

a virulent piece of painting personifying that tranquil dignity which one characteristically associates with the functions of justice. We are of the opinion that a little livelier colouring of the flesh would have further enhanced the general excellence thereof. Mr. Nicoll also exhibits some excellent landscapes. The two Oriental subjects "Ismalia" (260) and "The Mosque in the Fields" (258) are both very charming, beautiful in quality and decorative treatment. "Afterglow, Richmond Bridge" (257) extremely picturesque, is striking for boldness in conception and handling. Mr. Harley Griffiths is a portrait painter of very distinctive qualities. Special attention will be drawn to his full length portrait occupying the centre position in the Gallery. The head painted in a very convincing manner is strongly reminiscent of the teachings of Velasquez. The



No. 331- Capt. Hall Thompson, C.M.G., R.N., by W. A. Bowring.

ly convincing in character. Apparently an undue amount of attention has been given to the naval uniform. Again the same faults are to be found with No. 328, a portrait of the late Mr. Hamilton Gilmer the painting of the head being almost a secondary phase of the composition. Mr. Bowring would have used wise discretion in withholding No. 327 from exhibition. Notably bad draughtsmanship and the bizarre nature of the colouring rather suggest the cheap colour production. Mrs. E. R. Tripe shows very appreciative and interesting examples of her art. Of particular interest to patrons of the exhibition is No. 339, "The Guardian of the Gallery," a very sincere piece of work. No. 340, "Disenchanted," shews some good powerful work, but needs further treatment. "Elaine" (341) is a very charming three-quarter portrait of a lady in dainty gown. The light and airy handling with the bright and clear flesh tints make a most effective picture. Mr. E.



No. 155 -Denice (Water Colour), by Violet Nelson.

general impression is somewhat marred by the heavy drawing of the arm and the formless handling of the lower part of the gown. Of the other exhibits of this artist No. 300 pleases us most, whilst we find in the remainder a rather monotonous treatment in the brown monotone adopted. A self-portrait of the artist is very fluent and facile in its expression. It is to be regretted that we are not afforded the opportunity of seeing more of Mr. Griffith's landscape work. His "Silverstream" (292) painted in nice subdued effect is very much to be admired for its general treatment. Of the portraits shewn by Mr. W. A. Bowring we cannot express enthusiasm. We believe this artist to be capable of better work. They may all attain a degree of likeness, but they lack that anatomical delineation which is a sine qua non of the efficient portrait painter. His best is No. 331, Captain Hall Thompson, R.N. The head is not sufficient-

Killick shows a couple of landscapes rendered in a flat and uninteresting manner. No. 307 is the better of the two but is as dead in chiaroscuro as its fellow. Mr. A. Bender exhibits two bright pieces of local colour. "Near Island Bay" (323) and "Coastline, Wellington" (326). They are accompanied by two or three colour sketches which are too vague to be of any note. The late Mr. E. G. Hood is represented by a large woodland landscape, "A Pastoral," No. 334. It is in places unfinished which fact, nevertheless, is not so obtrusive as to lessen the pleasant impression to be derived. The atmosphere and planes are very well rendered. A small painting "Sunshine and Shadow" (344) by Dorothy Turner is true to title. The sunlight striking the woodland path is handled in effective manner. Miss D. C. Dobie in No. 347 "Pioneers," presents an inspiration deserving of better results. The strong sunlight effect is unrealis-