

quietly and with enthusiasm, and has been an influence for good to a far greater extent than the general public probably realise. Its reputation rests upon a firm basis.

Birmingham Post
LONDON ART EXHIBITIONS.

July 1, 1922

**FINE WORK BY MR. DE LASZLO
AND MR. HAROLD SPEED.**

(From Our Art Critic.)

In its consistency of quality, and in its expression of a very marked individuality of intention and achievement, the exhibition of portraits and studies by Mr. de Laszlo, at the French Gallery, is even more convincing than the somewhat larger show which he held in the same gallery last year. As a whole, the collection gives an impression of remarkable vitality and of a not less remarkable confidence of accomplishment: there is nothing in it that suggests any hesitation on the artist's part, or any want of decision about the way in which his subjects should be treated. But it is very evident that this confidence is the outcome of absolutely sure knowledge; in all these canvases there is a great deal more than the merely superficial readiness of the facile executant who can handle his materials effectively. Mr. de Laszlo is certainly an exceptionally skilful painter, and his brushwork is always direct and expressive, but its directness is controlled by a wonderful accuracy of draughtsmanship, and by a scrupulous observation of tone values. Every touch has its right meaning, and plays its proper part in the building up of the complete result. Throughout this series of portraits it is apparent that he has shirked none of the difficulties of his art, and that the successes he has made have been gained by serious effort, and by the exercise of faculties which he has trained through years of intimate study.

The exhibition of paintings and drawings by Mr. Harold Speed, at the Beaux Arts Gallery,

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