 publications, including unbound pamphlets and exhibition catalogues, from the library of Alfred Stieglitz.³



Figure 1: Edward Steichen, *Alfred Stieglitz*, 1907, autochrome. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1955. 55.635.10.

¹ The Alfred Stieglitz Collection came to the MMA piecemeal, from a variety of sources, over many decades. Of the twenty-two photographs donated by Stieglitz in 1928, eleven were anonymous gifts and now carry the credit line "Alfred Stieglitz Collection", but the additional eleven prints given to the museum by Stieglitz in the names of his friends maintain the credit line requested by Stieglitz as a condition of his donation: "Gift of..." I consider the entire 1928 gift part of the Alfred Stieglitz Collection, regardless of credit line, but technically they are not. The same can be said for the 1997 gift of seventy-four Stieglitz prints, seventy-two of which are portraits of O'Keeffe, facilitated by the Georgia O'Keeffe Foundation and financed by Jennifer and Joseph Duke. Technically these seventy-four prints are not part of the Stieglitz Collection at the MMA, even though they belonged to Stieglitz and were part of his estate left to O'Keeffe.

² The 733 works include the following: twenty-two Stieglitz prints donated in 1928, 420 works by Stieglitz and other photographers donated in 1933 (this number excludes the incomplete set of *Camera Work* that was deaccessioned in 1953), 197 photographs bequeathed to the museum in 1949 (excluding additional works on paper, paintings, and sculpture came to the museum at the same time, and residing in departments other than Photographs), twelve autochromes and eight prints bequeathed to the museum in 1955, and seventy-four Stieglitz prints (mainly portraits of Georgia O'Keeffe) donated in 1997.

³ Malcolm Daniel, "Photography at the Metropolitan: William M. Ivins and A. Hyatt Mayor," *History of*

While there are more than seven hundred photographs in the Department of Photographs from the Stieglitz Collection, this thesis focuses only on a portion of these: the photographs accessioned in 1933 and 1949, and the set of *Camera Work* that came to the museum in 1953; specifically, the 191 photographs in the collection that were reproduced or are associated with reproductions in the periodical *Camera Work*. There are additional photographs in the MMA collection, which are not part of the AS Collection, that appear in *Camera Work*, but in an effort to limit the scope of this project I chose to focus only on Stieglitz's personal collection.⁴

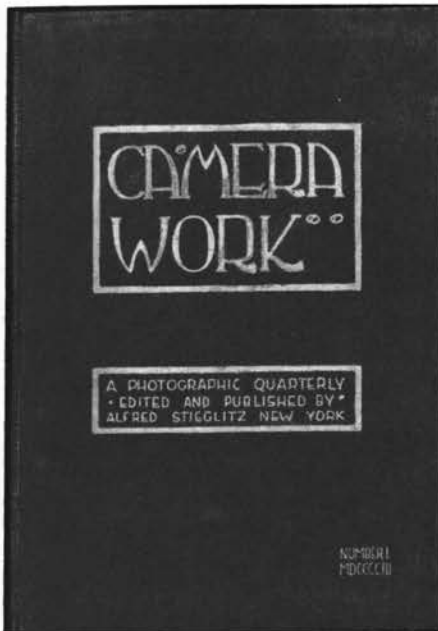


Figure 2: Alfred Stieglitz, *Camera Work*, No. 1, January 1903, printed book with photogravure and halftone illustrations. Alfred Stieglitz Collection, by exchange, 1953. 53.701.1.

Camera Work was a photographic periodical conceived, edited, and published by Stieglitz from 1903 to 1917 in an effort to bring awareness to photography as a fine art and to act as a historical record of certain developments in photography and other art in the United States during this period. *Camera Work* is an important document in the history of photography in that the publication coincides with a major shift in photographic movements from Pictorialism to modernism, and the reproductions and essays published in each issue demonstrate current attitudes about what constitutes photography as art.

Early issues of *Camera Work* focused mainly on Pictorialist photographers and members of the Photo-Secession, photographers who felt that what

distinguished fine art photography from the amateur snapshot photographer was the artist's manipulation of the materials to create an image that was painterly in quality. Over the fourteen year run of *Camera Work*, however, modernist photographers emerged, proposing straight, sharp-focused and unmanipulated photography that embraced the intrinsic and

Photography 21, no. 2 (Summer 1997), 110-116.

⁴ It was not feasible, in such a limited amount of time, to propose cross referencing every photograph in the MMA collection that appears in *Camera Work*.

unique qualities of the photographic medium, which had been seen by Pictorialists as inherent limitations. During this time, Stieglitz's personal view of what constituted art photography had shifted toward this modernist approach, and nothing is more evident of this shift than the fact that the final issue of *Camera Work* was entirely devoted to the photographs of the young modernist photographer Paul Strand (1890-1976).

Camera Work is known for its elegant design, quality of writing and its rich photogravure illustrations.⁵ It began as a quarterly publication, and the first 43 issues appeared regularly, but after the June 1913 Special Number issues were published off schedule, even though they continued to be printed with the established quarterly issue dates. No issues were released for the year 1915, and for the years 1916 and 1917 each had one issue printed. The issues are

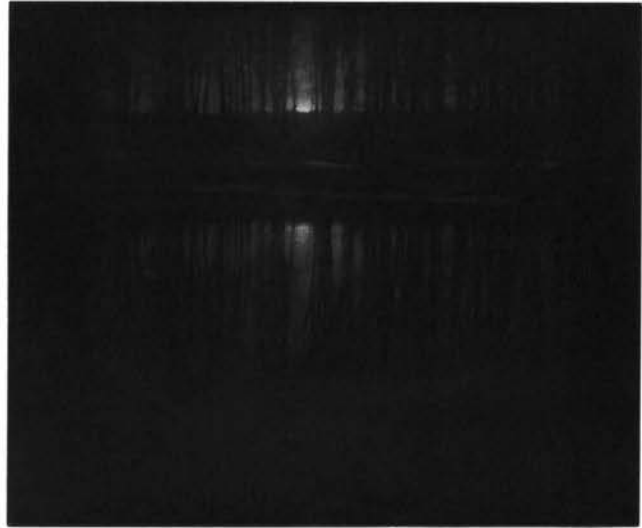


Figure 3: Edward Steichen, *The Pond - Moonrise*, 1904, platinum print with applied color. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1933. 33.43.40.

numbered 1 through 50 with issues 34–35, 42–43, and 49–50 published as double issues. Three additional unnumbered issues were published as well: *Steichen Supplement* in April 1906, *Special Number* in August 1912, and *Special Number* in June 1913. Altogether there are fifty volumes of the periodical. The Department of Photographs at the MMA is fortunate in that there are two complete sets of *Camera Work* in the collection, one reserved for exhibition purposes and one used for research, each of which came from Alfred Stieglitz's personal collection.

⁵ While *Camera Work* is best known for the photogravure illustrations, a range of other photomechanical reproduction techniques were used in the production of the fifty issues: hand-toned photogravure, duogravure, mezzotint photogravure, collotype, colored collotype, halftone, color halftone, two-, three-, and four- color halftone, duplex halftone (duotone), and two-color letterpress.

The principle activity of this project was to catalogue the exhibition set of *Camera Work* using the bibliography module of The Museum System (TMS), the museum's collection database system, cross referencing and linking the 191 photographs in the AS Collection that have been reproduced or are associated with reproductions in the periodical. The goal of the project was to provide more accurate cataloguing of works in the AS Collection that have a relationship with *Camera Work*. I also hope to have effectively demonstrated how the TMS bibliography module can be used to the benefit of MMA staff and visiting researchers, and that seeing a set of complete records in the module will encourage staff to more readily embrace this cataloguing option in the future.

ALFRED STIEGLITZ AND THE METROPOLITAN MUSEUM OF ART



Figure 4: Alfred Stieglitz, *Two Towers - New York*, 1910-1913, printed ca. 1913, photogravure. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1949. 49.55.19.

The founder and first director of the museum, General Luigi Palma di Cesnola (1832-1904), approached Stieglitz in 1902 about preparing a selection of American photography for an international exhibition in Turin, *Esposizione di Arta Decorativa Moderna*.⁶ According to Stieglitz, he proposed an arrangement whereby he would provide the necessary works for the Turin exhibition provided that di Cesnola would guarantee the collection's acceptance into the museum's permanent collection upon its return, and hung in a special exhibition there. The director balked at first, but eventually agreed to the proposition. The works traveled to Turin and Stieglitz received an award from the King of Italy for the best collection of

prints exhibited in Turin. Before the photograph collection returned to the United States, di Cesnola had died and a new Director was appointed to the museum. Later in life, Stieglitz claimed that as the agreement between di Cesnola and Stieglitz had been a verbal, gentleman's agreement, Stieglitz did not insist upon the new Director honouring the terms.⁷ It would take almost thirty years before any photographs were accepted into the collection of the Metropolitan Museum as works of art.⁸

⁶ Whelan, Richard, *Alfred Stieglitz: A Biography*, (Boston: Little, Brown & Co., 1995), 186.

⁷ Dorothy Norman, "General Cesnola and the Metropolitan," *Twice a Year* 5-6 (1940-41), 147-149.

⁸ The Museum of Fine Arts, Boston, acquired a collection of twenty-seven Stieglitz prints in 1924, four years earlier than the MMA. MFA Boston was the first American museum to acquire a collection of photographs by a single artist. Doris Bry, *Alfred Stieglitz: Photographer* (Boston: Museum of Fine Arts, 1996), 7-8.

Stieglitz was no stranger to the museum in the interim, having developed a relationship with William Ivins Jr. (1881 – 1961) long before Ivins became Curator of Prints in the newly formed MMA Print Department in 1916. Ivins borrowed Toulouse-Lautrec lithographs from Stieglitz in 1921 for an exhibition, and in 1922 Stieglitz gave his extensive library of photography related publications to the museum's library.⁹ At the time, Stieglitz had been using a spare room at Anderson Galleries to store his photographic library and extra issues of *Camera Work*, but he had been asked to vacate the space. Stieglitz's solution was to destroy a number of issues of *Camera Work* and hundreds of photographs. He happened to mention to a friend, Carl Zigrosser, his plan to discard his vast collection of books as well.¹⁰ Zigrosser informed the librarian at the MMA of this impending loss, and the librarian quickly rescued the collection.¹¹ The library of Alfred Stieglitz was dispersed throughout various departments in the museum until the 1990s when it was collected and organized in the Study room for Prints and Photographs.¹² Today the library of Alfred Stieglitz is housed entirely within the Department of Photographs.



Figure 5: Alfred Stieglitz, *Equivalent*, 1927, gelatin silver print. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1928. 28.128.10.

In 1927 Ivins proposed acquiring the work of Alfred Stieglitz for the Print Department and worked with the artist to negotiate a gift.¹³

Stieglitz resented Ivins's insistence that he would have to give the works to the museum, rather than the museum purchasing the prints outright, but in December 1928 Stieglitz finally

⁹ Daniel, "Photography at the Metropolitan," 111.

¹⁰ Carl Zigrosser (1891-1975) was the founder and director of the Weyhe Gallery from 1919 to 1940. From 1941 to 1963, he was the curator of Prints, Drawings and Rare Books at the Philadelphia Museum of Art.

¹¹ Whelan, *Alfred Stieglitz: A Biography*, 440.

¹² Daniel, "Photography at the Metropolitan," 116, note 5.

¹³ *Ibid.*, 110-112. Various departments in the MMA collected photographs for research and documentation purposes before 1928, including the library, photography studio, and Egyptian department, but this was the

conceded.¹⁴ Wishing to distance himself from the donation, Stieglitz arranged for the prints to be donated in the names of five close friends: Rebecca Strand, David Schulte, Alma Wertheim, Paul Rosenfeld, and a fifth anonymous donor.¹⁵ The donation was reported in *Time* magazine as though Stieglitz knew nothing about it: "Last week [Stieglitz] heard that 22 of his prints had been donated to Manhattan's Metropolitan Museum by five persons... More important, they have been accepted and will be hung in the black-and-white section among etchings and engravings."¹⁶ The 1928 donation formed the foundation of what has become the AS Collection, and includes nine of Stieglitz's Equivalents (figs. 5, 10, and 12) and seven portraits of Georgia O'Keeffe.¹⁷

first time anyone proposed collecting photographs as art.

¹⁴ At the time photographs were brought into the Museum under the Department of Prints, founded in 1916. In 1970 the department was renamed Prints and Photographs, and in 1992 a separate curatorial department for photographs was established. In 1993 the Department of Drawings, established in 1960, was merged with the existing print department, creating the Department of Drawings and Prints as it exists today.

¹⁵ Whelan, *Alfred Stieglitz: A Biography*, 498-499. See also note 1. Whelan suggests the "anonymous friend" for whom eleven of the twenty-two prints were donated was probably O'Keeffe; however, this has not been confirmed.

¹⁶ "Stieglitz into Metropolitan," *Time* (February 25, 1929).

¹⁷ Ten additional Equivalents were bequeathed with the 1949 gift, and seventy-two additional O'Keeffe portraits were donated to the museum in 1997. See also note 25.

The next portion of the AS Collection came to the museum in 1933, again as a donation from Stieglitz, but under entirely different circumstances. 420 prints by fifty-one photographers were donated, along with an incomplete set of the periodical *Camera Work*.¹⁸ The mounting costs of storing the photographs, coupled with Stieglitz's deteriorating health, made it difficult to maintain the collection. While transferring his collection from the Lincoln Warehouse to a spare room at An American Place,¹⁹ Stieglitz decided to purge himself of a large number of photographs he had collected while publishing *Camera Work*, particularly the Pictorialist works he had grown disinterested in. Again mentioning his plan to dispose of his collection to Carl Zigrosser, the man responsible for the timely rescue of Stieglitz's library, Zigrosser called the Department of Prints at the MMA. Ivins was out of town, but his assistant, Olivia



Figure 6: Edward Steichen, *The Flatiron*, 1904, printed 1909, gum bichromate over platinum print. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1933. 33.43.39.

¹⁸ The artists, with number of prints in parentheses, are: James Craig Annan (15), Malcolm Arbuthnot (1), Alice Boughton (7), Anne W. Brigman (37), John G. Bullock (1), William A. Cadby (1), Eustace G. Calland (1), Julia Margaret Cameron (1, printed by The Autotype Company), Sidney Carter (1), Rose Clark & Elizabeth Flint Wade (3), Alvin Langdon Coburn (26), Archibald Cochrane (2), George Davison (1), F. Holland Day (37), Adolph de Meyer (7), Robert Demachy (11), Mary Devins (1), William Buckingham Dyer (1), Rudolph Eickemeyer (1), Frank Eugene (45), Frederick H. Evans (6), Herbert French (2), Arnold Genthe (6), Paul Haviland (1), Hugo Henneberg (6), David Octavius Hill & Robert Adamson (8, printed by James Craig Annan), Alfred Horsley Hinton (1), Theodor Hofmeister (1), Gertrude Käsebier (16), Joseph T. Keiley (22), Heinrich Kühn (15), Céline Laguarde (1), René Le Bègue (5), William B. Post (1), Emile Joachim Constant Puyo (5), Frank H. Read (1), Harry Cogswell Rubincam (1), Morton Schamberg (1), Sarah Choate Sears (4), George Seeley (4), Charles Sheeler (4), Edward Steichen (52), Alfred Stieglitz (1), Paul Strand (2), Puerre Troubetzkoy (1), Hans Watzek (2), Clarence H. White (30). Also included were prints made by White and Stieglitz collaboratively (20), and one print by an unknown artist.

