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Alfred Stieglitz and His Circle

Upon his return from his studies and travels in Europe, Alfred Stieglitz became a partner in the Heliochrome Company, which later became the Photochrome Engraving Company. During his association with the company, he perfected his skills in producing the highest quality hand-pulled photogravures and other photomechanical processes.

Through his association with the Camera Club of New York, Stieglitz turned the club's newsletter into an illustrated magazine, *Camera Notes*; the first issue was published in 1897. It championed photography as a fine art, printing articles and high quality photogravures and halftones by the leading American and European photographers. It was quickly considered the finest photographic magazine in the world. The older members of the club resented their lack of representation in the publication, and in 1902, Stieglitz resigned the editorship of *Camera Notes* and broke away from the Camera Club of New York to form the Photo-Secession, a select group of pictorial photographers. His goal was to publish a wholly independent magazine of pictorial photography, with critical writings on photography, reviews on photographers and exhibitions, and illustrated with hand-pulled photogravures of the highest quality, printed to his exacting standards; *Camera Work* was the epitome of photographic presentation. **"The visual quality of the gravures was so high that when a set of prints failed to arrive for a Photo-Secession exhibition in Brussels, a selection of gravures from the magazine was hung instead. Most viewers assumed they were looking at the original photographs."** Whelan, Richard. *Alfred Stieglitz: A Biography*. New York: Little, Brown, 1995.



Charles I. Berg (1856-1926) was a noted architect - in 1887 he designed the twenty story Gillenger Building, one of New York's earliest skyscrapers. He was a founding member of the Camera Club and served for a long time on the club's print committee. This is his best known image.

1. Berg, Charles I. **ODALISQUE**. NY: Published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1899. Hand-pulled photogravure, 4 1/2 x 5 11/16 inches [11.43 x 14.45 cm] printed on copper plate paper and tipped to a colored stock, 14 7/8 x 10 7/8 inches [37.79 x 27.62 cm]. Archivaly matted on rag board with window overmat. Fine. \$600.00

A full- tone photogravure, Plate 17 from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES ONE, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York. Limited to 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in 1900.

2. Berg, Charles I. **ODALISQUE**. New York: The Camera Club of New York, 1900. Hand-pulled photogravure, 4 7/16 x 5 3/4 inches [11.27 x 14.61 cm]. Printed on copper plate paper, 10 7/8 x 7 5/8 inches [27.62 x 19.37 cm] with printed tissue guard. The image is bright and fine.

\$400.00

The image is a fine, full-tone photogravure from CAMERA NOTES: January 1900, Volume 3, Number 3.



William A. Cadby (1866 - 1937) began making photographs in 1891. By 1893 he exhibited at the London Photographic Salon, the Photographic Society, the Bristol International, and other British salons, joining The Linked Ring a year later. Both Will and his wife, Carine exhibited works in the 1894 London Salon - they later would collaborate on a series of children's books which Will illustrated with photographs. From 1912 through 1932, Will and Carine contribute "London Letter" a column for the popular magazine, Photo-Era.

3. Cadby, Will. **STORM LIGHT.** New York: Alfred Stieglitz, 1904. High quality halftone, 3 13/16 x 5 3/16 inches [9.68 x 13.18 cm] printed on a thin stock and tipped on tissue, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm].
\$200.00

The image is a fine full-range halftone from CAMERA WORK 6, 1904.



4. Cadby, Will. **UNDER THE PINES.** New York: Alfred Stieglitz, 1904. High quality halftone, 7 5/16 x 5 1/8 inches [18.57 x 13.02 cm] printed on a thin stock and tipped on tissue, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm].
\$200.00

The image is a fine full-range halftone from CAMERA WORK 6, 1904.

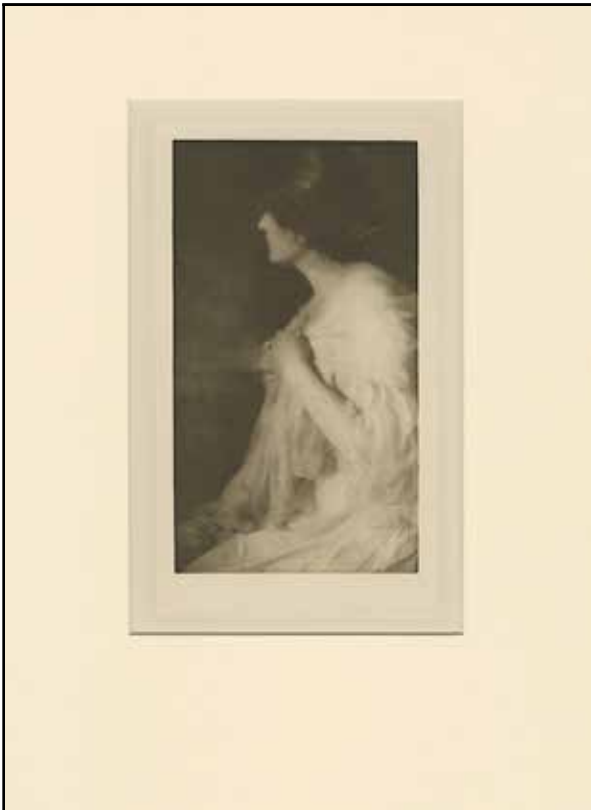


*Eustace G. Calland (1871 - 1951) an electrician by trade, joined the Linked Ring in 1902 and took the pseudonym "Electricia." The composition of this photograph, *The Mall*, was considered radical - the placement of the tree bisected the frame. Stieglitz appreciated Calland's unorthodoxy, and presented it as a photogravure in *CAMERA NOTES*.*

5. Calland, Eustace G. **THE MALL**. New York: The Camera Club of New York, 1903. Hand-pulled photogravure, 6 1/16 x 47/16 inches [15.40 x 11.27 cm]. Printed on copper plate paper, 10 3/4 x 7 1/2 inches [27.31 x 19.05] with printed tissue guard. There is a single library stamp beneath the image on the blank margin. Near fine.

