

For C. Layle
DURRANT'S PRESS CUTTINGS,

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Cutting from the

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ROYAL SCOTTISH ACADEMY

THE 1924 EXHIBITION.

The annual exhibition of the Royal Scottish Academy is presently being held in Edinburgh, and a visit to it gives the impression that this is not one of its great years. The quality of the work is somewhat mixed, and the variety of styles distracting, whilst the loan pictures have not been chosen very wisely. Two of these, a "Whistler" and a "Burne Jones," are large, and yet neither can be said to be successful examples of the painters. The exhibition is largely indebted to loan pictures for its chief attractions, among which are Sargent's "Albanian Olive Gatherers," an orchard scene largely in the shadow of green leaves. Then there is Legros' "The Pilgrimage," a group of devotees in a church, and, among others, "The Alps by Night," by Stott, of Oldham.

Of deceased artists there are several of Robert Alexander's masterly animal studies, and one of the best examples of W. Y. McGregor in his large picture of "Durham," on loan from Glasgow.

Of pictures by members and associates of the Academy the most noteworthy are "The Labourer," by Sir Jas. Guthrie, which is a fine example of his early country work before he took to portrait painting.

By Whitelaw Hamilton there is a fine landscape, "The Valley of the Lune," and Geo. Houston has two of his fine Ayrshire landscapes. W. M. Frazer and James Riddell have landscapes in their usual vein.

In subjects of figures and coasts Gemmel Hutchison and Marshall Brown are well represented.

In portraiture and figure subjects De Laslo has a fine portrait of an old lady. Robert Hope is well represented by three works, and Fiddes Watt has a fine portrait of a gentleman in the large gallery. There are also good portraits by H. W. Kerr, Alison, Glyn Philpots, and a good portrait of a gentleman by Cowan Dobson.

Animal subjects are not numerous, but Geo. Smith and Andrew Douglas are well represented.

The Water Colour Room is fairly pleasing, but too much space has been given to foreign work of no great interest.

Of artists connected with Stirling district, Henry Morley has two oils of local scenes, Harold Morton has a study of boats in a French harbour, James E. Shearer is represented by a coast scene near Montrose, and Alex. N. Whitelaw, Callander, by two water colours pleasing in colour. In etchings, John G. Mathieson is represented by three of his successful etchings.