



# HOME MAGAZINE

## Life, Literature and Education.

[Contributions on all subjects of popular interest are always welcome in this Department.]

### A CANADIAN ARTIST.

Out upon Indian Road, one of the most pleasant of Toronto's suburban avenues, stands a house which, though modest and unpretentious to an extreme, is yet unusual enough, picturesque enough, artistic enough, to mark its owner as someone in some way different from the ordinary rank and file of people whom one meets every day. A peep inside, even were the place unoccupied, would confirm the opinion, for originality, personality, is expressed in every detail. There are, of course, a small dining-room and the usual chambers, etc.; but, whereas the ordinary house is cut up into a number of apartments otherwise, this one makes one great room serve the purpose of drawing-room, library, living-room—yes, and studio, for, as may readily be guessed, this is the home of an artist.

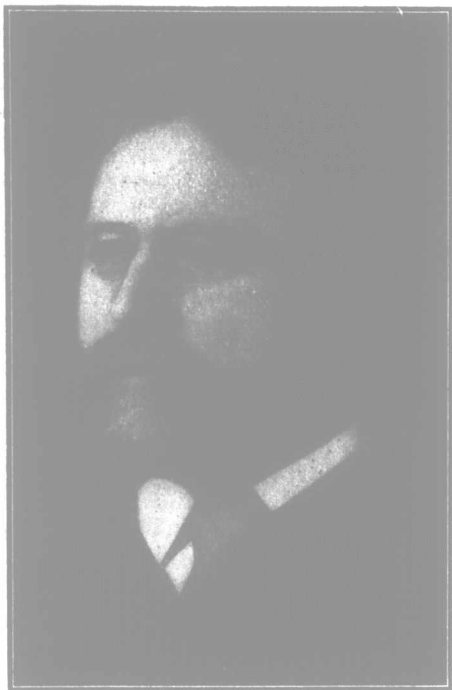
This room, for we do not leave it lightly, is unique in more ways than one. It is wonderfully spacious and airy, running up, as it does, to a beamed ceiling high above. Across one end runs a gallery, from which various apartments open, and which might remind one of the galleried castles of the Old World; at one side there is a fireplace and a charming ingle-nook; at the other a series of small-paned windows which flood the apartment with light. And yet the atmosphere is distinctly Canadian, too, with weathered oak to remind one of southern Canada, and native pine everywhere, in the ceilings, the panelled walls—everywhere that pine can be used and can reveal, through a simple stain, the attractiveness of its graining. Perhaps, as you look, a good fairy will tell you several things: that the owner of the home is a patriot, holding that the free use of our native woods may confer a dignity of its own; that he is also a man of ideas and imagination—a man who recognizes that, in building a home, it is not sufficient to cast one's self upon the mercies of a stranger, who may possibly possess utterly different tastes and ideas, but that every man's home should be an expression of himself; and, finally, that the owner of this home has been his own architect.

And so it is not surprising to find out that this home is that of a noted Canadian artist, Mr. G. A. Reid, and his clever wife, Mrs. Mary Reid, also an artist of no mean ability.

Mr. and Mrs. Reid almost invariably spend their winters here. In the summer they go away to the Catskills, where, at Tarrytown, on the Hudson, they gather rest and inspiration for the beautiful works of art with which their names, wherever heard, are associated.

Readers of "The Farmer's Advocate," even when far removed from the cities where these pictures may be seen, are not unfamiliar with the name of Mr. G. A. Reid. He has,

ere this, favored us with articles from his pen, while from time to time reproductions of his paintings have appeared in the columns of our journal. They have, moreover, another reason for being especially interested in him, for he is, in truth, one of themselves, having been born near Wingham, Ontario, where he



Mr. G. A. Reid, P. R. C. A.

grew up, attended a rural school, and occupied himself with the usual tasks which fall to the farmer's son.

He was destined, however, to do something other than till the soil. By one of those strange accidents which sometimes happen, throwing a soldier into the midst of the most

In 1878, accordingly, he entered this institution, where, under the teaching of Mr. Robert Harris, he remained for the next four years. Going thence to Philadelphia, he studied for three years in the Academy of Fine Arts, under Thomas Eakins; and three years later he went to Europe, where, after visiting all the principal galleries, he finally settled down for a year's study in Paris, under the tuition of Benjamin Constant and Dagnan-Bouveret. During this time he won the prize of the combined academies for the painted figure.

