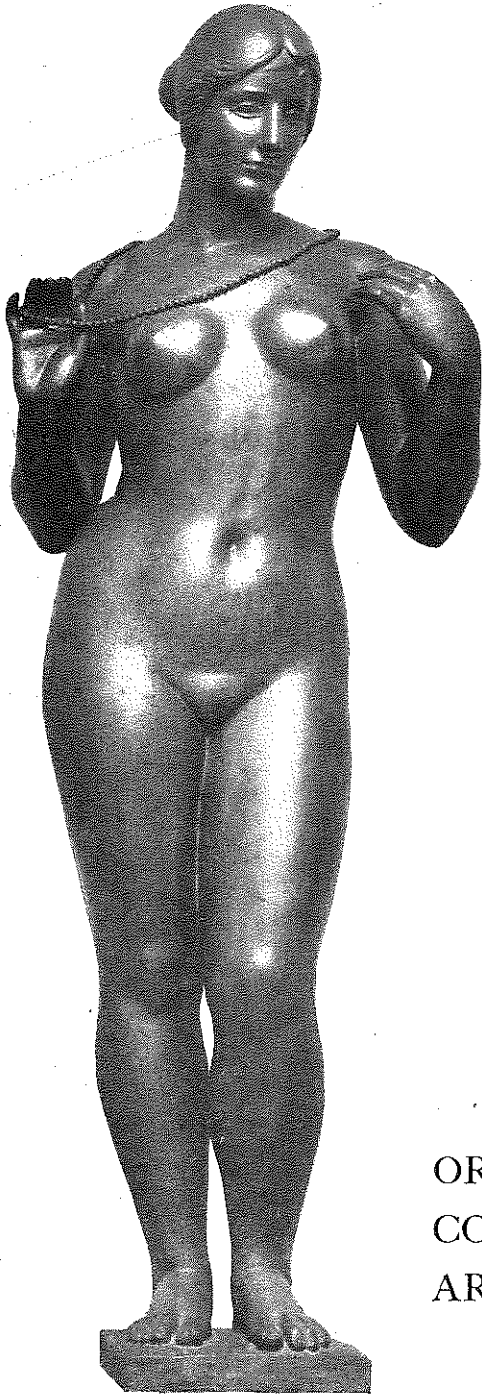


# OPEN AIR EXHIBITION OF SCULPTURE

AT BATTERSEA PARK  
MAY—SEPTEMBER 1948



PRICE FIVE SHILLINGS

ORGANISED BY THE LONDON COUNTY  
COUNCIL IN ASSOCIATION WITH THE  
ARTS COUNCIL OF GREAT BRITAIN

*“A sculptor wields the chisel,  
and the stricken marble grows to  
beauty”*

BRYANT The Flood of Years

*“The statue is then beautiful  
when it begins to be incomprehensible”*

EMERSON Essays

SOUVENIR CATALOGUE  
OF THE OPEN AIR EXHIBITION OF  
**SCULPTURE**

AT BATTERSEA PARK · MAY TO SEPTEMBER 1948

FOREWORD

by PATRICIA STRAUSS

CHAIRMAN OF THE PARKS COMMITTEE OF THE LONDON COUNTY COUNCIL

AND

A NOTE ON THE APPRECIATION OF SCULPTURE

by ERIC NEWTON

AND 32 PAGES OF ILLUSTRATIONS

THE COUNTY HALL · WESTMINSTER BRIDGE · SE1

MAY 1948

# SCULPTURE EXHIBITION COMMITTEE

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Assisted by

**A. R. MAWSON, F.I.L.A.**  
*Chief Officer of the Parks Department*  
and by other officers of the London County Council

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THE COUNTY HALL,  
WESTMINSTER BRIDGE,  
LONDON, S.E.1

**J. R. HOWARD ROBERTS, C.B.E.**  
*Clerk of the Council*

# FOREWORD

FOR THE DELIGHT of Londoners the L.C.C.'s parks have for some years been enlivened by performances of ballet, opera, drama, and orchestral music of the highest quality. Despite our unreliable weather, public response has demonstrated approval of these diversions. The Council, therefore, felt that the experiment of an exhibition of sculpture in the open air might also be welcomed, and the Arts Council of Great Britain immediately agreed to be associated with the project.

An exhibition of sculpture in the open air is a rare event in any part of the world, and this is almost certainly the first time a municipal authority in this country has embarked on such a venture. It is, however, fitting that the Council as the largest municipal authority in the Empire, if not in the world, should take a share in the encouragement of the visual arts both for the sake of the artists, whose work is part of our national heritage, and also to give Londoners increased opportunity to enjoy Art.

Furthermore, as the largest local education authority in the country, the Council has a particular interest and responsibility for the encouragement of Art and its appreciation. Its thirteen art schools are notable training grounds for young artists, and at least three of them—the Central, Camberwell and St. Martin's—have such a high reputation that students apply for entrance from all parts of the world. We hope the demonstration by students, showing sculpture in the making, will be an attractive adjunct to the exhibition.

Sculpture is usually exhibited in galleries, museums, academies and other buildings, often inevitably in somewhat crowded circumstances, where large pieces cannot be seen to advantage. Indeed, it is partly because we have so little opportunity to see sculpture in fitting surroundings that it is a somewhat neglected art in England. Now, in an attractive lakeside garden in Battersea Park, among wide lawns and majestic trees, we have the unique opportunity of enjoying a representative selection of the best works of the last fifty years in ideal surroundings.

The organisation of an exhibition of this kind presents formidable problems. The selection of pieces, the preparation of sites and pedestals, the transport and erection and removal of works, especially of those of substantial size, are all matters of considerable difficulty in these times.

The various obstacles could not have been overcome, indeed, the exhibition could not have taken place, without the cordial help and advice of the Arts Council of Great Britain and the enthusiastic assistance of the sculptors and experts who readily agreed to join representatives of the Council in an *ad hoc* Sculpture Exhibition Committee, gave their most willing and earnest support to the project, and have spent many hours of their valuable time on it.

The exhibition is intended to be broadly representative of the work of British and, as far as possible, foreign sculptors in the last fifty years. The fact that the exhibition is in the open air has imposed its own limitations upon the field of choice. Small intimate works, and works in materials that might suffer from exposure have necessarily been excluded. Monumental works of great size, or pieces situated far from London and therefore difficult to transport, have had to be omitted. Apart from this, there has been no intention to favour any one style, school or treatment ; there is no competitive element and no prizes. We do not wish to influence public opinion. Our only aim is to give Londoners an unusual opportunity of seeing and appreciating examples of the modern developments of one of the oldest arts.

We are glad to have this opportunity of publicly thanking all who have helped to make this exhibition possible : the artists, private owners, and galleries—particularly the Tate Gallery—who have so readily and graciously lent pieces for display ; the members of the Sculpture Exhibition Committee ; and the many people who gave us encouragement and advice. We would also like to tender in advance the thanks of all concerned to the public who support the exhibition, and hope the public in turn will enjoy the exhibition and appreciate the efforts and intentions of the London County Council and the Arts Council and all their collaborators in arranging this unique event.

PATRICIA STRAUSS  
*Chairman of the Parks Committee*

# SCULPTURE

by

ERIC NEWTON

**T**HIS EXHIBITION is an experiment and an unusual one. Here, in a London park, is assembled an exhibition of sculpture, mostly by contemporary artists. Doubtless many Londoners will take considerable trouble to visit it, for the word exhibition is in itself an attraction. But how many of those visitors will have looked with equal interest at the London sculpture that is *not* on exhibition, but is performing sculpture's proper function of decorating our streets, establishing a focal point to our squares or enriching our buildings? I suspect that the very people who look intently at these exhibits in Battersea Park just because they have been numbered and described in an exhibition catalogue, have passed the statue of Charles I at the entrance to Whitehall without even turning their heads, have never thought of stepping into Kensington Gardens to get a closer view of the carvings on the Albert Memorial in order to decide whether they deserve the scorn that has so often been directed at them, have looked at the west front of St. Paul's Cathedral but never realised how the big statues on the skyline add a flourish to the building like the flourish of a good penman's script, or have walked through St. James's Square and never wondered what the gentleman on horseback in the middle was doing and what the square would lose if he were not there.

Perhaps our attitude to sculpture can be partly accounted for by our climate. In the strong sunlight of Greece and Italy, where life centres round the city square or the market-place instead of the fireside, both architecture and sculpture mean more. In London, Charles I makes a dark silhouette against a grey sky: in Rome he would be seen as an ever changing pattern of vivid light and shadow against a sky of

luminous blue, or against a sun-baked façade, itself enriched with carvings. Our apathy is perhaps excusable; but it is regrettable. This exhibition may help to open our eyes.

It may also help to modify our innate puritanism. We tend to think of grandeur as pompousness, of swagger as vulgarity, and we turn timidity into a virtue by calling it "restraint" or "good taste." Consequently, during those very centuries when the other great cities of Europe were expressing their civic pride in an exuberance of sculpture both good and bad, we in England allowed our puritanism to get the better of us. And we suffer from it even to-day. When an architect had the courage to enrich the Underground building with two groups by Mr. Epstein there were protests. When the same artist's figures on Rhodesia House in the Strand showed signs of decay, we didn't repair them or replace them; we hacked them to pieces. British cities contain less open-air sculpture than those of any other European country. Athens, Florence, Paris, Stockholm were never and still are not afraid.

But this introduction must not degenerate into a sermon. Sculpture is an art; and the main purpose of the arts is to add to our enjoyment and perhaps to instruct us a little: to make life more seemly and also to add to its meaning. Sculpture is the art of form in three dimensions, and our enjoyment and understanding of it depend on our power to *read* it as form. Sculpture is only a sub-division of that larger class of works of art all of which exist by virtue of the beauty of their shape: a chair, a vase, a motor-car and a statue have different functions, but they have this in common, that they are solid, tangible objects. You can walk round them and enjoy them with your eye. The sweep of the chair's back, the swelling curve of the vase, the flow of line in the motor-car, the grace or strength or vigour of the statue are qualities that are there for the eye to assess and enjoy, quite apart from the chair's comfort, the vase's capacity to contain flowers, the motor-car's speed, or the statue's success in imitating the appearance of a man or a woman or a horse.

Indeed, the statue alone of these four works of art is capable of imitating anything. And if we were to judge our sculpture by its success as an imitation, our ideal of sculpture would be the waxwork or the stuffed animal in the Natural History Museum. But we know instinctively that



the attraction of the waxwork is different from the attraction of the statue. We know that both "beauty" and "meaning" are missing from the waxwork and that its attraction is therefore shallower and less enduring. Yet no one has ever been able to define "beauty." And the average visitor to Battersea Park will probably say that many of the exhibits are interesting rather than beautiful. That doesn't matter. It is common knowledge that when people begin by calling a work of art interesting they usually end by thinking it beautiful.

Sculpture is of many kinds and has many functions, but the only kind in which imitation counts for much is the portrait bust. And portraiture is perhaps the least important of sculpture's functions. Certainly it has an honourable history, for cities have always wished to commemorate their great men, and the isolated single figure on its pedestal is a common enough feature of our streets and open spaces. But we do not usually examine them with the idea of finding out what the Black Prince or Florence Nightingale were "like." The best of them are not portraits but symbols of power or gentleness, action or contemplation.

