

FIRST DISPLAY IN PORTLAND'S NEW ART MUSEUM

One of the most important of the afternoon events will be the photographic salon opening at the new art museum on Fifth street tomorrow evening. Its importance lies not only in its own excellence but in the fact that this is the first opening of the handsome new art association home. It is to be sure, only a preliminary opening, being made necessary for the showing of the splendid art exhibit that comes our way at this time, and only the upstairs will be opened. Next week, after the exhibit is over, the building will be closed again for completion, furnishing, and for the setting up of seats, and will not be open till about June 1.

The museum makes a very attractive home for the art association and gives it the space for which it has sighed in

rooms will be initiated by the photographic art salon which opens tomorrow night. They are finished in natural colored burrmaple with oiled and waxed floors, and woodwork in stained brown oak finish. In the angle formed by these two rooms is the art library which is finished in dark green calceining with stained woodwork in a dull green. The curator's room off the other end of the lighted gallery and opening into the hall, is finished in the same manner as the library. The stairs are in a soft pale green calceining. The upstairs only will be open to visitors this week. The work downstairs has been delayed to complete the upstairs rooms in time for this opening. The east room downstairs is calceining in green, and the lecture and art study rooms in burr-

maple being represented in the final selection pictures are included in the collection from Birmingham, Plymouth, Bristol, Wolverhampton, Surrey, West Hartlepool, Kent, and Staffordshire, in England; Edinburgh, Belfast, Glasgow, and Fraserburgh, in Scotland; Hamburg, Hainau and Darmstadt, in Germany; Paris, Tours, and Bordeaux, in France; Genoa, Italy; Riga, Russia; Copenhagen, Denmark; Toronto, Canada; and Brussels, Belgium. Many other countries are represented.

Portland then may feel proud that she has four artists represented in five pictures, and one other Oregon artist, Mrs. Helen F. Gatch of Salem, has two pictures. The officers of the Portland society are: President, Will H. Walker; vice-president, George F. Holman; sec-

retary-treasurer, O. M. Ash. The members, in speaking of their organization, always emphasize the fact that they are in no way in opposition to or in rivalry with the Oregon Camera club, for many of its members of both organizations. They have organized merely for united effort, and have as their object the general object of the federation—the advancement of pictorial photography, the encouragement of rising pictorial workers, and the development of new talent.

A jury of 21 members is appointed to pass judgment on the pictures submitted, and the final collection is sent entire to such of the prominent cities as are able to secure it. This year they were sent in order from New York to Washington, Pittsburg, Chicago, San Francisco and Portland, Oregon, and go from here to Boston and Toronto. San Francisco and Portland co-operated to

get it out to the coast and divided the expense.

The collection itself includes pictures of every class and a thorough study of them serves to impress one more and more with the fact that photography is a high art, which, by the way, is just the reason why the federation exists and sends out its best work for the public to see. Such well known artists as Walter Zimmerman of Philadelphia, George H. Bealey of Stockbridge, Mass., Curtis Bell and Mrs. Jeanne E. Bennett of New York are among the list, and as the competition is not limited to amateurs and includes many leading professionals of the country, the amateurs have reason to be proud of their laurels. Decisions are made not only on technical merit from the photographers'



"An Oregon Wild Duck Lake," by George F. Holman, Portland, Or. Photograph by Kiser Bros.

tain during its years of habitation in the library building. There has been no fight between the two parties, yet it is hard to say which rejoices the more at the removal, the art association or the library association. Suffice it to say, that no tears have been shed on either side, unless it be for the extra work the rearranging implies.

