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Photographs and Historical Processes



**Saint-Gaudens National Historic Site
Cornish, N.H.**

1 September - 31 October 1995

Picture Gallery
Saint-Gaudens National Historic Site
RR 3, Box 73
Cornish, NH 03745

Front cover: Autochrome of Maxfield Parrish in his studio, 1913
Collection of Drs. Sandy and Stephen Dorros

Photographs and Historical Processes

Over the years since the National Park Service acquired the collections of the Saint-Gaudens National Historic Site, a great number of photographs have been added through gifts and purchases. We know that Saint-Gaudens used photography extensively in the production of his work, from the very first summer he lived at "Aspet" when he was working on the monument to Abraham Lincoln, the "Standing Lincoln" now in Chicago. For this piece he employed a local photographer, George E. Knowlton of Windsor, Vermont, to capture various poses of the model, Langdon Morse. These photographs were lost, possibly in the fires that destroyed the studios in 1904 and 1944. One day perhaps, we may locate the Knowlton studio collection, since we know Knowlton moved to Sycamore, Illinois in the late 19th Century.

In 1989, Saint-Gaudens National Historic Site was able to acquire the original prints from the DeWitt Clinton Ward collection that were to be a portfolio of Saint-Gaudens' work, produced as a series of fine art prints. Among these are some 900 images produced by Ward from existing photographs of Saint-Gaudens' earlier works, by George C. Cox, and other art photographers employed by Saint-Gaudens, as well as snapshots made by studio assistants and family members over the years. In addition, there is work done by Ward just after Saint-Gaudens' death in 1907, no doubt in conjunction with the great retrospective exhibition that was mounted by the Metropolitan Museum of Art in New York City in 1908.

After surveying this extensive collection of historic and modern photographs, we found that almost all the historical processes used in photography were represented. That survey, and the discovery by the Dorros Family of some of the earliest color photographs ever made, most of which were views of Cornish, was the catalyst and inspiration for this exhibition.

I would like to thank those who have assisted in the research and mounting of this exhibition. Judith Nyhus, Registrar of the Saint-Gaudens NHS; Greg Schwarz, Chief of Visitor Services; Barbara Lemmen, photographic conservator of Lebanon, NH; Vic Reno, lighting consultant; the Connecticut Valley Electric company; Kit Hawkins, in charge of exhibits for the Saint-Gaudens Memorial Trustees; John Gilbert and the staff of the Facilities Division of the Saint-Gaudens NHS and the donors and lenders to the exhibition: the Estate of Percy MacKaye, the Dartmouth College Special Collections, the Woodrow Wilson House, WDC; the Library of Congress and especially Dr. Stephen Dorros and Dr. Sandy Dorros for their special assistance in making this publication possible.

John H. Dryfhout
Superintendent

Dorros Autochromes

A photograph captures moments in time that possibly would be lost to future generations had not some patient individual focused his lenses and attention on detailing his world. The autochromes (early color photographs on glass) in this exhibition are unique specimens, not only in the history of color photography, but as an adjunct to the sense of history surrounding Cornish, New Hampshire at a time when artists, poets, writers, socialites, businessmen and politicians flocked to the region to live, work and vacation. The Autochromes are small gems of intimacy with the past.

Our Autochrome collection was discovered in San Diego in the summer of 1994, boxed in a dark corner case of a collectibles shop for several years, apparently unappreciated unclaimed storage refuse. Their beauty was immediately apparent; their historical importance suggested by notations on many of the slides: "Cornish Woods," "St. Gaudens' Studio," "M. Parrish Studio," "Leyendecker Garden," "Entrance to Parrish House."

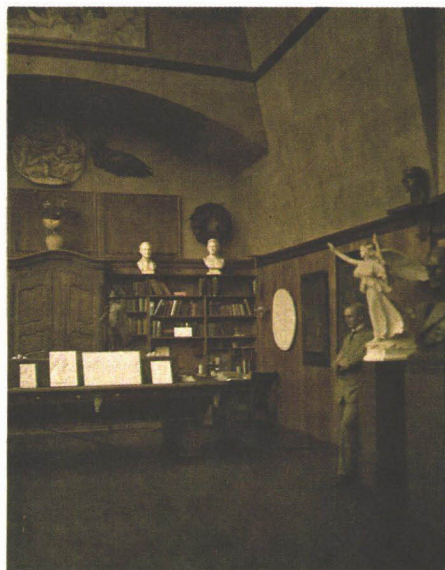
Researching the images began with studying the autochrome process (see museum notes) which was short lived, 1907-30's, and used mainly by professionals and wealthy individuals due to its difficulty and expense. Although these first color images were unique, exciting, intensely beautiful and captured the public imagination at the time, they are fragile and light sensitive and few have survived these many years. To find a collection of 34 Autochromes, including their diasscopes (viewing devices) was astounding! Further, these images involved famous artists, illustrators, sculptors and actors, and included interior views of their studios, difficult to achieve at that time due to the longer exposure times required to capture more light. Augustus Saint-Gaudens, Maxfield Parrish, J.C. Leyendecker were household names in the early years of the twentieth century - Augustus Saint-Gaudens as sculptor of the \$20 gold piece and numerous historic sculpture commissions and monuments; Maxfield Parrish as illustrator-painter for *Harper's Weekly*, *The Saturday Evening Post*, *Ladies Home Journal*, *Colliers*, *Scribners* and J. C. Leyendecker as illustrator for *Colliers*, *Saturday Evening Post* and creator of the famous "Arrow Collar Man" advertising campaign for Cluett, Peabody and Co. Hidden among these images is also the figure of B. Martin Justice, who in 1893 was "the first and only salaried employee on the *Saturday Evening Post*," and an illustrator for the magazine *Ladies Home Companion* among others.

