

Rain-filled ruts and sunlit cabbages

FROM large scale, colour shouting explosions to exquisitely detailed miniatures, there was something for all tastes in Alton Art Society's annual exhibition.

The paintings one could not possibly ignore included Philippa Dorling's rather disturbing "Neurotic Self-Portrait" and her strangely titled "Global Village" while at the other end of the scale were Christine Radford's tiny studies, "A Tilford Cottage" and "Tilford Institute."

Hilda Frank's "The Mourne Mountains, County Down," was another petite landscape with fine detail while Paul Banning's watercolour, "Cottages, Lower Froyle," was one of many well-observed scenes.

Arthur Wren's best known paintings, perhaps, are his caricature portraits and "In the Eighties" was a particularly good example of how he so cleverly portrays a real character.

But he produces other work as well and "Winter at Albury," with its chilly scene, clearly suited his pallet as did "Greenwich Autumn."

It was very much a show for all seasons with Pru Tapply's "Summer" offering a blaze of colour just like her "Autumn" blooms and the third of her still life studies—you've guessed it—"Spring."

Clare Hackney's "Fruit and Flowers" were crisply executed and her "Kitchen Scene" was positively mouth-watering, while Zweena Ta'Bois gave a new slant to the vegetable theme with "Sunlight on Cabbages."

The restful mood of her "Quiet Corner" was continued in P. Hale's "Girl with Fan" while Jean Heathcote's "Frensham Little Pond" and Alison Roberts' "River Steps" offered placid waters.

On the other hand, D. A. Pelling's "Running for Shelter" presented a stormy scene, while D. A. Pelling captured rain-filled ruts and furrows in "Farmland after the Storm."

George Carter set up his easel in an agricultural setting, too, when a green tractor caught his eye in "Newton Valence Farm" and for Jennifer Lines, the hens and horses of "Glynhir Farm" appealed.

In "Feeding the Hens," Joan Blacker used the tones of a sunlit barn interior to convey the warmth of a charming family scene: the tricks of dark and light were at work again in her "Shoe Mender."

Robert Bickerdike offered clean lines in his "Lillies" and a dipping country lane in his landscape "Brighton" while his wife and joint show secretary Joan managed to get lots of movement into her "Wild Garden."

Gordon Trimming offered several views with his "Scenes Around Alton" while Eric Street once again turned to his

beloved Selborne to capture the peaceful atmosphere of "Church Meadow."

Joan Wingate's admirers were not to be disappointed either, her "Last Habitat" being particularly poignant while Julia King's delicately drawn "Helleborous and Ivy" and "Poppies" were a delight.

For a celebration of colour, there was nothing to beat Tana Riviere's "Flower Bed at Old Alresford Place," an adventurous but obvious choice for East Hampshire District Council's picture purchasing panel, out for "something different."

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Younger visitors would have preferred Pamela Pell's enchanting "Teddy Bears" while those looking for an unusual angle on an everyday object might have gone for Dorothy Dean's "Grannie's Hat."

"Yew Trees, Hawkey Church" was a well-balanced watercolour composition by Paul Banning and the image of slender silver birches standing aloof in a derelict woodland made Peter Forey's "Standing and Fallen" a particular favourite.

In the children's section, Medstead School pupils Ashley Little and Nathan Broughton won the under fives and 6-8 years prizes respectively.

Ross Grant won the 9-11 years prize while his fellow Eggar's School pupils, Kate Franklin and Rebecca Jennings won the 12-14 years and the 15-17 years prizes respectively.

JOAN KEEPS "EXHIBIT OF THE YEAR" AWARD

For the second year running, Alton Art Society's "Exhibit of the Year" award went to Joan Wingate.

Her wildlife study, "Nests," won most votes but it was a close contest, said Chairman Mrs. P. Jones.

Runner-up was Pru Tapply's "Summer" with "Running for Shelter" by C. Pelling third, "Standing and Fallen" by Peter Forey fourth and Christine Radford's "Mossy Bank with Toadstools" fifth.

Mrs. Jones paid tribute to Robert and Joan Bickerdike, who are stepping down after many years as joint exhibition secretaries.