¹⁹ Stieglitz ran a number of galleries during his career, beginning with the Little Galleries of the Photo-Secession (often called 291, as the address was 291 Fifth Avenue). 291 closed in 1917 for financial reasons, and Stieglitz stored most of his collection at the Anderson Galleries. In 1925 Stieglitz was offered a room within the Anderson Galleries as an exhibition space, which he called the Intimate Gallery. The building that housed both the Anderson Galleries and the Intimate Gallery was to be torn down in 1929, and Stieglitz moved his collection into a new space, calling it An American Place. The gallery remained open until his death, operated primarily by Norman in the later years of his life.

Paine was able to visit An American Place and convince Stieglitz to let her bring the unwanted prints to the museum, rather than destroy them. Stieglitz agreed, provided the works would be picked up within 24 hours. Paine sent the museum truck the next day and brought the works to the museum.²⁰ In a letter of May 9, 1933, Stieglitz recounts this arrangement and provides an estimated value of the collection (approximately \$15,000) along with an explanation of why he wanted to be rid of the collection and its storage burdens and responsibilities.²¹



Figure 7: Alfred Stieglitz, *Georgia O'Keeffe*, 1918, platinum print. The Metropolitan Museum of Art. Gift of Georgia O'Keeffe, through the generosity of The Georgia O'Keeffe Foundation and Jennifer and Joseph Duke, 1997. 1997.61.25.

Stieglitz died in 1946 and in 1948 his widow and executor of his estate, the painter Georgia O'Keeffe, offered the museum his master set of photographs with the stipulation that the prints be stored in their original mats and frames, unaltered. A. Hyatt Mayor (1901-1980), who had succeeded Ivins as Curator of Prints in 1946, explained that since Stieglitz's mats did not fit the standard-sized boxes in the Department of Prints, he planned to have them cut down to fit the boxes.²² This outraged O'Keeffe, and the collection, including a complete set of *Camera Work*, instead went to the National Gallery of Art in Washington, DC in 1949.²³ While it is a shame that the MMA did not receive the 1,311 works now housed at the National Gallery, the Metropolitan was not forgotten

²⁰ Whelan, *Alfred Stieglitz: A Biography*, 544-545. Whelan states 418 prints were picked up by the museum, but current cataloguing records reflect 420 prints, not including the set of *Camera Work* deaccessioned in 1953.

²¹ Weston Naef, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* (New York: Metropolitan Museum of Art and Viking Press, 1978), 8-10.

²² Sarah Greenough, *Alfred Stieglitz: The Key Set: The Alfred Stieglitz Collection of Photographs* (Washington, DC: National Gallery of Art, Washington; New York: Harry N. Abrams, 2002), vol. 1, LI, note 3; Daniel, "Photography at the Metropolitan," 111-112.

²³ Greenough, *Alfred Stieglitz, The Key Set*, vol. 1, LI, note 5.

by the artist's estate. A final bequest of 217 photographs by twenty-seven photographers was distributed to the museum in 1949 and 1955 by the artist's estate, including forty-eight prints and four autochromes by Stieglitz.²⁴

A final acquisition of seventy-four Stieglitz photographs, seventy-two of which were portraits of O'Keeffe (figs. 7 and 8), came to the museum in 1997 through the Georgia O'Keeffe Foundation and Jennifer and Joseph Duke.²⁵ While not technically part of the AS Collection (their credit line reads, "Gift of Georgia O'Keeffe, through the generosity of The Georgia O'Keeffe Foundation and Jennifer and Joseph Duke, 1997"²⁶) they came from Stieglitz's



Figure 8: Alfred Stieglitz, *Georgia O'Keeffe*, 1919, palladium print. The Metropolitan Museum of Art. Gift of Georgia O'Keeffe, through the generosity of The Georgia O'Keeffe Foundation and Jennifer and Joseph Duke, 1997. 1997.61.12.

²⁴ Greenough, *Alfred Stieglitz, The Key Set*, vol. 1, LX. Greenough notes fifty prints and four autochromes received by the MMA in 1949 and 1955; however this number includes two photogravures of *The Steerage*, belonging to the Department of Drawings and Prints. These two works were not included in this survey as this project is limited to items in the Department of Photographs

The other artists, with number of prints in parentheses, are: Ansel Adams (7), James Craig Annan (34), Thomas Annan (1), Zaïda Ben-Yusuf (1), Anne W. Brigman (1), Julia Margaret Cameron (6, printed by The Autotype Company), Alvin Langdon Coburn (7), F. Holland Day (5), Adolph de Meyer (1), Robert Demachy (6), Ernst Encke (1), Frank Eugene (18), Frederick H. Evans (8), David Octavius Hill & Robert Adamson (12, printed by Annan and F. C. Inglis), Gertrude Käsebier (4), Joseph T. Keiley (3), Heinrich Kühn (10), René Le Bègue (1), Eliot Porter (3), Emile Joachim Constant Puyo (4), Harry Cogswell Rubincam (1), George Bernard Shaw (4), Edward Steichen (18), Paul Strand (7), and Eva Lawrence Watson-Schütze (2). The Art Institute of Chicago also received a gift from the Stieglitz estate in 1949, in the form of 329 photographs, drawings, and paintings, and the Yale University Beinecke Rare Book and Manuscript Library received Stieglitz's archive of papers, correspondence, and additional photographs.

²⁵ Seventy-one of these prints had been on long-term loan to the museum from O'Keeffe since 1949. An additional four were loaned between 1976 and 1977 for possible inclusion in the exhibition *Georgia O'Keeffe: A Portrait by Alfred Stieglitz*. Upon O'Keeffe's death in 1986 one print was bequeathed to a friend, but the remaining seventy-four prints remained on loan to the museum from the estate. In 1997 they were finally donated to the museum as a gift from O'Keeffe facilitated by the Georgia O'Keeffe Foundation and financed by Jennifer and Joseph Duke. Technically these seventy-four prints are not part of the Stieglitz Collection at the MMA, even though they belonged to Stieglitz and were part of his estate left to O'Keeffe. See also note 1.

²⁶ Both sets of *Camera Work* were transferred from the Department of Prints to the Department of Photographs when the two split in 1992.

personal collection and I believe they should be listed as such here.

The AS Collection numbers more than seven hundred photographs, including such treasures as Edward Steichen's *The Pond - Moonrise* (fig. 3) and *The Flatiron* in three unique versions from the same 1904 negative (fig. 6), Stieglitz's intimate portraits of Georgia O'Keeffe, and encyclopaedic bodies of work by photographers such as Clarence White, Alvin Langdon Coburn, and Frank Eugene, among others.

CAMERA WORK AT THE METROPOLITAN MUSEUM OF ART

The Department of Photographs at the Metropolitan Museum of Art currently holds two complete sets of *Camera Work*. One is considered a research set; originally part of Stieglitz's library donated to the museum in 1922, the set was bound in 13 volumes and transferred to the Department of Prints in 1976. The second set is an exhibition set; each of the fifty volumes is individually bound with the original covers and came to the Department of Prints in 1953. The latter was the focus of this cataloguing project.

Until now, due to ambiguous accession notes, it seemed that the exhibition set had come to the museum through exchange with the San Francisco Museum of Art (now SF MoMA). The credit line for the set is *Alfred Stieglitz Collection, by exchange, 1953* and provenance simply lists Alfred Stieglitz as a prior owner.²⁷ Handwritten notes for the object in the accession files state "This set of *Camera Work* was Alfred Stieglitz's personal set, given as a gift on Dec. 24, 1953 in exchange for shipping to SF MoMA in October 1953 the set MMA received in 1933 as part of the Stieglitz Collection. See 33.43.420-469."

The 1933 set of *Camera Work* donated to the museum by Stieglitz was not a complete set. The notes on the exhibition set read as though the MMA traded the San Francisco Museum

²⁷ Credit lines indicate how a work came into a museum's collection, and are often displayed on exhibition label text or with reproductions of artwork in publications.

of Art the 1933 set in exchange for his personal, individually bound and complete set. This seemed a strange arrangement, and one that did not benefit The San Francisco Museum of Art at all. Further investigation of correspondence has revealed that it was O'Keeffe who instructed the MMA to send their 1933 set to the San Francisco Museum of Art. At the time the San Francisco Museum of Art had no issues of *Camera Work*, and today the gift from O'Keeffe remains their only issues in the collection.²⁸ O'Keeffe had given the MMA the bound, full-run of *Camera Work* from Stieglitz's estate as a permanent loan (implying it would eventually be donated to the museum) in March of 1952.

On July 14, 1953, Doris Bry wrote to A. Hyatt Mayor (Curator of Prints at the time) on behalf of O'Keeffe. The letter refers to conversations between Mayor and O'Keeffe that took place in March 1952 and confirms items placed in the care of the Print Department at the MMA at that time, stipulating terms of care for the items and confirming that the items formed a permanent loan. Included in this list is a "complete and perfect set of *Camera Work* in fifty numbers, bound individually in boards."²⁹ The only stipulation was that they "be cared for in the Print Department under the same conditions as its other rare books; that no permanent mark or stamp be made on the inside or outside of the numbers or the plates; and that no plates or other material may be removed from these for exhibitions or any other reasons."³⁰

On the same date Bry sent a second letter to Mayor, again referring to the same conversation from the spring of 1952, instructing him to send the 1933 incomplete set of *Camera Work*, given to the museum by Stieglitz, to the San Francisco Museum of Art.

²⁸ The San Francisco Museum of Art also received 66 Stieglitz prints from the estate in 1949. Greenough, *Alfred Stieglitz, The Key Set*, vol. 1, LXI

²⁹ The loan also included six portraits of Stieglitz, later accessioned into the museum as part of the 1955 bequest (1 by Encke, 3 by Eugene, 1 by Kühn, and 1 by Strand); two complete runs of the journal 291 (later accessioned into Watson Library at MMA); and a copy of *Steichen*, the 1906 deluxe edition of the *Camera Work* Steichen Supplement. While the MMA does have one copy of *Steichen* in the collection (49.55.329), it was accessioned in 1949. It is unclear at this time whether the copy accessioned in 1949 and the copy mentioned in Bry's 1953 letter are the same volume, or if the edition loaned by O'Keeffe was returned.

³⁰ Doris Bry to A. Hyatt Mayor, 14 July 1953, MMA Dept. of Photographs curatorial files.

About a month later, on August 19, 1953, A. Hyatt Mayor petitioned the Executive Committee of the museum's Board of Trustees for authorization to de-accession the 1933 set of *Camera Work* and send it to the San Francisco Museum of Art, explaining that this was being carried out "at the request of the donor's widow Georgia O'Keeffe" and that "Miss O'Keeffe has deposited Steiglitz's [sic] own complete copy on indefinite loan to the Museum and the Museum's Library has another complete set."

Mayor's request was approved at the Board of Trustees meeting on September 14, 1953 and the 1933 set of *Camera Work* was shipped out later that month. On December 24, 1953 O'Keeffe officially donated the bound set of *Camera Work* that had been on indefinite loan.

LITERATURE SURVEY

Alfred Stieglitz

Much was written by and about Alfred Stieglitz while he was alive, and even more has been published in the sixty years since his death. Sarah Greenough has spent much of her career studying Alfred Stieglitz, beginning with her MA thesis, *The Published Writings of Alfred Stieglitz* (1976). Greenough worked with Georgia O'Keeffe and Juan Hamilton, O'Keeffe's friend and business manager, on the 1983 exhibition and catalogue *Alfred Stieglitz: Photographs and Writings* at the National Gallery of Art. In 2001 the National Gallery mounted another exhibition, *Modern Art and America: Alfred Stieglitz and His New York Galleries*, for which Greenough edited the catalogue. Greenough's 2002 publication *Alfred Stieglitz: The Key Set* is essential to any examination of Stieglitz's work, and is the culmination of decades of research by Greenough. Particularly valuable is the exhaustive bibliography that includes periodicals, books, articles, exhibition catalogues, and scholarly writings that pertain to Stieglitz from 1875 through 2001. Additional appendices include a chronology of the processes Stieglitz used and his exhibition history.



Figure 9: Edward Steichen, *Alfred Stieglitz at 291*, 1915, coated gum bichromate over platinum print. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1933. 33.43.29.

Dorothy Norman (1905-1997) was a photographer, writer, philanthropist and social activist who first met Stieglitz in 1925 at his Intimate Gallery.³¹ They became friends, Stieglitz a mentor of sorts for Norman, and eventually became lovers. For the next seventeen years Norman acted as a gallery manager, fundraiser, and supporter of Stieglitz. Norman often recorded the conversations she held with Stieglitz, publishing a number of Stieglitz's

³¹ See note 19.

recollections during his lifetime in the journal she edited, *Twice a Year*. In 1973 she published *Alfred Stieglitz: An American Seer*. The volume recounts Norman's experiences with Stieglitz, primarily at The Intimate Gallery and later An American Place. It is a valuable source for Stieglitz's musings on art and life, but from a biographical standpoint it should be seen as representing Stieglitz's own view of himself, rather than an objective biographical sketch. O'Keeffe probably sums up the inconsistent nature of Stieglitz's personality best in the introduction to *Georgia O'Keeffe: A Portrait by Alfred Stieglitz*:

“[Stieglitz] was either loved or hated – there wasn't much in between... He thought aloud and his opinion about anything in the morning might be quite different by afternoon, so that people quoting him might make quite contradictory statements.”

Two later biographies that are more scholarly in nature are Richard Whelan's *Alfred Stieglitz: A Biography* (1995) and Katherine Hoffman's *Stieglitz: A Beginning Light* (2004). Whelan focuses mainly on Stieglitz's professional career as an artist, dealer, and publisher; Hoffman focuses on Stieglitz's early life, covering the period from his birth in 1864 to 1917, the year of the final issue of *Camera Work* and the closing of Stieglitz's gallery 291.

Whelan and Greenough also compiled a selection of Stieglitz's essays and writings in *Stieglitz: On Photography* (2000), arranged chronologically and including Stieglitz's published writings, criticisms, and personal memories and anecdotes, the volume provides a sense of the man through his own writing and the recollections of those closest to him.

Camera Work

Camera Work was published in fifty volumes from 1903 to 1917. In 1969 Kraus Reprint reproduced all fifty issues of *Camera Work* in a six-volume set. The reprint is not a facsimile, but rather a duplication of the content (text and illustrations) of *Camera Work* page-by-page. The page size of the reprint editions is slightly smaller than the original issues. In an introductory note, the publishers explain that the reproduction was printed “as a service to scholars. It records the entire content of the original number, but does not attempt

to reproduce its visual quality, nor the calibre of its plates.”³² The Kraus Reprint edition of *Camera Work* seems to be the first time anyone acknowledged the value of *Camera Work* from a scholarly perspective.

Jonathan Green’s *Camera Work: A Critical Anthology* (1973) is the first significant evaluation of *Camera Work*, particularly focusing on the articles and text rather than the reproductions. It describes the evolution of the photographic medium through the writing in *Camera Work* from issue to issue over the fifteen years of its publication. The volume is thoroughly organized with six indexes: biographical information each of the artists, photographers, and writers who contributed to *Camera Work* and that are featured in his text; a chronological bibliography of works relating to *Camera Work* and the Photo-Secession; an index of names and subjects appearing in *Camera Work*; a chronological list of articles published in *Camera Work*; an index of artists and the issues in which their works appear; and a chronological index of the plates, listing the process by which they were reproduced in *Camera Work*.

