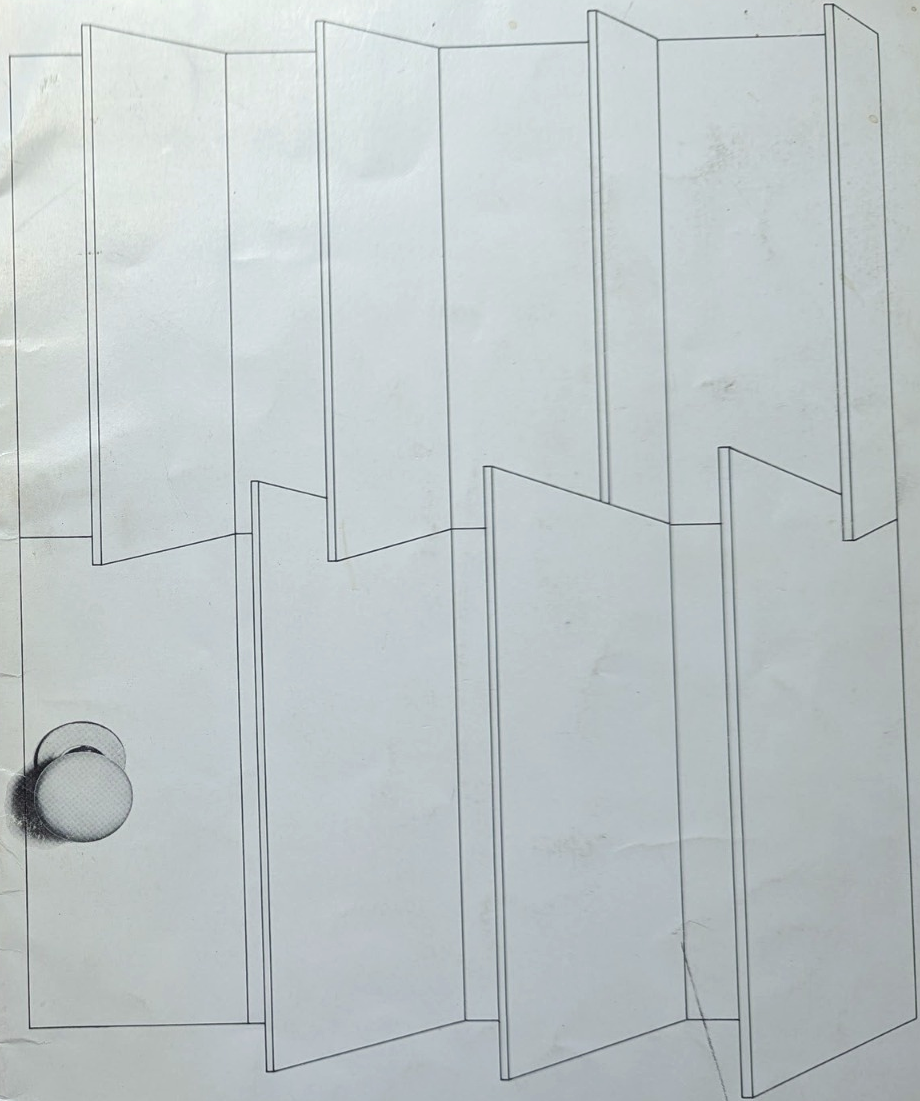




DOORS

Introduction

3

Doors have been an essential part of man's environment throughout history. Their functional aspect has frequently been combined with man's urge to express himself. Doors have been made of many materials from skins and wood to forged and cast metals: they have been decorated in innumerable ways from professional symbols to precious stones. In addition to their functional role, doors have frequently been used, primarily as motif and occasionally as background material, in the work of artists and craftsmen.

It was through this use of doors that the present exhibition came about. It is the result of an increasing awareness of numerous works which, through the interpretation of the individual, transform the door — as everyday object or as idea — into a work of art.

Many artists and craftsmen were approached during the preparation of the exhibition: some well known for their use of doors, some not. We discovered that a few artists whom we had certainly believed to use the motif did not in fact do so, and some others were unable to participate. However, in general the response to the idea was overwhelmingly enthusiastic and many of the participants have made work especially for the exhibition. The discovery that several fine artists have been commissioned to make or decorate doors for important architectural projects has been particularly exciting. The craftsman is used to being involved in such projects from their inception, but, too frequently, the artist is called in only after a project is completed to provide decoration in the form of paintings, prints or sculptures for already defined spaces. It is encouraging to see some rebirth of the relationship between patron and artist that was common at the time of the Renaissance.

We should like to express our appreciation to the artists and craftsmen whose participation has enabled us to assemble this exhibition and to thank the many people who drew our attention to them.

We are grateful to the museums and private individuals who have lent us work and to the following for their help with the historical and ethnic section: Oliver Green of the Museum of London; Carol Hogben, Regional Services Section of the V & A Museum and the staff of the Furniture Department; B.D. Maxwell of the V & A Museum for his invaluable assistance in the selection of slides; also John Picton from the Ethnography Department of the British Museum, and John Sambrook of the Greater London Council's Historic Buildings Division. Finally, we wish to thank all our colleagues at the Camden Arts Centre for their support and the staff of the Arkwright Arts Trust for their enthusiasm.

Zuleika Dobson
Administrator, Arkwright Arts Trust.

Craftsmen's Doors

4 To ask a potter or a weaver casually one day whether he has made or could make a door, and to receive an affirmative gleam, creates a delightful predicament. Are we all on the same wavelength? One is seriously looking for artist-craftsmen's work for the 'Doors' exhibition at the Camden Arts Centre, and the other is transported with enthusiasm. Happily, the craftsmen with the gleam are also serious about doors. A valuable proportion of the exhibition is, therefore, devoted to the artist-craftsman's inspiration. The thematic exhibition has long been favoured by many craftsmen over the years. The advantages are clear. A display of works in many media can be diffuse if not handled expertly. The individual merit of works such as tapestry weaving, glass sculpture or jewellery can be lost if not displayed with sympathetic treatment. It is not always possible to create the ideal setting for which time, skill and resources are necessary. The wide variety of sizes and shapes of these works poses an organisational problem. The thematic exhibition overcomes some of these difficulties. The silver pendant and the wall hanging will be viewed side by side and each admired for its special interpretation of the theme. The comparison between treatment of the subject by the craftsmen in various media involves the viewer to a far greater extent. Here, at the Camden Arts Centre, in 'Doors', we have a unique opportunity to see how the artist-craftsman approaches his subject. There has been a great deal of serious thought but also a strong element of fun and humour. All the variations have an affectionate fascination with the theme. It is as though the idea of 'Doors' stimulated thought in all directions. The exhibits turn out to be works of art. They not only show flair and inspiration but also control and technical skill. Without the latter, and in spite of the obvious excitement present, the works would be less than satisfying to both the artist-craftsman and his public.

