ONTARIO'S ART EXHIBITION

At 105 King street west, Ontario artists are holding their annual exhibition. Ascend the stairway leading off from the busy thoroughfare, with its rumble of cars and traffic, and you are warmly greeted by the products of brush and chisel. The din of the throbbing commercial world is forgotten and you are invited into a mood of appreciation and repose by the hospitality of rich colorings and attractive scenes. Pass into the main exhibit and the modest salon of the Province offers its tributes to art. Eventide and morning, sequestered spot and marketplace, tempestuous seas and idle streams, glimpses of love life and views of domestic content, all have been brought to the gallery to please the taste and delight the eye.

Here are one hundred and fifty-six paintings on the walls, many of them the contributions of Canadians whose reputations are established. Others are by persons of less repute, but with as intense ambitions. The grouping has evidently been conscientiously done with a view of distributing the various color effects to the greatest advantage.

One of the first paintings to attract admiration is "The Loggers," from the brush of Homer Watson, R.C.A. It is a large canvas showing sturdy men and oxen at work in getting out a log. The conception is effected in mellow autumnal hues and quickly appeals to those familiar with different phases of rural life. The work is one which deserves particular mention. Immediately below it, and contained in a most unpretentious frame, is a splendid little view of farming. It is by O.P. Staples, A.R.C.A., and has been named by him "Turning the Soil." The work would adorn any gallery.

On the left, bold and powerful in design, is "Fretted and Whipped to a Pannikin Snow," one of the largest canvases in the whole collection, and done by W. Cutts. The dark ocean lines, the foam, miniature cascades and waves are caught truly from nature. Beside it is one of the finest works in the exhibit, "Tranquility," by G. A. Reid, P.R.C.A. It is a study in green with a remarkable truthfulness to that haziness which often hangs over water stretches. It is doubtful if anything on the walls is the subject of more general comment.

An old man, happy and reposeful with his precious companion, the pipe, is a worthy effect in brown and red by Clara S. Haggarty, A.R.C.A. It is entitled "Type of Volendam." Another by the same artist, giving a fine glimpse of European life, is "A Dutch Interior." Of Curtis William's efforts perhaps the best is "Interior" done in dark and breathing the poetry of a twilight hour, of an old lady bending over her work and a humble home. "A Lonely Coast" is also a color scheme which sustains the name the painter has won.

"October on the Fraser River" is a scene in the Rockies which F. M. Bell-Smith, R.C.A., seems to have been particularly happy in presenting. It is a delightful spot of mountain scenery, but there is a slight harshness in the regularity of the outlines. Mr. Bell-Smith's work has the virtue of being fearless and full of characteristic.

The brush of W. Smith, A.R.C.A., has caught "Sunset" with freedom and ability. His four paintings are all from nature. The art-loving public would be pleased to see what Mr. Smith can do with other things than water and landscape.

Small and given no advantage in place is "An Italian Girl," by E. Dyonisiotis, R.C.A. It impresses you as often does some face in a crowd, and holds the gaze though it is scarcely possible to explain why.

W. E. Atkinson, A.R.C.A., has brought credit on himself in "Grey Morning." It gives evidence of the artist's versatility and love for his work.

"A Stormy Evening," by Herbert S. Palmer, is praiseworthy except in its name. It requires some play of the imagination to find out why the word "stormy" should be used. It is in lurid colors and suggests the beauty of a summer sunset.

A pleasant relief to the eye is a conception in high colors by F. S. Chilvers, R.C.A., called "A Garden Party." It shows an originality and purpose better than anything else which the painter has in the gallery. His "The St. Lawrence at Batie St. Paul" is admirably executed.

"A Street in Whitby, Yorkshire," is a fine glimpse of English homes, by F. M. G. Knowles, R.C.A.

Amongst the other canvases which deserve mention are "In the Meadow," by Harry Brett; "Night's Last Queen," by J. Archibald Brown; "Night's Approach" from the brush of Mrs. Reid; "Autumn" done by M. Knowles, and the portraits sent in by Alexandrina Hume.

The sculptured work of J. L. Banks, Emmanuel Hahn and L. Edgar Laun are lifelike but comparatively simple.