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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	ESA	<u>VII</u> .B.i.15

STEICHEN, Edward

Color by, reproduced in KODACHROME and how to use it
by Ivan Dmitri
New York: Simon and Schuster MCMXL

See pp. 72 (Hawaiian girl; &. 73 Dmitri's criticism of
96-97 Garden and Pond in Connecticut, made for House & Garden, and
Dmitri's comments about them.

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For Steichen Color, see PHOTOGRAPHY YEAR 1974 EDITION
(Time-Life Books).

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STEICHEN AND COLOR

See article by Beaumont Newhall, "This was 1937" in Popular

Photography May 1967

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PAINTER OR COLOR PHOTOGRAPHER? "There are as yet no great color photographers"
By Nancy Newhall U. S. CAMERA February, 1941 p. 42

Most painters, when forcibly brought in contact with a color photograph, simply close their eyes and utter faint moans. This is not entirely the fault of the color photograph. Even today, the majority of painters are secretly or openly contemptuous of photography.... It is only by constant exposure to really great photography that the painter comes to realize that there is a photographic vision of the world as intense and valuable as his own, that he could not possibly imitate it, no matter what his skill, and that the photographer works in terms of lens, chemicals and personal reactions as intimately and directly as any painter works in his medium.

Unfortunately, when it comes to color, many of the best black and white photographers forget this. Sheeler, for instance, shies at using color photography. So do Weston and Adams. Men like Steichen, who use it a great deal, are still puzzled by it....

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Minutes - The Camera Club

Furnished by the International Museum of Photography at George Eastman House.

21

OCT 10 1905

Regular monthly meeting held Tuesday evening, October 10th, 1905, with President Herzog in the chair and twenty-seven members present.

Minutes of meeting June 13th read and approved.
(Note: - No meetings during July and August. No quorum at September meeting.)

The Secretary explained a complication in dates whereby the demonstration by Mr. South of his color-printing process would be given Thursday evening, the 12th.

Mr. Steichen gave a very interesting talk on processes of printing in color, and Dr. Clifford called attention to a reproduction in a foreign journal of a case of minerals shown at a previous club meeting under fluorescent light, that exhibition being the joint work of Dr. Clifford and Prof. Ives.

Mr. Steichen also showed some color prints made by the gum-bichromate process in three superimposed printings. A general discussion of the subject was participated in by Messrs. Crosby, Clifford, Curtis and others.

Adjourned.

E. H. Leguillon
Secretary.

Approved Nov. 14th, 1905.
E. H. Leguillon
Secretary.

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- 9 -

historical researches eventually brought him face to face with the historic old Camera Club, of which he was a member from 1939 until his death in 1945. He presented our Library with a catalog of the Columbia collection of photographic books and with a copy of Stenger's History of Photography, which he had translated from the German. Mr. Newhall's bibliography is an impressive reminder of the scholarship of both men.

* * * * *

NEW ENLARGER NOW ON DUTY: The Dii Omega enlarger, bought last March largely with funds raised by James Long from the sale of pictures of Club doings and with additional funds raised by Stephen Aspell, Hal Chaille, John Dube, and Earl Wood by reaching into their pockets, has at last been liberated from a carton and installed in Darkroom 6, the former contact printer room. (The contact printer has moved its headquarters and now shares Darkroom B with the gigantic Folmer and Schwing horizontal enlarger.)

Installation of the new Omega presented problems in architectural design, the engineering of stresses, cabinet-making, shelving, bracing, and truing. Our volunteer carpenter crew of Hal Chaille, Francis Russell, John Spence, and Earl Wood did it with their little hatchets.

The enlarger, equipped with coated lens, takes negatives from $2\frac{1}{4} \times 3\frac{1}{4}$ to 4×5 . Here it sits, all ready to make masterpieces.

* * * * *

NANTUCKET ANNEX: With Louis Davidson summering as usual at Nantucket, the Camera Club quota on the island has been reinforced by additional members. Anita Este vacationed there after a summer as a tennis pro at the Locust Valley Country Club. Flo Ingall has flown up for week-end respites from photographing 10,000 baubles for Cartier's jewelry ads. She reports that landing on the island by moonlight is positively 10-carat star sapphire. We anticipate enough Nantucket views at print critiques to impart a salty tang.

* * * * *

A NEW HONOR has come to our honorary member Edward Steichen. The Rochester Museum of Arts and Sciences has named him an honorary fellow. We congratulate him, and them also, and we remind them that we saw him first. We named him an honorary member years ago.

He has been associated intermittently with the Club since the turn of the century. We are gratified to recall that some of his crucial photographic experiments were made here, during his transition from soft-focus to sharp-focus style. Here he explored the possibilities of a two-color process prior to the perfecting of wash-off relief. Used to bring a big red apple to the Club every day and photograph it, then eat it at lunch. Never was satisfied with the reds in that two-color technique, but the apples were tasty. He made his famous portrait of John Barrymore as Hamlet in the Studio, using a borrowed spotlight to put the ghostly glare into Hamlet's eyes.

Mrs. Steichen, the former Dana Desbro, was also a Club member. Our greetings to them both. We hope their delphiniums grow ten feet high.

* * * * *

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From Camera Club Notes

September, 1948

Original owned by The Camera Club
of New York

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STEICHEN, Edward ?

See Vanity Fair Feb. 1918 p. 33

Photograph of men shooting cameras entitled "The Art Quality in War Photography"

Photograph non-credited but caption states "With such photographers as Edward Steichen high in the list of America's official photographers we can look forward to a high quality of photography in the American front."

(William Johnson's Bibliography)

William Johnson
University of New Mexico Museum
Albuquerque, New Mexico

is doing his dissertation on Western Autochromes made by Steichen
and other Photo-Daguerrotypists

G.M.H.

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The Museum of Modern Art

John Szarkowski
Director
Department of Photography
212-708-9626

October 22, 82

Kevin Donovan
University of New Mexico Museum
Albuquerque, New Mexico

is doing his dissertation on Lumiere Autochromes made by Steichen
and other Photo-Secessionists

G.M.M.

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March 28, 1980

Letter from Anthony Bannon to G. M. M. (He is on the staff of the Buffalo Evening News):

"As it stands now, the only connection between Steichen and Buffalo that we can demonstrate is one between Steichen and Charlotte Albright. Albright was the daughter-in-law of J. J. Albright, an early patron of the Buffalo Fine Arts Academy. The Albright-Knox Art Gallery's classical wing was built with money he donated. Charlotte Albright's son and daughter both recall Charlotte's frequent travels to New York to study with Steichen and she did join the Photo-Secession, producing in a brief period, several distinguished images. Steichen made several autochrome portraits of her, including the one that is the frontispiece for Dennis Longwell's Symbolist Era book. We have seen other autochromes from the same sitting."

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

June 12, 1970

Mr. Grover P. Martin, Sr.,
153 Stoughton Street,
Stoughton, Massachusetts

telephoned to say that he has what would seem to be a Lumiere Autochrome by Edward Steichen, of Mrs. Florence Learned, which he picked up at an antique shop. He has been advised to take it to Carl Siembab and Davis Pratt for advice, and will communicate with me after they have seen this work.