Biographical details and information on the exhibits were mostly supplied by the artists who also lent the works unless otherwise indicated. In some cases the information supplied has been edited to fit the space available. Measurements are in centimetres. Height x width x depth.

Naomi Gornick

Norman Ackroyd: Edge of Albany Hotel Door. Photo: George Solomonides

Norman Ackroyd

Rosalind Archer

Ruth Baird

Maria Cristina Barbosa

Glenys Barton

Philippa Beale

Peter Fraser Beard

Neville Boden

Hilary Brock

Barbara Cartlidge

Les Coleman

Rene Dmytrenko

Ken Draper

Noel Dyrenforth

Jeffery Edwards

Paul Gandy

Bill Gillon

Andrew Greaves

Ian Gregory

David Bryan Haste

Elizabeth Hatwell

Michael Haynes

David Hephher

Derek Hirst

Leslie Holmes

Roger Honey

Patrick Hughes

Nadiya Jinnah

Mo Jupp

Michael Kenny

Robert Mason

Ruth Mitchell

Roger Morris

Tony Mott

Rick Oginz

William Packer

Mabel Pakenham-Walsh

Eduardo Paolozzi

Andrew Richardson

David Robinson

Denys Short

Birgit Skiöld

Margaret Smitten

Yolanda Sonnabend

Susan Staziker

Norman Ackroyd

6 Biographical Notes

- 1938 Born in Leeds
1961-64 Royal College of Art
1976 Visiting lecturer in etching Central School of Art

Exhibitions Include

- one man
1970 University of Indiana, Bloomington, Indiana, USA
1971 Richard DeMarco Gallery, Edinburgh
Klein Vogel Gallery, Detroit, USA
1972 Dayton Art Institute, Dayton, Ohio, USA
1973 Park Square Gallery, Leeds
Mickelson Gallery, Washington DC, USA
Oxford Gallery, Oxford
Arnolfini Gallery, Bristol
1974 Klein Vogel Gallery, Detroit, USA
1975 Print Club of Philadelphia, Pa., USA
Park Square Gallery, Leeds
1976 Mickelson Gallery, Washington DC, USA
Klein Vogel Gallery, Detroit, USA
Also many international group exhibitions

The copper door at the Birmingham Albany Hotel was a near perfect example of artist-architect-client working together. The only limitations I had were the precise measurements of the door. Most monumental doors are engraved, carved, built from several pieces, or cast. To the best of my knowledge, this is the largest etched door in existence.

Exhibits

- Record of a copper door for the Albany Hotel, Birmingham (actual door size: 228.6 x 233.7 x 15.2 cm)
Architect: Brian Beardsmore of Dennis Lennon & Partners
Client: Strand Hotels Ltd.
1974 Maquette
Copper
approx 35 cm square
1974-76 Assorted Photographs and Drawings
Photographer: George Solomonides

Rosalind Archer

Biographical Notes

- 1950 Born in Tanzania East Africa
1968-72 Hornsey College of Art
1976 Lives in London and teaches part time at Goldsmiths College of Art and Bristol Polytechnic

Exhibits

1976

- Islam II (Courtyard)
Bronze
edition of three
20 x 20 x 20 cm
1976 Islam III (Tower)
Aluminium
edition of three
30.5 x 20 x 10 cm

Ruth Baird

Biographical Notes

- 1931 Born in Marienburg, Poland
Educated in West Germany
1971-73 Edinburgh College of Art Tapestry Department
1973 Edinburgh College of Art Painting School

Exhibitions Include

- 1972 Weavers Workshop Edinburgh
1975 RSA Anniversary Student Exhibition
1976 Society of Scottish Artists' Annual Exhibition

Exhibits

- 1975 Tapestry
Mixed materials: wool, cotton, linen, rayon and raffia
100 x 115 x 2 cm

Maria Cristina Barbosa

Biographical Notes

- 1943 Born in Sao Paulo, Brazil
1961-63 Fine Art Institute, Rio de Janeiro
Museum of Modern Art, Rio de Janeiro
1966-67 French Government scholarship
1973-74 Painting, living in USA
1976 Lives in Paris

Exhibitions Include

- 1963 Salon Jovem, Museum of Modern Art, Rio de Janeiro
1964 Institute des Beaux Arts, Rio de Janeiro
1965 Salon National Moderne, Rio de Janeiro
17 Young Artists from Rio, Portinari Gallery, Porte Alegre, Brazil
Aldeia Gallery, Arcazalo, Brazil
1966 Salon National Moderne, Rio de Janeiro
1974 Studio S, Nashville, Tennessee, USA

Philippa Beale

Biographical Notes

- 1946 Born in Winchester
1961-62 Winchester School of Art
1964-65 Winchester School of Art
1965-69 Goldsmiths College of Art
1969-70 University of Reading
1976 Lives in London and teaches at the London College of Printing

Exhibitions Include

- 1970 Ten Sitting Rooms, ICA
1971 Art Spectrum, London
1972 Drawings 1950-70, Angela Flowers Gallery
Sculpture & Sculptors' Drawings, Annelly Jude Fine Art
Camden Arts Centre: one man
1973 Park Square Gallery, Leeds: one man
1975 SPACE Open Studios
Chapel Galleries, Wessex Arts Centre, Wilts: one man

I see my role of artist as that of commentator reporting facts within the confines of a specific area, in this case a door. The door and fragments are part of research I made into rectangular objects which were the contents of the rooms I lived in. I started to define these rectangles and found for instance that what gives the 'door rectangle' its special function are the door knob, the lock, and the hinges.

Exhibits

- 1974 Cast Door with Night Dress Hanging On It
Fibre glass and resin
180 x 90 x 7.5 cm
1974 Night Dress on Hook
Fibre glass and resin
150 x 30 x 5 cm
1974 Two Door Knob Sections
Cast resin
25 x 25 x 15 cm
1974 Two Door Hinge Sections
30 x 15 x 5 cm

Peter Fraser Beard

Biographical Notes

- 1951 Born in Southport, Lancs.
1970-73 Ravensbourne College of Art

- 1974 one man
1974 Hammelbacher Gallery, Nashville, Tennessee, USA
1975 Eucalex Gallery, Rio de Janeiro
Eucalex Gallery, Sao Paulo

I couldn't rationalise in words what I want to say in my painting. If my work has something to say, it will be something different for each person, a reflection of himself.

