

THE NEWCOMER INTO ART--THE CAMERA AND ITS

Thirteenth Annual Exhibition of Capital Camera Club Opens at Corcoran Art Gallery Today.

Many Strikingly Artistic Effects, Produced With the Lens, Shown on the Walls of the Hemicycle.

Genre and Landscape Work and Portrait Studies of Beautiful Women Make Exhibit Strongly Attractive.



"PATTY IN CHURCH" By HELEN E. WILLIAMS.

By CHARLES E. FAIRMAN.

The thirteenth annual exhibition of the Capital Camera Club, which will open to the public in the hemicycle of the Corcoran Gallery of Art, at 1:30 o'clock today, contains not only a larger number of photographs than any of the former exhibitions of this society since the days when the award of special prizes was abandoned, and a high degree of excellence made the condition of the acceptance of the picture; but a larger number of exhibitors are found on the list in the catalogue, and at the same time, a higher standard of work has been required by the artist jury, who selected this collection of artistic work. The exhibition marks the high record of this enterprising photographic society, an organization which has done much in the past toward the encouragement of photographic art and elevation of pictorial standards of the work of the camera.

At the private view last night, to which admission was by card, and restricted to the exhibitors, their friends, and members of the press, the attendance was large, perhaps too large to admit of a fair inspection of the exhibited work. The attendance, however, speaks well for the enthusiasm manifested in the work of the Camera Club, and is an earnest of a large attendance while the exhibition is in progress. The exhibition will continue until May 12, and will be open from 9:30 to 4 o'clock on week days, evenings from 8 to 9:30 o'clock, and on Sunday from 1:30 to 4:30 o'clock.

Some Radical Changes.
In this exhibition some radical changes will be noted. The former method of hanging exhibits according to the alphabetical classification of the names of the exhibitors has been abandoned, and wall space has been assigned by lot. Where preferable space is now occupied, it occurs as a result of chance and does not indicate selection on account of merit. It will also be noted that there is an extension of the influence of the Camera Club; that the number of out-of-town exhibitors has been largely increased, and that the excellence of the exhibition has been materially strengthened by the work of women.

While it cannot be fairly said that work of the women surpasses that of the men, it would be a severe blow to this exhibition both in the number of frames and the standard of the exhibition if the work of the women exhibitors should be removed. The work shows a wide variety of subjects and of treatment. It cannot be classed as the work of a single school, for those who believe in sharp photographic accuracy are represented as well as those who favor work with a direct leaning to the school of impressionism. Sharpness and diffusion, detail and masses, are each represented. Each have their place and their value. The trouble has been in their getting out of their respective places and serving pur-

poses for which they were never intended.

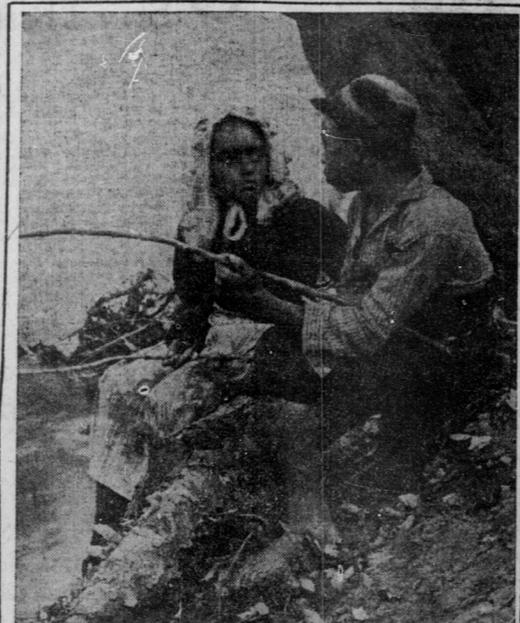
Strong in Genre Work.

It is probable that there has never been a photographic exhibition in this city so strong in genre work, and in this line the leader is unquestionably Mrs. Jeanne E. Bennett, of Baltimore. Mrs. Bennett seems more than usually fortunate in her models, and in the opportunity of finding work among the peasant classes of Europe. Her work is serious but never severe. There is also a heart interest which evidences an appreciation of the art possibilities of the camera and the importance of careful thought rather than thoughtless technique. In this same line of genre work should be mentioned the exhibit of Walter Zimmerman, of Philadelphia, who has met with marked success in his production of studies among the peasant class. Zimmerman works with greater breadth and seriousness in all his more forceful emphasis. While strong, they are tender, and at times one may fancy some degree of influence from the work of the Barbizon school.