G.M.M.

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	ESA	VII.B.i.15

December, 1975

The Cronin Gallery
2424 Bissonnet
Houston, Texas 77005

"An Associated set consisting of.

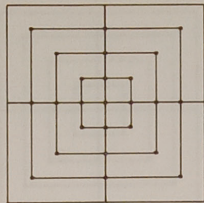
An original Steichen Lumiere Autochrome. Four by five inches, set into a heavy gray matte and signed by Steichen on the matte. The autochrome is a portrait of Miss Florence Learned and depicts her looking out a window. The item is in fine condition.

Camera Work #22 (1908). This issue was devoted to reproducing three Steichen autochromes. Included is a long article by Steichen entitled "Color Photography". The issue lacks its spine, but the stitching is whole and the contents are in fine condition.

A one-page article by Stieglitz from Camera Work #23 entitled "Frilling and Autochromes". ...

The Gallery states "If we were to split up the set the autochrome alone would probably demand something around five thousand dollars."

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THE CRONIN GALLERY

2424 Bissonnet, Houston, Texas 77005/713-526-2548

Newsletter: October, 1975

The current showing at The Cronin Gallery spans the entire career of Minor White. Mr. White has taken an unusual amount of personal interest in this show and as a result there are a number of items on hand of special quality and rarity, including the earliest White print ever offered for sale. Items worthy of note include:

Print #13 (9 3/4 x 7 1/2), #14 (9 1/2 x 7), #16 (9 1/4 x 7 3/8), #17 (9 x 7), #18 (9 x 7), #19 (9 1/8 x 6 5/8)

This set of prints is from Minor White's first major show at The Portland Art Museum. These are the same prints that were shown at that exhibition as Mr. White has found them impossible to duplicate. All the photographs were printed in 1940 and 1941 and indicate the early influence of both Adams and Weston.

Print #31 is an absolutely exquisite landscape from the same period. Measuring 10 1/4 x 7 and made in 1941 the clarity and overall surreal atmosphere that pervade the print make it one of the highpoints of White's early work, indeed of his entire output. Sommer's landscapes are the only ones which can consistently deliver this sort of visual impact. This print is reproduced on page 29 of Mirrors, Messages, Manifestations.

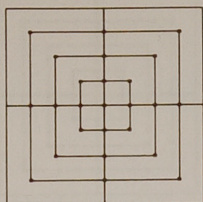
Print #36 (9 1/4 x 11) and #39 (10 3/8 x 13 1/8) are both prints made in 1939 during his work in Portland, Oregon under the auspices of the Works Progress Administration. Both are large scale prints, done on Opal G paper. The latter is especially striking, particularly when related to the more well known Front Street, (print # 38) now available again from a White copy negative.

Print #37 (9 1/2 x 7 5/8)

Originally thought to be one of two copies Mr. White has been unable to locate another print of "Junk Shop". This photo is the earliest Minor White print to have ever been offered for sale and this is the first time it has been shown since White's first show at The Portland YMCA, in 1939. The print depicts two men in front of a junk shop and is of consummate quality both historically and aesthetically. The pristine condition of the print only adds to its value and interest.

Other items of special importance currently in the gallery inventory include:

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THE CRONIN GALLERY

2424 Bissonnet, Houston, Texas 77005/713-526-2548

1. An associated set consisting of:

An original Steichen Lumiere Autochrome. Four by five inches, set into a heavy gray matte, and signed by Steichen on the matte, the autochrome is a portrait of a Miss Florence Learned and depicts her looking out a window. The item has minimal flaking and is in excellent condition.

Camera Work #22 (1908). This issue was devoted to reproducing three Steichen Autochromes. Included is a long article by Steichen entitled "Color Photography". The issue is in very good condition. It lacks its spine and there is some cover flaking, but the stitching is tight and whole and the plates are in pristine condition.

A one-page article by Stieglitz from Camera Work #23 entitled "Frilling and Autochromes". A description of six experiments run by Stieglitz to avoid frilling of Autochrome plates when processed without complete temperature control. Altogether a most beautiful and interesting set.

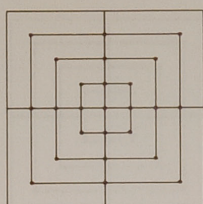
2. A Paul Strand print (6 7/8 x 9 1/4) dated (in Strand's hand) "negative 1918, print 1920". Inscribed (in Strand's hand) "To Bill and Yvonne, with all good wishes, Paul Strand". This is one of the finest prints we have ever seen and is in all probability unique. Our copy was the first seen by William I. Homer and is as yet unpublished. The print is of a New York City backyard and is in deep brown tones. Although final determination has not been made the print's tonality does not appear to be platinum, but rather deeply toned silver. The photograph is in perfect condition and is on Strand's original matte which has been overmatted with Brainbridge Museum Board. The matte has been cut out both around the print and inscription. The frame is of hand stained wormy maple.

For further information please write or call The Cronin Gallery.

Anthony G. Cronin
Robin Z. Cronin

Directors

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THE CRONIN GALLERY

2424 Bissonnet, Houston, Texas 77005/713-526-2548

MINOR WHITE

October 7 - November 15, 1975

- 1 - 12 The Jupiter Portfolio: edition of 100, signed, numbered and boxed with a fable about Peter Rasun Gould. \$2000.00

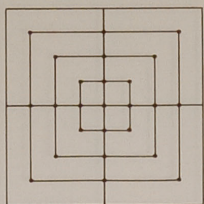
Individual prints from the portfolio are available:

- | | | |
|-----|---|----------|
| 1. | Sun over the Pacific, San Francisco, 1947 | \$300.00 |
| 2. | Nude Foot, San Francisco, 1947 | \$300.00 |
| 3. | Sand Blaster, San Francisco, 1947 | \$300.00 |
| 4. | Birdlime and Surf, Lobos State Park, 1951 | \$300.00 |
| 5. | Two Barns and Cross, Dansville, N.Y., 1955 | \$300.00 |
| 6. | Windowsill Daydreaming, Rochester, N.Y., 1959 | \$300.00 |
| 7. | Peeled Paint, Rochester, N.Y., 1959 | \$300.00 |
| 8. | Beginnings, Rochester, N.Y., 1962 | \$300.00 |
| 9. | Ritual Stones, Capitol Reef, Utah, 1963 | \$300.00 |
| 10. | Ivy, Portland, Oregon, 1964 | \$300.00 |
| 11. | Navigation Marker, Cape Breton Island, 1970 | \$300.00 |
| 12. | Dock In Snow, Vermont, 1971 | \$300.00 |

Duplicates may be ordered of all the following prints with the exception of those denoted as vintage.

