

For

P. Laszlo

Durrant's Press Cuttings,

ST. ANDREW'S HOUSE,
32 to 34, Holborn Viaduct,

AND

3, St. Andrew Street, Holborn Circus,
E.C.

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Mr. P. A. de Laszlo had several examples in the style which he appears to have made his own, the head of the sitter, with sufficient background to fully separate it from the canvas, only being realised, and the remainder of the work more or less left blank. This style lends itself to Mr. Laszlo's fluent brush-work, and he adapted it with considerable success to his portraits of *Sir Philip Sassoon* and the *Dowager Lady Leconfield*. Its disadvantage is that it does not allow for the fullest expression of art. In the present-day fashion for swift, fluent, and spontaneous expression, we forget that, though brevity may be the soul of wit, it is not necessarily the proof of the possession of great knowledge. A clever man may condense his ideas on a subject into a ten minutes' speech, but if he has nothing left unsaid he cannot be well informed. It is the same in art; much of the modern impressionistic work is highly clever, but one often wonders whether many of the painters who produce it with such facility could carry it further without revealing weaknesses, which would show them to be not master-craftsmen, but merely gifted amateurs. These remarks do not, of course, apply to Mr. Laszlo, who is undoubtedly one of our most competent and attractive portrait painters; yet one must deem his example bad, as likely to bring into vogue a style of art which will effectually help a faulty executant to conceal his shortcomings.