

Chicago
Photographic Salon
Of 1900.

HELD UNDER THE JOINT MANAGEMENT OF THE
Chicago Society of Amateur Photographers
AND THE
Art Institute of Chicago.

APRIL 3 TO 18.

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1890-1900

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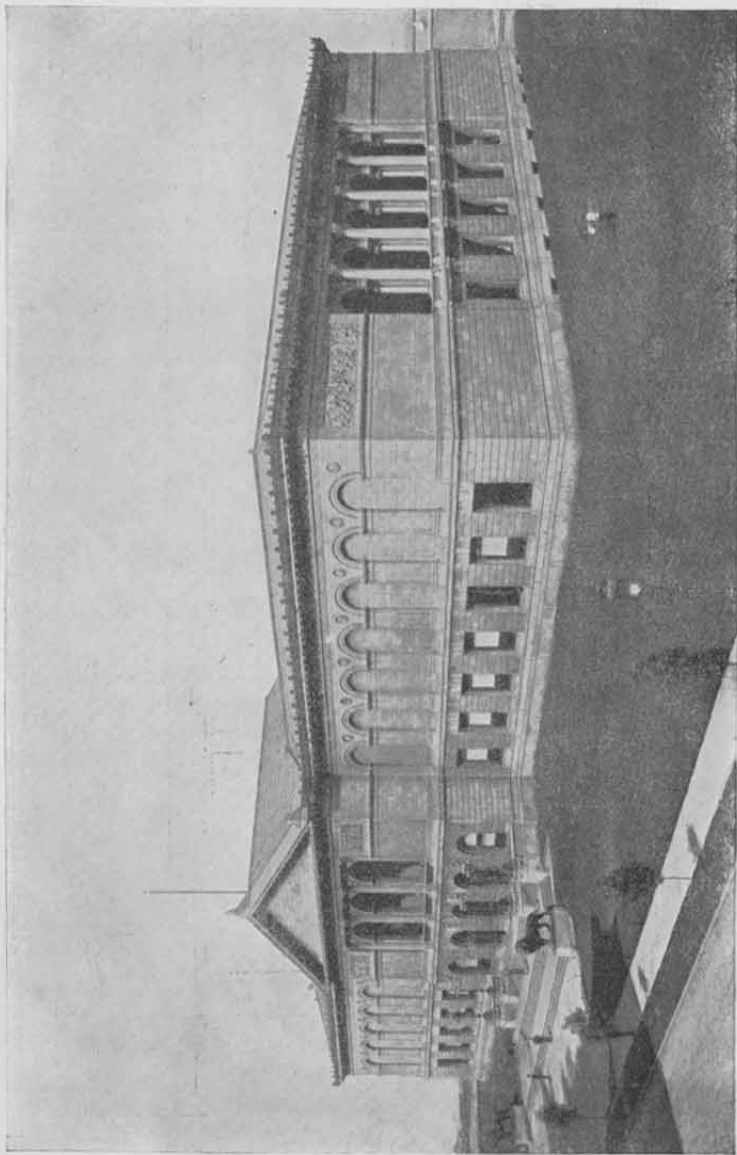