Exhibits

- 1974 Door 1
Wood with acrylic paint
33.5 x 20 x 7 cm
1974 Door 2
Wood with acrylic paint and wallpaper
50 x 24 x 4.5 cm
1976 Door 3
Wood with acrylic paint and wallpaper
86 x 64.5 x 5 cm

Glenys Barton

Biographical Notes

- 1944 Born in Stoke-on-Trent Staffs
1968-71 Royal College of Art
1976 Teaching at Camberwell School of Art, Portsmouth Polytechnic and visiting Royal College of Art School of Ceramics

Exhibitions Include

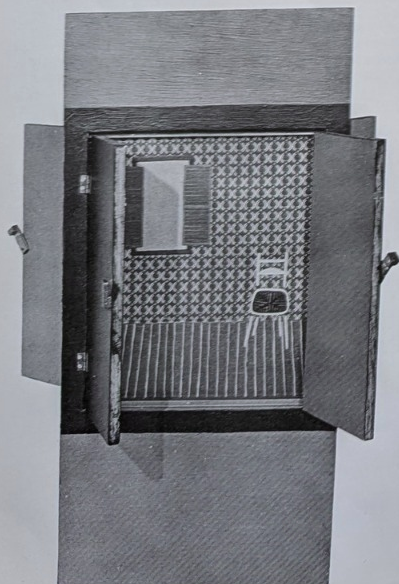
- 1972 International Ceramics, Victoria & Albert Museum (British prizewinner)
1973 Bone China by Glenys Barton and Jacqueline Poncet, Waterloo Place Gallery
Keramisk, Museum of Decorative Arts, Copenhagen: one man
Precise Forms in Ceramics, Oxford Gallery: one man
1974 Angela Flowers Gallery: one man
Chunichi International Exhibition of Ceramic Art, Nagoya, Japan
Ceramics Exhibition, Ulster Museum
Towards Ceramic Sculpture, Oxford Gallery
1976 Galerie het Kapelhuis, Amersfoort, Holland: one man
Princessehof, Leeuwarden, Holland: one man

Exhibits

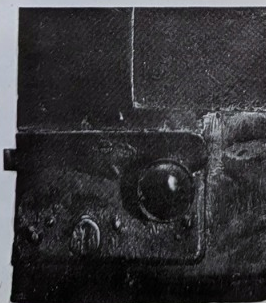
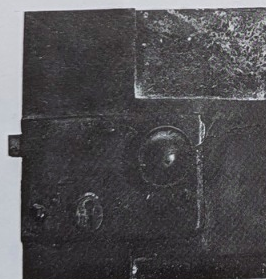
- 1976 Door
Collage with ink drawing
1976 Door
Collage with ink drawing



Peter Beard: Door with Broken Window



Maria Cristina Barbosa: Door No. 2. Photo: Christopher Barton



Philippa Beale: Two Door Knob Sections

Exhibitions Include

- 1976
Souvenir of Britain, Craftsmen Pottery Shop, London
The Craftsman in Miniature, Barclaycraft, Worthing
Harvest Gallery, London: one man

Exhibits

- 1976
Three Doors in a Landscape
Stoneware body, low fired and porcelain, high fired copper oxide colour
22.5 x 60 x 6.3 cm
1976
Door With Broken Window
Stoneware body, low fired and glass
22.5 x 17.5 x 6.3 cm
1976
Door With Face & Birds
Stoneware body, low fired and porcelain
22.5 x 17.5 x 6.3 cm

Neville Boden

Biographical Notes

- 1929
Born in South Africa
1958-63
Chelsea School of Art
1965-68
Gregory Fellow in Sculpture, Leeds University
1976
Head of Fine Art, London College of Printing

Exhibitions Include

- 1966
Chromatic Sculpture, Arts Council of Great Britain
Leeds City Art Gallery: one man
1967
A.I.A.: one man
Kettering Art Gallery: one man
1969
Ludlow Castle: one man
Park Square Gallery, Leeds: one man
1971
Leeds University: one man
Brunel University: one man
1972
Decade: 11 Sculptors, Arts Council of Great Britain
1973
Whitechapel Art Gallery: one man
Park Square Gallery, Leeds: one man
1974
Morley College Gallery: one man
Brighton Polytechnic: one man
1976
Camden Arts Centre: one man

Exhibits

- 1964
Door
Stainless steel
190 x 77.5 x 7.6 cm
Lent by Charles Jerdein

Hilary Brock

Biographical Notes

- 1933
Born in Barry, Wales
1950-55
Cardiff College of Art

Exhibitions Include

- 1973
Peter Dingley Gallery, Stratford: one man
1974
Teapots, British Crafts Centre
1975
Design Centre
Teapots, Antwerp
1976
Design Centre

I like doorways with an Edwardian baroque feeling and must confess to a greater interest in the decorative qualities of an object, than in its function. 'Naughty Door' is an escape exit from the pressures of the present day into an earlier world combining sensuality with security. The ladies around the door are basically respectable, as they are wearing hats. 'Stage Door' is an idea, based on 1940's Hollywood musicals, that evokes childhood memories.

Exhibits

- 1976
Naughty Door
Ceramic
38.2 x 19.7 x 17.8 cm
1976
Stage Door
Ceramic
27.3 x 25.4 x 11.4 cm

Barbara Cartlidge

Biographical Notes

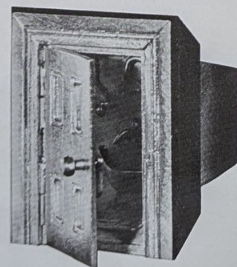
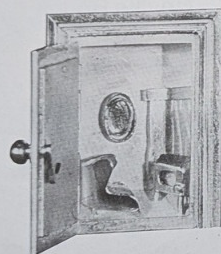
- 1922
Born in Berlin
1939
St. Martin's School of Art
1957-60
Central School of Art & Design
1976
Director, Electrum Gallery

Exhibitions Include

- 1968
Ewan Phillips Gallery
1969
Pace Gallery
1971
Contemporary Jewellery, DLI Museum, Durham
British Design, Louvre, Paris
1972
Sierrad 1900-1972, Sonnehof Museum, Amersfoort, Holland
1973
Aspects of Jewellery, Aberdeen Art Gallery & Museum
Electrum Gallery: one man
British Jewellery, Goldschmiedehaus, Hanau, Germany
1974
Schmuckmesse, Basle
1975
Breede Gallery, Kiel, Germany



Neville Boden: Door. Photo: Frank Scholfield



Barbara Cartledge: Rings, Television Room — Bathroom

We spend our lives going through doors and even use doors metaphorically. Doors can close on secrets and people; doors can open to reveal them. In terms of jewellery, it can be particularly fascinating because it produces almost always a direct contact with another person who will feel provoked to ask if the door opens. It is up to the wearer to open the door or not. For me they have great magic and I love their infinite variety of shape and size, ancient and modern, pompous and simple, carved with great skill or banged together with a few planks and nails.