J. H. Tarbell exhibits several genre studies. His models have been selected from the colored race and relate to conditions belonging to the South in days when the colored people formed a larger part of the romance belonging to that section. The usual difficulty with such work is the tendency to burlesque and caricature, but Mr. Tarbell has given us a fair and serious study in all his pictures, and he has given to the public to examine. C. H. Leighton also exhibits a charming genre study entitled "Dreams of Dixie," in which the loneliness of the "mammy" engaged in her simple household duties, and the manifest absence of mind and longing of heart are well pictured. N. W. Carhuff exhibits a striking genre, "The Haul," in which the figures of fishermen hauling the net possess a degree of action more like the work of the painter than that of the usual photographer.

The Night Pictures.

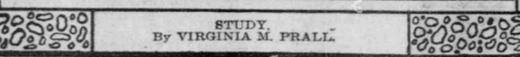
In the night pictures exhibited, the class is unusually strong. Lee Hamilton Keller, of New York, exhibits several night pictures, among which the "Newboy at Night" is the most striking. The effect of night and the illumination of the figure of the newboy from a gas-lamp is presented with more than ordinary skill. This class of work is strongly supplemented by a "Wet Night" by the Payne House, and "Mystery of the Night," two effective night scenes on New York Avenue, by Albert J. LeBreton, the first president of the Camera Club, and by "The Highlands," an interesting picture of an apartment house at night, by W. C. Sawyer. R. D. Stovel, of Toronto, Canada, the only Canadian exhibitor, is represented by "The Last Gleam," a night effect in which the tops of buildings are strongly silhouetted against a stormy evening sky. It is a picture of rare decorative value and for illustrative purposes fulfils a strong competitor for first place



"TWIXT LOVE AND DUTY." By J. H. TARBELL. (Copyright, 1904, by J. H. Tarbell.)



"OPHELIA." By Sigrid Gustafson Thompson.



"STUDY." By VIRGINIA M. PRALL.

with "Shadows of the Night," by William J. Mullins, of Franklin, Pa.

The Landscapes Class.

In the landscape class, the work is varied and it is difficult to determine who has exhibited the best. If we look among the smaller work we will find charming studies in "Virginia Farm House," by W. S. Adams; "Hill and Dale," and "Breezy Hills," by C. H. Leighton, or for an example of a landscape made in a full light it will be well to notice "Furnace Lake," by P. H. Christie, and "Reaping Oats" by the same artist.

If one is fond of landscapes with trees made a prominent part of the composition, "The Guardian of the Path," by John Hadden, and "On the Thoroughfare," by W. C. Babcock, are excellent examples of landscape work. "House on the Marsh," by Hadden, is one of those quiet bits of nature which charms by the natural beauty of the scene.

"Monument Grounds," by Albert J. LeBreton, is an apt illustration of the value of close observation in finding pictorial qualities in commonplace and uninteresting material. Joseph Abel in his sunset picture and R. L. Kaufman in "When the Sun is Low" have presented work which reminds one of the class of work so popular and effectively presented by the late H. G. Douglass of this city, who achieved a reputation for success in this line of work enjoyed by few in this country.

The landscape work referred to possesses a different interest from the work of Peabody and Daw, which seems to have reached the limit of seriousness and simplicity. Nothing could be more simple and at the same time more attractive than "Marshlands," a study made at Tangier Island by E. J. Daw, and among the most poetical landscapes is the "Church on the Creek," by W. F. Peabody. The work of these two amateurs show a steady gain in art qualities and will well repay careful study.

Evening Studies.

"Day's Farewell Beam," by Irving K. Park, of Athens, Pa., is well balanced and well spaced evening study conveying an idea of rare treatment of a form of composition which is somewhat common. Mr. Park is well represented in this exhibition, and his "Almost Home," which has been exhibited in other cities, forms a welcome addition to the illustrations to the handsome catalogue of the exhibition.

As noted the work of Adolphe Petzold, of Philadelphia, Mr. Petzold shows a fondness for the gum bichromate process, and his work is broad enough to satisfy the most ardent impressionist. In the color selected for his work there is some little cause for feeling that he prizes somewhat somber shades, but the work has good carrying qualities and is admirably adapted for exhibition purposes.