- | | | |
|-----|--|-----------|
| 13. | Anthony Lakes Group #14, Lookout Point 1941 (vintage) | \$700.00 |
| 14. | Gunsight Peak with Snowy Branches 1941 (vintage) | \$700.00 |
| 15. | Boats, San Francisco 1951 (vintage) | \$500.00 |
| 16. | Foothills - La Granda (vintage) | \$700.00 |
| 17. | Wallowa Mountains Group #19, Swamp Lake 1941 (vintage) | \$700.00 |
| 18. | Wallowa Mountains Group #17, 1941 (vintage) | \$700.00 |
| 19. | Wallowa Mountains Group #15, Ice Lake 1940 (vintage) | \$700.00 |
| 20. | Sequence 15, a group of seven images, sold as a unit, slip-cased with title and text sheets. (20A - 20G) | \$1200.00 |
| 21. | Cobblestone House | \$200.00 |
| 22. | Landscape with Barn | \$200.00 |
| 23. | Tool Shed In Cemetary | \$200.00 |
| 24. | Road and Poplar Trees | \$200.00 |
| 25. | Cave and Spot of Sun | \$200.00 |
| 26. | Sand Dune, Eel Creek, Oregon 1966 | \$200.00 |
| 27. | Hallway, Rochester, N.Y. 1959 (vintage) | \$400.00 |
| 28. | Miner's Shack | \$200.00 |
| 29. | Christmas Ornament | \$200.00 |
| 30. | Front Street | \$200.00 |

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THE CRONIN GALLERY

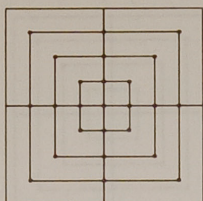
2424 Bissonnet, Houston, Texas 77005/713-526-2548

31.	Imnaha Valley	\$200.00
32.	City and Fog	\$200.00
33.	Cliff and Clouds	\$200.00
34.	Window, Easter Sunday	\$200.00
35.	Nude, from "Amputations"	\$200.00
36.	Dolph House Exterior 1939 (vintage)	\$1000.00
37.	Junk Shop, Portland, Oregon 1939 (vintage)	\$1500.00
38.	Front Street, Portland, Oregon	\$200.00
39.	Front Street (through a window), Portland, Ore. 1939 (vintage)	\$1000.00
40.	Twig and Twine, Rochester, N.Y. 1960 (vintage)	\$200.00
41.	Splintered Door, Rochester, N.Y. 1957 (vintage)	\$500.00
42.	Rock Facade	\$200.00
43.	Two Waves and Pitted Rock	\$200.00
44.	Ice Bubbles, Rochester, N.Y. 1957 (vintage)	\$500.00
45.	Waterfall	\$200.00
46.	Icicle, Rochester, N.Y. 1960 (vintage)	\$200.00
47.	Waterfall, Aspen, Colorado 1973	\$200.00
48.	Tar and Wall, San Francisco 1950 (vintage)	\$400.00

There is a ten dollar additional charge on all prints for the 100% rag mattes which has not been included in the above prices. The Jupiter Portfolio and Sequence 15 are excepted.

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THE CRONIN GALLERY

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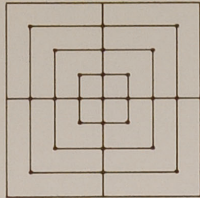
The following prints were hung late. They are all hung in the small room to the right rear of the gallery.

48.	Tar and Wall, San Francisco 1950 (vintage)	\$400.00
49.	Haymarket Waterspout 1973	\$200.00
50.	Haymarket Rehabilitation #1 1974	\$200.00
51.	Haymarket Rehabilitation #2 1974	\$200.00
52.	Railroad Crossing Sign 1973	\$200.00
53.	Haymarket: Two Figures Broken Window 1969	\$200.00
54.	Telephone Terminal and Broken Wires 1971 (unique)	\$400.00
55.	Photographer and Covered Car 1950	\$200.00

Stan Goble
Jonathan Green
Gary Hallman
Ed Hill
Lotte Jacobi
George Jones
Nathan Lyons
Milton
Vincent Kovach
Richard Lohr
Robert Rauschenberg
Stephen Shore
John Steiner
Frederick Sturges
Al Tuma
Robert Rauschenberg
Paul Strand
Jerry Hayman
Mark Gable
Edward Weston
Minor White
Allen Wells
Geoff Wingham
Gary Winocour
Gordon Park Brown

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THE CRONIN GALLERY

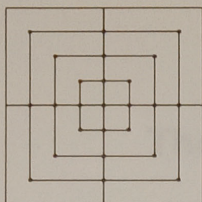
2424 Bissonnet, Houston, Texas 77005/713-526-2548

The Cronin Gallery carries work by the following photographers:

Berenice Abbott
Ansel Adams
David Batchelder
Brassai
Harry Callahan
Paul Caponigro
Carl Chairenza
Robert Frank
Lee Friedlander
Benno Friedman
Stan Gilula
Johnathan Green
Gary Hallman
Ed Hill
Lotte Jacobi
George Krause
Nathan Lyons
MANUAL
Chester Michalik
Ferdinand Ongania
Robert Sagerman
Stephen Shore
Aaron Siskind
Frederick Sommer
Al Souza
Edward Steichen
Paul Strand
Jerry Uelsmann
Burk Uzzle
Edward Weston
Minor White
Alisa Wells
Geoff Winningham
Gary Winogrand
Camera Work Gravures

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THE CRONIN GALLERY

2424 Bissonnet, Houston, Texas 77005/713-526-2548

Schedule of one-person shows: 1975-76.

October 7 - November 15

MINOR WHITE

November 18 - December 27

HARRY CALLAHAN

January 6 - February 14

CHESTER MICHALIK

February 17 - March 27

PAUL CAPONIGRO

March 30 - May 15

NATHAN LYONS

May 18 - June 26

CARL CHAIRENZA

June 30 - August 14

AL SOUZA

From August 14 until September 10, 1976 The Cronin Gallery will be open its regular hours (Tuesday through Saturday 10-6, Thursday 10-9, and by appointment). The walls will be hung with a selection from the gallery inventory. The 1976-77 season will open with an important exhibition by MANUAL.

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The Museum of Modern Art

To John, Dennis & Diana

From Grace

Date February 3, 1975

Re Steichen Lumiere Autochrome

Mr. Grover Martin (153 Stoughton Street, Stoughton, Mass. 02072) offers an Autochrome of Mrs. Florence Lerner for sale. He has not set a price, but thinks it will be in the neighborhood of \$800 to \$1,000.

