

Albany Institute of History & Art
Library

PC 6

Horatio Hendrickson Archive

1898-1937

3.6 lin. ft., 4 boxes

Series I. Documentary Material
Series II. Landscape and Composed Photographs
Series III. Portrait Photographs

March 2001

Biographical Note

Horatio (Harry) Hendrickson was a native of Albany, New York, but spent the majority of his years living and working as a professional photographer in and around the downstate city of Yonkers. There are few primary sources to document his life, but through public records, notes and addresses on his photographs and correspondence, and his newspaper obituary a brief sketch can be drawn.

Hendrickson was born in Albany in 1866, the son of Jacob and Adelaide Hendrickson; his father was a wholesale grocer. Hendrickson's first appearance in the Albany city directories is in 1885 where a Horatio Hendrickson listed as a photographer at 9 North Pearl Street, and a Harry Hendrickson is listed as a clerk at the same address (both names were used by Hendrickson during his lifetime). Hendrickson is not listed with the city's other photographers in the business directory section of the directories, but Charles Rabineau does appear as a photographer working at that address so it could be assumed that Hendrickson was in his employ (perhaps as a photographer and a clerk). Hendrickson keeps that listing until 1890 when he is "removed to Hartford, Ct." Hendrickson reappears as a photographer in Albany in 1891 and stays through 1894. His final directory listing is in 1895 as a "traveling salesman."

Information found on the verso of photographs, in exhibition catalogues and on correspondence in the AIHA collection give his addresses variously as 2 or 3 East 42nd Street, New York (in the period 1903-1909), and otherwise different locations in Yonkers through the period 1918-1937. One 1930 portrait of a Miss Gill of Kingston, New York, lists 78 State Street, Albany (the address of his brother Howard's law office) on its verso.

A stray piece of professional letterhead used as scrap paper in the correspondence file (Box 1, folder 6) gives 288 Wall Street in Kingston, New York as the location of the "Hendrickson Photographic Studio" in the 1930s. An undated newspaper clipping from the *Herald Statesman* describes the photographer's work appearing in many exhibitions "in Art Centers of the World" including Berlin and Vienna, and states that he had one year ago taken over Yonkers' "celebrated Rockwood Studio."

Horatio Hendrickson's death certificate and newspaper obituary reveal that he died at his home in Yonkers on October 25, 1941. Beyond that, the two documents give similar but not the same information: the certificate describes him as age 75 and a resident of Yonkers for 53 years (which would have him living there since 1888); the *Herald Statesman* article has him at age 76 and a resident since 1911. Both agree that he was unmarried and left no heirs; the obituary lists his two brothers, Howard and William, as survivors.

A lengthy profile of Hendrickson by noted writer Roland Rood appeared in the October 1906 issue of *The American Amateur Photographer*; it naturally focuses on Hendrickson's photography rather than his biography. He was complemented for the painterly approach he took to his work, even though his true profession was as a commercial photographer (as was, Rood noted, Gertrude Kasebier).

Hendrickson also gave sixty-seven of his photographs to the Hudson River Museum in Yonkers in 1941, including many of the same images as are in the Albany Institute's collection. He left all of his documentary material (correspondence, catalogues and clippings) to the Institute alone. The International Museum of Photography at George Eastman House also holds images by Hendrickson: ten undated documentary

photographs of the interiors of homes of wealthy New Yorkers, including J. Pierpont Morgan and Robert Goelet.

Scope and Content Note

The Horatio Hendrickson Archives spans the period from 1898 to 1937, and contains material relating to the photographer's artistic and commercial work rather than his personal life. The collection consists primarily of photographic prints by Hendrickson, with a small group of letters and serials (photography journals and exhibition catalogues) to document some of the prints. The archive came to the Albany Institute in February 1941 as a gift from the photographer according to an accession card in the Institute's records. In March 1968, the AIHA library director, unable to establish a direct connection to Albany with what appeared to be a collection of photographs by a Yonkers photographer, arranged for Hendrickson's work to be placed on permanent loan at the International Museum of Photography and Film at George Eastman House in Rochester, New York. The entire Hendrickson archive was returned to the Albany Institute in May 1998 with the exception of two exhibition catalogues and three photography journals that were not found in the IMP/GEH library. Photocopies of the library's photocopies have been substituted in the files to replace those materials. Markings in the photocopies suggest that the originals might have suffered from exposure to moisture and mildew at some point, so may have been discarded by Eastman House staff upon their arrival. However, no information has been lost. A dual set of accession numbers appears on the work in the archive -- the 1941 numbers from Albany Institute and the 1968 numbers from Eastman House (which were left as assigned to coordinate with their registrar's records). In addition to various receipts, IMP/GEH also gave the Institute a set of catalogue records (central file cards) that provide a good description of each picture with a thumbnail photographic print on each card.

