NATIONAL ART EXHIBITION

Notable Paintings Shown at Archives Building.

Work of Some of Canada’s Foremost Artists.

Versatility Evident in Many Collections.

The paintings up view at the thirty-third annual exhibition of the Royal Canadian Academy of Arts are a very representative selection. They fill two rooms at the archives building on Sussex street and number some two hundred. It is but once in three years that Ottawa has an opportunity to see in one of its own buildings the exhibits of the national academy and it is probable most citizens will visit the admirable show open from now until the 21st inst. The whole collection is splendidly varied: there is no dullness anywhere.

The most striking picture on the walls is perhaps that by the president, Mr. G. A. Reid, an historical painting of some size representing The Arrival of Champlain at Quebec. The president of the R.C.A. has two other works on view but the echo of the tercentenary is the more prominent and is a worthy effort to record faithfully the early history of Canada acceptably for future generations.

Hanging near the heroic sized frame of the president is a very fine work by F. McGillivray Knowles entitled La Grand Riviere Beaupre, Quebec. This is a landscape of great charm with a beautiful cloud and color effect. Had the artist no other work in view he would have been distinguished but Mr. Knowles proves his exceeding versatility by three others, one a handling of the grim iron work of a modern battleship called Departure of the Indomitable from Quebec, 1908, and two others, a beautiful moonrise effect and one entitled Queen of Night. Mr. Knowles’ work this year placing him on a high level in the realms of an art extending beyond national borders.

Maurice Cullen, R.C.A., has an individuality of his own and he is able to place it upon canvas in no stilted fashion. He has four pictures at the exhibition of which possibly After The Storm is the best of a good showing. He too is a versatile artist of no mean caliber. Harry Britton, A.R.C.A., has four pictures, one of fine strength with a vigor that is refreshing; this is called Ploughing, it breathes the spirit of the title and could hardly be surpassed for drawing and harmony in color. The same artist proves his power with the brush in the other subjects and The Goat Herd is quite a notable example.

If this year’s exhibit of the academy is notable in any one way more than another it is for the quality of the water colors in the collection and among those who show to great advantage in that branch of art is F. M. Bell-Smith, R.C.A. The Heart of the Empire is a fine study of London at its busiest corner and every part of it true. The attention to detail is fine but handled so artistically as to hide any trace of ugliness is so modern a subject. The two pictures Mr. Bell-Smith has of the empire’s capital are both full of life with those dainty touches of color that add an extra charm. To show the power of his brush too the same artist has a larger picture in oils on the walls entitled October on the Fraser River, which blends the true spirit of romantic nature and shows the true artist in the handling of the mountainous scenery and the flood. This too, is a notable picture.

J. T. Rolph, A.R.C.A., is well represented by two studies in his own bold style The Old Trees, Gloucester, Mass., is a fine water color in his imitable way of art which Quaint Trees has an equal truth of interpretation worthy of his brush. Watson R. Homer has but one canvas, but a fine one. It is an oil entitled Pioneers Crossing a River. There is beauty in the evening effect and truth in the wonderful massing and breadth, and some marvelous color. The one picture is a worthy representative of Mr. Watson’s best work. Mary E. Wrinch has a sample of her work that is of the best. The Stony Brook Village is a difficult subject finely handled. Few artists

succeed in rendering artistically bird’s eye view of this nature but Miss Wrinch in this and in her Wood Interior gives a charming touch of nature that is effective and breathing of W. H. Clapp has a pair of pictures full of color, one a Spanish subject and the other reflective of sunny Canada with well drawn figures of children. David Gibb’s one study is a fine nature picture The New Sown Field. Robert Gagen, A.R.C.A., is well to the fore with two very fine Canadian Rocky mountain pictures, redolent of their grandeur. They are admirable representations of the too little advertised art wonders of the west. Morning Near the Great Glacier, Selkirk, is, one of the best pictures on the walls. E. Wylie Grier, R.C.A., has a portrait study of Noel Marshall that is at once striking. It is remarkably well done and the posing is in keeping, the artistic handling of modern habiliments is unusual. Fred S. Haines has two canvases, one called The Siesta, a study of sheep with some fine light effects and a simplicity that is refreshing. An interior study by the same artist with figures is equally good.

Robert Harris, C.M.G., R.C.A., has one picture on view, Highland Lassie; the spirit, vigor and color make it a striking single exhibit well worthy of the artist. Elizabeth A. McGillivray Knowles’ contributions to the academy are marked from the dainty effect in Evening to the one called In The New Drenched Stilly Night. The latter is one of the pictures of the show, it reproduces the atmosphere and is simple in design. The three tall sentinels assist the rendering finely. Her Fall of the Year is good and In Durance Vile equal to them all. The artist has a capable brush not confined by subject. Laura Munz’s work on view have a distinct individuality with a charm almost borrowed from the old masters. She has three pictures all very striking and pleasing.