Rock Creek, that near by pictorial field for the home workers, is the subject for landscape studies by W. S. Rossiter and E. D. Tillyer. Miss R. L. Webster exhibits landscapes of good quality comprising well selected compositions. E. B. Thompson exhibits landscapes with sheep and a marine study, which shows a new field of work toward which he has turned his attention with a high degree of success. Other good landscapes are exhibited by Messrs. Whitman, Wadhams, and Boteler.

Of Historic Interest.

Among the pictures of distinctively historic interest may be noted a very pleasing study of the "Old North Church," by Belle B. Carhuff, in which the foreground of the narrow street is made attractive by the presence of people, and the error of making a study of this kind with vacant streets has happily been avoided. Mr. LeBreton, in his picture, "The Ruined Chapel," presents a picture of the San Luis Rey Mission of California. This mission is considered by architects to be the best example of artistic architecture to be found among the old missions of California. In this we have a ruin; the presence of life would prove an inharmonious note, and the work is far the stronger in the severe and simple way in which it is shown.

Among the pictures which possess merit on account of their novelty may be mentioned "Waiting for the Word," by Charles Baker, a strongly lighted and well-posed figure of an athlete ready to start as soon as the signal is given. To this class belongs "A Try for Goals," by Percy R. Hines, a picture which attracts by its realism rather than by its art qualities.

"A Cup of Destiny," by H. A. Rothrock, of Westchester, Pa., also belongs to the novelty class, and to many things not in the code in order to get an inkling of defensive conditions at our seaports, and if his government had not hastily transferred him it is probable Uncle Sam would have sent a request for his recall.

"seeing double" must present itself to all.

W. C. Babcock, in his picture, "Attention," exhibits an animal study of unusual merit, and the tiger cat which forms the subject of this picture has been so well posed that one feels as though it might be a copy of some painting by a master artist. This illusion is aided by the very unphotographic planes of the background seen in the picture.

Beautiful Women.

The pictures of beautiful women seem to be in evidence in larger numbers than in any preceding exhibition. Sigrid Gustafson Thompson in her "Ophelia" has given us a standard which presents the question of whether the greater success is in the selection of a model or the selection of the artist.

Miss Prall in her work has given several illustrations of her fondness for portraiture of beautiful women, and her portrait of Juliet Thompson charms by the beauty of subject and the radical departure from conventional methods of portrait work. Miss Prall has evidently abandoned the methods which mark her former exhibited work in this city, and in all of her work may be found soft and pleasing tones, lighting that is novel and yet true and fascinating, and a general leaning toward the beauty of the art rather than its dramatic requirements of a portrait.

T. A. Mullett in his picture, "Colonial Girl" shows a different kind of work than that heretofore exhibited. In this he has given an illustration of a somewhat daring contrast between the lines of the portrait and the white background. In this the effect seems to be

in good taste, but the experiment for photography somewhat dangerous to establish.

Dr. Herbst, the president of the club, has some notable portraits of women, vigorous in pose and in tonal qualities. R. S. Kaufman, of Wilkesbarre, Pa., has one study of a girl wearing a sun-bonnet which contains so much life and good nature that one feels brighter for seeing the picture. In this connection should be mentioned several portraits of women by Helen E. Williams, who seems to have made a specialty of this class of work, and this with no ordinary success. The lighting seems to be that of the studio, but aside from this there is little that can be called conventional.

Portraits of Men.

Isabel Cowlam exhibits portraits of men and also portraits of women, and the work is so well done that it is hard to determine her preference in portraiture. Caroline Theobald Pennington, of Catonsville, Md., exhibits pictures of children and of young girls. Her work shows a daintiness which cannot help but create a favorable impression, and her evident knowledge of portraiture at home has given pleasing results under circumstances of great difficulty.

C. Durand Chapman exhibits several portraits, some of which seem to belong to the genre class, as they go beyond the usual requirements of a portrait. His "Gretchen" is a simple composition and one of the strong pictures of his exhibit. In this the face seems to suit the costume, and the work is far above that of the ordinary studio class. In addition to the pictures mentioned there is a large class of pictures to

THE DELICATE SITUATION OF THE MILITARY ATTACHE

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LOVE and duty--social happenings and the business of warfare--have alike seemed to conspire of late to draw the eyes of the public upon the military and naval officers whose governments detail them for service in America in order that they may have foreign fighting organizations. The conflict in the Far East, in connection with the presence here of army and navy delegates from the warring nations, would in itself have proven sufficient to push their odd profession into the limelight of publicity, but added to this is a fact that one of their number, Lieutenant Commander Faranond, of the French navy, will play Prince Charming in the next notable international wedding.

