

OREGON LOVERS of the Camera



A Club Outing

HERTZMAN PHOTOS



IN THE STUDIO



DARK ROOM



A STEREOPTICAN LECTURE

One of these days, and that not so far in the dim and misty future, the people of the East who are investing thousands and even millions of dollars on scenery-hunting trips in Switzerland and other picturesque countries of the world, will begin to realize that they can get as much for their money, and gaze upon cliffs just as imposing, mountains just as magnificent, and waterfalls just as graceful and flimsy, if they will but come to Oregon. That will be a day of triumph for the Oregon Camera Club, for whenever the glory of the scenery here becomes properly known throughout the East, it will be largely due to the efforts of that rapidly growing band of enthusiasts, which has found an inspiration among the hills within easy reach of Portland, and whose members have been bottling up the scenery and administering it to their Eastern friends, in the homopathic dose of the Kodak view and the allopatic portion of the lantern slide, for some ten or a dozen years. In all that time the standard of excellence of production has been rising, until now the views that are hung on the walls of the club-rooms, in the Oregonian Building, are as fine as can be found anywhere, and have surpassed some of the Eastern amateurs, when they have found their way into some of the big prize competitions.

It is this enthusiasm that makes the amateur photographer an ideal clubman, and unites all of the craft with a bond of sympathy. He will leave off any occupation under the face of the shining sun to discuss the relative merits of a newly developed "developer" with another enthusiast, or to get into an argument about the proper combination of figures required to take a certain mountain, at a certain distance, at a certain time of day. He is instantly the warm and familiar friend of any one whom he meets with a camera in the mountain wilderness, and is furnished with a topic of conversation which throws the weather completely into the shade.

The fellow-feeling is what has enabled the Oregon Camera Club to do so much for its members. They have kept together for mutual improvement and to benefit by each other's experience, and the progress that they have made is abundant evidence of the helpful influence of co-operation. There is hardly a time during the day, when a knot of amateurs is not gathered in the tastefully furnished rooms of the club, discussing some new point that has been raised by a member, or that has been brought into prominence by a late number of a photographic magazine.

Those whose work is known to have a high standing are deferred to by the younger and newer members of the guild, and there, in turn, gladly draw from their experience any lessons that they can for the benefit of the tyros who sit so humbly at their feet. Soon these same tyros will have prize winners of their own on the walls, and then a younger generation will rise up and call them wise and beg instruction from their lips.

show the pictures to fine advantage. Here are given the annual print exhibits of the club, which attract hundreds of visitors and bring pictures from members all over the state. Many of the finest views that are entered in these competitions are left hanging the year round, and may be seen at any time by visitors. And a fine collection of pictures they are. There are portraits which have won world's prizes; landscapes of a delicacy of workmanship almost equal to an etching; character sketches and striking scenes that fix the attention of the visitor as soon as he enters the room.

On a table near the window the latest photographic periodicals are always to be found, and usually several members of the club are collected about it "reading up," or discussing articles that have given rise to contentions.

A fine, large stereopticon is in this room, by means of which a strong electric arc is made to throw lantern slides on a screen. Formerly the club was a member of the American Lantern-Slide Interchange, and it is now at work on a set of slides which will be used to renew its membership. The interchange is composed of all the prominent clubs of the country, each of which furnishes a series of slides every year. These are sent around from one club to another till they have made the entire round, and each club holds an exhibition about once a month, at which the views of other clubs are shown. This practice enables the clubs to view the scenery of other parts of the country, as well as to keep informed on the quality of work that is being done in other cities.

found invaluable to those who are just beginning to develop their own pictures.

In the locker-room each member has a pigeonhole where he stores the chemicals he uses in developing his pictures. There are hardly any two members of the club who develop alike, each having his own peculiar method, and as a consequence, the lockers contain a great variety of compounds, some of them of the cheapest and others of the most expensive character. The club furnishes all the "type"—the one thing that everybody must use—without charge, to the members. It is purchased by the barrel, and is used almost by the shovelful, when several photographers are at work at once. The dark rooms are all furnished with stinks, running water, ruby lanterns, with incandescent lights, plate racks trays and graduates.