The archive is arranged in three series: Series I. Documentary Material; Series II. Landscape and Composed Photographs; and Series III. Portrait Photographs.

Series I. Documentary Material includes a small number of letters relating to exhibition of his work, a ticket to a 1927 show at the Royal Photographic Society, and a certificate of acceptance for an exhibition of the Professional Photographers Society of New York. Another interesting piece of ephemera shows that Hendrickson lectured publicly on the topic of gum-bichromate printing (Brooklyn Institute of Technology, 1906).

A selection of articles in the files reveal the extent to which Hendrickson's work was discussed by his peers and published in professional journals. Nine exhibition catalogues are included in the archive to document shows he participated in during the early twentieth century. He was included in the first four American Salon exhibitions (1904-1907, with five photographs accepted for the 1905 show), as well as other important juried shows in Chicago and Minneapolis. The latter exhibition, the First Minneapolis Photographic Salon, was noted for the appearance of a selection of work by the Photo-Secession group. Hendrickson's work also appeared in international venues, including shows in England and France, during his lifetime. It is unknown whether he exhibited between 1907 and 1937; his newspaper obituary states that at the time of his death in 1941, Hendrickson had one of his portraits on exhibition at the Brooklyn

Museum.

Series II. Landscape and Composed Photographs holds examples of both Hendrickson's earliest and latest work, though the bulk of the photographs in the series were created before 1909. Included are several images made of the landscape around his childhood home of Albany, many of which are no longer the completely rural settings he captured. Hendrickson annotated nearly all of his photographs with titles (as given in italics in the folder list) and exhibition information on their versos. One of the two self-portraits in the archive appears in this series – Hendrickson carries a small child across a stream in “The Wader” (1903). A few of the photographs show his success in Pictorial photography through use of the techniques of composite printing and negative manipulation, most notably “The White Horse,” an image that was reproduced and described in the September 1906 issue of *The Sketch Book*.

Series III. Portrait Photographs includes images of people, primarily women, and primarily made in the 1920s and 1930s. Several of the sitters are identified as residents of Englewood, NJ, Kingston, NY, and Yonkers. Most of the portraits are quite straightforward presentations that surely were pleasing to his patrons, but Hendrickson also made artistic and idealistic figurative compositions as well. His “A Highball Phantasm” of 1927 is completely imaginary and somewhat ghastly, while “Nomad” (1928), “A Pleasing Reflection” (1928) and “Devotion” (1903) feature graceful compositions that would serve as both a good likeness and fine art. Two of Hendrickson's portraits were shown in the 31st International Salon in Paris (1937) where a contemporary review compared him favorably to Man Ray (*La Revue Moderne*, January 15, 1937). Two copies of the photographer's 1928 self-portrait may be found in Box 4, folder 107.

The Horatio Hendrickson Archive was processed by Sandra Markham in March 2001.

Box Folder

Series I. Documentary Material

Arranged in three subseries: Correspondence and Ephemera; Journals and Articles; and Exhibition Catalogues. The first subseries is arranged in alphabetical order, with items in the next two in chronological order.