Exhibits

- 1976 Pendant on chain 'Hall and Staircase'
Silver and 18ct gold
8.3 x 5 x 1.3 cm
- 1976 Ring 'Bathroom'
Silver and 18ct gold
2.5 x 2 x 2.5 cm
- 1976 Ring 'Television Room'
Silver and 18ct gold
2.5 x 2 x 2.5 cm

Les Coleman

Biographical Notes

- 1945 Born near Hull, Yorkshire
- 1962-63 Hull College of Art
- 1963-66 Leeds College of Art
- 1969 Formed Mediocore Murals with Jeff Edwards and Tony Scott
- 1973 Published 'The Jewish Banana'
- 1974 Organised exhibition of Donald McGill's work
- 1976 Living and working in London

Exhibitions Include

- 1966 Northern Young Contemporaries
Sheffield Open
- 1967 Northern Young Contemporaries
Yorkshire Artists, Leeds City Art Gallery
- 1972 Drawings of a Decade, Angela Flowers Gallery
- 1974 Small is Beautiful, Angela Flowers Gallery
- 1975 Collage, Angela Flowers Gallery
Arts Meeting Place, London
JPL Fine Arts, Envelopes
- 1976 Leeds 3 Varieties, Battersea Arts Centre

Exhibits

- 1970 Untitled
Pencil
25 x 20 cm

Rene Dmytrenko

11

Biographical Notes

- 1953 Born in Heywood, Lancs.
- 1971-72 Rochdale College of Art
- 1972-75 Manchester Polytechnic
- 1976 Craft Fellowship, Crewe and Alsager College

Exhibitions Include

- 1975 Sheila David Gallery
Peterloo Gallery, Manchester
- 1976 Blackburn Art Shop: one man
Lantern Gallery, Manchester: one man
American Folk Art

I have done a series of embroideries on buildings and streets in Rochdale. The doors on these buildings were of particular interest especially in the immigrant area. The bright and pastel coloured doors of the Pakistani and Indian houses, for example, are completely opposite in character to the doors of the English. The design of the quilt is taken from three houses opposite to where I lived.

Exhibits

- 1975 King Street South, Rochdale
Applique and quilting in satin
180 x 180 cm

Ken Draper

Biographical Notes

- 1944 Born in Sheffield
- 1959-62 Chesterfield College of Art
- 1962-65 Kingston School of Art
- 1965-68 Royal College of Art
- 1971 Mark Rothko Memorial Award (travel bursary to USA)
- 1976 Lives in London and teaches at Goldsmiths and Central School of Art

Exhibitions Include

- 1964 The London Group
- 1965 Young Contemporaries
- 1969 Brunel University
Redfern Gallery: one man
- 1970 British Sculptors Drawings, Bonino Gallery, Buenos Aires
- 1971 Seven Redfern Artists, Redfern Gallery
Eight Individuals, Arts Council of Great Britain touring show
- 1972 British Sculptors '72, Royal Academy
Jacob's Ladder Inc., Washington DC, USA

- 1975 The London Group
 1976 Arts Council Collection 75/76, Hayward Gallery
 AIR Gallery

Exhibits

- 1976 Enclosure
 Mixed media
 10 x 15 x 12.5 cm
 1976 Barrier
 Mixed media
 10 x 15 x 12.5 cm

Noel Dyrenforth

Biographical Notes

- 1936 Born in London
 1944-54 Educated St. Clement Danes
 1976 Living and working in London

Exhibitions Include

- 1970 Herbert Art Gallery, Coventry: one man
 Lane Gallery, Bradford: one man
 Loughborough School of Art: one man
 Smithsonian Institute tour of USA
 Lee Nordness Gallery, New York, USA
 Design Centre
 1971 Mansard Art Gallery: one man
 Rudolf Smend Gallery, Cologne, Germany
 Downtown Gallery, New Orleans, USA
 1972 Swiss Cottage Library
 1973 359 Gallery, Nottingham: one man
 Victoria and Albert Museum
 International Art Fairs, Basle and Dusseldorf
 1975 Atmosphere: one man
 Midland Gallery, Nottingham
 1976 The Store, Pittsburgh, USA
 Kaplan-Baumann Gallery, Los Angeles, USA
 Waterloo Place Gallery
 Schweizer Heimatwerk Gallery, Zurich
 Design Centre
 Shows regularly at the Oxford Gallery

This is my magic door – the fusion of colour alone entices me through; no handle, no key, no questions.

Exhibits

- 1976 Door
 Cotton duck, dyed, resist and stencilled,
 waxed
 180 x 180 cm

Jeffery Edwards

Biographical Notes

- 1945 Born in London
 1964-67 Leeds College of Art
 1967-70 Royal College of Art
 1976 Lecturer in printmaking, Ravensbourne College of Art

Exhibitions Include

- 1972 Venice Biennale
 1972 Bradford Biennale
 1973 Institute of Contemporary Arts: one man
 1974 Bradford Biennale
 1975 Jordan Gallery: one man
 1976 Bradford Biennale
 Has also shown work in many international exhibitions

Exhibits

- 1972 Final Demand
 Screen print
 66.3 x 56.3 cm
 Published by Andrew Dickerson
 1973 A Narrow Escape
 Screen print
 78.3 x 91.3 cm
 Published by Andrew Dickerson
 1975 Midnight
 Screen print
 81.3 x 67.5 cm
 Published by Andrew Dickerson

Paul Gandy

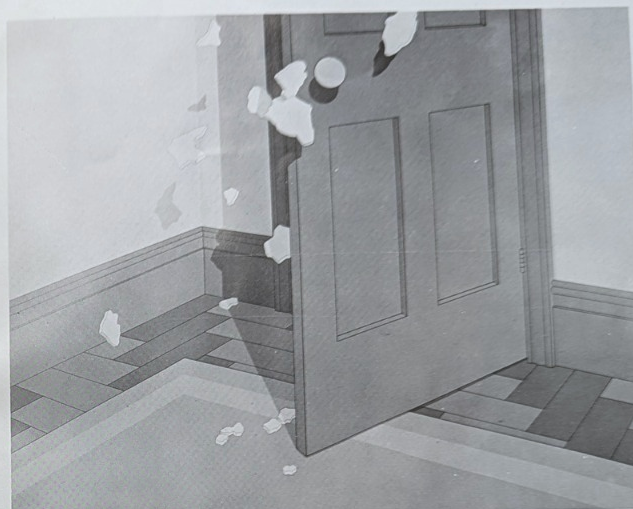
Biographical Notes

- 1930 Born in Bournemouth
 1950-51 School of Art, Torquay
 1951-53 Bretton Hall, Wakefield (Art Teacher Training)
 1976 Head of Art Department, St. Paul's College of Education, Rugby