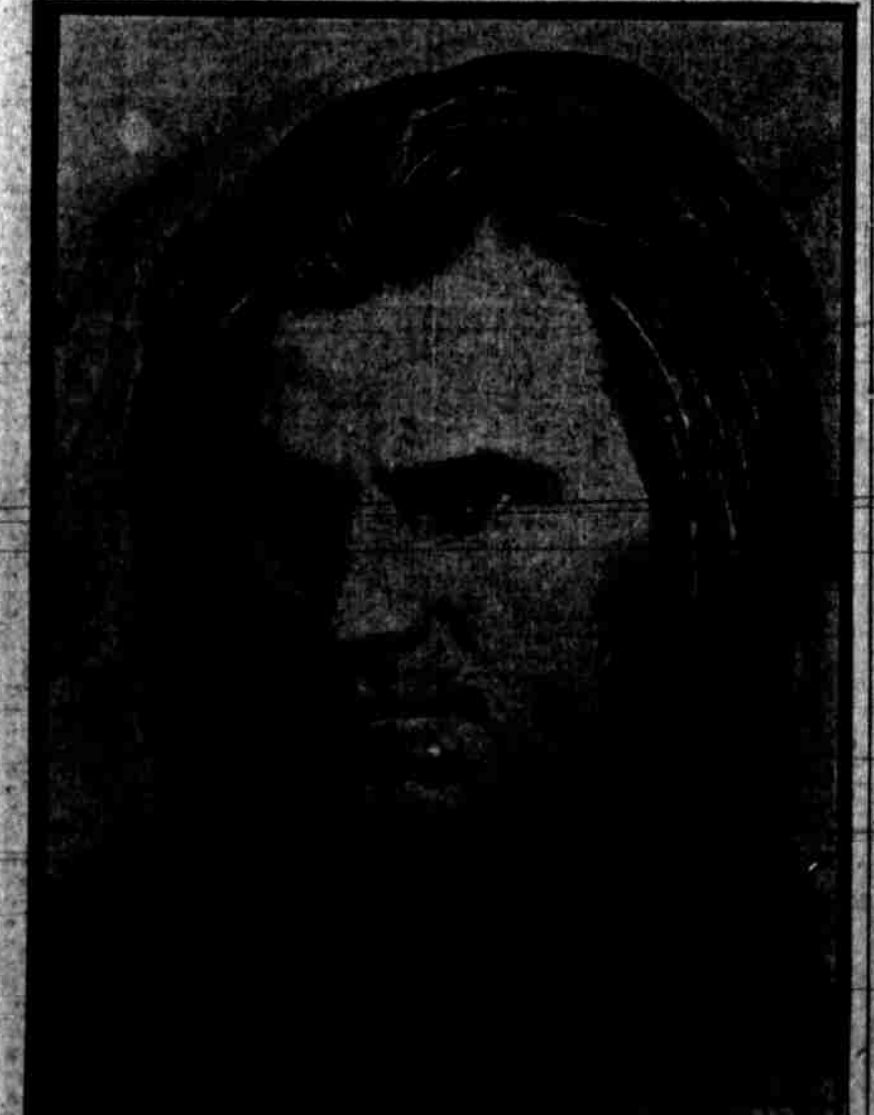
The new art building is particularly attractive for its absolute plainness. There is no more ornamentation on or about the building than is absolutely necessary to identify as an art building instead of merely a nicely furnished barn. And this is as it should be. Everywhere is the simplicity of elegance. The rooms are well proportioned, and well lighted; the windows are well grouped and well placed; the walls are calceining or burrmaple in a soft easy color; the woodwork and floors are stained in a pretty harmonizing color which does not show dust or scratches easily; the doorways are amply large and yet not too large, and the rooms are easily accessible from one another. But there is no showy marble, no heavy freestone, no elaborate ornamentation to detract from the art displays of statuary or paintings. The building throughout is a return to the simple and strong in architecture.

Upstairs are two galleries, well lighted overhead, which will be used for art displays of various kinds. These

Every one does not yet know the principle on which the photographic salon which will be seen in this city will be based, and many never knew before that there was such an enterprise in America, but localizing the interest in anything of this kind brings a search for information. The collection is sent out by the American Federation of Photographic societies which has its headquarters in New York. The societies belonging to the federation are the Boston Camera club, the Brooklyn Camera club, the Capital Camera club (Washington, D. C.), the Chicago Camera club, the Columbia Photographic society, the Metropolitan Camera club (New York), the Portland (Maine) Camera club, the Portland (Oregon) Society of Photographic art, the Salon club of America (New York), the Toronto Camera club, the Photographic Section Pittsburg Academy of Sciences and art, and the San Francisco Salon club. All these send work to be judged and any one not a member of a society may send it independently. Thus while there are only 13 clubs represented in the actual organization work is received from all over the world and the honor of securing a place among about 250 out of 10,000 is not to be laughed at. Many of the leading photographers not only of America but of Europe, are represented in the collection. Besides almost all the states in



"Girls Ain't Much," by Mrs. W. W. Pease, Waukegan, Ill. Photograph by Kiser Bros.



"An Artist," by Allen Drew Cook, Philadelphia, Pa. Photograph by Kiser Bros.

standpoint, but are judged for their artistic value as well. So that if one sees a picture in which he finds no exceptional merit he can take the comforting assurance that perhaps its photographic technicalities, of which he knows nothing, recommend it.

