

Photographers' Art Approaches Perfection in Annual Exhibition of Oregon Camera Club

Prize-Winning Pictures Are Especially Fine and Represent Wide Range in Their Subjects.



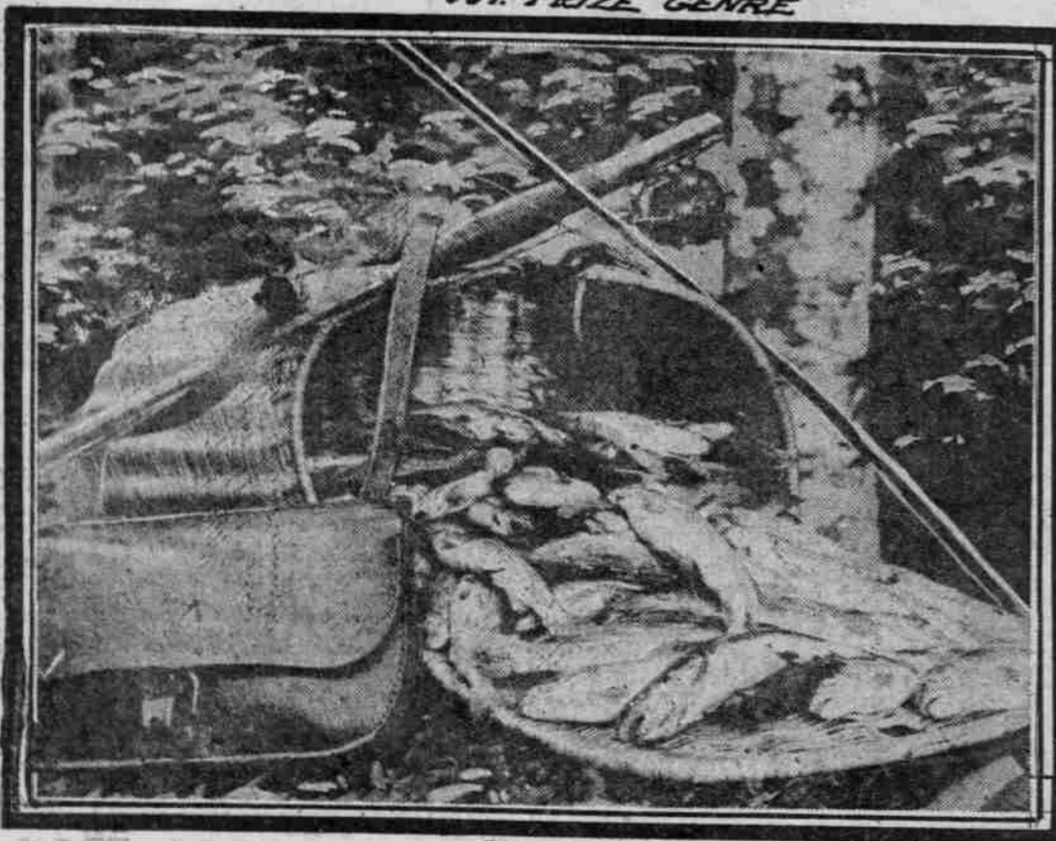
51X. PORTRAIT INDIAN STUDY - J. A. HARAN
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109. TO THE RESCUE - W. B. STRUBLE
1ST PRIZE



112. OFF FOR THE CLAM BEDS - H. J. THORNE
1ST PRIZE GENRE



88. SPECKLED BEAUTIES
C. FORD RICHARDSON
WINNING STILL LIFE



OLD ABE - ALBERT G. MYERS
2ND ANIMAL



77. WHERE THE DRAGONIUM GROWS - I. N. LIPMAN

plets an old Irish dame crooning over her work, the whole picture breathes contentment. "Irish Abbey Reflections" is the title of a photograph which shows the abbey through an arch in the bridge. The immense perspective and the difficulty in securing such a picture are its valuable points, combined with the sentiment and atmosphere which are so necessary to art. This photograph was given second prize for landscape.

In "The Cotter's Saturday Night" is shown the interior of a fisherman's hut. The fine execution and feeling in this picture made it universally a favorite. "The Cloisters, Sligo Abbey, Ireland," is the title of a very large study, showing the ruins of an old abbey built in the 12th century. The play of light and shade and especially the perspective in this picture is remarkable. "The Fisherman's Reverie" is not up to the standard of Mr. Haran's other prints. The bit of marine is a gum print on green, and is blotchy. While the intention is a seascape instance may have been of the best the execution is bad. Another poor execution of Mr. Haran's is a portrait of a young girl's head, illustrating the beautiful thought in Thomas Moore's lines: The heart that is soonest to awake to the towers Is always the first to be touched by the thorns.

This sentimental conception would be admirably carried out if the high light in the background had been a little more subdued.

In the print "Memories," Mr. Haran has given another picture that is difficult to secure. Two monks are shown, at an old abbey window, gazing intently at the graves of their martyred brothers. The whole atmosphere is of quiet and resignation. Through the high barred windows may be seen glimpses of modern dwellings that have risen about the old abbey, exemplifying the beauty and grandeur of the old architecture as compared with the newer.