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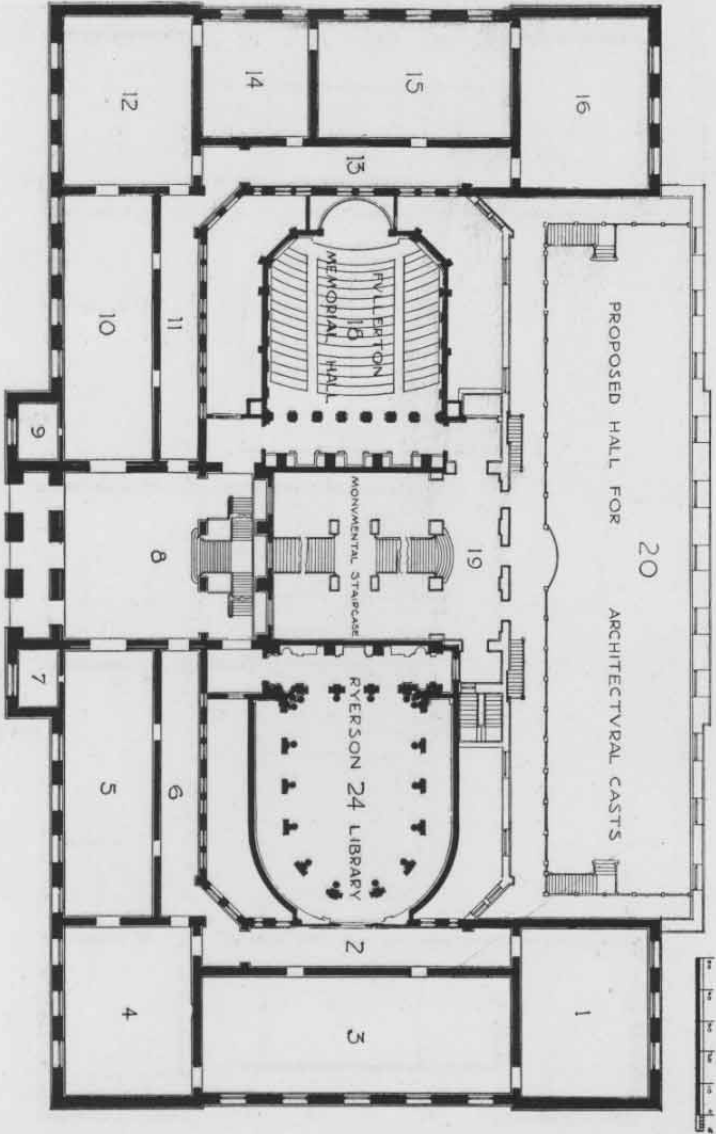
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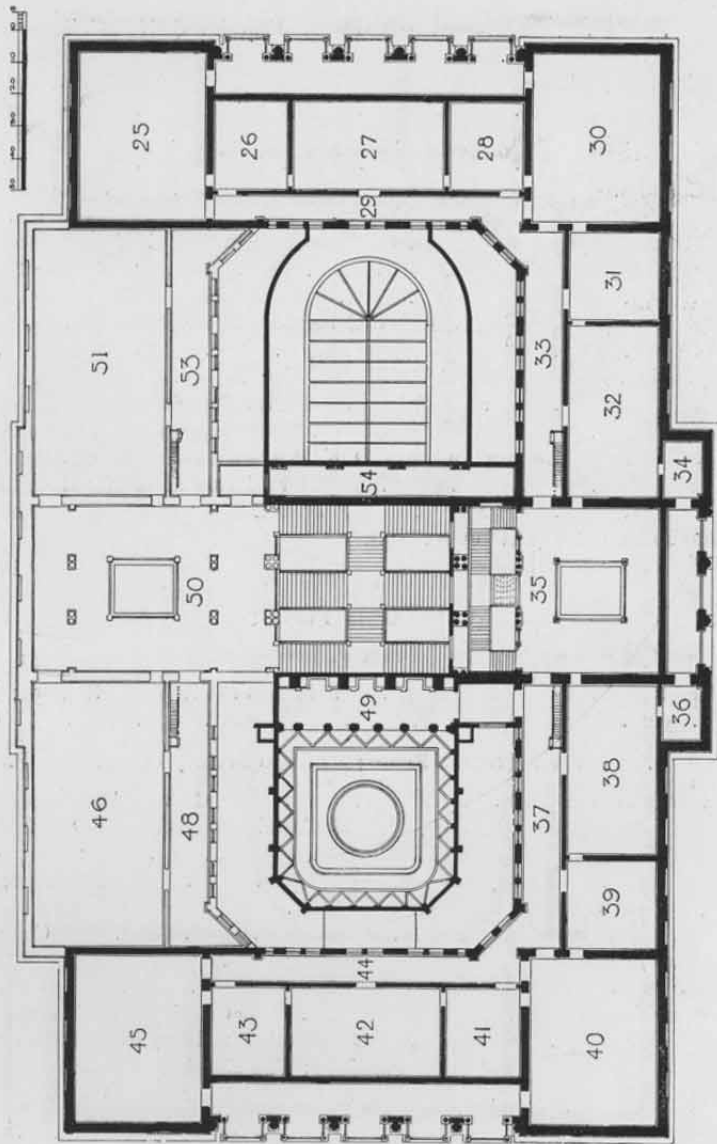
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DESIGNATION OF GALLERIES