But once the sculptor has broken away from the narrow obligations of portraiture—from the obligation of telling us whether so-and-so wore a frock coat or a suit of armour, a hobble skirt or a crinoline—he is free to invent what forms he pleases, and we are free to look at the form he has invented in the same way that we look at a vase or a chair, asking not "is it like life?" but "has it a life and a beauty of its own?"

It seems a pity not to use that freedom to the utmost. And, indeed, to-day our best sculptors show an increasing tendency to do so. They tend to use the human body—which, after all, is the basic theme of ninety per cent. of the world's sculpture—as a starting point or an inspiration rather than as a model. And when that happens we are compelled to ask "as a starting point for what journey?" ; "as an inspiration for what flight of the imagination?"

Those are not always easy questions to answer, yet on the answers depend our understanding and enjoyment of the statue. Some sculptors glorify the strength or the serenity of the human figure as the Greeks did and as, nearer to our own day, Maillol did. Others give it a particular character in order to express a particular mood: that was Rodin's way. Others use it as a vessel into which they can pour their feelings

about a particular event or a particular idea : that is what Jacob Epstein often does so powerfully in his big carved or modelled figures, treating them as symbols of something larger and more impersonal than themselves. Others, like Henry Moore, give it a grandeur that has very little connection with human anatomy, but which links it up with the grandeur of mountains and caves, the muscular strength of a growing tree or the massive repose of a weather-worn boulder. Some emphasize its rotundity, others its angularity. But in every case the sculptor, while paying homage to the human body or the human soul, does so in his own way, expressing his own sense of its meaning, and inventing his own set of forms and surfaces in the process. And in proportion to the intensity of his homage, the forms and surfaces he invents will differ from those of nature. The waxwork and the stuffed animal, on the other hand, are *not* acts of homage : therefore they need not, indeed must not, differ from nature.

So much for our attitude to the separate work of art. But there is another attitude to be defined—our attitude to sculpture in general. For sculpture rarely exists in its own right. More than any other work of “fine” art it needs a context, a background ; and usually an architectural background. The statues on St. Paul’s Cathedral and the carvings of “Night” and “Day” on the Underground building would lose half their meaning if they were detached and placed on pedestals in Battersea Park, just as the buildings to which they belong would be impoverished without them.

Sculpture is, in fact, to put it at its lowest, the richest form of outdoor furnishing. To the cold functional appearance of a building it adds amplitude, dignity, and a sense of its purpose, whether it takes the form of a carved wreath to give it opulence or figures to give it humanity. In the open space it can establish both an axis and a magnet for the eye. In the street—in Whitehall for example—it is not only a reminder of human pride or human endeavour, but it enhances the very meaning of the word street, turning it from a mere passage for feet and vehicles into something ceremonial or processional. It can create a grand climax to an avenue, like the Queen Victoria Memorial at the end of the Mall which, for all the banality of its detail, makes an impressive outpost thrusting forward from the flat slab of the façade of Buckingham Palace.

Large scale sculpture is, indeed, an essential element in the background of our everyday lives : it is not merely something for occasional exhibition. It is the furniture of our cities and without it our lives would be lamentably stark. If we allow our cities—our bridges, buildings, streets and open spaces—to go unfurnished we shall gravitate more than ever round the fireside and our sculpture will shrivel to the scale of the mantelpiece ornament. An exhibition of outdoor sculpture is an excellent idea provided that it is not regarded as an end in itself. Its justification is that it assembles a set of representative samples like the samples in a shop window, and opens our eyes to the possibilities of sculpture—gives us, in fact, an appetite for sculpture in its proper context.

One last note—a technical one. Sculpture is roughly of two kinds, carved and modelled. The modeller, working in soft material, builds up to his predestined surface from a central core by adding to it bit by bit. His material is clay or wax (which may later be cast in bronze) and his tools are his hands, and especially his thumb. The carver hacks down to his predestined surface from outside, working his way inwards to the statue hidden within the block. *His* material is stone or marble, and his tools are the mallet and the chisel. Neither method is intrinsically better than the other, but the results are rather different. The modelled statue usually has a more nervous, capricious, agitated surface : the carving tends to be more static, more generalised and more monumental. It takes the impress of sustained human will-power and it can have a timeless look, whereas modelled sculpture registers the quicker, more ephemeral impulses of the sculptor's mind. It is worth while, in this exhibition, to note the difference between the two, for they affect not only the outer surface of the statue but its inner meaning.

And one last plea. If you *like* this exhibition, agitate for what I have called the "furniture" of the open air. After all, public opinion does count. And London is worthy of good furniture.

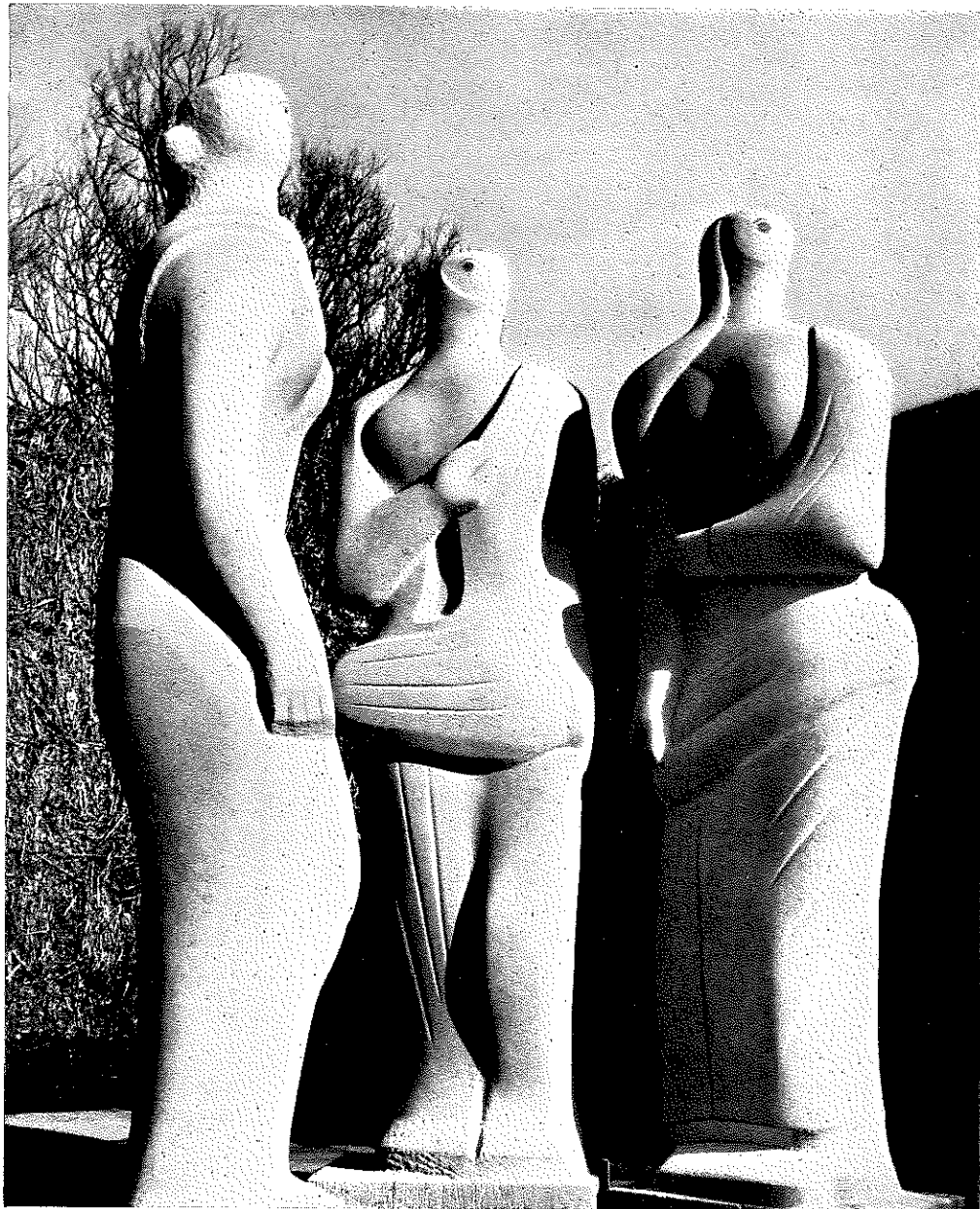
# CATALOGUE

- 1 BEDFORD, Richard: Born England 1883. Lives Essex  
TREE (p. 44) 1938 Painted ash *Lent by artist*
- 2 CHAROUX, Siegfried: Born Vienna 1896. Lives London  
STANDING MAN (p. 20) 1941 Black terra cotta *Lent by artist*
- 3 DESPIAU, Charles: Born France 1874. Died France 1946  
EVE (p. 17) 1925 Bronze *Lent by R. J. Sainsbury, Esq.*
- 4 DICK, Sir William Reid: Born Glasgow 1879. Lives London  
THE MANCHILD (p. 31) 1920 Bronze *Lent by artist*
- 5 DOBSON, Frank: Born London 1888. Lives London  
TRUTH (p. 41) 1930 Bronze *Lent by Tate Gallery*
- 6 DOBSON, Frank  
PAX (p. 23) 1935 Portland stone *Lent by artist*
- 7 DOBSON, Frank  
THE FOUNT 1948 Lead *Lent by artist*
- 8 EPSTEIN, Jacob: Born New York 1880. Lives London  
THE VISITATION (Detail, p. 25) 1926 Bronze *Lent by Tate Gallery*
- 9 EPSTEIN, Jacob  
THE GIRL WITH THE GARDENIAS (p. 15) 1943 Bronze *Lent by artist*
- 10 EHRLICH, Georg: Born Austria 1897. Lives London  
TORSO 1942-43 Cast concrete stone *Lent by artist*
- 11 GILL, Eric: Born Brighton 1882. Died England 1940  
MANKIND (p. 27) 1920 Hoptonwood stone *Lent by Tate Gallery*
- 12 GORDINE, Dora: Born U.S.S.R. Lives Surrey  
RECLINING GIRL (p. 43) Bronze *Lent by Mrs. Patricia Strauss*
- 13 HARDIMAN, Alfred F.: Born England 1891. Lives Stoke Poges, Bucks  
PEACE (p. 25) 1928 Bronze *Lent by artist*
- 14 HENGHES, H.: Born Hamburg 1906. Lives London  
VENUS (p. 42) 1947 Marble *Lent by artist*