What an intriguing collection of images! Having dated them to the fall of 1913, based partly on the image of Mrs. Maxfield Parrish (Lydia) and her young daughter (Jean) born, 1911. New information told us that the Justices spent a summer in Cornish and attended several of the local performances. The Justices were friendly with the Parrish family and the Rublee family as well. Reprints from the 1933 Los Angeles Times tell us that Martin Justice moved to Los Angeles around 1920 to become a movie producer for the old Vitagraph Company and was survived by his wife Irene at the time of his death in 1961.

It is certainly conceivable then that the autochromes are the work of Justice -- the views of Cornish, Maxfield Parrish in his studio, his family and his home, and "Irene" dressed as "Jeanne D'Arc" posing at the "Oaks."

Cornish was abuzz in the fall of 1913 with the production of Percy MacKaye's *Sanctuary-A Bird Masque*, and people journeyed to Cornish from all over for this event. It is a distinct possibility that Leyendecker, who must have been an acquaintance, may have been a visitor to Cornish. Research into the origin of the autochromes continues. Percy MacKaye's *Jeanne D'Arc*, was written in 1906. Why was Irene in costume seven years later? Who are the other Cornish individuals in the autochromes? There are a myriad of unanswered questions to date, but one thing is certain: the beauty and poignancy of these images demand further investigation. Because their rich color reaches to our modern sensibilities, the insight into past times they offer us has an immediacy that touches us as no other early photography can. We marvel at their beauty, and respect their historic impact.

Sandy Dorros



Saint-Gaudens' Little Studio by B. Martin Justice, 1913
Collection of Drs. Sandy and Stephen Dorros

WEST GALLERY

Interior of Saint-Gaudens "Big Studio", Cornish, NH

gelatin printing-out paper by De Witt Clinton Ward, c. 1905, (7 ° x 9 5/8 inches). The platform holds the clay model for the Parnell Monument center image; on the left a plaster model of a Union Station, WDC, sculpture by Louis St. Gaudens and on the right is the "Seated Lincoln" plaster.
(SAGA # 6097)

Interior of "Little Studio", Cornish, NH

gelatin printing-out paper by De Witt Clinton Ward, c. 1905, (7 ° x 9 1/4 inches). The photograph includes a plaster sketch of the Baker Tomb and other sculptures in process.
(SAGA # 5698)

Parnell Monument

gelatin printing-out paper, by De Witt Clinton Ward, c. 1905, (9 1/4 x 7 3/8 inches). A full scale plaster working model of the monument.
(SAGA # 6099)

Parnell Monument

gelatin printing-out paper by De Witt Clinton Ward, c. 1905, (9 ° x 7 inches). The mock-up is a full scale wooden, plaster and cardboard working model, installed in the field at "Aspet".
(SAGA # 6100)

Magee Fountain Stele

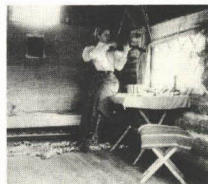
gelatin printing-out paper by De Witt Clinton Ward, c. 1906, (9 1/4 x 6 inches). A full scale plaster working model shown in the field at "Aspet" (note "Little Studio" in the background).
(SAGA # 5750)

Male Athlete Model and Ideal Relief

cyanotypes, Annette St. Gaudens, c. 1910, (5 x 2 °; 8 ° x 6 ° inches).
(SAGA photograph # 407)

Charlotte Houston Fairchild Playing Violin

collodion printing-out paper, Frances Houston, c.1905, (9 3/8 x 7 1/4 inches).
(SAGA # 4356, gift of the estate of Sara R. Fairchild, 1988)



Homer Saint-Gaudens and Friends

gelatin printing-out paper, photographer unknown, c. 1895, (3 1/4 x 3 3/4; 5 x 3 7/8; 3 7/8 x 5; 3 5/8 x 3 1/4 inches). Swimming Pool at the "Little Studio".
(Lent by Dartmouth College Special Collections, Baker Library, Hanover, NH)

Nude Female Model by Pool

gelatin printing-out paper (French Satin, Jr./Philadelphia Blue Print Co.), photographer: studio of Augustus Saint-Gaudens, c. 1895, (4 7/8 x 3 7/8 inches).
(Lent by Dartmouth College Special Collections, Baker Library, Hanover, NH.)

Tennis Players at the Rublee Court, Cornish, NH.

gelatin printing-out paper, photographer unknown, date unknown, (3 7/8 x 4 inches).
(SAGA Acc # 255, gift of George and Ellen Rublee, 1995)

Children in Classical Dress

collodion printing-out paper, Annette St.Gaudens, c.1920, (7 ° x 4 ° inches). Annette often included the children of the Cornish community in her ideal reliefs, which were finished in terra cotta in her son Paul's Orchard Kiln Pottery.
(SAGA # 358f)



Upland Pasture School, Boy with Pack-Burro

silver gelatin print by Louise Birt Baynes (Mrs. Harold Baynes) c. 1919, (6 x 7 3/4 inches). Robert and Katherine Ellis Barrett organized the Pasture School in 1919 and for the following three years led annual expeditions into the high Sierras of California and Mexico.
(SAGA Acc # 255, gift of George and Ellen Rublee, 1995)



Lucia Fairchild Fuller with her children

salted paper print, photographer unknown, c. 1903, (6 1/4 x 7 3/4 inches) Here the artist/mother; painter of miniatures, is shown reading to her two children, Clara and Charley in their Plainfield, NH home.
(SAGA # 2613)

