

Eight Strawberries in a row a foot long; one cucumber two feet long; grown on irrigation land near Calgary.

IRRIGATION AT CALGARY

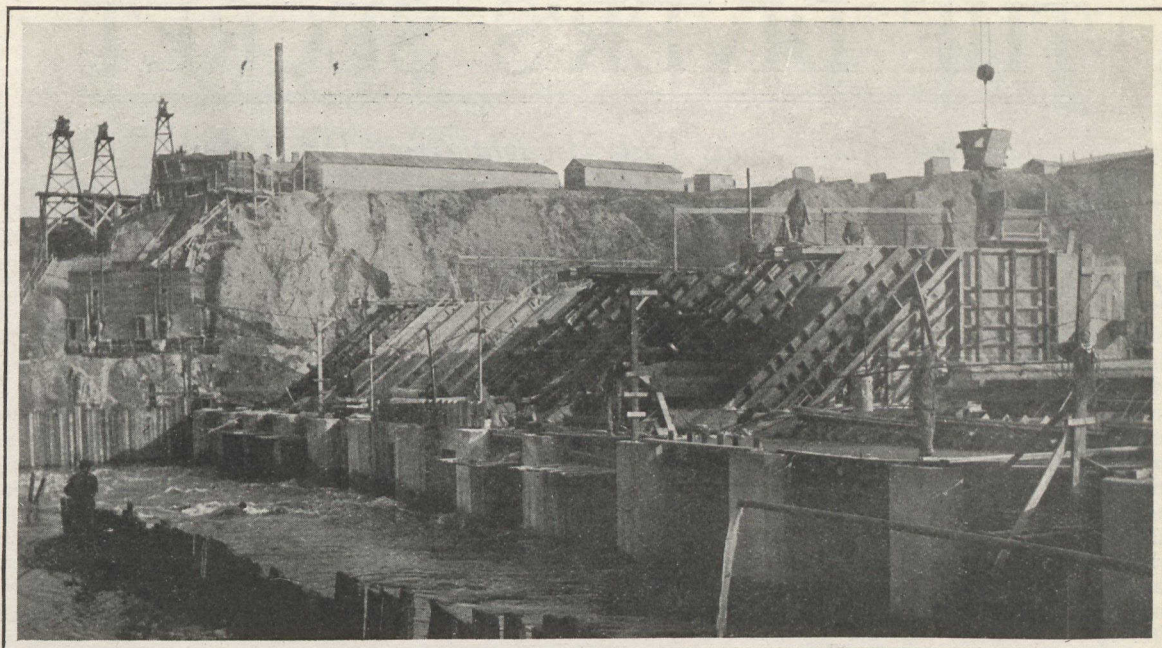
THE strawberries on this page look more like plums than berries. The eight strawberries placed together in a row measure one foot.

They are a vivid illustration of how irrigation may assist nature. This fruit was grown upon the irrigated land near Calgary. Irrigation transformed that part of the country. In the district where the River Bow joins the Elbow, was a region not as fertile as the rest of the great Western Prairie. The only thing the matter with the land was that it was arid.

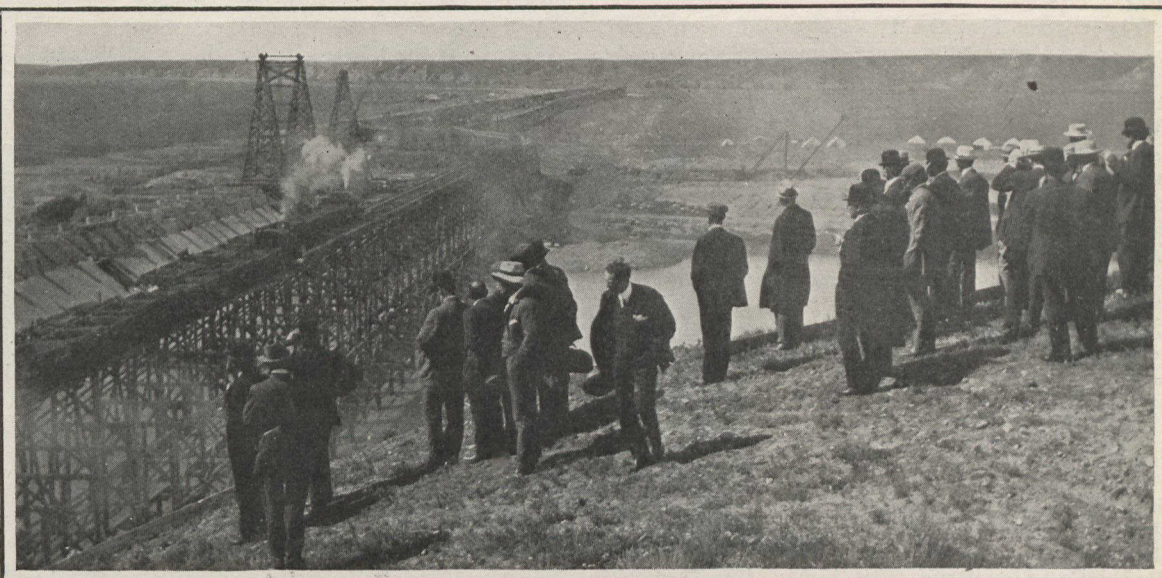
The C. P. R. took the contract of watering this dry land. The immense irrigation system at Calgary has produced surprising results. It would not be stretching it to say that the desert was made to blossom as the rose. Instead of a vast, barren tract of country, there are dozens of trim farms about one hundred acres in extent; their size in striking contrast to the thousand acre estates of farmers in other parts of the West.

