WAR-TIME NOTE IN ACADEMY PICTURES

Camouflaged Shipping the Subject of Some Historically Interesting Works

STANDARD MAINTAINED

Painters Producing Fewer Works Evidenced By Showing Pictures Exhibited Last Spring in Toronto

The depression incidental to over four years of war has had its effect on art in Canada. This is evident by an inspection of the works at the Royal Canadian Academy exhibition, which opened with a private view at the art association galleries last night. Not that the hand of the artist has lost its cunning, but generally there has been a reduction in output. This, it might be argued, is a good sign, but in the present instance many painters who last year made notable contributions are this year not represented. One misses the work of Capt. Maurice Cullen, Capt. J. W. Beatty, both overseas, painting records of the war; J. W. Morrice, Horatio Walker, and E. Dyonnet. The pictures on view are well up to the usual standard and do not lack interest. Moreover, the war note is not too insistent.

Time was, before casualty lists in the morning paper sent us from the breakfast table subdued in spirit and sick at heart, when those who pried the brush never tired of experimenting with new problems in their craft.

This does not seem the practice today. Lack of support, since pictures are in these economical days classed as luxuries, undoubtedly has had some bearing on this point. Where in pre-war days the painter was spurred to produce new works for each succeeding exhibition, this year, at least, a few of the pictures hung in the Art Gallery were shown at the R.C.A. exhibition in Toronto last spring. This by no means detracts from their interest, since none has been shown before in Montreal.

Under this head come the following: F. S. Challener’s “With Wind and Tide”—seagulls following sailing ships neareing a low strip of land: “Returning Troopship Nearing Quebec,” by the same artist, is very effective; “Shimmering Afternoon,” by F. McGillivray Knowles, is a sound study of sunlight and bears out its title; “Fly Time,” by Fred S. Haines, is proof that the painter has studied horses, and as regards sheep the same can be said of Herbert S. Palmer, in his canvas, “An Ontario Pasture.” As a record of modern naval precaution, Arthur Lismer’s “Halifax Harbor, N.S., Time of War,” with its camouflaged ships, is a painting of great interest and will probably find a home in some branch of Canada’s archives. Ships treated in like manner to deceive the prowling raider or submarine, is the subject of Capt. Louis Keene’s canvas, “How We Came Back,” a work that has not been exhibited before.

A GOOD REPRESENTATION.

There is a good representation of the painters who have “arrived.” Homer Watson, the president, has four landscapes full of solid qualities. “Edge of the Forest,” with its fine old trees, shows how close a student of nature Mr. Watson is. W. Brymner, C.M.G., past president, has one oil, “October at Sainte-Famillie”—trees in all the glory of their autumn garb, a strip of river, and a fine painted sky. A portrait bust of Mr. Brymner is Mr. G. W. Hill’s contribution to the sculpture section. A. Suzor-Cote, besides two bronzes, includes an effective snow scene, “Landscape at the End of Winter.” J. C. Franchere, besides two bronzes, including an effective snow scene, “Landscape at the End of Winter.” Robert Harris, C.M.G., exhibits a portrait of the late David Stewart.
contributes a portrait of Charles Chaput, and there is also a portrait of Lt.-Col. L. Leduc, by Jos. St. Charles. Curtis Williamson is represented by a well-painted head—"The Cynic."

Capt. C. W. Simpson, who recently returned from England, where he was painting for the Canadian War Records, is represented by four examples, the most effective being "The Citadel, Quebec." Lieut. A. Y. Jackson, who was given his commission after fighting in the ranks and being badly wounded, has four landscapes—rugged, forbidding scenes, broadly painted. Of these, "The North Country," is the most ambitious.

Mr. Jackson has also done painting in France for the Canadian War Records. G. Horne Russell sends a portrait of G. R. Hosmer and of 2nd Lt. Norman W. Russell, R.A.F., and two typical shore scenes, Clarence A. Gagnon has three landscapes, especially effective being "Evening, Siena." E. Wylly Grier has two portraits—Maj.-Gen. S. C. Mewburn and Dr. D. Jamieson. Sea and shipping still occupies the attention of Robert T. Gagen and in "Anchored for the Night," he has produced a satisfying work. Pte. J. L. Graham reveals his knowledge of cows in "Farm Yard, Evening." The effect of afterglow on kine, trees and barns is well conveyed. Percy F. Woodcock shows typical landscapes, quiet in tone, and H. Ivan Nelson has been successful in "Golden Autumn." J. E. H. Macdonald has a good study of a stormy sky in "Wild Ducks"—a sportsman looking upward at a long line of flying birds.

SOME WOMEN PAINTERS.

The study of vivid sunlight has been among the chief interests of Miss Mabel May, but in "Harbor de Grace," she has painted in a lower tone an impression of sunset, "Station Scene," a brisk atmospheric study of sunlight and steam is a vivid little impression. The Misses DesClayes are well represented—Miss Alice being very successful in her watercolor, "Le Retour," Miss Berthe with "The Terrace," and on the St. Francis River, and Miss Gertrude with four pastels—two of them landscapes, a poster, and a very effective study of a child. Miss Alberta Cleland displays a nice sense of color in "The Kiddle Kar Race" on a seashore. Miss Emily Coonan has a "Girl in Red," and Ritta Daly, "Prospect Park, N.Y.,"

Gwendolen Kyle has two canvases, "Rough Sea" and "After the Storm, Ogunquit," which are full of promise. John Johnstone, besides a water-color, has "The Old Abbey, Paris," and "The Road to Chateau Richer," the old abbey being the more interesting. Harry Britton is successful with his group of old women, entitled "Gossip," but his "Winter" will make a wider appeal.

Miss Mary Helen Carlisle shows a pleasing pastel, "The Courtyard of Haddon Hall at Dusk."

The poetic art of Ch. E. de Belle is well represented in "1919," a group of dancing children, and his pastel, "A Bleak Day," a gray, snowy landscape, faintly indicated trees, and two figures. Arthur Crisp shows his Hallgarten prize, "The Stroller," a decorative canvas. A Wilkie Kilgour sends two heads, which show advancement. The two water-colors of Andie Lapine are worth studying, and Marion Long is very well represented by her "Woman in Black." G. A. Reid has a breezy canvas in "Spring," a child picking chicory blossoms, and Mary H. Reid shows her skill as a painter of still life in "Past and Present." W. Thurstan Topham shows "Troops Thrashing in the Ancre," an impression gained during his service at the front, and a "Tank" at Montauban, Mary E. Wrinch has a meritorious work, "The River in Galt." Wilfred M. Barnes shows progress in "Daybreak After Frost." F. M. Bell-Smith has two typical London scenes and "Britain's Bulwarks" (Land's End)."

Herbert Raine shows three crisply-executed water-colors.

THOSE WHO EXHIBIT.

E. Mickle, Thomas W. Mitchell, Kathleen M. Morris, Rita Mount, Cecili Murphy, Nina M. Owens, Hall,
Scheepers, A. Laliberte, B. W. Muntz, F. S. Scortino, Elzear Soucy, D. H. Maclaren, Macvicar
and Heriot, Edwards and W. S. Maxwell, J. M. Miller, Ramsay Traquair, Mary Essex, L. M.
Kilpin, Emilio Lemieux, Cecili Murphy, A. D. Patterson, Ivor Williams and George
Wyke.