\$300.00

*The image is a fine, full-tone photogravure from *CAMERA NOTES*: January 1900, Volume 3, Number 3.*



*Harriette Candace Clark (also known as Rose; 1852-1942) was a painter, poet, writer and photographer. She and Elizabeth Flint Wade, who was an editor for *Harper's Weekly*, operated as a team. Wade printed Clark's negatives; they also were awarded the gold medal at an exhibition in 1902, where the American Section of the exhibition was selected by Alfred Stieglitz. Clark wrote on technical matters in photography for the *American Amateur Photographer* when Stieglitz was the editor. She had a solo exhibit of her photography as early as 1899 at *The Camera Club*. Sadakichi Hartmann wrote, "The most successful portrait work (next to Steichen's, of course) is furnished by Rose Clark. She must be a close student of painting, all her work, without losing its individuality, is reminiscent of grand examples of pictorial art."*

6. Clark, Rose, and Elizabeth Flint Wade. **PORTRAIT OF MISS M., OF WASHINGTON**. New York: Published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1900. Hand-pulled photogravure, 6 15/16 x 3 15/16 inches [17.62 x 10.00 cm.] Printed on copper plate paper and tipped to art paper, 14 7/8 x 10 7/8 inches [37.79 x 27.62 cm]. Archivaly matted on rag board with window overmat. Fine.

\$600.00

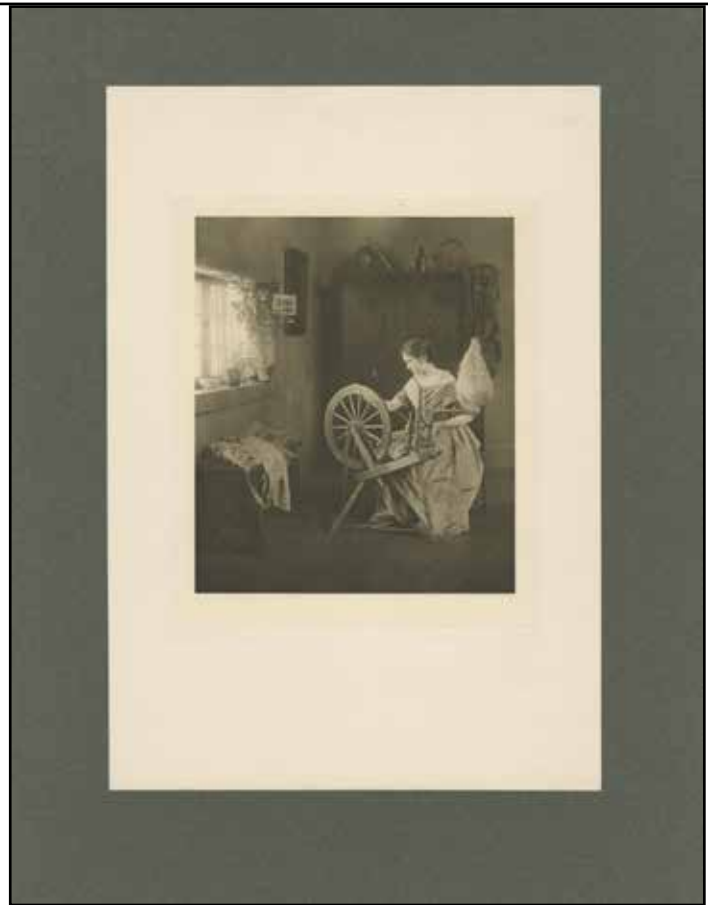
*A full-tone photogravure, Plate 17, from the portfolio, *AMERICAN PICTORIAL PHOTOGRAPHY, SERIES TWO*, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York in 1900. Limited to 150 copies. This image was also reproduced in Alfred Stieglitz's *CAMERA NOTES* in 1901.*

Emilie Clarkson was born to a wealthy family in Potsdam, New York. Initially, she studied art in Manhattan, and completed a course at the Chautauqua School of Photography in 1890. She was active in exhibiting her work and was the only woman to become a founding member of the Camera Club of New York.

7. Clarkson, Emilie V. **SPINNING**. New York: Published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1900. Hand-pulled photogravure, 6 x 4 15/16 inches [15.2 x 12.5 cm]. Printed on copper plate paper and tipped to a woven art paper, 14 7/8 x 10 7/8 inches [37.79 x 27.62 cm]. Other than a tiny spot in the blank margin and a chip to the mount at the lower corner, a fine print.

\$350.00

A full-tone photogravure, Plate 18, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES TWO, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1900. Limited to only 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in October 1898, under the same title.



Alvin Langdon Coburn (1882 - 1966) was born in Boston, where he began making photographs at age eight. He studied with his cousin, F. Holland Day, the noted Pictorialist photographer, and accompanied him to London where he met Steichen, Evans, Eugene, Puyo, Demachy and Keiley. In 1902, the twenty-year-old Alvin Langdon Coburn opened his own studio in New York on Fifth Avenue. To further advance his portrait skills, he apprenticed to the eminent Pictorialist and portraitist, Gertrude Käsebier in her New York Studio. In 1903, he joined The Linked Ring and the Photo-Secession and held his first solo show at the Camera Club of New York, thus beginning a long and storied series of exhibitions. In 1904, he returned to England, commissioned to make portraits of the leading artists and writers, and largely resided there for the remainder of his life.