In 1978 Marianne Fulton Margolis published *Camera Work: A Pictorial Guide*, building upon the thorough indexing in Green’s publication, but instead focusing solely on the images in *Camera Work*. This was the first time all 559 images from *Camera Work* were published in a single-volume reference. The images leave much to be desired; all are printed the same size, four to a page, in black and white halftone. As a reference, though, the publication is invaluable. The main part of the book reproduces each image in *Camera Work* in their exact sequence as published. Like Green, Margolis lists the medium by which the image was reproduced in *Camera Work*, but she also provides the original medium of the work when known, and also indicates when the reproduction is known to have been created from the artist’s original negative. Further, Margolis provides the reproduction method for every illustration in each issue of *Camera Work*, whereas Green discussed the plates, and a number of graphics within the text (such as Steichen’s Photo-Secession poster in *Camera Work* Number 13) which Margolis has not included in her index. Much of this information comes

³² Alfred Stieglitz, *Camera Work* (Nendeln, Liechtenstein: Kraus Reprint, 1969), edition notice.

directly from the text of *Camera Work*. Three additional indexes at the end of the book provide an alphabetical list of artists, titles and portrait sitters, each with corresponding number of the periodical.

Estelle Jussim wrote an article in 1979 entitled "Technology or Aesthetics: Alfred Stieglitz and Photogravure" that raised the question of what constitutes an original print versus a duplicate print, particularly with regard to Stieglitz's use of the photogravure throughout much of his career. This same concern was raised again in 1985 in the exhibition *Camera Work: Process and Image* organized by the Minneapolis Institute of Arts and accompanied by a catalogue with an essay by Christian A. Peterson that chronicles the use of reproductions throughout the publication of *Camera Work*, and the response these images provoked in the photographers whose works were reproduced.

In celebration of the 100th anniversary of the publication of *Camera Work*, a traveling exhibition was organized by Stephen Perloff, editor of *The Photo Review* and *The Photograph Collector*. A double issue of *The Photo Review* was published as a catalogue and featured essays by Perloff along with Peter C. Bunnell, Lucy Bowdich, Barbara L. Michaels, and Luis Nadeau.³³ The catalogue's essays provide a context to *Camera Work* and its importance in the history of photography as a vehicle for Pictorialism, and later the shift to modernist philosophies of photography.

Camera Work: The Complete Illustrations, 1903-1917 (1997),³⁴ published by Taschen, is essentially a paperback coffee table book, but the illustrations are vastly superior to the previous compilations. Arranged chronologically, this publication simply served as a more accurate visual reference than had the earlier indexes such as the Kraus reprint and Margolis.

³³ Perloff, Stephen, ed. "Camera Work: A Centennial Celebration." Exhibition catalogue. *The Photo Review* 26, no. 1-2, 2003.

³⁴ An alternate version of this book, *Camera Work: The Complete Photographs*, published in 2008 for the 15th anniversary of Taschen, features reproductions of every photograph in *Camera Work*, but not every illustration as its predecessor does.

The Alfred Stieglitz Collection at the Metropolitan Museum of Art

The first portion of what has now become known as the AS Collection came to the MMA in

the winter of 1928. In the February 1929 issue of the *Metropolitan Museum of Art Bulletin* William M.

Ivins, Curator of Prints, announced the recent acquisition, but more importantly Ivins explained the rationale behind acquiring these photographs as art for the museum.



Figure 10: Alfred Stieglitz, *Equivalent*, 1926, gelatin silver print. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1949. 49.55.26.

The next mention of Stieglitz's collection at the MMA was in *Twice a Year*, a periodical edited and published by Dorothy Norman. In the Spring-Summer 1941 issue Norman printed ten stories dictated by Stieglitz.

Two of these recollections concerned his collection at the MMA: the agreement he claims to have reached with General di Cesnola, first director of the MMA, about establishing a collection of photographs in the

permanent collection at the museum, and the circumstances by which collections of his work were donated to both the Museum of Fine Arts, Boston in 1924, and the MMA in 1928.

The March 1969 issue of the *Metropolitan Museum of Art Bulletin* focused entirely on photographs in the museum to coincide with an exhibition, *Thirty Photographers: A Selection from the Museum's Collections*, on view in the Prints and Drawings Galleries. This issue reproduces three previously published articles about the photograph collection at the MMA, including "General Cesnola and the Metropolitan" and "The Boston Museum (1922-23) and the Metropolitan Museum (1926)" first published by Dorothy Norman in *Twice a Year*, and Ivins's 1929 announcement of the gift of Stieglitz photographs to the museum. Finally, the "Letter from Alfred Stieglitz to Olivia Paine of the Museum's Print Department" from May 9, 1933 was published, in which Stieglitz details the events leading up to the 1933 acquisition of prints from the Stieglitz collection.

The main source of published information on the AS Collection at the Metropolitan Museum of Art is the 1978 publication, *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography* by Weston Naef, who was then the Associate Curator of Prints and Photographs.³⁵ The publication of 580 photographs by fifty photographers accompanied an exhibition of 200 photographs from the collection, and covered the portions of the Stieglitz Collection acquired through 1955. The publication is divided into three major sections. First, there is an extensive historical and interpretative essay by Naef, which chronicles Stieglitz's collecting history and practices, his relationship to the Metropolitan Museum of Art, and the circumstances under which the acquisitions of the Stieglitz Collection – his library in 1922, and his photograph collections in 1928, 1933, 1949, and 1955 – were acquired by the museum. The essay also discusses Stieglitz's relationships with each of the fifty photographers in the catalogue.

The second section is a thorough, illustrated catalogue of the fifty pioneers Naef describes in the publication. The catalogue is organised alphabetically, providing portraits of the photographers, signatures, and biographical chronologies. Naef then lists each of the artist's photographs in the collection (arranged by process when applicable), followed by exhibition and reproduction history for each of the artist's prints in the collection, and a listing of other known prints from the same negative. Following the list of works is a general exhibition history for the artist, together with institutional repositories and a bibliography.

The third section of Naef's publication is a detailed bibliography arranged into five sections: 1) writings by and about Stieglitz through 1977, including archives with holdings of Stieglitz-related material, 2) general publications not available in the Stieglitz library, including those on Pictorialism, the Photo-Secession, and the painters featured in Stieglitz's gallery 291, 3) the library of Alfred Stieglitz, including handbooks and manuals, periodicals, annuals and yearbooks, collections of plates, exhibition catalogues, and reviews of

³⁵ Naef's publication actually discusses fifty-three photographers; the partnerships of Rose Clark & Elizabeth Flint Wade, David Octavius Hill & Robert Adamson, and Theodor & Oskar Hofmeister are considered single entries in the book.

exhibitions, 4) important exhibition catalogues not in the Stieglitz library and reviews of exhibitions which are known only through reviews, and 5) correspondence and unpublished recollections, the majority of which are available in the Alfred Stieglitz Archives at Yale University.

At the time of its publication, Naef's publication was a landmark achievement to catalogue such a massive collection. Unfortunately, Stieglitz himself is not one of the fifty pioneers included in the catalogue, so the 149 works in the collection by Alfred Stieglitz (seventeen of which are reproduced in *Camera Work*) are unaccounted for within the publication.³⁶ This was reasonable, as the essay centered on Stieglitz's activities as the collector of other photographers' work; his personal photography would be secondary in that sense.

The method by which Naef identified the print medium of the photographs included in the catalogue was to compare Stieglitz's collection label affixed to the print's mount with his own visual assessment. According to Naef's catalogue, Stieglitz carried out an inventory of his collection around 1919 and it was likely at that time he numbered and labelled the prints.³⁷ Stieglitz's recollections of the processes were not always accurate, but if Naef agreed with the identification of the process, it was published as such. If there was a discrepancy or uncertainty, the work was examined under a microscope and compared to known print processes.³⁸ At the time, this



Figure 11: Alvin Langdon Coburn, *Alfred Stieglitz*, 1907, platinum print. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1933. 33.43.197.

³⁶ At the time of Naef's publication there were only seventy-five works by Stieglitz in the collection. Seventy-four additional Stieglitz photographs were given to the museum in 1997. See note 25.

³⁷ Naef, *The Collection of Alfred Stieglitz*, 228. Stieglitz's labels noted the artist, title, date, and medium of a work, to the best of his memory.

³⁸ *Ibid.*, 253.



Figure 12: Alfred Stieglitz, *Equivalent*, 1926, gelatin silver print. The Metropolitan Museum of Art. Alfred Stieglitz Collection, 1949. 49.55.29.

was the only available non-destructive method of identification. Thirty years later we can now determine the chemical makeup, and thus more accurately identify the photographic process (or processes) of a print through X-ray fluorescence (XRF). Unfortunately this means a number of processes identified in Naef's catalogue are incorrect now. For example, A. L. Coburn's circular portrait of Stieglitz (fig. 11) was identified as a gelatine silver print, but XRF has determined the image to be a platinum print.³⁹

Within Naef's catalogue certain prints are identified as having been reproduced in issues of *Camera Work*, and often the collection print is compared to

the reproduction, noting differences in tonality. Unfortunately some of these catalogue entries are inaccurate or misleading, particularly with regard to variant images. Some prints are listed as variant images of works appearing in *Camera Work* when they are not, some variant images are not identified at all, and most importantly the seventeen Stieglitz prints in the collection that appear in *Camera Work* were not included in Naef's publication.

The Spring 1978 issue of the MMA *Bulletin* focused entirely on the AS Collection. The heavily illustrated article, "The Art of Seeing: Photographs from the Alfred Stieglitz Collection" was timed with the opening of the Stieglitz Collection exhibition organized by Weston Naef, and provides brief overview of the history of the collection and Stieglitz's ties to the museum.

³⁹ No XRF analysis was requested during this project, and retroactive analysis of prints acquired before the availability of this technology is an ongoing process. Many of the photographs in the AS Collection for which conservators or curators questioned Naef's identification of the print process have already been analyzed. Medium information provided in the appendix comes directly from TMS and reflects current information on all of these objects. This same information is available through the museum's website, as online records are continually updated as further research is performed and new information is entered into TMS.

In 1997 Malcolm Daniel, now Curator in Charge of the Department of Photographs at the MMA, wrote a concise yet thorough overview of the history of the Department of Photographs in *History of Photography* (Summer 1997). The essay traces the collection of photographs in the museum, and the establishment of a curatorial department for the medium, particularly focusing on the efforts of Ivins and Mayor. The AS Collection features heavily in the article, having been acquired during both Ivins and Mayor's tenures as department heads. While the essay does not contain any new information about the Stieglitz Collection, and in fact was published before the final O'Keeffe gift of portraits in 1997, it is the first time since the 1969 *Bulletin* that a chronological outline of events pertaining to the museum's acquisition of photographs and the creation of a curatorial department for photographs was compiled into one article that draws heavily from primary sources in the museum's archive.

Cataloguing Resources

Initially I thought I would be able to use the wealth of cataloguing resources available through the website of the Rare Books and Manuscripts Section (RBMS) of the Association of College and Research Libraries. *Camera Work* is a rare periodical in the sense that few copies were published, even fewer have survived, and they now fetch high prices at auction.⁴⁰ As far as cataloguing standards of the RBMS are concerned, though, only books and manuscripts printed before 1820 are considered rare. Many of the resources and standards, such as Descriptive Cataloguing for Rare Books designed by the Library of Congress, apply to manuscripts or are too technical to use in the MMA's collection database system. For example, most bibliographic cataloguing standards follow Machine-Readable Cataloguing (MARC), which is a cataloguing code designed for modern books and meant to

⁴⁰ A complete set of *Camera Work* sold for \$79,500 USD at Christie's New York on October 5, 1995. This is the most recent sale of a complete set at auction. More recently, on November 20, 2008 a lot of ten photogravure plates from *Camera Work* (Number 36) sold for \$9,730 USD at Bloomsbury Auctions. On February 14, 2005 a single issue of *Camera Work* (Number 21) sold for \$5,750 USD at Swann Galleries in New York.

be uploaded into a catalogue system that can read those codes. In this situation it would serve no purpose to use MARC, as the data would be unrecognizable in TMS. Most libraries follow Anglo-American Cataloguing Rules (AACRII), a generic set of cataloguing instructions for general library items, mainly mass produced books, but also audio/visual and reference materials. AACRII simply could not provide the range and level of detail that were required to fully describe this material.

Rather than follow a specific library cataloguing standard and protocol, I decided to use a variety of recognized sources to establish working definitions of fields and controlled vocabularies.⁴¹ Fortunately, the Department of Photographs has a working cataloguing manual for the department's collection database. I was able to use some of this information to ensure whatever controlled vocabularies I created were consistent with what was already used in the objects module. The Online Dictionary for Library and Information Science (ODLIS) helped me determine appropriate terminology for a number of controlled vocabularies I defined and established and provided a better understanding of standard publishing terms. The J. Paul Getty Research Institute provides a number of research tools on their website⁴², such as the Bibliography of the History of Art (BHA), the Art & Architecture Thesaurus (AAT), and the Getty Thesaurus of Geographic Names (TGN), and I found the Getty's Union List of Artist Names (ULAN) to be particularly helpful in verifying constituent information: birth/death dates, nationality, and alternate spellings and abbreviations of names.

Until now, Weston Naef's 1978 catalogue of the collection has been the sole resource for this collection, but in the last thirty years a number of inconsistencies have surfaced and corrections to some of the inadvertent mistakes in Naef's book have been necessary. Further,

⁴¹ Controlled vocabularies are lists of select terms or phrases used in cataloguing to enable faster, more accurate searching. All cataloguers choose from the same list of terms, sometimes controlled further by a drop-down menu, eliminating the ambiguity caused by personal preference, synonyms, and other idiosyncrasies of language where the same idea or term can be given any number of names. For example, different cataloguers might identify the medium of the same photograph a gelatine silver print, a silver gelatine print, and a black and white print. Controlled vocabularies eliminate this kind of inconsistency, and enable searches to be more accurate.

⁴² http://www.getty.edu/research/conducting_research/

the relationship between Stieglitz, *Camera Work*, and the photographs in the collection represent an untapped scholarly resource. No one since Naef has taken the time to accurately determine and record which works in the collection have ties to *Camera Work*, and how the reproductions compare to the prints in the collection. It is my hope that by compiling this information into searchable bibliographic records, a path has been cleared for future research into the photographs in the AS Collection and their reproductions in *Camera Work*.

DESCRIPTION OF THE PROJECT

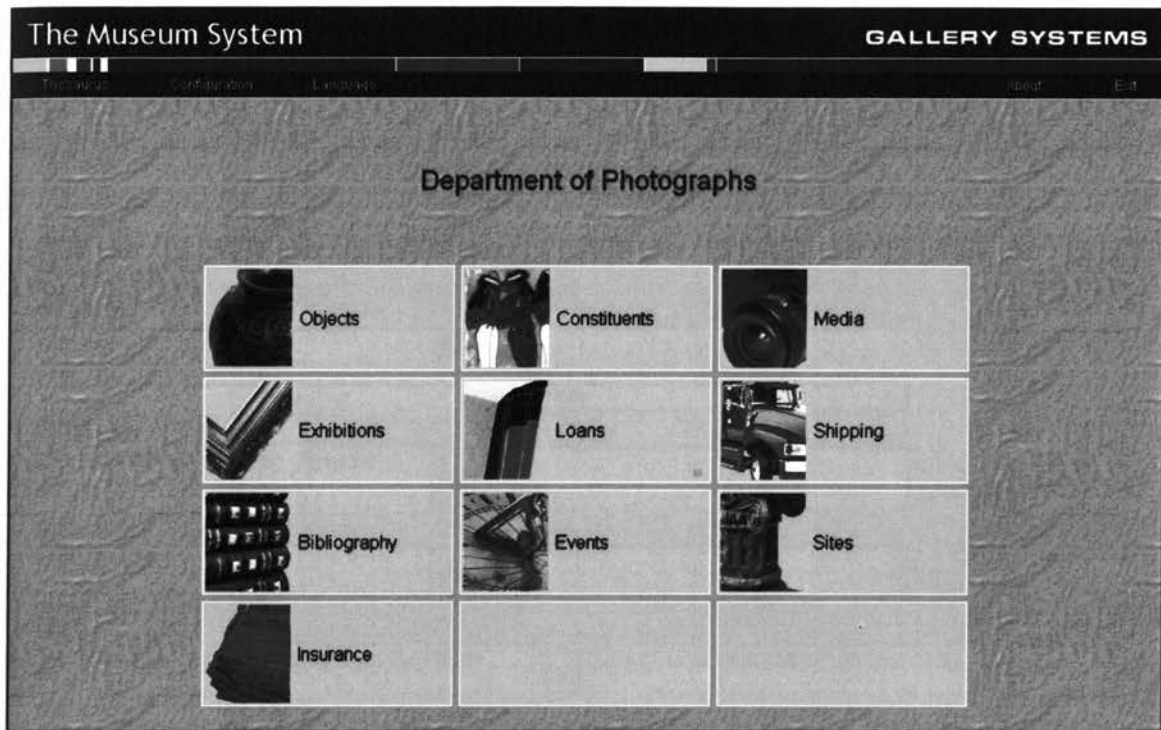


Figure 13: TMS Main Menu

The Museum System (TMS) is a collections management database system produced by Gallery Systems that is used by over 600 institutions worldwide. While cultural institutions have many options when choosing a system to work with, TMS is used by some of the most renowned institutions in the world. In addition to the MMA, clients include the Art Gallery of Ontario, the George Eastman House International Museum of Photography and Film, The National Gallery in London, the Tate museums, The J. Paul Getty Museum, International Center of Photography, The Museum of Modern Art, The New York Public Library, The Solomon R. Guggenheim Foundation, the Smithsonian Institution, and the San Francisco Museum of Modern Art.

