



THE promise given by the directors of the Toronto Industrial Fair that next year a Fine Art Building will be erected, is one which conveys much cheer to Canadian artists. There is no doubt that the erection of such a building will prove an incentive to our artists, in the matter of inducing them to send their best work to the fair.

The present gallery is an abomination. The dust of it is ruinous, the height and bald lighting ineffective, while the constant noise of the Main Building distracts both artists and amateurs from full appreciation and enjoyment of the pictures.

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The Art Building at the World's Fair in Chicago, was worthy of study in its solution of the problem how best to exhibit a vast number of paintings; although even there some of the rooms were too dark. But there was always a sense of airiness and stillness,—the restful atmosphere which is essential to the proper appreciation of a picture.

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The apotheosis of a picture gallery is, of course, the home, where the three or four choice paintings that adorn the walls have time and space in which to tell their story and effectively exercise their spell. But where the desolation of public galleries must exist, every effort should be put forth to give each painting an harmonious environment; while the outer surroundings that make the atmosphere should be carefully worked up.

Soft lighting, subdued color, plenty of space, and stillness,—all of these are essentials for the proper enjoyment of paintings—and all of these should obtain in an Art building.

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In the Art Gallery of the Industrial Fair this year, a number of really choice pictures were hung; several fine loans and the remainder the work of well-known Canadian artists. In this page we speak rather from the point of view of the public than that of the professional artists;—very different standpoints they seem to the cursory observer; and yet, when the true inwardness is reached, not so far apart after all.

Among the paintings which attracted attention was that splendid portrait of Liszt—the master musician, loaned by the Mason, Risch Co. It is familiar to many of us; but the fine old visionary face held us in pause, as we passed, even as it does when in the company's warehouses. That involuntary pause, is the tribute to genius,—the genius of the painter.

Below it was a picture which commands the interest of artists, as well as public.

'A Cattle Studio,' by Pooter, loaned. A cow and a pig, in improvised stalls, munching contentedly at their food,—while several artists are busy with brush and palette, sketching the animals. Only that—but the realism of the work, especially of the animals, is wonderful.

Directly across from this picture, on the opposite wall, was another painting, 'Milkmaid,' by F. S. Challoner, and here we have the 'cow artistic' compared with the 'cow realistic' of the first painting. It was worth while comparing the two as types of the real and ideal. Both were good, both artistic, yet there is no doubt which we would prefer upon our home walls.

Mr. F. S. Challoner, who is yet a young artist, shows certain peculiarities of coloring and delicacy of touch by which his pictures are easily recognized. He exhibited also several delicate little landscapes. He is undoubtedly of the poet artists, rather than the realists.

Sir Frederick Verner exhibited a number of landscape studies. Perhaps the one which attracted most attention was Doon Castle, with all its grey day environment, so fitted to its sombre associations.

'At the Foot of the Grampian Hills,' a water color, by W. Smith, gives us a great full breath, as we look at the rudely thatched cottage amid the stretches of broken lowland, with the misty purpled hills in the background. The same artist showed also 'An Old Street,' an equally strong and effective study. The range of quaint steep-roofed cottages, the narrow pavement, and the glimpse of restless sea, is full of vigor.

Mr. Atkinson showed some excellent work in his 'Dundas Valley,'—a bird's-eye view of a splendid stretch of country. Possibly only an artist could fully understand the difficulties met and mastered in this painting.

Yet another of our advancing artists is W. D. Blatchley, whose 'Rainy Day' is a charming transcription of English landscape.

J. M. Kidd contributed something really admirable in 'A Spill,' a healthy lad with an upset pail of rosy apples. Another effective picture by the same artist was 'Duet Between Youth and Age,' a charming little home scene. This artist's work is very natural, and therefore effective.

Many of us who love marine pictures found pleasure in O. S. Reuben's 'Tidal Beach,' a breezy, invigorating treatment of sky and wave and rock.

McGillivray Knowles showed two fine portraits—one of his wife, a painting which attracted much attention and commendation.