Pompeian Excursion

gelatin printing-out paper, rephotograph from a snapshot ca. 1900 by an unknown photographer, (7 ° x 9 1/4 inches). Saint-Gaudens inscription reads, "The ruins of Pompeii with the ruins of StG, Defelici, Calarossi. Garnier, Defelici and I who had not seen Colarossi for 20 years met him in the urinal at the entrance to Pompeii!"
(SAGA # 5721)

Exposition Universelle, Paris, 1900, with the heroic-size Sherman Monument

silver gelatin print, unknown photographer, 1900, (3 3/8 x 4 1/4 inches). Saint-Gaudens won the Grand Prize at this Exposition in which he had entered four monumental sculptures and fourteen portrait reliefs.
(SAGA # 1325a)



Peace and Arbitration

gelatin developing-out paper, photographer unknown, c. 1917, (8 x 10 inches).
World War I peace advocacy group posed in front of Louis and Annette St.
Gaudens' house. Annette holds the banner on the left.
(SAGA # 4361)

Tonetti Studio Party, Paris

albumen print, unknown photographer and date (6 3/4 x 8 3/4 inches). Francois
Michel Louis Tonetti (1863-1920) married Saint-Gaudens' assistant Mary
Lawrence, he came to the U.S. from Paris in 1899.
(SAGA photograph # 2329)

Louis, Annette and Paul St. Gaudens, Cornish, NH

gelatin developing-out paper, photographer unknown,
1901, (9" x 7 inches).
(SAGA Acc # 248, gift of John Gilman, 1994)



Augustus Saint-Gaudens

gelatin printing-out paper, rephotograph by De Witt Clinton Ward,
c. 1904, (3 7/8 x 7 5/8 inches). Two images of Augustus Saint-Gaudens holding
his infant son Homer, born in 1880 by unknown photographer.
(SAGA # 6343)

Saint-Gaudens family group at the Pan Pool

rephotograph, gelatin printing-out paper, unknown photographer, c. 1890, (3 5/8
x 4 3/4 inches), niece Marie Saint-Gaudens, Augustus Saint-Gaudens, Mrs. Saint-
Gaudens, and "Seasick," Homer's pet goat.
(SAGA # 5681)

Homer Saint-Gaudens in New York City house

collodion/gelatin printing-out paper, unknown
photographer, c. 1884, (3 5/8 x 4 3/4 inches).
(SAGA # 5676)



Homer Saint-Gaudens in New York City house

collodion/gelatin developing-out paper, unknown
photographer, c. 1886, (3 3/4 x 4 3/8 inches).
(SAGA Photo # 2336)

Augustus Saint-Gaudens

salted paper print by George C. Cox, 1894, (9 x 7 inches)
(SAGA # 6094)

Paul Bernard Saint-Gaudens family

four daguerreotypes, one ambrotype, one albumen print. The ensemble includes daguerreotypes by Holmes, NYC, of **Mary McGuinness Saint-Gaudens**, (1/8 plate; 2 1/2 x 2 inches); **Bernard Saint-Gaudens**, (2 1/2 x 2 inches); and the brothers, **Augustus Saint-Gaudens**, (1/8 plate, 2 1/4 x 2 inches) and **Andrew Saint-Gaudens**, (1/8 plate; 2 2/4 x 2 inches), ambrotype of **Louis St. Gaudens** (1/6 plate, 3 1/4 x 2 3/4 inches), and albumen print of their uncle, **Anne Francoise Blaise Saint-Gaudens**, (1/6 plate, 3 1/4 x 2 3/4 inches).

(SAGA # 4961, gift of M./ Mme. Fraisse, 1931)



Augustus Saint-Gaudens

platinotype by De Witt Clinton Ward, c.1905, (8 1/8 x 6 inches). This profile portrait of Augustus Saint-Gaudens is # 7 in a special series of images completed by D. C. Ward.

(SAGA # 5604)

Augustus Saint-Gaudens

platinotype by De Witt Clinton Ward, c. 1905, (3 x 2 ° inches).

A formal frontal portrait of Augustus Saint-Gaudens.

(SAGA # 5976)



Augustus Saint-Gaudens

platinotype by De Witt Clinton Ward, c.1905, (8 x 6 inches). The frontally posed, cigarette smoking, portrait image of Augustus Saint-Gaudens captured here is # 1 in the series by D. C. Ward.

(SAGA # 5593)

Augustus Saint-Gaudens

gelatin printing-out paper by De Witt Clinton Ward, c.1905, (9 1/8 x 6 1/8 inches). Augustus Saint-Gaudens, in advanced illness, on the pergola of the Little Studio with a stack of reading material placed close by in a chair.

(SAGA # 6467)

Augustus Saint-Gaudens

gelatin printing-out paper, rephotograph by De Witt Clinton Ward, 1905, (9 x 6 3/8 inches). This contemplative portrait image of Augustus Saint-Gaudens was made just two years before his death in 1907.

(SAGA # 5609)

Plaster cast of the Adams Memorial

silver gelatin print by De Witt Clinton Ward, 1907, (9 1/4 x 7 1/8 inches). Original bronze memorial is located in Rock Creek Church Cemetery, Washington, DC

(SAGA # 6223)

Snapshots of the Unveiling of the Shaw Memorial Boston, May 31, 1897

gelatin printing-out paper, unknown photographer, 1897, (1 ° x 2 inches). Parade of the African-American veterans of the 54th Massachusetts Regiment.

(SAGA # 2491-94)

Robert Gould Shaw Memorial

photogravure (heliotype) print from The American Architect and Building News, September 11, 1897, (13 3/8 x 17 5/8 inches).

