New Names on Roster
Of Artists Whose Work
Academy Has Accepted

Fifty-third Annual Exhibition Royal Canadian Academy Opened—Two Hundred Canvases

The fifty-third annual exhibition of the Royal Canadian Academy, at which a private view was given last evening, was formally opened in the Art Gallery of Toronto by Hon. Dr. Cody.

It is an exhibition which will stand comparison with similar shows elsewhere, though the ultra modernism will possibly scornfully regard its apparent conservatism. It will be found, however, that, with the notable exception of Mr. Lawren Harris, who does not show at the Academy, the Group of Seven and their "symbolism" are represented.

It may be added that these experimentalists, while retaining their original aim, have achieved a more durable quality. An exhilarating advance pretty well all along the line, indeed, may be noted.

The Hanging Committee has this year the largest number of pictures to deal with, that have yet come under its scrutiny. The number of canvases submitted has been hung—and two hundred more have been given place on the walls.

One miss Horatio Walker from his place in the old guard. Only a younger Canadian portraitist has more steadily grown from strength to strength than Kenneth Forbes. Once more a portrait picture dominates the portrait field.

DELICATE, GRACEFUL.

It is The Player, a beautiful, vigorous piece of painting of unmitigated beauty, that Forbes has done also a very charming portrayal of his wife which takes excellent rank in the gallery of his accomplishments.

E. S. Hewitt, in the van of the Montreal artist contingent, takes a very distinguished place in the exhibition. His has a noble calm, glowing in color and freedom of style, which he has called Benedicta. A woman who might be the embodiment of gold and earth and wind and earth, moves with a superb buoyancy across the scene. There is another fine thing which the artist has done, a beautiful in structure and form, and coloring, also by Hewitt, is fine, but perhaps too formal. The sensibility of the artist is further exemplified in straight portraiture.

Mr. Forbes has a certain perfection of style which makes her work interesting, and this time he has chosen a dramatic contrast in subject, a subject which has taken Minerva Elliott, who is all in white, white enhanced by sarcophagus pendant, with faint echoes of the white drapery which form the background. In the second instance the artist has taken the exquisitely litch, graceful, and the sheer beauty of line is almost breathtaking.

THREE BY E. WYLY GRIFF

Lilla Torrance Newton has a charming picture, Halsleth, for which she has set a Russian background in miniature. Yulja Birikova has also been chosen to represent the subject—Signora Ambrosi, for which she has done a background in medieval manner.

The painter of Canadian portraits, E. Wyly Grier, has this time, the finest, perhaps, of all the paintings. There is an interesting one of the Academy robes, against them the colonel's service ribbons. There is again Mr. Grier's pleasing portrait of Mrs. Wm. Mowbray.

Miss Marion Long has on her fatly finished paintings—marked by an interesting use of tones of green: Ernest Foybey two outstanding portraits, masculine in subject.

舒适，Charles MacGregor also make worth while portrait contributions.

Returning to landscape, A. Y. Jackson has always something very much worth while to say when he takes up palette and brush. He has three canvases which are perhaps the most liberal low in key, with a curiously poetic feeling flowing through them. Inevitably they hold attention.

SIMILAR TREATMENT

Two painters of similar name are oddly similar in style, one, J. H. MacDonald of Toronto, is a member of the Group of Seven; W. G. MacDonald of Vancouver, a "symbolizer" with the Group. The two men are not related, one a member of the most select of the treatments found in their work. The latter's Black Tusk is a study of the outstanding pictures shown—"A Study of the Canadian Rockies", "Mountain Solitude", a bit of painting which does not seem to get anywhere in particular.

Arthur Lismer has a vigorous, sunny, Georgian Bay scene. Fred Haines is represented by typically sound painting—"he has forsaken his palette and his brushes for a boat and his Mary Lake." George Thomson, whose interest in the subjective grows, evidences his sincerity and quiet breadth in "An Autumn Afternoon".

Mr. Lismer's Winter Solitude is a bit of particular interest, his study of patterns in melted snow and sunshine—"Lingering Snow Tomor. Mitchell's painting is always a delight, and this Christmas study in sunlight. An artist, less well known, W. P. Weston, whose note has its own quiet beauty. He has a feeling for the subject of Winter Solitude, which seems rather after rather the manner of Lawren Harris, in the first place.

STUDY IN REFLECTIONS

Kathleen Daly has given 'way to unusually poetic mood. Her Swordfish is an exquisitely fine piece in tones of grey accepted by jewel-like flashes of color, sparingly used.

J. W. Beatty has three vigorous canvases, the shiny contrast of vivid autumn color and sombre, rock-shadowed water in his Manitoba picture, rather startling, G. Horne has a peculiar flavor, a vibrant bit of painting of maritime inspiration, and the Canadian scene has again found in Chaloner a joyous interpreter.

George Pepper's sketch, Blue Rocks, Nova Scotia is delightful, and J. S. Hall: 's October, Nicholas Hornsby's vivid, whimsical Street Scene, in which the artist forgets the land of his adoption and paints in the feeling of the Old World, with some suggestion of the romantic spirit of old Montreal, and there are the gifted at Claye sisters, Berthe and Alice, the latter represented by these charming miniatures, and such studies as Andre Lapine, Casson L. A. C. Pantin, Archibald Brown, Maurice Cullen, C. A. Reid, Harry Stella Reid, L. O. Thomas, Celia Lemon, Tom Stone.

STUDIES IN BRONZE.

Mrs. Henrietta Britton's interesting study of a wood carver at work brings to mind that next week Alex Miller, sculptor of wood of repute in the Old Land, is to speak at the Art Galley of Toronto. With a number of fellow-craftsmen, Mr. Miller works in a 17th century building once a silk mill, on the edge of an English village. Mr. Miller's portrait studies, we are told, are done directly in wood, the subjects carved from memorized observations. Born in Glasgow, Mr. Miller worked in his native town for ten years as an apprentice to a wood carver.

Suzor-Cote's fine studies in bronze, the Bishop and Courder de Bois, take a pre-eminent place in the sculpture section. The portraits include the interesting head of Archdeacon Scott, more familiarly known as Canon Scott, done by Oscar Nasler, and one by Mme de Montigny, a niece of the Canadian tenor, Rodolpho Pavoni, Emmanuel Hahn has a sophisticated study in plaster and Elizabeth Wynn Wood, a small sketch model in tin of her Linda of heroic size shown some time since.

ARCHITECTURAL AWARDS.

The Royal Canadian Architectural Institute of Canada has awarded the gold medal to Barott and Blackader, Montreal architects, for their design of the Bank of Montreal Building, Ottawa. The medal is awarded for the best building of the most outstanding architectural merit completed within the past three years.

In Class I (Public buildings) Chapman and Oxley, of Toronto, were given honorable mention for the Royal Ontario Museum R. Roper Smith, for the design for the College Institute, Brockville, and Sproat and Rolph for the Emmanuel College residence, Toronto.

John M. Lyle's very interesting designs for metal developed in experimentation with native themes are highly given place. The small collection of water colors is attractive. Owen Staples has done a particularly fine work of study of child-life; C. W. Jefferys, one of his authentically beautiful sketches; W. Phillips, better known as a wood-block artist, has a fine water-color. Peter Haworth continues his interest in forms. Frederick Rose has two studies of austere simplicity in the water color medium.