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Miss Heather Goldsmith, one of the Australian girls who are here in Limerick to promote Australian fruit, pictured on arrival at Shannon Airport yesterday.

LIMERICK ART CLUB'S EXHIBITION

IT is regrettable that the one element almost entirely lacking in the Limerick Art Club's Exhibition is that of imagination and inventiveness. Granted that the majority of the exhibitors indulge in this form of self expression for their own satisfaction, and that with very few exceptions indeed the paintings attain a high standard of competence, we are still left with the feeling that we have seen it all before.

Whether I am right or wrong, I got the impression that on this occasion there is a predominance of landscapes, some of them coming perilously close to the "pretty-pretty" type and practically all of them too factual in expression to be worthy of more than cursory examination. Again there were quite a number of flower studies, some of which were undeniably charming but the majority painted in a manner which was frankly pictorial and which suggested the thought that after a time they would become ineffably boring—except to the most unsophisticated.

I do not rate this as the best Exhibition of the Limerick Art Club that I have seen, for the reason that it fails to stimulate. It has the merit, however, of being gently appealing and the exhibitors are devoid of pretentiousness.

In spite of the cliché of the little red jacket, Thomas Ryan's "Islandbridge" (No. 31), with its lovely greens and blues and its general air of spaciousness, is a lovely landscape, and the same artist in "Clare Glens" (No. 46) really captures the gushing, rushing swirl of water around the jutting rocks to create a most impressive painting. Noreen Williams, with "Abbey Ruin" (No. 14) shows some of the imaginativeness so sadly missing elsewhere and presents quite an exciting study in large sweeping brush work. Michael O'Connell's "Night" (No. 39) rather geometrical in conceptions is also intriguing, and "Midnight Puppet" (No. 11) by Tom Greaney, while it may not have a general appeal, has a fine quality of originality.

Brenda Andrews, who shows a number of works, is best represented by No. 22, an oil painting of old buildings in the last stages of decay and conveying their own messages, and her "Kerry Landscapes" (No. 3), with its nice disposition of blues, greys and greens, is well composed and fetching.

Mr. D. Hedderman is as usual

well represented in this exhibition, and despite his disinclination to be adventurous, still produces some attractive works, such as "Caladh is Cuan" (No. 18), a quayside scene which has captured the vital spark of life and, into the bargain, is quite gay and refreshing. I liked also the rather Epsteinish No. 33, "Young Widow" by Cormac O'Connor—not a very lovely study of a mother and child but one which came only just short of being quite powerful. Mr. Tom Greaney, in "Bunratty" (No. 27), has an interesting landscape which, however, is somewhat too ponderously treated and there is rather too much of the Keating influence in his (No. 32), although the atmosphere is well captured. "Climbing Croagh Patrick" (No. 45), by Mr. Tom Feeney, has a most pleasing study, as is also the lovely "Going Fishing" (No. 26), by M. O'Suilleabhain.

As I have said, the galaxy of flower studies all have their own appeal and they are dominated by the rather exaggerated and meticulous arrangement of daffodils and narcissi (No. 29) by G. M. O'Brien. Others in this category to catch the eye were (No. 43) by the same artist, which, however, was somewhat lacking in contrast, and (No. 38) by Mairead de h-Oir entitled "Flowers."

THE WATERCOLOURS

In the small but exclusive watercolours section, Mrs. C. O'Brien has a delightful study of boats by a canal lock (No. 54), and nobody can overlook Cormac O'Connor's rather diffident but beautifully composed study (No. 55) with its stark tree forms and delicate shading. There is a charming little study, "The Road to Cahirconree," by Rt. Rev. Dr. Wyse Jackson, and an equally attractive "Castlegregory" by the same artist. One has to go back to the Japanese influence for the origin of the dainty and delicate "Winter" (No. 60) by Mrs. M. Collins-Ryan.

—P. J. F.

Tolka Row stars in Limerick

Five stars from the Televis Eireann serial, "Tolka Row," were mobbed by crowds in O'Connell St., Limerick, this morning. They were May Ollis, May Closkey, Larry Morton, Jimmy Bartley and Brenda Fricker.

As they signed autographs and shook hands with housewives and shop assistants, they told a *Chornicle* reporter that they had travelled to Limerick yesterday to enjoy a mediaeval banquet at Bunratty Castle. As they rushed to the sanctuary of their private transport before leaving for Dublin, they were followed by excited crowds who tried to ask them questions on the television show they had made famous.

City Accident

Margaret Heffernan, of 49 Upper Clare Street, Limerick, was stated to be "quite comfortable" at Barrington's Hospital this morning after she was admitted yesterday with a fractured leg. She had been knocked off her bicycle in Sarsfield Street by children crossing the road.

DEATH

HANRAHAN—June 13, 1966, at St. Camillus' Hospital, Catherine Hanrahan, wife of the late Brian Hanrahan (C.I.E.), 1, Fitzgerald Place, Rosbrien; deeply regretted by her loving sons, daughters, relatives and friends. R.I.P. Remains will be removed to Our Lady of Lourdes Church this (Tuesday) evening at 7.30 o'clock. Requiem Mass tomorrow (Wednesday) at 10 o'clock. Funeral immediately afterwards to Mount St. Laurence Cemetery (c)

LYONS—June 14, 1966, at St. John's Hospital, Limerick, John Lyons (grocer), Cathedral Villas, Garryowen, Limerick; brother of Rev. Fr. Liam Lyons, O.S.A. Deeply regretted by his loving wife and family, brothers, uncles and aunts. R.I.P. Remains will be removed to St. John's Cathedral this (Tuesday) evening at 9 o'clock. Requiem Mass on Thursday at 12 noon. Funeral immediately afterwards to Mount St. Laurence Cemetery. (c)

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