



PORTION OF MURAL DECORATIONS IN CITY HALL, TORONTO
THIS CONSISTS OF LARGE PANELS ON EACH SIDE OF THE MAIN DOORWAY AND FIGURES IN THE SPANDRELS
OVER THE ARCH

portraits, many of which were not exhibited. As may be seen, the artist has poetized in nearly every case the home life with its joys and sorrows, its "little daily round."

Somewhere in the nineties, after two lengthy trips abroad, there came a change in Mr. Reid's style and choice of subject, due in part to foreign influence and in part to the growth and development of the artist's powers. One festive critic said the newer pictures had the "Reid haze," and those better versed in art spoke of "*plein air*" and "impressionism," and various other terms more or less vague to the uninitiated. The landscapes were pitched in a high key; the portraits were swiftly recorded impressions. "Rest," a scene in the hayfield, now in place as an overmantel decoration, is an example of this out-of-door work, as are a number of landscapes in pastel and oil. "Haying," "Autumn," and "Music" were painted about this time.

Then there seemed to come a reaction from these aerial effects, shown in "The Evening Star" and other pictures—dreamy, indistinct, rather than transcripts of nature; experiments in tone,

nocturns that told little but carried the impress of a mood.

From this time nearly all Mr. Reid's painting, though by no means all his art, has been confined to mural decorations. The first of these were the paintings in the new municipal buildings in Toronto, and were the artist's gift to the city. They consist of two large panels picturing pioneer life in Canada, and of the figures filling the spandrels of the arches that come between the panels. This was in itself pioneer work, beset with difficulties, and meeting with faint praise in some directions, but work which opened the way for others than himself, and which has proved a factor in the forming of public taste. In the treatment of these paintings Mr. Reid has so adapted his colour scheme so that it forms a pleasing part of a whole, toning in with the warm pinks and greys of the surrounding marble.

Following these were decorations for two houses, designed by Mr. Reid, at Onteora, in the Catskills, in each of which the painting runs as a deep frieze around four sides of the living room, the chief interest centering over the fireplace. In one the subject is a di-