MAIN FLOOR

SEE PLAN

ROOM 1,		Elbridge G. Hall Collection of Sculpture Egyptian and Assyrian
ROOM 2, (Corridor.)	Same.	Asia Minor, and Early Greek
ROOM 3,		Same Age of Pheidias
ROOM 4,		Same. Later Greek
ROOM 5,		Same. Roman
ROOM 6, (Corridor.)		Same. Renaissance
ROOM 7,		Office of the Director
ROOM 8, (Hall.)		Elbridge G. Hall Collection. Modern
ROOM 9,		Office of the Secretary
ROOM 10,		Elbridge G. Hall Collection. Modern
ROOM 11, (Corridor.)		Historical Collection of French Sculpture and Architecture
ROOM 12,		Same
ROOM 13, (Corridor.)		Same
ROOM 14,		Higinbotham Collection of Naples Bronzes
ROOM 15,		Egyptian and Classical Antiquities
ROOM 16,		Library, and Mrs. D. K. Pearson's Collection of Braun Photographs
ROOM 18,		Fullerton Memorial Hall, Lecture Room
ROOM 24,		New Library, now in process of construction

ROOMS 19 and 20 are in the part not yet built.

SECOND FLOOR

SEE PLAN

ROOM 25,		Paintings in the Arctic Regions; F. W. Stokes
ROOM 26,		Oil Paintings
ROOM 27,	}	Photographic Salon; Chicago Society of Amateur Photographers
ROOM 28,		
ROOM 29, (Corridor.)		Century Drawings and Autotypes
ROOM 30,		McCormick Collection of Old English Portraits
ROOM 31,		Oil Paintings
ROOM 32,		Paintings; Old Masters
ROOM 33, (Corridor.)		Arundel Reproductions
ROOM 34,		Committee Room
ROOM 35, (Hall.)		Sculpture and Paintings
ROOM 36,		Committee Room
ROOM 37, (Corridor.)		Oil Paintings; A. A. Munger Collection
ROOM 38,		Oil Paintings; Henry Field Memorial Collection
ROOM 39,		Paintings; The Elizabeth Hammond Stickney Room
ROOM 40,		Oil Paintings; A. A. Munger Collection
ROOM 41,	}	Nickerson Collection, in preparation
ROOM 42,		
ROOM 43,	}	Collection of the Antiquarians, Textiles, Embroideries, Musical Instruments, etc.
ROOM 44,		
ROOM 45,		

ROOMS 46 to 54 are in the part not yet built.

A FOREWORD.

This exhibition is designed to demonstrate the artistic possibilities of photography as a means of giving expression to the individual appreciation of and feeling for that which is pictorially beautiful.

It is the result of an agitation in this direction awakened in the world of photography by a small circle of men, who, having beheld drowsing in the frozen clasp of science the beautiful spirit of art, strove to awaken it from its icy slumber to add new beauty to the world.

These men, by their pictorial productions and ceaseless teachings and exhortations, finally established a definite pictorial movement. This movement has met with opposition here and abroad from within and without the photographic world.

The opposition was traceable to the allied forces of ignorance, self-interest, prejudice and misunderstanding.

For example, among those who used photography, the makers of portraits chiefly, there was a large element quite innocent of any knowledge of the meaning of the term "composition" as applied to picture making, to whom the word "tonality" conveyed as much meaning as an Aztec hieroglyph, and who were as devoid of any feeling for the artistic as it is possible for a human being to be. This element, with an instinct that was born of self-preservation, combatted this movement with unrelenting bitterness; for though few of them appreciated its real significance, it was for this class, as the writing upon the wall that presaged

approaching doom. The success of the movement meant the education of the public taste, and the consequent refusal of the public longer to accept the inartistic wares of this class of workers. The less liberal and more dogmatic of the painters also ranged themselves with the opposition. They saw in photography a purely mechanical process of which the photographer was simply a part of the mechanism; and when from time to time they were forced to admit the positive artistic merit of certain photographs, they would, with a naive disregard for logical consequences, observe that the person who made the pictures under consideration had a positive genius for doing work in charcoal, india-ink or paint; forgetting all the while that this attitude was an admission of a distinct individuality in the work that they had already pronounced mechanical, and consequently a positive contradiction of their original position.

The artist, they held, must select the best from nature, compose it into such a picture as his taste and imagination may dictate, and present it through the medium of his own sense of color and line; passive nature, immobile and insensate, presents many incidental facts, all of which are interesting, each of which may be suggestive of the beautiful, and every one of which will excite some sort of interest or appreciation; but which, presented literally and collectively just as they appear in nature, will not compose into a picture, nature requiring for this purpose the co-operation of the imaginative mind of man.

