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Once you can get the impression created by ill-assorted colors out of your eye, you can add at the exhibition of the Art Association now drawing to a close at the Art Gallery on Sherbrooke street, quite a number of canvases that will repay examination. For instance, there are some ambitious pictures from the brush of Wilfrid M. Barnes, A.R.C.A., who sticks faithfully to his chosen medium of cloud and sky and pays considerable attention to the matter of composition and contrasts. Mr. Barnes is one of our Montreal artists who shows consistent and most gratifying advance along sane and safe lines. "The River Dreams" (12) is a notable example of skilful handling of cloud masses and sky-light, and "The Landscape with Tree" (14) is a vigorous and bold attempt to give expression to the splendor of early sunlight over sleeping earth. "Then Came Still Evening On" (15) is by way of experiment in a difficult low tone, and reveals the quality and promise of Mr. Barnes' improvement, which is most marked in composition and in color-masses.

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George W. Blatch—I am taking pictures in catalogue order, regardless of comparative merit—shows in "The Japanese Parasol" (24) a very promising little sketch of a girl seated on the ground in a low-cut white dress, holding her parasol faintly. It is a charming little color-scheme, revealing surprisingly good qualities of light. Audrey D. Bullen's portrait, "Doreen" (29), is in decorative style, but here the modelling of the feature is on the good side, and the texture of the dress material is admirably painted. The hands and wrists and the right forearm show indifferent draughtsmanship.

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St. George Burgoyne, who paints water-colors for recreation, has contributed four attractive sketches (30-33) showing a marked improvement in his employment of the medium, and no little appreciation of the subtleties of shadow and light upon scene. An amusing picture by Paul Caron in his big canvas "Hollyhocks" (34). It is ambitious, but the ambition is justified in the picture. As a composition, it commands attention, and the richness of the coloring is delightful. The hollyhock leaves positively breathe the coolness, and the brushwork is both sure and authoritative. This is far and away the most progressive example of well-directed effort the exhibition has to show among the younger painters, in my belief. Two black and white portrait studies by the same artist (35 and 36), also indicate a very marked and emphatic advance in the quality of his work.

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Miss Nora Collyer in "The Yellow Balloon" (55) and "Daisy" (56) shows feeling for color contrasts. Emily Coonan continues to paint in her diaphanous and violently hard but this time it is futile to express the true Venetian atmosphere (50) or the Florentine light (58 and 59). Rita Daly's "Impression of a Child" (67) is a soundly executed study, her flowers splendidly done. Drummond's seascapes (90 and 91) indicate virility, and there is motion in the waves, as well as good color work. Claire Pautou's "The Study of a Girl" (68) is a well-modelled head, also in low tones, executed with considerable skill. Lily Freeman in "Study" (117) has accomplished a praiseworthy figure of an old woman sleeping. The light through the window is dexterously handled, and the general composition is sound.

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Clarence A. Aqnon, R.C.A., in "The Pond in October" (61) has painted a vivid vision of the autumnal glory of flaming maples. Miss Gwendoel Kyle is represented by only one canvas, "The Passing Storm" (161), but this is a well drawn and finely colored bit of coast, with seascapes and threatening sky. Light and shadow are alike convincing.

G. Maillard and Olive Mann both exhibit promising work, the former in portraits and the latter in landscapes. Alice Nolin has two portrait busts which are marked by skill in modeling, and when she has learned to avoid too-meticulous detail she will do better work still. Henri Hebert's symbolic figure of the wind is, to say the least, emphatic in its suggestion of force. Alfred Lallemand shows a plaster statue of Pierre Boucher which is strongly executed. Florence Wyle's big bronze, "The Rimer," is good enough in design, but seems to lack the inspiration that ought to attach to the visualization of labor in any convincing form.

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for safety in colors. Herbert Rain's etchings are, as usual, a delight to the eye, their fine qualities of atmosphere, of composition, and of execution commanding the admiration of all who find in this medium of expression delicacy and refinement.

Lillian F. Russell in two little Quebec sketches (263 and 266), Annie D. Savage in another "Sketch" (277), and Ethel Seath in "The Frozen Lake" (281), and in "A Bit of China" (292) —excellent in coloring—and William Hughes Taylor in "Dry Goods" (293), with its vigorous composition and its rich atmospheric tones, all merit mention for work which is stamped with sincerity and successfully avoids fuzziness or pretense.

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The section devoted to sculpture is larger than usual, but not particularly distinguished. Mr. Sumor-Cote shows two plaster casts of drawings made for "Maria Chapelleu," characterized by the fidelity and the mastery of draughtsmanship to be found in the drawings; also a couple of character studies in plaster of country types. Alice Nolin has two portrait busts which are marked by skill in modeling, and when she has learned to avoid too-meticulous detail she will do better work still. Henri Hebert's symbolic figure of the wind is, to say the least, emphatic in its suggestion of force. Alfred Lallemand shows a plaster statue of Pierre Boucher which is strongly executed. Florence Wyle's big bronze, "The Rimer," is good enough in design, but seems to lack the inspiration that ought to attach to the visualization of labor in any convincing form.

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