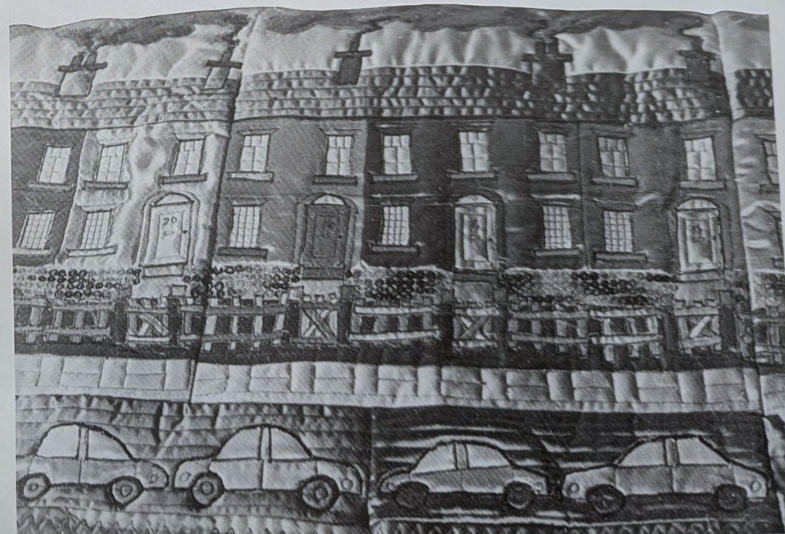
Exhibitions Include

- 1971 New Ceramics, Belgrade Theatre, Coventry
 1976 Show Business, Crafts Advisory Committee, Waterloo Place Gallery, London
 Great British Crafts, Heals, London
 Design Centre Craft Gallery
 Buildings and Landscapes, Peter Dingley Gallery: one man

Doors have a context – usually buildings, people afterwards.



Jeffery Edwards: A Narrow Escape. Photo: Deste Photographers



Rene Dmytrenko: King Street South, Rochdale. Photo: Olga Dmytrenko

- 14 Doors open, one enters, one leaves, doors hide, doors are a front, a skin, a protector, a challenge.

Exhibits

1976 Facade
Stoneware fired ash glazed
23 x 40.6 x 16.3 cm

1976 Prison Cell Door
Stoneware fired ash glazed
24 x 14.6 x 14.6 cm

1976 Door Belle
Stoneware fired ash glazed
42 x 14 x 12.7 cm

Bill Gillon

Biographical Notes

1960-64 Edinburgh College of Art

1964-65 Postgraduate travelling scholarship

Exhibitions Include

1965 Edinburgh Festival: one man

1966 Scottish Youth in Art, STV, 1st prize

1970 Scottish Gallery, Edinburgh: one man

1971 Scottish Realists, Scottish Arts Council
Touring Exhibition

1972 Richard De Marco Gallery, Edinburgh:
one man

1975 Four Painters, Scottish Arts Council,
Edinburgh

1976 Stirling Gallery, Stirling: one man

Objectively, I find doors provide a regular, abstract, but disciplined structure which provides a complement and emphasis for the more organic forms, while subjectively they contain and generate great ambiguity and mystery — Entrance or Exit, Expectancy, Apprehension or Reassurance.

Exhibits

1975 Through a Door
Acrylic and oil on wood
193 x 94 x 12 cm

Andrew Greaves

Biographical Notes

1943 Born in Heanor, Derbyshire

1961-64 Derby and District College of Art

1976 Lives and works in London

Exhibitions Include

1966 British Artists of Promise, Lyons, France

1968 Arts Laboratory, Drury Lane, London

1969 Keele University, Staffordshire
Carlos Demeester Gallery, Roeseleare,

1976 White Elephant Gallery, London
National Theatre, London

In this particular work, the door, a domestic Victorian specimen, is serving two main functions: a means of access/non-access, and as a convenient depository for personal effects. The door hasn't a handle, is secured slightly open, and has light emanating from behind it. This is an inverted reference to the popular Holman Hunt painting 'The Light of the World'.

Exhibits

1975 Furniture for George Jackson's Brother
and Kindred Spirits, A Practical Solution
Mixed media
225 x 116 x 60 cm

Ian Gregory

Biographical Notes

1942 Born in London
Self taught potter, member Craftsman
Potters Association

1976 Runs his own pottery

Exhibitions Include

1975 Kettles Yard, Cambridge
Gothic Image Gallery, Glastonbury:
one man

1976 Casson Gallery
Primavera, Cambridge: one man
Crafts Advisory Committee, Waterloo
Place Gallery
Craft Work, Guildford: one man
Craftsmen Potters Association Group
Show
Chagford Gallery, Devon
Portland Gallery, Manchester: one man

Exhibits

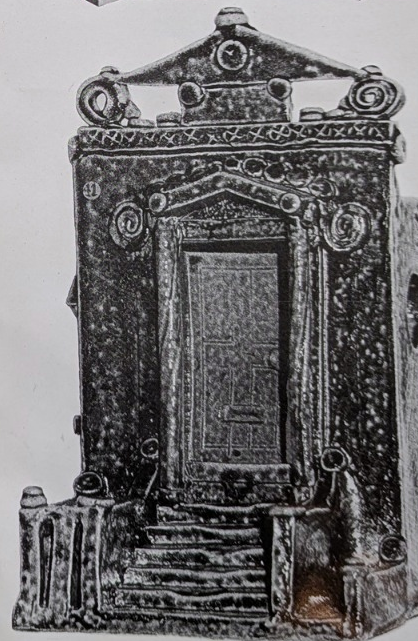
1976 Open Door in Porch with Steps
Salt glazed clay
30 x 17.5 x 17.5 cm

1976 Closed Door
Salt glazed clay
30 x 17.5 x 17.5 cm

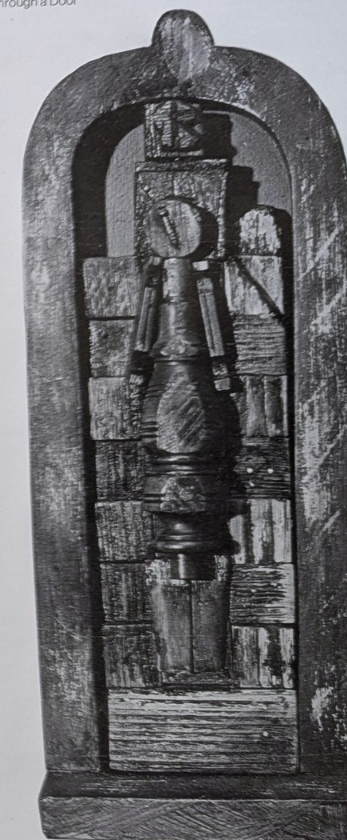
1976 Derelict Door
Salt glazed clay
30 x 17.5 x 17.5 cm



Bill Gillon: Through a Door



Ian Gregory: Open Door in Porch with Steps. Photo: Robin Lord



Elizabeth Hatwell: Through the Garden Door

David Bryan Haste

16 Biographical Notes

- 1940 Born in Suffolk
1965-68 St. Martin's School of Art
1968-71 Royal College of Art
1976 Lives and works in London

Exhibitions Include

- 1967 A.I.A. Gallery
1968 Zwemmers Gallery
1970 Dartington Hall Market 70
1973 Drawing Exhibition, Wimbledon
1974 Group Show, Wimbledon
1975 Oniel Gallery, Cardiff

Doors symbolise the dissimilarity between two states, open or closed.
Doors are flat. Doors have two sides.
Doors are part of, yet separate from, the place in which we see them, rather like paintings.

