

Arts and Crafts.

Industrial Exhibition Art Gallery.

Much credit is due to the Art Committee for the collection of pictures they have managed to get together and arrange to such advantage in the Art Gallery.

It is an interesting though not a brilliant show—a large proportion of the best work owned by Wellington people was not procurable. Many of the owners are at present on a trip to the Old Country; others did not care to be without their valued treasures for some two months or more. Of the local artists' work a good average standard is shown, some good and interesting work has been loaned, the product of other countries, and quite a large show is made from the brushes of past and dead masters of art in New Zealand—J. M. Nairn, J. C. Richmond, John Gully.

by names Italian and otherwise, not known here, and more or less interesting and good, and some few we might say peculiarly bad.

Of the good, "Unloading Boats, Ischia," and "Capri from the Sea," both by V. Loria, are noticeable.

A good show is made in the collection of local work and of exhibitors whose work is often seen here.

There are many water-colours by F. M. Hodgkins, by M. O. Stoddart, D. K. Richmond, Esmond Atkinson, and a fine show of illustration work, black and white, and colours by H. Linley Richardson, R.B.A. Two or three small Vander Velden sketches in water-colour, "The Monk," by Datillo Rubbo, a number of figure studies in oil by May Lingard, three or four oil studies by T. Linley Richardson, some land and seascapes by

books, curiosities and art treasures of all kinds, over which one could amuse, interest and puzzle oneself for many an hour.

For those who care to go there is W. G. Baker's display of pictures—many and large—a gallery of themselves. Truly the Exhibition caters for all tastes!

Christchurch, June 16.

At the present time collections are being made towards erecting memorials to the late King throughout the Dominion. In several places memorial statues have been suggested. A well-designed and modelled representation of our late King is certainly a fitting memorial, but let those committees who have these memorials in hand take the advice of those who are familiar with the work of the foremost sculptors in Europe before finally making their arrangements. In many of our cities pieces of sculpture are to be seen, but in few can there be found a piece of any real artistic value. There are a number of memorial statues in Christchurch, and one or two are really quite passable, but I could mention others that are very inferior, and for which a sum of money was paid that would have assured a work of high artistic merit if the commission had been given to a sculptor of repute. Wellington was fortunate in its selection of its first piece of sculpture. The Queen Victoria memorial is both a fine likeness and a fine piece of sculpture.

It is difficult to understand where those responsible for the selection of a number of the statues in the Dominion discovered their sculptors. Most of the work appears to have been imported, yet the names of the sculptors are quite unknown as far as the European exhibitions are concerned.

If the few commissions for sculpture were given over to the foremost sculptors in Great Britain we should not only be assured of a good likeness, but our art students would have the advantage of studying the technique of the best craftsmen. As it is, the craftsmanship in several cases in Christchurch does not soar above the work of the monumental mason. Strange to say, the carving and decoration generally which was executed thirty to forty years ago on the buildings in Christchurch is infinitely better than the work produced to-day. I do not for a moment think this is because the best craftsmen available to-day are inferior to those in the past, but I should say the work is left to the builder, who is generally satisfied if the carver simply irritates the surface, as long as the price is cut down to its finest limit. In the past it would appear that the architect decided who should do the carving, and made a point of getting sketch models of the work before it was finally executed.

The Christchurch City Council has made a grant of £50 to the Council of the Canterbury Art Society towards a fund for the purpose of purchasing the work of New Zealand artists for the permanent collection at its annual exhibition in March, 1912.



STUDY IN PHILOSOPHY. E. Baldwin Warn.

It seems a pity that the committee were unable to arrange a Nairn "corner," as they had hoped. The best of Nairn's work was evidently not procurable, but we are all glad to see again the dozen or so the gallery shows. The low-toned oil sketches, the clear, crisp water-colours of Wellington Harbour, the fine little oil interior, "Charlie in His Cabin," and the heavy red "Sunset."

Then, too, what a pleasure is the large oil, "Evans Bay," with its golden hill, its heavy shadow shore opposite. We should have liked to see more of his oil work of this size.

A splendid landscape by J. C. Richmond is 139, with its hot, bush-covered hills, but his "Isle of Arran" (62) is cold and thin, as if from another hand altogether. "Schist Rocks, Otago," is more pleasing.

A fair and representative amount of John Gully's water-colours are shown, enough to convey a just impression of his talent and style.

There are many pictures in the Gallery

G. E. Butler, a portrait, "Dr. Tripe," by M. E. R. Tripe, and three pastel figure studies by Sybil Johnson. Albert Hanson is represented by two charming and delicate water-colours, and Dr. Hay has given us a treat by lending the water-colour, "Homeward from the Hunt," Tom Scott, R.S.A. The same may be said of the "Study of An Old Woman's Head," Gordon Coutts. A glittering, cosy little oil is the "Trysting Place," Carrar, distinctly a study influenced by temperament.

Many small water-colours, and a number of delightful small oil sketches of all styles and thought furnish the best part of the collection.

One or two of the best bays in the Gallery hold work it were better to be without, and whose effect is depressing and irritating. Doubtful copies of very doubtful old masters, dingy Maoris, hard, glassy arrangements of still life. The middle floor space of each section is occupied by a stand holding different collections of jewellery by G. Ditekethly and Mr. and Mrs. Alfred Atkinson, by pottery, old