

ALLEN GALLERY 24<sup>th</sup> Nov '84 - 5 Jan 85

The Alton Gazette, Wednesday, November 21, 1984

Alton Art Society

## EXHIBITION

IN THE ALLEN GALLERY  
CHURCH STREET, ALTON

This Saturday, 24th November  
until Saturday, 5th January

10 a.m. — 5 p.m. Daily, Closed Mondays

ADMISSION FREE

Pictures available for Sale

THE HERALD

FRIDAY, NOVEMBER 23rd, 1984

## ALTON ART SOCIETY EXHIBITION

in the

ALLEN GALLERY

Saturday, November 24th, 1984,

until

Saturday, January 5th, 1985

10.00 a.m. to 5.00 p.m. daily (closed Monday)

ENTRANCE FREE

The Alton Gazette, Wednesday, November 28, 1984

# SUMMERTIME SERENITY IN MID-WINTER SHOW

ALTON Art Society members have provided a mid-winter offering rich in variety for a six week exhibition at the Allen Gallery.

It might be wet and miserable outside, but this show has all-the-year-round charm with summer serenity, the freshness of Spring, autumnal colour and the stark beauty of the countryside in winter's grip.

The Society's annual exhibition was held just a few weeks ago and some members also displayed their work in last week's Alton Arts Festival.

But this show, which goes on until January 5th, demonstrates that the Society's resources are far from stretched.

In fact, with room available for only about two-thirds of the paintings submitted, the overall standard is extraordinarily high with one or two outstanding exhibits.

There is a wide range of subjects in a show that demonstrates the variety of media mastered by the Society's members.

Soumi Gadd's delightful examples of batik, "Flight Home" and "Devoted Couple," are irresistible, while Pamela Jones' gouache, "Autumn on Flood Meadow," is a colourful composite of an immediately recognisable Alton view.

Mary Towsey, whose award winning offering at the Society's annual show remains vividly in the memory, has a delicate study of "Poppies" on show this time in a pleasing oval format.

Joan Wingate's exquisite studies of wildlife, "Harvest Mice and Poppies" and "Wren and Verdigris Agaric," are certain to impress.

N. E. Morley's watercolours, "Spring Morning" and "Lower Green, Hawkley," have a timeless charm, while Joan Taylor's oil, "Shorthearth Pond," is also sure to impress.

Newcomer Delmah Crowder makes her mark with two delightful paintings: "Bosham" relies on pink tinged clouds reflected in rippled waters for its serenity, while "Cut Mill" makes use of the bold lines of shadow casting bare trees for shape and direction.

The scarlet stands out in a wintry scene in Molly Dinwiddie's "Going to the Meet," while Marjorie Fagan's misty view of "A Pennine Farm" has a charm of its own.

Gordon Trimming never fails to impress and this time offers two riverside studies, "Lock on River Lee" and "Millbridge, Frensham," while D. G. Cokayne's "The Old Willow Tree, Chertsey," is pleasantly high key.

Perhaps the surprise of the show is Joan Bickerdike's "Waterlilies," bodily detailed and set off superbly by a heavy, carved frame of carefully chosen colour.

Gazette, Wednesday, December 12, 1984

## ALTON ART SOCIETY EXHIBITION

IN THE ALLEN GALLERY  
CHURCH STREET, ALTON

Now and Until  
Saturday, 5th January

10 a.m. — 5 p.m. Daily, Closed Mondays

ADMISSION FREE

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Herald Dec 7<sup>th</sup> 1984

# Safe and predictable, but Allen Gallery exhibition is pleasing

I am not sure why it seemed a good idea to have an exhibition by the Alton Art Society within the Allen Gallery, especially when the society had its annual exhibition in the nearby Assembly Rooms only a few weeks previously.

However, the show looks well, and benefits both from the better hanging space and lighting of the Allen Gallery and from its smaller size, just 67 pictures plus a display of ceramics by Patricia Dodson.

Whilst I admire the undoubted ability shown by the exhibitors, I find the show as a whole rather safe and predictable: lots of picturesque villages and landscapes presented in a traditional manner, plus supporting flower and animal studies. Nothing wrong in that of course but I was pushed to find more than a few works that stood out for individual mention.

Amongst these, however, I did admire Jean Edwards' "Salon de Thé" (no. 38) which shows a nice sense of observation, and Jean Abbiss' accomplished "Nude Study" (no. 40). Harold Taylor has an attractively soft watercolour of

Lakeland Fells' (no. 61), and John V. Knight's very traditional painting of a cottage 'Autumn, Selborne' (no. 35) is not without quality. Coming in as a late substitute, Eric Street has a well-drawn village scene (un-numbered).

Within the oils and acrylics Sheila Halliwell's diminutive "A Walk by the Sea" (no. 10) pleases through its sheer simplicity. Zweena Ta'Bois' lively market could have been anywhere; it turns out to be Alton itself (no. 9)! Joan Bickerdike's "Waterlilies" are attractive, though I have reservations about the rather dominating green frame.

Finally a brief mention of Patricia Dodson's ceramics. She is, I think, at her best in her more fantastic pieces, where she can let her imagination go along the lines of children's fairy stories. But her pieces in more expected forms are also competently done.

Overall it adds up to a pleasing, if undemanding, show, though not, I feel, one of any strong overall character. It continues at the Allen Gallery until January 5th 1985.

Peter Sanger