

For

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### *Royal Scottish Academy* Striking Portraits.

There are several striking portraits. Mr Fiddes Watt is represented by a study of Lord Ashmore in wig and gown on the Court of Session bench and in a characteristic pose, and by a vigorous and refined "Portrait of a Gentleman," in which he is at his best. Mr David Alison has painted Dr Pittendrigh Macgillivray, the sculptor, in his R.S.A. robe, a portrait which takes the eye in Room V.; Mr Andrew Lindsay, the stern-faced convener of Sutherland; and an interpretive and charming Mrs William Reid.

A very satisfying "Study in Profile" by Mr Henry Lintott depicts a lady against a yellow background. One of the most telling portraits is that of Dr James Devon by Mr Malcolm Gavin, who has caught both the shrewdness and humorous geniality of that most interesting personality. The same painter has a successful and arresting Miss Stewart and a very charming "Daphne." Mr Henry Kerr maintains his high standard and individual note in his portraits of Mr Wm. Cuthbertson, Dr A. H. Millar, Dundee, and Mrs Sutherland, Edinburgh. Sir John Lavery is represented by a single portrait study in which he is lyrical and picturesque. His subject is Pavlova in a dance, and she is really dancing and at the same time beautifully posed in a bewitching colour study. Mr J. F. Croal, the late editor of the "Scotsman," by Mr Stanley Cursiter, is vigorously painted; Mr Jack Orr in American tortoiseshell rimmed glasses makes an excellent subject for Mr Henry W. Allison, as does Mr Wm. Mackenzie for Mr David Foggie.

The fine study of Mrs Blackie by Mr P. A. de Laszlo is too well known to call for comment and is likely to attract much attention in Edinburgh. Miss Dorothy Johnstone is worthy of special mention for her "Mrs E. W. Paterson," Mr W. O. Hutchison for his "Mrs L. S. Annan," Mr Hamish Paterson for his alert and vivacious "Taffy." Mr Glyn W. Philpot has painted "Sir Ludovic Grant" in a dignified, conventional pose. The "Head" by Mr S. J. Peplow is characteristic and strong, despite its emphasised note of revolt from the "merely pretty." In "Glints of Gold" Mr Robert Hope presents a charming study of a very Western girl in a very Eastern pose.

#### Stott and Cameron.

Dr D. Y. Cameron is at his best in his study of "The Temple of Venus," which is instinct with the classical spirit. The serene, old, solitary ruin is appropriately presented in the glamour of yellowing evening light, and is full of poetry and tender feeling. "The Alps by Night," by Mr William Stott, lent by Liverpool Corporation, is undoubtedly a wonderful and inspiring creation, but one seems to find more poetry in Mr Henderson Tarbet's "Loch Katrine, Trossachs," an old subject freshly treated and of arresting charm.

A decided success has undoubtedly been achieved by Miss Alice Fanner in her "A Reach to the Mark in the Solent," in which a yacht race is depicted with originality and appreciation of movement, wind, and sunshine. Among the best landscapes are "By Sylvan Stream," by Mr W. M. Frazer, "Glen Aray, Argyllshire," by Mr Archd. Kay; "Riverside Pastures" and "The Valley of the Lune," by Mr J. Whitelaw Hamilton; "Golden Harvest," by Mr Geo. Smart; "A Rocky Shore, Crail," by Mr Ogilvy Reid; "Western Isles," a revel in colour, by Mr J. Hamilton Mackenzie; "Spate on the Dochart," by Dr W. D. McKay; the radiant "Isles of the Hebrides," by Mr W. Mervyn Glass; "A Hampshire Landscape," by Mr W. A. Gibson.

The water colours are on the whole on a high level, and among the Balcony exhibits, usually pregnant with individual and adventurous notes, special mention should be made of "The Glasgow School of Art," by Miss J. Alix Dick. Dr P. M'Gillivray's Aberdeen Byron is represented in the Sculpture Hall, in which "The Nymph of the Moorland Stream," by E. Nicholson Babb; "The Riddle," by George Henry Paulin; and "The Dance" by Geo. W. Salvesen, are outstanding exhibits.