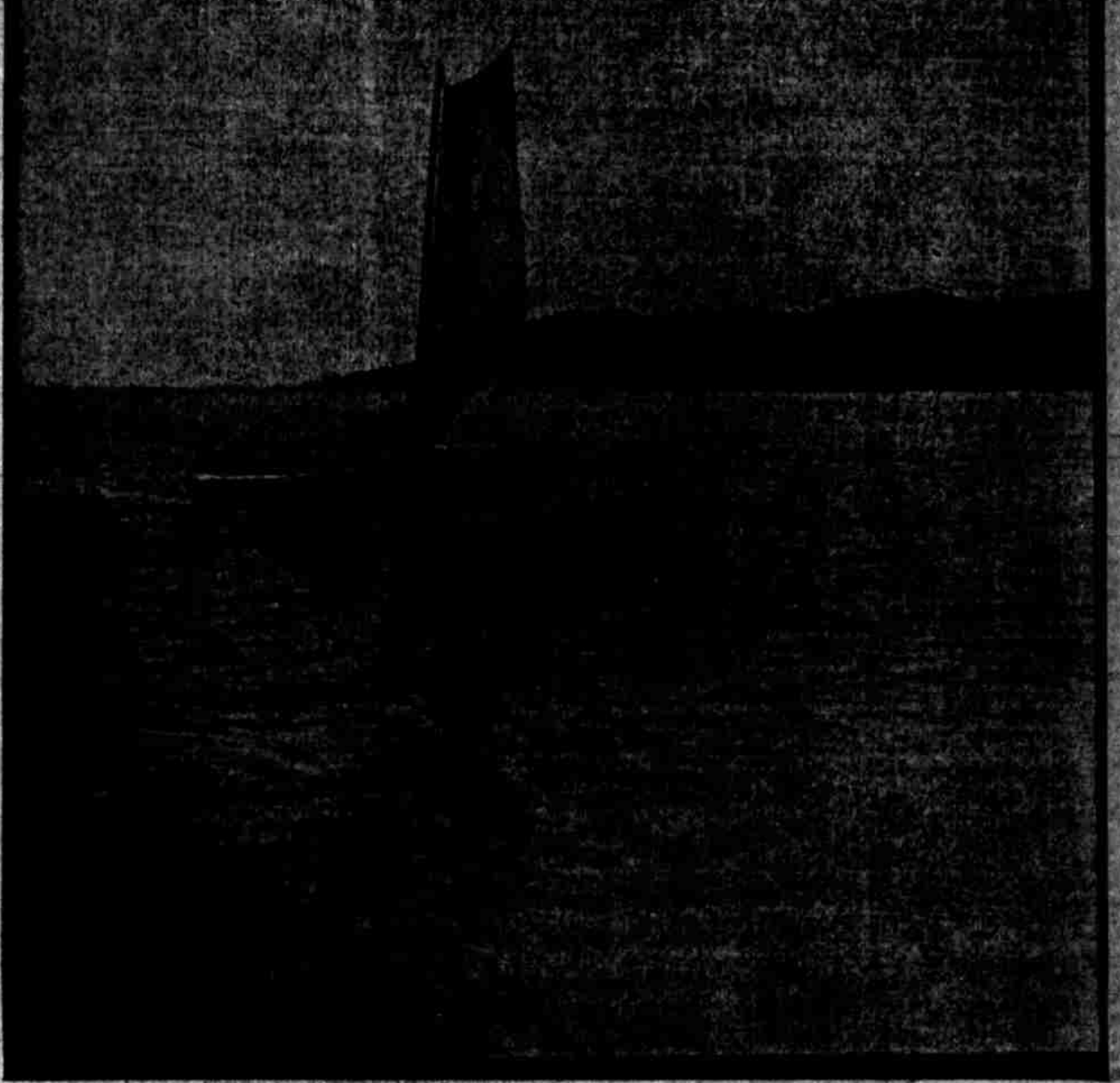
There are in the collection some splendid specimens of what is known as "fuzzy" pictures, those that are indistinct at near view and take form at a distance. There are beautiful fog scenes which present more details to the eye the longer it looks. Foreign scenes of land and water, domestic scenes of peasant life, scenes that are such a good imitation of Corot's trees and Millet's laborers that they seem a copy, pastoral scenes that bring to mind old paintings of these favorite subjects, photographs done in colors, photographs that resemble old etchings, photographs of clouds, photographs of light and shadows, photographs that you must

walk away from to get the expressional effect, and photographs that you must put up against your nose to appreciate the value of careful detail; in fact, nothing seems omitted and there are pictures that cannot fail to appeal to everyone, no matter how diversified their tastes.

