Academy Exhibition
Canvasoses That Have
Attracted Attention

There has been a gratifying mea-
sure of public interest manifest
in the Royal Canadian Art
Academy's exhibit now drawing
to its closing week at the Art
Galleries on Sherbrooke street. A
significant feature of this has been the
attention paid to the paintings of artists
who have not yet been elected to full
Academy status. That this has been
found a good deal to stimulate discus-
"ion is perhaps no over-statement of the
case, but it is undeniable that there are
among the works of the artists included
pictures that need no comparison with
the better achievements of the Academic
icians.

Considering the Exhibition in perspective,
there is a note of persistence in some of the more serious workers that
our art is not yet entirely resolved to reach
a definite goal. For instance, Wilfrid
Barnes, A.R.C.A., continues his studies
of clouds, and his principal exhibit, "The
Mountain Road at Dusk" (5), indicates
material progress in the transfer of ar
neces, so far as it is the patient. in "The
Mountain" (7), presen-
tly a vigorously drawn scene of snow-
capped mountain height and dark, gloomy
lake, marred by crudeness in coloring.

Barber sends "Port de Hon-
tour, France" (12), a
drawn work painted in such
a low tone that it almost depresses.

H. Bruden shows one water-color,
"Passing Storm, Algoma" (19), in which a
promise of future excellence is shown.

The "Old Mill" (19), Harry
Britton, A.R.C.A., has achieved a
convincing tone of silver-green on trees,
and painted an attractive landscape.

St. George Burgoyne, who apparently
finds time from his journalistic duties
to pursue his studies in painting, has a
show, "Laurentian Logging Road" (22),
in which there is sound painting of
snow, of sunlight, and of shadows,
and excellent drawing. This is a most
satisfactory composition from every
viewpoint. There are a couple of small
water-color street sketches, "Rue St.
Maurice, Montreal" (23), and "Rue St.
Vincent, Montreal" (24), that reveal
good draughtsmanship and a clear
power of color in color-tones. Alberta
M. Cleland, a painter more noted for
pictures than for paintings, has a large
horizontal landscape, typical of a winter
season, "Indian Summer, Quebec" (34),
which is admirable in composition and
in the light of the landscape—a good
picture for a library or a sitting-room.

Charles de Belle, A.R.C.A., shows only
a pastel, "The Nightingale" (48), in
which there is a note of feeling, and a
sympathetic study of a mother and
child, nicely drawn, in "Heavenly Love" (60).

The des Clayes sisters are always
responsible for interesting and
paintings. Alice des Clayes, A.R.C.A.,
has two watercolors. "Towing Barges" (4)
is convincing in drawing and clear
in coloring, and "Towing near Mel-
bourne" (56) shows what can be done in color. Still, it is the"Stormy Sea"
that is the des Clayes represented best by
"Gouner Harbour" (36), in which the
water is admirably handled. Gertrude des
Clayes, A.R.C.A., contributes a pastel,
"April" (48), which excels in the use of
harmonious coloring in a medium in which clarity is rare. The water is particularly
well done.

A historic spot has been recorded by
Gordon Dufresne, in his painting of
"The Oldest House in Kingston, Ont.
where the First Parliament of Canada
was held in March, 1841" (2). Well
drawn, cleverly lighted, with the shad-
ows of leaves thrown upon the
building, it is one of the best of his exhibits.

Kenneth K. Forbes shows his fondness
for painting dress materials in "The
Talent" (70), in which the texture of the
material is dexterously painted, and
another of Mrs. Forbes in a dress of black trimmed with gold.

Marc A. Fortin has succeeded in getting
clear away from the conventional,
in his vivid study in greens, entitled
"Bathing the Salmon" (37). A first
arrangement after the manner of an old
Italian plaque, in which the drawing is
fine and the coloring startling, but
tricks of distorted perspective will prob-
able besnubbed by the ultimate result.

Five of his four exhibits, "Winter
Scene along the Riverfront, Mont-
real" (37), is a vigorously painted and
dramatically drawn work, and "Cattle
Under a Snow Storm" (59) has points.