Exhibits

- 1975 Fragile Action
Watercolour on paper
57.5 x 75 cm
1976 Clarendon Passage
Acrylic and watercolour on paper
120 x 180 cm

Elizabeth Hatwell

Biographical Notes

- 1937 Born in Brighton
1943-45 Hove High School
1946-48 Loretto Convent, Cape Town, S.A.
1949-51 Arts Educational, London
1951-53 Baston School for Girls, Kent
1962-66 Chelsea School of Art
1976 Teaching at Edinburgh College of Art

Exhibitions Include

- 1965 London Group
1966 London Group
1968 London Group
1974 Roland Browse and Delbanco
1975

Marjorie Parr Gallery

- 1976 The Stirling Gallery, Stirling: one man
The Scottish Gallery, Edinburgh

Doors, like parcels, have a special fascination for me, they can both conceal the unknown or hide the known; the opening and closing of doors is probably one of the most repeated acts that we all perform daily throughout our lives — each time having a different significance. In confronting the situations that lie behind each door, we can experience surprise, pleasure, fear or joy.

Exhibits

- 1976 Doors Ajar
Painted wood construction
22.5 x 22.5 x 8.8 cm
1976 Through The Garden Door
Painted wood construction
31.3 x 12.5 x 7.5 cm
1976 In The Centre There's A Secret Door
Forged steel, painted canvas construction
37.5 x 27.5 x 6.3 cm

Michael Haynes

Biographical Notes

- 1941 Born in Bideford, Devon
1958 Moved to London
1963 Design director to Jaeger

Exhibitions Designed

- 1971 British Design, Paris
Fashion: An Anthology
1973 Mary Quant's London
1974 Churchill Centenary Exhibition
1976 Art of the Hausa
Michael Haynes is the founder and director of 401½ Workshops

Exhibits

- 1972 Door to Bedroom
Acrylic paint on clear acrylic sheet
195 x 82.5 x 10 cm
1975 Door to Managing Director's Office
Acrylic paint on clear acrylic sheet
210 x 82.5 x 10 cm
Lent by Mecca Ltd.
1976 Door to Library of Erisford Manor,
Oxfordshire
Acrylic paint on clear acrylic sheet
210 x 105 x 10 cm

David Hephner

Biographical Notes

- 1935 Born in Surrey
1955-61 Camberwell School of Arts and Crafts
Slade School of Art
1976 Living in London and teaching part-time

Exhibitions Include

- 1971 Serpentine Gallery
1972 Realists, Galerie Thelen, Cologne
Galerie Haus, Kassel
Hyper-realism, Galerie des 4 Movements,
Paris
Angela Flowers: one man
1973 La peinture anglaise d'aujourd'hui, Musée
d'Art Moderne, Paris
Ruhr Festspiele Recklinghausen
Immagini come strumento di realta,
Studio La Citta, Verona
Formen des Realismus, Kunsthau, Aarau
Galerie Thelen, Cologne: one man
1974 Salons Comparaisons, Paris
1st International Tokyo Biennale
British Painting '74, Hayward Gallery
Mappin Art Gallery, Sheffield: one man
Whitechapel Art Gallery: one man
Ikon Gallery, Birmingham: one man

Exhibits

- 1973 The newly redecorated doors of Nos 21
and 22
Oil on canvas
190 x 240 cm
Lent by Wolverhampton Art Gallery and
Museum
1973 House Drawing
Pencil, watercolour and collage
39 x 53 cm
Angela Flowers Gallery
1973 House Drawing
Pencil
52 x 39 cm
Angela Flowers Gallery

Derek Hirst

Biographical Notes

- 1930 Born
1976 Lives and works in London

Exhibitions Include

- 1962 Tooth's Gallery: one man
1963 Stone Galleries, Newcastle upon Tyne:
one man
Tooth's Gallery: one man
1966

University of Sussex: one man
Towner Art Gallery, Eastbourne: one man
London under Forty, Galleria Milano, Milan

- 1967 New British Painting, Tooth's Gallery
1970 Inaugural exhibition, Gardner Centre for
the Arts, University of Sussex
1974 John Moores Exhibition, Walker Art Gallery,
Liverpool
JPL Fine Arts
1975 Tate Gallery
Exhibits regularly at Angela Flowers Gallery

Exhibits

- 1963 Puritan, No. 1 I
Board
122 x 91 cm
Angela Flowers Gallery
1963 Casa Mia
Canvas on board
122 x 91 cm
Angela Flowers Gallery
1963 Suburb
Board
134 x 104 cm
Lent by Angela Flowers
1963 Puritan I I
Drawing
54 x 42 cm
Angela Flowers Gallery

Leslie Holmes

Biographical Notes

- 1950 Born in Sowerby Bridge, Yorkshire
1969-70 Regional College of Art, Bradford
1970-73 Wolverhampton Polytechnic
1974-76 Newcastle University

Exhibitions Include

- 1972 3rd British International Print Biennale,
Bradford

The door motif represents a section from a body of work using elements of household architecture, whose presence I find particularly significant in empty or derelict situations. I have used the panelled door in an attempt to define the ambiguity between the image painted as an illusion of depth like stage scenery, and yet retain the physical reality of it being a painted door.

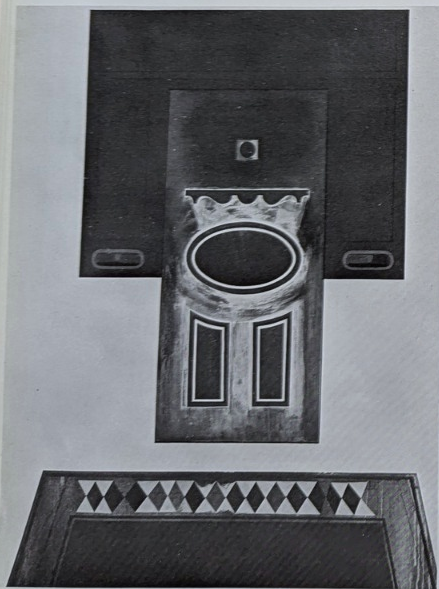
Exhibits

- 1973 2 Interior Doors
Papier mache
198 x 76 x 4 cm
1973 Study for Interior Door
Collage, photograph and paper

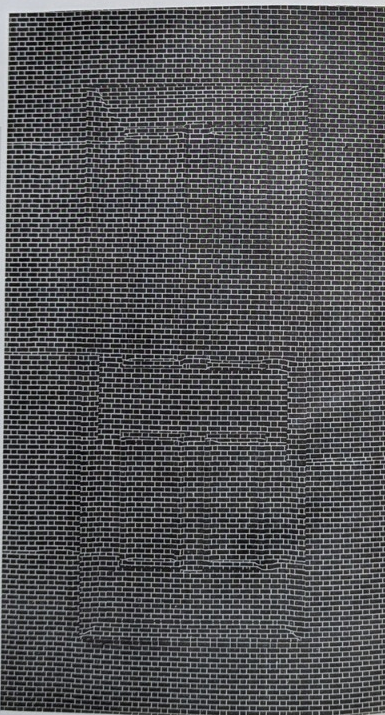
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David Hepher: The Newly Redecorated Doors of Nos. 21 and 22.
Photo: Wolverhampton Art Gallery