Of the thirty-seven nations which have official representatives in this country, only ten have detailed military and naval officers for observation work in America. This is a considerably larger number, however, than were here a few years ago. The Spanish-American war and the recent phenomenal development of Uncle Sam's army and navy have proved to foreign powers that in fighting methods and equipment the United States is a decidedly up-to-date nation, and one well worth watching for innovations and inventions.

The foreign officer who is sent here for the purpose of keeping tab on Yankee inventiveness as applied to the art of warfare has one of the most exacting missions that falls to the lot of any man in the world of international relations. It would be easy enough for the warrior from over the seas to be merely curious by profession, but the ticklish part is not to overdo the matter and get himself disliked officially for his inquisitiveness. It was not so very long ago that a British kid glove spy tumbled into this very pitfall. He was suspected of taking soundings in certain American harbors and doing other things not in the code in order to get an inkling of defensive conditions at our seaports, and if his government had not hastily transferred him it is probable Uncle Sam would have sent a request for his recall.

On the other hand, however, the military or naval attache must learn something more regarding Uncle Sam's new fortunes of war than appears in the public official reports which are printed and sent broadcast, else what excuse would there be for detailing him for such service? For the most part, nevertheless, the visiting officer contents himself with such information as the Gov-

ernment whose guest he is permits him to obtain openly and above-board. He visits navy yards, army posts, proving grounds, training stations, and the other places where our fighting forces and their equipment are in the making, and he eagerly seizes every opportunity to be gained to witness our military or naval maneuvers; but this is a privilege that is frequently denied.

It should be explained, in simple justice to the alien war experts, that, save in the occasional exceptional case which proves the rule, they do none of the unpleasant underhanded work whereby other powers learn of our resources for combat on land or sea. Almost every foreign government doubtless possesses more or less secret information concerning our fortifications, oftentimes accompanied by stolen plans; but these are obtained through secret sources, and are not necessary or expected by the regular accredited military or naval attache shall have ought to do with obtaining them. Indeed, it is when, as in the case above cited, such an attache is so overzealous that his conduct comes too near the danger line of proper deportment that he gets in trouble.

Lieutenant Commander Faranond, of the French navy, who is just now the most-talked-about foreign officer in this country, owing to the fact that he will early this summer lead to the altar a pretty American girl in the person of Ivy Langham, sister of Baroness Sternburg, the beautiful bride of the German ambassador, has been stationed in America for several years past. Prior to coming to the United States most of his naval service was in Tonquin, and he wears the ribbon of the Legion of Honor, the only decoration which the French government confers.

Lieutenant Faranond's American service has been notably successful. He is an exhaustive study which he has made of American fuel, which is used not only on the railways but also in the Japanese war, but save for a brush with the Japanese navy, he has never been in action. Lieutenant de Faranond is a splendid fencer, and is indeed accounted one of the best fencers in America. His associate, as war expert for France, is Captain Fournier, of the artillery corps of the French army, who has been serving as military attache in America for only a few months. He was the representative of the French army in South Africa during the Boer war and is a trained observer who misses no points from which lessons may be learned.

Another attache to whom special interest attaches at the present time is Commander Alexandre Boutakoff, of the Russian navy. Few officers in the army or navy have had the benefit of such a combination of expert training and hereditary influence as this well-informed Russian. Commander Boutakoff's father, Admiral Gregory Boutakoff, is famous as the author of the first work

which fanciful titles have been given, and in many cases the models have been posed at schools. In this class may be mentioned "Highland Mary" and "Bohemian Girl," by Sigrid Gustafson Thompson; "Zona," by W. C. Babcock; "An Old Sweetheart of Mine," by Anthony N. Taylor, a picture of such charming qualities that we can forgive the exhibitor in which it is presented. We should also notice in this class "From the Land of the Lotus," by E. W. Humphreys, of Woodstown, N. J.; "Astrid" and "A Young Madonnina," by Wendell G. Corbell, of Wollaston, Mass., and "Nancy" by Walter Zimmerman, of Philadelphia.

Some Notable Men.