- 15 HEPWORTH, Barbara: Born Wakefield, Yorkshire 1903. Lives Cornwall  
HELIKON (p. 43) 1948 Portland stone *Lent by artist*
- 16 HERMES, Gertrude: Born Kent 1901. Lives London  
LEDA AND THE SWAN (p. 36) 1932 Alabaster *Lent by artist*
- 17 JONZEN, Karin: Born London 1914. Lives London  
FOUNTAIN FIGURE (p. 34) 1946 Terra cotta *Lent by artist*
- 18 LAMBERT, Maurice: Born Paris 1901. Lives London  
MESSENGER (p. 38) 1938 Lasa marble *Lent by artist*
- 19 LAURENS, Henri: Born France. Lives Paris  
LES ONDINES Lead *Lent by artist*
- 20 LEDWARD, Gilbert: Born London 1888. Lives London  
FOUNTAIN FIGURE (p. 30) 1943 Portland stone *Lent by artist*
- 21 LIPCHITZ, Jacques: Born France. Lives Paris  
FIGURE (p. 18) 1926-30 Bronze *Lent by artist*
- 22 McMILLAN, William: Born Aberdeen 1897. Lives London  
MOTHER AND CHILD (p. 40) 1935 Portland stone *Lent by artist*
- 23 McWILLIAM, F. E.: Born Co. Down, Ireland 1909. Lives Surrey  
KNEELING FIGURE (p. 26) 1947 Carved reinforced concrete *Lent by artist*
- 24 MAILLOL, Aristide: Born France 1861. Died France 1944  
WOMAN WITH NECKLACE (p. 16) Bronze *Lent by Tate Gallery*
- 25 MAILLOL, Aristide  
THE THREE GRACES (p. 21) Lead *Lent by Tate Gallery*
- 26 MAILLOL, Aristide  
THE BLANQUI MONUMENT (STRIDING TORSO) (p. 24) Lead *Lent by Tate Gallery*
- 27 MATISSE, Henri: Born France 1869. Lives France  
BAS RELIEF Bronze *Lent by artist*
- 28 MESTROVIC, Ivan: Born Yugoslavia 1883. Lives Zagreb  
TORSO (p. 24) Stone *Lent by Tate Gallery*
- 29 MODIGLIANI, Amadeo: Born Leghorn, Italy 1884. Died Paris 1920  
HEAD *Lent by Augustus John, Esq.*
- 30 MOORE, Henry: Born Castleford, Yorkshire 1898. Lives Herts  
RECUMBENT FIGURE (p. 22) 1938 Hornton stone *Lent by Tate Gallery*

- 31 MOORE, Henry  
THREE STANDING FIGURES (p. 13) 1948 Darley Dale stone *Lent by artist*
- 32 NIMPTSCH, Uli: Born Germany 1897. Lives London  
STANDING NUDE (p. 35) 1945 Bronze *Lent by artist*
- 33 POLLEN, A. J.: Born London 1899. Lives London  
MOTHER AND CHILD (p. 37) 1938-48 Grey limestone *Lent by artist*
- 34 RODIN, Auguste: Born Paris 1840. Died France 1917  
AGE OF BRONZE (p. 14) 1877 Bronze *Lent by Tate Gallery*
- 35 RODIN, Auguste  
ST. JOHN THE BAPTIST Bronze *Lent by Tate Gallery*
- 36 SCHOTZ, Benno: Born Esthonia 1891. Lives Glasgow  
THANK-OFFERING (p. 33) 1939 Scottish red sandstone *Lent by artist*
- 37 SKEAPING, John: Born 1901. Lives Devonshire  
HORSE 1932 Wood *Lent by Tate Gallery*
- 38 SOUKOP, Willi: Born Vienna 1907. Lives London  
FROG GIRL (p. 42) 1938 Bronze *Lent by artist*
- 39 THOMAS, Havard: Born England 1854 Died London 1921  
LYCIDAS (p. 28) 1905-8 Bronze *Lent by Tate Gallery*
- 40 UNDERWOOD, Leon: Born London 1890. Lives London  
MIND SLAVE (p. 39) 1948 Marble *Lent by artist*
- 41 WHEELER, Charles: Born Wolverhampton 1892. Lives London  
SPRING (p. 32) 1930 Bronze *Lent by Tate Gallery*
- 42 WHEELER, Charles  
APHRODITE II (p. 29) 1944 Stone *Lent by Tate Gallery*
- 43 ZADKINE, Ossip: Born Vitebsk, U.S.S.R. 1890. Lives Paris  
LAOKOON (p. 19) Bronze *Lent by artist*

*Visitors who wish to communicate with the sculptors personally about these or other works should write to the Clerk of the Council, The County Hall, Westminster Bridge, London, S.E.1. He will be glad to put them in touch with the artist concerned.*



