

Extra from  
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**ART IN LIVERPOOL****AUTUMN EXHIBITION**

The fifty-second autumn exhibition of pictures and art objects organised by the Liverpool municipality will be formally opened to-day by Sir Martin Conway, M.A., F.S.A., M.P.

The prestige which this exhibition has gained is shown by the great number of artists of eminence throughout the country who have contributed their work. Leading members of the Royal Academy and of all other important art bodies are represented, amongst them very prominently the Royal Scottish Academy. That is always the case. A special feature of last year is repeated, in that a room has been set apart for a collection of foreign art, on this occasion chiefly French. In the water colour section, which is a very extensive one, there are collective exhibits by the Royal Society of Painters in Water Colours and the Royal Society of Miniature Painters. Sculpture is in evidence to much about the extent that is usual.

**THE LIVERPOOL SCHOOL**

The Liverpool school of artists and their close neighbours, the Welsh, have on this occasion little reason for complaint. It has been sometimes suggested by the unhung amongst them that favouritism is shown to the "foreigner." The reply is that every contribution is judged strictly on merit. In the present collection, anyhow, Liverpool painters make an excellent showing both in portraiture and landscape, and amply hold their own. The black and white and applied art section, always a notable feature at Liverpool, is again a very comprehensive and interesting collection. Here is to be seen in practical form the outcome of the year's work of the very numerous students of the local art schools.

Some of the big pictures of the year are included. Amongst them are Mr Frank Salisbury's great canvas of King Richard II. inspecting the new roof of Westminster Hall, Sir John Sargent's portrait of Sir Philip Sassoon, and examples by Charles Sims, R.A.; Richard Jack, R.A.; Sigismund Goetze (who sends his great imaginative war picture); George Clausen, R.A.; E. A. Hornel; Sir H. Hughes-Stanton, R.A.; Sir David Murray, R.A.; P. A. de Laszlo (one of whose portraits is that of Lord Leverhulme); Vicat Cole; Charles Shannon, R.A. Fiddes Watt; the Hon. John Collier; Adrian Stokes; Melton Fisher, R.A., and W. L. Wyllie, R.A.

**GLASGOW'S CONTRIBUTION**

The Corporation of Glasgow lends the noble picture of Durham Cathedral, by the late W. Y. MacGregor, R.S.A., which has the place of honour on one of the smaller room walls. Undoubtedly the contributions of Scottish artists are of the most significant. Mr James Kay, R.S.W., sends his striking picture of the Lusitania at the Tail of the Bank on the Clyde. Mr James M'Bey has some excellent portraits, and of members or associates of the Royal Scottish Academy whose work is prominent may be mentioned W. M. Frazer, James Paterson, Malcom Gavin, S. J. Peploe, George Pirie, R. B. Nisbet, John Duncan, G. Ogilvey Reid, Henry Lintott, and Robert Hope.

Augustus John is represented by a very characteristic work, a portrait of Sir Charles Scott Sherrington, lent by the Liverpool University Club. The Liverpool Conservative Club lends the portrait of the Earl of Birkenhead painted by Mr Hall Neale, and from the collection of Mr Nicol P. Brown comes Sir John Lavery's charming study of Pavlova in one of her most graceful dancing poses.

The Hanging Committee this year has been presided over by Mr Bertram Priestman, R.A., assisted by Mr Alison Martin, of Liverpool. Both are duly represented on the walls. It may be said with confidence that the average of quality in the exhibition is very high, and there will be a large range of choice for the Arts Committee of Liverpool when they come to decide what pictures to buy for the city's permanent collection out of the profits of the present show. This, it may perhaps be added, is how very much of the permanent collection has been got together. To donations and bequests it owes the remainder.