Photography, being in their opinion, purely mechanical and quite devoid of any power of selection, and the photographer part of the mechanism, it was not possible for a photograph to be truly artistic because it was simply a mechanically exact copy of nature.

To admit after this that any photograph from nature possesses distinct artistic merit and charm, was to admit that it differed in character from other photographs, and also that it did not interpret nature literally. To admit this is to admit

the existence somewhere of a power of selection and composition, and this involves a denial of the proposition that photography is a purely mechanical medium. Such a denial compels the admission that it is a more or less pliant tool in the hands of the photographic worker; and such admission leads to the irresistible conclusion that photography is entitled to an honorable place among the graphic arts.

There are many among the purely technical and scientific workers who likewise oppose the movement because they quite misunderstand its purpose, and entertain a fear that its main object is to discount and discredit all that is simply technical or scientific. Such is not the case. Technical and scientific photography have their distinct place and ever will have. Artistic pictorial photography has its place also, and hence the success of this movement despite all opposition.

The joint exhibitions broke the ground for it in this country and the Philadelphia Salon of 1898—the first photographic salon properly so called ever held in America, established the justness of its claim beyond dispute.

Chicago has the honor of being the second American city to recognize the soundness of this claim.

Prompted by no petty spirit of rivalry but impelled by an almost intuitive perception of the broad significance of this movement, she has thrown herself into it with all the splendid vigor and determination that have characterized all of her other undertakings and won for her an honorable place among the great cities of the modern world.

Profiting by the experiences, efforts and friendly advice of Philadelphia and influenced by the single idea of placing upon the walls of The Art Institute of Chicago, an exhibition of American pictures entirely worthy to be hung thereupon, by reason of its high standard of artistic excellence, the broad-minded joint committee of The Art Institute of Chicago, and The Chicago Society of Amateur Photographers has given to

the art loving public of Chicago, the choicest collection of artistic photographs ever shown in America, and proves if proof were wanting, the right of the photographic society to a home in that splendid home and treasure house of art, The Art Institute of Chicago.

JOSEPH T. KEILEY.

New York, March 29, 1900.

EXHIBITORS.

- C. Yarnall Abbott**, 43 South 18th St., Philadelphia, Pa.
- 1 Katherine.
2 Study of a head.
3 Dryad.
4 Summer.
5 Illustration for "Trelawney."
- Prescott Adamson**, 69 Fisher's Lane, Germantown, Pa.
- 6 A Snow-Storm at Dusk.
- Alice Austin**, 360 Boylston St., Boston.
- 7 Portrait.
8 Portrait.
9 Gertrude.
10 Katharine.
- Mary H. Beman**, 317 E. 49th St., Chicago.
- 11 Study.
- Charles I. Berg**, 34 Gramercy Park, New York.
- 12 Water Nymph.
13 Summer.
14 Carmen.
- Elizabeth Brownell**, 71 Dearborn St., Chicago.
- 15 October.
- John G. Bullock**, 528 Arch St., Philadelphia.
- 16 Tree Study.
17 Coke Burner.
- W. E. Carlin**, 3 W. 29th St., New York.
- 18 Portrait.
19 On the Dutch Dunes.
- A. D. Chaffee**, 45 W. 50th St., New York.
- 20 The Edge of the Woods.
21 Now is the Year's Recessional.
22 Snow-Bound.
23 A Little Bit of Winter.
24 Scarce Broken Paths.
- Dasie G. Cherry**, 153 W. Locust St., Newark, O.
- 25 Portrait of Miss C.

Rose Clark and Elizabeth Flint Wade, 321 Hudson St., Buffalo, N. Y.

- 26 Annetje.
27 Miss M., of Washington.
28 Janet.
29 Little Richard.
30 Doris and Her Mother.
31 Mrs. S.
32 Mrs. C.
33 Olive.
34 Hester.

William B. Dyer, 69 Dearborn St., Chicago.

- 35 Clytie.
36 Circe.
37 Child's Head.
38 Portrait of Child.
39 Chloris.
40 Palmist.
41 A Fragment.
42 Landscape.
43 The Flower.
44 A Study.

Dallett Fuguet, The Camera Club, New York.

- 45 The Path.
46 River of Dreams.
47 Sultry August Noon.

Arthur A. Gleason, 29 Dyer Ave., Everett, Mass.

- 48 The Grinder.
49 A Stormy Night in Town.
50 Night in the Harbor.

Herbert Arthur Hess, 233 Elm St., Northampton, Mass.

