SPRING EXHIBITION AT THE
ART GALLERIES

Visitors to the thirty-eighth Spring Exhibition now being held in the Art Galleries continuing till April 23rd, will have an opportunity of studying the promise of work of students and the younger artists, as well as the latest canvases of many of the well-known Montreal men and women. The bulk of the exhibition, which is hung in all the galleries except the western, is in oils; there are a number of good water colors, and a pastel, and black and white, the exhibits, inclusive of sculpture, architectural designs and cabinet of china, numbering 469, about the same as last spring. The general tone of the exhibition is one of sincerity and progress. Novelty is largely avoided, even from those whose work is still in the experimental stage.


Mr. Suroz-Cote, R.C.A., has four canvases in the exhibition. One is a "Magdalena," a penatent figure with head bowed on her knees and flowing hair. His "Villedard de chez nous" is a vigorous and sympathetic study of a rugged peasant with bushy, grey hair and intelligent face. In "Maisons anciennes," the mellow tones of the old house are contrasted with the snow. Mr. J. M. Miller, Martin, R.C.A., Toronto, shows the "North Shore of the Lake Superior," with rocky promontories thrusting out into the deep blue "Looking East at Sunset," and "An Early Morning Breakfast," a herd of buffaloes grazing on tufts of grass showing through the snow of a "Canyon in the Forest." A. R. C., his Deer in the Forest, has a fine study in browns, the deer in the picturesque coloring of its surroundings. His study of a tiger (pastel) is good in drawing and color, and he also shows a water color, "Moonrise in Green Park, London," E. R. G., and also a water color, "Picardy Pipers, Etapes," and a "Flower Girl, Etapes," in which the centre of interest is the gorgeous blooms.

Mr. William Brymner, C.M.G., R.C.A., is represented by "Incoming Tide, Louisburg," and "Coast at Louisburg," Cape Breton, where he finds much inspiration for his "St. Famille," in Boston. A. R. C. A., continues his study of skies and cloud formations, and has added a poetic quality in "Night's Magic Mantle o'er the Country Side," and "Then Common Ways Are Dressed in Twilight's Charm.

Mr. F. M. Bell-Smith, R.C.A., R.C.A., (Toronto), has a characteristic presentation of "Fleet Street, London," with St. Paul's in the distance. His "Sylvette," Evening in the Selkirk, shows the tops of snow-covered mountains still touched with light accentuating the depths of the forest lower down. Miss Alberta M. Cleland is broadening out and making progress. She shows "A Winter's Day," "Early Spring," and "The Mill Stream," while her study of a Mongolian child's head is well executed. Mr. Paul Earle shows a rich-toned canvas, "The Sanctuary," which the church at St. George's, Charlotte, has a "Riviere du Nord," Midsummer, with the crows in strong greens. Mr. George Dolehese finds inspiration in tree-shadowed old cottages, and in his "Sous les Vieux Saules," the front of the massively built low house dappled with the shadows of old willows, has a fine piece of work.

Mr. F. S. Coburn, A.R.C.A., has two of his winter logging scenes with horses and a third with oxen; also one in which the human touch in the landscape is given by a habitant in a red sash. They are all in the highest standard of his spruce and woodland that makes visitors watch for his pictures in an exhibition. The Des Clayes sisters are all represented, although Miss Gertrude Des Clayes has only one picture, a charming pastel of a child with silken hair, black and dark, and his brother Des Clayes shows "Old Farm, Ambiteuse, France," the sword sloping down to the water in which the red roof of the house on the hill is reflected; "French Peasant Girl," poetic in conception, the dull blue of the girl's dress and her white cap the only notes of color in it. In "Late Autumn" and "Old Cottage, Ambiteuse," Miss Alice Des Clayes has a canvas more appealing than any she has herebefore shown, "A Coach at the Crown and Thistle," a London scene of coaching days, highly successful in execution, as is also her color of "The Georgie, Callington."

Mr. Maurice Cullen, R.C.A., shows "Spring on the Cache River," a canvas in the composition and treatment that is associated with his best known work—the deep, dark water fringed with spring-honeycombed ice and snow, with sombre fir woods on the bank. Similar is "The Northland" (pastel), and "A Laurentian Evening," while warmer tones are introduced into "The Muskeg," which has an unexpected brilliant background. Mr. J. C. Francier, R.C.A., shows a very interesting study of "Les Greniers," with woodland and snow covering the years and a trace of the humor; a red striped kerchief relieves the dress of printed cotton, and a cup of tea furnishes the motif. Mr. Clarence A. Gagnon, A.R.C.A., shows "Midwinter Scene in a Canadian Village," in char- care, while "Golden Autumn, Laurentians," is in flaming reds and purples. Mr. John Johnstone, A.R.C.A., shows some interesting work, with the quaint houses he paints comprehensively. In "The Road, St. Magimine," (watercolor), there is a touch of steep roofs and colored gables. Mr. Hugh G. Jones has three creditable canvases, "Late Afternoon, Charlemagne," "Orleans Shore, Quebec," and "Winter, Rainy Lake."

Mr. P. McGillivray Knowles, R.C.A., shows a carefully executed conception of "A Quiet Lake," with trees and lake, the highest summits just tinged with a coppery glow. Mrs. Elizabeth A. McG. Knowles, R.C.A., has made a special study of fowl, which lend themselves not only to coloring but also to certain expression of personality, to speak of her "Chickens in a Barn," and in "A Ray of Light." Mrs. A. Wiltie Kilgour's "Lapped Cedars" is worthy of study. In "September, Fraser's Point," the glowing sky reflected in the lake is seen through the dark stems of trees framing the top of the house. Mr. Leight M. Kilpin is represented by "Spring Morning," and "Laurentian Farm," the weather-beaten barn and the farm house sheltered by trees in a cool grey green that produces a pleasing harmony.

In the realm of portraiture, Mr. A. R. deacon Patterson, R.C.A., contributes the "Portrait of Mr. John L. Smith" (courtesy of the Montreal General Hospital), the late Hon. C. C. Colby, Mr. Colby, and Mr. Samuel Gerrard (president of the Bank of Montreal, 1829-1826), the last-named in chalk. Mr. L. B. C. C. W. Seaton, shows "Audrey Buller," in a rich rose-colored velvet dress on simple lines suited to the easy pose of the subject. Miss Gwendolen Kyle has made pronounced advance in her art. In "The Green Landscape," and "Dawn," old and "Sunshine and Shadow," the sky is light and atmosphere. Mr. H. R. Lindsay has some small but suggestive bits of southern-luxuriance and color, from Florida. Miss Harriette Macdonell is prominent among exhibitors of water colors, and her "Green Scene at Cap a l'Aigle and Murray Bay," also "San Giorgio Maggiore, Venice," in delicate, translucent coloring. Mr. Charles Mallard has a decorative portrait study of "Lois, a Country Girl," in the simple style, with white frock, in a cretonne up-holstered chair with flower plants all about. His study of a child, "On the Field," is done in line and color. Madame C. is painted with fine
modelled features and a hyacinth blue dress. The portrait of the painter is vigorous and striking, the blue of the cap bringing out the bold red coloring by contrast. Miss Elsa May has two promising portrait oil studies of children, Master Melville Bell in cap and coat, and Master Sidney Johnson, a fair-haired child in yellow, with a red ball. Miss Beatrice Montizambert has an ambitious canvas, representing a grandmother teaching the child on her lap to knit. The dull red of the old woman's shawl is repeated in the half-knitted socks, and the child's dark blue dress adds to the color harmony. The group is a little lacking in life, however.

