AT THE ART GALLERY

For the twenty-seventh time since its formation the Ontario Society of Artists holds its yearly exhibition, and the general verdict seems to be that at least there has never been a better. The average of excellence is high and there are more than a dozen canvases of distinguished merit. Several marked changes may be noticed on entering the gallery for the first time. The walls have changed their hue from green to a deep crimson, because the former was not infrequently confounded with the greens of the picture. There is also an impression given of greater space, not through few pictures being hung, for the number is almost the same, but by the lowering of the line, thus bringing the second row within easy vision. The pleasant consequence is that such pictures as have been accepted have been well hung. As nearly as possible the works of each artist are grouped: the first gallery is devoted to painting and jewelry, the second to water-colors.

While the number of portraits is not great, there are more figure pieces than usual—the picture with a story and the pictorial incident is more suggestive, the pictorial incident and all the rest in which the human element plays a part.

Mr. J. C. Forbes is represented by his portrait of Mr. Curry, a careful but unexciting study. The artist is not in his element here, being more at home in the atmosphere of a few pictures as have been accepted have been well hung. As nearly as possible the works of each artist are grouped: the first gallery is devoted to painting and jewelry, the second to water-colors.

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Mr. Knowles has this year given a picture as full of sunshine as last year's was of gloom and decay. The picture with a story and the pictorial incident is more suggestive, the pictorial incident and all the rest in which the human element plays a part.

Mr. G. A. Field's two decorative panels are very noticeable. Both take the form of horizontal bands, and one, "The Seasons," will be part of the hall decoration in Mr. Victor Cawthorne's house. They are all full of fine effects of color, brightness and joyousness of summer, and the high key is held in well for future placing. The motive of the resting haymaker is simple and pastoral. So also is that in summer, where two shepherdesoes rest in the shade, their flocks wandering over the sunny middle distance, the haymaker with the scythe in his hand and the red distance. This is in a much lower key, full of harmony; the masses of color are softer and more subdued, and the feeling of the foreground and fields beyond. A very life-like child's portrait, too, near a window, is full of life and character; a study of a portion, and a study of a head which is full of life and character; in the treatment of figure of conscience haunting the thief as he steals along the gloom.

The backing in flesh qualities, Miss Wight's work, was entirely the best. Her "Welcome Caller," has life and movement, the tones are well handled, and there is an advance on what the artist has shown before. M. Hugarty sends two portraits. In that of Mr. T. C. S. G., the sense of proportion in the face is not carried out to the end, and the figures of some of the men, from certain light spots on the faces are not greatly changed. The other is most successful. In every respect—the likeness good, the color effective, and the outlines subtle without being uncertain, Mr. W. A. Sherrard, which was painted with some care and painted with some care, and broadly painted and suggestive of sunshine seen through a veil. Miss Tully has a weird little impression called "Agerie D'Orange," three figures in long black gowns, with their backs toward you, looking out from a high bluff toward a prospect. The artist's fancy was being knuckled on the Island of Jersey, an old effect, and the black drapery worn by the woman there. Miss Vanden-Broek's "Jimeral," by Zola) is not easily understood as an illustration, but as an abstraction of the figure, which occupies an insignificant space on the canvas, has fine qualities. So much has been said of the bizarre appearance of the forest of heathers about her. Among the watercolors Miss H. H. B. is full of animation and remarkable in color. She has learned the art of rendering well as of seeing, for selection plays an important part in all that is done. In "Clearing Storm," attention is called on the figure, the large black brute. The composition is in the subject of color in flesh tints, but the figure of the little boy as he stands preparing to jump over a hedge is very life-like, and the figure is finely drawn, and expressive of a shrinking natural. Mr. Gordon tells a story of a boy in a landscape picture, "A Storm." He has unity in color, expression in the near figure in the lake, and, finally, in the hands of the boy with long staff and red cap, as though to express distance and the feeling of distance under the tree. The composition is in the subject of color in flesh tints, but the figure of the little boy as he stands preparing to jump over a hedge is very life-like, and the figure is finely drawn, and expressive of a shrinking natural. Mr. Gordon tells a story of a boy in a landscape picture, "A Storm." He has unity in color, expression in the near figure in the lake, and, finally, in the hands of the boy with long staff and red cap, as though to express distance and the feeling of distance under the tree. The composition is in the subject of color in flesh tints, but the figure of the little boy as he stands preparing to jump over a hedge is very life-like, and the figure is finely drawn, and expressive of a shrinking natural. 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