8. Coburn, Alvin Langdon. **AFTER THE BLIZZARD**. New York: Alfred Stieglitz, 1906. Hand-pulled photogravure, 6 7/16 x 8 5/16 inches [16.35 x 21.11 cm] printed on copper plate paper, which is tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85 x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$500.00

The image is a fine full-tone photogravure from CAMERA WORK 15, 1906.



9. Coburn, Alvin Langdon. **THE BRIDGE - IPSWICH.** New York: Alfred Stieglitz, 1904. Hand-pulled photogravure, 7 9/16 x 5 7/8 inches [19.21 x 14.92 cm] printed on a laid paper stock, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,500.00

The image is a fine full-tone photogravure from CAMERA WORK 6, 1904.

10. Coburn, Alvin Langdon. **THE BRIDGE - LONDON.** New York: Alfred Stieglitz, 1906. Hand-pulled photogravure, 8 x 6 3/8 inches [20.32 x 16.19 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine. \$1,350.00

The image is a fine full-tone photogravure from CAMERA WORK 15, 1906.





11. Coburn, Alvin Langdon. **THE BRIDGE - SUNLIGHT.** New York: Alfred Stieglitz, 1906. Hand-pulled photogravure, 7 3/4 x 6 1/4 inches [19.69 x 15.88 cm] printed on copper plate paper, tipped to a colored stock, which is tipped to tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,000.00

The image is a fine full-tone photogravure from CAMERA WORK 15, 1906.

12. Coburn, Alvin Langdon. **DECORATIVE STUDY.** New York: Alfred Stieglitz, 1906. Hand-pulled photogravure, 7 15/16 x 6 7/16 inches [20.16 x 16.35 cm] printed on copper plate paper, which is tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$500.00

The image is a fine full-tone photogravure from CAMERA WORK 15, 1906.





13. Coburn, Alvin Langdon. **THE DRAGON.** New York: Alfred Stieglitz, 1904. High quality color halftone, 5 1/2 x 7 inches [13.97 x 17.78 cm] printed on a semi-gloss stock and tipped on tissue, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Fine.

\$200.00

The image is a fine color halftone from CAMERA WORK 6, 1904.

14. Coburn, Alvin Langdon. **GABLES.** New York: Alfred Stieglitz, 1904. Hand-pulled photogravure, 7 1/2 x 5 7/8 inches [19.05 x 14.92 cm] printed on copper plate paper, tipped to a colored stock, which is tipped to tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,350.00

The image is a fine full-tone photogravure from CAMERA WORK 6, 1904.





15. Coburn, Alvin Langdon. **HOUSE ON THE HILL.** New York: Alfred Stieglitz, 1904. Hand-pulled photogravure, 5 7/8 x 7 3/8 inches [14.92 x 18.73 cm] printed on copper plate paper, tipped to tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,500.00

The image is a fine full-tone photogravure from CAMERA WORK 6, 1904.

16. Coburn, Alvin Langdon. **MOTHER AND CHILD - A STUDY.** New York: Alfred Stieglitz, 1904. Hand-pulled photogravure, 7 1/8 x 5 9/16 inches [18.10 x 14.13 cm] printed tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$850.00

The image is a fine full-tone photogravure from CAMERA WORK 6, 1904.





17. Coburn, Alvin Langdon. **A PORTRAIT STUDY.** New York: Alfred Stieglitz, 1904. Hand-pulled photogravure, 7 x 5 7/8 inches [17.78 x 14.92 cm] printed on copper plate paper, tipped to a colored stock, which is tipped to tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 6, 1904.

18. De Meyer, Baron Adolf. **MISS J. RANKIN.** New York: Alfred Stieglitz, 1912. Hand-pulled photogravure, 7 3/4 x 6 inches [19.69 x 15.24 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$500.00

The image is a fine full-tone photogravure from CAMERA WORK 40, 1912.





Adolf Meyer (1868 - 1946) a Parisian, was educated in Dresden, Germany. By the mid 1890s, he was a member of the Royal Photographic Society living in London, making portraits of the fashionable set. He exhibited widely with the Pictorialists in Paris, London, New York, among others, and was a Fellow of the Council of the Photo-Secession. By 1914, living in New York, he was appointed as the official fashion photographer for Vogue. At the end of the first world war, he returns to Paris, only to returned to the United States at the outbreak of World War II.

19. De Meyer, Baron Adolf. **MRS. WIGGINS OF BELGRAVE SQUARE.** New York: Alfred Stieglitz, 1912. Hand-pulled photogravure, 8 5/8 x 6 7/16 inches [21.90 x 16.35 cm] printed on tissue and tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$350.00

The image is a fine full-tone photogravure from CAMERA WORK 40, 1912.

20. De Meyer, Baron Adolf. **THE NYMPHENBURG FIGURE.** New York: Alfred Stieglitz, 1912. Hand-pulled photogravure, 8 5/8 x 6 7/16 inches [21.91 x 16.35 cm] printed on tissue and tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$300.00

The image is a fine full-tone photogravure from CAMERA WORK 40, 1912.





21. De Meyer, Baron Adolf. **A STREET IN CHINA.** New York: Alfred Stieglitz, 1912. Hand-pulled photogravure, 9 5/16 x 5 15/16 inches [23.65 x 15.08 cm] printed on tissue and tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$500.00

The image is a fine full-tone photogravure from CAMERA WORK 40, 1912.