CORRESPONDENCE AND EPHEMERA

| | | | |
|---|----|--|-------------|
| 1 | 1 | Les Artistes d'Aujourd'hui | 1936 |
| | 2 | Brooklyn Institute of Technology, program | 1906 |
| | 3 | Gremio Portugues de Fotografia | 1937 |
| | 4 | Photo-Era | 1907 Nov 5 |
| | 5 | Professional Photographers Society of New York | 1905 |
| | 6 | Revue des Arts | 1936-37 |
| | 7 | La Revue Moderne | 1932, 1936 |
| | 8 | Royal Photographic Society | 1927 |
| | 9 | Toledo Museum of Art | 1909 Jun 12 |
| | 10 | U.S. Government, War Department | 1918 Oct 4 |

JOURNALS AND ARTICLES

| | | | |
|--|----|--|----------|
| | 11 | <i>Photo-Beacon</i> | 1903 Jan |
| | 12 | <i>The Photographic Times</i> (photocopy) | 1905 Dec |
| | 13 | <i>The Sketch Book</i> | 1906 Sep |
| | 14 | <i>The American Amateur Photographer</i> (photocopy) | 1906 Oct |
| | 15 | <i>The Graphic</i> | 1906 Nov |
| | 16 | <i>Photograms of the Year 1906</i> (photocopy) | 1906 |

Box Folder

Series I. Documentary Material, cont.

JOURNALS AND ARTICLES, cont.

| | | | |
|-----|----|---------------------------------------|------------|
| [1] | 17 | <i>Wilson's Photographic Magazine</i> | 1907 Jan |
| | 18 | <i>La Revue Moderne</i> | 1937 |
| | 19 | Clippings, miscellaneous | 1937, n.d. |

EXHIBITION CATALOGUES

| | | | |
|--|----|--|------|
| | 20 | Art Institute of Chicago Third Chicago Photographic Salon | 1902 |
| | 21 | Minneapolis Society of Fine Arts First Minneapolis Photographic Salon (photocopy) | 1903 |
| | 22 | Metropolitan Camera Club First American Salon (photocopy) | 1904 |
| | 23 | American Federation of Photographic Societies Second American Salon | 1905 |
| | 24 | American Federation of Photographic Societies Third American Salon | 1906 |
| | 25 | Royal Photographic Society of Great Britain Fifty-first Annual Exhibition (photocopy) | 1906 |
| | 26 | American Federation of Photographic Societies Fourth American Salon | 1907 |
| | 27 | Birmingham Photographic Society | 1907 |
| | 28 | Societe Francaise de Photographie Thirty-first Salon International | 1936 |

Box Folder

Series II. Landscape and Composed Photographs

Arranged in chronological order, with titles as assigned by Hendrickson in italics and brief descriptions for untitled works in brackets. All dates listed were assigned by Hendrickson.

| | | | |
|---|----|---|------|
| 2 | 29 | <i>Merrimac River, Missouri</i> | 1898 |
| | 30 | <i>Merrimac River, Missouri</i> [fishermen] 1898 | |
| | 31 | Untitled [farm and road with chickens] | 1899 |
| | 32 | Untitled [farmyard with ducks] 1901 | |
| | 33 | Untitled [forest and stream in snow] 1901 | |
| | 34 | Untitled [landscape with brook and rocks] | 1901 |
| | 35 | <i>Waste Land</i> (Sand Plains west of Albany, N.Y.) | 1902 |
| | 36 | <i>When the Sea is Calm</i> | 1902 |
| | 37 | Untitled [sea with surf] 1902 | |
| | 38 | <i>Hazy Weather</i> | 1903 |
| | 39 | <i>October Morn</i> | 1903 |
| | 40 | <i>Self Photo of Harry Hendrickson</i> [<i>The Wader</i>] | 1903 |
| | 41 | <i>Where the Fairies Dwell</i> | 1903 |
| | 42 | <i>Deep in the Forest</i> | 1904 |
| | 43 | <i>In Winter's Garb</i> 1904 | |
| | 44 | <i>Near Pompton Lakes, N.J.</i> 1904 | |
| | 45 | <i>The Palisades from Spuyten Duyvil</i> | 1905 |
| | 46 | <i>Childhood Days</i> | 1906 |
| | 47 | <i>The White Horse</i> | 1906 |

Box Folder

Series II. Landscape and Composed Photographs, cont.