MOORE *Three Standing Figures*



*Photo: Carlebach*

*By courtesy of the Trustees of the Tate Gallery*

RODIN *Age of Bronze*





EPSTEIN *Girl with the Gardenias*



*Photo: Carlebach*

*By courtesy of the Trustees of the Tate Gallery*

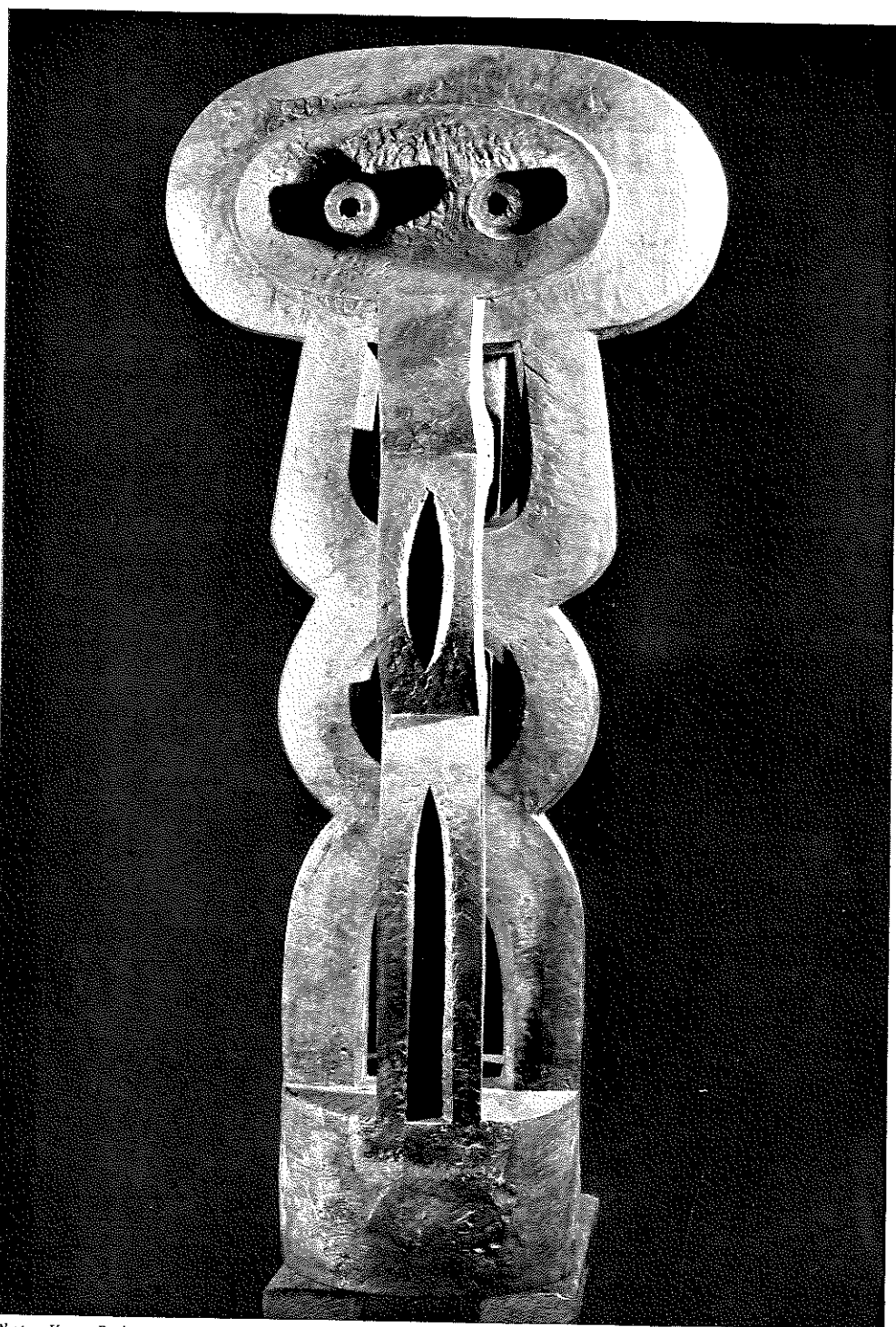
MAILLOL *Woman with a Necklace*



*Photo: Carlebach*

*By courtesy of R. J. Sainsbury, Esq.*

DESPIAU *Eve*



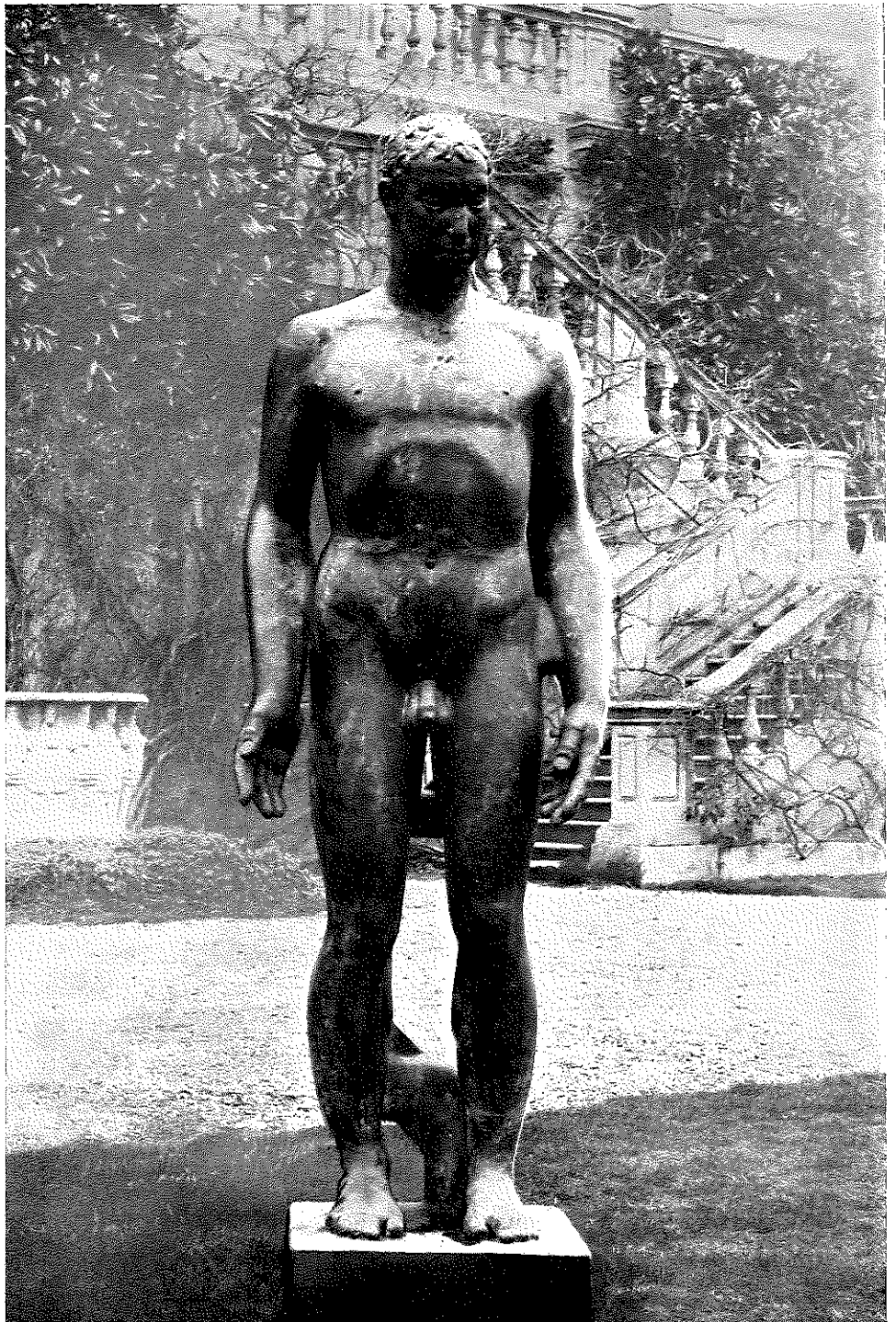
*Photo: Vaux, Paris*

LIPCHITZ *Figure*