O. M. Ash of this city has two pictures in the collection, both water scenes, "The Mighty Deep" and "The Fishers." The former shows a small ship on the ocean just as a small squall is rising. The picture was taken from another vessel. Later the small squall developed into one large enough to sink that same ship.

Miss Bertha Breyman and George F. Holman, also of this city, have pictures which are typically Oregonian, especially the latter. "The Meadow," which is Miss Breyman's contribution, as its title shows, is a simple bit of landscape, well chosen and artistically finished. Mr. Holman's picture, "An Oregon Wild Duck Lake," is done in dark greens, giving the natural effect of the rich coloring about the marsh in the foreground and the brush about it and the fir-covered "buttes" in the background. The picture signed by Cora T. and Will H. Walker is called "White Death" and shows a bit of Oregon country after an unusually heavy and blighting frost, which is weighing everything down to the earth with the burden. The detail work is good and minute crystals are plainly shown. Mrs. Gatch's work is in portraiture. "The Unhappy" is particularly happy in its choice of title, showing a small boy eyeing enviously the affectionate attentions bestowed by the mother upon the little later-comer in her lap. The photographer was particularly fortunate in catching the injured, longing expression on the face of the older child. Her other picture is a portrait study, "Agnes."

The salon will open tomorrow evening to the public and catalogues have been prepared, giving the number and subject of each picture, the exhibitor and his town or club of which he is a member, if any. All throughout the week it will be open to visitors from 2 to 5 o'clock in the afternoon and from 7:30 to 10 o'clock in the evening. The exhibition is free to all.



"The Fishers," by O. M. Ash, Portland, Or. Photograph by Kiser Bros.

LEARNING AND EDUCATION.

From the New York American.

Miss Laura Drake Gill, dean of Barnard college, in a recent speech at the Packer institute, Brooklyn, on the relation of the education of women to marriage and divorce:

"A crisis in family life exists," she said. "The greater education of women is said to be the cause. Shall we not rather call it the occasion? The cause is divorce. It is the unyielding struggle between authority and independence. In a wide acquaintance with college women I have known only one case of divorce. It is girls whose fathers support them in ease, but fail to educate them, and girls with limited training and heavy burdens; these girls make women in whose lives the restless spirit makes sad havoc. They have been trained to look upon marriage as an opportunity to escape self-support.

"Frequently divorce is the result of education of woman as refracted through the medium of uneducated women who grasp the freedom of escape from an unwise marriage, yet lack the training to make a wise marriage. Man as a domestic animal is usually a very lovable fellow.

"In government democracy is no failure to self-control and responsibility. Religion is failing in power as it becomes an inner principle. May we not hope that family life will be equally ennobled by greater freedom of both parties to the contract?

"More true education for the mass of

women is the need of the hour. We need not less chance of escape from intolerable conditions, but a truer conception of family dignity; not less independence, but more sense of its responsibility."

RUSSIA TO PAY DOUGHBOYS.

From the Chicago Record-Herald.

It is understood the Russian government will make restitution to the Doughboys in Canada for the confiscation of their property in Russia after they had emigrated from that country to Canada some three years ago. A small detachment from the Doughboy colony in the Canadian west, headed by Peter Verigin, interviewed the government here, and subsequently laid the case before the Russian consul at Montreal, with the result that it is announced the czar's government will pay the Doughboys for all the property taken from them in Russia. The Doughboy colonists, handicapped by their curious customs and poverty, have prospered in their new home at Torcia, N. W. T. Two years ago the colony was virtually penniless. Today it has thousands of acres owned by them and other grain, the most lasting opportunities, abundance and ample and secure means of sustenance.

"Good Morning" by F. H. Thompson, Portland, Me. Camera Club. Photograph by Kiser Bros.

From the Galveston News.

"I see that Binkley has reformed. You know how he used to swear."

"Yes, indeed."

"Well, he never does such a thing any more."

"Is it possible? What has he done, joined the church?"

"No; he has remembered the names of about half a dozen Russian peasants, and when he feels like swearing he just turns loose with them."

From the Houston Post.

"So you consider him an interesting disappointment? Why?"

"Well, he had been in the city for a night in the company of some of our going to see the show."

"And he..."

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