

# Spring Exhibition 1983 at Clays Farm

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THE HERALD

FRIDAY, MAY 6th, 1983

## ALTON ART SOCIETY Spring Exhibition

AT CLAYS FARM, EAST WORLDHAM  
Tuesday, 10th May - Saturday, 14th  
Open 10 a.m. — 5 p.m. daily  
COFFEE                      AFTERNOON TEA

**ALTON ART SOCIETY  
SPRING EXHIBITION**  
at  
**CLAYS FARM, EAST WORLDHAM**  
**TUESDAY, MAY 10th, to**  
**SATURDAY, MAY 14th, 1983**  
Open from 10 a.m. to 5 p.m. daily  
COFFEE • AFTERNOON TEA



Alton Art Society's Spring Show goes out of town to the East Worldham home of Robert and Joan Bickerdike, who are pictured with exhibition Secretary Mrs. Joan Taylor

## ART SOCIETY GOES "OUT OF TOWN"

ALTON Art Society's Spring Exhibition went "out of town" this year to Clays Farm, the home of East Worldham artists, Joan and Robert Bickerdike.

The drawing room of their old farmhouse made a splendid setting for a selection of paintings dominated by countryside scenes.

The exhibition's financial success, with many more sales than usual, also brought a boost for East Worldham's church repairs appeal.

A proportion of the proceeds from the exhibition went towards a £5000 fund set up by the Parochial Church Council to pay for the retiling of the roof of St. Mary's Church.

Appropriately enough, East Worldham's quiet by-ways and the church itself were well represented among the paintings on show.

Mr. Bickerdike's "Shelleys Lane" was a wintry reminder of the winding road to Clays Farm, while Mrs. Bickerdike's "Clays Lane" and "East Worldham Church Yard" were both powerful images.

While many of the paintings were not on view for the first time, there were some interesting variations on familiar themes.

Gordon Trimming's "Dorton Cottage, Selborne" again demanded attention with its cleverly shaded foreground and wispy poplars beyond the tiny cottage nestling on the lythe.

But his "Hartley Mauditt Church" was a new interpreta-

tion of the lonely hilltop scene and Dorothy Dean provided yet another with spectacularly side-lit clouds.

Peter Walters had also departed from his accomplished technique in oils with two charcoals, "River Scene" and "The Old Mill."

"Through the Letterbox," by Mary Towsey, was an unusual and very effective landscape panorama—and such a clever way of using up those moulding offcuts!

Tana Riviere's "Pig" and "Piglet" were captivating animal studies, while Joan Wingate's "Young Tawny Owls" was a fine example of the work of this much-admired artist.

This was very much an exhibition of traditional countryside scenes—and none more appealing than N. E. Morley's "Winter Ploughing."

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