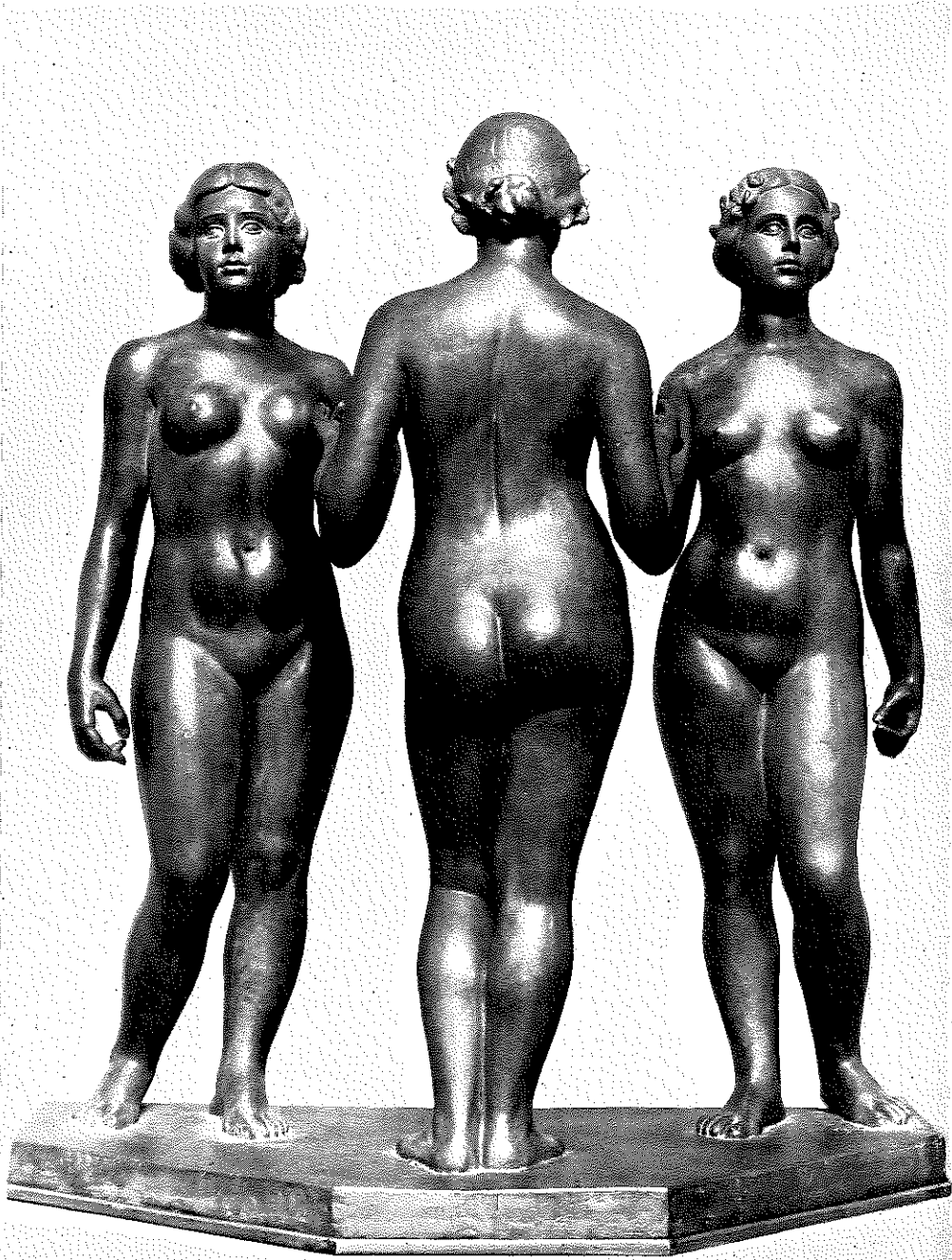
Photo: Vaux, Paris

ZADKINE *Laokoon*



CHAROUX *Standing Man*

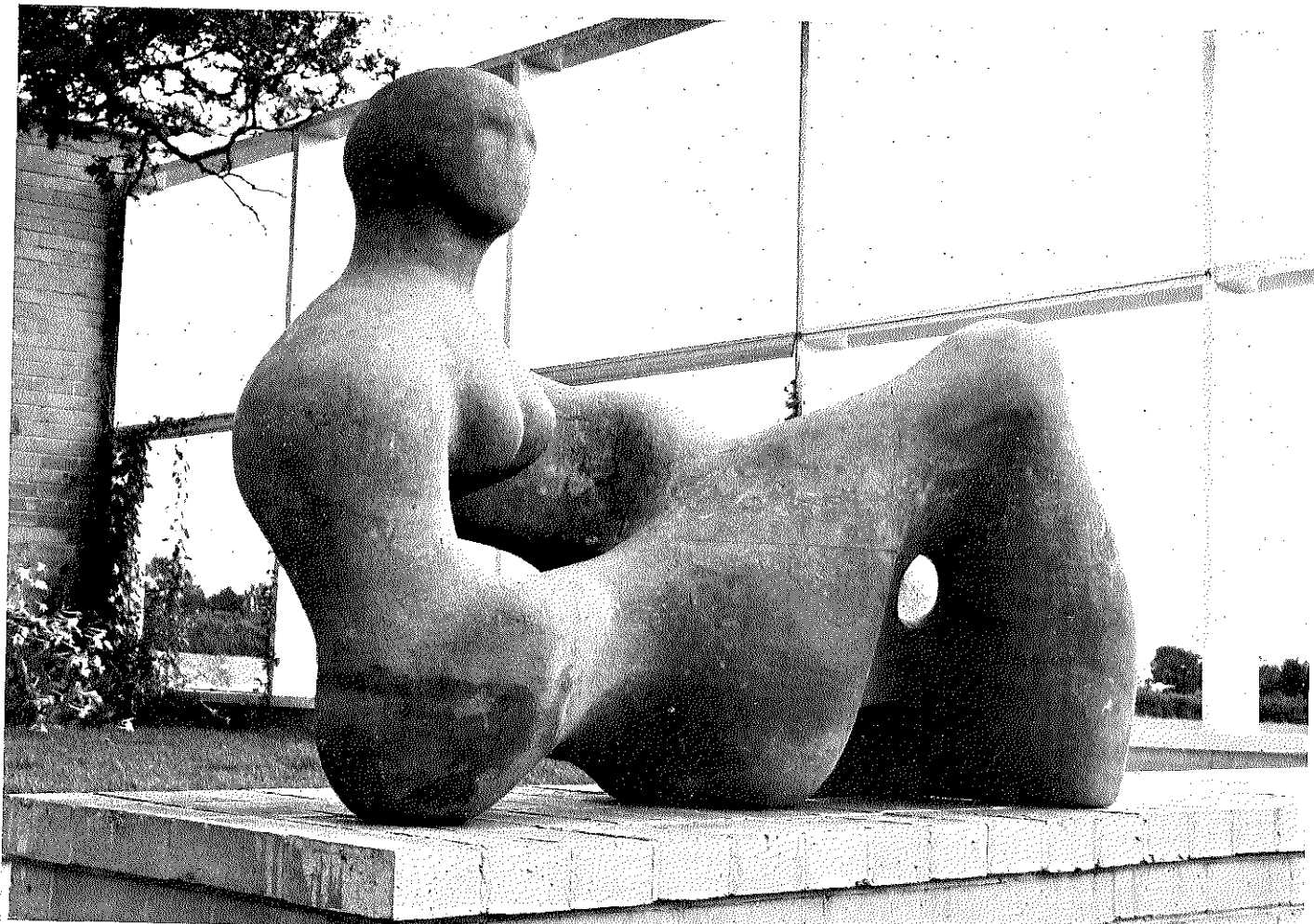




*Photo: Carlebach*

*By courtesy of the Trustees of the Tate Gallery*

MAILLOL *The Three Graces*

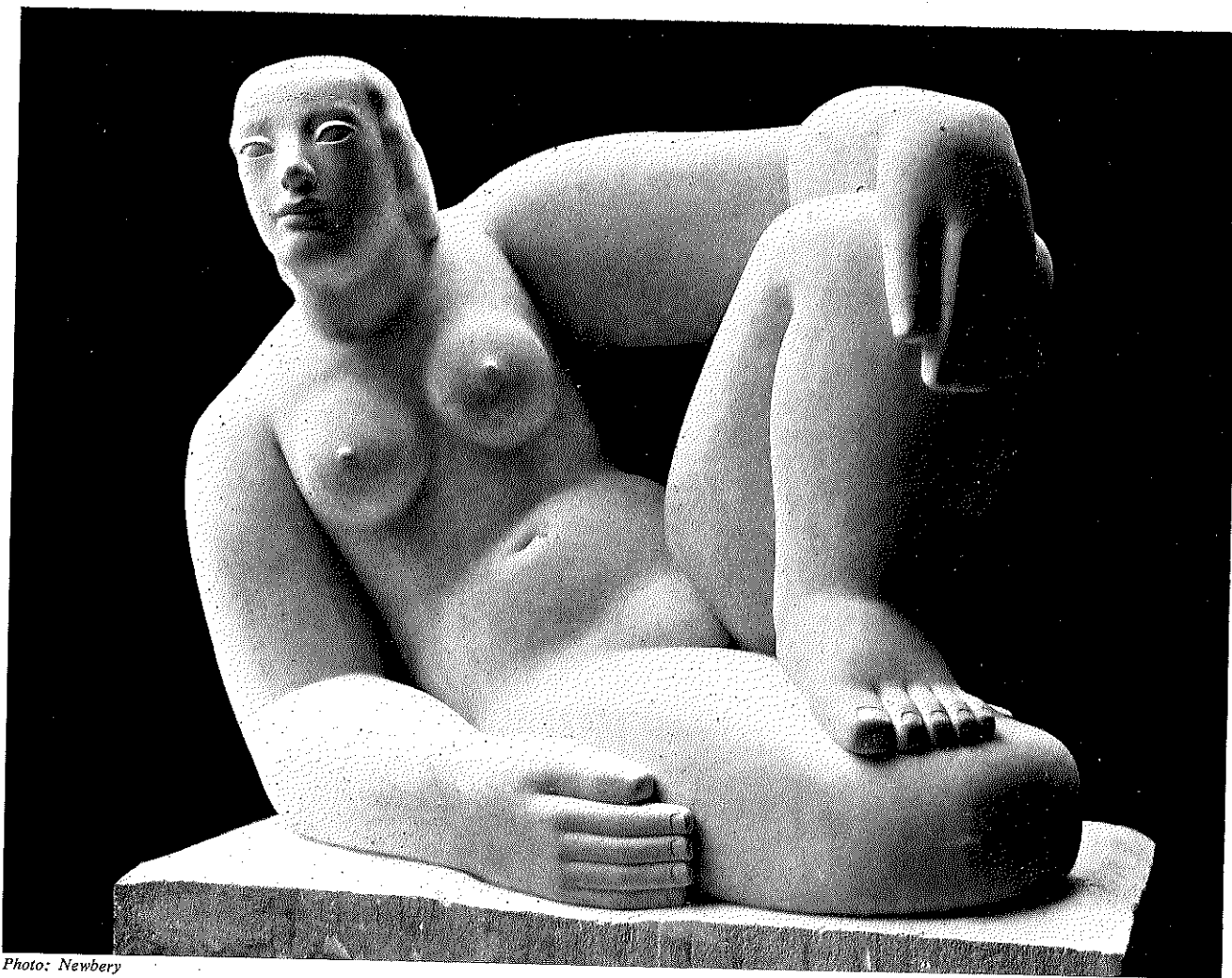


*Photo: A. C. Cooper and Sons Ltd.*

*By courtesy of the Trustees of the Tate Gallery*

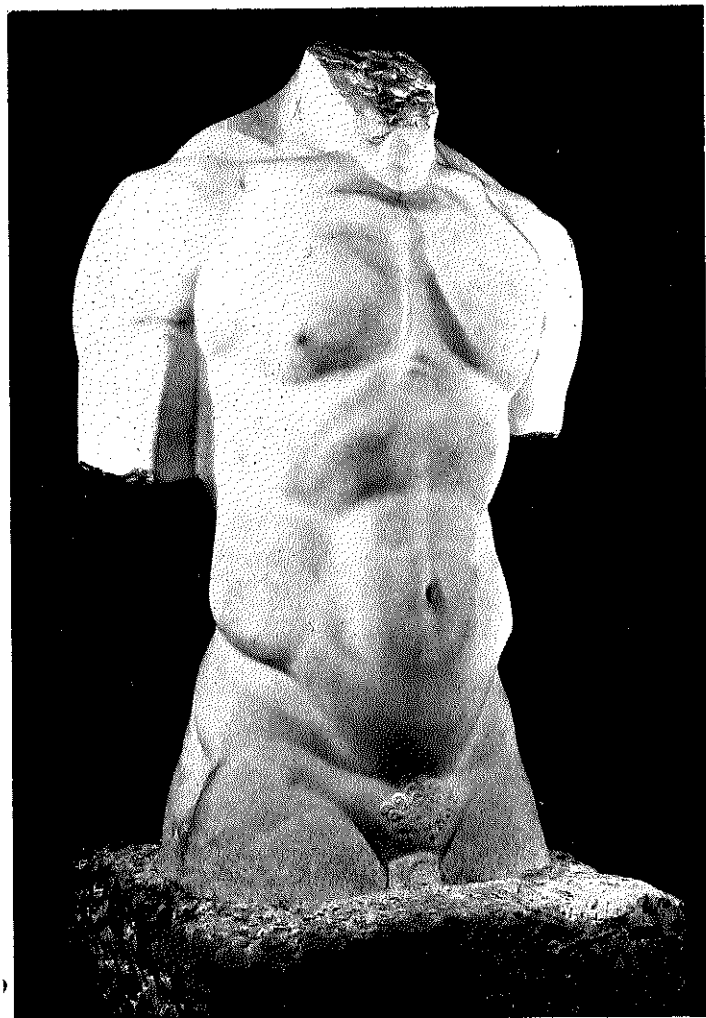
MOORE *Recumbent Figure*





*Photo: Newbery*

