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**Dundee Courier**

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**ROYAL SCOTTISH  
ACADEMY****FEATURES OF THIS YEAR'S  
EXHIBITION****Sculpture Section of  
Exceptional Merit**

Specially Contributed to the Courier.

The first impression of the Exhibition—the ninety-eighth of the Royal Scottish Academy, which is to be opened at Edinburgh to-morrow—is that of a collection of pictures almost any one of which would be a delightful companion.

There are oddities, of course, one or two, indeed, of which it is difficult for the ordinary mind to understand either the mentality of the artists who painted them or the Selection Committee who hung them. But, generally speaking, the work is characterised by sound, sane outlook, which for most of us at least, means that a picture is nothing if it is not a thing of beauty.

As usual, there is a large quantity of invitation work, but the real interest of the Exhibition for the visitor seriously interested in Scottish art will lie in the members' work, and especially that of the younger school, of which there is a good representation.

**Dundee Artists.**

In Room 1 of the oil section one of the first pictures to attract attention will be that of the Dundee artist, Mr MacLachlan Milne, whose large canvas hung in a prominent position of "Paysage-Lavardin" is an excellent example of this artist's strong forceful work. Another very attractive canvas is Mr James Paterson's "Autumn Morning at Evison, Corsica." Mr Patrick Adam, with his interior on the same wall, makes a slight deviation from his usual type with very happy results.

Mr Fiddes Watt, one of the three new Academicians, has a portrait of Lord Ashmore in the robes of the High Court of Justiciary in which both the strength of character and the charm of the sitter have been happily secured. R. Payton Reid, North Queensferry, has an impression on the Venetian Lagoon, which is executed with rare delicacy, while Miss Evelyn C. Chalmers, Aldbar, Brechin, has a nice study of Cineraria. The Sanctuary of Miss Nancy Burton, Tyndrum, is also a very pleasing bit of work, with its clever handling of light effects.

"Quiet Twilight," by Terrick Williams, with its striking reflections and its peaceful evening atmosphere, is another canvas in this room that will not remain unnoticed by the most casual observer.

There is some very fine portrait work in the Academy, some of the most pleasing of which is in this room. P. A. De Laszlo's "Mrs Blackie," Miss Dorothy Johnston's "Mrs G. W. Paterson," and Miss Hilary Strain's "Miss Helen Lindsay" are all works of exceptional charm.

**From Kirkcaldy.**

In Room No. 2 the outstanding feature is, of course, Sir Edward Burne Jones' well-known large canvas, "Sponsa de Libano," lent by the Liverpool Corporation, while at the other end of the gallery is another important picture from the same collection, Professor Alphonse Legros' "The Pilgrimage," which was presented to the gallery in 1873 by Mr P. H. Rathbone. Immediately above it is a particularly striking canvas, a study of wild duck, by Charles Simpson, teeming with life and vitality.

Miss Violet Banks, Kirkcaldy, has a very pleasing still life study in this room, a corner of the studio with the teatable ready for an afternoon cup, in which both in her selection of colours and grouping the artist has been very happy.

Sir James Guthrie's "The Stonebreaker" is undoubtedly one of the pictures of the collection. It is pleasing in its drawing, exquisite in its colour, and characterised by great insight. Robert Sivell has a delightful study in this room of a girl at an open window looking out on a refreshing expanse of sunlit sward, while David Gauld, one of the new Academicians, has secured a striking soft atmospheric effect in his landscape, "The Ferry."

**Crail Garden.**

A number of exhibits by the late W. Y. Macgregor include a delightful Crail garden in Room III., where Mr Lumsden has had hung another of his charmingly delicate sketches, a delightful little bit of Amsterdam.

Few artists have more successfully created the atmosphere they set out after than John B. Soutar, Aberdeen, in "Lot's Wife." Hopeless despair breathes from every line of the figure, and the effect is made all the more poignant by the sombre key in which the artist has pitched his colour scheme. It is an arresting piece of work.