Derek Hirst: Casa Mia



Patrick Hughes: Untitled

69 x 44 cm
1973
Study for Exterior Door
Collaged and painted print
74 x 53 cm

Roger Honey

Biographical Notes

1945 Born in Hampshire
1966-71 Goldsmiths' College of Art
1971-74 Royal College of Art
1976 Visiting lecturer at W. Surrey College of Art and Goldsmiths' College

Exhibitions Include

1972 Thousand Years of Monarchy, Bath
The Craftsman's Art, Victoria and Albert Museum
1974 Everyman and Patron, Waterloo Place Gallery
1976 West Surrey College of Art Ceramics, ARIBA Gallery
Design Centre
Frankfurt Museum of Crafts

Exhibits

1976 Door
Reduced stoneware, press-moulded
170 x 90 x 10 cm

Patrick Hughes

Biographical Notes

1939 Born in Birmingham
1959-61 James Graham Training College, Leeds
1969-70 Institute of Education, London University
1970-74 Visiting lecturer at Chelsea and Wolverhampton Schools of Art
1976 Living and working in Cornwall

Exhibitions Include

1967 Exeter Festival of Surrealism
1968 Lignano Biennale, Lignano, Italy
1969 Play Orbit, ICA
John Moores Liverpool Exhibition
1970 Ten Sitting Rooms, ICA
Angela Flowers: one man
1971 Postcards, Angela Flowers
Angela Flowers: one man
1972 John Moores Liverpool Exhibition

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1973 Middlesbrough Drawing Biennale
Earlshaw and Hughes, Ferens Art Gallery, Hull
Angela Flowers: one man

1974 Bradford Print Biennale
British Painting '74, Hayward Gallery
Small Is Beautiful, Angela Flowers

1975 Chichester Open Exhibition
Middlesbrough Drawing Biennale
Dada after dada, JPL Fine Arts
Envelopes, JPL Fine Arts
Collages, Angela Flowers

1976 Angela Flowers: one man
Bradford Print Biennale

Exhibits

Untitled
Silkscreen
92 x 59 cm
Angela Flowers Gallery
1971 Knotted Keyhole
Drawing
80 x 55 cm
Lent by Angela Flowers

Nadiya Jinnah

Biographical Notes

1943 Born in Mbale, Uganda
1961-63 Hornsey College of Art
1963-66 Gloucestershire College of Art
1966-70 Royal College of Art
1970-71 Fellowship at Gloucestershire College of Art
1970-72 Teaching at London College of Printing, North London Polytechnic, Gloucestershire College of Art
1972-76 Commissioned work for EMI, Rothschild Intercontinental Bank, de Beers

Exhibits

1976 Untitled
Wood and latex
198 x 105 x 75 cm

Mo Jupp

Biographical Notes

1938 Born
Camberwell School of Art
Royal College of Art
Lives in Gloucestershire and teaches at numerous colleges of art

Exhibitions Include

British Crafts Centre
Grabowski Gallery

1975
The Camera and the Craftsman, Crafts
Advisory Committee

Exhibits

Temple for Man
Porcelain, silver, leather and feathers
16.5 x 10 cm

Michael Kenny

Biographical Notes

1941
Born in Liverpool
1959-61
Liverpool College of Art
1961-64
Slade School of Fine Art
1976
Teaches at Goldsmiths' College of Art

Exhibitions Include

1966
Hamilton Galleries: one man
Contemporary British Sculpture, Arts
Council of Great Britain
1967
British Sculpture 60-66, Arts Council of
Great Britain
Junge Engländer, Vienna and Klagenfurt,
Austria
Sculptors Drawings, Scottish National
Gallery of Modern Art, Edinburgh
1969
Hanover Gallery: one man
British Sculpture in the Open Air,
Edinburgh
16 Esculturas Britanicas, Buenos Aires
1971
Slade Centenary Exhibition, Royal
Academy
1972
11 Sculptors: One Decade, Arts Council
of Great Britain
1974
Art into Landscape, Serpentine Gallery
1975
Decade of the Seventies, Buenos Aires
1976
Royal Academy, Summer Exhibition
Arts Council Collection 75-76, Hayward
Gallery
Artists Market

Exhibits

1969
An Inept Object
Aluminium, perspex, and brass
27.5 x 45 x 26.3 cm
1972
Interior
Photo-etching
55 x 75 cm
Private Collection
1976
Pontusval
Pencil and charcoal on paper
76 x 102 cm
1976

Untitled
Pencil and charcoal on paper
76 x 102 cm

Robert Mason

Biographical Notes

1946
Born in Leeds
1963-65
Harrogate School of Art
1965-68
Hornsey College of Art
1968-70
British School at Rome
1976
Lives and works in London

Exhibitions Include

1970
Galleria d'Arts Rovigo: one man
Galerie Asinus, Hamburg: one man
1971
Artists of the Southeast and Texas Biennale
Delgado Museum, New Orleans
1973
Galerie Asinus, Hamburg: one man
Galerie Beck, Erlangen: one man
Serpentine Gallery
1974
Critics Choice, Tooth's Gallery
1975
British Art - Mid 70s, Erlangen and
Hochst
Herzlandschaften International,
Amsterdam and tour (1st prize)
Cleveland International Drawing Biennale
New Work I, Hayward Gallery
Collage, Angela Flowers

Exhibits

1976
Fragment
Collage
59 x 94 cm

Ruth Mitchell

Biographical Notes

1953
Born in Kent
Rochester School of Art
1974-76
Chelsea School of Art

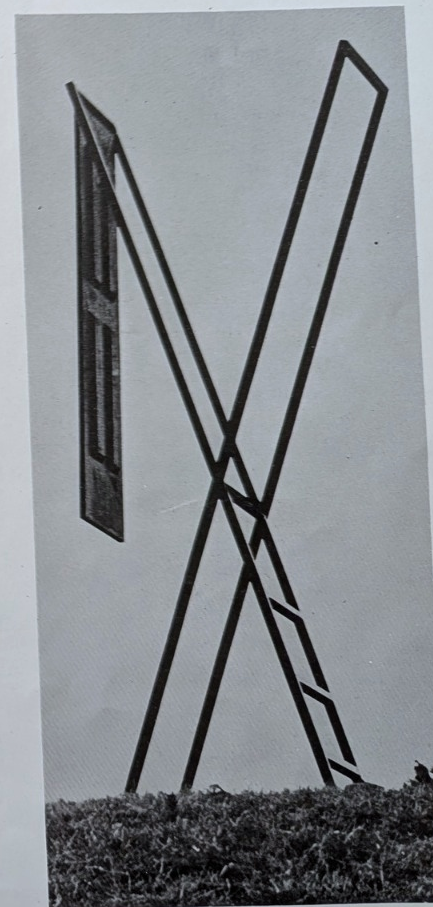
Doors are very familiar, always seen, in constant use but very
seldom looked at:
A door is a small area but a complete one, and can therefore
take vivid colour or pattern without overpowering the room. A
door should be personal and relate to the atmosphere.

