Pictures at Art Association
Have Wide Variety in Theme

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One striking feature of the Spring Exhibition of the Art Association of Montreal is the large proportion of water colors. Another is the noticeable effect of advertising art on some of the painting; there are a number of pictures in which the subject is made very good posters and a few of them might have been painted with that end in view. There are very few pictures that can be called outstanding, there are some that are unusual or even eccentric and some which make one wonder why they were left in and hung; most of these last are fairly small, which may have been the reason.

Water colors make up just a quarter of the pictures shown and there are good ones among them. Ernest Cormier sends four of his pictures of places in Italy and Spain, and other views in Italy are by W. K. Gordon Lyons and Janet Gordon, and Miss Nott as "Old boatshouse," "Spring morning" and others by Henry J. Simpkins, Eleanor Curry's "Winter in Ottawa," views of Montreal, along the St. Lawrence manner, by Paul Rowen, and Owen Stapley's gaily colored view of Toronto Bay are worth notice. Other good water colors are the flowers by Mrs. Mella Atkin and Ruby Le Boutilier, Hugh Jones' "European pictures," Percy Nobles' of Quebec churches, J. L. Levy-Greysnor's views in Saskatchewan. Andre Morency's "Matinee" et automne" and Frederick Cross' "Evening on the range.

A large proportion of the exhibitors are older and better known painters, but one of the purposes of these spring shows is to give people a chance to see what the younger ones are doing. There is a well known chance of having their work seen. Of the best pictures by a painter of the last kind is "Springtime," a cliff of many colored rock, by Stanley Rolfe, R.B.A., A.R.W.A., of Halifax, who has also a very good study of a Negro boy's head, called "Jerry." T. M. Schutz has pictures and drawings, full of movement, of cowboys and horses, and P. Roy Wilson has a pleasant pastel of some etchings of places in England. Jane C. Luke has a good bunch of penguins. There are happy light and color in Edith Harding's "The Sneeze," and the movement in Eulmiomr Constancineau's "La coupe de bois." Other pictures to be mentioned are Frank Allan's "Corn,'" T. H. Munro's "Springtime, Lower Montreal," Mrs. Christian McKee's pastel of "The old fisherman," with work by E. G. Dyer, T. H. Munro, J. M. Dunnington, and Phyllis Percival, and Gert Lamartine's revival of an old art in an enameled gesso of the Crucifixion.

Some of the minor or more established painters send pictures of a kind that they have made rather familiar and, in some cases, pictures that they have made in Montreal before. Portraits are few: among them are Alphonse Jorger's vivid portrait of Mr. Charles Gordon, G. Horne Russell's of Mrs. Russell and a painting of the Archdeacon, J. G. Norton. Mr. Horne Russell has also some marine pictures and two excellent studies of fishing boats. There are effective sea pictures by George Fox and one by E. Fearn Kington, some charming views of pleasant places by Berthe Des Clayes, a very interesting picture of the "Haldimand Hills," by Frank Panabaker, characteristic works by Maurice Cullen and St. George Burgoynes, winter harabors. A very fine painting of the "Pecheur Gaspenie" is a clever and vigorous study of a half-length. Among the drawings, other than those that have been mentioned, Louis Muhlstock's studies of heads, Koennard Nijenhuis' "Portrait of Mr. L.T." and those by Marjorie Smith, William R. Crowe, William Rigg and Mrs. Gilleland DuClos are worth notice, as are the etchings of John J. Barry, G. Vanderpool and Nicholas Hornynsky, C. W. Kelsey with an effective design for stained glass.

Of pictures which are interesting or surprising on account of certain unusual movements, there are Valentin Shebaess' rather Oriental decorations, of which "The Miner" is the most successful, Marc Huchelaga, Peter White's "Lake O'Hara," and the pictures of Frank Shadlock, Kathleen Daly, G. S. Bagley, Dorothy Johnson, Betty Maw. Willard has a large design for an elaborate gaucho-Chabโหลis and Norman Overend. A large picture called "Dancer," is conspicuous only by its size and position.

The exhibit of sculpture is not large. It includes four of Alfred Laliberte's admirable little figures, two of which have been given by him to the Art Association. Most of the other works cannot be seen, but among these are some good ones, notably those by Frank and Chambers, H. Mack Miller, John Sloan, Jessie MacRosen, Sylvia Daoust, and glazed terra-cotta by Janet Bartman.

Architecture takes up very little space with photographs and drawings of private houses, churches and school buildings. There are some photographs of a garden designed by R. G. Campbell, A. L. C. Baillie, and a new lay-out of the Bonsecours Market and its surroundings by Raphael Bollard.