SPRING EXHIBIT AT ART GALLERY

Returned Soldier Exhibits Two Works Sketched at the Front

FOUR ARTISTS OVERSEAS

Late Exhibition of R.C.A. Held Works That Usually Came To Montreal — Good Watercolors

There is no outstanding feature to the Thirty-fifth Spring Exhibition, under the auspices of the Art Association of Montreal, which opened with a private view at the Art Gallery last night. There is an encouraging number of entries, but one notices that some of the better known painters are not represented and this, in part, is explained by the fact that the Royal Canadian Academy is holding its show in Toronto later than in past years. Usually November has been the month for the R.C.A. and this has released works in time for re-exhibition in Montreal.


TWO WAR PICTURES.

The war note is not dominant—a few soldier portraits and two canvases by Gunner T. Topham, who has just returned from the front, are the only reminders of the conflict. Gunner Topham's contributions are interesting—"Who Died For Us," a composition showing two shell-blasted trees, one, supporting the figure of the Saviour crucified, and at the foot of the image in the road a dead khaki-clad figure. On the ridge in the background there are shells bursting and cloud figure. This crucifix is on the Fricourt-Contalmaison road. "The Fricourt Road, July 1916" gives indication of action ahead and troops moving up to take part. The other reminders of war are a pastel sketch of a V.A.D. by Jeannine de Crevecoeur, "My Cousin, from Memory," painted in the trenches by Lieutenant Keith Forbes; "Lieutenant Ward S. Robertson, by Robert Harris, "An Old Contempble," by A. Wilkie Kilgo, portraits of Capt. G. H. Trudue, R.F.C., and Cadet C. Lelioue, R.C.A., by Mrs. C. Lelioue; Margaret Sanborn's miniature of Lieut. James Harvie, R.C.A., and Dorothy R. Cole's sketch of Sergt. Blair Bell, John Lyman, whose work used to furnish a mild sensation in some quarters, has a portrait of a woman and a self-portrait original in color.

One marked improvement in the arrangement of the pictures this year is utilizing the upper half for the majority of the water-color drawings. One is now able to see what is being done in this medium, and this change should result in making this department more important than it has been in the past, when entries were hung in the small eastern room, where too often the glasses proved so many mirrors. Fortunately this year, Mr. Brymner sends three drawings in this medium, each work being an admirable example of what sound drawing and clean color freely used in can accomplish. To the student they serve as excellent guides. "Give-How, France," shows a group of houses, a line of poplars, and a blue misty ridge above which a rain cloud is breaking before the breeze. "The Pond, October," is an autumn scene of nicely balanced contrasts, and "A Stream in County Karry, Ireland," is a drawing of some rough water between wooded banks with distant hill topped by a cloud. It is a vivid vigorous little snapshot. Mr. Brymner also shows four small oils done in the vicinity of Louisburg, C.B.
WORK FROM CUBA

W. H. Clapp sends from Cuba two works tropical in color. Maurice Cullen has two oils typical of his skill as a painter of winter scenes and four pastels vigorous in drawing and free in treatment. Clarence Gagnon still finds sympathetic material in the Laurentians and shows four canvases of scenes in that country. G. Horne Russell, in addition to two portraits, has two seashore scenes. Robert Harris is chiefly represented by portraits of Lady Reddick, David Morris, Jr., and the late Peter Redpath. A. Suzor-Cote is successful with his snow-scenes—a street in Three Rivers, and "Old Sugar Cabin." the shadows of the trees in the latter making an effective pattern on snow and building. "September Morning" and a portrait of a habitant are among his other contributions. Percy Woodcock has four delicate toned landscapes. Bell-Smith shows London scenes and some canvases illustrating scenes from Dickens. There is a good representation of the delicate art of Charles Belfille, poetic conceptions which should make appeal to discriminating picture-lovers. F. S. Coburn shows his skill both as a painter of the figure and of landscape, especially effective being "On the St. Francis. The Misses DesChayes show all show talent and growing maturity. Gertrude with two portraits of children, "Robbie" and "Anna Dale," and two pastels. Mrs. F.N. Beadmore and Sally Gertrude Berthe work in oil, pastel and watercolor with landscapes as subjects, and Alice is particularly successful with her pastels, especially in "Ice-Cutters, Ste. Anne de Bellevue."

II Mabel May, besides a portrait of Miss Darrell Morrissey, has landscapes which show her growing skill as a painter of sunlight. "Sunny Afternoon" is her most ambitious effort.

THE YOUNGER PAINTERS.

The younger artists show progress. Guy N. Brock has done an effective work in "Winter Quarters." where atmosphere has been his chief concern. Paul Caron has a conscientiously painted little winter scene. Alberta Cleland has ably handled "Cab Stand, Uptown 6647," with the Grey Nurneby in the background. Wilfred M. Barnes has "Hay Field" nice in feeling and "The Woodland Pool." Georges Defosses includes in his three works one of historical interest Paul B. Earle has made an effective picture of "The Old Farmhouse." A Wilkie Kilgour shows a well painted little work in

"The Fisher's Shack, Evening" and two portraits. L. M. Kilpin, besides six paintings, has four etchings, "Devil's Bridge, St. Gudard," with its well arranged masses, being the most successful. R. H. Lindsay is well represented with small landscapes, which show greater freedom in handling. Hal Ross Perrigaud has made an interesting study of "The Coal Trestle."

Bonsecours Market is still a favorite subject. Alice Harold has painted it under snow and a grey sky. Marjorie Gass has given a glimpse of its interior, and Walter Stenhouse has also painted an exterior view. John Johnstone has seen the market at dusk and has succeeded in enveloping the building and the spire of the neighboring church with the atmosphere of that hour. A blue sleigh and a haycart are cleverly placed in the picture. He has also a number of smaller paintings, which are interesting. The Bonsecours Market is a departure from his usual treatment of a subject and gives promise of greater things from this young painter.

Mr. Lockerby shows a nice apppeal of the decorative in her five small oils. Mrs. J. M. Owens contributes landscapes marked by good color and atmosphere, and Rita Mount has shown greater freedom in her country scenes. J. H. Abbott has an atmospheric study in "Low Tide, St. Andrew's," and Gwendolen Kyle has a frame of nine small oils.

WATER COLOR SECTION.

The water color section contains much meritorious work and, in addition to the work by Mr. Brymner already noted, among others there are drawings by H. Ivan Nellson, A.R.C.A. Quebec; Walter J. Phillips, Winnipeg, who also shows interesting color prints from wood blocks.

Convent. Mr. Herbert Raine, A.R.C.A., is the leading exhibitor in the black and white section with six etchings, four Montreal scenes and "The Wayside Cross, St. Joachim." Emily Burling Waite has some etched portraits and a Boston scene.