DOBSON *Pax*



*Photo: Roland Federn*

*By courtesy of the Trustees of the Tate Gallery*

MESTROVIC *Torso*



*Photo: Roland Federn*

*By courtesy of the Trustees of the Tate Gallery*

MAILLOL *The Blanqui Monument*  
*(Striding Torso)*



*Photo: Grove, Son and Boulton*

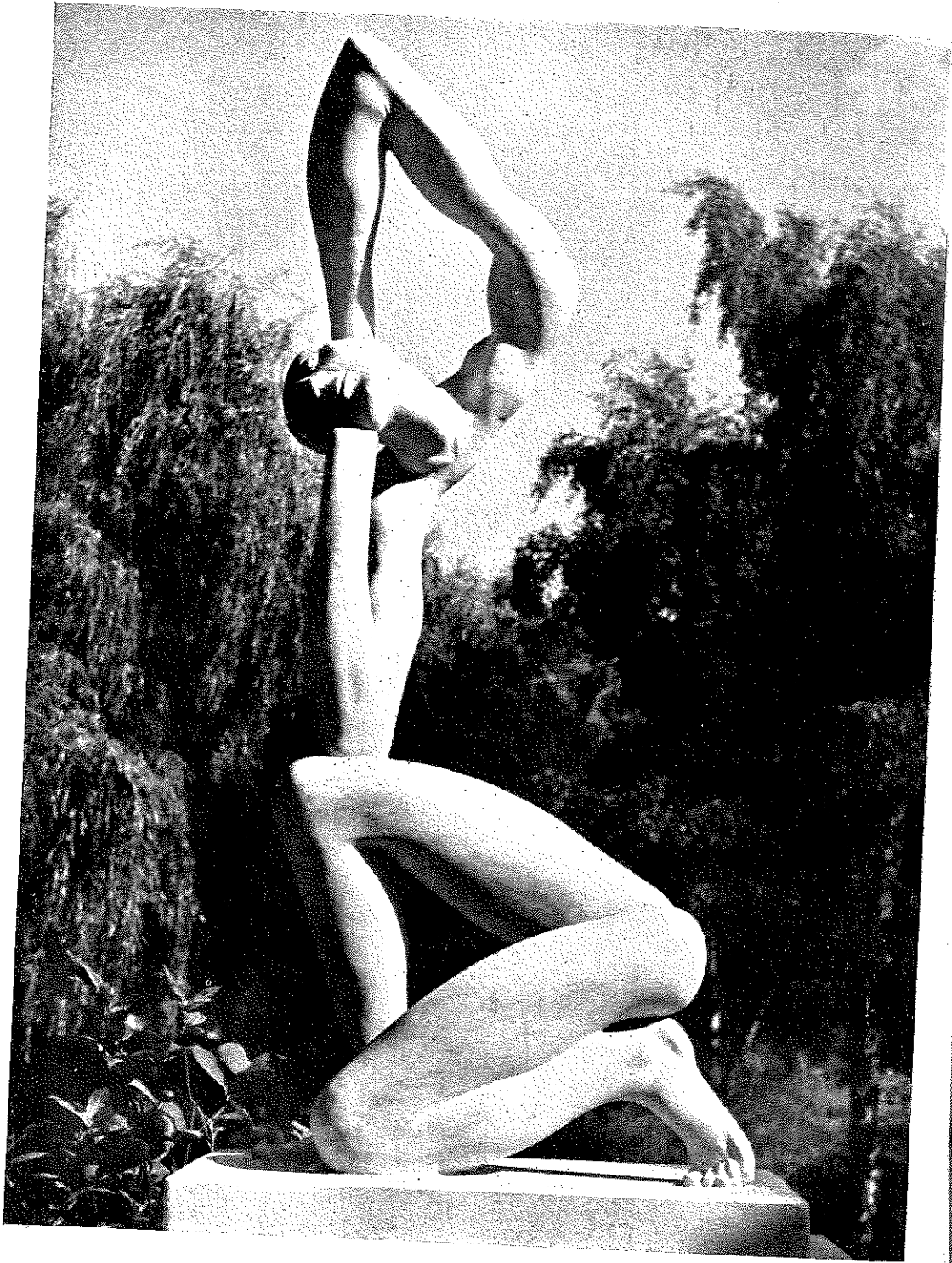
HARDIMAN *Peace*



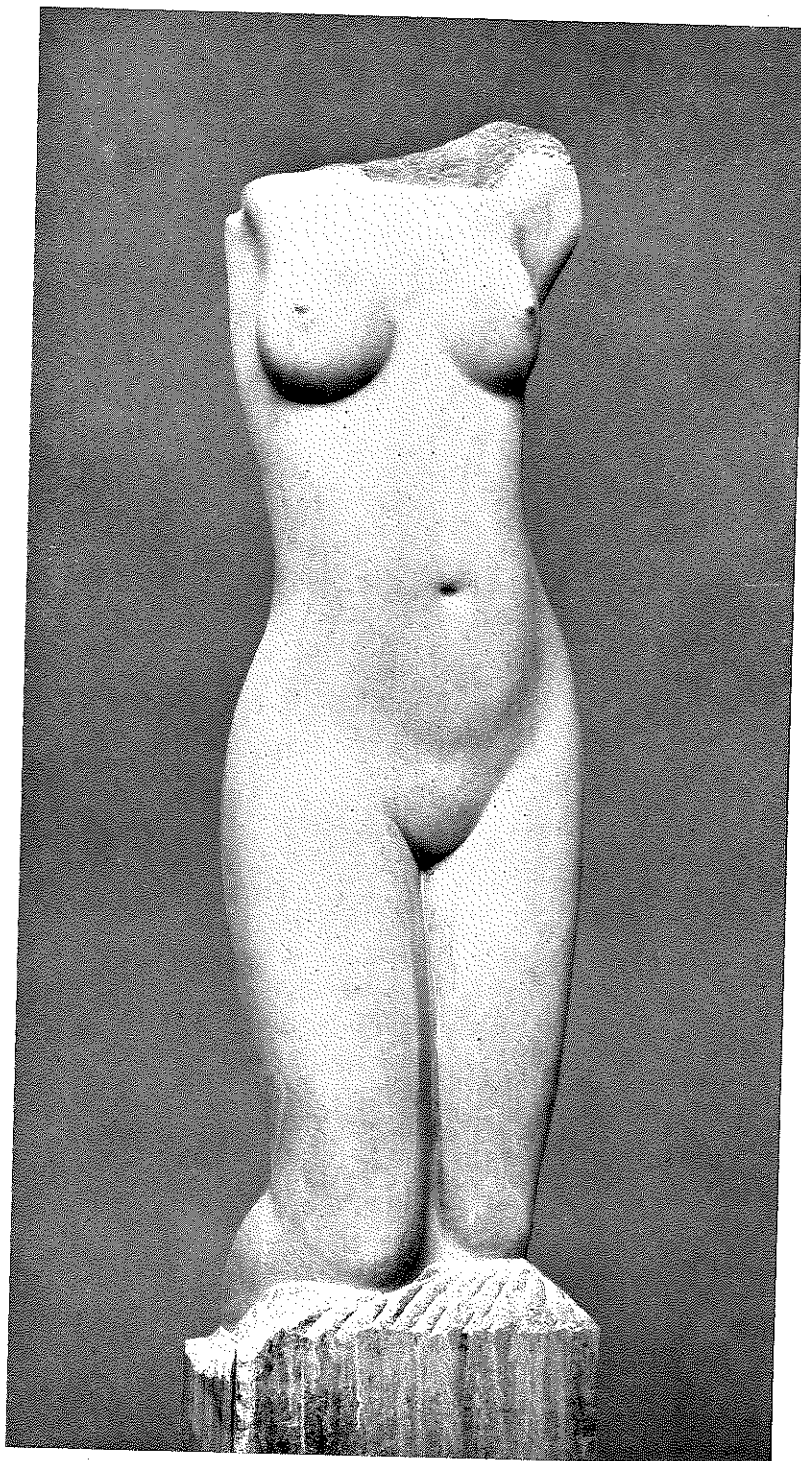
*Photo: Roland Federn*

*By courtesy of the Trustees of the Tate Gallery*