Grace

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AUGUST 31, 1970

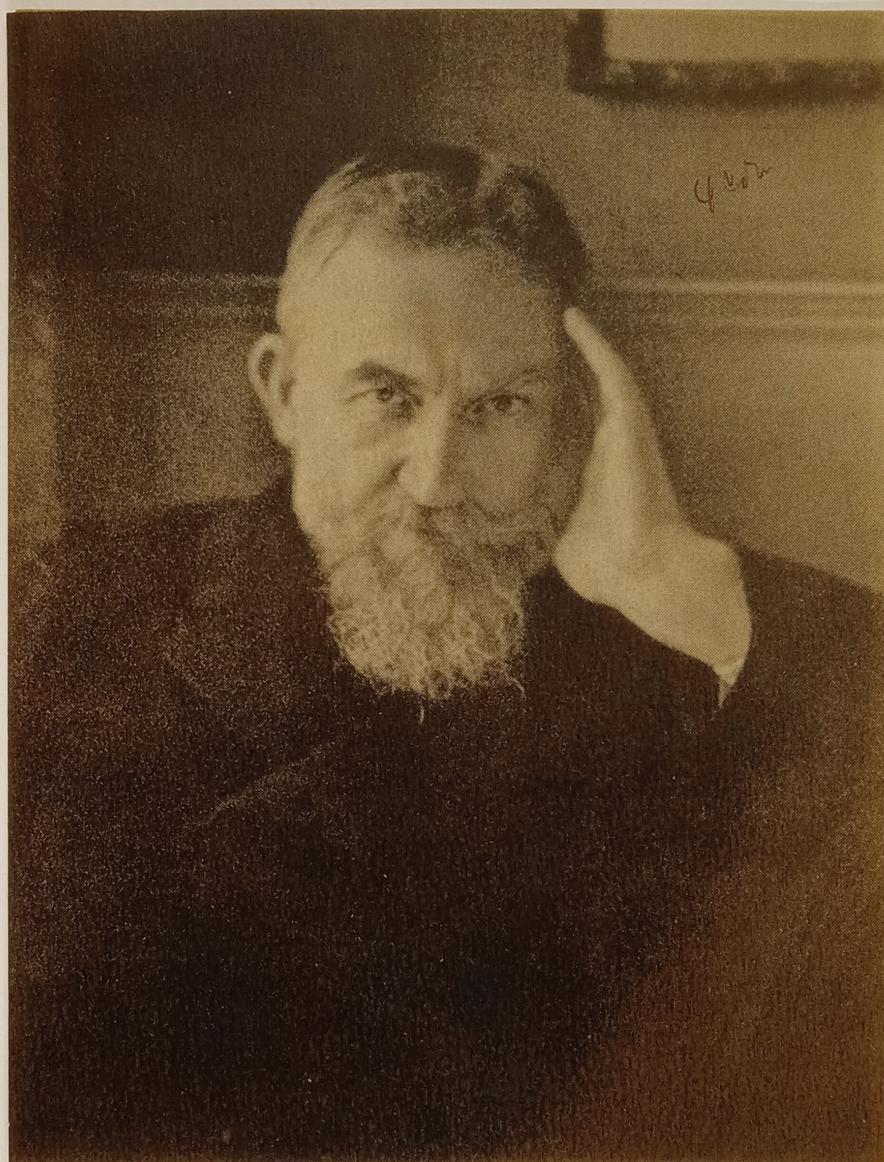
Mr. Grover Peter Martin, Sr.,
153 Stoughton Street,
Stoughton, Massachusetts 02072

brings in an Autochrome by Steichen, of Mrs. Florence Learned,
a middle-aged woman standing by a window with a bouquet of roses.
It is mounted as our those in our collection and STEICHEN is
similarly written on the mount, in his own hand.
Mr. Martin will lend this for exhibition.

G.M.M.

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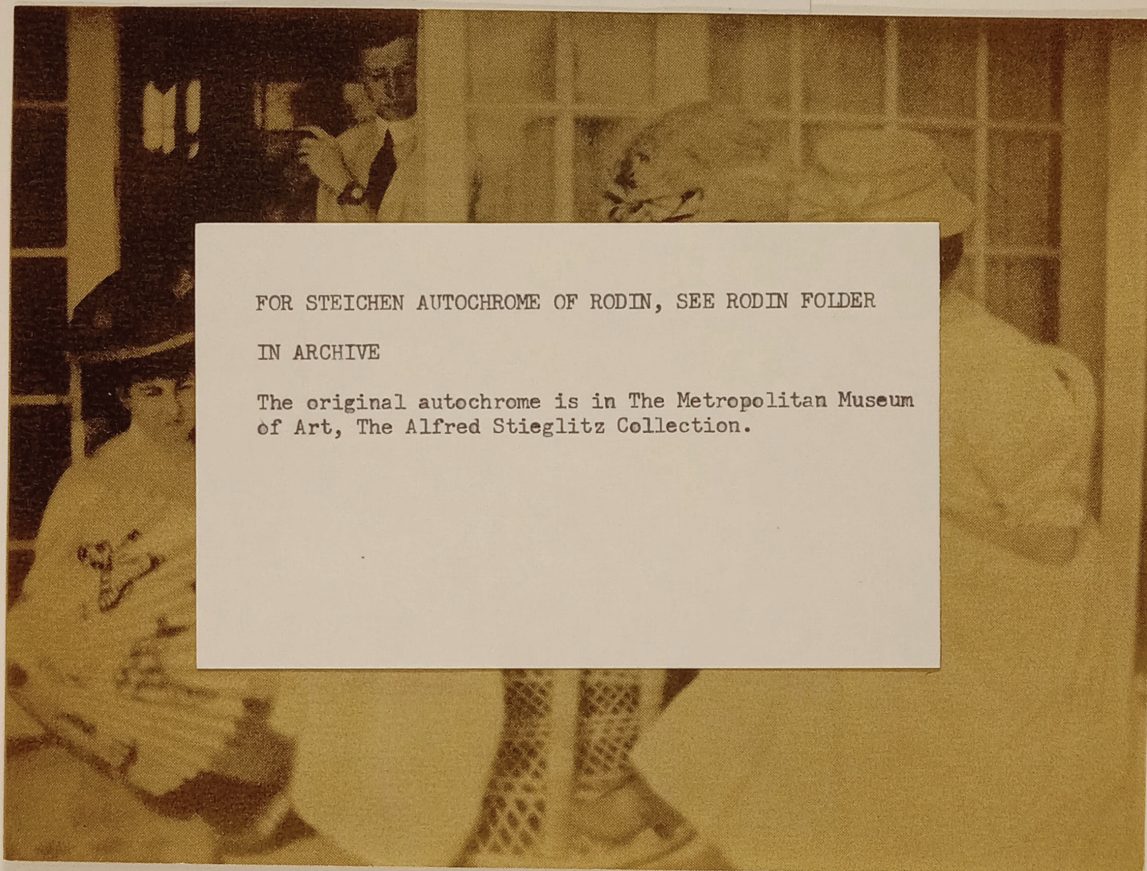
MEMO FROM
GRACE M. MAYER

February 7, 1974

chrome process:
219-220

FOR STEICHEN AUTOCHROME OF RODIN, SEE RODIN FOLDER
IN ARCHIVE

The original autochrome is in The Metropolitan Museum
of Art, The Alfred Stieglitz Collection.



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MEMO FROM
GRACE M. MAYER

February 7, 1974

chrome process:
219-220



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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STEICHEN, Edward

Early Experiments with color

Interview with Steichen on his work with the Autochrome process:
The Photographer Vol. 7, July 20, 1968

See

MEMO FROM
GRACE M. MAYER

February 7, 1974

Dear Dennis:

Presumably the Autochromes that are the subject of this exchange of letters were in the Steichen studio at Umpawaug. I believe Joanna was going to include some in the lot of material we received in August. Did TIME-LIFE come in to photograph them, or did Rights and Reproductions do this for T-L, please? If not, we must suppose that Joanna still has this group at home????

Thanks for your thoughts -

Grace

2/7/74

Dear Grace:

Yes, to my knowledge they are still in her possession. This T.L. article will have a couple of autochromes from the collection in addition to the "new" material.

Dennis

3/9/74 Joanna confirms this - she has them. G.M.M.

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STEICHEN, Edward

Early Experiments with color

Interview with Steichen on his work with the Autochrome process:
The Photographer, Vol. 7, July 30, 1907, pp. 215, 219-220

See also The Craftsman, Vol. 14, May, 1908, pp. 231-232

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For mention of Steichen's Autochromes, see The International Studio
Vol. XXXIV, No. 133 March, 1908 "The New Color Photography" by
J. Nilsen Laurvik p. xxii

See also Ibid., The International Studio November, 1908 No. XXXVI No. 141
November, 1908 p. 53 Sixteenth Annual Exhibition of the Photographic Salon
at the Galleries of the Royal Society of Painters, mentions Steichen Autochromes:
"Mr. Steichen has managed, in a few instances, to obtain subtle and delicate
effects, which contrast favorably with the harsh coloring of the majority of
autochromes we have seen. But a number of his plates are weak, as examples
of the possibilities of the process, possess little value.

See also Summer Number of The Studio 1908, in which Steichen is represented
(color)

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Autochromes by Steichen

See Photography (London) July 2nd, 1907 p. 4

" July 16th, 1907 pp. 41 et seq.

" July 23rd, 1907 p. 65

See Camera Work No. 20 October, 1907 pp. 20-25

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STEICHEN, Eduard - Early Experiments with color

Interview with Steichen on his work with the Autochrome Process
The Photographer Vol. 7, July 30, 1907, pp. 215, 219-220

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PHOTO
641 LEXINGTON AVENUE, NEW YORK 10022

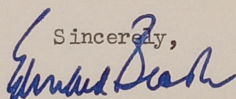
October, 1973

Feb 5, 1974

Dear Grace Mayer,

It was my understanding from talking to both Peter Bunnell and Sheldon Cotler, at Time-Life Books, that in an inventory after Edward Steichen's death, some autochromes were rediscovered, and that these, which I also understood had never been published, were the ones Time-Life would publish in their 1974 Annual. I'm afraid I didn't research the matter beyond the phone calls involved, but it was that cache that was referred to in our article in Jan. 1974.

My thanks for your kind note and for your interest in our magazine. I hope this will help you.

Sincerely,

Edward Brash

28-33

Steichen autochromes
be published in the
r: 1974.)"

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October, 1973

Edward Brash
Photo World The Print 8 x 10 \$40
641 Lexington Avenue NY 10022

See Steichen feature in January, 1974 issue pp. 28-33
"Pioneer Color by a Young Steichen"
p. 33 "(Recently, a cache of actual Steichen autochromes
have been discovered; they will be published in the
Time-Life annual, Photography Year: 1974.)"

Letter of inquiry sent to Brash.

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FONDATION NATIONALE
DE LA **PHOTOGRAPHIE**

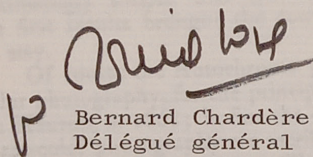
Lyon, le 27 avril 1981

Madame Grace M. Mayer
The Museum of Modern Art
11 West 53 Street
New York / N.Y. 10019

Madame,

Je vous remercie de votre mot du 2 février concernant mes recherches sur Steichen et les autochromes. Mais il semble bien finalement que, dans le n° 22 de Camera Work soit paru un texte sur la question...

A vous bien cordialement,


Bernard Chardère
Délégué général

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February 2, 81 Informed that to the best of our knowledge and belief the article did not appear in English; this information was sent to him upon receipt of his letter of 29.80.

COLOR PHOTOGRAPHY.

 DURING the last twenty years we have been periodically informed by the daily press that color photography was an accomplished fact. Every time some excitable individual got a little chemical discoloration on his photographic plate or paper, the news was sent sizzling over the globe and color photography was announced in big type, corporations were formed, and good friends were given another chance to invest in a sure thing. As usual, the public soon yawned at this perpetual cry of "wolf," but somehow capital kept up its faith. It was only a year ago that a very prominent French financier came to me, breathless with excitement over a few very good three-color carbon prints—a clever English shark was trying to interest capital in his "discovery." Millions have surely been buried in fake schemes, to say nothing of the millions spent in earnest, but commercially fruitless, research.

When the Lumière brothers published the description of their process, several years ago, it was naturally duly recorded by the photographic press, and it even got into some of the big dailies—at least as padding; but those of us that were puttering along with the various three-color methods watched for results with much interest, especially when we heard that a special plant was being put up to manufacture the plates. From time to time one heard rumors of a man that had seen one of the results, and the report was: "true coloring, green grass, red tie," and so on. The first specimens the makers showed us would have been as discouraging as such rumors had been, did one not remember the results that makers of plates and papers generally exhibit as "samples"; but the working process seemed so fascinatingly simple that the very next day I tried them myself, and the first results brought the conviction that color photography had come to stay.

Of course the Autochrome process is not a discovery in the science of color photography, for the principles of the process were described by Ducos du Hauron, in 1868; in fact the development of the fundamental theories of three-color photography are ascribed to Maxwell, as far back as 1861. Other inventors have been and are still working on polychrome screen-processes—amongst the better known are Joly, MacDonough, Powrie-Warner, Krayn, Brasseur, Mees, and Smith. The Société Jougla, in Paris, is soon to market a polychrome plate, made under the supervision and according to the patents of Ducos du Hauron and Raymond Bergecol; and a number of other plates will probably soon be available, which promise to do even better than the Lumière plates—but that remains to be demonstrated. In any case, from a pictorial standpoint, the Lumière plate for the present holds a unique field. The fine, irregular grain of this plate gives a beautiful, vibrant quality to the light, that I do not think any of the mosaic of line screen-plates, with their absolute regularity, can give. I am, however, very anxious to try some plate that has a coarser screen, for it should, apparently, be more luminous in color rendering.

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February 2, 81 Informed that to the best of our knowledge and belief the article did not appear in English; this information was sent to him upon receipt of his letter of April 29.80. G.M.M.