(Collection of the Saint-Gaudens National Historic Site)

Governor Roswell P. Flower Monument

photogravure print by De Witt Clinton Ward, 1907, (7 x 10 inches). The sculpture as it appeared in its original setting on Washington Street near Public Square, Watertown, NY.

(SAGA # 5900)

William Tecumseh Sherman Monument

salted paper print by De Witt Clinton Ward, 1907, (7 3/8 x 9 ° inches). The sculpture is located at the Grand Army Plaza, 5th Avenue and 59th Street, New York City.

(SAGA # 5918)

Plaster relief of Charles A. Dana

salted paper print by De Witt Clinton Ward, 1907, (12 ° x 6 3/4 inches). This photograph is the only known record of this now unlocated relief.

(SAGA # 6076)

Plaster relief of William Henry II and Cornelius Vanderbilt III

salted paper print by De Witt Clinton Ward, 1907, (7 ° x 12 inches). This photograph is the only known record of this now unlocated relief.

(SAGA # 6080)

Marble bust of Benjamin G. Arnold

platinum print by De Witt Clinton Ward, 1907, (11 ° x 8 ° inches). This photograph is the only known record of this bust destroyed in the Saint-Gaudens Studio fire in 1944.

(SAGA # 6082)

Marble bust of Louise Adele Gould

platinum print by De Witt Clinton Ward, 1907, (11 5/8 x 9 1/4 inches).

(SAGA # 6064)

CASE

The Book of the Dance, by Arnold Genthe, New York City: Mitchell Kennerley, 1916; Frontispiece: color print of Juliet Barrett Rublee as "Tacita" in *Sanctuary: A Bird Masque* (1913) and Monotype of same (p. 45)
(SAGA Acc #255, gift of George and Ellen Rublee, 1995)

Unknown Female

Ambrotype, unknown photographer, unknown date (3 x 2 3/8 inches)
(SAGA # 5198)

Monument of Abraham Lincoln: The Man, Standing Lincoln

Lincoln Park, Chicago, ca. 1890 stereographs, by Keystone View Co., Philadelphia, PA.
(SAGA #2526, gift of Bernice Belaski)

CASE

African-American and White Sharecropper families, near Aiken, SC.

five cyanotypes by Annette St. Gaudens, c. 1905. The photographs are from an album of Annette J. St. Gaudens. Mrs. St. Gaudens lived and spent time modeling small sculptures in the South Carolina community during the winter months.
(SAGA # 248, gift of John Gilman, 1994)

Unknown Woman

Tintype, unknown photographer, ca. 1860's, discovered in the attic of "Aspet" underneath a framed picture.
(SAGA #5570)

Unknown Male

Tintype, unknown photographer and date, (1 7/16 x 15/16 inches). Gem type, popularized from 1863-1890 by the Gem Galleries, these small postage stamp images became available with the invention of the Wing multiplying cameras.
(SAGA Acc # 258)

HALLWAY

“Victory”; detail of **“Temple” with Ram’s Head, Saint-Gaudens NHS**
platinum prints, by Thomas Palmer, 1981, (4 1/2 x 6 1/2 inches).
(SAGA photo # 2312)

Trinity Church, Cornish, NH

collodion printing-out paper, photographer unknown, c.1870, (4 ° x 7 ° inches).
Lent by the Dartmouth College Special Collections, Baker Library, Hanover, NH.

Facade of the Perez Jones/Lane House, Windsor, VT

albumen print, photographer unknown, c.1885., (7 5/8 x 4 ° inches). The handsome Federal-style house was designed by architect Asher Benjamin in 1800 and demolished in the early twentieth century.
(SAGA photograph # 2337)

Augustus Saint-Gaudens

gelatin printing-out paper by De Witt Clinton Ward, c. 1905, (4 3/4 x 7 3/4 inches). Detail study, the artist and his dog.
(SAGA # 5684)

Garden at Saint-Gaudens

Iris ink jet print, by John Woolf, 1995

A large format color negative is converted into a digital file which is then manipulated in a computer and printed on paper. The Iris printer actually sprays the image into the paper, giving it a water color like quality. Delicate tonality and richly saturated colors are possible.

“Aspet” and Garden, Saint-Gaudens NHS

hand-tinted photograph by Warren Ford, 1995 (15 x 11 1/4 inches).
(SAGA Acc # 256, purchase 1995)

Mother and Child from a painting by George de Forest Brush

albumen print, The Carbon Studio, NYC, copyright 1895, (10 3/8 x 10 ° inches).
(SAGA # 1518)

Pan Pool, “Aspet”

platinotype, photographer (M.A.P.) unknown, c. 1903, (5 7/8 x 7 7/8 inches).
(SAGA # 7170 purchase, 1994)

View from the Charles A. Platt House, Cornish, NH

platinotype, photographer (M.A.P.) unknown, c.1903, (6 x 7 7/8 inches).
(SAGA # 7171, purchase, 1994)

EAST GALLERY

Maxfield Parrish in his Studio, Plainfield, NH

rephotographed and enlarged from original color screen plate (Autochrome) by B. Martin Justice, 1913 (front cover)

(Collection of Drs. Sandy and Stephen Dorros, Rancho Sante Fe, CA)

Cornish, NH Road

Sugar Maples with “Irene” Cornish, NH

Autumn Colors in Landscape surrounding “The Oaks”, Plainfield, NH

Garden Walk of Stephen Parrish’s home, “Northcote”, Cornish, NH.

