

CHICAGO, 1934.

INTER OCEAN—June 15th. They will enjoy the distinction of a *colossal reproduction*, and their portrayal of America's story will undoubtedly by some prove a valuable comment, as it is *so fitting*. M. de L'Ambrière.

"The Sea Wave" is a *striking scene in nature*, is simply death with the waves of the ocean, and shows sea and sky with no other thing to give it truth and feeling. A stronger picture is a landscape, "Summer at Paradise"—the fine atmospheric effects, the shadows in the woodland pool, and the *masterly handling of natural light*, together with a wonderful play in greens, make this picture stand forth superior in merit, befitting the breath of nature.

- 123. The Garden of the Gods, Manitou, Colorado.
- 124. At Alameda, California.
- 125. At Duncan's Mills, California.

CHICAGO, 1931.

PHIL HEROLD—June 15th. *The artist is a nation of the present season is the exhibition of the works by two artists well known in Europe, M. and Mme. de L'Ambrière.*

Straitforwardness, earnestness, and thoughtful work, such a *careless and not respectful with the regular commonplace* that, unfortunately, does our cities and place down upon us from the walls of many a princely home.

With work, such as M. de L'Ambrière's "Summer at Paradise" *one is a master one's self*, and health, may, must create one's own disciples. Mme. de L'Ambrière is perhaps the *greatest mistress of the art of the water-color painting of the day, to be met in Europe.*

- 126. In the Woods, Beacon Hill, Victoria.
- 127. On the Cliffs, Victoria.
- 128. At Manitou, Colorado.

CHICAGO, 1934.

THE CHICAGO SUNDAY TELEGRAM—June 15th. There is not a single picture that does not seem fresh from the hand of a master.

- 129. In the Alameda Woods, California.
- 130. The Cascade, Ravensdale, Vancouver's Island.

CHICAGO, 1934.

THE TRIBUNE—June 15th. The examples have the advantage of being genuine, and are charged by *virtue of authentic and factual style*. They are then on day Frenchy, today had, and have possessed of that fidelity to nature and artistic taste and feeling, which *is common to all lovers of the French school.*

- 131. On the Willett Brook, New Hampshire, U.S.A.
- 132. Government House, from the valley, Victoria.

CHICAGO, 1934.

THE EVENING JOURNAL—June 16th. Lovers of art in Chicago will have a great treat for the next three or four weeks in viewing the *extraordinary collection of all paintings and water colors now on exhibition.* No one who has a passion for *high art* should lose this *golden opportunity* for gratifying their taste for the beautiful.

- 133. Goldstream House, from across the valley, Vancouver's Island.
- 134. Parliament.

SAN FRANCISCO, 1935.

THE SAN FRANCISCO EX-—July 18th. It repays study and grows upon the beholder until it almost seems to speak.

SUNDAY CHRONICLE—July 20th. Enthusiastic technical difficulties have been overcome in a masterly manner. It is almost impossible for people who have had no practical experience in art to appreciate the technical excellence of this most unusual work.

NEWS LETTER—August 1st. Perhaps the most astonishing work now on view at this interesting studio is a large water-color by Madame de L'Ambrière. Even her most enthusiastic admirers will scarcely be prepared for such a noble piece of water-color painting as is shown in "Parliament."

- 135. At Home.
- 136. Her First Love-Letter.
- 137. A Haymaker, Colorado.
- 138. The Ranchman's Daughter.
- 139. The Hunter's Return, Colorado.