Frank Eugene Smith (1865-1936, NYC) studied at the City College of New York and in Munich, at the Bavarian Academy of Fine Arts. He was initially a painter and turned to photography, primarily portraiture, in the Pictorialist style. He held his first exhibit at The Camera Club of New York in 1899, was elected to The Linked Ring in 1900, and in 1902, he was one of the founding members of the Photo-Secession. He moved permanently to Germany in 1906, where he worked with several prominent painters, many of which he subsequently memorialized in photographic portraits. In 1913, he was appointed Royal Professor of the Graphic Arts of Leipzig, a professorship, created especially for Eugene, which was the first chair for pictorial photography at any art academy. Frank Eugene is considered a master of the manipulated image. Weston Naef described his style: "The very boldness with which Eugene manipulated the negative by scratching and painting forced even those with strong sympathy for the purist line of thinking like White, Day and Stieglitz to admire Eugene's particular touch...he created a new syntax for the photographic vocabulary, for no one before him had hand-worked negatives with such painterly intentions and skill unsurpassed by his successors." The Collection of Alfred Stieglitz: Fifty Pioneers of Modern Photography. New York: Metropolitan Museum of Art, 1978. p. 345-346.

22. Eugene, Frank. **DIREKTOR F. GOETZ.** New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 5 x 6 15/16 inches [12.7 x 17.6 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$500.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.





23. Eugene, Frank. **DR. GEORG HIRTH.** New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 6 3/4 x 4 3/4 inches [17.1 x 12.1 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine

\$650.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.

24. Eugene, Frank. **FRAU LUDWIG v. HOHLWEIN.** New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 4 7/8 x 7 inches [12.4 x 17.7 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.





25. Eugene, Frank. **FRITZ v. UHDE**. New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 7 x 5 inches [17.7 x 12.5 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$650.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.

26. Eugene, Frank. **H.R.M.RUPPRECHT, PRINCE OF BAVARIA**. New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 9 3/16 x 6 1/2 inches [23.4 x 16.5 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.





27. Eugene, Frank. **HORTENSIA**. New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 7 x 5 inches [17.5 x 12.5 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.

28. Eugene, Frank. **KIMONO-FRL. v. S.** [Friedel Wearing a Kimono]. New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 6 7/8 x 5 inches [17.4 x 12.5 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.





29. Eugene, Frank. **NUDE - A CHILD.** New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 6 13/16 x 4 13/16 inches [17.3 x 12.1 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.

30. Eugene, Frank. **PROF. ADOLF HENGELER.** New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 6 3/4 x 4 7/8 inches [17.1 x 12.4 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$650.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.





31. Eugene, Frank. **PROF. ADOLF v. SEITZ.** New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 6 5/8 x 4 3/4 inches [16.7 x 12.1 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine. \$650.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.

32. Eugene, Frank. **PROF. FRANZ v. STUCK.** New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 6 3/4 x 4 3/4 inches [17.1 x 12 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$650.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.





33. Eugene, Frank. **WILLI GEIGER**. New York: Alfred Stieglitz, 1910. Hand-pulled photogravure, 7 x 5 1/16 inches [17.5 x 12.7 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Signed in the plate by the photographer. Fine.

\$650.00

The image is a fine full-tone photogravure from CAMERA WORK 31, 1910.

Frederick Evans (1853-1943) was a London bookseller and print collector who was described by George Bernard Shaw in 1901 as "the most artistic of photographers." He took up photography in the early 1880s, receiving the Photographic Society's Medal of Honor in 1887 for his photomicrographs. From 1890 until the world war, his reputation grew to international acclaim for his interiors of cathedrals in England and France. He was a member of the Linked Ring and exhibited widely. He is also known for portraits of many of his literary and artistic friends.

34. Evans, Frederick H. **ELY CATHEDRAL: ACROSS NAVE AND OCTAGON**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 5 3/4 x 7 5/16 inches [14.60 x 18.58 cm.] printed on copper plate paper, tipped to a colored stock, which is tipped to tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted with window over mat. There is a tiny wrinkle at the lower left corner where it is mounted to the color stock. Near fine.

\$400.00

The image is a fine full-tone photogravure from CAMERA WORK 4, 1903.





35. Evans, Frederick H. **YORK MINSTER: "IN SURE AND CERTAIN HOPE"**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 7 15/16 x 5 15/16 inches [20.16 x 15.08 cm.] printed on copper plate paper and tipped to a colored stock, which is tipped to tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted with window over mat. Fine.

\$600.00

The image is a fine full-tone photogravure from CAMERA WORK 4, 1903.

Emma Justine Farnsworth (1860-1952) of Albany, New York was an active photographer from around 1886 to 1912. She created allegorical and narrative images to use as book illustrations. Alfred Stieglitz called her the finest lady amateur photographer, and in 1897 she was awarded the second one-person showing at the Camera Club of New York. Her work was included in the 1900 Paris Exposition in a special exhibition of American women photographers. She won numerous prizes for her work. See Petersen, Christian A. ALFRED STIEGLITZ'S CAMERA NOTES. The Minneapolis Institute of Arts in association with W.W. Norton & Company, 1996. p. 166.

36. Farnsworth, Emma J. **LA CIGALE**. NY: The Camera Club of New York, 1900. Hand-pulled photogravure, 6 1/4 x 4 7/8 in. [15.88 x 12.38 cm] printed on copper plate paper, 10 7/8 x 7 1/2 inches [27.62 x 19.05 cm] with printed tissue guard. Removed from the original bound issue, with a single library ink stamp beneath the image on the blank margin, which shows some soiling. The image is bright and fine.

\$150.00

A full-tone photogravure from CAMERA NOTES, January 1900, Vol. 3, No. 3.





