Some Pictures  

In the Spring Exhibition  

March 27, 1935

Many interesting landscapes have come to this exhibition. Two good examples of Homer Watson's work have his characteristic and rather sad colouring, but gay colouring is rather the rule this year. There is plenty of colour in Archibald Browne's large mountain picture, one of the best that he has shown in recent years; there is cheerfulness in Albert Robinson's work, particularly the colouring in George Thomson's very true "Reflected sunlight." Mabel May's "Castle of Industry" and "Melting snow" are among the best of her recent pictures and among three pictures by Phyllis M. Percival is a very good study of sunlight and shade in a Montreal street. R. W. Pilot's "March thaw, Beaupre" has excellent painting of wet snow. Among other landscapes to be noted are those by Rita Mount, Alice Des Clayes and Jean Munro. Lorna Lomer Macaulay's "Ste Genevieve," Thurston Topham's "moonlight pictures," Wilfred Barnes' skies, G. T. Sclater's little Scottish loch, G. S. Bagley's "Labrador Shore," Edith Harding's "March thaw," Norman K. Hay's "Rock formation," Eric Riordon's Alpine mountains and atmosphere, and St. G. Burgoyne's large snow scene. There are good sketches, rather than pictures by Tom Hall, H. L. Masson, Gwendolyn Salt, D. A. J. Payt and Alfred Mickle, and a good sea picture by Renée Vautelet.

Water colours have taken an increasingly important place in these exhibitions for several years and this year they are, if no better than last year, about as good. James E. Beckwith has two very good, broadly painted landscapes; his nude is an interesting study, but not entirely successful; three big drawings by Henry J. Simpkins are very clever, if not quite of his best. Some admirable drawings of town scenes are the best of Andre Lapine's work here, while Paul Caron, with some of his own pictures, has a particularly good open landscape of the hills near Baie St. Paul. There are good atmosphere and tone in Alex. J. Musgrove's "October," and fine colour in Hal Ross Perrigard's bright red door surrounded by green and in D. Mary Bagley's "The Derelict, Tadousac." A large and clever drawing by Lorne Holland Bouchard, an interior of an almost empty room by H. Hood, Frederick Cross' "Wild Geese," the drawings of Tom Roberts, Valentine Fanshaw, John Humphries, Harry E. G. Ricketts and K. L. de Conde, and sketches by Peggy Shaw and Arline Genereaux are among the best of the water colours.

There is rather more than the usual abundance of flower pictures this year and most of them are more than usually good; the hanging committee have grouped a number of them together on one wall with good effect. Among the more outstanding ones are an excellent decoration of white tulips against a blue drapery by Hazel M. Caverhill, Mabel May's "Study in Rose and Green," Mrs. John Ogilvy's study of glass and roses, A. M. Shaw's watercolours and Mrs. D. S. Rysihan's wild flowers. Others of the many good flower pictures are those by Lilian Hingston, Melita Aitken, Mrs. Mina Alexander, Kenneth H. Holmden, Gertrude V. Fleming, Sally Hereford, Elizabeth Mitchell, Ruby Le Boutillier and Margaret Clare. P. H. Tacon's much magnified tulip is more curious than pleasing.

Successful studies of still life are by Emelie Keefer, Paul Andrew and T. R. Macdonald. There is some clever handling of lighting in R. B. Partridge's "Interior," and a remarkable effect of perspective and space in Norman Bethune's view of an operating theatre.

Miniatures can hardly be seen to the best advantage in an exhibition of this kind, but there are some good ones in the small collection which is shown. The more notable ones are those of Mrs. Louie K. Raysford, Evelyn R. Smith, Margaret W. Richardson, Catherine Van Tuyll, Mrs. Gladys F. Ehrig, Margaret J. Sanborn and Mrs. A. G. Hodgins.