Collection information is entered into one of ten modules (fig.13), or primary areas of information: objects, constituents, bibliography, media, events, shipping, exhibitions, sites, loans, and insurance. Modules are linked to one another when necessary, enabling users to

track collection items through their respective activities, such as exhibition participation, outgoing loans, publications history, reproductions, and imaging. This particular project only used four modules: objects, bibliography, media, and constituents.

Objects

File Edit Display Mode Query Report Conservation Registration Related Tools Maintenance Help

☒ Curator Approved ☒ Public Access ☐ On View ☐ Accountability ☐ Virtual Object

WEB OK **Photographs** 53.701.1

Classification: Periodical
 Period:
 Constituent(s): Editor: Alfred Stieglitz, American, 1864-1946
 Title: Camera Work, No. 1
 Culture:
 Date: January 1903
 Group Information:
 Object Name:
 Medium: Printed book with photogravure and halftone illustrations
 Dimensions: 32 x 22.4 x 1.7 cm (12 5/8 x 8 13/16 x 11/16 in.)
 Description:
 Credit Line: Alfred Stieglitz Collection, by exchange, 1953
 Paper/Support:
 Catalogue Raisonné:
 Portfolio/Series:
 Signed:
 Current Location: 53.701.1: MMA, PHOTO - VAULT 1, COLL. BOOK Rare Book Case [Mar-18-2004], Storage
 Mark(s):
 Inscription(s):
 Front Card Notes Documentation Media Context Related Other

2 media on file...

Figure 14: TMS Object Record for *Camera Work* Number 1

The objects module is the main collection database for the Department of Photographs. Every new acquisition receives an accession number and the item is catalogued, resulting in an individual object record. The bibliography module is designed to link collection objects to their respective published references and other documentation, including exhibition catalogues, periodical articles, and audio/visual material. The media module organizes digital files, such as scans, digital photographs, documents, spreadsheets, websites, and digital audio/visual files, related to collection objects. Media can also organize information about analog media, such as slides or transparencies, related to collection objects.

Constituents are defined as any individual, group, or institution associated with the Metropolitan Museum of Art, or a work in its collection. Records are created in the constituent module to represent artists, donors, vendors, galleries, and other museums. Those constituent records are linked to records in other modules. For example, Alfred Stieglitz's constituent record is linked to every object in the MMA collections that is related to him, whether he is the artist of a particular work, the portrait sitter, the previous collection owner, or the editor of a periodical. This way, users can search for every item that has a connection to Stieglitz, or narrow their search down to something more specific, such as portraits of Stieglitz or objects with provenance connected to Stieglitz.

Each issue of the exhibition set of *Camera Work* has an accession number (53.701.1–.50) and a record in the objects module (fig. 14). When I began this project, the object records listed the accession number, title, editor, date, medium, provenance, and credit line.⁴³ This seemed an inadequate snippet of information for these items, given the importance of this periodical and the relationship between it and the photographs in the AS Collection at the MMA. I felt that by cataloguing each issue as a periodical in the bibliography module more information about the publication, particularly the connections to photographs in the collection, could be better established.

In February of 2009 I carried out an exhaustive survey to determine and verify every photographic work in the AS Collection that also appeared in *Camera Work*. Initially, 125 object records contained a cataloguing note that indicated the image appeared in an issue of *Camera Work*. However I soon found that a number of these notes were incorrect, and I decided to ignore those notations and search the whole AS Collection. A spreadsheet of every photograph in the collection was generated and arranged by photographer. I then eliminated photographers in the collection who did not have work reproduced in *Camera Work*. The remaining photographers, and their respective photographs, were then compared with the indexes in Margolis' *Camera Work: A Pictorial Guide*. Often multiple works, particularly portraits, by a single photographer had similar titles; these photographs might be

⁴³ Provenance is shown on the documentation card in the object module, and is not visible in fig. 14.

different prints from the same negative, variants of one another from the same portrait sitting, or in some cases the same subject photographed over time. For this reason I could not make comparisons by title alone, but had to compare the image indexes with the images in the collection. Eventually I was able to determine that there are 191 objects in the Department of Photographs from the AS Collection that were reproduced in *Camera Work*. I was then able to verify which works were reproduced in which issues, and finally created an illustrated checklist arranged by photographer and then accession number.⁴⁴

The bibliography module is not meant for cataloguing collection objects; that information is entered in the objects module. Unfortunately, the objects module is not arranged in a way that is conducive to cataloguing bound, printed materials such as rare photographically-illustrated books and periodicals, particularly when the object contains multiple prints. However, the bibliography module is ideally suited for entering pertinent publication information including multiple titles, historical dates, publication locations, edition information, page numbers, and copyright information into structurally related fields that can be searched independently of one another. The alternative in the objects module is to enter this information in generic text entry fields such as notes.

The bibliography module has not been used consistently by any department in the museum; almost every field required research and deliberation on my part before making a decision about how to enter information. My aim was to establish a standard that could be followed and built upon by future cataloguers in the department. I worked entirely on my own, and the members of the department gave me the independence to make judgements about how information should be entered into the bibliography records. All of these decisions resulted in a set of working cataloguing instructions provided to the department in the hopes that the bibliography module will continue to be used for exhibition catalogues and other printed material in the collections.

⁴⁴ See Appendix I

CATALOGUING METHODOLOGY

To limit handling and exposure, the front and back covers of each of the fifty bound volumes were scanned and each volume was examined for markings and inscriptions, of which there were none, per O'Keeffe's instructions when she loaned the works to the museum.⁴⁵

Dimensions were noted in the object records and they were returned to their case in the MMA storeroom. The remaining cataloguing information was taken from Kraus Reprint editions of *Camera Work*, which form part of the department's reference library.

In TMS the Bibliography module separates information into five cards, defined below: 1) General Info, 2) Citations, 3) Media, 4) Notes, and 5) Text Entries.

Bibliography

File Edit Display Mode Query Report Conservation Related Tools Maintenance

Department of Photographs 53.701.1

1 / 50

Title: Camera Work: A Photographic Quarterly

Sub-Title:

Number 1

Journal:

Format: Periodical

Volume:

Series:

Edition:

Copyright: This publication is in the public domain, ...

Place Published: New York, NY USA

Heading:

Date: January 1903

Public Access: ☐

Language: English

Year Published: 1903

of Pages:

Condition:

Attributes:

Type	Value	Path
Add Edit Delete		

Alternate Numbers:

Alternate N...	Description	Remarks	Begin Date	End Date
1059-8669	ISSN			
1552660	OCLC			

Add Edit Delete

Bibliography-Related Constituents:

Publisher: Published by Alfred Stieglitz, American, 1864-1946

Editor: Edited by Alfred Stieglitz, American, 1864-1946

Associate Editor: Joseph T. Kelley, American, 1869-1914

Associate Editor: John Francis Strauss, American,

Associate Editor: Dallett Fuguet, American, 1868-1933

General Info Citations Media Notes Text Entries

Figure 15: TMS Bibliography Module, General Info Card

⁴⁵ Doris Bry to A. Hyatt Mayor, 14 July 1953, MMA Dept. of Photographs curatorial files.

1. General Info Card

The General Info card (fig. 15) is the default view for each Bibliography record, and provides general publication information. Within this card there are fields for pertinent bibliographic information, described below: i) numbering, ii) titles, iii) format, iv) volume, series, edition, and number of pages, v) date and year published, vi) language, vii) copyright, viii) place published, x) condition, xi) attributes, and xii) constituents. Ultimately, I chose to only use some of the fields, as they applied to *Camera Work*.

i. Numbering

Fifty individual TMS Bibliography records (one for each physical volume of *Camera Work*) were created and identified with their accession numbers (53.701.1-.50). The existing fifty Object records (fig. 2) were linked to the new Bibliography records. Within the Bibliography record two Alternate Numbers, ISSN (1059-8669) and OCLC (1552660) were listed for additional searching flexibility. ISSN is the International Standard Serial Number, a unique identifier assigned to all serial publications by the International Series Data System.⁴⁶ The OCLC control number is another unique identifier, assigned by the Online Computer Library Center.⁴⁷ Both are standards in library cataloguing, and each of these numbers are typically included in catalogue records. Watson Library at the Metropolitan Museum of Art includes both numbers in their catalogue records for *Camera Work*, which is why I chose to do the same. These numbers are specific to *Camera Work* as a complete series; the numbers remain the same for each issue.

At the time of publication, each issue of *Camera Work* was numbered and dated using Roman numerals. For this project I have converted all Roman numbers to Arabic numbers.

⁴⁶ Joan M Reitz, "International Standard Serial Number (ISSN)," *Online Dictionary for Library and Information Science* (Libraries Unlimited: 2007). http://lu.com/odlis/odlis_i.cfm.

⁴⁷ Joan M Reitz, "OCLC control number," *Online Dictionary for Library and Information Science* (Libraries Unlimited: 2007). http://lu.com/odlis/odlis_o.cfm.

ii. Titles

The TMS Bibliography module currently has four fields available for title information: Title, Sub-Title, Journal, and Heading. Most issues of *Camera Work* are numbered sequentially; in some cases there are unnumbered special supplements, but all issues are dated chronologically. Deciding which portions of the title should go into the various fields took some time. Should I use the Sub-Title field? Should I use the Heading field? After some experimentation with the way various fields appear in TMS reports, I decided to enter the Title for each issue as *Camera Work: A Photographic Quarterly* and enter the issue numbers in the Sub-Title field, in this case *Number 1*.⁴⁸

The Heading and Journal fields were not used. Heading seemed as though it was meant for a thematic organization scheme which may be used in the future as an additional searching criteria when the Bibliography module is used, but that is something that would require a controlled vocabulary and for my purposes it was not necessary. Journal was left blank as this field is used when entering information on an article within a journal, in which case the Title field would contain the article title. If I were also cataloguing individual articles within *Camera Work*, these fields would have been used.

iii. Format

Format is chosen from a drop down menu, but when I began this project there were only two default options within the menu: monograph and exhibition catalogue, neither of which were appropriate for *Camera Work*. I debated whether to list the format of *Camera Work* as periodical or serial. The words periodical and serial are often used interchangeably, but they refer to slightly different types of publications and various cataloguing sources tend to prefer one term over the other. I compared the definitions of the two words in the Online Dictionary of Library and Information Science (ODLIS). Serial refers to "a publication in any medium issued under the same title in a succession of discrete parts... appearing at regular or irregular

⁴⁸ Additional examples of subtitles include: *Special Steichen Supplement*, *Special Number*, and *Numbers 49–50*.

intervals with no predetermined conclusion."⁴⁹ This includes publications such as journals, but also more general printed materials including yearbooks, annual reports, and meeting proceedings. A periodical is defined as a type of serial "containing a mix of articles, editorials, reviews, columns, short stories, poems, or other short works written by more than one contributor, issued in soft cover more than once, generally at regular stated intervals of less than a year, without prior decision as to when the final issue will appear. Although each issue is complete in itself, its relationship to preceding issues is indicated by enumeration, usually issue number and volume number printed on the front cover. Content is controlled by an editor or editorial board."⁵⁰

Periodical seemed to be the more specific and appropriate term for both this project and future uses of the Bibliography module, so I chose to add periodical to the drop-down menu rather than serial.

iv. Volume, Series, Edition, and Number of Pages

These fields were not used. When cataloguing periodicals, volume usually refers to all the issues published in a given period, typically the calendar year.⁵¹ Normally the numbering system repeats for each volume, so that, for example, in a quarterly publication there would be volume one, issues one through four; volume two would begin with issue one, and so on. *Camera Work* is not arranged in this way. The numbering is consecutive (with the exception of the special issues) and while it began as a quarterly, issues were sometimes published less than four times a year, and the last few issues appeared sporadically. For this reason I decided to leave the volume field blank. Series and Edition are also fields that do not apply to *Camera Work* as a publication and were left blank. Portions of *Camera Work* are often

⁴⁹ Joan M Reitz, "Serial," *Online Dictionary for Library and Information Science* (Libraries Unlimited: 2007). http://lu.com/odlis/odlis_s.cfm.

⁵⁰ Joan M Reitz, "Periodical," *Online Dictionary for Library and Information Science* (Libraries Unlimited: 2007). http://lu.com/odlis/odlis_p.cfm.

⁵¹ Joan M Reitz, "Volume," *Online Dictionary for Library and Information Science* (Libraries Unlimited: 2007). http://lu.com/odlis/odlis_v.cfm.

either unpaginated or incorrectly paginated. Rather than cause any confusion I chose not to enter information in the Number of Pages text box.

v. Date and Year Published

Dates Assistant

Modify or add bibliography dates

Date label:
Date
July 1914

Search Dates: Begin Date 1914 End Date 1915 Calc

Historical Dates:

Date	Event Type	Search Dates	
January 1915	Print date	7/1914 - 1/1915	Although

Add Edit Delete OK Cancel

Object Date

Date/Type:
Date
January 1915

Begin Search Date:
Year 1914 Month 7 Day

End Search Date:
Year 1915 Month 1 Day

Event Type:
Print date

Remarks:
Although the publication date on the issue is July 1914, printing of the issue was delayed until January 1915

OK Cancel

Figure 16: Dates Assistant (left) and Historical Dates Entry Card (right)

Each issue of *Camera Work* has a date printed on its front cover. In later years, the printed date was generally a few months earlier than the date when the issue was actually distributed. In those instances I chose to create Historical Date entries (fig. 16), listing both the print date (the date the issue was physically printed) and publication date (the date printed on the cover). To enter Historical Dates, users must click on the ellipsis to the right of the Date field. This prompts the Dates Assistant to open, where Historical Dates can be entered. Clicking 'add' under Historical Dates prompts another window to open, called Object Date. This is where specific information can be entered about a particular date and its significance to the object. Multiple Historic Dates can be entered, and they appear in list form in the Dates Assistant.

