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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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. Higgins 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. Century Drawings and Autotypes

Room 29. McCormick Collection of Old English Portraits

Room 30. Oil Paintings

Room 31. Paintings; Old Masters

Room 32. Arundel Reproductions

Room 33. Committee Room

Room 34. Sculpture and Paintings

Room 35. Committee Room

Room 36. Oil Paintings; A. A. Munger Collection

Room 37. Oil Paintings; Henry Field Memorial Collection

Room 38. Paintings; The Elizabeth Hammond Stickney Room

Room 39. Oil Paintings; A. A. Munger Collection

Room 40. Nickerson Collection, in preparation

Room 41. Collection of the Antiquarians, Textiles, Embroideries, Musical Instruments, etc.

Room 42.

Room 43.

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.
- Katherine.
- Study of a head.
- Dryad.
- Summer.
- Illustration for "Trelawney."

Prescott Adamson, 69 Fisher’s Lane, Germantown, Pa.
- A Snow-Storm at Dusk.

Alice Austin, 350 Boylston St., Boston.
- Portrait.
- Portrait.
- Gertrude.
- Katharine.

Mary H. Beman, 317 E. 49th St., Chicago.
- Study.

- Water Nymph.
- Summer.
- Carmen.

Elizabeth Brownell, 71 Dearborn St., Chicago.
- October.

John G. Bullock, 528 Arch St., Philadelphia.
- Tree Study.
- Coke Burner.

W. E. Carlin, 3 W. 20th St., New York.
- Portrait.
- On the Dutch Dunes.

A. D. Chaffee, 45 W. 50th St., New York.
- The Edge of the Woods.
- Now is the Year’s Recessional.
- Snow-Bound.
- A Little Bit of Winter.
- Scarce Broken Paths.

Dasie G. Cherry, 153 W. Locust St., Newark, O.
- 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.

45  The Path.
46  River of Dreams.
47  Saltry August Noon.

Arthur A. Gleason, 29 Dyer Ave., Everett, Mass.
48  The Grinder.
49  A Stormy Night in Town.
50  Night in the Harbor.

51  In Arcadia.
52  Endymion.
53  Solitude.

Frances B. Johnston, 1332 V St., Washington.
54  The Geisha.

Gertrude Kaebeher, 273 Fifth Ave., New York.
55  The Manger.
56  Decorative Panels.
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.


81
In the Lutschenthal.

William L. Page, 501 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.


91
A Brook in Springtime.

Virginia G. Sharp, 317 N. 35th St., Philadelphia.

92
Babette.

93
Sunny Childhood.

94
Donald.
Il Penseroso.
Head of a Young Girl.
Elizabeth.

Benjamin Sharp, 317 N. 35th St., Philadelphia.
Citadel, Wurzburg, Bavaria.

T. O’Connor Sloane, Jr., Orange, N. J.
Salt Marsh in Winter.

Ema Spencer, 161 N. Fourth Ave., Newark, Ohio.
Melody.
The Student.
Child With Apple.

Katharine Sheward Stanbery, Adair Ave., Zanesville, Ohio.
The Arabian Nights.

Mary R. Stanbery, Adair Ave., Zanesville, Ohio.
The Bar Maid.
The Girl and the Book.

Eduard J. Steichen, 342½ Seventh St., Milwaukee, Wis.
Keats.
The Frost Covered Pool.

*Alfred Stieglitz, 3 W. 29th St., New York.
Mending Nets.
Scurrying Home.
Winter in Fifth Avenue.
An Icy Night.
Snow and Sky.
The Old Mill.
September.
Portrait of a Baby.
Sunshine After Rain.
A Vignette in Platinum, (two colors).

Anne Biddle Stirling, 4517 Kingsessing Ave., Philadelphia
Portait of Edmund Stirling.

Edmund Stirling, 4517 Kingsessing Ave., Philadelphia.
A Fellow of Balliol.
The Old Wedding Dress.
Mother.
Drawing Lesson.
The Reader.
Sunset Meadows.

Henry Thott, 3606 Baring St., Philadelphia.
Cloisters, San Juan Capistrano.

Amelia Van Buren, 106 Miami Ave., Detroit, Mich.
A Rainy Day.
Autumn.
The Letter.
Woman and Child.
Where the Snow Lies.
Study of a Head.
Girl with Flowers.

Frederic J. von Rapp, 10 S. 18th St., Philadelphia.
The Loving Cup.

Eva Gamble Walborn, Akron, Ohio.
Ned.
"The Sound of Dropping Nuts."

F. N. Waterman, 223 W. 106th St., New York.
Moorland Lights.

*Eva Lawrence Watson, 10 S. 18th St., Philadelphia.
Flickering Lights.
The May-Apple Leaf.
Mother and Child.
Fleurs de Lis.
An Impression.
Study in Gaslight.
Profile Study.
Child's Portrait.
Study of Head.
Girl with Vase.

Mathilde Weil, 1628 Chestnut St., Philadelphia.
The Embroidery Frame.
The Magic Crystal.
Constance.
Portrait of Miss H.

*Clarence H. White, 161 N. Fifth St., Newark, Ohio.
Spring.
The Violinist.
Ring Toss.
The Hill Road.
Mrs. W. and Children.
Girl With Harp.
Portrait of Miss E. F.
The Old Chest.
The Finish.
The Tennis Girl.

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

Alfred Stieglitz.
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.

Its club room and work rooms are in the building of The Art Institute where, in its several departments, it gives instruction and criticism and supplies all facilities for Camera work.

Entrance Fee Five Dollars and annual dues Ten Dollars, payable in two semiannual installments.

THE ART INSTITUTE OF CHICAGO.

The Art Institute of Chicago, was incorporated May 24, 1879, for the “founding and maintainance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means.” The Museum building upon the Lake Front, first occupied in 1893; is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays and Sundays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Decorative Designing and Architecture.

All friends of The Art Institute are invited to become members. Annual Members pay a fee of ten Dollars for the year. Life Members pay one hundred dollars and no dues thereafter. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures and entertainments given by the Art Institute, and to the use of the reference library upon art.
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