Pergola of Saint-Gaudens’ “Little Studio”

Interior of Saint-Gaudens “Little Studio”

Joseph C. Leyendecker at the Rev. Albert P. Fitch’s “Home’s Acre”, Cornish, NH

Lydia Parrish and daughter Jean, Plainfield, NH

Maxfield Parrish’s home, “The Oaks”, Plainfield, NH

Stone Arch and Gate at Maxfield Parrish’s “The Oaks”, Plainfield, NH with “Irene” as Joan of Arc

rephotographs from color screen plates (Autochromes)

by B. Martin Justice, 1913

(Collection of Drs. Sandy and Stephen Dorros, Rancho Sante Fe, CA)

Sanctuary: A Bird Masque, Characters in their Roles

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913.

(l-r.) Percy MacKaye as “Alwyn”/Poet; Joseph Lindon Smith as “Quercus”/Faun; Witter Bynner as “Stark”/Plume Hunter; Juliet Rublee as “Tacita”/Dryad; Eleanor Wilson as “Ornis”/Bird Spirit; Ernest H. Baynes as the “Shy”/Naturalist. (Collection of the Woodrow Wilson House, Washington, D.C.)

Painting of Ellen A. Wilson and her three Daughters by Robert Vonnoh

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913.

Robert Vonnoh (1858-1933) painted the portraits at his Cornish studio during the summer of 1913. Vonnoh was married to the sculptor Bessie Potter.

(Collection of the Woodrow Wilson House, Washington, D.C.)

Jessie Wilson, Wilson/Sayre Wedding at the White House

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913
(Collection of the Woodrow Wilson House, Washington, D.C.)

Margaret Wilson, Wilson/Sayre Wedding, at the White House

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913.
(Collection of the Woodrow Wilson House, Washington, D.C.)

Eleanor Wilson as "Ornis" in *Sanctuary: A Bird Masque*

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913
(Collection of the Woodrow Wilson House, Washington, D.C.)

Witter Bynner as "Stark"/Plume Hunter in *Sanctuary: A Bird Masque*

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913
(Collection of the Library of Congress)

Herbert Adams as Cardinal Bird and Arvia MacKaye as Hummingbird in *Sanctuary: A Bird Masque*

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913.
(Collection of the Library of Congress)

Juliet Barrett Rublee as "Tacita" in *Sanctuary: A Bird Masque*

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913
(Collection of the Library of Congress)



Spectators on the Lawn at *Sanctuary: A Bird Masque*

Meriden, NH, September 12, 1913, rephotograph from color screen plate (Autochrome) by Arnold Genthe
(Collection of the Library of Congress)

Eleanor Wilson as "Ornis" in *Sanctuary: A Bird Masque*

rephotograph from color screen plate (Autochrome) by Arnold Genthe, 1913.
(Collection of the Library of Congress)

Witter Bynner as "Stark"/Plume Hunter in *Sanctuary A Bird Masque*

reprint of an original photograph by Arnold Genthe, 1913 (10 x 8 inches)
(Collection of the Library of Congress)

George Rublee as "Great Heron" in *Sanctuary: A Bird Masque*

reprint of an original photograph by Arnold Genthe, 1913 (10 x 8 inches)
(Collection of the Library of Congress)



Percy MacKaye

color screen plate (Autochrome) mounted in a Diascope; by Arnold Genthe, 1912

(Lent by the Estate of Percy MacKaye)

Percy MacKaye as "Alwyn"/Poet, *Sanctuary: A Bird Masque*

color screen plate (Autochrome) mounted in a Diascope; by Arnold Genthe, 1913

(Lent by the Estate of Percy MacKaye)

Arvia MacKaye

Color screen plate (Autochrome) mounted in a Diascope; by Arnold Genthe, 1913

(Lent by the estate of Percy MacKaye)

Isadora Duncan

silver gelatin developing out paper, The Dover Street Studios, London, date unknown, (11 1/4 x 9 1/4 inches). Hand inscribed by Isadora Duncan, "For my friend Robert Barrett."

Isadora Duncan was a noted classical dancer who visited Cornish, NH on at least two occasions and was both a friend and teacher to Juliet Rublee, sister of Robert Barrett.

(SAGA Acc # 255, gift of George and Ellen Rublee, 1995)



Col. Homer Saint-Gaudens with President Woodrow Wilson, World War I, France

silver gelatin print, 1918/9, (16 x 20).

(SAGA # 4899)

Reverend Edwin Hubbel Chapin

rephotograph of an original photo by George C. Cox, ca. 1879, (10 x 8 inches) was used by Saint-Gaudens in modeling the relief of Chapin after his death in 1880, for the Church of the Divine Paternity, NYC.

(SAGA photo # 1291b)

Juliet Barrett Rublee as "Tacita", in *Sanctuary: A Bird Masque*

silver gelatin developing-out paper, by Arnold Genthe, 1913, (9 1/4 x 7 ").

(SAGA Acc # 255, gift of George and Ellen Rublee, 1995)



PHOTOGRAPHERS

George Collins Cox (1851-1902), began his photographic career in Newark, New Jersey. Between 1884 and 1901, Cox had his own photographic portrait studio at 826 Broadway in New York.

He photographed friends, including prominent figures, such as, Walt Whitman, Gen. William Tecumseh Sherman, Gen. George B. McClellan; actors, Joseph Jefferson and Edwin Booth as well as American painters, John LaFarge, Augustus Saint-Gaudens and architect, Henry Hobson Richardson. Both the American impressionist painter, William Merritt Chase and sculptor Augustus Saint-Gaudens are known to have used Cox's photographs as preliminary visual aids or studies for their own work. Some of Cox's portraits were also reproduced in journals, such as *The Century Magazine*, *The Century Gallery of One Hundred Portraits*, 1897, and *Harper's Weekly*.

The Cox collection of 1,400 photographs (including platinum photoprints, salted paper photoprints, and silver gelatin photoprints) is in the National Museum of American History, Prints and Photographs Division. They were acquired in 1962 from the Cox family.

