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CATALOGUE
OF AN
EXHIBITION
OF
WATER-COLOURS
OF
LINCOLNSHIRE
BY
CAR RICHARDSON

THE DUDLEY GALLERIES
169, PICCADILLY
MARCH, 1911

No. 1

G. F. WATTS, R.A.

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Season Tickets are given to Purchasers.

LIST OF WATER-COLOURS.

1. BOSTON STUMP FROM THE FERRY
2. NAVENBY
3. THE FENS FROM TEALBY
4. WINDERMERE LAKE
5. APPLE BLOSSOM—RAPALLO
6. LINCOLN CATHEDRAL FROM
BRAYFORD
7. HAMBLE FROM WASASH
8. PORTOFINO
9. FULBECK
10. RED HOUSES, TEALBY
11. ROCHFORD TOWER, NEAR BOSTON
12. CORTON CHURCH
13. SCRIVELSBY FROM WOOD ENDERBY

14. SOMERTON CASTLE
15. THE BRIDGE, SOMERSBY
16. A TURNING TO SLEAFORD
17. LINCOLN CATHEDRAL FROM
BRAYFORD—EVENING
18. THE DRIVE, BURGHLEY HOUSE,
STAMFORD
19. TATTERSHALL CASTLE
20. FOLD HILL, FRISKNEY
21. CLAYPOLE CHURCH
22. WALESBY MOOR
23. NORTH WILLINGHAM
24. TORKSEY CASTLE
25. OLD HOUSES, BOSTON
26. BOSTON FROM ROCHFORD TOWER
27. POPLAR TREES, NORTON, DISNEY
28. WOTHORPE HOUSE
29. GRIMSBY MARKET PLACE
30. PARTNEY
31. WEST DOOR, ST. MARY'S, STAMFORD
32. BOSTON MARKET

33. THE BUTTER CROSS, SPILSBY
34. A DRAIN BANK
35. HALTON HOLGATE
36. THE ROAD TO THE FERRY, NAB,
WINDERMERE
37. THE JEW'S HOUSE, LINCOLN
38. COTTAGES, FRISKNEY
39. TREES, WINDERMERE
40. MARSHLAND FROM THE WOLDS
41. HECKINGTON CHURCH FROM SOUTH
Kyme
42. CLAIFE HEIGHTS, WINDERMERE
43. FODDER DYKE
44. BOSTON STUMP FROM THE WITHAM
45. MAGDALEN COLLEGE, WAINFLEET
46. LEADENHAM AND NEWARK CROSS
ROADS
47. LINCOLN CATHEDRAL FROM
BRACEBRIDGE
48. BOSTON STUMP—EVENING
49. CONNINGSBY CHURCH—EVENING

50. WELBOURN
51. ON THE TOP OF THE WOLDS
52. LOUTH
53. OLD HOUSES, BOSTON
54. RIEVAULX
55. WALESBY LANE END
56. A SHORT CUT ON THE BOSTON
ROAD
57. TATTERSHALL CASTLE
58. HOUGH-ON-THE-HILL
59. THE SLEA, SLEAFORD
60. FULBECK—EVENING
61. TITCHFIELD ABBEY
62. FEN ROADS
63. OLD HOUSES, BOSTON
64. STAMFORD
65. AMERSHAM—APPLE BLOSSOM
66. BRANT BROUGHTON
67. FOURTEENTH CENTURY HORSE-
BRIDGE, WEST RASEN
68. THE SEA LANE, EAUDYKES

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DRAWINGS OF
LINCOLNSHIRE

BY
CAR RICHARDSON.

The honour of a visit
is requested to a Private
View of an Exhibition of
the above, at the Dudley
Galleries, 169, Piccadilly, on
Wednesday, March 15th,
1911.

Ja

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TO ADMIT TWO.

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The Standard.

Shoe Lane, Fleet Street, E.C.

Cutting from issue dated *March 10* 1911

Miss Car Richardson's exhibition of water-colours of Lincolnshire at 169, Piccadilly, is interesting from both the artistic and the topographical point of view. There are sixty-eight drawings, all, or nearly all, done in body colour on grey paper. Miss Richardson is at her best when the subject includes some important architectural feature—as in "Boston Stump from the Ferry" (1), "Old Houses, Boston" (25), and the very charming lightly-tinted pencil drawing on white paper of "Boston Market" (32).

Then at the Leicester Galleries are exhibitions of Mr. W. L. Wyllie's strong and masterful, yet eloquent and atmospheric, pictures of the King's Navy. No one has ever seen the beauty of the strong battleship as he sees it, and nobody in painting it as it lies in the water, so often makes one feel that one could sail round its steel bulk. In the same gallery are some of Mr. Arthur Severn's refined water-colours, and at the new Dudley Gallery Miss Car Richardson shows the beauty that lies in the rolling Lincolnshire wolds, with the fat clouds and increase lying low above them.

The Drawing Room.

FINE ART.
Lincolnshire.

MISS CAR RICHARDSON occasionally intersperses a landscape in the vicinity of Windermere—and they are some of her most successful drawings—among the three score and ten which Lincolnshire has furnished for her exhibition, at the New Dudley Galleries. Miss Car Richardson is not stereotyped. She is various, and she has personality even though now and again we are reminded of Caldicott and of others who use marked outline and ruddy tones. The lady has ability to set-down, and she has individuality. Quietly dreamy is "Windermere Lake"; illumination is often greatly realised and well balanced by shade, as in "Poplar Trees, Norton, Disney," and "The Road to the Ferry, Nab." "Lincoln Cathedral, from Brayford," calls Mr. Rich to mind somewhat, but he would have given more substance to the commanding pile. Sober in its slaty tonality and perhaps the best drawing of all is "Cliffe Heights, Windermere"; pleasantly fluent and well receded is "A Drain Bank"; breezy is "On the Top of the Wolds"; a quickly suggestive sketch is "Stamford"; and "The Bridge, Somersby" with pencil outlines is another of the drawings most to be appreciated.