In the largest dark room there is room for several members to work without interfering with one another, while each of the others is designed for individual work. Every convenience that a photographer can desire is at hand, and, as a rule, nearly all the work of the members is done here. Miss Lily E. White, the assistant secretary of the club, is always to be found in the room, and is ever ready to assist beginners. Her assistance has been

rooms on First street. From that time forth the success of the organization was assured.

Soon a demand arose for instruction, and prominent professionals were secured to give lectures and demonstrations, while members of the club who made specialties of certain classes of work were called upon to impart their experiences to fellow members. In a few years more room was needed, and the club moved to its present commodious quarters, where it will probably remain, as there is plenty of room for all the members, and the location is central and pleasant.

The present officers of the club are: A. Gavin, president; Harry G. Smith, vice-president, and W. S. Macrum, secretary and treasurer. These, with D. Ellery, J. W. Holmes, A. E. Morris, George W. Hoyt and C. M. Cox, constitute the board of directors. All of the officers are enthusiastic amateur photographers and energetic club members. Mr. Gavin was one of the organizers of, and has been a leading spirit in the club since it came into existence. His enthusiasm has done much to keep up interest in the club, while the other members of the board are always ready to second him in whatever plane of improvement he may make.

cliffs and shining cataracts, the inspiration that has enabled them to do work that has attracted attention everywhere. The railroads have been prodigal in their use of photography, as a means of advertising Oregon, and have found no lack of splendid photographs of the scenery along their lines in the galleries of Portland and some of the cities of Eastern Oregon.

And an effective means of advertising it is, for a single photograph will convey a better idea of a mountain, or a picturesque bit of river, than columns of descriptive writing. The Columbia, from the fleets of fishing-boats which dot it near Astoria, to the gorges where it rushes madly along on its way to the sea, has been photographed by workmen who knew their trade, and hardly a tourist comes to Oregon who does not inquire for some bit of scenery of which he has seen a photograph.

Many amateurs throughout the state who have achieved distinction by their excellent work are not members of the Oregon Camera Club. Landscapes, astounding in features which make them the target of many a camera, are almost at every door in the state, and thousands of enthusiasts mark them for their own, every sunny day. A high standard of work has been maintained, and only pictures which are remarkably fine specimens of the photographer's art can obtain recognition or stand a chance of sale.

though the time will undoubtedly come when it will be generally used for this purpose, progress towards the goal is slow. The reason for this is the great difficulty in securing models who can forget themselves long enough to assume the poses and facial expression necessary to the characters which they are intended to represent. Not only must a photographer who hopes to achieve any distinct success as a portrait artist be a master of technique, but he must be careful in selecting for models people whom he can pose as he wishes to, and whom he can bring under the control of his will. Many pretty girls who "lock the part" the aspiring photographer desires them to, and who have been arrayed in the fitting garments, are utterly unable to forget that they are sitting for their pictures, and as a consequence the most carefully taken plates are disappointing to their makers when their dim outlines begin to be visible in the faint glow of the ruby light. In other words, a man or woman who is a good model must be either a clever actor or actress, or must have a mind that will yield to what may be termed the hypnotic influence of the man with the camera. And actors and actresses, as a rule, know how to pose for pictures so as to get the very best results. This is why a woman who is not of especially pleasing countenance on the street, or even masked in the make-up she wears behind the footlights, will take a photograph that makes her look a ravishing beauty.

When a photographer succeeds in getting a collection of models which he can pose for any picture, mythological, religious or merely of a society scene, he will be able to do something with his camera in illustration, but not till then.

In newspaper illustration, however, the camera is indispensable. No effort is made for artistic effects. What is required is a picture which will convey an accurate impression of a human countenance or a general idea of a street scene, a railroad accident, or any of the numerous things that a newspaper puts in its columns. Time is a prime consideration. A newspaper artist who uses a camera to assist him in making street pictures—who takes notes with it, so to speak, will develop five pictures while the average amateur is hunting for his developing materials. The artistic finish of the picture is done with the pen, not with the camera, and the amount of work that is sometimes turned out of the trusty box of the newspaper illustrator, would take most amateurs' breath away. For them a picture is an achievement to be talked upon for hours, and to be gazed at for days after its completion. To him it is a convenient adjunct to his calling, to be made use of and thrown away within an hour. In many cities reporters go armed with cameras and are on hand ready to make a picture of anything of interest that comes in their line. As a rule, they turn their camera over to the art room when they have snapped it on what they want reproduced in the paper, and the art room does the rest.