A separate text field is available for entering the Year Published. I chose to enter the four-digit year of each issue's publication in this field. Although entering the year in this field

may seem redundant given the more specific information already entered in the date field, the additional entry adds more searching flexibility to the records.

vi. Language

Language is chosen from a drop-down controlled vocabulary list. *Camera Work* was published in English, but I also added options for French, German, Italian, Japanese, and Chinese, as the bulk of materials in the Department of Photographs are written in these languages.

vii. Copyright

Camera Work is in the public domain, and this was noted in the Copyright field, in which it is stated: *This publication is in the public domain, as it was published prior to January 1, 1923 and copyright has expired.*

viii. Place Published

Publication information was entered as City, State/Province Country: *New York, NY USA.*

x. Condition

Condition links to the conservation module of TMS where conservators store records related to treatments and condition assessments. If a collection object has been examined by a conservator, he or she will enter condition information (excellent, good, fair, etc.), but this information is not entered by cataloguers.

xi. Attributes

Attributes is a field available in a number of TMS modules, where external controlled vocabularies and thesauri are linked to TMS and used for more thorough cataloguing. For example, subject headings such as *Pictorialism* and *Photo-Secession* could be applied to this issue of *Camera Work*. However, I chose not to use this field for this project, as there are not yet any established standards for use in the Bibliography module.

xii. Constituents

The field for Bibliography-Related Constituents is an area to link any existing constituent in the Constituent module to a Bibliography record under a particular role. In the same way you would link, for example, an artist, subject of a portrait, or a donor to a catalogue record in the objects module, so too would you link an author, editor or publisher to a record in the Bibliography module.

When linking individuals to the *Camera Work* records in the Bibliography module, there are four default roles presently available to choose from a drop-down list: author, editor, publisher, and translator. I felt these roles were inadequate for describing the various contributors to *Camera Work*, and have created two further roles. First, while Alfred Stieglitz was the publisher and editor of *Camera Work*, there were various associated editors listed in each issue, so I created an additional role for associate editor to link those constituents. Second, I needed a way to link the photographers featured in each issue of *Camera Work*, and author did not seem an appropriate role. I considered linking them as artists, but that term seemed ambiguous for a few reasons. Artist could be misconstrued to mean illustrator, implying the images were created expressly for the publication, which is not the case. Artist could also incorrectly suggest that person created the cover artwork or other advertisements within the periodical. Subject seemed a more appropriate role, especially considering that there is usually a text accompanying the plates discussing the artist, their process, and critiques of the works featured. Thus each artist featured in a particular issue of *Camera Work* is listed as a subject.

Many of the contributing authors to *Camera Work* were not artists, but rather critics and literary personalities. Often these individuals did not have Constituent records in TMS, so I had to create their Constituent record before I could link them to the *Camera Work* record. I consulted Jonathan Green's *Camera Work: A Critical Anthology* and the Getty Institute's ULAN to determine correct biographical information when creating these new records.

Figure 17: TMS Bibliography Module, Citations Card

2. CITATIONS CARD

The Citations card (fig. 17) in the Bibliography module is where the cross-referencing of collection objects to their respective issues of *Camera Work* occurs. For each photograph in the collection that appears in *Camera Work*, I linked the Object module records to the Bibliography module record of the appropriate *Camera Work* issue.⁵² These linked records appear as Referenced Objects. In the example above there are four Referenced Objects. Three are photographs in the collection that appear in this particular issue of *Camera Work*, including the blue highlighted record for Gertrude Käsebier's *Blessed Art Thou Among*

⁵² See Appendix I for a list of Alfred Stieglitz Collection works which appear in *Camera Work*.

Women. The fourth record is the corresponding object record for this issue of *Camera Work*, which shares the same accession number as this Bibliography record.


For each Referenced Object I entered information in the text fields as it applied. Catalogue Number relates to exhibition catalogues, and did not apply in this situation, so I left that field blank. I did not list the page numbers for illustrations for the same reasons I did not list the total number of pages on the General Info card (see above). Portions of *Camera Work* are unpaginated, and sometimes the pagination is incorrect. It seemed better not to enter a page number than to cause any confusion. Figure Number is the same as plate number, and when plate numbers were listed I included them in the record, using the same Roman numerals as published.

There is a check box to clarify whether a linked object is simply referenced in a related Bibliography entry, or if it is illustrated. In this case, all linked objects are also illustrated, so I checked the box. In remarks I entered the method of reproduction, such as 'Reproduced as photogravure' or 'Reproduced as halftone'.⁵³ A single issue of *Camera Work* often featured a number of photomechanical reproduction processes, and I felt it important to specify how an object was reproduced in the periodical to be able to compare it with to the medium of the physical object in the collection, which often differs.

⁵³ Reproduction information was taken from the indexes supplied by Green in *Camera Work: A Critical Anthology* (1973) and Margolis in *Camera Work: A Pictorial Guide* (1978). The only discrepancy I encountered between the two texts was regarding Steichen's Flatiron (Fig. 6). Green lists this reproduction as a color halftone, while Margolis lists it as a three-color halftone. In this instance I chose to use the more specific term in the Remarks section.

Bibliography

File Edit Display Mode Query Report Conservation Related Tools Maintenance

 **Department of Photographs** 53.701.1

◀ ◻ ▶ ▶▶ 1 / 1

Title: Camera Work: A Photographic Quarterly ...

Sub-Title: ...


Number 1 ...

Journal: Camera Work: A Photographic Quarterly ...

Heading: ...

Date: January 1903 ...

☐ Public Access



Media

Primary Display	Rank	Number	Primary Medium Type	View	Public Caption
<input type="checkbox"/>	2	Stieglitz53	Digital Photograph	Verso	Back cover
<input checked="" type="checkbox"/>	1	stieglitz53	Image	Recto	Front Cover

Add Edit Delete

General Info Citations Media Notes Text Entries

Figure 18: TMS Bibliography Module, Media Card

3. Media Card

Digital media such as scans, photographs, and audio/video files are linked to a record through the Media card (fig. 18). The scans I created of front and back covers were linked to the records here, and the front cover image was chosen as the Primary Display.

Bibliography

File Edit Display Mode Query Report Conservation Related Tools Maintenance

Department of Photographs 53.701.1

Navigation: 1 / 1

Title: Camera Work: A Photographic Quarterly

Sub-Title: Number 1

Journal: Camera Work: A Photographic Quarterly

Heading:

Date: January 1903

☐ Public Access

Physical Description

Citation

Notes

General Info | Citations | Media | Notes | Text Entries

Figure 19: TMS Bibliography Module, Notes Card

4. Notes Card

The Notes card (fig. 19) has three text entry fields for 1) Physical Description, 2) Citation, and 3) Notes. For this project I left all three areas blank. As the periodicals are also collection objects with their own object records, Physical Description and Notes have already been entered in that module. Had this not been the case, dimensions, color, binding style, and other descriptions of the physical object would have been entered in the Physical Description field. Pertinent information that does not appear elsewhere in the record, such as provenance notes, would be entered in the Notes field, but again this information is already present in the object records for *Camera Work*. I chose to leave the Citation field blank, as the information that would go in a citation is available elsewhere and would need to be formatted differently depending on the style guide a researcher is following. Writing up

citations for each issue of the periodical using the major style guides would have been a project in and of itself.

Bibliography

File Edit Display Mode Query Report Conservation Related Tools Maintenance

Department of Photographs 53.701.1

Title: Camera Work: A Photographic Quarterly
 Sub-Title:
 Number 1
 Journal: Camera Work: A Photographic Quarterly
 Heading:
 Date: January 1903
☐ Public Access

Text Entries

Date	Text Type	Author	Text

Add Edit Delete

General Info Citations Media Notes **Text Entries**

Figure 20: TMS Bibliography Module, Text Entries Card

5. Text Entries Card

The Text Entries card (fig. 20) has a field where full-text is entered in the record. If, for example, the text of an article can be copied from the publication or exported from an electronic source as a text document, this is a convenient place to store bulky information. This field did not suit my purposes, so I left this card blank.

ANALYSIS OF THE PROJECT

Weston Naef compiled an important resource on the AS Collection in 1978. Unfortunately his publication only covered fifty-three of the fifty-seven photographers represented in the AS Collection, the most glaring omission being Stieglitz himself.⁵⁴ The cataloguing is, for the most part, thorough and complete for those fifty photographers, but much work remains to be done, particularly with regard to Stieglitz's own work in the collection and cataloguing Stieglitz's library, which is inconsistently represented in both the department's TMS database and Watson Library's online catalogue.

Rather than focusing on the work of particular photographers represented in the collection, as Naef did, I chose to focus on a publication from the collection, a publication that is a lasting legacy of Alfred Stieglitz, and one in which he showcased many of the photographers whose work he collected. In some areas this project has overlapped Naef's work, while occasionally correcting errors or omissions in the catalogue portion of the publication. Mainly, I have imported valuable data from his catalogue into current database records. Bringing this information into the 21st century makes it available to researchers around the world through the MMA's online collection database, enabling potential visitors to the museum to make more informed choices about the works they want to see in advance of their arrival at the museum. Remote research can potentially enable scholars to work with the collection without coming to the museum.

This project marks the first time the TMS bibliography module has been used to thoroughly cross-reference works from the Department of Photographs collection reproduced in a publication, and I believe this module has the potential to greatly enrich the cataloguing of collection items. I think it can be particularly useful with regard to 19th and early 20th century publications which have not been fully indexed or digitized.

⁵⁴ See also note 35. The artists omitted from Naef's publication, in addition to Stieglitz, are Thomas Annan, Pierre Troubetzkoy, and an unknown artist whose print is in the collection.

Given more time, I would have expanded this project in two ways. First, I would have surveyed the entire MMA collection for works reproduced in *Camera Work*, and included them in the bibliography module records. There are a number of photographic prints outside the AS Collection, as well as works, such as paintings, sculpture, and drawings, in the Department of Drawings and Prints and Department of Nineteenth Century, Modern, and Contemporary Art that were reproduced in the periodical. Currently each of the seventeen curatorial departments at the Metropolitan Museum of Art operate independent TMS databases. In the next few years the museum plans to merge all departments into one single system, and I believe collections that cross departmental boundaries, such as the AS Collection, are an example of why this merge would be a beneficial change.

Second, I also would have catalogued a different format of material within the Bibliography module, for example, Weston Naef's 1978 publication *The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography*. This would have provided an additional example of how the module can be used, linking multiple collection objects to a single publication.

I do feel that this project has been beneficial to the Department of Photographs and will aid future researchers in their searches of the photographs in the AS Collection. It is my hope that using this project as an example, and following the set of instructions I created, more thorough cataloguing of published collection materials and publications referencing collection objects can occur within the bibliography module.

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Appendix I

Images in the Alfred Stieglitz Collection at the Metropolitan Museum of Art that are reproduced in *Camera Work*

The following list is arranged by artist, then by accession number. Each entry provides the MMA accession number, artist, title of the work, date, medium, and dimensions. When only one date is listed, this indicates the image date, or negative date. When a print date is indicated, the preceeding date is the negative date. Titles are taken directly from the Metropolitan Museum of Art database, and in some cases will vary from the published title in *Camera Work*. Measurements refer to the image, and do not include mounts or borders. Fuller information on many of these works can be found in Naef's publication or on the Metropolitan Museum of Art's online collection database (www.metmuseum.org/Works_of_Art/collection_database/).



33.43.244
Annan, James Craig (Scottish, 1864-1946)
The Etching Printer
1902
Gelatin silver print
27.4 x 35.8 cm. (10 13/16 x 14 1/16 in.)

Appears reversed in *Camera Work* Number 19, July 1907, as a photogravure. See also 45.55.303.



33.43.245
Annan, James Craig (Scottish, 1864-1946)
Ex Libris
1904
Platinum print
33.7 x 25.3 cm. (13 1/4 x 9 15/16 in.)

Appears in *Camera Work* Number 26, April 1909, as a photogravure.



33.43.372
Annan, James Craig (Scottish, 1864-1946)
A Square, Ronda
1912 - 1913
Photogravure
13.6 x 18.8 cm. (5 3/6 x 7 3/8 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



49.55.30
 Annan, James Craig (Scottish, 1864-1946)
Mrs. C. of Philadelphia
 1906
 Gelatin silver print
 47.7 x 27.9 cm. (18 3/4 x 11 in.)

Appears in *Camera Work* Number 19, July 1907, as a photogravure.



49.55.258
 Annan, James Craig (Scottish, 1864-1946)
A Gitana, Granada
 1914
 Photogravure
 19.5 x 13.7 cm. (7 11/16 x 5 3/8 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



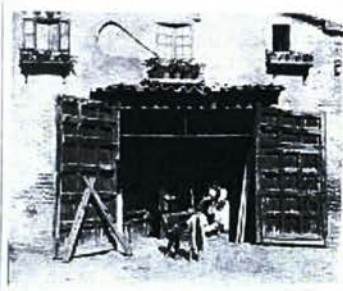
49.55.260
 Annan, James Craig (Scottish, 1864-1946)
A Blind Musician - Granada
 1914
 Photogravure
 20.2 x 12.0 cm. (7 15/16 x 4 3/4 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



49.55.264
 Annan, James Craig (Scottish, 1864-1946)
A Lombardy Pastoral
 1894
 Photogravure
 4.7 x 14.0 cm. (1 7/8 x 5 1/2 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



49.55.265
 Annan, James Craig (Scottish, 1864-1946)
A Carpenter's Shop - Toledo
 1914
 Photogravure
 14.5 x 17.9 cm. (5 11/16 x 7 1/16 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



49.55.267
 Annan, James Craig (Scottish, 1864-1946)
Old Church - Burgos
 1914
 Photogravure
 18.1 x 14.7 cm. (7 1/8 x 5 13/16 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



49.55.270
 Annan, James Craig (Scottish, 1864-1946)
Bridge of St. Martin, Toledo
 1914
 Photogravure
 12.8 x 18.1 cm. (5 1/16 x 7 1/8 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



49.55.273
 Annan, James Craig (Scottish, 1864-1946)
Group on a Hill Road, Granada
 1914
 Photogravure
 11.3 x 18.0 cm (4 7/16 x 7 1/16 in.)

Appears in *Camera Work* Number 45, January 1914, as a photogravure.



49.55.274
 Annan, James Craig (Scottish, 1864-1946)
The Riva Schiavoni, Venice
 1894
 Photogravure
 14.3 x 19.9 cm. (5 5/8 x 7 13/16 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure.



49.55.275
 Annan, James Craig (Scottish, 1864-1946)
A Franciscan, Venice
 1894
 Photogravure
 19.7 x 13.9 cm. (7 3/4 x 5 1/2 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure.



49.55.276
Annan, James Craig (Scottish, 1864-1946)
The Dark Mountains
1890
Photogravure
15.0 x 20.1 cm. (5 15/16 x 7 15/16 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure. See also 49.55.304.



49.55.277
Annan, James Craig (Scottish, 1864-1946)
Professor John Young of Glasgow University
1890s-1900s, printed ca. 1901
Photogravure
19.9 x 15.5 cm. (7 13/16 x 6 1/8 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure.



49.55.299
Annan, James Craig (Scottish, 1864-1946)
A Ruined Castle
ca. 1909
Photogravure

Appears in *Camera Work* Number 32, October 1910, as a photogravure.



49.55.300
Annan, James Craig (Scottish, 1864-1946)
The White House
ca. 1910
Gelatin silver print
25.4 x 24.0 cm. (10 x 9 7/16 in.)

Appears in *Camera Work* Number 32, October 1910, as a photogravure.



49.55.303
Annan, James Craig (Scottish, 1864-1946)
The Etching Printer
1902
Photogravure
19.7 x 15.1 cm. (7 3/4 x 5 15/16 in.)

Appears in *Camera Work* Number 19, July 1907, as a photogravure. See also 33.43.244.



49.55.304
 Annan, James Craig (Scottish, 1864-1946)
The Dark Mountains
 1890 - 1898
 Photogravure
 15.0 x 20.2 cm. (5 15/16 x 7 15/16 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure. See also 49.55.276.



