ART OF CANADIANS WELL REPRESENTED

R.C.A.'s Forty-Second Annual Exhibition Opens With 349 Entries

WORKS SHOW PROGRESS

Some "Advanced" Examples Are Displayed, But Balance Is in Favor of Quieter Methods

One of the largest exhibitions in the history of the Royal Canadian Academy of Arts opened with a private view in the galleries of the Art Gallery of Toronto. The shows of prominent artists, including sculpture, architecture, etchings, drawings and designs, the entries total 349, and generally speaking very little that is extreme or bizarre has a place in the show. Many examples of painting are rather pleasing and in favor of the quieter methods of painting. The showing of the Montreal and Toronto artists is a revelation to many outside of the province, as the portrait section is larger than ordinarily.

Homer Watson, president of the R.C.A., besides two solidly painted landscapes which well represent the phase of his art, has two large compositions which are among the most ambitious, "Mount Assiniboine, Canadian Rockies," and "Summer," both of which are in the black and white section entitled "Cold." Robert W. Pilot, now studying in Paris, sends two canvases, "Le Havre" and "Blue Rocks," the former entitled "Old Mission, California." The latter is a building in moonlight. Regina Selden sends a watercolor "Summertime," and Ethel Seath shows advance in her work. Hinchley conducts his "Pond Collection," and the landscape by F. Boyd in "Greensward Farm," has a freely treated landscape. Paul Cauley sends two oil paintings "The Pool" and "The Hillside." Berthe Des Clayes sends "Two Women of the Waternous with Baby and French Peasant Woman," which is reminiscent of Dutch painting, and quite fine. Alice Des Clayes shows her love of horses as usual in "Horse and Cart," frequently bound for the beach as "A Blue Day," in which a horse-drawn cart is drawn by two other horses. E. H. Holgate has two Jamaican scenes, and Paul B. Earl has two soundly painted landscapes, "Early Morning," in which the sun is reflected in the water, and "Hunting the Whale." The portraits section is stronger than usual. G. Horne Russell, R.C.A., sends good examples of his skill in "The Composer" and "J. C. Worsnour," this painter also sends a good painting of cows being driven home on "Haven Harbor," Scotland, the latter a product of his visit to Scotland during the summer.

Gertrude Des Clayes, R.C.A., is represented by a charming child portrait, with the "Girl." F. N. Beardsmore in scarlet coat, Ernest Frost, R.C.A., and Mrs. J. E. Southam, all marked by the sound qualities of their several works, and the latter is the soundest of this painter. J. C. Franchere, R.C.A., has painted portraits of G. N. Ducharme and Miss Odette Martin, a military portrait-Lieut. Col. K. H. Marshall, C.M.G., D.S.O., Mary Heeney, a pretty, young girl, and Randolph S. Hewton shows a portrait of Miss Sybil Robertson. Miss Robertson has a portrait of Miss Taylor. The head of a young girl is also by this painter. Charles A. Carle, R.C.A., Austin Shaw's sitter is Miss Catherine Proctor and the most effective portraits in the exhibition is Chester D. Mason, by Miss Varley, a good water color and well placed against a plain background. Mr. Varley also sends a self-portrait.

RESPECT FOR TRADITION


There is good work in the black and white section, Herbert Raine leading with his etchings of the Chateau St. Jean. His pencil drawings should be highly prized.

Others exhibiting are: