



"The Risen Moon," by Archibald Browne.



"Ice Harvest," by Maurice Cullen; at the Canadian Art Club Exhibition.



Horatio Walker, New President of the Canadian Art Club, in His Studio on the Isle of Orleans; the Painter's Wife as Model.



"Evening After the Rain," by Homer Watson, Past President of the Canadian Art Club.

## An Art President From the Isle of Orleans

A CANADIAN painter reported to have got \$20,000 for a single canvas in New York, is the new President of the Canadian Art Club, whose sixth annual exhibition is now open. Horatio Walker looks considerably like the late J. Pierpont Morgan when a middle-aged man. Had he not gone into painting he might have been a financier. He was born in Canada, but has spent a great deal of his life abroad; a good deal of it in New York, where he has a shrewd dealer in the person of Mr. N. E. Montross.

But the most of Horatio Walker's work is done in his big, quiet studio on the Isle of Orleans, just below Quebec. He is the only painter in Canada who does most of his work on an island. He is recognized as the most powerful painter ever born in Canada; and if he would interpret Canadian life more, and the New York millionaires less, he might be regarded as essentially and altogether a Canadian painter. He has the gift of investing a homely subject such as pigs or milking time, or a horse-trough with a prodigal glamour of colour which becomes eloquent though exceedingly good drawing. His only canvas at the exhibition, whose annual conference elected him President a few days ago, is "Milking Time"; which happens to be just the same size and a very similar subject to "Evening After the Rain," reproduced on this page after the former President, Homer Watson. But the two pictures are as different in expression and technic as—Horatio Walker and Homer Watson. Such is individuality in art.



"Louisa," by W. A. Clapp.

The exhibition shows progress and strong individualism among the painters and a tendency to a great diversity of style. But the average of interest is high and the range of subjects varied. There is a refreshing absence of the merely conventional landscape and a rather distressing lack of good portrait and figure work.

The three men whose canvases are most numerous are Homer Watson, Archibald Browne and Lawson. Watson's work is always strong, mainly sombre, technically excellent and would rank him as a most virile Canadian painter, if only he would get more of the real north-land light into his pictures. He has a strong penchant for pioneer subjects.

Browne is the sweet singer and the portrayer of landscape dreams. There is always a glamour on the trees; always a hush on the river and always a pensive glint to the moon at whatever stage of its rising or waxing.

Lawson, who now lives in New York, is a puzzling pre-post-impressionist sort of painter. Some of his pictures fairly dance with rare colour. Most of them look as though done through a chicken-screen and the paint scraped off. He uses the palette knife more than the brush.

Suzor-Cote, of Arthabaskaville, has a number of splendidly dazzling things that express well the French-Canadian's blithe appreciation of his own country. He is a strong and daring painter and considerable of a sculptor as well. Cullen's snowscapes are, as usual—fine. Williamson's "Negro Woman" is a masterpiece of character-expression.