Among the portraits of notable men in the exhibition we note the portrait of Alexander Graham Bell, by Frank M. Boteler, and a portrait of the Rev. Edward Everett Hale, by J. H. Tarbell. Both of these portraits are striking examples of portraiture and of widely different schools. In this class of Dr. Hale is as broad as his creed, while the portrait of Mr. Bell is as close to photographic truth as the most exact scientist could demand.

W. S. Sheets competes strongly with E. J. Daw in the number of winter pictures submitted. Mr. Sheets shows the stormy days of winter for his subjects while Mr. Daw selects more quiet phases for his studies of the same season.

C. H. Claudy has a large exhibit, in which he covers a wide range of photographic possibilities with equal skill. His picture, "Fire!" is an unusual street scene, in which a fine engine at work forms the object of interest, and he has met with success in this line which is reached by but few. In his "Lines of White" he exhibits a marvellous arrangement which contains a whole lecture in composition, and will repay careful examination.

Equally interesting as an illustration of the possibilities of photography in the streets of a city is a study by W. S. Davenport, in which rare selection is combined with such fine atmospheric effect that the picture forms one of the strong features of the exhibition.

Studies of Indians.

J. W. L. Dillman enjoys the distinction of furnishing studies of Indians among the other pictures which he exhibits. But few exhibitions are held which do not contain some examples of this kind of work. Mr. Dillman is well represented, but none of his work excels a study of sheep which formed a part of his exhibit in the exhibition of 1903.

Among those exhibiting flower studies are T. A. Mullett, Estelle G. Mozart, and Lewis F. Stephany. Mr. Stephany sends a large exhibit from Pittsburg, Pa., showing a wide acquaintance with the art side of photography, and his work possesses much interest by its general art excellence.

One of the most noteworthy interiors is a picture showing the interior of a church with the congregation assembled. The picture, "St. Luke's Day," is the work of Walter Zimmerman, of Philadelphia, and points out a new field for photographic endeavor.

W. Otto Engler is represented by five pictures, among which his "Old House, Bladensburg Road" is a study of special mention. It contains much of the tone quality of an old engraving, with a softness which the engraver seldom attempts. It is one of the choice architectural successes of the exhibition.

For an exhibition containing nearly 300 examples of photography, the standard is unusually high. There is an absence of that class of work which raises the question of the wisdom of leaving the selection of work exhibited to a jury of painters, and yet we cannot say that the more than sixty exhibitors are faultless in their art expression, or that the day of the infallibility of art juries has dawned.

on steam tactics. The grandfather of the present naval attache was a vice admiral in the Russian navy, and his uncle, Capt. Iva Boutakoff, was in command of one of the frigates in the Russian fleet that steamed into the harbor of New York in 1863, and was met upon the piers that the Czar's government would tolerate no European interference in the city.

Commander Alexandre Boutakoff was born in Cronstadt in 1861. A first grade officer of the Russian navy, he entered the navy, and followed a period of service in the Far East. He made his first visit to the United States in 1893, when serving as lieutenant on board the Russian cruiser Dmitri Dondukov, the flagship of the fleet which visited our shores at the time of the Chicago World's Fair. The sea service of the present naval attache has included four years in the Far East and three years in the Mediterranean. During the latter period he was successively executive officer of the Russian gunboat Khra bry and in command of torpedo boat No. 119 and the torpedo boat destroyer "Inoslovly," commander Boutakoff married ten years ago to Olga Kazanakeff, niece of Admiral Kazanakeff, now president of the Russian navy. Russia has for some time past had a very capable military attache in this country in the person of Colonel Raspopov.

It may be permissible to digress just here to point out that the ambassador and military attache in Washington are in no wise responsible for the acts of the military and naval attaches of their respective nations stationed in America. The envoys must answer for the official behavior of the secretaries and other under-diplomats attached to the embassies and legations, but the war experts stand on a different footing. The candidates for the military and naval posts are selected independently by the respective departments which they represent, and report direct to them. Indeed, in some countries they are not known as "attaches" but as plenipotentiaries, and the regular envoys has no knowledge either of the instructions which they receive or the dispatches which they send.

Germany is particularly well provided with human specialists upon American military and naval affairs. Major Otto von Etzel, of the army, and Commander Erwin Schuler, of the navy, are in addition the German Emperor's staff officers. The Japanese army was formerly represented by Colonel Watanabe, who witnessed all the heavy fighting in the Sino-Japanese war, but he was withdrawn when it became evident some time since that Japan would ere long need all her fighting men for active service.