(Bob) Martin Justice (b. 1869, Wyoming, Iowa; d. Hollywood, California, 1961) was a photographer, illustrator, and an art editor for the *Saturday Evening Post*, where he designed the lettering for the masthead/cover of the magazine still in use today. His illustrations appeared in this magazine from about 1900, as well as in *Century Magazine*. He went to Hollywood in 1922, where he became involved in silent motion picture production, and organized the Vitagraph (Studio) Photo Company, a pioneer in color motion pictures. He was married to Irene in 1894. He was a member of the Society of Illustrators.

The Justices were in Cornish during the summer and fall of 1913. A note in Lydia Parrish's garden/day book lists the couple as attending a dance party of thirty at "The Oaks" on the evening of July 29, 1913. Mrs. Justice is also listed as one of the participants in the Cornish Discussion Club meeting on August 12, 1913, which also included Mrs. Wilson and her daughters, as well as the sculptor Bessie Potter Vonnoh.

De Witt Clinton Ward (1872-1937) was a native New York photographer. He learned photography from his brother-in-law, Charles A. Thompson, whose studio was on Fulton Street, Brooklyn.

DeWitt Ward married Annie M. Ikes. They had nine children, three of whom became photographers: Kay Prindle (Mrs. Stuart Prindle of Sharon, CT); Marjorie Foley (Mrs. J.H. Foley of Rutherford, NJ); and Frances Binder (Rutherford, NJ).

Ward maintained a studio at 227 West Thirteenth Street in New York City. He was a photographer of works by noted painters and sculptors. He worked in the traditional collodion wet-plate negatives on glass. Wet collodion on glass negatives were valued because the transparency of the glass produced a high resolution of detail in both the highlights and the shadows of the final prints.

Ward's studio negatives were purchased by the Peter A. Juley (1862-1937) and his son, Paul P. Juley (1890-1975). Peter A. Juley & Son studio served the expanded fine arts community in New York City as had DeWitt Ward. Many of the original Ward negatives are still extant having been purchased with the Juley collection by the National Museum of American Art, Smithsonian Institution, Washington, D.C.

A significant collection of Ward's prints, specifically the Saint-Gaudens portfolio, was purchased by New York sculptor Jock Manton directly from the Ward family. Over 900 of these prints were acquired in 1989 by the Saint-Gaudens National Historic Site from the Manton estate.

Ward had arranged to publish a portfolio of original photographic prints on high quality Japan vellum paper after Saint-Gaudens' death in 1907. However the portfolio was never issued. The Ward photographs in this exhibition are from that portfolio.

Arnold Genthe (b. Berlin, Germany, 1869; d. New Milford, CT, 1942)

Genthe pioneered dance photography, he studied at the Universities of Berlin and Jena, receiving a doctorate in philology in 1894. An expert in eight modern and ancient languages, he came to San Francisco in 1895 as a private tutor. Between 1896 and 1906 Genthe photographed the street life of San Francisco's Chinatown. He opened his first San Francisco portrait studio on Sutter Street in 1897. His candid portrait style, reflected in the photographs of prominent sitters and celebrities, captured in relaxed and unposed moments, were a social and business success.

In 1906 he lost everything in the San Francisco earthquake, except the Chinatown negatives which had been stored in a bank vault. In the midst of the great disaster, Genthe borrowed a 3A Kodak Special camera to document the aftermath and fire. In 1909 he published his *Pictures of Old Chinatown* with an introduction by Will Irwin. He traveled in Japan for six months in 1908 producing color images using the Autochrome process. His series of photographs of the Ainu people are perhaps the most important work from this period. In 1910 Genthe participated in the International Exhibition of Pictorial Photography in Buffalo, New York.

Genthe opened a portrait studio in New York City on 46th Street at Fifth Avenue in 1911. For the next thirty years he photographed celebrities of dance, stage, society and political life, including three presidents: Theodore Roosevelt, William Howard Taft and Woodrow Wilson. During the 1920's he traveled to Guatemala, Mexico, New Mexico and New Orleans. In 1926 he published *Impressions of Old New Orleans*. In 1936 he wrote *As I Remember*, an autobiography of his life and career.

Genthe is especially known in the history of dance photography. His particular style was developed in the pictorialist movement, recalled in the soft-focus, romantic imagery of Anna Palova, Ruth St. Denis and Isadora Duncan. He successfully portrayed Duncan in the years between 1915 and 1918, in several visits to the United States with her pupils, known as the "Isadorables." Genthe's *The Book of the Dance* in 1916 reproduced them in a hundred photographs; and after Duncan's death in 1927 he published *Isadora Duncan: Twenty-Four Studies*.

An early color photographer, he made Autochromes whose subjects ranged from portraits and still lifes, to seascapes. His work in this medium, began in California in 1908 and continued into the 1920's with several exhibitions and a number of reproductions in magazines from 1911-1913.

The actors, E.H. Sothorn and Julia Marlowe, two of the first subjects of his color photography, depicted in the roles in *Macbeth* were published in the *American Magazine*. This was the first time in the United States that any magazine of large circulation had direct reproductions of color photography.

Genthe befriended Cornish poet and playwright, Percy MacKaye (1875-1956) while he was still living in California. Genthe had a bungalow in Carmel-by-the-Sea and MacKaye stayed there San Francisco...I have done a number of new...color pictures and my exhibition of them created quite a sensation here." It was at this time that Genthe completed the portrait of Percy MacKaye which is exhibited in its original Diascope presentation box.

