

OBJECT RESEARCH



**Alfred Stieglitz (American, 1864–1946)**

## Gable and Apples

1922

Gelatin silver print

Alfred Stieglitz Collection

**AIC accession number:** 1949.728

**Stieglitz Estate number:** 192D

**Inscriptions:** Unmarked recto; inscribed verso, on second mount, upper left, in black pencil: "192 D"; verso, on second mount, center, in black pencil: "A1"; inscribed verso, on original [?] mount hinged to verso of second mount, upper left, in graphite: "192 D / 2 [in rectangle]"; verso, on original [?] mount hinged to verso of second mount, lower center, in blue ink: "A 1 / A.S."

**Dimensions:** 11.4 x 9.1 cm (image/paper/first mount); 35.6 x 28.1 cm (second mount)

**Print thickness:** N/A

**Surface sheen:** Medium gloss (20.6 GU @ 85°)

**Paper tone:** N/A

**Mount:** Later mount; original mount preserved, but separated from print

**Mount tone:** L\*95.21, a\*-0.71, b\*7.76

**Ultraviolet-induced (UV) visible fluorescence (recto):** None

**X-ray fluorescence (XRF) spectrometry:**  
N/A

**Fourier transform infrared (FTIR) spectrometry:**  
N/A

## TECHNICAL SUMMARY

This photograph is a gelatin silver print. Due to its size, the same as a standard 4 × 5 negative, it is believed to be a contact print. It has been double mounted to a dark paper of the same size, then mounted overall to a large chain-and-laid-line paper faced board. This board has a second mount taped to its verso, believed to be the original mount. There are inscriptions in graphite on the back of both mounts: “192D” correlates to the estate or “Leica” number that Georgia O’Keeffe and Doris Bry assigned to mounted prints from the same negative that were in Stieglitz’s possession at the time of his death; “A1” was used by Stieglitz to describe “perfect prints.” The initials *A. S.*, likely written by the artist, are only present on the original mount. When the surface of the print is viewed under high magnification, fibers from the photographic paper are not visible, indicating the presence of a thick baryta layer beneath the emulsion. The baryta layer created a smooth surface over the paper upon which the gelatin emulsion was applied during manufacture. Light brush marks are visible on the surface of the print, suggesting the presence of a coating; however, it does not fluoresce when exposed to long-wave UV radiation.