33.43.237
 Boughton, Alice (American, 1865-1943)
 Children - Nude
 1902
 Platinum print
 20.2 x 12.5 cm. (7 15/16 x 4 15/16 in.)

Appears in *Camera Work* Number 26, April 1909, as a photogravure.



33.43.239
 Boughton, Alice (American, 1865-1943)
 Danish Girl
 ca. 1906
 Platinum print
 24.2 x 19.3 cm. (9 1/2 x 7 5/8 in.)

Appears in *Camera Work* Number 26, April 1909, as a photogravure.



33.43.240
 Boughton, Alice (American, 1865-1943)
 Sand and Wild Roses
 1906
 Platinum print
 32.9 x 24.4 cm. (12 15/16 x 9 5/8 in.)

Appears in *Camera Work* Number 26, April 1909, as a photogravure.



33.43.97
 Brigman, Anne W. (American, 1869-1950)
The Source
 ca. 1906
 Gelatin silver print
 23.9 x 14.0 cm. (9 7/16 x 5 1/2 in.)

Appears in *Camera Work* Number 25, January 1909, as a photogravure.



33.43.100
Brigman, Anne W. (American, 1869-1950)
Dawn
1909
Gelatin silver print
13.4 x 26.1 cm (5 1/4 x 10 1/4 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure. See also 33.43.113.



33.43.105
Brigman, Anne W. (American, 1869-1950)
The Pool
ca. 1906
Gelatin silver print
24.3 x 13.0 cm. (9 9/16 x 5 1/8 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure. See also 33.43.110 and 33.43.416.



33.43.109
Brigman, Anne W. (American, 1869-1950)
The Dying Cedar
ca. 1907
Gelatin silver print
27.2 x 16.9 cm. (10 11/16 x 6 5/8 in.)

Appears in *Camera Work* Number 25, January 1909, as a photogravure.



33.43.110
Brigman, Anne W. (American, 1869-1950)
The Pool
ca. 1906
Gelatin silver print
27.2 x 15.2 cm. (10 11/16 x 6 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure. See also 33.43.105 and 33.43.416.



33.43.111
Brigman, Anne W. (American, 1869-1950)
Soul of The Blasted Pine
1907
Platinum print
19 x 24.3 cm (7 1/2 x 9 9/16 in.)

Appears in *Camera Work* Number 25, January 1909, as a photogravure.



33.43.112
Brigman, Anne W. (American, 1869-1950)
The Brook
1905
Gelatin silver print
17.5 x 21.5 cm (6 7/8 x 8 7/16 in.)

Appears in *Camera Work* Number 25, January 1909, as a photogravure.
See also 33.43.117.



33.43.113
Brigman, Anne W. (American, 1869-1950)
Dawn
1908
Gelatin silver print
12.5 x 26.1 cm. (4 15/16 x 10 1/4 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure.



33.43.117
Brigman, Anne W. (American, 1869-1950)
The Brook
1905
Gelatin silver print
17.4 x 22.7 cm. (6 7/8 x 8 15/16 in.)

Appears in *Camera Work* Number 25, January 1909, as a photogravure.
See also 33.43.112.



33.43.120
Brigman, Anne W. (American, 1869-1950)
Dryads
ca. 1905
Gelatin silver print
15.9 x 20.5 cm (6 1/4 x 8 1/16 in.)

Appears in *Camera Work* Number 44, October 1913, as a photogravure.



33.43.126
Brigman, Anne W. (American, 1869-1950)
Finis
ca. 1910
Carbon transfer over gelatin silver print
12.0 x 22.3 cm. (4 3/4 x 8 3/4 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure.



33.43.127
Brigman, Anne W. (American, 1869-1950)
The Cleft in the Rock
1907
Gelatin silver print
26.6 x 16.5 cm (10 1/2 x 6 1/2 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure. See also 33.43.131.



33.43.131
Brigman, Anne W. (American, 1869-1950)
The Cleft in the Rock
1907
Gelatin silver print
19.2 x 11.2 cm. (7 9/16 x 4 7/16 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure. See also 33.43.127.



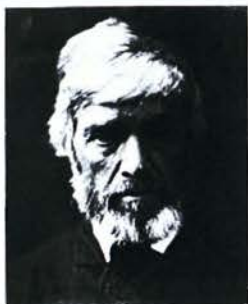
33.43.416
Brigman, Anne W. (American, 1869-1950)
The Pool
ca. 1906
Gelatin silver print
27.2 x 15.0 cm. (10 11/16 x 5 15/16 in.)

Appears in *Camera Work* Number 38, April 1912, as a photogravure. See also 33.43.105 and 33.43.110.



49.55.323
Cameron, Julia Margaret (English, 1815-1879)
Ellen Terry, at the age of sixteen
1864, printed ca. 1913
Carbon print
24 x 26.7 cm (9 7/16 x 10 1/2 in.)

Appears in *Camera Work* Number 41, January 1913, as a photogravure.



49.55.324
Cameron, Julia Margaret (English, 1815-1879)
Thomas Carlyle
1867
Carbon print
35.0 x 28.1 cm. (13 3/4 x 11 1/16 in.)

Appears in *Camera Work* Number 41, January 1913, as a photogravure.



33.43.188
Coburn, Alvin Langdon (British, born America, 1882–1966)
Study - Miss R.
1904
Gum bichromate over platinum print
24.0 x 19.2 cm. (9 7/16 x 7 9/16 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure. See also 49.55.213 and 33.43.214.



33.43.189
Coburn, Alvin Langdon (British, born America, 1882–1966)
Winter Shadows
1902
Platinum print
17.9 x 23.2 cm. (7 1/16 x 9 1/8 in.)

Appears in *Camera Work* Number 3, July 1903, as a photogravure.



33.43.191
Coburn, Alvin Langdon (British, born America, 1882–1966)
The Bridge - London
ca. 1903
Gum bichromate over platinum print
27.5 x 21.5 cm. (10 13/16 x 8 7/16 in.)

Appears in *Camera Work* Number 15, July 1906, as a photogravure.



33.43.195
Coburn, Alvin Langdon (British, born America, 1882–1966)
Weir's Close - Edinburgh
1905
Platinum print
27.8 x 22.2 cm. (10 15/16 x 8 3/4 in.)

Appears in *Camera Work* Number 15, July 1906, as a photogravure.



33.43.197
Coburn, Alvin Langdon (British, born America, 1882–1966)
Alfred Stieglitz
1907
Platinum print
21.2 x 21.9 cm (8 3/8 x 8 5/8 in.)

Appears in *Camera Work* Number 21, January 1908, as a photogravure. See also 33.43.205.



33.43.198

Coburn, Alvin Langdon (British, born America, 1882–1966)

London Bridge

1904, printed 1911

Platinum print

27.1 x 22.0 cm. (10 11/16 x 8 11/16 in.)

Appears in *Camera Work* Number 15, July 1906, as a photogravure.

33.43.199

Coburn, Alvin Langdon (British, born America, 1882–1966)

The Rudder, Liverpool

1906

Gum bichromate over platinum print

36.2 x 28.6 cm (14 1/4 x 11 1/4 in.)

Appears in *Camera Work* Number 21, January 1908, as a halftone. See also 33.43.209.

33.43.200

Coburn, Alvin Langdon (British, born America, 1882–1966)

El Toros

1906, printed 1907

Gum bichromate print

11.7 x 23.6 cm. (4 5/8 x 9 5/16 in.)

Appears in *Camera Work* Number 21, January 1908, as a photogravure.

33.43.201

Coburn, Alvin Langdon (British, born America, 1882–1966)

Road to Algeciras

1906, printed 1907

Gum bichromate print

19.6 x 17.6 cm. (7 3/4 x 6 15/16 in.)

Appears in *Camera Work* Number 21, January 1908, as a photogravure.

33.43.202

Coburn, Alvin Langdon (British, born America, 1882–1966)

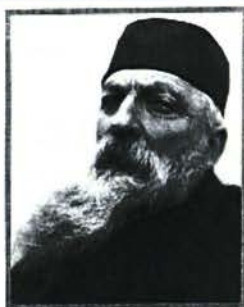
The Duck Pond

1907

Gum bichromate print

18.8 x 14.3 cm. (7 3/8 x 5 5/8 in.)

Appears in *Camera Work* Number 21, January 1908, as a photogravure.



33.43.203

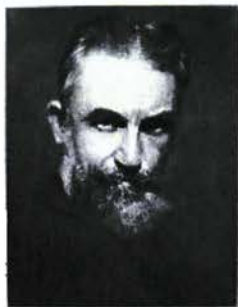
Coburn, Alvin Langdon (British, born America, 1882–1966)

Rodin

1907

Gum bichromate print

20.0 x 15.7 cm. (7 7/8 x 6 3/16 in.)

Appears in *Camera Work* Number 21, January 1908, as a photogravure.

33.43.204

Coburn, Alvin Langdon (British, born America, 1882–1966)

George Bernard Shaw

1907

Gum bichromate print

21.0 x 16.2 cm. (8 1/4 x 6 3/8 in.)

Appears in *Camera Work* Number 21, January 1908, as a photogravure.

33.43.205

Coburn, Alvin Langdon (British, born America, 1882–1966)

Alfred Stieglitz, Esq.

1907

Photogravure

15.9 x 16.2 cm (6 1/4 x 6 3/8 in.)

Appears in *Camera Work* Number 21, January 1908, as a photogravure.

See also 33.43.197.



33.43.206

Coburn, Alvin Langdon (British, born America, 1882–1966)

The White Bridge - Venice

1907

Halftone

21.4 x 17.2 cm. (8 7/16 x 6 3/4 in.)

Appears in *Camera Work* Number 21, January 1908, as a halftone. See also 33.43.212.

33.43.208

Coburn, Alvin Langdon (British, born America, 1882–1966)

The Waterfront

ca. 1907

Halftone

17.0 x 16.7 cm. (6 11/16 x 6 9/16 in.)

Appears in *Camera Work* Number 21, January 1908, as a halftone.



33.43.209
Coburn, Alvin Langdon (British, born America, 1882–1966)
The Rudder - Liverpool
1906
Halftone
21.2 x 16.8 cm. (8 3/6 x 6 5/8 in.)

Appears in *Camera Work* Number 21, January 1908, as a halftone. See also 33.43.199.



33.43.210
Coburn, Alvin Langdon (British, born America, 1882–1966)
Spider Webs
1907
Halftone
24.5 x 17.0 cm. (9 5/8 x 6 11/16 in.)

Appears in *Camera Work* Number 21, January 1908, as a halftone.



33.43.211
Coburn, Alvin Langdon (British, born America, 1882–1966)
The Fountain at Trevi
1907
Halftone
17.0 x 20.8 cm (6 11/16 x 8 3/16 in.)

Appears in *Camera Work* Number 21, January 1908, as a halftone.



33.43.212
Coburn, Alvin Langdon (British, born America, 1882–1966)
The White Bridge - Venice
1906
Gum bichromate over platinum print
36.6 x 29.0 cm. (14 7/16 x 11 7/16 in.)

Appears in *Camera Work* Number 21, January 1908, as a halftone. See also 33.43.206.



49.55.181
Coburn, Alvin Langdon (British, born America, 1882–1966)
The Bridge - Ipswich
1903
Gum bichromate over platinum print
23.4 x 19.0 cm. (9 3/16 x 7 1/2 in.)

Appears in *Camera Work* Number 6, April 1904, as a photogravure.



49.55.213
Coburn, Alvin Langdon (British, born America, 1882–1966)
Portrait Miss L.R.
ca. 1904
Gum bichromate over platinum print
23.8 x 19.1 cm. (9 3/8 x 7 1/2 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure. See also 33.43.188 and 49.55.214.



49.55.214
Coburn, Alvin Langdon (British, born America, 1882–1966)
Portrait of Miss L.R.
ca. 1904
Gum bichromate print
21.3 x 16.4 cm. (8 3/8 x 6 7/16 in.)

Appears in *Camera Work* Number 8, October 1904, as a photogravure. See also 33.43.188 and 49.55.213.



33.43.232
de Meyer, Adolph (American, born France, 1868–1949)
Aida, A Maid of Tangiers
1900 - 1910, printed 1912
Platinum print
34.0 x 25.3 cm. (13 3/8 x 9 15/16 in.)

Appears in *Camera Work* Number 40, October 1912, as a photogravure.



33.43.233
de Meyer, Adolph (American, born France, 1868–1949)
The Silver Cap
1912
Gelatin silver print
45.7 x 27.6 cm. (18 x 10 7/8 in.)

Appears in *Camera Work* Number 40, October 1912, as a photogravure.



33.43.234
de Meyer, Adolph (American, born France, 1868–1949)
Water Lilies
ca. 1906, printed 1912
Platinum print
26.1 x 35.2 cm. (10 1/4 x 13 7/8 in.)

Appears in *Camera Work* Number 24, October 1908, as a photogravure.



33.43.54
Demachy, Robert (French, 1859-1936)
La Vallée de la Touques, No. 2
1902
Gum bichromate print
17.3 x 22.4 cm. (6 13/16 x 8 13/16 in.)

Appears in *Camera Work* Number 16, October 1906, as a photogravure.



33.43.55
Demachy, Robert (French, 1859-1936)
Coin de rue à Mentone
ca. 1896
Gum bichromate print
25.7 x 20.2 cm. (10 1/8 x 7 15/16 in.)

Appears in *Camera Work* Number 5, January 1904, as a photogravure.



33.43.57
Demachy, Robert (French, 1859-1936)
Académie
1900
Gum bichromate print
22.2 x 17.0 cm. (8 3/4 x 6 11/16 in.)

Appears in *Camera Work* Number 16, October 1906, as a halftone.



33.43.58
Demachy, Robert (French, 1859-1936)
Une Balleteuse
1900
Gum bichromate print
13.5 x 14.8 cm. (5 5/16 x 5 13/16 in.)

Appears in *Camera Work* Number 16, October 1906, as a photogravure.



33.43.253
Demachy, Robert (French, 1859-1936)
En Bretagne
1900
Gum bichromate print
14.0 x 21.2 cm. (5 1/2 x 8 3/6 in.)

Appears in *Camera Work* Number 5, January 1904, as a photogravure.



33.43.332
Demachy, Robert (French, 1859-1936)
L'Effort
1904
Gum bichromate print
15.6 x 21.0 cm. (6 1/8 x 8 1/4 in.)

Appears in *Camera Work* Number 11, July 1905, as a halftone. See also 49.55.210.



49.55.206
Demachy, Robert (French, 1859-1936)
Dans les coulisses
ca. 1897
Gum bichromate print
36.7 x 18.8 cm. (14 7/16 x 7 3/8 in.)

Appears in *Camera Work* Number 7, July 1904, as a halftone.



49.55.208
Demachy, Robert (French, 1859-1936)
Un Modèle
ca. 1905
Gum bichromate print
17.7 x 15.2 cm. (7 x 6 in.)

Appears in *Camera Work* Number 16, October 1906, as a photogravure.



49.55.210
Demachy, Robert (French, 1859-1936)
L'Effort
ca. 1904
Gelatin silver print
8.7 x 14.0 cm. (3 7/16 x 5 1/2 in.)

Appears in *Camera Work* Number 11, July 1905, as a halftone. See also 33.43.332.



33.43.338
Dyer, William Buckingham (American, 1860-1931)
L'Allegro
1902
Gum bichromate print
32.0 x 16.9 cm. (12 5/8 x 6 5/8 in.)

Appears in *Camera Work* Number 18, April 1907, as a photogravure.