Percy MacKaye asked him to photograph his production of "Sanctuary: A Bird Masque" at Meriden, New Hampshire on September 12, 1913. The masque was given in a natural amphitheater within the bird preserve there. The cast was filled out by fifty of the art colony and their children representing various birds. The play was an appeal for the preservation of birds and a protest against the slaughter of birds for millinery purposes. It was written at the time of the amendment to the tariff bill being passed by Congress, prohibiting the importation of exotic feathers.

President Woodrow Wilson, his first wife Ellen and family, were summering in Cornish, and their presence made the presentation of the masque all the more noteworthy. Their daughters, Eleanor (later Mrs. William G. McAdoo) and Margaret were both featured in the play. Eleanor played the lead role as "Ornis". Margaret sang the prologue (written by Arvia MacKaye, the poet's daughter, when she was nine years of age). The Autochromes relating to "Sanctuary: A Bird Masque" in the Genthe collection of the Library of Congress exhibited here are some of the 700 images by Genthe preserved in the Library of Congress Prints and Photographs Division.

Genthe was asked to photograph Wilson in Cornish, however a minor injury caused the photography to be postponed. The photographs of the other members of the family in this exhibition were made in November, 1913, at the White House, at the time of the marriage of Jessie to Francis Sayre. Genthe was asked to photograph the event. While the Wilsons were in Cornish however, Robert Vonnoh painted a portrait of Mrs. Ellen Wilson and her three daughters at tea on a sun dappled porch covered by vines - the studio of the painter Robert Vonnoh in Cornish, near Harlakenden Hall where they summered in Cornish from 1913-1915.

HISTORICAL PHOTOGRAPHIC PROCESSES

Daguerreotypes

The process was developed and published by the French painter, L.J.M. Daguerre of Paris in 1839. His partner, J.N. Niepce (d.1833) invented heliography (a very slow method of obtaining a sun picture which formed the basis of later developments culminating in photomechanical printing) and produced his first successful photograph in 1826.

A daguerreotype is a direct positive photographic image when viewed directly; when held at an acute angle, a negative image can be seen instead. It is a unique image, like a painting. The image is on a copper plate, coated with silver. Immersion in distilled water and nitric acid, followed by iodine vapor, renders it light sensitive. After exposure, the plate is subjected to mercury vapor which reveals the image, which is then fixed with a solution of common salt or hypo.

Daguerreotypes became particularly popular for portraiture once exposure times were reduced. It was in widespread use in Europe and the United States between 1839-1860, although its popularity declined after 1855 as a result of the invention of the collodion process - ambrotypes and albumen prints made from collodion negatives.

The practice of coloring daguerreotypes was introduced in 1842 in Britain by Richard Beard. It was a delicate process and demanded great skill in applying dry powder colors mixed with gum Arabic which was either shaken onto the image over a stencil or applied directly with a fine camel hair brush. The colors were fixed by breathing on the plate.

In order to prevent deterioration by sulphur compounds in the atmosphere and protect the delicate surface from abrasion, daguerreotypes were bound with a cover glass with a thin gilt brass matt between the plate and the cover. Daguerreotypes of the later period were placed in a delicate metal frame. The complete items was presented in a velvet or silk-lined display case usually made of wood covered with morocco leather, or papier-mache embossed with decorative motifs.

Cyanotypes

Invented in 1842 by Sir John Herschel, but most popular after 1885, when it was used primarily by amateur photographers and by professionals for making proofs. The brilliant blue images have a matte surface. Because iron salts are used (rather than silver compounds) for the light-sensitive material, cyanotypes are highly stable. Architectural blueprints were made by the same process.

Ambrotypes (glass positives)

Patented in 1854 by James Ambrose Cutting of Boston, they enjoyed great popularity for a few short years, and again during the Civil War. Ambrotypes are pictures on glass instead of metal plates. Each image is unique. The glass is flowed with a sticky material known as iodized collodion. It is then sensitized by being dipped into a bath of silver nitrate, and exposed in the camera while still wet. A chemical developer is used to bring out the image. The glass plate is then backed with black material (paint, cloth or paper) and furnished in a case similar to those used for daguerreotypes.

Ambrotypes were substitutes for daguerreotypes and were cheaper and much easier to produce. The increased speed of the process permitted greater flexibility so that ambrotypes show more relaxed poses. Color tinted ambrotypes were not unusual. Some are colored in oils, water colors, crayon or powders. Like daguerreotypes, ambrotypes were enclosed with a gilt matt in a metal type frame and inserted into a presentation case. The replacement of the collodion wet-plate by the, gelatin dry-plate in the 1880's made the ambrotype obsolete.

Tintypes, sometimes called Ferrotypes (Collodion positives)

Black or dark brown enameled sheet iron in a thin gauge was used as a support for the collodion film which, when exposed and treated in the same way as for ambrotype production, gave a direct positive image. The tintype was invented by Professor Hamilton Smith, of Ohio, and first made in 1856.

Tintypes became popular. Millions were produced well into the twentieth century, requiring the least skill of all comparable processes, and in use by the burgeoning number of itinerant photographers. The whole process was carried out on the spot and the finished result, still moist, handed to the client. They continued in popularity well into the first half of the twentieth century.

Salted Papers

Used 1840 to mid-1860's. Surface is matte, and various weights of paper were used. Image colors range from red-brown (untoned) to purple (gold-toned). Microscopic examination shows surface to be identical to an uncoated book page. The image has continuous tone and appears to reside in, rather than on, the paper fibers. The first salted paper prints preceded any kind of stylized mounts, so forms of presentation can vary.

Though the initial use in the 1840's and 1850's was largely for landscapes and topographical views, the process was revived and used to some extent by fine art and even some professional photographers from 1890 to 1910.