Herbert G. French (1872 - 1942) was born in Covington, Kentucky. Having moved to Chicago, then Cincinnati, where he attended university, he gained employment with Proctor & Gamble, and rose to Vice President. In 1902, he joined the Photo-Secession as a founding member, likely introduced by fellow Ohioan, Clarence White. In 1906, he held his first solo exhibition in the Photo-Secession Galleries. By 1910, it seems he ceased to exhibit his photographs and devoted himself to collecting etchings, engravings and lithographs from the Renaissance to modern times. In 1929, he donated funds to construct the prints department for the Cincinnati Art Museum, where he was appointed curator of prints.

37. French, Herbert Greer. **EGYPTIAN PRINCESS.** New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 8 1/2 x 6 1/4 inches [21.59 x 15.87 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Fine.

\$250.00

The image is a fine full-tone photogravure from CAMERA WORK 27, 1909.

38. French, Herbert Greer. **ILLUSTRATION NO. 18.** New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 8 3/8 x 6 inches [21.276 x 15.24 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Fine.

\$500.00

The image is a fine full-tone photogravure from CAMERA WORK 27, 1909.





39. French, Herbert Greer. **ILLUSTRATION NO. 22.** New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 8 3/8 x 6 inches [21.27 x 15.24 cm] printed on tissue and tipped on tissue, which is tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. A long fiber is embedded in the blank border of the tissue mount, which does not affect the image. Fine.

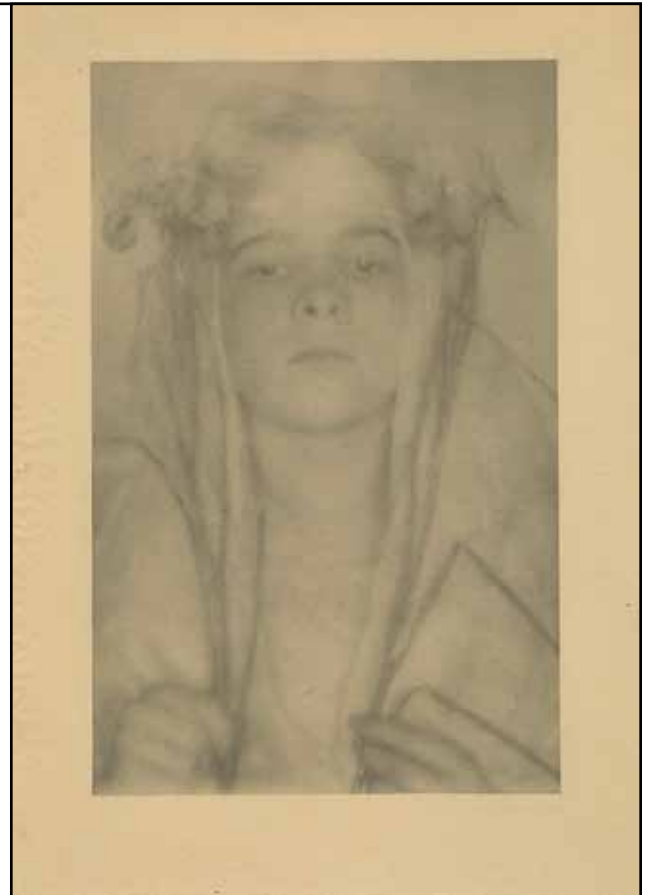
\$300.00

The image is a fine full-tone photogravure from CAMERA WORK 27, 1909.

40. French, Herbert Greer. **IRIS.** New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 9 1/4 x 5 7/8 inches [22.50 x 14.92 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Fine.

\$300.00

The image is a fine full-tone photogravure from CAMERA WORK 27, 1909.





41. French, Herbert Greer. **WINGED VICTORY**. New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 7 3/4 x 6 5/16 inches [19.69 x 16.03 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Fine.

\$600.00

The image is a fine full-tone photogravure from CAMERA WORK 27, 1909.



Gertrude Stanton [Käsebier] was born in Des Moines, Iowa in 1852. By 1889, she was enrolled in painting courses at the Pratt Institute, and in 1893, she went to Germany as an apprentice to a chemist, learning the techniques of photography. Returning to Brooklyn in 1897, she found work in a commercial portrait studio, and soon after opened her own studio in Manhattan. Along with her thriving commercial portrait work, she made pictorial photographs and began exhibiting widely in the salons. In 1900, she was the first woman to be elected to the Linked Ring, and was a founding member of the Photo-Secession.

42. Käsebier, Gertrude. **PORTRAIT OF A BOY**. New York: Published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1899. Hand-pulled photogravure, 6 1/8 x 4 7/8 inches [15.5 x 12.4 cm] printed on copper plate paper and tipped to a woven art paper, 14 7/8 x 10 7/8 inches [37.79 x 27.62 cm]. There is a minor crease and slight chipping to a corner of the mounting paper. The photogravure is fine.

\$750.00

A full-tone photogravure, Plate 10, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES ONE, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1899. Limited to only 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in July 1900, and simply titled, A Portrait.



William Boyd Post (1857 - 1921) was born in New York City and eventually settled in Maine. By 1889, he was an active member of the Society of Amateur Photographers, New York, and a member of the Camera Club of New York, where his sensitive landscapes caught the attention of Alfred Stieglitz; it was Post who introduced Stieglitz to the hand-held camera in 1892. Post exhibited in group and solo showings at the Camera Club, beginning in 1895, and was elected a fellow of the Photo-Secession in 1903. Post was among the first Americans to consider photography as an art form.

43. Post, W. B. [William Boyd Post]. **WINTY WEATHER.** New York: Alfred Stieglitz, 1904. Hand-pulled photogravure, 5 15/16 x 6 1/2 inches [15.1 x 16.5 cm] printed on woven stock and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. Fine.

