ARTISTS' EFFORTS REACH HIGH LEVEL

Thirty-Seventh Spring Exhibition of Art Association Has 335 Exhibits

Older Artists Represented by Meritorious Works, and Younger Painters Have Moderated Methods

Including sculpture, architecture, design and china, there are 335 exhibits at the thirty-seventh Spring Exhibition of the Art Association of Montreal, which opened with a private view at the Art Gallery last night, and will remain open to the public from today until April 17.

Generally it may be said there is a higher level of attainment in all departments. The show is not marked by anything extravagant either in conception or in execution. Indeed, some of the younger painters who in the past manifested the inclination to startled rather than please have moderated both vision and methods. All in all, the present exhibition is a safe and sane demonstration of the fact that Canadian artists are not standing still, and picture-lovers can view much meritorious or promising work here.

The central upstairs gallery, the upper landing, the white rooms, and one of the smaller galleries on the east side. It is doubtful whether the central gallery has ever held—excepting loan.—the Royal Canadian Academy of Arts and so many uniformly meritorious works. The sculpture and china exhibits are small and select, and the same applies to black and white and architectural.

What may be called the backbone of the local artist colony, barrister, Chas. W. Simpson, A.R.C.A., are represented by characteristic works. The younger men need not be ashamed of their contributions, and those who are not above admitting them are still serious students showing mixed advance.

GOOD LANDSCAPE WORK.

French subjects are the contributions in oils of Wm. Brymner, C.M.G., R.C.A. Glowing with color is "The Olise, St. Len d'Esserent," with the sun gliding houses, poplars, and streams, and watercolor in "St. Len d'Esserent" with the massive church, moving clouds, river, and barge. "St. Franciens, Isle d'Orleans" is a watercolor for "F. A. C. M.," by the sound drawing and good color which always characterizes this painter's work in this medium. Maurice Cullen, R.C.A., has drawn his pastel and laurentian scenery for his contributions, "Cache River," and "Early Winter," are impressive pastels; and the ore ambitious "Church in Winter," in which the old church against a darkening sky plays an important part. The horse-drawn sleighs are awaiting their loads, and the snow-covered twigged trees have been robbed of its icy covering adds materially to the composition. This is sun in the atmosphere which weaves the "Scheeres" and "Diacle." An Sazer-Cote, R.C.A., sends four oils. "April Afternoon," is an effective portrayal of a brook with the ice breaking up, the."Fir tree," and "Creeping Parnassus," are both fine compositions in pastel and pleasing in composition. An ambitious work is "Fin de Pendency" with the sky almost blown out by the driving snow. Percy F. Woodcock is represented by a composition of hillside landscapes in which birches have their place. "Spring Time," with its apple trees, figures, and rolling meadows, breathes life in the landscape. "Cézanne," A. Gagnon, A.R.C.A., still shows his preference for winter landscapes under sunlight. The various colors employed by the habitants in the" Fermes" and "Winter," are houses, add a cheerful note to the street scene, "A Quebec Village Street, Winter." "March in the Birch Woods," with a man loading a sleigh with a fine tree. "Indian Summer," has given the painter an opportunity to reveal in high tones. F. M. Bell-Smith R.C.A., has been at work on two typical London scenes in watercolor. F. S. Coburn goes to the woods and wilder country for subjects. "Wind and Wintry Weather," described as an animated watercolor, is really an animated watercolor, is really an animated watercolor.

WORK, "Winter, Connecticut," simply in composition, direct in treatment and chilly in impression, Walter Stenbon, A.R.C.A., with "Dredge-boat in Fox." In a class by themselves are the delicate imaginative works of Charles E. de Belle, A.R.C.A., apart from their fine work, "Winter," the centre of interest in the other works are children at scenes of dreamland. "Sunshine of Life," an oil of tender tones, "Poetry," and "The Happy Hour" are in this painter's happiest vein.

FEW PORTRAITS SHOWN.

The exhibit of portraits is not very large. G. Horne Russell, R.C.A., sends two, "Sir Thomas Tall," and "Rev. George Adam." The former, work in the best this artist has shown for a long time. The latter, represented by a soundly-painted portrait of Mr. A. W. F. Buchanan, K.C.S. J. Saint-Charles, A.R.C.A., besides a self-portrait, sends two portraits. Ely, R.C.A., Edith Roberterson is represented by a portrait of Miss Benedicta Caverhill. Lilian Torrance, A.R.C.A., a portrait of a young girl, "A Girl in Blue."" J. G. Lyman, whose work has been shown for a long time, has a portrait study in which the color is none too pleasant. Mrs. E. Gigose de Montigny has a portrait of her sister, J. C. Franchere, A.R.C.A., and a particularly effective being of Alfred Laliberte, the sculptor. There is sincerity in the portrait of Mr. Isaac Frenon, R.C.A., which is very clever in treatment. Miss Margery Birch, Ottawa, is the portrait subject of a miniature by Margaret Pridham. N. Colley, Anny L. Ewan and Claire Fauteux.

In a hurried survey it is impossible to know with all the works individually, but there are pictures which require more than one inspection—those that "grow on one," as the expression is. Albert H. Robinson, A.R.C.A., seems to be getting more free than finished in his work, which is both essentials, and in that practice of sacrificing the poetry which often marked his work. "Noontime, Longue Pointe Village," is almost brutal in its exaggeration of forms. The landscape "Walden Pond," by F. H. Ireland, seems that old shadow thrown on the snow-covered wall is a bit disturbing. Great is the progress shown by Robert W. Pilot and he has gone to Quebec for his subjects. At a one-man show held last fall in Toronto, he was experimenting, and those products, pitted against some quieter work done before he served overseas made one wonder whether the later works were a turnover of the old phase. He evidently apparently taught him what he sought, and his discoveries have been merged in the sound, solid painting of three canvases of more than ordinary promise—"From the Ramparts," "From Lewis," and "Old Lower Town, Quebec." Miss Alice Des Clayes knows how to paint horses, and "Bonsecour Street."

Sculture—E. Aubin, A. J. Clark, J. C. Frathéere, Henri Hebert, A.R.C.A., Mrs. E. Jones, C. Judah, A. Laliberte, W. H. Nelson, "Lumber Boat," "Harbor at Sydney, N.S.", has painted two every-day scenes in a frank, unaffected manner. Hal Ross Perrigard is well represented—two Rocky Mountain scenes, but there is a greater element of poetry in "April" and "The Silent Hour." W. H. Taylor is most effective in his oil, "Caughnawaga," Thurston Topham is worthily represented by "Old Houses, St. Vincent Street." Alberta M. Cleland has a stable interior with a woman milking a cow, and there are good qualities in "A Sketch, in the Laurentians."

**ECHOES OF THE WAR.**

Echoes of the war are struck by W. Hope, R.C.A., in "The Track of the Column"—dead horses, wrecked houses and general desolation; and German prisoners herded together, with a rainstorm adding to their discomfort. Edwin E. Holgate touches on aspects of war life with "Dugout in the Chalk; Before Arras," and "Amiens Station—March 29th, 1918." The latter shows a steel-helmeted French soldier, a woman and a child seated on a seat with a bundle of possessions and a lunch basket. The watercolors by Paul Caron show advance. Effective is the drawing of the late Eben Picken's bookshop, which has just been pulled down.

Herbert Raine sends four etchings done in the neighborhood of Quebec. His work is the most important contribution to the black and white section.