- 51 In Arcadia.
52 Endymion.
53 Solitude.

Frances B. Johnston, 1332 V St., Washington.

- 54 The Geisha.

Gertrude Kaesebier, 273 Fifth Ave., New York.

- 55 The Manger.
56 Decorative Panel.
57 Portrait of Miss S.
58 Portrait of F. Holland Day.
59 Portrait of Miss Sears.
60 Portrait of Miss N.
61 Mother and Children.
62 Mother and Children.
63 Portrait of a Man.

- *Joseph T. Kelley**, 3 W. 29th St., New York.
- 64 A Bacchante.
65 Citizen Fuché.
66 The Duke of Otranto.
67 De Guiche.
68 A Cavalier.
69 A Courtier.
70 Study from Clay.
71 Sioux Chief.
72 Indian Warrior.
73 Indian Study.
- George F. Kunz**, 116 Bittman St., Akron, O.
- 74 Good Night.
75 Meadow Brook.
- Louis A. Lamb**, 525 44th Place, Chicago.
- 76 A Gray Day.
- Oscar Maurer**, 220 Sutter St., San Francisco, Cal.
- 77 The Storm, near Mexico City.
- H. W. Minns**, Akron, O.
- 78 Parting Day.
79 A Dreamy Morning.
80 Portrait.
- William D. Murphy**, The Camera Club, New York.
- 81 In the Lutschenthal.
- William L. Page**, 591 Evanston Ave., Chicago.
- 82 By the Baltic Sea.
83 Safe Home.
84 Ruins.
85 Ancient and Modern.
- L. L. Peddinghaus**, Marietta, O.
- 86 Sheep.
87 Evening.
88 Morning.
- Virginia M. Prall**, 920 16th St., Washington.
- 89 Mother and Child.
- T. J. Preston, Jr., and H. P. Powell Rees**, 549 Springdale Ave., E. Orange, N. J.
- 90 Last Glow.
- Robert S. Redfield**, Wayne, Pa.
- 91 A Brook in Springtime.
- Virginia G. Sharp**, 317 N. 35th St., Philadelphia.
- 92 Babette.
93 Sunny Childhood.
94 Donald.

- 95 Il Penseroso.
- 96 Head of a Young Girl.
- 97 Elizabeth.
- 98 **Benjamin Sharp**, 317 N. 35th St., Philadelphia.
Citadel, Wurzburg, Bavaria.
- 99 **T. O'Connor Sloane, Jr.**, Orange, N. J.
Salt Marsh in Winter.
- 100 **Ema Spencer**, 161 N. Fourth Ave., Newark, Ohio.
Melody.
- 101 The Student.
- 102 Child With Apple.
- 103 **Katharine Sheward Stanbery**, Adair Ave., Zanesville, Ohio.
The Arabian Nights.
- 104 **Mary R. Stanbery**, Adair Ave., Zanesville, Ohio.
The Bar Maid.
- 105 The Girl and the Book.
- 106 **Eduard J. Steichen**, 342½ Seventh St., Milwaukee, Wis.
Keats.
- 107 The Frost Covered Pool.
- 108 ***Alfred Stieglitz**, 3 W. 29th St., New York.
Mending Nets.
- 109 Scurrying Home.
- 110 Winter in Fifth Avenue.
- 111 An Icy Night.
- 112 Snow and Sky.
- 113 The Old Mill.
- 114 September.
- 115 Portrait of a Baby.
- 116 Sunshine After Rain.
- 117 A Vignette in Platinum, (two colors).
- 118 **Anne Biddle Stirling**, 4517 Kingsessing Ave., Philadelphia
Portrait of Edmund Stirling.
- 119 **Edmund Stirling**, 4517 Kingsessing Ave., Philadelphia.
A Fellow of Balliol.
- 120 The Old Wedding Dress.
- 121 Mother.
- 122 Drawing Lesson.
- 123 The Reader.
- 124 Sunset Meadows.
- 125 **Henry Troth**, 3606 Baring St., Philadelphia.
Cloisters, San Juan Capistrano.
- 126 **Amelia Van Buren**, 106 Miami Ave., Detroit, Mich.
A Rainy Day.