\$650.00

The image is a fine, full-tone photogravure from CAMERA WORK 6, 1904, and the only photogravure by W. B. post to be included in CAMERA WORK.



George Henry Seeley (1880 - 1955) studied painting and drawing at the Massachusetts Normal Art School, 1897 - 1902. A visit to the studio of F. Holland Day in 1902, rekindled an early interest in photography. A series of exhibitions in 1904, brought Seeley to the attention of Alfred Stieglitz, and an invitation to become a Fellow of the Photo-Secession. In 1906, two photogravures were included in an issue of Camera Work, and five photographs are exhibited in the inaugural exhibition of the Photo-Secession Galleries; subsequently, a joint exhibition with Baron de Meyer, and a solo exhibition were held at the Photo-Secession Galleries. In 1908, Seeley's failure to send prints for an exhibition organized by Stieglitz in Dresden, resulted in a breach between them. In 1910 and 1913, solo exhibitions in Buffalo garnered sales and favorable reviews. However, by 1920, Seeley ceased to publish or exhibit his photographs.

44. Seeley, George H. **UNTITLED.** New York: Alfred Stieglitz, 1906. Hand-pulled photogravure, 6 x 7 5/8 inches [15.24 x 19.37 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. Fine.

\$850.00

The image is a fine full-tone photogravure from CAMERA WORK 15, 1906.



45. Seeley, George H. **UNTITLED**. New York: Alfred Stieglitz, 1906. Hand-pulled photogravure, 4 3/4 x 6 inches [12.07 x 15.24 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 15, 1906.

George Bernard Shaw (1856 - 1950) born in Dublin, settled in London in 1876. An acclaimed novelist, playwright and critic, he began writing photographic criticism in the early 1880s. Influenced by his long friendship with Frederick Evans, he took up the camera in 1898. From 1901 - 1902, he reviewed photographic exhibitions for The Amateur Photographer, and contributed an appreciation of Frederick Evans for the 1903 Evans issue of Camera Work. In 1904, he met Alvin Langdon Coburn and contributed an appreciation for the catalogue of Coburn's 1906 solo exhibition at the Royal Photographic Society. He continued to publish and lecture on photography through 1911, making photographs through his remaining years. This portrait of Coburn is the only image by him to appear in Camera Work.

46. Shaw, George Bernard. **PORTRAIT OF ALVIN LANGDON COBURN**. New York: Alfred Stieglitz, 1906. Hand-pulled photogravure, 8 3/8 x 6 3/8 inches [21.27 x 16.19 cm] printed on tissue and tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,500.00

The image is a fine full-tone photogravure from CAMERA WORK 15, 1906





Edward Steichen (Eduard Jean Steichen) was born in Luxembourg, 1879. In 1889, his family settled in Milwaukee, Wisconsin. From the 1894-1898, he served an apprenticeship with the American Fine Art Company, a lithographic firm, where he was introduced to photography, purchasing his first camera in 1895. In 1899, he began exhibiting in photographic salons, and in 1900, he met Alfred Stieglitz, who purchased three photographs. Soon after, he departed for Europe, settling in Paris, exhibiting in salons there and in London, continuing to send photographs to American exhibitions. In 1902 he was back in New York, and joined Stieglitz, as a founding member of the Photo-Secession. In 1911, he was commissioned by Art et Decoration for fashion photographs, an application he practiced for most of his career. Steichen's career was the most varied of the members of the Photo-Secession; an accomplished photographer and painter, Lt. Commander and director of U.S. Naval Photography during WW II, and Director of the Department of Photography for the Museum of Modern Art.

47. Steichen, Eduard J. **ANATOLE FRANCE**. New York: Alfred Stieglitz, 1913. Hand-pulled photogravure, 8 1/16 x 6 5/16 inches [20.48 x 16.3 cm], printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$750.00

The image is a fine, full-tone photogravure from CAMERA WORK 42/43, 1913.

48. Steichen, Eduard J. **BALZAC - THE OPEN SKY**. New York: Alfred Stieglitz, 1911. Hand-pulled photogravure, 8 3/16 x 6 1/4 inches [20.80 x 15.88 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,850.00

The image is a fine, full-tone photogravure from CAMERA WORK 34/35, 1911.





49. Steichen, Eduard J. **BALZAC - THE SILHOUETTE**. New York: Alfred Stieglitz, 1911. Hand-pulled photogravure, 6 5/16 x 8 1/8 inches [13.50 x 20.64 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. Fine.

\$1,850.00

The image is a fine, full-tone photogravure from CAMERA WORK 34/35, 1911

50. Steichen, Eduard J. **BALZAC - TOWARDS THE LIGHT, MIDNIGHT**. New York: Alfred Stieglitz, 1911. Hand-pulled photogravure, 6 1/4 x 8 inches [15.88 x 20.32 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. There is a barely perceptible crease to the tissue at the lower left corner of the image. Near fine.

\$1,500.00

The image is a fine, full-tone photogravure from CAMERA WORK 34/35, 1911.





51. Steichen, Eduard J. **BARTHOLOMÉ**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 8 1/4 x 6 inches [20.96 x 15.24 cm] printed on copper plate paper, tipped to a colored stock, which is tipped to tissue and then tipped to a laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,250.00

The image is a fine, full-tone photogravure from CAMERA WORK 2, 1903.

Edward Steichen (Eduard Jean Steichen) was born in Luxembourg, 1879. In 1889, his family settled in Milwaukee, Wisconsin. From

52. Steichen, Eduard J. **BESNARD**. New York: Alfred Stieglitz, 1903. High quality halftone, 6 7/8 x 5 3/16 inches [17.46 x 13.18 cm] printed on a semi-gloss stock, tipped to a colored stock and tipped on tissue, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$375.00

The image is a fine full-range halftone from CAMERA WORK 2.1903.





