



## Fine handling of a British medium



ART •

Watercolours by Harry Barr  
(Richmond Hill Gallery, Rich-  
mond).

OVER 100 of his watercolours,  
in the medium to which Harry  
Barr is now dedicated, fill this  
interesting and characterful gal-  
lery in one of London's rare,  
near-pastoral spots.

They themselves are pastoral,  
uncomplicated, indeed innocent,  
and show great expertise in the  
handling of watercolour, recalling  
at their best the work of that  
wizard-craftsman, Wilson Steer.

They are very British in this  
sense, in their delicate use of  
line, being reminiscent of the  
Nash brothers.

They all carry the happy view  
of a man of discriminating eye,  
of lyrical turn of mind, and of  
strong visual articulateness.

Sometimes they break through  
to an economy of tone and state-  
ment that is postively Japanese  
(which is permitted in British

waterdom), as specially in *Burnt  
Gorse*, *Headley and Snow—  
Regents Park*. In both the  
balance is very finely held.

Sometimes the luminosity of  
pearly water and sky in the  
section titled *Fog, Mist and  
Storm* has an enlarged scope of  
view that also lifts the viewer's  
sense of space.

*The Sea—Shoreham* is parti-  
cularly notable for its lyrical  
economy of handling. In the land-  
scape *Above Eyemouth*, the large  
rolling of the ground and of the  
sky above it become one move-  
ment.

In fact, it is clear that Harry  
Barr's own dedication to the ex-  
pression of these lyrical moments  
that have to remain inarticulate  
in most people's experience, suc-  
cessfully evokes for them the  
extended experience of really  
grasping them afresh with their  
own eyes.

The exhibition runs for three  
weeks, till April 17. It is open  
through the week 10-6 p.m. and  
Sundays 3-6 p.m.

*Barbara Niven*

MORNING STAR

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