

**ALTON ARTS SOCIETY**  
**57th EXHIBITION**  
 ON NOW  
 10 a.m. to 7 p.m. daily  
**IN THE ASSEMBLY ROOMS**  
**UNTIL SATURDAY, OCTOBER 8th**  
 ADMISSION FREE

**YOUNG ARTISTS**  
**INSPIRE**

Entries in the children's section of Alton Art Society's annual show, were described as "an inspiration to us all" by Society chairman Dorothy Dean.

Eleanor Hodges won the under fives, with Kirsty Smith runner-up; Claire Koen was first in the 6-8 years, with David Musher second.

Harriet Gould won the 12-14 years, with Keith Ironside second, and Sarah Vaux was first in the 15-17 years section, with Gary Coppington runner-up.

The group prize went to the 2nd Alton Boys Brigade and runners-up were Matthew Tithrelgate, Adrian Hollins, Nicholas Platt and Jamie Wilson from Four Marks School.

12.10.88

**ART AND THE AEROSPACE ENGINEER**

Aerospace engineer, Sir Frederick Page, opened Alton Art Society's 57th annual exhibition at the Assembly Rooms.

He congratulated the Society on an "excellent" exhibition and said art and aviation engineering had a great deal in common—dedication, skill, craftsmanship, composition and design.

"Above all, Leonardo da Vinci was a marvellous artist and a first class engineer, whose designs were far ahead of their time," said Sir Frederick, who referred to the visual arts as a means of communication, not just between artists, but for all those prepared to see and think.

It enabled ideas and emotions to be conveyed, not just to contemporaries but also to subsequent generations.

He was introduced by Chairman Dorothy Dean, who congratulated the artists whose work was among the 201 exhibits, and said how sorry the Society was that, for the first time in over 40 years, their President, 65-year-old Lady Charlotte Hanham-Carter, was unable to attend the opening ceremony.

The exhibition at the Assembly Rooms continues until Saturday, and once again visitors will have a chance to place their votes for the "Exhibit of the Year" award.

**THE HERALD**  
**CONTAINER**

**Memorable rural scenes and flowers by Alton artists**

OVER 200 paintings, small sculptures and designs on wood form this year's Alton Art Society Exhibition held at the Alton Assembly Rooms. Many of the exhibitors are known as regular and well-loved contributors and none more so perhaps than Harold Taylor, a long-time member of the Alton Art Society who died last year. He is remembered here by a special screen showing a selection of his paintings. They are traditional depictions of rivers and waterways illustrating his love of the British countryside.

Among the many charming rural scenes which make up much of the main body of the exhibition, space allows me to mention only a few. I was impressed by Jean Greaves' use of a minimum of brushstrokes to achieve the effect of her "Misty Day", although the hills and fields in the background had too much the appearance of cushions to my mind, thus detracting from an otherwise successful picture.

Zwena Ta'Bois charms us with her gentle impressionistic style in "Summer Meadows".

I also enjoyed "Sheepfatch Lane" by Jean Heathcote with its myriad of subdued colours suggesting the whiteness of the snow, but why does the put in that little cottage in the back of the scene?

After the obvious confidence of the painting of the snow we are confronted with a sudden seizing up of the spirit, a narrowing. Details thought unnecessary to the foreground appear and we are distracted from the main area of the painting.

It happens in all art forms. Certain subjects — people or buildings very often — cause the artist to expend tighter control over his work. Unfortunately the result is usually unevenness rather than refinement. Nevertheless Jean Heathcote's painting is well worth noting.

Two excellent seascapes caught my attention: George Carter's "Awaiting the Tide" and Maisie McCaldin's "The Beach". Both are full of vigour.

The studies of flowers are always a delight in this exhibition and once again they form a memorable part of the show. Kathleen Page's "Jackmanii" captures the wandering beauty of this clematis while "Still Life with Flowers" by Barbara Benisons concentrates on the shared qualities of flowers and containers.

Christine Stafford's "Violets" — hidden among the gnarled roots of an old tree — have all the delicate and secret allure we could wish for. As always Viola

Peacock's studies are deserving of particular attention.

Joan Wingate goes for a gipsy look with her paintings on wood, producing cheery egg cups and other small items that will make wonderful presents. Her "Garden Wildlife" is also lots of fun. It is a pictorial catalogue of the flora and fauna of her garden right down to the cat, dog and milk bottles.

R. A. Owen takes a different view in his flower paintings which leads them towards the area of design. Also standing out from the crowd are the paintings of Philippa Durling whose bold, enthusiastic work makes good use of colour. Her nude with cold toes is one of few life studies this year.

The work of Arthur Wren never fails to make its impression on me. Here his quiet painting of "Clerkenwell Spring" with its stark industrial background and strip of park in front, creates its own atmosphere — thoughtful and rather sad — which I found arresting.

On the stage are the prizewinners in the children's section with their inimitable portraits which have a flat honesty that one knows must evaporate with age. Also showing at the Assembly Rooms is the exhibition of photographs by the Alton Camera Club. These exhibitions continue until tomorrow (Saturday).

Joan Farthing.