GAGEN’S LAST EXHIBIT
IN O.S.A. ANNUAL SHOW

Increased Wall Space in New
Galleries at The Grange of
Advantage to Pictures

SEA IN ALL ITS MOODS

Discriminating Ramble Through
Fine Collection of Landscape
Work

A fine showing of pictures is the
fifty-fourth annual exhibition of
the Ontario Society of Artists
which opens today. This occupies
two rooms in the old part and two in
the new of the Toronto Art Gallery.

While this exhibition is not, perhaps,
much larger than in other years,
never has the standard of art
accomplishment been as uniformly
high as this year and the hearts of
the hanging committee must have
rejoiced greatly over the increased
wall space. There is no crowding.

Each picture accepted has been well
hung, well separated from its
neighbors—nothing is hidden. The
closest galleries are given over to
the pictures of the permanent
collection.

There are several new names in the
catalog and there are others who
have appeared but seldom before.

So we pause reverently before three
canvases that hang on a wall in the
Paddig rotunda, his latest works,
which are as full of that color sense
and that sympathy with the sea in
all its moods as any picture that
ever left his studio.

Landscape Woes

Mr. Owen Staples’ view of
“Niagara” is happy in its choice of
viewpoint across the ice field,
achieving good design and breadth
of handling.

To suggest sunlight is something
of an achievement and this has been
done by Mr. Sampson in the
atmosphere of the figure of a girl
sitting on the shore; by Mr. Tom
Mitchell in a landscape with two
figures and a boat, outlines blurred
in the blinding light. Mr. J. W. Woolf
suggests diffused misty sunshine
and C. A. Kilmals shows you the brilliance of a
winter’s sun on snow, a country
dwelling being the point of interest.
Mr. Loveroff, too, pictures the house in
winter surrounding with breath of
brushing.

Two pictures which make a distinct
emotional appeal because the
painter conveys to you what he has felt, are
Mr. Bridge’s “Woodsmen,” with its
delicate purple atmosphere and Mr.
Frank Johnstone’s mountain peak,
in which the white peak and blue slope
are set against a blue sky—a thrilling
tone relationship.

A freak picture, mighty clever in
its handling, is Mr. Mclaurin’s “Con
Vex Mirror.” It is a whimsical study
but it is a success technically.

Queer in another way is Mr. Pepp’s
“Head of a Man,” repeating in
a way the expression of a totem pole
behind him.

Noteworthy are Miss Kalameyer’s
strongly painted “Hookes,” Mr.
Beun’s magnificent “Chateau” and
Miss Kalameyer’s “Marche” painted
and distinctly patterned—but there are
a dozen more, equally deserving of
notice, which will await, along with
the “Still Life” and portraiture, another
casion.

M. B.F.