C. M. Manly, A.R.C.A., in his Evening on the Conestogo, has a remarkable picture worthy of his name. The sky and distance are great while the whole effort is absolutely poetic in interpretation. To show his versatility he has three other studies, one of them an autumnal nature study which breathes of nature and its title—The Glory of the Year. Afternoon Sun and Noon also prove him an artist of repute. Helen G. McNeil has a study
done with much power entitled The Gleaner, which would be accorded merit in any gallery. She has great power with the brush and a fine idea of handling bright colors to make an harmonious whole. Both the pictures Miss McNicol has on view are of the best. M. Matthews has some brilliant work in water color, the best perhaps being the cloud study, No. 94. Herbert S. Palmer’s Autumn Landscape is bold, well thought out and clever. It is one of the canvases to be noted and he has another good picture in A Passing Shower.

There are two sea scapes on view done in water color that are among the good things of this year’s academy, they are by William Smith, A.R.C.A., and are in truth redolent of the actual waters and waves. The method of their reproduction betokens real art. The dull November charm is well told in the November of W. E. Atkinson, A.R.C.A., and there is a fine breadth in his Willow’s Evening with some great massing and color work. He also has two other good studies in the selection.

OTTAWA EXHIBITORS.

Ottawa this year is well represented in the Canadian academy. It is notable that a sketch is shown by a younger artist who has promise of one day doing greater things, F. W. Heinrich. His work is not well known at present but the future has a position in store for him. The Girl Watering, which he shows, may not be one of his very best efforts but at least it is in keeping with his workmanship and portends that he is an artist even now. Franklin Brownlee, R.C.A., is well shown in four studies very varied, yet all with the handmark one anticipates in his work. Autumn Hillside is dainty and he too is successful in a Western mountain study, Evening Glow. One could wish for more of his nature work in the bolder fields of the west. Frederick Colson is content with a single representation in this exhibit and it is worthy of him. The one shown is Elmdale Farm, good in color, drawing, light and shades. Henri Fabien has offered a country landscape of charm from Bretagne to uphold his reputation in the academy of arts. It admirably represents his work. Millicent Gore has two clever things. The Cares of a Family an interior study which is most happy and a roof and snow effect in water color that is most individual. Mr. James Wilson has one picture, a western view called Peaks of the Rockies, that is fine. The handling of the water colors too, gives an effect almost of body color and the result is a charming picture.

Wm. Brymner, R.C.A., shows The Letter, a figure study of some dimensions that is good in pose and well worked out. His other exhibit is a good sample of his portraiture. J. W. Beatty, A.R.C.A., has two of his clean-cut, clear works on view. Wm. Cutts, A.R.C.A., also shows two samples of his excellent taste, a coast and a western scene. F. S. Challener, R.C.A., this year has but one study on the walls, that of a decorative panel, Evening Twilight and Light. Wm. Cruikshank, R.C.A., shows one portrait that is good. Edmund Dyonnet, R.C.A., also has a portrait and a figure study from his studio. J. C. Franchere, A.R.C.A., shows A Country Girl. Clara S. Hagarty, A.R.C.A., exhibits a good portrait of a soldier and a more modern art study In the Window, both worthy of her brush. T. Mower Martin, R.C.A., has some very clean work with a fineness of technique that is enviable in three studies on view. J. C. Pinhey, R.C.A., has two of his distinctive studies in the powerful strokes which he can make so effective. Mary H. Reid, A.R.C.A., is well seen in four quiet studies of nature or still life.

W. A. Sherwood, A.R.C.A., is most successful in the Mirror of The Forest, a large work full of individuality and he also shows Stolen Fruit. Gertrude E. Spurr shows a very faithful picture in The Poor Houses, Bruges and a more free style in A Peaceful Moment; another From the Slate Quarry, is well worthy of her talent.

Charles W. Jeffreys has an historic water color full of vitality, entitled The Battle of Lundy’s Lane, and a good picture of The Church at Chatauaugay, Que. J. Charles Way, R.C.A., has two British pictures of merit. Joseph St. Charles, A.R.C.A., has two good samples and Sydney Strickland Tully, A.R.C.A., also is well represented by four studies of considerable ability. Leslie Victor Smith has a nice study entitled Nocturne, as well as some very fine miniatures. David Gibb interprets the grandeur of nature in The New Sown Field, and there are many other exhibits of sterling worth in the bright assembly of art comprising the Hartfield annual exhibition now proceeding at the archives building.