Mr. Hal Ross, Parrigard shows four canvases, each individual in subject and treatment, "Path of Gold, near Banff," "Snow Peak Avenue, Emerald Lake in the Canadian Rockies," a vigorous piece of work; "Old News Vendor," and a warmly toned water color, "Three Buildings on the Magog." Miss H. W. Childs (Montreal) shows "Autumn in a riot of color;" "In the Laurentian Mountains," "Canal Bank, Late Afternoon," and "Winter Sketch." Mr. Alfred E. Mickle (Toronto) has a good study of "The Elms, Meadowvale, Ont.," in which the trees occupy the centre of the composition, with the meadow lighted except where they cast their shadow. Miss Rita Mount has essayed both portraiture and landscape with a very fair degree of success, in Madame H. I. de Hernandez, in black, and "Effet de Bruce, Carleton." Miss Fanny G. Ogden shows a portrait in watercolor, in which the rich texture of the blue dress is well represented. Miss Darrell Morrisey inclines to painting houses; in "The Old House" the dwelling stands out with individuality among its surroundings. "The Girl in the Middy" is an evidence of some versatility on the part of the student.

Miss Sarah M. Robertson is another student whose work shows a good deal of promise, and who seems to be a continuous worker. She has four pictures, "La Vendelle," the figure of the near, stocking up her basket of wares; "Monday Morning," a woman in red blouse and blue skirt hanging out clothes; "Hotel Dieu," and "Spring." Miss Regina Sieden in "The Immigrant" has been very successful in bringing out the decorative effect of the blanket shawl with its conventional design and blend of color. In "The Jade Necklace," the profile of the wearer is finely drawn, and the purple tones of the dress form a complement to the green chain. Miss Lillias Torrance has a portrait of Mrs. Warwick Chipman, in which green tints are rather over-used, and one of Mr. Sidney Johnson; also "Nonnie," in which the rich, brown coloring and brilliant red are boldly and effectively treated.

Mr. Homer Watson, P.R.C.A., is represented by two characteristic canvases, "The Red Oak," and "The Brae Village." Mr. F. A. Verner, A.R.C.A., R.B.A., (London), shows a rusted-hued "Beechwoods," and "Twilight," in mellow tones with the sky still reddish in the west. Mr. Adam Sherriff Scott's "Lands End" shows a far horizon and the sea rushing spray around the rocks in the foreground. "The Green Hat" is a good study of a modern girl, whose costume is further completed by a red scarf.

Mr. Percy F. Woodcock, R.C.A., exhibits three of his characteristic "Canadian Landscapes," one "In the fall of the Year," also a departure in "On the Seine, France," in which there is the same inimitable brushwork and fine finish. Mr. George Wyke shows a very unusual treatment of cloud effects in "Between December Clouds," which suggests a view from an aeroplane, with clouds above and below. Mr. W. H. Taylor has painted "The Black Dress" in a way to give beauty and distinction to the raiment as worn by a girl in graceful pose. The green kerchief and orange skirt of "The Gypsy Costume," with the black bodice, is decorative. Mr. Albert H. Robinson, A.R.C.A., has two effective snow scenes. Mr. George G. Fox's "The Devil's Kitchen, J. Gunnison," has an effective treatment of the ocean seen through the gap. Mrs. H. J. Pinkerton's little sketch in Notre Dame de Grace is worthy of mention as to composition and color. Miss Marjorie E. Gass has done effective work in her "Illustration, Spencer's Faerie Queen," in which there is both imagination and correct drawing. Mr. St. George Burgoyne's "Spring" is suggestive of freshness and early verdure. Mr. Paul Caron shows four pictures, one of them "The Oka Road," with the figure of a trapper drawing a loaded sled as the central figure of the snowy landscape. Mrs. Caldwell shows a portrait study of Prof. Caldwell. Mr. Arthur Drummond (Toronto) shows "Bathers, York Beach," and "On the Coast of Maine," both showing talent. Miss Claire Fauteux, a Montreal student in Paris, is represented by four small watercolors.