The owners of these small holdings in the Spring open the sluice gates and their land is flooded with water as when the African Nile overflows her banks. On this land mixed farming is most successful.

While Calgary is probably the striking example of irrigation in Canada, other provinces are interested in this system of fertilization. This was evinced at the fifth annual convention of the Western Canada Irrigation Association, just over at Calgary; there papers were read by delegates from all over the Dominion. Some features of the convention were: lectures by Professor B. A. Etcheverry, of Berkeley, California, who delivered an interesting address on "Pumping for Irrigation"; a paper by Professor W. J. Elliott, Superintendent of Agriculture, Irrigation Department, C. P. R., on "The True Significance of Irrigation"; and an exhibition of moving pictures, "Home-making in Alberta," was given by Norman S. Rankin, Calgary, who is responsible for the pictures here reproduced.



Concrete structure on Horse-shoe Bend of the Irrigation Dam on the Bow River in Southern Alberta.



Delegates to the annual Western Canada Irrigation Congress were impressed with the huge dam at Bassano.

Photographs by Norman S. Rankin.

PERHAPS the most remarkable picture hung at the Canadian National Exhibition this year is reproduced on this page. It is called, "The Hanging Committee," or, "Paint in Shirt-Sleeves." This canvas has been chosen from among hundreds of European, United States and Canadian canvases as embodying all the essential points of a really great work of art without the personal idiosyncrasies that have marred so many masterpieces. It will be observed that the picture is singularly well composed. With the true instinct of poetic balance in construction the smallest man occupies the centre; Mr. E. Wyly Grier, President of the Ontario Society of Artists—an Englishman by birth, a portrait painter by profession and a Canadian by citizenship. Next him on the right stands a Scotch-Canadian, Mr. J. E. Macdonald, half a head taller and a totally different sort of character in art. Mr. Macdonald is both a designer and a painter. He is one of the most expert designers of book covers in America, a man of singularly quiet genius who lives art every day and is not subject to whims and caprices. Next him comes a Canadian, Mr. George Reid, a past-President of the Royal Canadian Academy. Mr. Reid must not be judged solely by his appearance in this picture. He knows how to take off his coat as well as any man when he wants to get down to the firing line of the palette and brush with a good big blank canvas staring him in the face and calling for paint. On the extreme right stands the man who at first sight might be taken for a sad poet of paint; he with the downcast mien and the hand of dejection in his

A GREAT WORK OF ART

pocket and the other of weariness upon the wall. Herein the picture contains that rare element of a great work—the irony of surprise. Mr. William Brymner, President of the R. C. A., is one of the

unsaddest, most undejected and unwearyingly jovial men in the world of modern art. He is also the tallest man on the hanging committee; a very convenient thing when it comes to hanging a high picture. On the other flank stands one of the refreshing virilities of Canadian art, Mr. Homer Watson, President of the Canadian Art Club. He is a Canadian and something of a backwoodsman. He paints

homely epic subjects; he loves the logging bee with the oxen and the barn-raising. Watson is a real conservative optimist in paint. He has the backward look which spells interpretation. The man next him is the Secretary of the O. S. A., Mr. R. F. Gagen, an Englishman by birth and a Canadian by the geography of paint. Mr. Gagen has discovered a good many things about Canada which he has put into extremely good pictures. And he is painting better now than ever he did.

These six men are the most responsible hanging committee in Canada. Last week, by their united efforts, in the midst of temptation and the bewilderment of too many pictures, they hung two hundred pictures worth between two and three hundred thousand dollars; canvases from most of the art countries in the world—including America. For the first time in the history of the Exhibition, a large number of American canvases have been hung. These, however, to please the real conservatives in art, have been hung in a section by themselves so as not to appear favourable to reciprocity.

And when the hanging committee had finished their labours, they consented to do a joint pose for the greatest artist of all, the photographer.



Hanging Committee at the Canadian National Exhibition, 1911.