33.43.69
Eugene, Frank (American, 1865-1936)
Brigitta Wenz
1900
Platinum print
12.0 x 16.8 cm. (4 3/4 x 6 5/8 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



33.43.72
Eugene, Frank (American, 1865-1936)
Fritz von Uhde
1908 or before
Platinum print
15.6 x 11.8 cm. (6 1/8 x 4 5/8 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure. See also 33.43.89 and 49.55.242.



33.43.73
Eugene, Frank (American, 1865-1936)
Menuet
1900
Platinum print
17.8 x 22.9 cm. (7 x 9 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



33.43.74
Eugene, Frank (American, 1865-1936)
Dr. Emanuel Lasker and His Brother
1907
Platinum print
15.5 x 12.1 cm. (6 1/8 x 4 3/4 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure.



33.43.75
Eugene, Frank (American, 1865-1936)
Studie (Mosaik)
1908 or before
Platinum print
16.2 x 11.5 cm. (6 3/8 x 4 1/2 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



33.43.77
Eugene, Frank (American, 1865-1936)
Lady of Charlotte
ca. 1899
Platinum print
10.8 x 7.8 cm. (4 1/4 x 3 1/16 in.)

Appears in *Camera Work* Number 25, January 1909, as a photogravure.
See also 49.55.244.



33.43.81
Eugene, Frank (American, 1865-1936)
Hortensia
1898
Platinum print
16.8 x 11.7 cm. (6 5/8 x 4 5/8 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure.



33.43.86
Eugene, Frank (American, 1865-1936)
Dr. Georg Hirth
1910 or before
Platinum print
16.4 x 11.6 cm. (6 7/16 x 4 9/16 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure.



33.43.89
Eugene, Frank (American, 1865-1936)
Herr. Prof. Fritz von Uhde
1908 or before
Platinum print
16.7 x 11.7 cm. (6 9/16 x 4 5/8 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure. See also 33.43.72 and 49.55.242.



33.43.92
Eugene, Frank (American, 1865-1936)
The Man in Armor (Helmeted)
1898
Platinum print
19.7 x 7.0 cm. (7 3/4 x 2 3/4 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



33.43.379
Eugene, Frank (American, 1865-1936)
Frau Ludwig von Holwein
1900s
Platinum print
12.0 x 16.6 cm. (4 3/4 x 6 9/16 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure.



49.55.174
Eugene, Frank (American, 1865-1936)
Tasse Tee - Master Frank Jefferson
1898
Platinum print
16.3 x 11.8 cm. (6 7/16 x 4 5/8 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



49.55.242
Eugene, Frank (American, 1865-1936)
Fritz von Uhde
1908 or before
Platinum print
17.1 x 12.3 cm. (6 3/4 x 4 13/16 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure. See also 33.43.72 and 33.43.89.



49.55.244
Eugene, Frank (American, 1865-1936)
Lady of Charlotte
1899
Platinum print
11.3 x 8.3 cm. (4 7/16 x 3 1/4 in.)

Appears in *Camera Work* Number 25, January 1909, as a photogravure. See also 33.43.77.



49.55.245
Eugene, Frank (American, 1865-1936)
II.KK.HH. Prinzessin Rupprecht, Prinz Luitpold und Prinz Albrecht
1908
Platinum print
16.9 x 12.1 cm. (6 5/8 x 4 3/4 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



49.55.248
Eugene, Frank (American, 1865-1936)
Rebeckah
1901
Platinum print
16.6 x 11.4 cm. (6 9/16 x 4 1/2 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



49.55.249
Eugene, Frank (American, 1865-1936)
Herr Maler Willi Geiger
1907
Platinum print
16.3 x 12.0 cm. (6 7/16 x 4 3/4 in.)

Appears in *Camera Work* Number 31, July 1910, as a photogravure.



49.55.250
Eugene, Frank (American, 1865-1936)
Adam und Eva
1898
Platinum print
16.9 x 11.9 cm. (6 5/8 x 4 11/16 in.)

Appears in *Camera Work* Number 30, April 1910, as a photogravure.



33.43.283
Evans, Frederick Henry (English, 1853-1943)
Height and Light in Bourges Cathedral
1903
Platinum print
12.0 x 7.4 cm (4 3/4 x 2 15/16 in.)

Appears in *Camera Work* Number 4, October 1903, as a photogravure.



49.55.237
Evans, Frederick Henry (English, 1853-1943)
York Minster: "In Sure and Certain Hope"
1900
Photogravure
20.3 x 15.1 cm. (8 x 5 15/16 in.)

Appears in *Camera Work* Number 4, October 1903, and Number 8, October 1904, as a photogravure.



33.43.323
French, Herbert G. (American, 1872-1942)
Egyptian Princess
1907
Gelatin silver print
24.1 x 18.8 cm. (9 1/2 x 7 3/8 in.)

Appears in *Camera Work* Number 27, July 1909, as a photogravure.



33.43.324
French, Herbert G. (American, 1872-1942)
Winged Victory
1907
Gelatin silver print
23.0 x 18.8 cm. (9 1/16 x 7 3/8 in.)

Appears in *Camera Work* Number 27, July 1909, as a photogravure.



33.43.336
Haviland, Paul (French, active America, 1880-1950)
Miss G.G.
1908
Gelatin silver print
24.2 x 19.3 cm. (9 1/2 x 7 5/8 in.)

Appears in *Camera Work* Number 28, October 1909, as a photogravure.



33.43.407
Henneberg, Hugo (Austrian, 1863-1918)
Villa Falconieri, Frascati
1900
Gum bichromate print
69.7 x 37.9 cm. (27 7/16 x 14 15/16 in.)

Appears in *Camera Work* Number 13, January 1906, as a photogravure.



33.43.412
Henneberg, Hugo (Austrian, 1863-1918)
Motiv aus Pommern
1895 - 1896, printed 1902
Gum bichromate print
77.7 x 55.5 cm (30 9/16 x 21 7/8 in.)

Appears in *Camera Work* Number 13, January 1906, as a photogravure.



33.43.214
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Doctor Monro
1843 - 1847, printed ca. 1916
Carbon print from paper negative
20.1 x 14.7 cm (7 15/16 x 5 13/16 in.)

Appears in *Camera Work* Number 11, July 1905, as a photogravure.



33.43.215
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Mrs. Rigby
1843 - 1847, printed ca. 1916
Carbon print from paper negative
20.5 x 15.1 cm. (8 1/16 x 5 15/16 in.)

Appears in *Camera Work* Number 11, July 1905, as a photogravure.



33.43.218
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Very Reverend Principal Haldane
1843 - 1847, printed ca. 1916
Carbon print from paper negative
20.7 x 15.5 cm. (8 1/8 x 6 1/8 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.



33.43.220
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Lady Ruthven
1843 - 1847, printed ca. 1916
Carbon print from paper negative
20.2 x 15.0 cm. (7 15/16 x 5 15/16 in.)

Appears in *Camera Work* Number 11, July 1905, as a photogravure.



49.55.251
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Sir Francis Grant, P. R. A.
1843 - 1847
Photogravure
20.0 x 14.7 cm. (7 7/8 x 5 13/16 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.



49.55.252
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Mr. Rintoul, Editor of the Spectator
1843 - 1847
Photogravure
20.1 x 14.9 cm. (7 15/16 x 5 7/8 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.
See also 49.55.309.



49.55.253
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Handyside Ritchie and William Henning
1843 - 1847
Photogravure
213.0 x 15.9 cm. (83 7/8 x 6 1/4 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.
See also 49.55.314.



49.55.254
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Lady in Black
1843 - 1847
Photogravure
20.9 x 15.7 cm. (8 1/4 x 6 3/16 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.



49.55.255
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Mrs. Anna Brownell Jameson
1844
Photogravure
20.3 x 14.6 cm. (8 x 5 3/4 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.



49.55.256
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Lady in a Flowered Dress
1843 - 1847
Photogravure
20.5 x 15.6 cm. (8 1/16 x 6 1/8 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.



49.55.257
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
The Marquis of Northampton
1843 - 1847
Photogravure
20.0 x 14.9 cm. (7 7/8 x 5 7/8 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.



49.55.309
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Mr. Rintoul, Editor of the Spectator
1843 - 1847, printed ca. 1916
Carbon print from paper negative
20.0 x 15.3 cm. (7 7/8 x 6 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.
See also 49.55.252.



49.55.314
Hill, David Octavius (Scottish, 1802–1870) and
Adamson, Robert (Scottish, 1821–1848)
Handyside Ritchie and William Henning
1843 - 1847
Photogravure
21.3 x 15.8 cm. (8 3/8 x 6 1/4 in.)

Appears in *Camera Work* Number 37, January 1912, as a photogravure.
See also 49.55.203.



33.43.414
Hofmeister, Theodor (German, 1871–1937)
Einsamer Reiter
1903
Gum bichromate print
68.5 x 98.0 cm. (27 x 38 9/16 in.)

Appears in *Camera Work* Number 7, July 1904, as a photogravure.



33.43.132
Käsebier, Gertrude (American, 1852–1934)
Blessed Art Thou among Women
1899
Platinum print
23 x 13.2 cm (9 1/16 x 5 3/16 in.)

Appears in *Camera Work* Number 1, January 1903, as a photogravure.



33.43.142
Käsebier, Gertrude (American, 1852–1934)
Happy Days
1902
Platinum print
19.8 x 14.9 cm. (7 13/16 x 5 7/8 in.)

Appears in *Camera Work* Number 10, April 1905, as a photogravure.



33.43.143
Käsebier, Gertrude (American, 1852–1934)
The Picture Book
1899
Platinum print
15.5 x 20.7 cm. (6 1/8 x 8 1/8 in.)

Appears in *Camera Work* Number 10, April 1905, as a photogravure.



33.43.168
Keiley, Joseph T. (American, 1869–1914)
Miss de C.
1902
Platinum print
8.6 x 11.4 cm. (3 3/8 x 4 1/2 in.)

Appears in *Camera Work* Number 17, January 1907, as a photogravure.
See also 33.43.175.



33.43.170
Keiley, Joseph T. (American, 1869–1914)
Reverie: The Last Hour
1901
Platinum print
11.2 x 18.7 cm. (4 7/16 x 7 3/8 in.)

Appears in *Camera Work* Number 3, July 1903, as a halftone.



33.43.175
Keiley, Joseph T. (American, 1869–1914)
Miss de C.
1902
Platinum print
8.4 x 11.1 cm. (3 5/16 x 4 3/8 in.)

Appears in *Camera Work* Number 17, January 1907, as a photogravure.
See also 33.43.168.



33.43.269
Kühn, Heinrich (Austrian, born Germany, 1866-1944)
Wind
1907
Platinum print
29.8 x 21.8 cm. (11 3/4 x 8 9/16 in.)

Appears in *Camera Work* Number 33, January 1911, as a photogravure.



33.43.277
Kühn, Heinrich (Austrian, born Germany, 1866-1944)
Wösherin in der Düne
ca. 1905
Gum bichromate print
55.4 x 72.9 cm. (21 13/16 x 28 11/16 in.)

Appears in *Camera Work* Number 13, January 1906, as a photogravure.



33.43.256
Le Bègue, René (French, 1857-1914)
Académie
1902
Gum bichromate print
23.8 x 13.9 cm. (9 3/8 x 5 1/2 in.)

Appears in *Camera Work* Number 16, October 1906, as a photogravure.



33.43.257
Le Bègue, René (French, 1857-1914)
Académie
1902
Gum bichromate print
24.7 x 15.4 cm. (9 3/4 x 6 1/16 in.)

Appears in *Camera Work* Number 16, October 1906, as a halftone.



49.55.216
Puyo, Emile Joachim Constant (French, 1857-1933)
The Straw Hat
1904
Gum bichromate print
22.5 x 17 cm (8 7/8 x 6 11/16 in.)

Appears in *Camera Work* Number 16, October 1906, as a halftone. See also 49.55.217.



49.55.217
 Puyo, Emile Joachim Constant (French, 1857-1933)
The Straw Hat
 1904, printed 1906
 Halftone
 21.5 x 16.1 cm. (8 7/16 x 6 5/16 in.)

Appears in *Camera Work* Number 16, October 1906, as a halftone. See also 49.55.216.



49.55.218
 Puyo, Emile Joachim Constant (French, 1857-1933)
Nude - Against the Light
 1900 - 1906
 Gum bichromate print
 22.2 x 15.4 cm. (8 3/4 x 6 1/16 in.)

Appears in *Camera Work* Number 16, October 1906, as a halftone.



33.43.267
 Sears, Sarah Choate (American, 1858-1935)
Portrait of Mrs. J. W. H.
 1890 - 1901
 Platinum print
 23.7 x 17.8 cm. (9 5/16 x 7 in.)

Appears in *Camera Work* Number 18, April 1907, as a photogravure.



33.43.268
 Sears, Sarah Choate (American, 1858-1935)
Mary
 1890 - 1903
 Platinum print
 23.8 x 17.3 cm. (9 3/8 x 6 13/16 in.)

Appears in *Camera Work* Number 18, April 1907, as a photogravure.



33.43.326
 Seeley, George H. (American, 1880-1955)
The Burning of Rome
 1906
 Gum bichromate over platinum print
 24.6 x 19.6 cm. (9 11/16 x 7 3/4 in.)

Appears in *Camera Work* Number 20, October 1907, as a photogravure.



33.43.2
Steichen, Edward (American, born Luxembourg, 1879–1973)
Maurice Maeterlinck
1901, printed ca. 1903
Direct carbon print
33.2 x 26.5 cm. (13 1/16 x 10 7/16 in.)

Appears in *Camera Work* Special Steichen Supplement, as a halftone.



33.43.3
Steichen, Edward (American, born Luxembourg, 1879–1973)
Profile [Miss de C.]
1904
Direct carbon print
31.5 x 25.8 cm (12 3/8 x 10 3/16 in.)

Appears in *Camera Work* Special Steichen Supplement, as a halftone.



33.43.4
Steichen, Edward (American, born Luxembourg, 1879–1973)
Rodin
1901
Direct carbon print
26.9 x 20.3 cm (10 9/16 x 8 in.)

Appears in *Camera Work* issue 2, April 1903, as a photogravure.



33.43.6
Steichen, Edward (American, born Luxembourg, 1879–1973)
The Brass Bowl
1904
Direct carbon print
30.4 x 25.6 cm (12 x 10 1/16 in.)

Appears in *Camera Work* issue 14, April 1906, as a halftone.



33.43.7
Steichen, Edward (American, born Luxembourg, 1879–1973)
Clarence H. White
1903
Platinum print
32.9 x 25.0 cm (12 15/16 x 9 13/16 in.)

Appears in *Camera Work* Number 9, January 1905, as a photogravure.



33.43.9

Steichen, Edward (American, born Luxembourg, 1879–1973)

Cyclamen - Mrs. Philip Lydig

ca. 1905

Direct carbon print

31.5 x 21.6 cm (12 3/8 x 8 1/2 in.)

Appears in *Camera Work* Number 42–43, April–July 1913, as a photogravure.

33.43.16

Steichen, Edward (American, born Luxembourg, 1879–1973)

Bartholmé

1901, printed 1903

Coated platinum print

26.8 x 20.2 cm (10 9/16 x 7 15/16 in.)

Appears in *Camera Work* Number 2, April 1903, as a photogravure.

33.43.21

Steichen, Edward (American, born Luxembourg, 1879–1973)

Portraits—Evening

1903, printed 1908

Gum bichromate over platinum print

29.2 x 33.6 cm (11 1/2 x 13 1/4 in.)

Appears in *Camera Work* Special Steichen Supplement, as a photogravure.

33.43.22

Steichen, Edward (American, born Luxembourg, 1879–1973)

La Cigale

1901, printed 1904–1905

Gum bichromate over platinum print

26.5 x 29.0 cm. (10 7/16 x 11 7/16 in.)

