THE ORANGE STREAK. Newly a work by Marguerite Al- lan, "Portrait of a Lady," the color in this work is pure and glowing. She shows her nose and a smear of the same tone, merging into green, on her chin. Her face is in rose tones, and the background is of the same color. The painting is rich in color and charm, and it is a perfect study of a lady's face. Adjacent, from a brush, is "Flowers," apparently a species of marigolds with one blossom. Credit for the model's face is due to D. Rosale, A.R.C.A., who has an ambitious canvases, "The Garden of Light." It is clever, with some beautiful colors and shadows. The decoration he has exhibited this year, in his winter scenes, has been noted for its beauty. The lighting of the snow, most of them being unlike anything that atmosphere conditions have shown to Montreality.

All the works on view are marked with a personal touch. There is nothing to suggest that the painter has set out to have a bit of fun with the subject. There is a large representation of women painters, some 47 contributing, not counting the exhibitors in the Chinese section. There are many interesting paintings in the sculpture, 70 male artists are represented.

Those artists who have arrived are well known and, with regret, that Mr. J. M. Morrice, R.C.A., and Mr. A. Space-Cote, R.C.A., and E. Dymond, R.C.A., have not shown this year. The Canadian Museum of Fine Arts, C.M.G., P.C.A., shows two landscapes up to his usual high standard.

On the wall of the staircases are posters issued in France in connection with the country's war loans. They are very striking and effective. These and objects of art made by wounded Frenchmen are on hand, with war medals and brooches designed by Lalique, Bargans and Maithe. There are to be sold for Red Cross purposes.

While there is no outstanding feature to the exhibition it can be said that the usual standard has been maintained, and much of the work by the younger painters shows that they have been able and that their work is being recognized. As an instance, one of the most successful pastel paintings he has yet done. There are three other major scenes, in which Mr. Cum- bin maintains the reputation he has earned as a colorist of skill and dis- tinctiveness. The work of this pastel painter has returned to the field which a few years ago was essentially his own—a street scene at dusk. In the space under the street calves, where the horse pulls a load, pedestrians are barely indicated in the dusk, illumined from store windows, and the figures in the immediate foreground are the path being covered with snow. It was a difficult composition to handle, but he has made it conform to a more accepted style of composition by breaking through the effective path or by the inclusion of a few ice floes in the water of the canal. The work loses none of its interest by the use of the color, which makes it a perfect study of a lady's face. His other work is "Manitoba Wheat Fields," which has many pleasing colors and rich subdued colors of the rich crimson garment which covers the old man's shoulders.

As an Old Pensioner, Mabel H. May, A.R.C.A., continues to show her work as effectively as ever, especially with "Autumn in the Mountains," "Autumn," and "Across the Canal." A Continental love of this kind has been shown in the sculpture, 70 male artists are represented.

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