Upon returning to Canada, he immediately took his place as one of the leading promoters of Canadian art. In 1890 he was elected to the Royal Canadian Academy, which had been founded ten years before by H. R. H. the Princess Louise and the Marquis of Lorne. Five years later he became president of the Ontario Society of Artists, and in 1906 he was made president of the Royal Canadian Academy, in which capacity he has proved a worthy successor to the three preceding presidents, Mr. O'Brien, Mr. Jacobi, and Mr. Harris.

Mr. Reid has also been identified with other art movements, and has filled, among others, the offices of president of the Canadian Society of Applied Art, secretary of the Toronto Art Museum Council, and member of the Board of the Guild of Civic Art. He has been especially interested in mural decorative work, combining figure and landscape in partially conventionalized designs, and was, in fact, the first to introduce this work into Canada, having painted the fine panels over the doorway in the entrance of the City Hall, Toronto, as an example of what may be done in this way towards the decoration of buildings.



Residence of Mr. G. A. Reid, Indian Road, Toronto.

peaceful community, or a musician a thousand miles from orchestra or organ, Mr. Reid, at an early age, knew himself an artist, and although, until reaching the age of eighteen years, he had never seen an original painting, he decided to enter the Art School at Toronto.

Of late years, indeed, the influence of his love for this sketchy, dreamy, delicately-colored work, has permeated even his pictures, and, instead of the finely-worked-out detail which appeared in his earlier work, is now more frequently to be noted the broad, poetical effects of such

paintings as "Tranquility," "The After-glow," etc., pictures in which suggestion is rich, and which, in their half-mystery, leave something for the imagination still to follow.

Regarding the development of Canadian art, Mr. Reid is hopeful, but he recognizes—none more clearly—that art in the Dominion is still in its infancy. So far, he says, Canadian artists have been chiefly influenced by the French and English schools, but he feels that this stage will pass, and that the Canadian brush is bound to have for its ultimate end the expression of Canadian life, sentiments, and characteristics; the expression, in short, by genre pictures, and by symbolic and historical conceptions, of the idea of nationality, and the development of a country so vast as ours.

Mr. Reid's first most notable laurels were won by his scenes of farm life, the well-known "Mortgaging the Farm," "The Foreclosure of the Mortgage," "Family Prayer," etc., but of later years he has branched into a variety of subjects, both landscape and figure, and has produced many fine paintings of different character, yet bearing the unmistakable stamp of the distinctive "Reid" brush. Among these paintings may be mentioned "Dreaming," "The Berry Pickers," "Logging," "A Modern Madonna," "A Study in Green," "Iris," "Adagio," and "Spring"—a mural study of which "The Farmer's Advocate" presented to its readers a colored reproduction in the Christmas number for 1906. Many of these paintings have become well known on two continents, for Mr. Reid has frequently exhibited at the Paris Salon, and at other large exhibitions on the Continent. At the World's Fairs of Chicago and St. Louis he was among the favored few who won medals; and so highly has he been esteemed among the artists that at the Pan-American Exposition he was appointed as Canadian representative on the jury of awards.

In closing, may we urge our readers who may purpose visiting the Canadian National Exhibition of the coming autumn, to look for Mr. Reid's pictures in the Art Gallery. In the world of art, as a rule, time but ripens genius, and each year's work is likely to be better than that of the preceding.

### THE DAUGHTER'S PORTION.

As we received our April 30th number yesterday, I noticed in it the Editor's query, asking the opinion concerning the daughter's portion. Mr. M. E. B., of Elgin County, asks the question, "Are there not many who do not deserve more than board and good clothing? Now, I think if any daughter is not worthy of more than just board and clothes, there is something very wrong with her disposition, or she has had very bad early training. A girl who is bred at home, and takes an interest in the home life, as girls should, and as most of those of my acquaintance do, has no occasion to gather and sell nuts—that would be all right for little boys for pocket money—nor should she have any occasion to take in sewing. I think that a daughter does her share