The sixtieth annual exhibition of the Ontario Society of Artists now in progress at the Toronto Art Galleries contains 307 pieces, representing artists to many parts of Canada and a few from abroad. Its distinctive feature is its portraiture; the most extensive and interesting collection of new work in its field that one recalls in connection with the S.A.A. Generally speaking, there seems to be an awakened interest among Canadian artists in the neglected art of figure painting. In landscape strongly stressed in most Canadian exhibitions, there is little that is comparable through the prevailing heaviness of tone gives an impression of the picture as a whole. Special interest attaches to the exhibit of Kenneth Forbes, son of the famous Canadian portrait painter, J. S. C. Forbes. The younger Forbes is a native of Toronto, educated in England, and his name has become a familiar one at Royal Academy Exhibitions since his return. He shows two large portraits executed since his return to Canada last December—"Mrs. Victor Cawthra" and "Mrs. Harry J. Jameson." The smoothness of his brushwork, the subtlety of his handling of light, and the texture in the handling of the face are given with unusual distinction to his work. They unite high finish with freedom of execution. The portrait of Mrs. Cawthra, statua- rie in pose, is particularly characterized. The portrait of Mrs. Jameson, Mr. Forbes has presented a daring color scheme of brilliant blue and green with most imaginative taste, and his handling of the countenance is particularly vivid and attractive. A small but charming and clever color study is a portrait of his wife, "The Yellow Scarf." Another exhibitor from London is Dorothy E. Viroli, whose name is already familiar to readers of Saturday Night. Her portrait of Sir Robert Borden, recently reproduced in these columns, reveals much formal beauty that is discernible in photographic production. Her modelling of the countenance is particularly strong and subtle, and her painting of the warm brown tones of the flesh surfaces remarkably authoritative. Her feminine charm, "Miss Ross," is less effective.

Two new arrivals from Scotland, Charles MacGregor and W. H. MacGregor, are represented each by two portraits. They paint in preference in daylight only, but the beauty of their draughtsmanship and the sense of introspection they suggest in their subjects, gives unique interest to their pictures. Portrait by Charles MacGregor is notably sensitive in subtle and total treatment and "Memories" by W. H. MacGregor has rare individual distinction. Of the better known exhibitors, E. W. Griez is in exceptionally good form. The portrait of Mrs. Harry Cockburn is not only striking and characteristic likeness, but the handling of rich accessories is unusually lucid and varied. Mr. Griez also shows public vital portraits of Miss Jane Thomas, the veteran educationalist, F. W. Hatton, K.C. and Dycy Saunders, K.C., Dorothy Stow's portrait of Mrs. A. H. C. Doctor is her best achievement in this field up to the present. It is a most successful and graceful portrayal of warm, vibrant tones, and a likeness in remarkably vivid and expressive. Ernest Frobert's realistic study of the well-known Ottawa painter, Frankly Brounell, is also remarkable for its skill and a novel technical achievement.

It is regrettable that Allan Burt's brilliant portrait of Bishop Swynn, which has been much published, is not on the walls. This clever portrait is represented in two small portrait studies in subtle interiors; one of Lionel Stetson, and the other of a lady. Both are fascinating in analysis of luminosity and reflection. J. W. L. Foster's portrait of Dr. J. W. S. Graham is, as usual, a conventionally agreeable but the portrait of Mrs. Vincent Massey is a fine achievement so far as the countenance is concerned.