FONDATION NATIONALE DE LA PHOTOGRAPHIE

Lyon, le 12 janvier 1981

Personally I have no medium that can give me color of such wonderful luminosity as the Autochrome plate. One must go to stained glass for such color resonance, as the palette and canvas are a dull and lifeless medium in comparison. As I write these notes prints of the color plates from the edition of those appearing with these pages in CAMERA WORK, are before me. The originals have not yet arrived, so I can not compare. The engravings are remarkable; they are technically by far the best reproductions that have been made from Autochromes up to the present; but their relationship to the originals, as regards color, vitality, and harmony, as I remember them, is as—well, comparison fails completely! There is no relationship. They are a thing apart. To-day, in making plates intended for prints in any form, one will consider the final result, and work accordingly—so the accompanying color pictures go into CAMERA WORK merely as an expression of good will. They are neither representative of Autochrome photography, nor of color photography: they are a compromise—an experiment.

EDUARD J. STEICHEN.

Paris, 1908.

OUR ILLUSTRATIONS.

THIS number of CAMERA WORK contains but three illustrations, and these are reproductions by the four-color half-tone process of Lumière Autochromes, the originals of which were done by Steichen, and are amongst the very earliest experiments in this new color process. The edition is by the firm of Bruckmann, of Munich, Germany, who are celebrated for the excellence of their color printing and work generally. These plates represent Bruckmann's first attempts in reproducing from Lumière polychrome screen transparencies and, of necessity, fall short of their anticipations and ours. We refer you to the Steichen article on "Color Photography."

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February 2, 81 Informed that to the best of our knowledge and belief the article did not appear in English; this information was sent to him upon receipt of his letter of April 29.80.
G.M.M.

FONDATION NATIONALE DE LA PHOTOGRAPHIE

Lyon, le 12 janvier 1981

Madame,

Je vous avez demandé il y a quelques temps déjà - mais peut-être n'avez-vous pas eu ma lettre ? - si un texte de Steichen, que nous avons publié dans le catalogue de la Fondation Nationale de la Photographie sur les Autochromes Lumière, avait été publié en anglais autour de 1908.

Nous préparons l'édition anglaise de notre catalogue, et voudrions bien entendu éviter de traduire en anglais ce qui a peut-être été fait. En tout cas, il s'agit d'un article paru aussi en français en 1908 : vous voudrez bien le trouver ci-joint. Si par hasard un texte avait paru dans Camera Work, ou ailleurs, vous serait-il possible de nous en envoyer une photocopie.

Avec tous mes remerciements, je vous prie d'agréer, Madame, l'assurance de mes salutations distinguées.

B. Chardère

Madame Grace Mayer
Musée d'Art Moderne
11 W. 53 Street
New- York
U.S.A.

Bernard Chardère
Délégué Général

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La Moisson.

A. MENGUET.

LES HARMONIES DE COULEURS ET LA PLAQUE AUTOCHROME

LA simple et admirable solution du problème de la photographie en couleurs fournie par la plaque autochrome a mis les pictorialistes en face d'un autre et nouveau problème. De même qu'un enfant cueillera dans un parterre la fleur la plus rouge, nous avons usé nos premières plaques sur cette couleur, obéissant ainsi à d'ancestraux et sauvages instincts, qui n'en sont pas plus mauvais, du reste. Mais, aux débuts, nos perceptions esthétiques spécialisées dans l'étude du blanc et du noir vont recevoir un premier et sévère à-coup. Car nous tenterons fatalement de plier nos plaques autochromes aux anciennes lois qui régissaient notre travail, jusqu'au jour où nous constaterons qu'il est aussi absurde de photographier la nature en couleurs sous les règles de l'art monochrome que de se donner beaucoup de mal pour faire ressembler une épreuve à l'huile à un bromure.

Il semble tout d'abord certain que toute image destinée à être vue par transparence appelle la couleur. Car nulle autre condition de vision ne nous donnera pareille sensation d'intensité colorée — les superbes vitraux de la cathédrale de Chartres, par exemple, dans le travail desquels tout a été sacrifié à la lumineuse harmonie des couleurs, nous en fournissent la preuve. Mais gardons-nous d'en conclure que le succès en autochromie consiste à accumuler follement sur une plaque les bleus, les rouges et les jaunes; bornons-nous à admettre que, puisque nous possédons un procédé qui nous permet, ce qu'aucun autre n'a fait jusqu'ici, la reproduction des couleurs,

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c'est du côté de la couleur que nous devons nous orienter. Malheureusement la plaque autochrome obéira avec docilité aux ordres du photographe, que celui-ci soit artiste et coloriste ou qu'il ne le soit pas.

Il est admis scientifiquement que plus les tons d'une harmonie de couleurs sont purs et lumineux, plus cette harmonie sera belle. Mais faut-il encore qu'il y ait harmonie dans l'arrangement général et la juxtaposition des tons. De toutes les symphonies colorées, c'est la symphonie en camaïeu, ton sur ton, qui offre le moins d'écueils à celui qui n'est pas coloriste d'instinct et qui recule devant l'étude des effets plus intéressants, mais plus difficiles, produits par le contraste des couleurs. Tant que les plaques autochromes, ou autres, ne seront pas livrées en de grandes dimensions (nous ne parlons pas des petites plaques destinées à être vues en projections, puisque leur agrandissement subséquent les fait rentrer dans la catégorie des grandes images), il sera avantageux de se limiter à des effets de camaïeu ou, du moins, à ceux qui sont régis par une couleur nettement dominante.

Une plaque autochrome, même de dimension de 18×24 remplie d'une mosaïque de différentes couleurs, n'offre aucun intérêt dès qu'elle est vue à la distance normale, tandis qu'un sujet composé de larges surfaces de même couleur ou comportant une harmonie générale en un ton, jouira d'une qualité lumineuse extraordinaire et qui portera loin.

Voici, par exemple, un vase en cuivre rouge rempli de fleurs jaunes se détachant sur un fond de tonalité dorée. Cette harmonie de couleurs restera belle à travers tous les stades du traitement de la plaque; et le renforcement, même répété, ne fera qu'intensifier la richesse de ses tons, en supposant, bien entendu, que les opérations précédentes, pose incluse, aient été convenablement dirigées. Supposez encore une femme à chevelure rousse habillée d'étoffes rouges et brunes, de tonalités chaudes, contre un fond de mêmes couleurs ou un arrangement en bleu-vert et brun.

Ce sont des effets simples à manier et qui donneront d'excellents résultats en couleurs.

Mais un contraste de couleur, une note de lumière vive sur un accessoire de cristal, d'étain ou de cuivre, quelquefois une simple tache de noir pur, feront chanter bien davantage le reste de l'harmonie ton sur ton. En somme, nous devons étudier l'enveloppe colorée du modèle et la composition générale sur la nature, exactement de la même façon qu'un peintre sur sa toile commencée.

L'écran Renngott nous aidera beaucoup. Son influence sur l'harmonie des couleurs est extraordinaire. Il avive les jaunes, les verts et les rouges et noie la composition dans une enveloppe dorée du plus heureux effet. Il est vrai que la pose s'en trouve presque doublée, mais je considère que cet inconvénient est amplement compensé par les avantages que je viens de décrire. Nous pouvons aussi obtenir une enveloppe similaire en étendant, entre le modèle et la source principale de lumière des voiles de mousseline de soie de couleur appropriée. Car le ton général du tableau, l'enveloppe en d'autres termes, est puissamment influencé par la couleur de la lumière incidente. Ainsi la lumière ensoleillée d'été réchauffe tous les tons, même

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dans un appartement. Un temps gris jettera, au contraire, sur le motif un voile bleuâtre et froid. Il est donc nécessaire de tenir compte, en vue du résultat final, non seulement de l'intensité, mais encore de la couleur de la lumière ambiante.

