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Current Art Notes

1807. It was in the July following that he gave to the Painter-Stainers' Company, of which he was a member, his portrait by Mather Brown, who, as will be remembered, was a pupil of Benjamin West, and enjoyed a certain civic connexion as a portrait-painter.

As already indicated, the gold verge watch itself bears the hallmark for 1791. It was made by Wright & Moss, of Ludgate Street, and is accompanied by its original fob, chatelaine hook, key and seal. The decoration takes the form of a deep blue enamel, enriched with pearls and diamonds. On the chatelaine hook, or watch button, is the monogram "JM" in diamonds. Both in fashion and ornament, the group forms an elegant example of the more refined work of the period to which it belongs.

The watch and its appurtenances are to be added to the Museum of the Clockmakers' Company which is housed in Guildhall. It will, therefore, be under the same roof as another interesting relic of Nelson, which London owes to Lord Wakefield's generosity. This is the elaborately decorated Sword of Honour voted to Nelson by the Corporation of London after the Battle of the Nile, and which was given to the Guildhall Library Committee by Lord (then Sir Charles Cheers) Wakefield in 1928. Illustrations and a description of the latter important relic appeared in *THE CONNOISSEUR* (June, 1929).—F.G.R.

Antiques and the Slump

The Editor,

THE CONNOISSEUR.

SIR,—The letter which appears in the August issue of *THE CONNOISSEUR* over the name of Mr. Murray Adams-Acton, is one which needs no endorsing, for he has fairly well dotted the "i"s and crossed the "t"s of the matter.

It does seem an amazing thing that a venture so admirably launched should be allowed to lapse and that the first exhibition held by the British Antique Dealers' Association should be the last.

I have written Mr. Adams-Acton, saying how glad I shall be to render any assistance in my power in the small subject which I have made my own.

During the past year I have staged Exhibitions of Old Pewter for two friends, and can only say from the experience so gained that I have no reason to be disappointed with the results, results which could not have been attained by turning my eyes to the skies and hoping for the best. One has to *create* opportunities in such a crisis as the present, and if there is a better way than through the medium of an exhibition, I shall be glad to know of it.—HOWARD H. COTTERELL (F.R.Hist.S.).

"Windmill Campaign"

The Editor,

THE CONNOISSEUR.

SIR,—The Society for the Protection of Ancient Buildings has, for some time past, been interested in the fate of the English windmills which are rapidly falling out of use. These structures, a pleasant feature of the landscape, are fast disappearing from the countryside, and it is a pity to let them go without making any effort on their behalf. The Society is endeavouring to make a record of all windmills in the British Isles and to

preserve a few at least of those which are of special interest and beauty.

In order to give publicity to its "Windmill Campaign," the Society is hoping, in the spring, to arrange an exhibition of Windmill pictures. The Windmill Committee would be grateful to receive information as to the whereabouts of any pictures which deal with this subject. The exhibition will consist of pictures by English painters only, and will include a room for the works of twentieth-century artists. The standard of modern works to be exhibited is that of pictures which have been engraved. Yours faithfully,

A. R. POWYS,

Chairman of Windmill Committee (Society for the Protection of Ancient Buildings),
20, Buckingham Street, W.C.2.

Posters and Lithographs

To most people the poster as it is known to-day is a recent product of commercial progress, the heavy artillery of great advertising campaigns, to the devising of which much care and thought are given. It is accepted as being as much of the times as the escalator or the motor omnibus, though few appreciate that it is also as highly specialised a piece of work as either of these. But so in truth it is—a production essentially modern in feeling and purpose. Nothing could demonstrate this more clearly than the recent Exhibition of British and Foreign Posters at the Victoria and Albert Museum (South Kensington, London, S.W.7), which was arranged from an historical point of view. Certainly, in the circumstances, no exception could be taken to Mr. Martin Hardie's description of the display (in the catalogue) as one of lithographs and lithographic technique; for, to a large extent, this is what it was and nothing more. The proportion of true posters amongst this welter of "lithographic technique" was small, and it cannot but be remarked that a reduction of the number of exhibits by at least one-half would have conveyed the object of the exhibition to the average visitor with considerably greater force. With certain notable exceptions, many of the early relics possessed little save their documentary interest, and, even so, inclined to repetition. Such work, however, as that of the Beggar-staff Brothers in the British Section, and Forain and Toulouse-Lautrec in the French Section, bore a definite relation to the modern poster and exercised, in consequence, a special appeal. Generally speaking, the very high standard set by the best British exponents of the art to-day was adequately illustrated, representative examples by such masters of their craft as Mr. McKnight Kauffer, Mr. Tom Purvis, Mr. Fred Taylor, Mr. Gregory Brown, Mr. F. C. Herrick and Mr. Austin Cooper being fortunately included. Specific mention may here be made of two admirable designs (uncatalogued) by Mr. Frank Brangwyn and Mr. William Walcot, for Messrs. Pollard. The trend of German work was also clearly indicated—simplicity of treatment, employment of flat colour in heavy masses, and, above all, the successful exploitation of mechanical motifs. Notable individual examples were Herr Ludwig Hohlwein's *Besuchet den Tiergarten*, Herr Julius Klinger's *Hermanns & Fritzscheim*, and two war posters by Herren Fritz Erler and Alois Seidl. Much the same features are