| | | | |
|-----|----|--|------|
| [2] | 48 | Untitled [landscape with rail fence] | 1906 |
| | 49 | <i>Scene in Sullivan County, N.Y.</i> | 1907 |
| | 50 | <i>The Torrent</i> | 1907 |
| | 51 | Untitled [landscape with clouds] | 1907 |
| | 52 | <i>Minchskill, near Troy, N.Y.</i> 1908 | |
| | 53 | <i>Scene near Wards Lane, Colonie, Albany Co., N.Y.</i> | 1908 |
| | 54 | <i>View from Island Park, Albany Co., N.Y.</i> | 1908 |
| | 55 | <i>View from Island Park, Albany Co., N.Y.</i> | 1908 |
| | 56 | <i>View from the Vicinity of Wards Lane, Colonie, Albany Co., N.Y.</i> | 1908 |
| | 57 | <i>Scene – Wards Lane, Colonie, Albany Co., N.Y.</i> | 1909 |
| | 58 | Untitled [landscape with brook] | n.d. |
| | 59 | Untitled [woman walking in snow] | n.d. |
| | 60 | <i>A Glimpse of the Palisades, N.Y.</i> | 1937 |
| | | <i>Where the Palisades End, N.Y.</i> | 1937 |
| | | See: Box 4, folder 101 | |

Box Folder

Series III. Portrait Photographs

Arranged in two subseries: Dated Portraits and Undated Portraits. Arranged chronologically within each subseries, with titles as assigned by Hendrickson in italics. Bracketed titles provide a brief description of unidentified sitters. All dates listed were assigned by Hendrickson.

DATED PORTRAITS

| | | | |
|---|----|--|------|
| | | <i>Devotion</i> | 1903 |
| | | See: Box 4, folder 102 | |
| 3 | 61 | [Child seated on a stool] | 1909 |
| | 62 | [Woman] | 1910 |
| | 63 | [Seated woman with ostrich fan] | 1912 |
| | 64 | [Woman] | 1912 |
| | 65 | [Woman] | 1912 |
| | 66 | [Woman with dark beads] | 1918 |
| | 67 | [Woman in a cloche] | 1925 |
| | 68 | <i>Mrs. Dr. Ward</i> | 1926 |
| | 69 | <i>"Dita" Morrow, Englewood, N.J.</i> | 1927 |
| | | <i>Dorothy Hall, Englewood, N.J.</i> | 1927 |
| | | See: Box 4, folder 103 | |
| | 70 | [Elderly woman] | 1927 |
| | 71 | <i>A Highball Phantasm</i> | 1927 |
| | | <i>Portrait of an Artist</i> [Pierre Van Wulven] | 1927 |
| | | See: Box 4, folder 104 | |
| | | <i>Portrait of Pie[r]re Van Wulven</i> | 1927 |
| | | See: Box 4, folder 105 | |

Box Folder

Series III. Portrait Photographs, cont.

DATED PORTRAITS, cont.

| | | | |
|-----|----|--|--------|
| [3] | 72 | [Woman] | 1927 |
| | | <i>Amelia Josephine Burr, Englewood, N.J.</i> | 1928 |
| | | See: Box 4, folder 106 | |
| | 73 | <i>Nomad</i> | 1928 |
| | 74 | <i>A Pleasing Reflection</i> | 1928 |
| | | <i>Self-portrait (two prints)</i> | 1928 |
| | | See: Box 4, folder 107 | |
| | 75 | [Woman in a beret] | 1928 |
| | 76 | <i>Carl [Karl] Jorn, Met Opera Tenor</i> | 1929 |
| | 77 | <i>Carl [Karl] Jorn, Met Opera Tenor [profile]</i> | 1929 |
| | 78 | <i>Hazel Fuller, Yonkers, N.Y.</i> | 1930 |
| | | <i>Miss Gill, Kingston, N.Y. [with violin]</i> | 1930 |
| | | See: Box 4, folder 108 | |
| | | <i>Portrait of Miss Gill, Kingston, N.Y.</i> | 1930 |
| | | See: Box 4, folder 109 | |
| | | <i>Portrait of Miss Gill</i> | [1930] |
| | | See: Box 4, folder 110 | |
| | 79 | <i>Tona</i> | 1930 |
| | 80 | [Woman in a wide-brimmed hat] | 1930 |
| | 81 | [Woman with necklace] | 1930 |
| | 82 | [Woman with necklace (profile)] | 1930 |
| | | <i>Demaree</i> | 1930 |
| | | See: Box 4, folder 111 | |

Box Folder

Series III. Portrait Photographs, cont.