"Sour Grapes" is an animal study of a mountain goat looking upward at a leafy vine just out of reach.

The portrait which received first prize, an Indian study, is one of the best and most faithful executions of the type of Flathead Indians, ever exhibited in Portland. The profile is strongly lined and exceptionally well modeled.

The second prize portrait was given to Henry Berger, Jr., for his beautifully-executed print, "The Picture Hat." This conception depicts a lady's head, crowned with a handsome picture hat and holding her muff. As an artistic creation it carries out Ruskin's idea to the letter. The shadowing of the muff is especially well defined, and this is one of the greatest difficulties to be met in photography. Mr. Berger seems to have effected a splendid perfection in this particular picture.

The first prize landscape was taken by I. N. Lipman for his print, "Where the Dragonium Grows." The study depicts a bit of woodland, a stream, tall trees in the foreground and a faint line of hills in the distance. The print is a remarkable one and excited much admiration, as did also Mr. Lipman's other entry, "The Old Mission Wall." They are unique in that they are made by a transparency process of photography. The image, or positive on glass is backed up with a delicately-tinted buff shade which shows detail and distance in a marked way.

The first prize for genre deservedly goes to H. J. Thorne for his study "Off for the Clam Beds." This print depicts an old Indian woman trudging along the beach, the long line of sand and sweep of water only accenting the loneliness breathed by the picture.

First prize for flowers was also awarded to Mr. Thorne, for a print on green carbon of a slender vase, holding a cluster of lilies-of-the-valley. The perfection of detail in this small picture makes it almost true to color. Second prize genre was awarded W. D. Smith, for his entry, "Katie and Patsy," showing a small maid holding two pet rabbits. The first prize for animal studies also went to Mr. Smith. This print "Bunnies," was of three wee baby rabbits crouching together. The expression of contentment in the picture is compelling.

Albert G. Myers was awarded second prize for animal studies. His print, "Old Abe," represented a mongrel dog, old and ugly beyond description, but whose almost human look and general air of friendliness lent a note of sympathy in the picture.

First prize for marines was awarded to W. B. Struble for the print "To the Rescue." In this is shown the life-boat going to the rescue of a wrecked vessel. The wonderful action and strength of this picture make it, indeed, deserving of the place of honor. The second prize for marine views went to Mrs. J. J. Fitzgerald, for her especially lovely print "Moonlight." It is so difficult to take actual photographs of moonlight that one often doubts their authenticity and rather has an idea they may be sunset effects. But in this calm moonlit ocean, with its wonderful play of light and shade, and the silvered edges of the clouds evidencing the moon hung amongst them, Mrs. Fitzgerald has reached the same of beauty in her line of subject matter. It is certainly to be regretted that the exhibition of marines is so small when the opportunity afforded for their study is nowhere better or more varied than along the Oregon Coast.

C. Ford Richardson received first prize for still life for his warm black carbon print "Speckled Beauties." This shows a huge basket of brook trout, whose silver fins and glistening bodies look most natural against the cool darkness of the background.

Apart from the exhibits awarded prizes, and probably the most interesting ones on exhibition are those of J. V. Reid, consisting of four studies, "Portrait," "Ploughing," "Morning" and "Twilight." The printing medium employed by Mr. Reid is known as the gum-bichrome process. This is an extensive use in Europe and may be seen in the various photographic salons. It is generally used in mono color, but by means of duplicate printing may be in colors, since by this means the artist can call to his aid any of the water colors. This process cannot, however, be called a success in any of Mr. Reid's work, but perhaps the study, "Morning," comes nearest to nature in its delineation of coloring. The scene shown is of a harbor, and the soft blending of the early morning lights is especially lovely. If the study has any fault it is perhaps that the lights are a bit too strong in the immediate foreground. The other three of Mr. Reid's entries are somewhat blotchy, but then it must be remembered that the process is not as yet perfect. Without this persistent and patient trying for results along this line it is very evident we could not hope for ultimate success in discovery and invention. Mr. Reid certainly deserves great credit for his courage and attainments toward the goal, and who knows but that when the great Lumiere process of transferring Nature's image to paper is perfected, as it now is, in transparency, Mr. Reid may be his foremost disciple in our Western continent.

Did you ever know that the photographs that are truest to nature are those which are taken without the aid of the lens, or by means of a sheet of black paper perforated by a pin?

The layman who doubts this assertion could easily have been brought to a realization of the fact in the photographic study entitled "Fingers of the Sun," by Henry Berger, Jr. In this picture the rare blending of the high light with the beautiful soft shadows into a perfection of harmony is little less than marvelous.

The transfer of the image to canvas support is most effective, producing the effect of a photograph or painting on artist's finely woven cloth. It is exemplified to good advantage in A. Haran's Indian study, which won first prize

portrait, and also in Henry Berger, Jr.'s, "Good Bye, Sweet Day."