An unconventional but nevertheless telling portrait of his parents by David Ewart is hung in Room IV., where Mr Malcolm Gavin also has a likeness true to life of Dr James Devon, of the Prison Commission. W. Elmer Schofield's "Winter Sunlight," which occupies one of the panels, is a remarkable bit of painting, its network of leafless trees shadowing themselves on the snow-covered ground. William Walls' "Pigeons in Flight," another large canvas in this room, is a very fine piece of decorative work, with the fluttering birds frescoed against the soft green of the spring foliage and balanced by the heavier mass

preserved against the foliage and balanced by the heavier mass of sun-flecked buildings.

The joy as well as the power of manual strength are well suggested by George Smith's "The Lumber Camp," while Sir David Murray has caught the right note of "pace and majesty" in his "Sunbeams O'er Snowdon."

#### Fifeshire Painters.

Sir John Lavery's "Pavlova," already seen in Edinburgh, occupies a prominent place in Room V. In every line and curve the picture breathes the mad frenzy of the dance as it reaches its grand climax of delicious passion. It is indeed one of the greatest compliments that one great art has paid another.

Two of three outstanding portraits by David Alison are in this room—Mr Andrew Lindsay, convener of Sutherland, and Dr Pittendrigh Macgillivray. The other portrait this eminent Fifeshire artist is showing is that of Mrs William Reid. All three are such as to greatly enhance the reputation Mr Alison is making for himself in this branch of his work.

Mr Stanley Cursiter has also an excellent piece of work of that kind here in a portrait of Mr J. P. Croal, while Mr John Iken, Aberdeen, shows an excellent picture of the Rev. Alexander Spence and Mr S. Gilvy Reid of Rev. John Campbell.

Mr Robert Home, another Fifeshire artist, has a delightful study of Ceres on an ideal autumn afternoon.

#### Dr. A. H. Millar.

In the water-colour section there is a splendid portrait study—a truly speaking likeness of Dr A. H. Millar by Mr Henry V. Kerr, who also shows in this medium, as well as in oils, some other fine portrait work.

Mr Andrew Gamley, a Montrose artist, who now resides in Pittenweem, has two nice water-colours on view—one a picture of a harbour as seen under a wintry sky and the other a landscape in marked contrast, as the title, "Summer Skies," indicates.

Alexander N. Whitelaw, Callander, also shows two very charming pictures, of which the salmon fishing subject will probably make the wider appeal.

"The Hill Top," by Miss B. May Brown, St. Andrews; "Knowhead," "January," and "Winter," by Mr Ewan Geddes, Blairgowrie; "Loch Morar" and "Winter," by Miss Agnes Sim, Montrose; "Karnoch," by Peter Mackie, Culross; "Clearing Up After Rain," "Fort William," by William Wilson, Kirkcaldy; "Evening," "Pitscottie," by Mr James Watson, Broughty Ferry; and the flower studies, by Mr James Gray, Bunnisland, are other interesting contributions to one of the best exhibitions of water-colours the Society has yet had.

#### Architecture.

Mr Charles G. Soutar, Dundee, is represented in the architectural section by photographs of the Board Room for the Alliance Trust Co., Ltd., Dundee, and the Monifieth War Memorial; while Mr Joseph Gray Broughty Ferry, has an interesting dry point study in the black and white section, "The Fishweighers, Volendam." Miss Helen A. Lamb, Dunblane, and S. Malcolm Patterson, St. Andrews, are also represented in this section with charming examples of their work.

There is a strong sculpture section this year, in which Miss Mabel Renee Locke is showing the model of the bust of Sir James Caird, now in the Caird Hall, Dundee, and

Fanindia Bose, the angel figure designed for the memorial shrine of St John's, Perth.

Amongst the other contributors to this section are Dr Pittendrigh Macgillivray, H. S. Samby, Percy Portsmouth, Professor Derwent Wood, Gilbert Ledward, Birnie Rhind, Sir Bertram Macconnal, and F. W. Pomeroy.