- 127 Autumn.
 128 The Letter.
 129 Woman and Child.
 130 Where the Snow Lies.
 131 Study of a Head.
 132 Girl with Flowers.
- Frederic J. von Rapp**, 10 S. 18th St., Philadelphia.
 133 The Loving Cup.
- Eva Gamble Walborn**, Akron, Ohio.
 134 Ned.
 135 "The Sound of Dropping Nuts."
- F. N. Waterman**, 223 W. 106th St., New York.
 136 Moorland Lights.
- *Eva Lawrence Watson**, 10 S. 18th St., Philadelphia.
 137 Flickering Lights.
 138 The May-Apple Leaf.
 139 Mother and Child.
 140 Fleurs de Lis.
 141 An Impression.
 142 Study in Gaslight.
 143 Profile Study.
 144 Child's Portrait.
 145 Study of Head.
 146 Girl with Vase.
- Mathilde Weil**, 1628 Chestnut St., Philadelphia.
 147 The Embroidery Frame.
 148 The Magic Crystal.
 149 Constance.
 150 Portrait of Miss H.
- *Clarence H. White**, 161 N. Fifth St., Newark, Ohio.
 151 Spring.
 152 The Violinist.
 153 Ring Toss.
 154 The Hill Road.
 155 Mrs. W. and Children.
 156 Girl With Harp.
 157 Portrait of Miss E. F.
 158 The Old Chest.
 159 The Finish.
 160 The Tennis Girl.

* Pictures not passed upon by the Jury, of which this Exhibitor was a member.



Scarrying Home.

Alfred Stieglitz.



The May Apple Leaf.

Eva Lawrence Watson.



The Courtier.

Jos. T. Kelley.



Mrs. W. and Children.

Clarence H. White.

THE CHICAGO SOCIETY OF AMATEUR PHOTOGRAPHERS.

The Chicago Society of Amateur Photographers is an organization of lovers of the art of picture making with the Camera and welcomes to membership those who are interested in pictorial photography. Membership in it includes membership in the Art Institute of Chicago.

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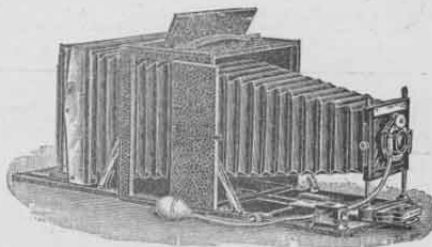
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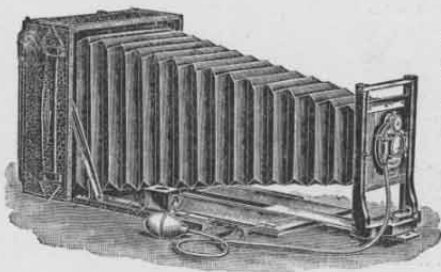


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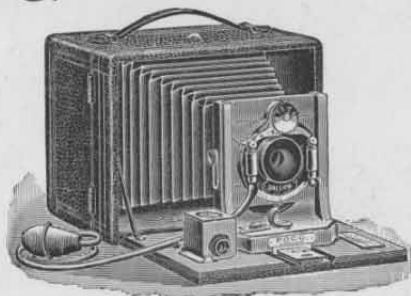
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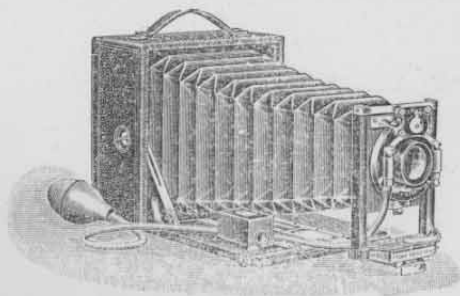
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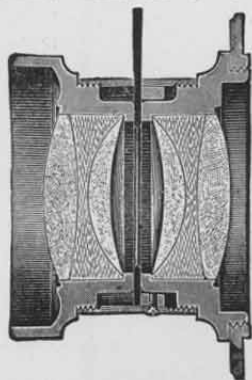


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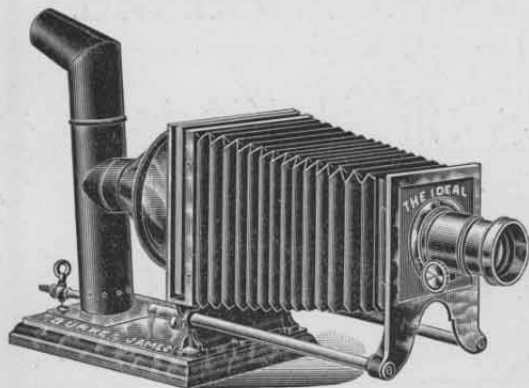
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