

*Scotch Art Notes*

Henry, A. Roche, E. A. Walton, and E. S. Calvert. The water-colour room contained fewer exhibits than usual. The best work here was by E. Alexander, R. B. Nisbet, J. G. Laing, and M. Hunter, and an etching by William Hole. The attendance of visitors to the exhibitions showed better results than previously, but the sales were not near so good.

The Institute of the Fine Arts, Glasgow, have just closed their thirty-second annual exhibition. In point of attendance it has been very successful, though the sales do not show such good results as former years. One hundred and ten works were sold, the value amounting to close on £3500. Of the pictures exhibited there was much that was notable, and naturally the exhibits showed a predominance of native talent. Among these, John Lavery, E. A. Walton, James Guthrie, and McGregor Wilson showed strong work in portraiture. In landscape and figure subjects the most interesting work was exhibited by George Henry, D. Y. Cameron, E. A. Hornel, W. Kennedy, Keir Lawson, E. S. Calvert, F. H. Newbery, Morris Henderson, Tom Hunt, and in his own line of depicting Scotch character, Tom McEwan. With the exception of two studies by J. M. Swan, there was nothing special in the water-colour room. In the sculpture gallery Harry Bates, Ford, W. G. John, and McGillivray were prominent exhibitors. A feature of the Institute exhibitions is the loan pictures, and this year many noteworthy works were exhibited, embracing examples of Turner, M. Maris, Rossetti, Cecil Lawson, Whistler, Corot, &c.

The Aberdeen Artists Society has had much success with its sixth annual exhibition, the result showing a net balance of £250. The exhibition had many artistic attractions that raised it much above the level of provincial shows; not the least of these attractions being a number of very fine loan pictures which included examples of Vandyck, Raeburn, Millais, John Philip, Paul Chalmers, &c., lent by the Duke of Fife, the Marquis of Huntly, and others who take much interest in the affairs of the society. Among the local work exhibited, much that was good came from Messrs. A. D. Reid, Garden Smith, G. R. Gowans, John Sherriffs, and Coutts Michie.

Picture exhibitions will be held during the next autumn and winter months in many Scotch towns. The more important, outside of Glasgow and Edinburgh, will be in Dundee, Stirling, Paisley, and Kilmarnock.

An interesting exhibition of pictures by Mr. G. Wetherbee, R.I., has been opened in the gallery of Messrs. Van Baerle Brothers, Glasgow. Many of the works shown were lately exhibited in London.

The election of Mr. Alexander Roche to the membership of the Art Workers Guild of London is an honour that is thoroughly deserved by the recipient. Mr. Roche is undoubtedly one of the most capable painters hailing from Scotland. He is most artistic and earnest in his work, versatile in subject, treating landscape or figure with power. Recently Mr. Roche has gone to Italy for a time.

General dissatisfaction is expressed by Scottish artists who sent work to this year's Royal Academy at the treatment accorded them. Seldom has so many capable painters from Scotland had work rejected, and it is all the more remarkable as amongst these are medallists at both French and German exhibitions, and many who have been regular exhibitors for many years at the Royal Academy itself. The one cry is, "limitation of contributions."

In artistic circles in Glasgow much dissatisfaction prevails at the tardiness of the Corporation in buying pictures for the city collection. It was generally expected that the Parks and Galleries Trust, who have charge of the city's art matters, would have exercised their powers ere this, and bought some work from the recent exhibition in the Fine Art Institute. True, the sum at their disposal, £700 per annum, is very meagre; but by not purchasing for the past two or three years the committee have now a pretty fair sum in hand, and could with judicious care make a good beginning.

Mr. James Paterson, R.S.W., has prepared a series of water-colour drawings of the Firth Valley, which are being reproduced in photogravure by Messrs Annan & Sons, Glasgow. The drawings will be accompanied by descriptive letterpress written by the artist. The publishers are Messrs. MacLehose, Glasgow, who limit the copies to 350.

D. M.

THE CONTINENTAL GALLERY offers the greatest contrast with its bazaar-like blaze of various and contrasted styles. But the pictures here are not well hung. They are simply fastened up anyhow, and the effect is shopman-like and inartistic. Yet there is plenty of well-educated talent among them, and two really astounding representations of sunlight, which carry the solution of this problem as far as oil-colours either can or need carry it. These are Adolphe Binot's *Little Washerwoman*, No. 14, a garden scene, and F. Montenard's *The Halt*, a stony landscape in which a small figure with an aureole shows that the Virgin Mary, reposing during the flight into Egypt, has been unnecessarily introduced to give a title to a work that is really interesting for its amazing power as a picture of rock and sand, sun and shade.

E. J. E.

THE Eclipse Carrier, sent us by the makers, who write from 180 West Regent Street, Glasgow, is a novelty of evident value. By an ingenious arrangement it enables two wet canvases of the same size to be carried safely. In appearance it resembles the familiar strap that library subscribers use for books; but the added pieces of iron having projections which prevent the stretchers binding each other give it its peculiar usefulness. Costing two shillings or half-a-crown, it should be found a very popular addition to a sketching outfit, and will doubtless be an indispensable item for summer travellers.

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