A small painting, but much appreciated, was O. P. Staples' 'Kittens,' two tiny Maltese in an old hat. The study was simple, but so effective that very few passed it without an appreciative smile at the saucy, fluffy, pert little creatures. Mr. Staples showed other excellent work.

One of the choice water colors shown was an evening landscape scene by F. C. Ede—a flock of sheep winding their homeward way. It is wonderful what artistic merit may lie in this simple subject. Whether it be from Biblical imagery, or because of the inherent beauty of these innocent animals, certainly the greatest artists have chosen the homecoming of sheep for their theme; and there is none more appreciated by the picture lover.

Two effective pastels were shown by Owen P. Staples,—a woman's figure in profile, standing in meditative attitude, and a woman's face. Mr. Challoner contributed several delicate water colors. Gertrude Spurr showed an effective summer study in oils in 'An Old Farm House,' while Mrs. Thomas, a new contributor, exhibited several dainty little landscapes.

There were not many flower studies. Miss Noverre's oak leaves were rich in color, but somewhat stiff in arrangement. Mrs. Reid's roses, a glorious cluster of delicate yellow blossoms in a translucent vase, were worthy the delicate touch of this artist of flowers. Henry Martin's damask roses and Miss Noverre's blush roses were also delightful.

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Some really good work was shown upstairs in the amateur department. Miss Wrinch has a free, clever touch, while Miss Hillyard also gives splendid promise. Both these young ladies, yet in their student days, may be looked upon as coming artists.

And among the children, who must not be

overlooked, we may congratulate little Miss Ridout for her excellent life study of a horse's head.

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Of course, it is impossible in such limited space to even name many of the commendable pictures exhibited. We have simply taken the liberty of a visitor at the Fair to mention a few of those which attracted our attention. But the fact most worthy of record is that each year our own artists are achieving better results and entering into a fuller realization of the things which make for the enduring in art.

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Rather a curious picture was on exhibition at Roberts' Art Gallery, during the September weeks—the work of a Flemish artist, Leonard, by name. Artistically viewed, very little can be said in its favor; yet the picture is certainly unique in its subject. The old Flemish conception is noticeable, but the admirable in the Flemish school of art is lacking. Shakespeare reclining upon 'trailing clouds of glory,' with the chief personages in his best known dramas grouped in dramatic pose about him, and symbolical figures in the form of angels and cupids filling up the intervening spaces, form the subject. It is altogether an odd medley of ideas, which might be tolerated were it artistically represented.

BLACK AND WHITE.

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MONTREAL ART NOTES.

The advanced art classes in connection with the Art Association will re-open under the direction of Mr. William Brymner, R.C.A., on October 14th. These classes are admirably conducted and students should not lose sight of the advantages to be derived from the refining and constant influence of the beautiful collection of paintings in the gallery, always open to them for pleasure and study. The studios also are open every day, though instruction is given only upon three days of the week. Besides this, the reading room and library is open free to all students and much information may be gained from the periodicals upon the table.

A progressive course of study is adopted. The student draws first from the cast in light and shade, and continuing on to the full figure from the antique. The further advanced, painting from the cast or still-life and also from the living model.

Two association scholarships are also offered entitling the winner to two years' free tuition; but, apart from the pecuniary benefits, these scholarships create a friendly rivalry among the students, stirring them up to earnest endeavor advantageous to themselves and encouraging to the master.

The water color classes are already at work, the term having commenced on the 14th of September. It is necessarily short and finishes on the last of October, the time being limited to such seasons as allow favorable out-door sketching. The classes go out upon four days of the week and are under the direction of Mr. Chas. E. Moss.

A full session in the oil classes costs \$40, and in the water colors, \$12 for the term. Rates are also given for the half and quarter terms.

Non-residents desirous of studying art, should consider well these terms offered by the Art Association. Montreal is an art centre and offers many advantages to the pupil. XMAN.

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Delicately framed water colors are the only proper things for the drawing room, magnificent oils for the library and hall, and etchings and engravings for the dining-room.

Use Winsor & Newton's artists colors.