Il est plus compliqué et plus difficile d'obtenir une harmonie de couleurs en opérant par contrastes. Sachons d'abord que, si deux couleurs complémentaires sont placées côte à côte, l'intensité de ton et la luminosité de chaque couleur seront augmentées par le voisinage de sa complémentaire — et que, lorsque ces deux couleurs occupent un espace important dans une composition, les autres couleurs, bien que non complémentaires, gagneront cependant au voisinage de celles-là. Habillons une femme d'une robe rouge que nous tenterons de reproduire à son éclat maximum; il nous faudra choisir un fond plutôt sombre, de couleur vert-bleu. Mais si c'est un portrait dans le vrai sens du terme que nous nous proposons de faire, le rendu de la robe deviendra secondaire et nous éteindrons au contraire sa couleur en la faisant détacher sur un fond de tonalité neutre. Dans tous les cas, nous éviterons les fonds crus de peluche rouge ou bleue, à moins que nous ne voulions faire une étude de peluche, mais alors le modèle est de trop.

Il est nécessaire de bien connaître la série des couleurs complémentaires au point de vue de la composition des natures mortes et de l'entourage du modèle. En voici la liste : le jaune de chrome est la couleur complémentaire du bleu d'outremer; l'orange, celle du bleu; le vermillon, celle du vert-bleu; le rouge, celle du bleu-vert; le violet, celle du vert.

Dans les compositions comprenant un personnage, les fleurs et les étoffes de couleurs variées nous seront très utiles comme accessoires. Une note vive fournie par une orange ou un citron suffira souvent à compléter heureusement le tableau. Mais l'autochromiste devra se méfier des larges zones de tons unis, tentantes cependant. C'est là que viendront fatalement se grouper toutes les taches et les défauts de nos plaques.

La superposition de deux positifs autochromes permet d'obtenir des intensités de couleur très remarquables. Faites deux plaques identiques d'une nature morte, posez-les très largement et superposez les positifs bien exactement; les couleurs et les noirs doubleront de puissance.

Mais au point de vue couleur, nous aurons parfois des déboires. Ainsi certaines harmonies colorées que nous admirons dans la nature doivent leur beauté plutôt à la texture de leur matière qu'à leur couleur vraie. Voyez la combinaison de rouge et de violet de certaines fleurs. Et cependant, en ces cas particuliers, le photographe l'emporte sur le peintre parce que la lumière traverse ses couleurs au lieu de s'y refléter simplement; elles gagnent à être vues par transparence.

Cette question de texture explique la déception de bien des femmes devant le rendu sans intérêt de leurs robes en peinture. Il y a deux raisons pour cela. D'abord l'impossibilité de rendre sur une toile les minutieuses harmonies colorées qui se jouent dans les reflets des soies et des satins. Ensuite la double personnalité du couturier et de l'artiste, le premier n'ayant pas composé sa robe en vue du fond et de l'entourage que le second lui a

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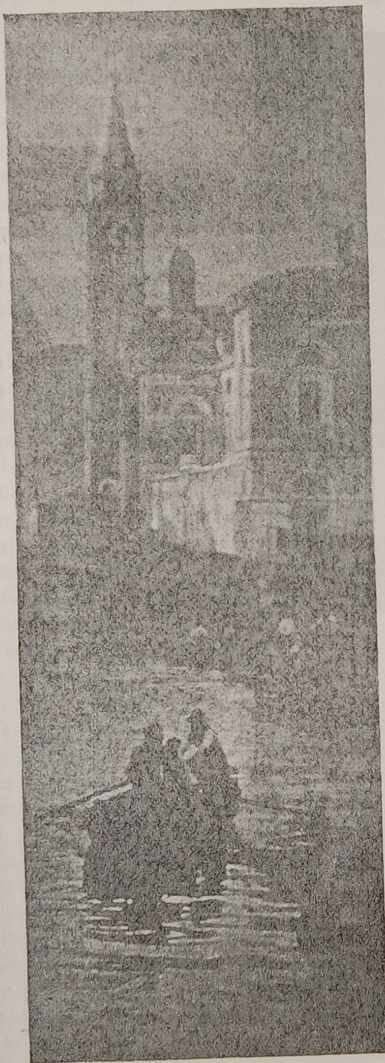
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En Italie.

A. KRIGHLEY.

taches de noir dans des compositions de ton très clair. Mais, pour ceux-ci, il faut ajouter que leurs couleurs sont appliquées sur des dessous clairs et que leurs taches peuvent, en somme, n'être considérées que comme des accents.

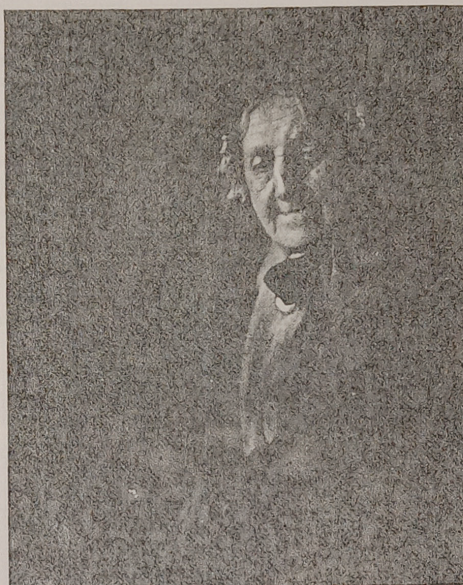
donnés. Car il n'est pas discutable que bien des modistes et des couturières parisiennes ont davantage le sentiment de la couleur que la plupart des peintres. En vérité, je ne connais pas de champ d'étude plus profitable que celui des chapeaux et des robes des Parisiennes. Vous y trouverez toutes les combinaisons possibles depuis le ton sur ton — j'ai vu ainsi d'admirables harmonies en brun — jusqu'à l'emploi hardi des couleurs intenses et des contrastes complémentaires.

