R.C.A. EXHIBITION
HAS PRIVATE VIEW

Over 300 Works in Galleries of Art Association of Montreal

STANDARD MAINTAINED

Landscapes and Portraits Form Varied Collection
Representation from Toronto Studios Is Strong

With a private view the 60th annual show of the Royal Canadian Academy of Arts opened last night in the galleries of the Art Association of Montreal, generous space and effective hanging and arrangement being accorded the items which total 308—somewhere about half of the number of works submitted to the jury of selection.

It can be said that the judges have done a good job. They have got together a mass of meritorious things and have shown an open mind in respect of some others, though, in the main, there are fewer than usual of the type that prompt the question—Why?

Landscapes and marines top the representation, with the usual good showing of portraits.

The watercolor section has some spirited examples, architecture is interesting and the sculpture is varied.

From the brush of Sir Wylly Grier, R.C.A., are four portraits which show the competence habitually revealed by this Toronto painter. All his subjects are men—J. F. Weston, M. Ross Gooderham, his Honor Judge Morson and A. B. Wiswell.

By Ernest Forsyth, R.C.A., of Ottawa, is the capably placed and soundly painted portrait of W. W. Nichol. "The Orchid"—the portrait of a woman in a red dress, graceful in line and arrangement is done in typical manner by Kenneth K. Forbes, R.C.A., this Toronto painter also succeeding with Major D. S. Forbes, rod in one hand and fish in the other. Allan Barr, A.R.C.A., of Toronto, shows a family group in Dr. Wm. Perkins Bull.

rocks and "Off the Coast of Nova Scotia" with weight and volume to the waves. Mrs. Henrietta Britton reveals nice harmonies in "In the Wentworth Valley, N.S." More robust in handling and more grim in spirit is "Frood Lake," by Frank Carmichael, R.C.A., of Toronto, a like broad treatment of timbered headlands and water in "Golden October" by A. J. Casson, A.R.C.A., of Toronto. R. S. Hewton, R.C.A., of Glen Miller, Ont., sends three—"Mon Homme," a man with a shotgun in a landscape, and two more satisfying works of smaller scale—"Les Eboilements en haut," and "Winter in the Province," both snow scenes. Frank Hennessy, A.R.C.A., of Ottawa, has four capital works all of the frigid season—"Fall River," being marked by skill in painting of the water. Stanley Royle, A.R.C.A., of Sackville, N.B., has gone to the Rockies for two of his subjects and to Nova Scotia for the balance. The western scenes are strongly painted, but for quiet charm it is hard to beat "The Stillness of Dawn, Peggy's Cove, N.S."


Wilfred M. Barnes, A.R.C.A., in "Sun After Rain" reveals his steady interest in clouds, and Rita Mount has two typical shore scenes done on the Gaspe Coast. Edwin H. Holgate, R.C.A., sends one work entitled "Azalea."

Eric Riordan, besides a winter scene at St. Sauveur, sends a bit of Yoho Valley in the Rockies. Fred Pemberton Smith is effective with his boldly painted work called "The Old Buggy," and Henry Simpkins, A.R.C.A., sends two watercolors "Circus Grounds," and "Laurentian Rock," the latter...
C.A. of Toronto, shows a family group in Dr. Wm. Perkins Bull, K.C., daughter and grandsons, while a decorative work on a large scale by Frederick S. Challener, R.C.A., of Toronto, is entitled "Miss Margaret Ethelreda Wilson and Qwan yin (Queen of Heaven)" the sitter, in a rich red dress, posed against a dragon-covered screen with Qwan yin, a statuette near by. Alphonse Jorgens, R.C.A., of Montreal, shows two characteristic portraits, his subjects being Ross McMaster and Sam Bronsman.

Major J. C. Routledge (Black Watch) is the subject of the portrait by Adam Sherriff Scott, A.R.C.A., of Montreal, and Frederick B. Taylor, of Montreal, found a good subject in Professor Ramsay Traquair. "Ballet, Portrait of Janet Volkoff," is from the brush of Dorothy Stevens, A.R.C.A., Toronto, and J. R. Tate, Toronto, shows a portrait of Ned Clarke—a distinctly virile subject wearing medals.

The three portraits by Marion Long, R.C.A., upheld the high reputation of this Toronto painter—"Bill," a man with a soft hat smoking a pipe, put in with vigor and freedom; "The White Collar," a sympathetically painted girl, and "Jean in Green" which is happy in arrangement and harmonious in tone.

Clare Bice, of London, Ont., contributes "A Girl From Wales," while Gordon A. Kidder is the subject by Mrs. Isabel Cook Broomfield. Mrs. Katharine S. Brydene-Jack found a congenial sitter in Miss Suzon Mathieu, and Oscar De Lall, of Montreal, treats with grace the portrait of Mrs. J. McK. Wathen. Allan Edwards has given a spirited portrait of Mrs. Thomas C. Leighton in a blue coat, and Thomas C. Leighton contributes James F. Flynn. The portrait of Mrs. E. H. Major is from the brush of Richard W. Major, and Ernst Neumann paints Harry Shane, besides contributing a lithograph portrait of Chief Justice Greenshields, which is a capital performance.

Skill is shown in the miniature portraits by Mrs. Louise K. Raynsford and Mrs. Margaret W. Richardson.

There is variety in the landscapes, both as regards subject matter and technique. Fred S. Haines, R.C.A., of Toronto is shown in three manners—"Apple Blossoms," a composition with trees in bloom with sheep cropping the grass about the stems; "Blue Water," a bit of wild country with hills and water, as seen from a tree-topped rise in the foreground; and "Haliburton Beeches"—three noble trees near water, with a rounded hill beyond. The last-named canvas is a powerfully painted work by J. W. Beatty, R.C.A., of Toronto, has characteristic scenes—"Old Bridge, Port Hope."
a summer landscape being effective in arrangement. The glow of a light in the buildings and the fall in "Spirit of the Turf" at the dog show, with the farmer and horse in the background. The glow of a light in "Spirit of the Turf" at the dog show, with the farmer and horse in the background.

ARCA, has two "Summer" marines — "Summer" marines — excellent weather, with surf beating on the rocks.