

N. S. Art League Has Notable Paintings in Exhibit at Orrington

Including in its entries a number of the paintings which formed a part of the recent successful art show of the Woman's club of Evanston, the first show of the North Shore Art league to be hung in Evanston is on display at the Orrington hotel.

Hung in cooperative interest with the art projects of the University guild, it is healthful evidence of artistic effort that is being extended by talented and studious painter folk of the north shore, and significant testimony to the possibilities of this section in the future, if the mid-west is able to keep at home its ambitious creators.

There are a number of portraits included in the exhibit, in the majority, after the manner of the usual exhibit, the entries are landscapes, there are some purely decorative canvases, a few etchings, some attractive flower paintings and several bits of still life. It has its novelties, like every non-professional and some professional art

shows, and there is evidence of experiment in the newer schools of art as well as adherence to the traditions.

Mrs. Elizabeth Millard, for example, has broken away from the time-honored dark backgrounds in portraiture in her "Portrait" of the woman in the American beauty gown, sketched against light neutral background with flesh tones almost white. Helena Chase Johnson enters two oddities in her "Romance" and "Milk Street." The former as a decorative arrangement of a pair of Dresden china figures which has unique framing, the latter, which was in the Woman's club show, depicts a child's place at the table—his luncheon doily with its amusing animal figure, his Brittany mug and the cow that pours milk.

In her portrait, "Natalie," Sara Crosby Buck has capitably employed the petunia shades with vivid scarlet and two distinctly different shades of green—jade and a Chinese-blue-green—and effected an interesting study. Hazel Elwell shows a superior portrait in her "Russian Peasant," a smiling old lady in gay garb and a pose, after the fashion of some of the familiar Czecho-Slovakian paintings of peasantry. There is another attractive "Portrait" by Irma Koehn, full of color and vitality.

Anita Willets Burnham in her "Decoration" offers a bit of bluff edge and grove with a fascinating flash of lake blue through the trees—a lovely little bit of landscape. A. F. Brooks, an old gentleman of 89 years, still active in his pursuit of painting, enters a soft appealing

little pasture picture that is one of the pleasantest of the smaller pictures. Perhaps the most compelling landscape is that by Rudolph Ingerle which pictures a valley village surrounded by softly-rolling hills and mountain slopes, with a rifted sky letting down a shining shaft of illumining sunshine upon the dark, storm-ridden valley. Shades of soft bronze-greens are beautifully blended in this.

There is distinction in the flower picture by Grace M. Haskins, "Spring Offering," in which lilacs, white and purple, are combined with tulips and presented with much appeal. Edna Roger-son Cook offers two entries, one the approach to a Lincoln street house in Evanston, the other "At the Ford," fresh and brilliant of color and forceful of brush stroke. Frank Peyraud has two beautiful landscapes, and Margaret Calkins Taylor enters several of her paintings of houses and landscapes that have a peculiarly charming individuality.

Elizabeth Englehard enters two delightful etchings, one a "Susan baby" at the breakfast table, the other a Skokie landscape.

This exhibit will hang at the Orrington until Saturday. It commands the interest and encouragement of those to whom the cultivation and development of local talent have real meaning.

I. F.D.

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