53. Steichen, Eduard J. **DAWN-FLOWERS**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 7 3/4 x 5 7/8 inches [19.69 x 14.92 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,750.00

The image is a fine, full-tone photogravure from CAMERA WORK 2, 1903.

54. Steichen, Eduard J. **DOLOR**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 7 5/8 x 5 7/8 inches [19.37 x 14.92 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$2,000.00

The image is a fine, full-tone photogravure from CAMERA WORK 2, 1903.





55. Steichen, Eduard J. **EXPERIMENT IN THREE-COLOR PHOTOGRAPHY**. New York: Alfred Stieglitz, 1906. High quality color halftone, 4 1/4 x 4 7/8 inches [10.80 x 12.38 cm] printed on a semi-gloss stock and tipped to a colored stock, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$500.00

The image is a fine full color halftone from CAMERA WORK 15, 1906.

56. Steichen, Eduard J. **HENRY W. TAFT (WILLIAM HOWARD TAFT)**. New York: Alfred Stieglitz, 1913. Hand-pulled photogravure, 7 1/2 x 5 1/4 inches [19.05 x 13.34 cm] printed on tissue and tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$650.00

The image is a fine full-tone photogravure from CAMERA WORK 42/43, 1913.





57. Steichen, Eduard J. **LENBACH**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 7 13/16 x 6 inches [19.83 x 15.24 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,250.00

The image is a fine full-tone photogravure from CAMERA WORK 2.1903

58. Steichen, Eduard J. **M. AUGUSTE RODIN**. New York: Alfred Stieglitz, 1911. Hand-pulled photogravure, 9 1/2 x 6 1/2 inches [24.13 x 16.51 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$2,000.00

The image is a fine, full-tone photogravure from CAMERA WORK 34/35, 1911





59. Steichen, Eduard J. **THE MAN THAT RESEMBLES ERASMUS**. New York: Alfred Stieglitz, 1913. Hand-pulled photogravure, 6 5/8 x 6 7/16 inches [15.83 x 16.35 cm] printed on tissue and tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$750.00

The image is a fine full-tone photogravure from CAMERA WORK 42/43, 1913.

60. Steichen, Eduard J. **NUDE WITH CAT**. New York: Alfred Stieglitz, 1903. High quality halftone, 4 1/4 x 5 3/8 inches [12.10 x 13.65 cm] printed on a semi-gloss stock and tipped on tissue, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$600.00

The image is a fine full-range halftone from CAMERA WORK 2, 1903.





61. Steichen, Eduard J. **THE POOL.** New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 8 1/16 x 6 1/8 inches [20.48 x 15.56 cm] printed on tissue, which is mounted over a colored stock and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,850.00

The image is a fine, full-tone photogravure from CAMERA WORK 2, 1903.



62. Steichen, Eduard J. **PORTRAIT.** New York: Alfred Stieglitz, 1903. High quality halftone, 6 5/8 x 5 3/16 inches [16.83 x 13.18 cm] printed on a semi-gloss stock, tipped to a colored stock and tipped on tissue, which is tipped to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$500.00

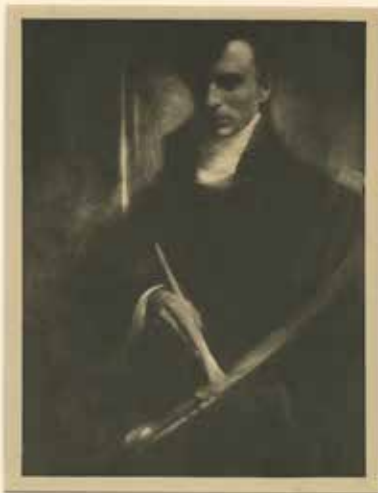
The image is a fine full-range halftone from CAMERA WORK 2, 1903.



63. Steichen, Eduard J. **RODIN**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 8 5/16 x 6 3/8 inches [21.11 x 16.19 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,500.00

The image is a fine, full-tone photogravure from CAMERA WORK 2, 1903.



64. Steichen, Eduard J. **SELF-PORTRAIT**. New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 8 7/16 x 6 3/8 inches [21.43 x 16.19 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$2,250.00

The image is a fine, full-tone photogravure from CAMERA WORK 2, 1903.



Edmund Sterling (1861 - 1948) was a reporter and editor for the Philadelphia Public Ledger for better than fifty years. He served as the secretary of the Photographic Society of Philadelphia; in 1901, along with John G. Bullock and Robert S. Redfield, exhibited at the Camera Club New York. In 1902, he was admitted to the Linked Ring and the Photo-Secession.

65. Sterling, Edmund. **BAD NEWS**. New York: The Camera Club of New York, 1902. Hand-pulled photogravure, 5 1/2 x 4 3/16 inches [13.98 x 10.63 cm] printed on a woven stock which is mounted on a colored stock, 10 7/8 x 7 5/8 inches [27.62 x 19.37 cm] with the printed tissue guard. The top right and lower left corners of the color leaf are creased, with moderate chipping along the right edge. Near fine.

\$500.00

The image is a fine, full-tone photogravure from removed from CAMERA NOTES Volume 5, Number 4.



