LAWREN HARRIS'S large picture "Above Lake Superior" has the method, sinister qualities one finds in the drawings of William Blake, with its essay arrangement of stripped dead trees against a salten background. It is a picture that is otherwise many ways that it is not easy to forget, but the size of the canvas exceeds the interest of both subject and handling. A beautiful picture is A. V. Jackson's "Gentians," a still life in blue tones, full of tender harmonies and sure, satisfying technique. Arthur Lismer's best achievement is his realistic study "Copper Mining Town" in which he has caught the grace of the sun on ugly surroundings. Andre Lapointe sends a large number, both of drawings and paintings, some of the fruit of a visit to his home in New Brunswick. In the latter piece the aesthetic quality of his drawing and color suggestions, is particularly distinguished. He also shows an able realistic crop. "Rideau Builders" is conceived in severe, Stanley Turner's "Sunrise" is a brightly colored figure piece, intended to be a study for a theatrical drop curtain. The costume are so varied in style that it suggests an all-fresco murals.

G.. A. Reid exhibits a large mural panel painted for Weston Town Hall, said in effect and placing in tone. Robert Holmes's mural pieces once more reveal his prodigious, structural knowledge in dealing with plant life, and his ability to give a suggestion of actual growth. Clara Haggarty shows some charming floral studies of a different order. Fred S. Haines, one of the very best of Canadian animal painters, though very accomplished in other fields, also shows two pieces of this order. The horses in "Morning" are admirable in their relaxed lines, coloration, and general effect of solidity. When one reflects on how few painters are capable of drawing a horse that seems really alive, one's admiration for Mr. Haines is the greater. There is another picture of a similar subject by F. N. Lavoie, "Toblers of the Land," in which the horses are capably drawn, although they seem a bit lively. But in this piece Mr. Lavoie is obsessed by the European conception of the life of the peasant, and the human figures have a look of broken down, unknown the farms of Canada. On the other hand, F. S. Coburn, whose work is known and white side always every animal exhibition in conjunction with charming landscape, has the merit of suggesting the attractiveness of rural life. "The Orchard Road" is an acceptable variation on Mr. Coburn's usual pattern, though preserving those general characteristics from which his customers will allow him no escape.

A gracious water color by James Blinfield's "September on Highcliff Creek," and F. H. Flascher's group, exceptionally, Threedom and Mullen's is truly distinctive and native. F. S. Caulfeild's "Cold Spring," is delighting in color and handling "The Market" by Beverley Deroche (Ottawa) reveals a promising talent. "Stormy Cloud" by Paul Earle (Waymount) is notable for truthfulness, sincere handling and S. S. Fulk's "Snowbound" is an attractive bit. An important group of canvases is by Frank Johnston (Winnipeg) in one of which at least his predilection for purple results in exaggeration. His best work is "A Night in September," painted in low tones and convincing in atmospheric treatment. There is rare personal distinction, depth and delicate coloring in the work of G. A. Kalam, in which "Early Winter" is a fine example, and in that of S. Soboloff whose "Sisters," is excellent. It is surprising to find the aged T. Moyle Martin painting with such a touch and a young veteran C. W. Mandery shows two characteristic landscapes. A landscape in pastel by A. E. Mickle is excellent in its delicacy of color. Thomas Mitchell's "Bowling Green" is too hard in its emphasis on blue tones. Herbert Palmer's "November in the Sugar Bush" is admirable in composition and interpretive quality. Queenie Gilder's "Sunny" is a bright, gracious little piece. Hubert Ramey's "Still Life" is exceptionally able in its handling of lustre surfaces. Dorothy Stevens' "Portrait of Mrs. Jack Holden" is admirable not only in execution but in the quality of sensitive suggestion that pervades the canvas. Among the black and white pieces three heads in chalk by J. M. Allgaier are impressive in character, vigorous drawing and modelling. Stanley G. Moyle's charcoal "A Young Artist" is also excellent.

Fourteen pieces of sculpture are displayed: J. Dallin's "Study of Young Joes" is strong and expressive. Merle Foster's "Second to None at Sea" is a clever, unpretentious achievement. Emmanuel Hahn's "William Mackenzie" is an abstract, characteristic study, and the general average of all is good.