The exhibition as a whole was so complete and displayed so much that is good, that one hesitates at the herculean task of discussing each print. But many, other than the prize-winners, were worthy of notice. Albert G. Myers, J. P. Plogmann and W. E. Roberts each had on exhibition a landscape print, the three of which were very similar in composition, though differing in treatment. The subjects were bits of slough scenery, and in all three instances the execution was individual and noteworthy. A regrettable fact is that the study, "Dawn," by Henry Berger, Jr., is patchy. One feels that it is a good subject spoiled. "Into the Mists," an artistic panel, showing a harbor scene and two ships with long masts. The atmosphere in this print is worthy of special mention.

A print that attracted much attention is "The Impending Conflict," by Robert M. Irvine. The fur on the cat is especially well defined, and the belligerent attitude of the cat, together with the cautious bravado of the dog, is worthy of interest.

Do You Know WHY?

So Many People Are Stopping at

147 SEVENTH ST.

to Look at the Window and Then Go Inside?

INVESTIGATE

with her camera on a huge rock in the foreground. The sentiment in this print is remarkable.

"A Cape Horn Roller," by George S. Shepherd, is one among a collection of seven splendid negatives. This print is worthy of special mention; the play of water, the high rolling wave and the lone albatross in the clouds breathe a feeling of strength and grandeur that is commanding.

"The First Snow," by A. H. Zinsley, shows a beautiful snow scene, in which the coloring of the picture and the artistic merit and execution are so good that the snow seems natural and produces the feeling of cold.

D. Ellery has had eight portraits on exhibition, of which "A Profile Study," showing a girl's head of graceful contour and soft, pleasing lines, is perhaps his best print. The beauty of his studies, "An Etching" and "The Smile," is rather destroyed by the impossible halo surrounding the heads.

J. W. Backley has exhibited three prints, the best of which is probably "The Winding Slough." This is a beautiful picture of a winding sluggish stream, backed up by a bank of lovely soft clouds, with a tall lonely tree as sentinel in the foreground.

Mrs. Isetta Jewel has a collection of snapshots which may be good advertising, but are certainly not art in any sense of the word.

Hugo B. Goldsmith has been the recipient of numerous compliments relative to his splendid collection of prints of Chinese subjects. These comprise 10 in number and are realistic and true in every detail. They were taken in San Francisco, China town and nearly all of the prints are protected by copyright.

Two companion pieces, "A Chinese Beauty" and "The Belle of China Town," are exceptionally beautiful panels, showing an unusually handsome girl, posed against a brick wall, in the picturesque garb of the Orientals. "Happy Days" is one of Mr. Goldsmith's best results depicting a fat Chinese baby boy, laughing and kicking in the sunshine, while the years are yet young on his baby brow.

Recently the club has removed to larger and more commodious quarters at Park and Taylor streets. Additional facilities are given the members in advanced work, and special rooms for study and instruction are at the disposal of beginners. The aim of the club is to make it second to no other—and for that reason the bond of fellowship is strong and the members are co-workers with a singleness of purpose.

ROSTAND BOYS AMBITIOUS

Maurice Translates Books and Jean Studies the Stars.

PARIS, March 27.—(Special).—M. Edmond Rostand has gone back to Cairo, where he is at work on "Faust" and other plays. His two sons, Maurice and Jean, who came to Paris with him, enjoyed their trip enormously. They are two bright fellows, and the older of them bids fair to become a literary nim of no mean reputation. Although he is not yet 18, he has a volume of verse ready for publication, and has done a large number of very clever translations from the English. He has translated two of Byron's peer's plays, a great deal of Byron's poetry and a volume of Mark Twain.

His father has made him promise to publish nothing until his eighteenth birthday, and the book of verses will be his first printed contribution to the literature of his day. Jean Rostand, who is 16, is a scientific prodigy. His ambition is to be an astronomer. During his stay in Paris his father gave him a magnificent telescope, which he will put upon the top of the hill above Cambo. And on his eighteenth birthday Jean Rostand is to have an observatory of his own from which to study the stars.

BY LEONE CASS BAER.
HAT photography is an art, pure and defined, has never, perhaps, been better evidenced in Portland than during the exhibition held this past week by the Oregon Camera Club. The collection, numbering 129 prints, was hung in Stehway Hall, at Sixth and Morrison streets, and invitations extended to the public to view the work and progress of the club.

This past season has been one of phenomenal growth and success and the scope of work has been greatly enlarged. Encouraged by the criticism and trustworthy judgment of its home patrons and friends, the club has invited foreign fields for competition, and, as the principal representative of the Pacific coast, has won for itself laurels and recognition in the art centers of Great Britain, Dresden and the American salon.

Attracting universal attention and favorable comment was the collection of ten pictures, the entry of J. A. Haran, and which received the Judd cup for general excellency and high standard in landscape, portrait and still-life and genre. This series of pictures, represents types of Irish life and the wild beauty of its scenery. It would be difficult to find a collection of photographs that cover as varied and sincere sentiment as does that of Mr. Haran. With the exception of two studies, an Indian head, which took first prize for portrait, and another less interesting portrait, all of Mr. Haran's entries were taken in Ireland.