EPSTEIN *The Visitation (detail)*



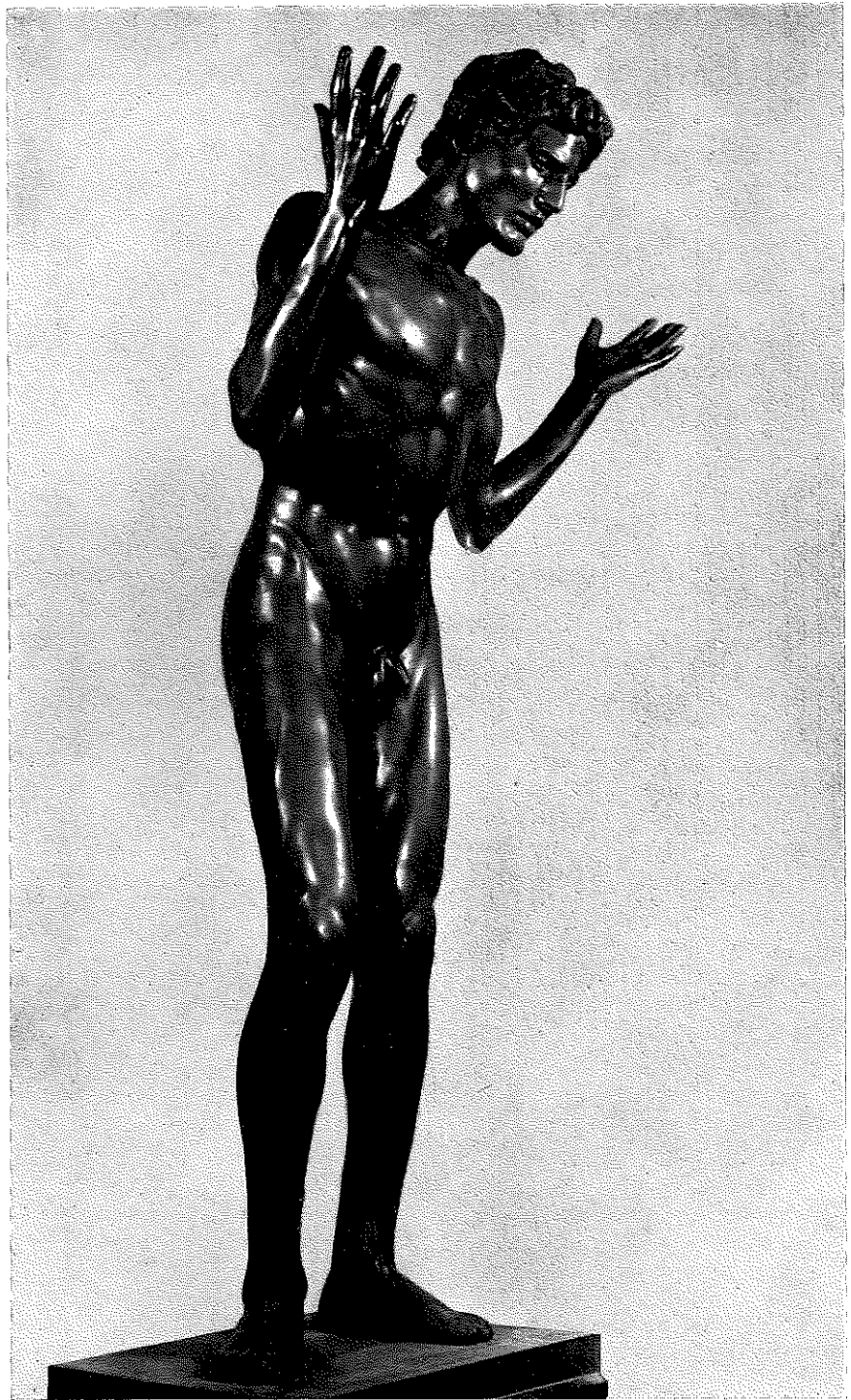
MC WILLIAM *Kneeling Figure*



*By courtesy of the Trustees of the Tate Gallery*

**GILL** *Mankind*

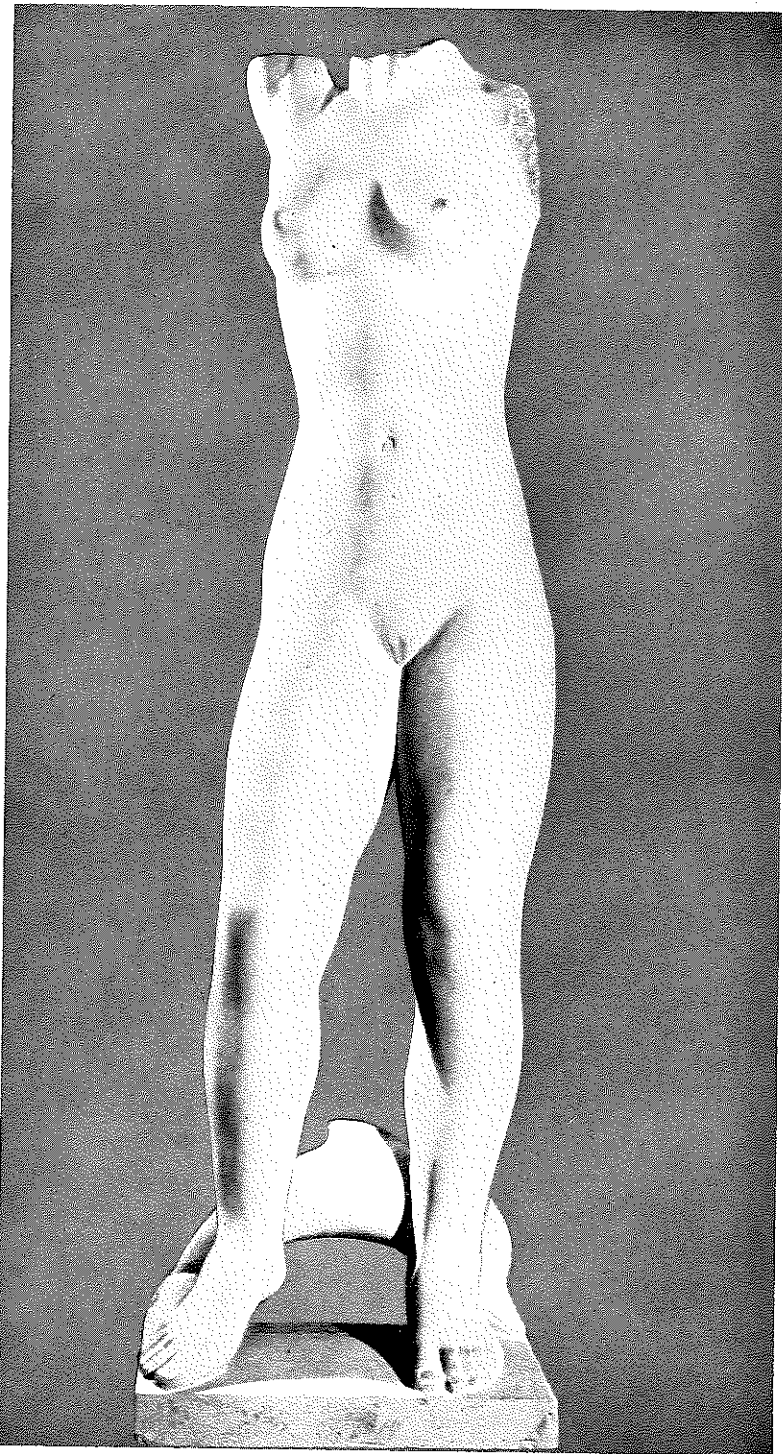




*Photo: Roland Federn*

*By courtesy of the Trustees of the Tate Gallery*

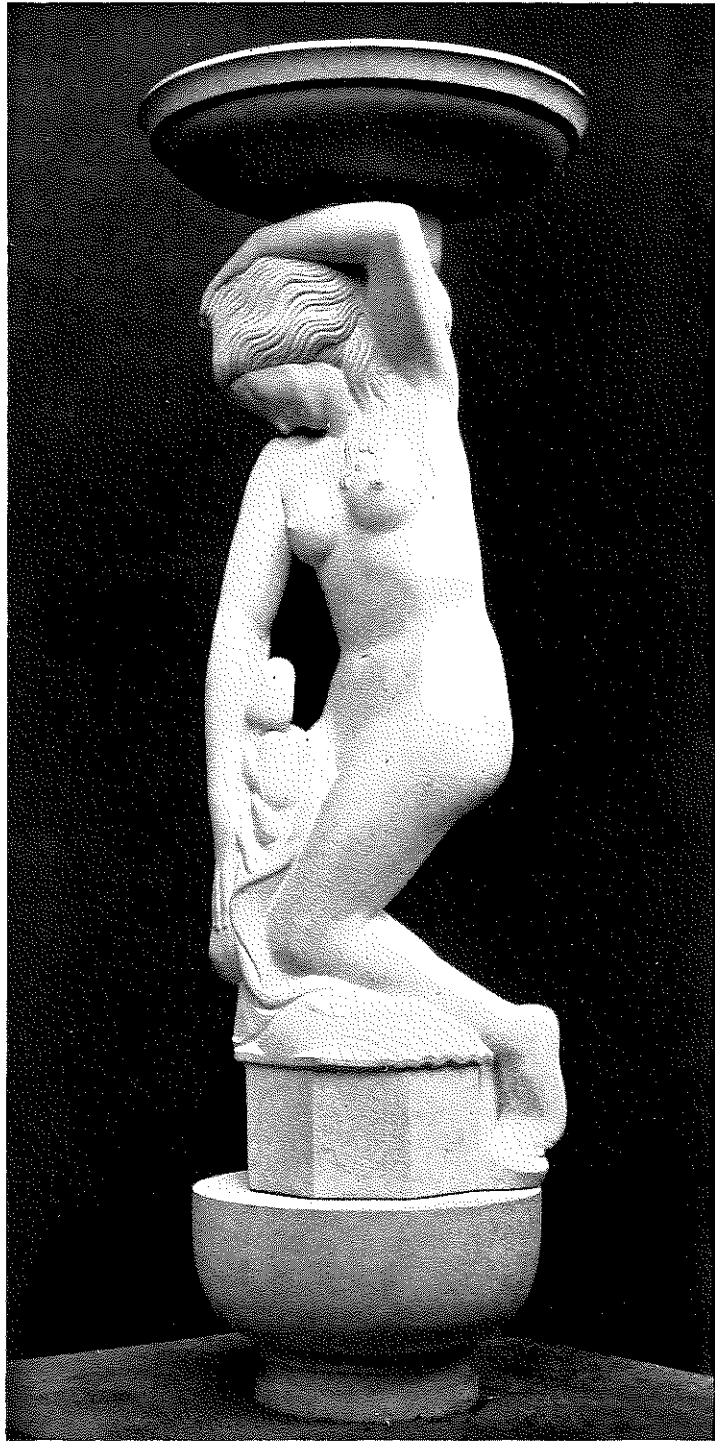
THOMAS *Lycidas*



*Photo: Roland Federn*

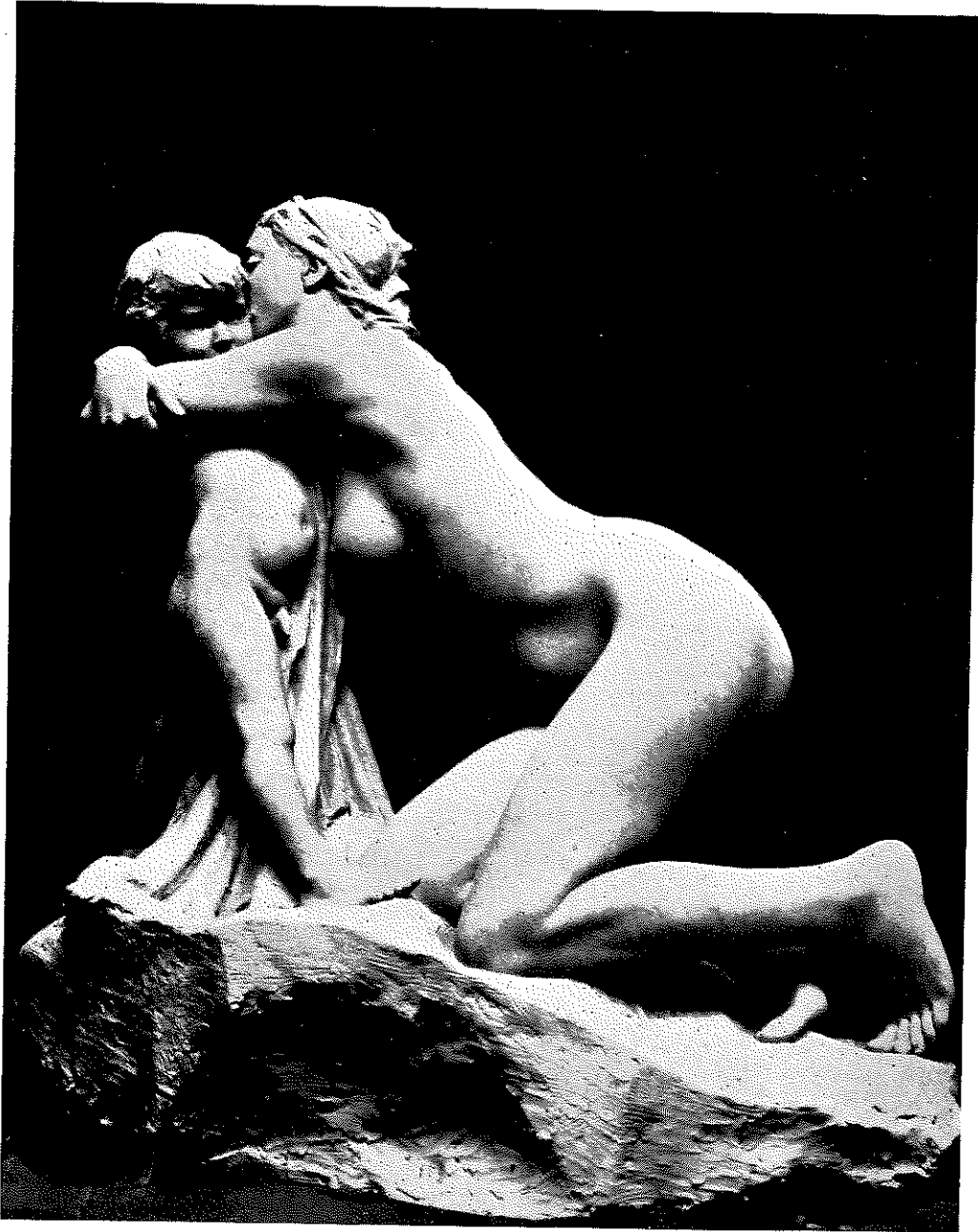
*By courtesy of the Trustees of the Tate Gallery*