The Evening Standard and St. James's Gazette.

104, Shoe Lane, E.C.

(Published by Walter Edward Hobbs.)

cutting from issue dated Mar 20 1911

Lincolnshire.

At the Dudley Galleries, 169, Piccadilly, there is an exhibition of water-colours by Miss Car Richardson that might be called a little pictorial history of Lincolnshire. Like the older topographers—though she is more than a topographer—Miss Richardson has recognised the advantage of a uniform and definite method, and her sixty-eight drawings are nearly all in body colour on grey paper. This choice of a method at once predisposes in favour of Miss Richardson's work, because it suggests that she knows what she is about and means everything she says, instead of trusting to happy accidents. Though she is more than a topographer, on the whole Miss Richardson is more successful when she has buildings or other definite features to draw than when she lets herself go upon broad conditions of earth and sky. Her best pictures are the ones with most drawing to them. "Boston Stump from the Ferry" (1), with a river at low tide, "Old Houses, Boston" (25), "Boston Market" (32), and "Titchfield Abbey" (61), may be quoted as examples. In pure landscape, "The Fens from Tealby" (3) and "A Drain Bank" (34) are the most satisfactory drawings. A tribute to the intelligence and clear simplicity of Miss Richardson's work is the conviction that it would reproduce very well—just as the work of the older topographers reproduced very well.

THE DUDLEY GALLERY.

This gallery, at 169, Piccadilly, which has been closed for some months, reopens with an exhibition of Miss Car Richardson's water-colour drawings of Lincolnshire. Lincolnshire is not one of the favourite shires for artists, and although Mr. A. W. Rich has exhibited occasional landscapes from this county, and Mr. Albert Goodwin has recorded the beauties of its capital, Miss Richardson is the first to treat the subject with any real fulness. The result will come as a surprise to those who hardly realise what a range of charm and colour Lincolnshire can boast. These sixty pictures justify the devotion and care lavished on them, for not only are they pleasing to the eye, but they also afford a faithful record of the sylvan and urban amenities of the county. The collection is only open until the end of this week.

THE FENS IN WATERCOLOUR.

MISS RICHARDSON'S NOTABLE DRAWINGS.

After a lapse of more than a year, Miss Car Richardson is again exhibiting in London, at the New Dudley Gallery, Piccadilly, a selection of examples of her delicate and studious art. Her water-colours of Lincolnshire mark a distinct advance on her previous work; they show a wider range, a more structural quality, and a growing perception of atmosphere, that most significant thing in landscape.

The work which more easily gains the eye, because Miss Richardson does it with an evident facility, is that in which she can paint houses, or churches, or groups of both, into her pictures. A grey church tower topping a huddle of red roofs is

a favourite subject with her; and we may add that she paints it admirably. The same affectionate touch is perceptible in her painting of mediæval blocks of architecture which have been toned by time to a beauty of their own.

Tarksey Castle, Somerton Castle, Tattershal Castle, Lincoln Cathedral from Brayford, are all charmingly attractive; though the best of all of the examples of this kind are the numerous drawings of "Boston Stump," that wonderful church tower which is a landmark of the Fens and a beacon to mariners far out at sea. Miss Richardson has seen it in all sorts of light, grey in the twilight and coloured with an almost Continental gaiety in the sketch of Boston Market.

But apart from these drawings, the work in which the greater ability and progress are shown is in the broad effects of landscape, in the rolling Lincolnshire wolds, fat and plenteous under their windy skies; scourged with rain; or lighted with fleeting patches of sunlight. "Stamford" shows well the flat expanses; "Coningsby" the Lincolnshire dyke; and in these paintings, as in "On the Top of the Wolds," there is a note of real distinction.

E. S. G.

LONDON PICTURE SHOWS.

AN EAST ANGLIAN ARTIST.

Miss Car Richardson's exhibition of pictures this year at the New Dedley Galleries shows her art at its best. She is an artist who excels in simple scenes—a turn of the road, an old inn, a clump of trees or a cluster of cottages are most realistically reproduced on her canvas; she understands to the full the beauty of these stray nooks and corners of the country. The Lincolnshire and Fenland sketches which she is exhibiting are a further step onward from those of her last year's show of the Lake District. The flat level scenery, the masses of clouds, the far-stretching distance, suit her broad impressionist style well, and her choice of subjects is always a happy one. She acts as able interpreter of the beautiful county, often ignorantly termed "ugly." Many people refuse to see beauty unless it is on up and down curves; the straight lines of level country can only appear to them as unbeautiful. But Miss Car Richardson sees beauty in all its variations and reveals it strikingly in her sketches. Her style is better suited to broad effects than to detailed work; for this reason the famous "Boston Stump" looks finer and more effective in her pictures when seen

and stretching over the fields. The important rosy village, but it is rich with marshland colour, and full of marshland charm. "Boston Market" gives Miss Car. Richardson a chance to show how real and true is her colour sense. The mingling of vivid colours in this little sketch is masterly, and shows that the artist has a promising future before her. The understanding of colours is perhaps Miss Richardson's most able characteristic; she sees colour in everything, and reproduces it with vigour and spirit. "On the top of the V. d. short Cut," though quite contrasted in two other of the many charming and sketches of the exhibition.



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RICHARDSON, CAR. Catalogue of an Exhibition of water-Colours of Lincolnshire by Car Richardson. The Dudley Galleries. 169 Piccadilly, March 1911.

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