Stereographs

Stereoscopes were made in many forms from simple table models to self-standing ones. Stereo images or stereographs, (two photographs of the same subject taken from slightly different angles but covering the same subject area, and mounted side by side) must be viewed so that the separate images fuse into one giving a visual impression of subject depth; three dimensions instead of two. Most stereographs were produced as albumen prints on card, as well as gelatino-chloride or bromide prints on card during the revival of interest at the end of the 19th century.

Albumen prints

Invented in 1850 by Louis-Desire Blanquart-Evrard in France, albumen prints outnumber any other type of photographic positive made during the nineteenth century. The image is created by printing under a negative in sunlight. The finished picture is fixed, washed and often gold toned before mounting.

This 'print out by contact with the negative' process was most popular. Light sensitive silver salts in albumen (white of egg) formed a coating on quality, translucent paper. Albumen prints have a glossy appearance, are fragile and crease easily. They are sepia, or deep plum in color if gold toned. The toning helped to preserve the print from fading by light or chemical action. Fine detail is reproduced particularly well by this form of photographic print. Collodio-Chloride Paper (POP, i.e. print-out paper) by the 1890's eventually replaced albumenised paper for contact printing and was used by professionals for proof printing.

Carbon prints

Patented in 1864 by Joseph Wilson Swan, carbon prints offered a permanent image without grain. They can be recognized by their richness, tonal gradation, image color (carbon tissues were made in black, brown, sepia, red chalk and a range of blues and greens in a gelatin base) and a slight relief when the print is viewed at an angle.

It was a transfer process. The gelatin had previously been made light-sensitive by a bath of potassium bichromate. After washing, the image on the tissue was transferred to a paper base, and the backing of the tissue was stripped off. The search for a permanent form of print led to bichromated colloid printing (chromic salts, pigment and gelatin, gum or similar vehicle). The image was obtained by hardening to light not darkening, as with all silver salt printing processes. The variants made carbon printing the most important. Used to make large editions of prints, the process was extended in the twentieth century to color photography.

Collodion prints

This process used the same sticky nitrocellulose emulsion, collodion, as ambrotypes. This was mixed with silver chloride and coated onto paper. The surface could be matte, glossy, or semi-gloss like an albumen print. The whites of the image generally lack the yellowish cast of albumen prints. Collodion prints are difficult to distinguish from other silver prints made about 1890-1910 and usually require testing by a conservator to identify certainty.

Color Screen Plates (Autochromes)

The invention of Auguste and Louis Lumiere in France, who patented the process in 1904 and began to market it in 1907. Known commercially as Autochromes, these are color screen plates, all of which are transparencies (as opposed to prints or color negatives).

The process, was additive, recording a scene as separate black-and-white images representing red, green and blue, and then reconstituting color with the help of filters. To do this on a single plate, they were dusted with millions of microscopic, transparent grains of potato starch that they had dyed red, green and blue. Pressure was applied to the plate to flatten the grains and fill the plate more evenly. The interstices between the starch grains were filled with carbon black, and the plate was covered with a thin coating of black-and-white emulsion. Exposure was made with the glass side of the plate facing the lens so that the grains acted as tiny color filters, each passing along light of its own hue; breaking the image up into dots representing the primary colors. After the plate was processed into a positive transparency, light passing through the grains gave each dot in the image its color. The resulting mosaic of glowing dots on glass gives autochromes the look of pointillist paintings.

Most color screen plates are in the lantern slide format (3 1/4 x 4), or in standard 4x5, 5x7 sizes. The early ones (through the 1920's) were on glass, and mounted in a case called a Diascope, which included a mirror in which the image is viewed. Later the same color screen technology was used with plastic films.

In this exhibition rephotographs of original color screen plates are reproduced as modern transparencies, displayed and viewed on a light box. There are also examples of the original Diascope cases through which the color screen plates can be viewed.

Gelatino-Bromide prints and negatives

Basically prints are black and white although variants in emulsions (chloro-bromide papers) produced a range of brown tones, and sepia. Ivory and cream papers, as well as surfaces ranging from matt to extra rough, introduced variety. Increased speed of the bromide process elicited a greater variety of subjects. This process, introduced in the 1880's, remains in use to the present time.

Photogravures

Photogravures, are described as 'deep copperplate engravings by photo-chemical methods'. Improvements made by Karl Klic in Austria in 1879, employed a carbon print image transferred onto the printing plate to act as an etching resist. The process is one in which the finished prints are made in ink on a printing press. Modifications and improvements later established the process as being the best for photomechanical reproduction of photographs. Photogravures were exhibited along with photographic prints in exhibitions and were used for quality book illustration, through the 1920's.

Other variants included: Goupil gravure, half-tone gravure, heliogravure, mezzochrome, photo-aquatint, photo-etching, photo-intaglio and rotogravure.

Platinum prints (Platinotypes)

Platinum prints are unequalled for rendition of subtle grey (silvery to black, sometimes warmbrown) tonal qualities in the image. They are remarkable for the delicacy and separation of tones throughout (no opaque blacks or blank whites) and free of reflections, as the surface of the print is matt. The quality and depth of the image is due to the impregnation of the paper with sensitized platinum salts (it was not a surface coating). Thus they are more stable and less susceptible to fading and staining than the silver processes. Platinum prints are permanent. The process was very popular from 1880, and was used by photographers such as Clarence White, F. Holland Day and Gertrude Kasebier in America.

Palladium papers and combined platinum-silver papers were introduced at the time of the First World War as less expensive substitutes for the platinum process. In the last twenty-five years, there has been a revival of platinum and palladium printing among artists.

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Autochrome of *Sanctuary: A Bird Masque*, by Arnold Genthe, 1913