Appears reversed in *Camera Work* Special Steichen Supplement, as a photogravure.

33.43.26

Steichen, Edward (American, born Luxembourg, 1879–1973)

George Frederick Watts

1900, printed ca. 1903

Direct carbon print

33.6 x 26.1 cm. (13 1/4 x 10 1/4 in.)

Appears in *Camera Work* Number 14, April 1906, as a photogravure.



33.43.32

Steichen, Edward (American, born Luxembourg, 1879–1973)

The Little Round Mirror

1901, printed 1905

Gum bichromate over platinum print

48.3 x 33.2 cm (19 x 13 1/16 in.)

Appears in *Camera Work* Number 14, April 1906, as a photogravure.

33.43.33

Steichen, Edward (American, born Luxembourg, 1879–1973)

Franz von Lenbach

1901, printed 1902

Direct carbon print

51.5 x 37.1 cm. (20 1/4 x 14 5/8 in.)

Appears in *Camera Work* Number 2, April 1903, as a photogravure.

33.43.34

Steichen, Edward (American, born Luxembourg, 1879–1973)

William Howard Taft

1908, printed 1909

Direct carbon print

50.6 x 38.7 cm. (19 15/16 x 15 1/4 in.)

Appears in *Camera Work* Number 42–43, April–July 1913, as a photogravure.

33.43.36

Steichen, Edward (American, born Luxembourg, 1879–1973)

Balzac, The Silhouette—4 A.M.

1908

Gum bichromate print

37.9 x 46 cm (14 15/16 x 18 1/8 in.)

Appears in *Camera Work* Number 34–35, April–July 1911, as a photogravure.

33.43.38

Steichen, Edward (American, born Luxembourg, 1879–1973)

Balzac, Towards the Light, Midnight

1908

Direct carbon print

36.5 x 48.2 cm (14 3/8 x 19 in.)

Appears in *Camera Work* Number 34–35, April–July 1911, as a photogravure.



33.43.39
Steichen, Edward (American, born Luxembourg, 1879–1973)
The Flatiron
1904, printed 1909
Gum bichromate over platinum print
47.8 x 38.4 cm (18 13/16 x 15 1/8 in.)

Variant image appears in *Camera Work* Number 14, April 1906, as a Three-color halftone. See also 33.43.43 and 33.43.44.



33.43.40
Steichen, Edward (American, born Luxembourg, 1879–1973)
The Pond - Moonrise
1904
Platinum print with applied color
39.7 x 48.2 cm. (15 5/8 x 19 in.)

Appears in *Camera Work* Number 14, April 1906, as a photogravure.



33.43.43
Steichen, Edward (American, born Luxembourg, 1879–1973)
The Flatiron
1904, printed 1909
Gum bichromate over platinum print
47.8 x 38.4 cm (18 13/16 x 15 1/8 in.)

Variant image appears in *Camera Work* Number 14, April 1906, as a Three-color halftone. See also 33.43.39 and 33.43.44.



33.43.44
Steichen, Edward (American, born Luxembourg, 1879–1973)
The Flatiron
1904, printed 1905
Gum bichromate over platinum print
49.9 x 38.9 cm (19 5/8 x 15 5/16 in.)

Appears in *Camera Work* Number 14, April 1906, as a Three-color halftone. See also 33.43.39 and 33.43.43.



33.43.46
Steichen, Edward (American, born Luxembourg, 1879–1973)
Balzac, the Open Sky -- 11:00 P. M.
1908, printed 1909
Direct carbon print
48.7 x 38.5 cm (19 3/16 x 15 3/16 in.)

Appears in *Camera Work* Number 34–35, April–July 1911, as a photogravure.



33.43.47
Steichen, Edward (American, born Luxembourg, 1879–1973)
The Big White Cloud, Lake George
1903, printed 1904
Direct carbon print
39.3 x 48.3 cm (15 1/2 x 19 in.)

Appears in *Camera Work* Special Steichen Supplement, as a halftone.



33.43.48
Steichen, Edward (American, born Luxembourg, 1879–1973)
In Memoriam
1901, printed 1904
Gum over platinum print
49.8 x 40.3 cm. (19 5/8 x 15 7/8 in.)

Appears in *Camera Work* Special Steichen Supplement, as a photogravure.



33.43.49
Steichen, Edward (American, born Luxembourg, 1879–1973)
Steeplechase Day, Paris - The Grandstand
1907, printed 1911
Direct carbon print
27.3 x 35.2 cm (10 3/4 x 13 7/8 in.)

Appears in *Camera Work* Number 42–43, April–July 1913, as a duogravure.



33.43.50
Steichen, Edward (American, born Luxembourg, 1879–1973)
Late Afternoon - Venice
1907
Direct carbon print
28.1 x 33.5 cm. (11 1/16 x 13 3/16 in.)

Appears in *Camera Work* Number 42–43, April–July 1913, as a duogravure.



33.43.51
Steichen, Edward (American, born Luxembourg, 1879–1973)
After the Grand Prix - Paris
1907, printed 1911
Direct carbon print
27.1 x 29.5 cm (10 11/16 x 11 5/8 in.)

Appears in *Camera Work* Number 42–43, April–July 1913, as a duogravure.



33.43.52

Steichen, Edward (American, born Luxembourg, 1879–1973)

Sadakichi Hartmann

1903

Direct carbon print

24.6 x 30.5 cm. (9 11/16 x 12 in.)

Appears in *Camera Work* Number 7, July 1904, as a halftone.

49.55.165

Steichen, Edward (American, born Luxembourg, 1879–1973)

Anatole France

1909

Gum bichromate over gelatin

38.9 x 29.5 cm. (15 5/16 x 11 5/8 in.)

Appears in *Camera Work* Number 42–43, April–July 1913, as a photogravure.

49.55.166

Steichen, Edward (American, born Luxembourg, 1879–1973)

The Photographers' Best Model - George Bernard Shaw

1907

Gum bichromate over platinum print

49.3 x 38.5 cm (19 7/16 x 15 3/16 in.)

Appears in *Camera Work* Number 42–43, April–July 1913, as a photogravure.

49.55.167

Steichen, Edward (American, born Luxembourg, 1879–1973)

J. Pierpont Morgan, Esq.

1903, printed 1909–1910

Gum bichromate over platinum print

Image: 51.6 x 41.1 cm (20 5/16 x 16 3/16 in.)

Appears in *Camera Work* Special Steichen Supplement, as a photogravure.

49.55.232

Steichen, Edward (American, born Luxembourg, 1879–1973)

The Pool - Evening

1899

Platinum print

20.7 x 16.0 cm. (8 1/8 x 6 5/16 in.)

Appears in *Camera Work* Number 2, April 1903, as a photogravure.



33.43.419
Stieglitz, Alfred (American, 1864–1946)
The Steerage
1907, printed 1915
Photogravure on vellum
32.2 x 25.8 cm (12 11/16 x 10 3/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.
See also 49.55.5 and 49.55.13.



49.55.5
Stieglitz, Alfred (American, 1864–1946)
The Steerage
1907, printed 1920s
Gelatin silver print
11.2 x 9.3 cm. (4 7/16 x 3 11/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.
See also 33.43.419 and 49.55.13.



49.55.6
Stieglitz, Alfred (American, 1864–1946)
The Terminal
1892, printed 1920s
Gelatin silver print
8.9 x 11.5 cm (3 1/2 x 4 1/2 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.
See also 49.55.18.



49.55.7
Stieglitz, Alfred (American, 1864–1946)
An Icy Night
1898, printed 1920s
Gelatin silver print from glass negative
9.2 x 11.8 cm. (3 5/8 x 4 5/8 in.)

Appears in *Camera Work* Number 4, October 1903, as a photogravure in a Goerz lens advertisement.



49.55.8
Stieglitz, Alfred (American, 1864–1946)
The Street - Winter
1897, printed ca. 1913
Photogravure
30.6 x 23.3 cm. (12 1/16 x 9 3/16 in.)

Appears in *Camera Work* Number 3, July 1903, as a photogravure.



49.55.9
Stieglitz, Alfred (American, 1864–1946)
The Hand of Man
1902, printed ca. 1913
Photogravure
24.2 x 31.9 cm (9 1/2 x 12 9/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.



49.55.10
Stieglitz, Alfred (American, 1864–1946)
The Mauretania
1910, printed ca. 1913
Photogravure
33.3 x 25.8 cm. (13 1/8 x 10 3/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.



49.55.11
Stieglitz, Alfred (American, 1864–1946)
Spring
1901, printed ca. 1913
Photogravure
24.4 x 30.6 cm. (9 5/8 x 12 1/16 in.)

Appears in *Camera Work* Number 12, October 1905, as a photogravure.



49.55.12
Stieglitz, Alfred (American, 1864–1946)
The Ferry Boat
1910, printed ca. 1913
Photogravure
33.2 x 25.9 cm. (13 1/16 x 10 3/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.



49.55.13
Stieglitz, Alfred (American, 1864–1946)
The Steerage
1907, printed 1915
Photogravure
32.2 x 25.8 cm. (12 11/16 x 10 3/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.
See also 33.43.419 and 49.55.5.



49.55.14
 Stieglitz, Alfred (American, 1864–1946)
Spring Showers
 1900, printed ca. 1913
 Photogravure
 31.1 x 12.7 cm. (12 1/4 x 5 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.



49.55.15
 Stieglitz, Alfred (American, 1864–1946)
The City of Ambition
 1910, printed ca. 1913
 Photogravure
 33.8 x 26.0 cm (13 5/16 x 10 1/4 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.



49.55.16
 Stieglitz, Alfred (American, 1864–1946)
The "Flat-iron"
 1902, printed ca. 1913
 Photogravure
 32.8 x 16.7 cm (12 15/16 x 6 9/16 in.)

Appears in *Camera Work* Number 4, October 1903, as a photogravure.



49.55.17
 Stieglitz, Alfred (American, 1864–1946)
Old and New New York
 1910, printed ca. 1913
 Photogravure
 33.2 x 25.5 cm (13 1/16 x 10 1/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.



49.55.18
 Stieglitz, Alfred (American, 1864–1946)
The Terminal
 1892, printed ca. 1913
 Photogravure
 25.5 x 33.5 cm (10 1/16 x 13 3/16 in.)

Appears in *Camera Work* Number 36, October 1911, as a photogravure.
 See also 49.55.6.



49.55.19
Stieglitz, Alfred (American, 1864–1946)
Two Towers - New York
1910 - 1913, printed ca. 1913
Photogravure
32.7 x 25.3 cm. (12 7/8 x 9 15/16 in.)

Appears in *Camera Work* Number 44, October 1913, as a photogravure.



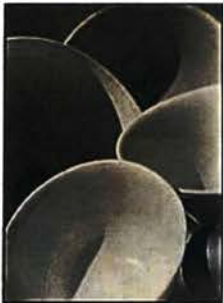
49.55.20
Stieglitz, Alfred (American, 1864–1946)
Going to the Start
1904, printed ca. 1913
Photogravure
30.9 x 26.4 cm (12 3/16 x 10 3/8 in.)

Appears in *Camera Work* Number 12, October 1905, as a photogravure.



33.43.334
Strand, Paul (American, 1890–1976)
Blind
1916
Platinum print
34 x 25.7 cm (13 3/8 x 10 1/8 in.)

Appears in *Camera Work* Number 49–50, June 1917, as a photogravure.



49.55.317
Strand, Paul (American, 1890–1976)
Bowls
1916
Silver-platinum print
33.9 x 25.0 cm (13 3/6 x 9 13/16 in.)

Appears in *Camera Work* Number 49–50, June 1917, as a photogravure.



49.55.191
Watson-Schütze, Eva L. (American, 1867-1935)
The Rose
1890 - 1903
Gum bichromate print
33.7 x 12.8 cm. (13 1/4 x 5 1/16 in.)

Appears in *Camera Work* Number 9, January 1905, as a halftone.



49.55.192
Watson-Schütze, Eva L. (American, 1867-1935)
The Storm
1890 - 1902
Platinum print
20.4 x 15.3 cm. (8 x 6 in.)

Appears in *Camera Work* Number 9, January 1905, as a halftone.



33.43.405
Watzek, Hans (Austrian, 1848-1903)
Sheep
1901
Gum bichromate print
50.2 x 63.6 cm (19 3/4 x 25 1/16 in.)

Appears in *Camera Work* Number 13, January 1906, as a photogravure.



33.43.298
White, Clarence H. (American, 1871-1925)
In the Arbor
1905
Platinum print
24.1 x 19.0 cm. (9 1/2 x 7 1/2 in.)

Appears in *Camera Work* Number 23, July 1908, as a photogravure.



33.43.301
White, Clarence H. (American, 1871-1925)
MW - A.D. 1903 - Boy with Camera Work
1903
Platinum print
20.0 x 15.3 cm (7 7/8 x 6 in.)

Appears in *Camera Work* Number 9, January 1905, as a photogravure.



33.43.303
White, Clarence H. (American, 1871-1925)
The Ring Toss
1899
Gum bichromate print
18 x 13.9 cm (7 1/16 x 5 1/2 in.)

Appears in *Camera Work* Number 3, July 1903, as a color halftone.



33.43.312
White, Clarence H. (American, 1871–1925)
Portrait - Mrs. C. H. White
1905
Platinum print
24.5 x 19.5 cm. (9 5/8 x 7 11/16 in.)

Appears in *Camera Work* Number 23, July 1908, as a photogravure.



33.43.315
White, Clarence H. (American, 1871–1925)
Morning
1898
Platinum print
24.1 x 19.1 cm. (9 1/2 x 7 1/2 in.)

Appears in *Camera Work* Number 23, July 1908, as a photogravure.



33.43.321
White, Clarence H. (American, 1871–1925)
Illustration to "Beneath the Wrinkle"
1903
Platinum print
22.0 x 15.8 cm. (8 11/16 x 6 1/4 in.)

Appears in *Camera Work* Number 9, January 1905, as a photogravure.



33.43.391
White, Clarence H. (American, 1871–1925) and
Stieglitz, Alfred (American, 1864–1946)
Torso
1907, printed 1907 - 1909
Platinum print
24.0 x 18.9 cm. (9 7/16 x 7 7/16 in.)

Appears in *Camera Work* Number 27, July 1909, as a photogravure. See also 33.43.401.



33.43.393
White, Clarence H. (American, 1871–1925) and
Stieglitz, Alfred (American, 1864–1946)
Experiment 27
1907, printed 1907 - 1909
Platinum print
24.0 x 18.9 cm. (9 7/16 x 7 7/16 in.)

Appears in *Camera Work* Number 27, July 1909, as a photogravure.



33.43.394

White, Clarence H. (American, 1871–1925) and
Stieglitz, Alfred (American, 1864–1946)

Experiment 28

1907, printed 1907 - 1909

Platinum print

24.0 x 18.5 cm. (9 7/16 x 7 1/4 in.)

Appears in *Camera Work* Number 27, July 1909, as a photogravure.



33.43.395

White, Clarence H. (American, 1871–1925) and
Stieglitz, Alfred (American, 1864–1946)

Miss Mabel C.

1907, printed 1907 - 1909

Platinum print

24.6 x 19.4 cm. (9 11/16 x 7 5/8 in.)

Appears in *Camera Work* Number 27, July 1909, as a photogravure.



33.43.401

White, Clarence H. (American, 1871–1925) and
Stieglitz, Alfred (American, 1864–1946)

Torso

1907, printed 1907 - 1909

Platinum print

22.1 x 18.7 cm. (8 11/16 x 7 3/8 in.)

Variant image appears in *Camera Work* Number 27, July 1909, as a photogravure. See also 33.43.391.