"A Street in Venice" (91) reveals good
lighting, drawing, and color scheme in a rather decorative
design. Fred. S. Haines, A.R.C.A.,
shows a well-drawn horse in "The
Two-Hearted River, Montana" (94),
which is a pretty little seaside scene by
Clara S. Haggarty, A.R.C.A. Her "Peonies" (93) indicates
sound colorwork, and so does Isa Ger-
trude Hamilton's "Dahlias" (97).

Charles W. Jeffery's picture of "A Prairie Town" (116) is remarkable as to
lighting, brilliant as to color, and well
calculated to deter any sensitive intend-
ing immigrant from moving further west.

Two ink sketches are sound examples of illustrative work. Frank H. Johnston's
"Silver Heights" (119) is an attractive
sketch.

Two portraits by Alphonse Jonce-
res are notable. One is of Sir Vincent
Meredith, Bart. (123), and the other of
H. C. Hamel, Esq. (124). Backgrounds of
significant negligible serve to reveal
strength of modelling, certainty in
draftsmanship, authority and the handling
of flesh tints, and admirable lighting.

Elizabeth A. McGillivray, A.R.C.A.,
is represented by a characteristically
vivid painting of a rooster, hens, and a squirrel in "An Exciting Moment" (131). The coloring of
the feathers is beautiful, and the drawings are all very crisp.

Another Lady artist, Margaret Ma-
cin, A.R.C.A., exhibits canvases in which the painting is better than the
drawing. "Golden Glow" (141), a snow scene by N. Loveroff, is violently crude. J. E. H.
Macdonald's two exhibits, "Montan-
na" (140) and "Rocky Mountains" (141), are frankly poster work. Manly Macdonald's por-
trait of Gordon Payne, Esq. (147), shows
good modelling of the face. Mabel B.
May, A.R.C.A., still has her experiment in crude colors that glare.

Laura Muntz Lyall, A.R.C.A., sends
but one picture, "The Enchanted Pool" (144), a girl and boys bending down to look into the depths of placid waters.
The coloring is lovely, and the subject
delicate. As a composition it is delight-
ful. F. H. McGillivray shows two v
vivid sketches, "On the Sea Wall" and "The Sirens Call" (156), which reveal a
sense of atmosphere and ability to strike
attracting color-notes. Kathleen M.
Morris, "St. Roch's Market, Quebec" (161), is a boldly painted sketch, full of color
and an atmosphere to the artist, and
atmosphere in two scenes at Les Embou-
lements (165 and 166). There is an
attractive color-scheme in Elizabeth S.
Sutt's "In Bluebell Time, England" (180), H. R. Ferrigard, A.R.C.A., exhibits
two picturesque drawings of colored
scenes in "In Harbour" (174) and "Jan-
uary Day" (176), careful but not dis-
tinctive work. Robert W. Pilot is re-
presented by two winter scenes, "Snow
Carts" (175), admirable in handling,
and "Quebec From Levis" (180), a fine-
ly handled study, under a chilling grey
sky. W. H. Taylor, in two Concours
scenes (215 and 216), shows increased
ability in the manipulation of sunlight.

There are several characteristic and
skillfully executed color-prints by Wal-
er J. Phillips, A.R.C.A. Dorothy E. Vi-
nall has but one portrait in the exhibi-
tion, "Elaine" (218), but it is one of the
principal works of the show. It is a long
while, being wholly free from con-
tentional treatment. Dorothy Stevens
has an ambitious portrait of Florence
Proctor (209), in which red hair is well
painted.

Among the sculpture exhibits may be
noted the fine example of architectural
decoration, "Symbol of the Temple,"
A. A. Lafferty's "L'Orgie," Sur-
table de Table" (289), a free trans-
form of a bacchanalian scene, that is
worth a visit. Etchings by
Herbert Raine, A.R.C.A.; W. H. Tay-
lor, Harold Beamant. Lucille Douglass,
Robert W. Pilot, a drypoint with mezz-o-
tint by Philip E. Flandren, a chalk drawing by M. Suzor-Cote,
and woodcuts by Professor
Ramsey Traquair, also merit study.
The engravings in particular indicate
a growing faculty of expression in the
medium which is gaining in popularity
with artists every year.

S. Morgan-Powell.