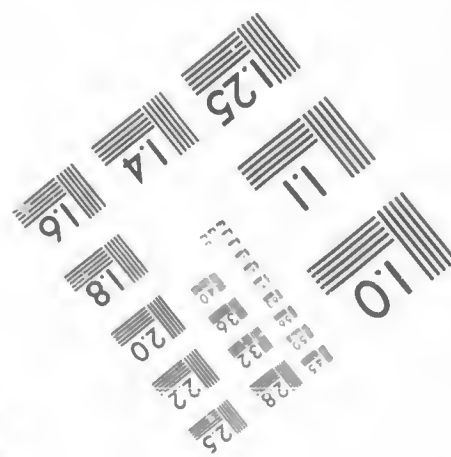
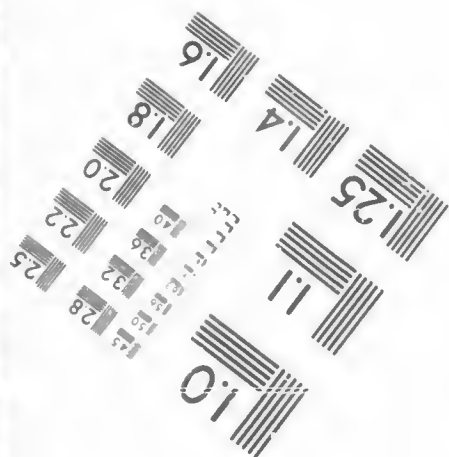
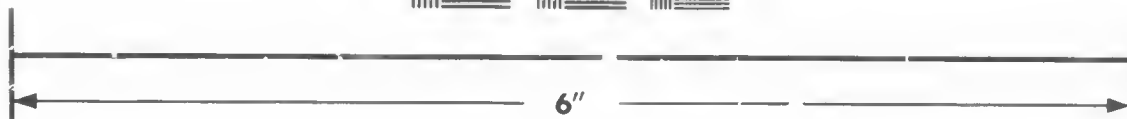
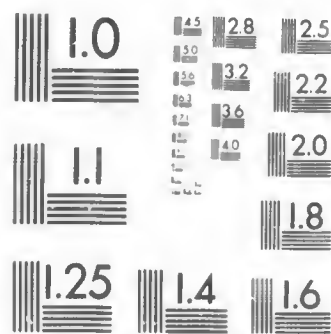


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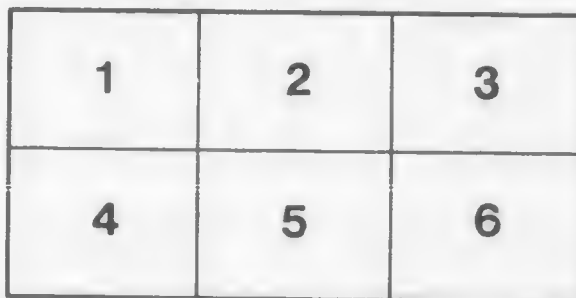
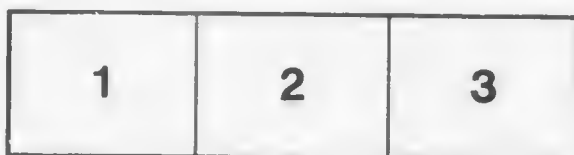
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Canadian Scenery.



PATTISON'S NIAGARA FALLS IN WINTER,

AND OTHER PAINTINGS LOANED TO THE

CANADIAN CLUB,

++ BY ++

S. ROSTER KNEELAND,

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CANADIAN SCENERY.

No. 1.

NIAGARA FALLS IN WINTER.

ROBT. J. PATTISON, - - - - - NEW YORK.

THIS work of art represents the Canadian or Horseshoe Falls, and was painted during the year following February, 1885, from sketches made at that time. It was first exhibited at Wunderlich's Gallery in this City, where it received a very flattering reception by the press and public. It has since been on exhibition at the Minnesota Industrial Fair in Minneapolis; at Henry Graves & Company, 5 Pall Mall, London, and at the American Exhibition in London. We submit herewith extracts from the many friendly criticisms received by the artist while the painting was on exhibition heretofore in this City.

[From *The Brooklyn Eagle*.]

The Tenth Street studio building on the other side of the water, is nearly deserted. The bees in this big hive of art are gathering honey in the fields. One painter there is, who has just become an inmate of the building and who is keeping cool there by painting a winter picture of Niagara. His name is R. J. PATTISON; he affiliates with pre-Raphaelites, and his canvas is a high one: 6 x 12 feet. The view is panoramic in extent and embraces the entire system of falls as seen from the Canada side. The picture is suffused with a warm light of afternoon. Snow and

ice are spread on the rocks above and below, and from edges of the rounded drifts hang icicles, while in the foreground two sleighs are racing along the snow. The master stroke of the picture is the delineation of water below the cataract. It is true in color and full of motion. The under current boils up to the surface in foam ringed convexities and the rapid whirl of the flood as it rolls into view from the spray clouds is equal to any recent achievement in marine paintings in this country.

[From *The New York Star*.]

Mr. ROBT. J. PATTISON, set himself a difficult task in attempting to paint Niagara. Many people believe that Niagara cannot be painted, or that, if the subject be undertaken at all, it should be treated with simple, broad suggestiveness. Mr. Pattison's Niagara is an unusually large work and is a literal representation of the Falls and their surroundings. The picture has, in the foreground, the road extending along the Canadian shore. The Horseshoe Falls is made the point of interest of the composition. The river occupies a considerable portion of the canvas. Trees and rocks covered with ice and snow, fill the extreme left; the rapids and a wide space of sky, form the upper portion of the composition, which ends in a bit of woodland at the right. The difficulty of keeping the different elements of this panoramic composition united, and in their proper place, is very great. It must be said that Mr. Pattison has acquitted himself creditably. His Niagara bears the impress of careful thought and study and it will make a reputation for the painter.

The well known artist and critic FRANK BELLEW, in the *Texas Siftings* speaking of the painting, says: "Any one who has ever seen this monarch of the cataracts in its mail of ice, can never forget the spectacle. Grand, hoary, venerable, like an aged viking. To, all such, as well as to all others, for that matter, the picture of Mr. R. J. PATTISON, now on exhibition in Wunderlich's Gallery in New York City, will be a treat of no mean order. * * * * The atmospheric effect is tender and yet powerful. It is the iron hand of art in the velvet hand of skill."

[From *The Staats-Zeitung*.]

It is made for effect and produces effect. Fully four feet longer than the celebrated Niagara of Church, PATTISON'S picture succeeds in producing effectively, the impression of a clear winter afternoon. The artist has been particularly successful in his air and water effects, with which the cloud formations and the foam rising to the sky harmonizes in the happiest manner. Over the back-ground of the landscape there hovers a rare poetic charm, which contrasts forcibly with the treatment of the whirlpool at the bottom of the roaring abyss. Pattison's painting is undoubtedly one of the most remarkable attempts to do justice by the means of art, to the colossal wonder of nature. The work, which is well worth seeing, will be on exhibition at Wunderlich's until further notice. Though size is no standard of merit, it may be stated *en passant*, that it is no less than 12 feet long, 5 feet high.

[From *The New York World*.]

A disciple of the old Church and American landscape painting, Mr. R. J. PATTISON is now exhibiting at Wunderlich's Gallery, a large canvas depicting "Niagara Falls in Winter," painted from studies made by the artist, during the winter of 1884, and 1885. The point of view is from the balcony of the Prospect House on the Canadian side of the Falls, and is a novel one. The time is early afternoon and the sunlight falls on the snow covered landscape, the ice-hummock, at the foot of the fall, and the green waters of the mighty cataract. The color scheme was a difficult one to manage, and the result has been successful. The distance and atmospheric effects are good, and the feeling of winter, well expressed.

[From *The Art Critic*]

Mr. PATTISON'S large painting of "Niagara Falls in Winter," is now on exhibition at Wunderlich's. Mr. Pattison undertook a difficult task when he set out to put Niagara on canvass and he has executed it well. Niagara is essentially an unpaintable subject and the artist who attempts to render its sublimities defies fate. The treatment of the picture under consideration is panoramic. At the right is the road along the Canadian shore, which comes obliquely down the foreground. The river, the Horseshoe Falls, the wide stretch of the rapids above the Falls, and the clumps of snowy trees, all are included in the composition. There is some excellent painting of snow and of water: and it gives evidence of conscientious study and careful execution. The effects of light are truthful, and the colors are good. The painter has triumphed over the difficulties of keeping so large a picture together, and has infused a great deal of artistic interest into his work.

[From Rev. Dr. ORMISTON, 17 West 23d Street.]

April, 12th, 1886.

R. J. PATTISON, Esq.,

Dear Sir:—Accompanied by the ladies of my family, where your most excellent and admirable painting "Niagara Falls in Winter" is exhibited, We were all very much delighted with it. I have often seen the Falls in the winter season and can attest the fidelity of your picture to the scene.

Yours faithfully,

W. ORMISTON.

[From Rev. Dr. S. D. ALEXANDER.]

Dear Mr. PATTISON :

I little thought when I saw your first painting years ago that you would ever paint such a picture as your Niagara. It is a wonderful painting. I like it.

S. D. ALEXANDER.

[From the Rev. GILES N. MANDEVILLE.]

I have examined your painting "Niagara Falls in Winter" and enjoyed it greatly. Not being an art critic, I can only express the pleasure it gave me in plain words. Familiar with nature's great wonder at all seasons, I was glad to see so striking a presentation of it.

Very respectfully,

GILES N. MANDEVILLE.

[From GEORGE H. GOODSELL.]

New York, May 7, 1886.

As a work of art, your Niagara will rank at the head of the long list of its eminent predecessors. It is a marked success.

GEORGE H. GOODSELL.

No. 2.

NIAGARA FALLS—FROM PROSPECT PARK.

ROBT. J. PATTISON,

NEW YORK.

This painting was exhibited in the Academy, in the Spring of 1886, and was painted in connection with the preceding one. It is a general view of the American and Canadian Falls with Goat Island intervening.

No. 3.

RAPIDS ABOVE THE AMERICAN FALLS.

ROBT. J. PATTISON,

NEW YORK.

This is the original sketch from which the large painting exhibited by the Club last winter was executed.

No. 4.

BROOME LAKE.

ROBT. J. PATTISON, - - - - - NEW YORK.

This beautiful sheet of water lies near the village of Knowlton, P. Q., about seventy miles from Montreal. It is a popular summer resort and noted for its bass fishing. In the middle foreground an angler is testing its capacity in this respect. In the background Shefford Mountain is crowned by one of Pattison's enchanting cloud views.

No. 5.

MEADOW BROOK, BOLTON, P. Q.

ROBT. J. PATTISON, - - - - - NEW YORK.

This represents one of the crystal trout streams for which Canada is justly noted. The atmospheric effect, is produced in Pattison's happiest manner.

No. 6.

A CANADIAN HAYFIELD.

ROBT. J. PATTISON, - - - - - NEW YORK.

This and the three preceding pictures belong to a series executed by the artist in the summer of 1887, at the request of Mr. Kneeland, expressly for exhibition in the Canadian Club during the present season. Others will be added to the group when completed.

No. 7.

A CANADIAN TROUT STREAM.

STRAFF. NEWMARSH, - - - - - BROOKLYN.

No. 8.

A COOL RETREAT.

STRAFF. NEWMARSH, - - - - - BROOKLYN

No. 9.

BY THE SEA.

S. FOSTER KNEELAND, - - - - - BROOKLYN.

No. 10.

LAKE MEMPHIAMAGOG.

S. FOSTER KNEELAND, BROOKLYN.

No. 11.

CHUTE DE BONHOMMES.

This beautiful water color painting was presented to the Club by the artist L. R. O'Brien, R.C.A. It represents a portage on the Perihonka River and is a credit to Canadian Scenery, Canadian Art and Canadian Artists.

No. 12.

Portrait of the Late Hon. L. S. HUNTINGTON,

FORMERLY VICE PRESIDENT OF THE CANADIAN CLUB.

This portrait was painted while Mr. Huntington was a member of the Canadian Parliament. It is loaned to the Club for a few days by Mrs. Huntington, and is to be replaced later by a copy executed under her order as a gift to the Club.