WHEELER *Aphrodite II*



LEDWARD *Fountain Figure*





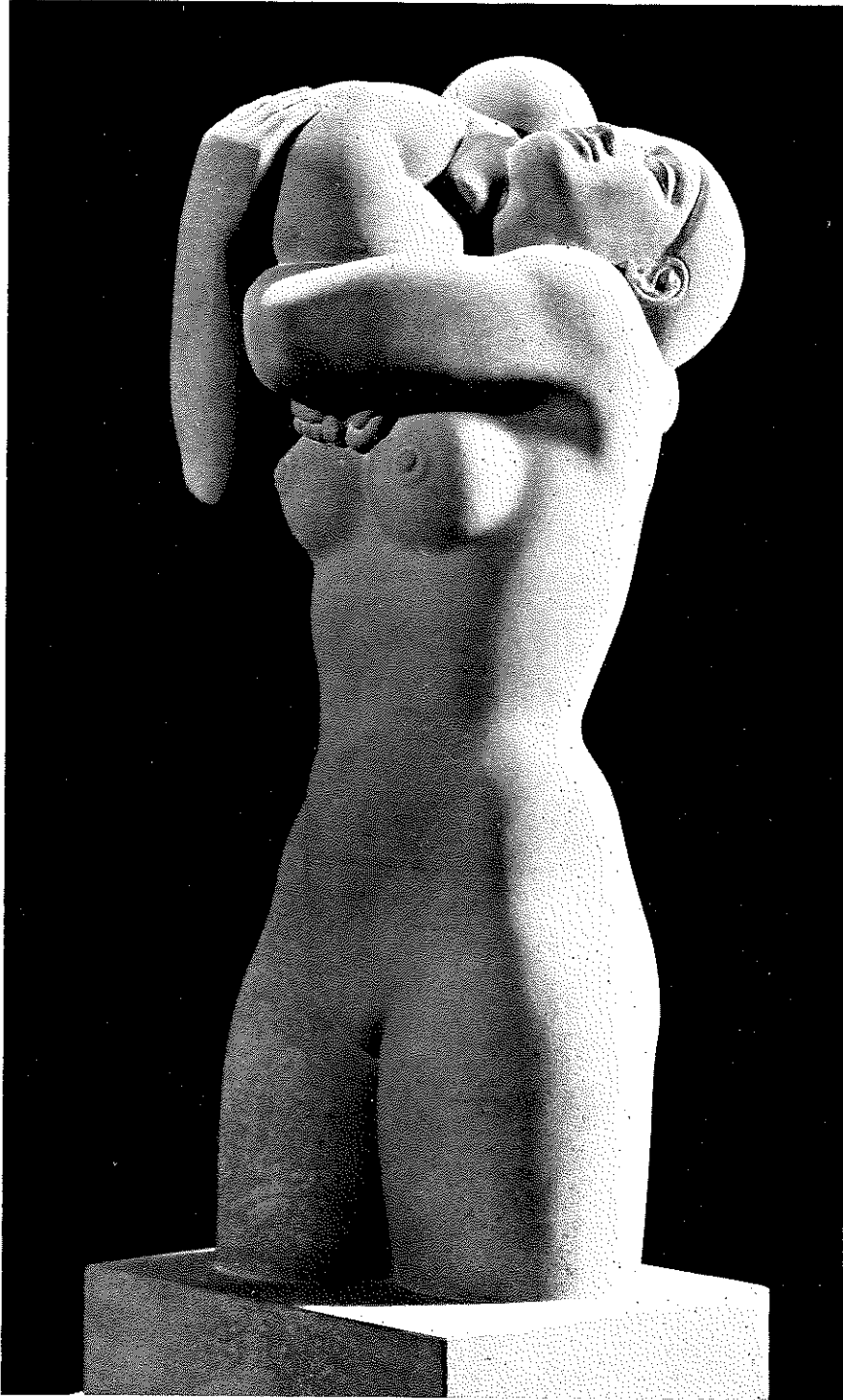
DICK *The Manchild*



*Photo: Carlebach*

*By courtesy of the Trustees of the Tate Gallery*

WHEELER *Spring*



SCHOTZ *Thank Offering*



JONZEN *Fountain Figure*



*Photo: Cooper*

NIMPTSCH *Standing Nude*



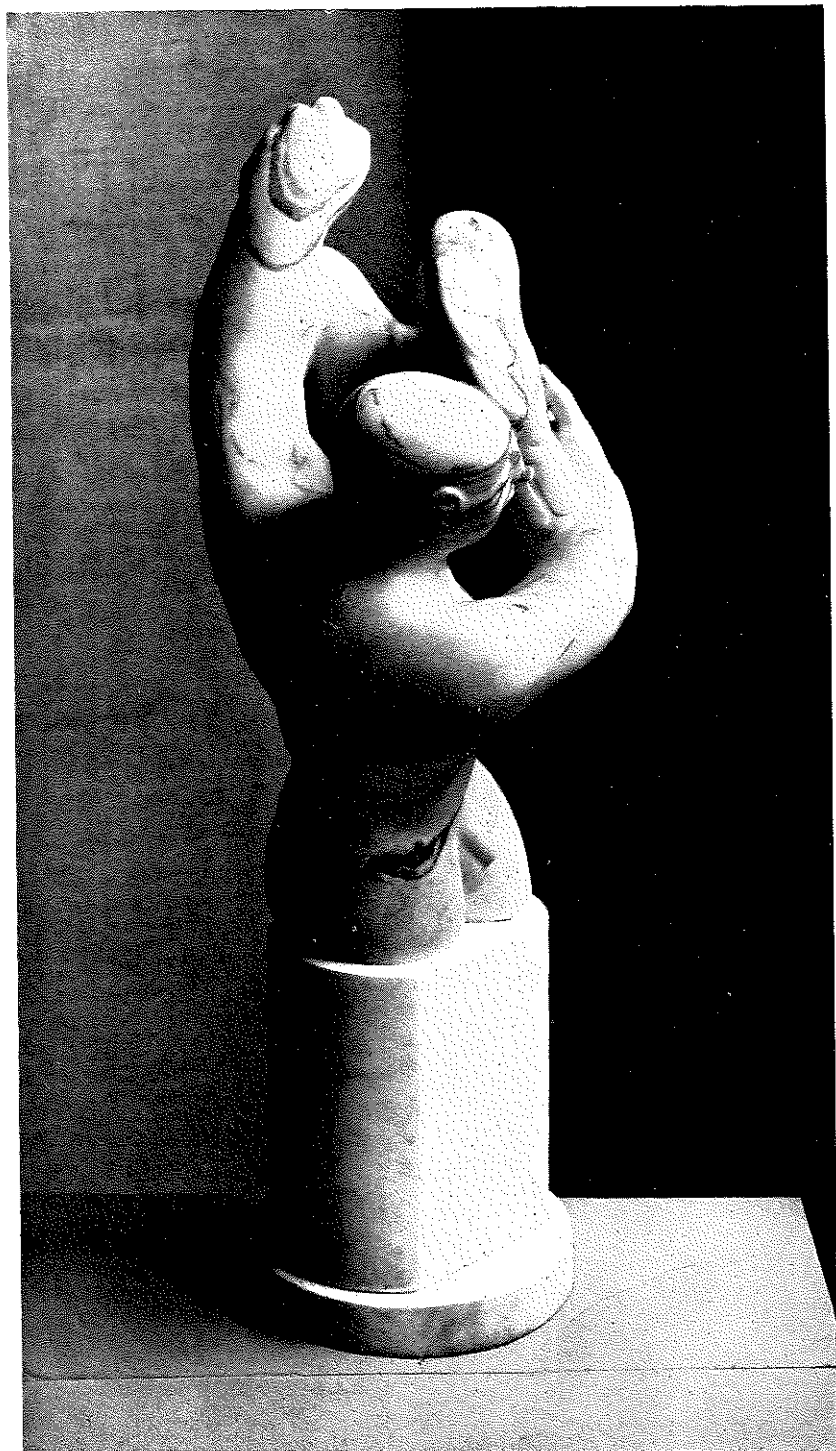
Photo: Cracknell

HERMES *Leda and the Swan*





POLLEN *Mother and Child*



*Photo: Cracknell*

LAMBERT *Messenger*





UNDERWOOD *Mind Slave*



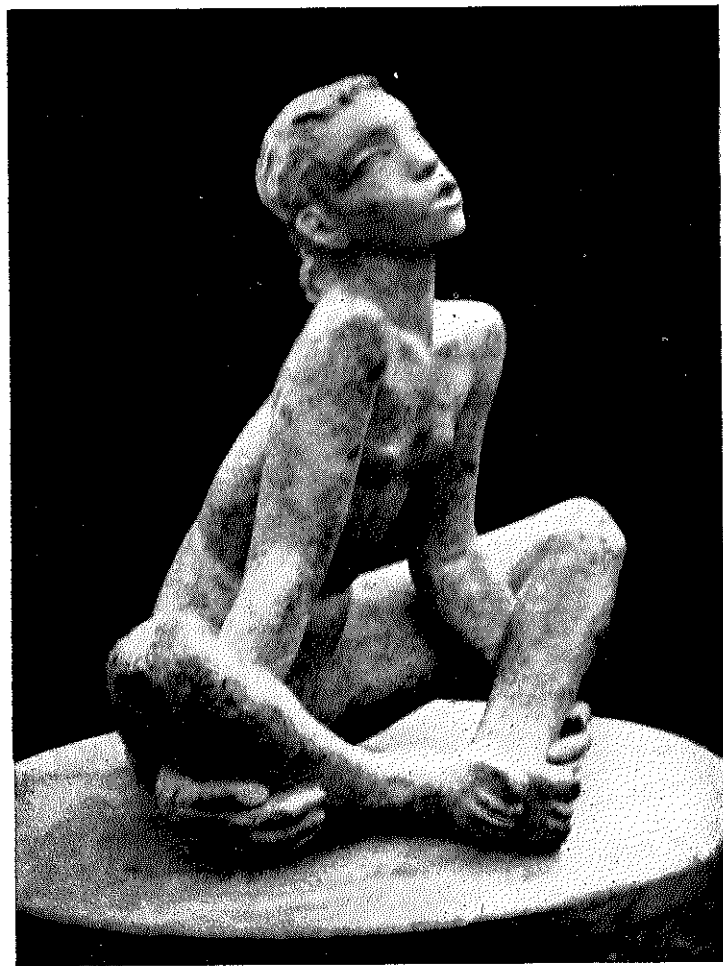
MCMILLAN *Mother and Child*



*Photo: Roland Federn*

*By courtesy of the Trustees of the Tate Gallery*

DOBSON *Truth*



SOUKOP *Frog Girl*

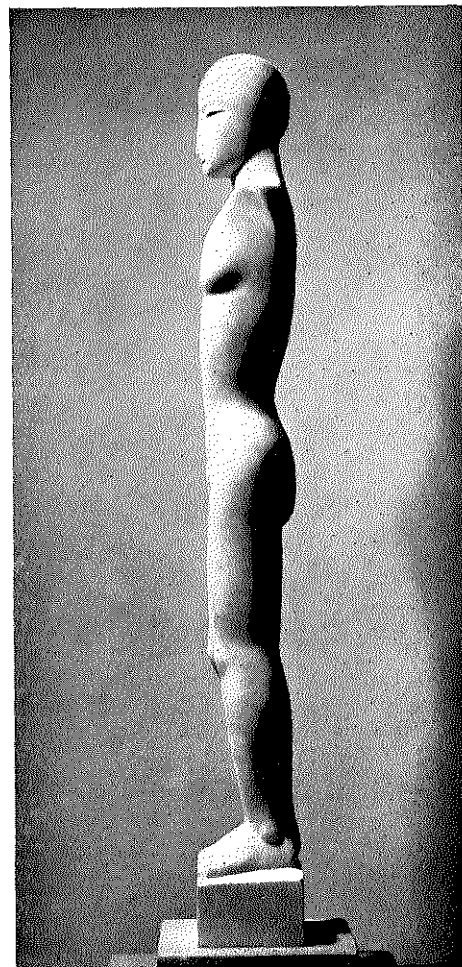
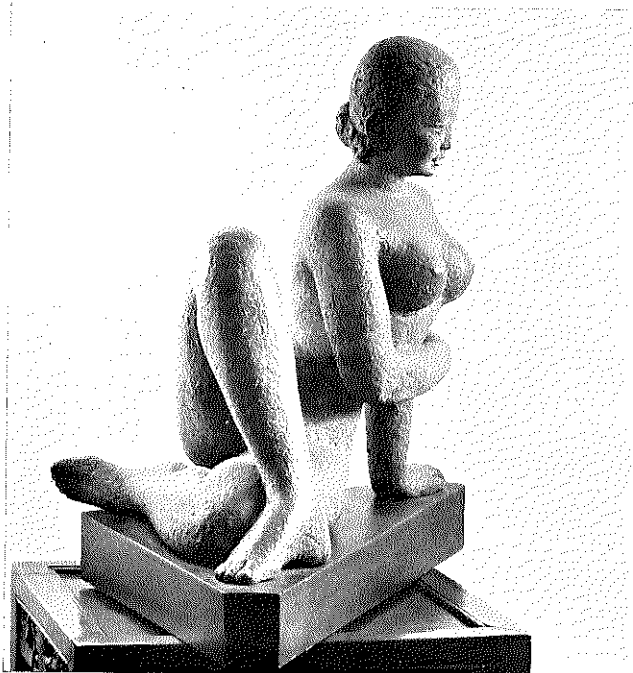


Photo: Helmut Gernsheim

HENGHES *Venus*





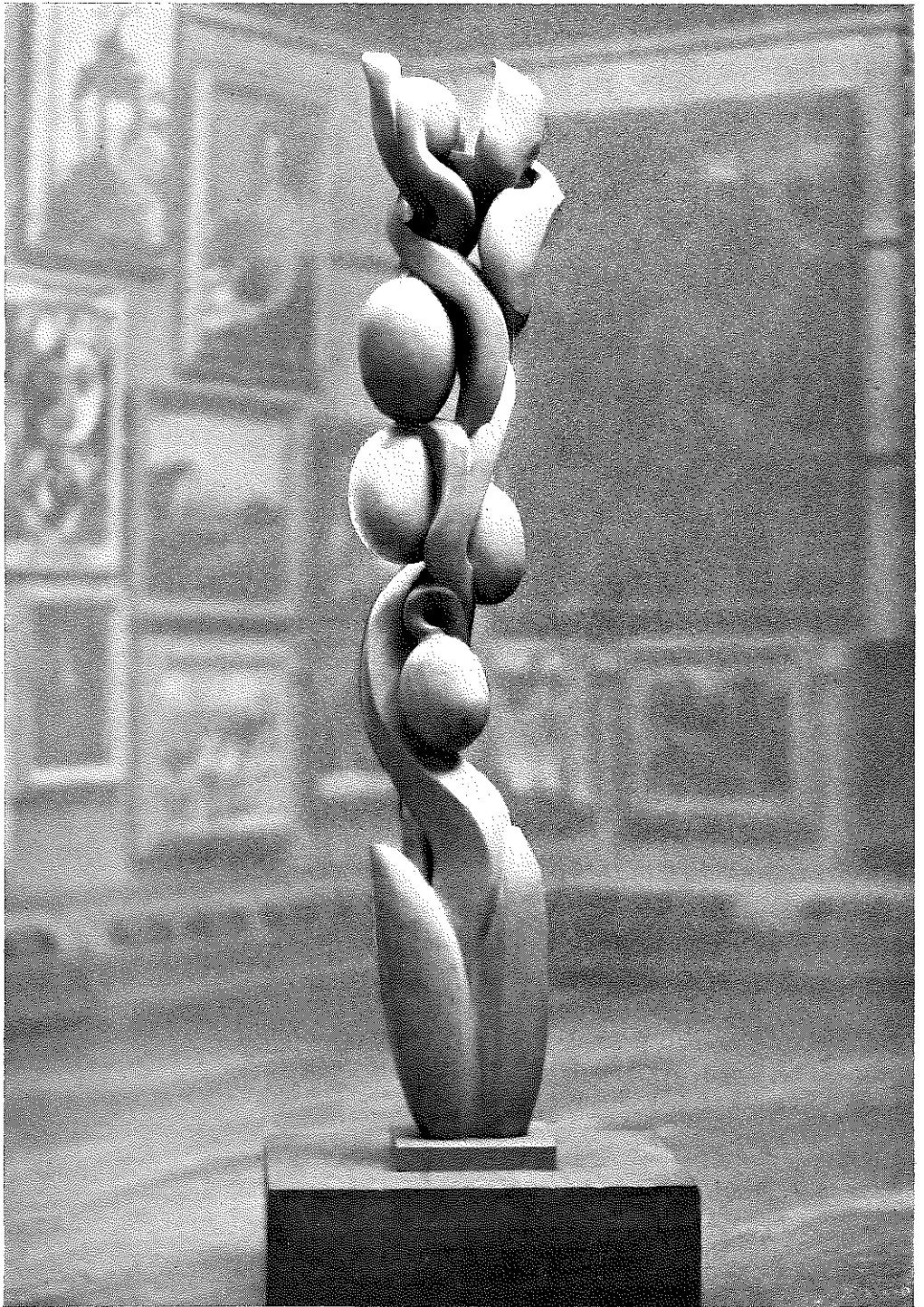
*Photo: Larkin Bros.*

*By courtesy of Mrs. Patricia Strauss*

GORDINE *Reclining Girl*



HEPWORTH *Helikon*



*Photo: Cracknell*

BEDFORD *Tree*

## Public Lectures

In connection with the exhibition three public lectures on sculpture will be given at County Hall.

Sir Kenneth Clark and Sir Eric Maclagan have been invited to speak on Wednesdays, 19th May and 26th May, and a third lecture will be given, probably on 2nd June. They will begin at 6 p.m. and will be illustrated by lantern slides.

No charge will be made for admission, but those intending to be present are asked to send a stamped addressed envelope for tickets to the Education Officer (H.1/4), The County Hall, S.E.1.

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The Arts Council have also arranged lectures on the appreciation of sculpture to be given daily at the Exhibition: Monday, Wednesday and Friday at 1.15 p.m and 6.30 p.m.; other days, including Sunday, at 3.0 p.m.

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