Alfred Stieglitz (1864 - 1946) was born in Hoboken, New Jersey. In 1881, his father moved the family to Europe to provide a better education for the children. Alfred studied mechanical engineering in Berlin, and in 1883, switched to chemistry under the tutelage of Herman W. Vogel, a noted photo-chemist. Stieglitz bought his first camera, making photographs on his travels through Europe until he returned to New York in 1890, where he spent the next five years working in a photoengraving company, perfecting photomechanical processes. He was elected to The Linked Ring in 1894, the first American member. He joined the Camera Club of New York and in 1897, founded and edited their publication, Camera Notes. In 1902, he left Camera Notes and founded the Photo-Secession, an exclusive group of photographers. By December of 1902, he published the first issue of Camera Work, the most elaborate publication devoted to photography as a fine art. Through his publications, various galleries, and organizations, Stieglitz introduced modern artists, writers and photographers.

66. Stieglitz, Alfred. **EARLY MORN**. NY: Published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1899. Hand-pulled photogravure, 5 5/8 x 7 3/4 inches [14.29 x 19.69 cm] printed on copper plate paper, and tipped to a colored stock, 14 7/8 x 10 7/8 inches [37.79 x 27.62 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,250.00

A full-tone photogravure, plate 9, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES ONE, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York. This image was not reproduced in CAMERA NOTES, and is unique to this portfolio as a hand-pulled photogravure. The portfolio was limited to 150 copies. See No. 194 in ALFRED STIEGLITZ: THE KEY SET, by Sarah Greenough.



67. Stieglitz, Alfred. **ICY NIGHT, 1898.** New York: Alfred Stieglitz, 1903. Hand-pulled photogravure, 5 1/16 X 6 5/16 inches [12.86 x 16.03 cm] printed on wove paper stock, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivaly matted on rag board with a window overmat. Fine.

\$3,000.00

The image is a fine full-tone photogravure from CAMERA WORK 4, 1903, and was produced as part of an advertisement for Goerz Lenses.



Clarence H. White (1871 - 1925) was born in West Carlisle, Ohio and moved to Newark, Ohio in 1887. An early interest in art was thwarted by his parents. Employed by a wholesale grocery firm, he began making photographs after a visit to the Columbian Exposition, Chicago, 1893. In 1898, he exhibited ten photographs at the First Philadelphia Photographic Salon, which brought him to the attention of Alfred Stieglitz and other Pictorialists. By 1899, he was exhibiting widely, acting as a juror for salons, and organizing exhibitions of Stieglitz, Day, Keiley, Käsebier, et al. In 1906, he moved to New York, assisting at the Photo-Secession Galleries. In 1907, he collaborated with Stieglitz on a series of portrait and figure studies, which are subsequently published in Camera Work, and began his first appointment as a lecturer in photography at the Teachers College, Columbia University - followed in 1908 with an appointment at the Brooklyn Institute of Arts and Sciences, and in 1914, he opened the Clarence H. White School of Photography, New York. As a teacher he profoundly influenced the art and technique of a number of important photographers, including: Margaret Bourke-White, Anton Bruehl, Laura Gilpin, Dorothea Lange, Paul Outerbridge, Ralph Steiner, Karl Struss and Doris Ulmann.

68. White, Clarence H. **EDGE OF THE WOODS - EVENING.** NY: Published for "Camera Notes" by the Publication Committee of the Camera Club, New York, 1900. Hand-pulled photogravure, 5 3/4 x 4 inches [14.61 x 10.16 cm] printed on copper plate paper, and tipped to a colored stock, 14 7/8 x 10 7/8 inches [37.79 x 27.62 cm]. Archivaly matted on rag board with window overmat. Fine.

\$850.00

A full-tone photogravure, Plate 10, from the portfolio, AMERICAN PICTORIAL PHOTOGRAPHY, SERIES TWO, which was published for "Camera Notes" by the Publication Committee of the Camera Club, New York in 1900, and limited to 150 copies. This image was also reproduced in Alfred Stieglitz's CAMERA NOTES in 1901.



69. White, Clarence H. **ENTRANCE TO THE GARDEN**. New York: Alfred Stieglitz, 1908. Hand-pulled photogravure, 8 1/8 x 6 1/16 inches [20.64 x 15.40 cm] printed on woven stock, tipped to tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. Fine.

\$850.00

The image is a fine full-tone photogravure from CAMERA WORK 23, 1908.



The following images are from a series of figure studies made collaboratively by Stieglitz and White in 1907, and published in issue 27 of Camera Work, March 1909. The text which accompanied the photogravures read: "A little over two years ago, Alfred Stieglitz and Clarence H. White, in consequence of various lively discussions with some painters about portrait painting and the impossibility of the camera to do certain things, began a series of experiments to demonstrate the pliability of straight photography as a medium for portraiture and figure work and so disprove the painters contentions."

70. White, Clarence and Alfred Stieglitz. **EXPERIMENT 27**. New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 8 1/8 x 6 1/4 inches [20.64 x 15.88 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85x 20.96 cm]. Archivally matted on rag board with window overmat. Fine.

\$1,850.00

The is a fine full-tone photogravure from CAMERA WORK 27, 1909.



71. White, Clarence and Alfred Stieglitz. **EXPERIMENT 28**. New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 8 1/8 x 6 1/4 inches [20.64 x 15.88 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85 x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,000.00

The image is a fine full-tone photogravure from CAMERA WORK 27, 1909.



72. White, Clarence and Alfred Stieglitz. **MISS MABEL C.** New York: Alfred Stieglitz, 1909. Hand-pulled photogravure, 8 7/8 x 6 3/16 inches [22.54 x 15.72 cm] printed on tissue and tipped on to the original laid paper leaf, 11 3/4 x 8 1/8 inches [29.85 x 20.96 cm]. Archivaly matted on rag board with window overmat. Fine.

\$1,250.00

The image is a fine full-tone photogravure from CAMERA WORK 27, 1909.