Les arrangements les plus difficiles à réussir sont, sans aucun doute, ceux qui comportent deux couleurs qui sont différentes mais contiennent cependant un élément commun, soit l'arrangement en orange et jaune, en rouge et violet, en rouge et orange. On y arrive quelquefois en séparant les couleurs par un ton noir. Aussi l'intensité du ton joue un rôle important. Ainsi le rouge et le bleu dans toute leur vigueur peuvent donner de beaux effets; délayés en rose et en bleu pâle, ces couleurs deviennent atroces. Ces tons pâles peuvent cependant être réveillés par la contiguïté d'une note blanche. Ainsi nous aurons soin, si nous avons à photographier des fleurs aux tons très pâles, de les rapprocher d'un objet blanc. De même, nous placerons contre un fond blanc un modèle habillé d'étoffes claires et légères. Nous l'entourerons, au contraire, de noir, si ses vêtements sont de couleur sombre; ils en paraîtront plus clairs. Cependant, on ne peut ériger ces principes en lois, car nous voyons Rembrandt et les Vénitiens se servir de bruns et de noirs pour corser leurs couleurs et les Japonais introduire des

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Quand nous aborderons le paysage en autochromie, nous nous heurterons à de nouvelles difficultés; car nous nous trouverons à la merci de la nature et notre contrôle ne pourra s'exercer que sur le temps de pose et de développement. Cependant l'emploi intelligent de l'écran Renngott et d'autres écrans variés, de teintes très pâles, ajoutés à l'écran Lumière, nous donnera quelques facilités.

Les principales erreurs que j'ai relevées dans la plupart des paysages autochromes peuvent se résumer ainsi : développement trop prolongé, renforcement exagéré. Il en résulte des couleurs crues et fausses. Dans les contre-jours surtout, les troncs d'arbres et les ombrés portés sont rendus par des masses noires et bouchées. Le remède est tout indiqué : Augmentez légèrement la durée de la pose et diminuez celle du développement. L'expérience seule déterminera le degré de modification à apporter à ces opérations, il n'y a pas de formule possible.



Portrait de Mme de G.

Mme A. BACON.

C'est en été, bien entendu, que se consomme le plus grand nombre de plaques autochromes. Tout est vert à cette saison-là et on peut être sûr que cet océan de verts va être renforcé jusqu'à faire hurler. Voyez les charmantes plaques autochromes de projection par M. Personnaz; vous n'y trouverez pas un seul paysage vraiment vert, et ils sont tous exquis. Car il a cherché ses effets parmi ceux de la nature qui sont les plus subtils et les plus délicats. Il est intéressant d'étudier à ce point de vue la différence entre les paysages autochromes de l'amateur photographe de culture moyenne et les tableaux des grands paysagistes. L'effet que le peintre évite ou n'aborde que rarement semble la règle chez le photographe. Nous chercherons en vain des effets de verts brillants, de verts de sève pour ainsi dire, dans l'école de Barbizon. Même chez les impressionnistes qui se sont fait une spécialité des effets de lumière et de plein soleil, les verts ne jouent qu'un rôle effacé. A tel point, que lorsque le motif comprend dans la nature de larges espaces de cette couleur, les artistes comme Monet prennent soin de rompre la crudité des verts par des petites touches de rose et de violet.

Du reste, en comparant les résultats de l'autochromie avec les théories

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de l'impressionnisme, on est étonné de reconnaître que beaucoup de ces théories sont confirmées pour la plaque autochrome et que beaucoup de points de technique sont contredits. Ainsi, à l'époque où le public s'irritait devant les ombres bleues des plein-airs de la nouvelle école, la plaque autochrome aurait convaincu les incrédules qui avaient des yeux et n'y voyaient point. Au contraire, nous pouvons aujourd'hui prouver l'inanité de l'explication de la technique pointilliste donnée par les critiques à l'apparition de cette école. Il était admis que des taches juxtaposées de couleurs diverses se fondaient optiquement (au centre optique cérébral du spectateur) pour former un ton composite. Or, étant donné le diamètre de ces taches de pâte, il faudrait, pour qu'elles puissent se confondre optiquement, que le spectateur soit à plusieurs centaines de mètres de distance de la toile. Et si ce mélange optique avait lieu, il donnerait tout simplement du gris à la place des riches tonalités cherchées; tandis que l'intention des pointillistes est d'obtenir une vibration lumineuse toute particulière en plaçant leurs tons à côté les uns des autres au lieu de les mélanger. En effet, le bleu et le jaune, quand le mélange est effectué sur la palette, donnent un vert beaucoup plus éteint que lorsque ces couleurs sont appliquées pures, côte à côte sur la toile même. Dans ces conditions, le mélange optique proprement dit ne se réalisera pas. Mais l'œil, passant rapidement de la tache jaune à la tache bleue, il y aura persistance d'impression rétinienne et il en résultera une illusion de vert.

Et si nous parlons de mélange optique *scientifique*, ce n'est pas même du gris que nous ferons en fondant deux complémentaires comme le jaune et le bleu, mais bien du blanc.

Actuellement, les aspirations tendent sans doute au transport de l'image en couleurs sur du papier. Je suis persuadé que la solution de ce problème est proche. Mais nous ne devons pas nous attendre à des résultats pareils à ceux



Nature morte.

B. de Muer.

que nous donne l'image vue par transparence. Le rendu de la couleur sera peut-être exact au point de vue des tons, il ne sera jamais à la hauteur de celui des plaques autochromes au point de vue de l'intensité et de l'éclat. Bien des sujets que nous admirons aujourd'hui perdront tout intérêt, toute beauté aussi, dès qu'ils seront vus par réflexion. Tous les motifs riches en

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couleur et en lumière nous donneront pareille déception, car leur beauté n'est due qu'à l'intensité de leurs couleurs. Dès que celles-ci seront éteintes par leur nouveau support, il ne restera plus rien.

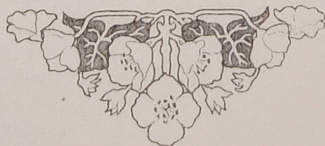


Coucher de Soleil.

L. MISONNE.

Les plaques autochromes nous ont apporté un nouveau médium qui restera. A mon avis, c'est le plus beau que la photographie nous ait jamais donné pour traduire la nature.

EDUARD J. STEICHEN



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Thanked and told that to the best of our knowledge and belief the article did not appear in English. G.M.M.

FONDATION NATIONALE DE LA PHOTOGRAPHIE

Lyon, le 29 avril 1980

Madame,

Un ami du Luxembourg, qui a organisé une rétrospective Steichen, me dit que vous connaissez très bien l'oeuvre de ce grand photographe. Je me permets donc de vous écrire, en espérant que cette lettre vous parviendra bien, pour vous demander un renseignement d'ordre bibliographique : savez-vous si le texte que nous avons publié en français dans le catalogue de l'exposition "Autochromes" de la Fondation Nationale de la Photographie (repris dans la revue de Photographie en 1908 - et non 1906) a paru en anglais ? et si oui, vous serait-il possible de nous en faire parvenir une photocopie ?

Vous remerciant d'avance de votre collaboration, je vous prie d'agréer, Madame, l'expression de mes respectueuses salutations.

B. Chardère

Bernard Chardère
Délégué Général

Mme Grace Meyer
Museum of Modern Art
11 west 53 street
New-York
U.S.A.

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COLOR PHOTOGRAPHY

An article by Steichen in Camera Work no. 22 p. 13-24 April 1908

Deals with technical aspects.

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FOR STEICHEN AND LUMIERE AUTOCHROMES, See Camera Work No. 20 October, 1907
pp. 21-26 Article by Alfred Stieglitz "The New Color Photography. -
A Bit of History"