DATED PORTRAITS, cont.

| | | | |
|-----|----|--------------------------------------|------|
| [3] | 83 | [Little girl reading a book] | 1931 |
| | | <i>Miss Kamp</i> | 1931 |
| | | See: Box 4, folder 112 | |
| | | <i>Miss Moran</i> | 1931 |
| | | See: Box 4, folder 113 | |
| | 84 | <i>Mrs. Klein</i> | 1931 |
| | | <i>Portrait of Barbara Kamp</i> | 1931 |
| | | See: Box 4, folder 114 | |
| | | <i>Portrait Study</i> [Barbara Kamp] | 1931 |
| | | See: Box 4, folder 115 | |
| | 85 | [Seated woman with leopard-skin rug] | 1932 |
| | | <i>Vanity</i> [Mary Sergeant] | 1933 |
| | | See: Box 4, folder 116 | |
| | 86 | <i>James E. Howe, Yonkers, N.Y.</i> | 1934 |
| | | <i>Joan</i> | 1934 |
| | | See: Box 4, folder 117 | |
| | | <i>Portrait of Mary Sergeant</i> | 1935 |
| | | See: Box 4, folder 118 | |
| | 87 | [Woman with hand raised to cheek] | 1935 |
| | 88 | [Woman in fur-trimmed jacket] | 1936 |
| | 89 | <i>Robert Malcolm, Yonkers, N.Y.</i> | 1937 |
| | 90 | [Woman with a watch] (two prints) | 1937 |
| | | UNDATED PORTRAITS | |
| | 91 | [Seated ballet dancer] | n.d. |

Box Folder

Series III. Portrait Photographs, cont.

UNDATED PORTRAITS, cont.

| | | | |
|-----|-----|-------------------------------------|------|
| [3] | 92 | [Woman in hat and fur-trimmed coat] | n.d. |
| | 93 | [Woman in lace-trimmed dress] | n.d. |
| | 94 | [Woman with bangs] | n.d. |
| | 95 | [Woman with bobbed hair] | n.d. |
| | 96 | [Woman with chiffon collar] | n.d. |
| | 97 | [Woman with turban] | n.d. |
| | 98 | [Woman with hoop earrings] | n.d. |
| | 99 | [Woman with lace collar] | n.d. |
| | 100 | [Woman with zigzag collar] | n.d. |

From Series II. Landscape Photographs

| | | | |
|---|-----|--------------------------------------|------|
| 4 | 101 | <i>Where the Palisades End, N.Y.</i> | 1937 |
|---|-----|--------------------------------------|------|

From Series III. Portrait Photographs

DATED PORTRAITS

| | | | |
|--|-----|--|------|
| | 102 | <i>Devotion</i> | 1903 |
| | 103 | <i>Dorothy Hall, Englewood, N.J.</i> | 1927 |
| | 104 | <i>Portrait of an Artist [Pierre Van Wulven]</i> | 1927 |
| | 105 | <i>Portrait of Pie[r]re Van Wulven</i> | 1927 |
| | 106 | <i>Amelia Josephine Burr, Englewood, N.J.</i> | 1928 |
| | 107 | <i>Self-portrait (two prints)</i> | 1928 |

Box Folder

From Series III. Portrait Photographs, cont.

DATED PORTRAITS, cont.

| | | | |
|-----|-----|--|--------|
| [4] | 108 | <i>Miss Gill, Kingston, N.Y. [with violin]</i> | 1930 |
| | 109 | <i>Portrait of Miss Gill, Kingston, N.Y.</i> | 1930 |
| | 110 | <i>Portrait of Miss Gill</i> | [1930] |
| | 111 | <i>Demaree</i> | 1930 |
| | 112 | <i>Miss Kamp</i> | 1931 |
| | 113 | <i>Miss Moran</i> | 1931 |
| | 114 | <i>Portrait of Barbara Kamp</i> | 1931 |
| | 115 | <i>Portrait Study [Barbara Kamp]</i> | 1931 |
| | 116 | <i>Vanity [Mary Sergeant]</i> | 1933 |
| | 117 | <i>Joan</i> | 1934 |
| | 118 | <i>Portrait of Mary Sergeant</i> | 1935 |