Exhibits

1974
Brown Scorched Door
Wood and crayon
190 x 67.5 x 3.8 cm



Ruth Mitchell: Brown Scorched Door. Photo: Chelsea School of Art



Tony Mott: X. Door

Roger Morris

22 Biographical Notes

- 1946 Born in Bideford, Devon
1968-69 Bideford School of Art, Devon
1969-72 Central School of Art & Design
1972-75 Royal College of Art
1976 Works at 401½ Workshops, London

Exhibitions Include

- 1973 Aspects of Jewellery, Aberdeen Art Gallery and Museum
British Jewellery, Deutsches Goldschmiedehaus, Hanau, Germany
1974 4th International Exhibition of Jewellery, Jablonec and Bratislava, Czechoslovakia
1975 Electrum Gallery, one man
1976 Jewellery in Europe, Edinburgh, Victoria and Albert Museum and tour
Jewellery at the Victoria and Albert Museum
Jewellery Designs in the Print Rooms, Victoria and Albert Museum
International Jewellery Art Exhibition, Tokyo, Japan
10 British Jewellers, on tour in Germany and Australia

The exhibited design was commissioned by a collector who visualized the two-dimensional themes of my work on a larger scale, hence the design for doors which would be set in the four walls of a central square room.

Exhibits

- 1976 Designs for Acrylic and Steel Doors
Pencil, crayon and ink
52.5 x 64 cm

Tony Mott

Biographical Notes

- 1950 Born in Southampton
1969-72 Goldsmiths' College of Art
1972-74 Slade School of Art

The door image is important to me because of its immediate scale relationship to us – the doors and steps images have an implied function; often denied by a closed-in construction. This perhaps resulted in an object which one could isolate and focus on in an empty landscape.

Exhibits

- 1970 3 Doors Barred
Bronze
15.2 x 7.6 x 7.6 cm
Lent by G.T. Blyth
1970

- Doorsteps 1
Brass
27.9 x 33 x 12.7 cm
Lent by P. Williams

- 1970-72 6 Photographs – Doors in Landscape
Photographs
50 x 40 cm

- 1971 X. Door
Steel tube and wood
230 x 60 x 97.5 cm
(Exhibited outside the Centre)

Rick Oginsz

Biographical Notes

- 1944 Born in Philadelphia, Pennsylvania, USA
1962-66 Corcoran School of Art, Tyler School of Art, Temple University
1966-68 University of Wisconsin
1974-76 Head of Sculpture, Hornsey College of Art
1976 Running sculpture department at Otis Art Institute, Los Angeles

Exhibitions Include

- 1966 Potters House Gallery, Washington, DC, one man
1968 University of Wisconsin: one man
Bi-annual Mid-Western Show, Walker Art Centre, Minneapolis
1970 A.I.A. Gallery, one man
Park Square Gallery, Leeds: one man
1971 Serpentine Gallery: one man
Art Spectrum North
1972 Ferens Winter Exhibition, Kingston-upon-Hull
1973 University of Bradford: one man
Edinburgh International Art Festival
Drexel University of Philadelphia: one man
Leeds City Art Gallery: one man
1974 Eleven Sculptors One Decade, Arts Council of Great Britain
London Group
1975 Studio Exhibition: one man
London Group
Space Open Studio
Cleveland International Drawing Biennale

Exhibits

- 1976 Doors
Bronze
37.5 x 65 x 72.5 cm

William Packer

Biographical Notes

- 1940 Born in Birmingham
1960-63 Wimbeldon College of Art
1976 Lives and works in London

Exhibitions Include

- 1963 Royal Academy
1970 Royal Academy
Christmas Show, Annelly Juda
1972 British Drawing 1952-72, Angela Flowers
1974 Small Paintings, Angela Flowers
1975 Collage, Angela Flowers
Figures in Space, Curwen Gallery
1972-76 Print Workshop Group shows in London and abroad

In the first place, the door panel provided an excellent support for a painting, with built-in frame and easy to hang. Having made one painting, it seemed natural to make its pair, which I did some time later. The second image was considered quite separately – there was no grand scheme. The earlier painting was worked from photographic reference (which remains a particular preoccupation of mine), the second from life.

Exhibits

- 1965 Portrait of a Girl in a Red Hat
Oil paint on cupboard door
41.3 x 62.5 cm
1966 Portrait of a Man with Short Hair
Oil paint on cupboard door
41.3 x 62.5 cm

Mabel Pakenham-Walsh

Biographical Notes

- 1937 Born in Lancaster
Lancaster College of Art
Pinewood and Shepperton Film Studios

This door is completed just in time for the Jubilee year so that its owner can paste up his/her/their own troppery, photos and press cuttings inside the cupboard.

Exhibits

- 1976 Jubilee Cupboard Door
Coloured pine wood
110 x 62 x 5 cm

Eduardo Paolozzi

Biographical Notes

- 1924 Born in Edinburgh
1943 Edinburgh College of Art
1944-47 Slade School of Art
1947-50 Worked in Paris
1950-54 Working on architectural projects, including Festival of Britain
1960-62 Visiting Professor at Hochschule fur Bildende Kunst, Hamburg
1968 Visiting lecturer, University of California, Berkeley
Lecturing in Ceramics at Royal College of Art
1974-75 Worked in Berlin
1976 Appointed Visiting Professor in Ceramics, Cologne Academy

Exhibitions Include

- 1970 Pollock Gallery, Toronto: one man
Expo Osaka
Pop-Sammlung Beck, Rheinisches Landesmuseum, Bonn
1971 Tate Gallery, London: one man
1972 The Conditional Probability Machine, St. Katharines Gallery: one man
1973 Victoria and Albert Museum and tour: one man
1974 Galerie Wentzel, Hamburg: one man
Kestner-Gesellschaft, Hannover: one man
XX Century Drawings and Watercolours, Marlborough Fine Art
1975 Nationalgalerie, Berlin: retrospective
Kunstverein, Karlsruhe: one man
Kunsthalle, Bremen: one man
Arts Council of Great Britain Travelling Exhibition: one man
Marlborough Fine Art: one man
The Need to Draw, Scottish Arts Council
1976 Scottish Arts Council, Fruitmarket Gallery: one man
Arte Inglese Oggi, Palazzo Reale, Milan

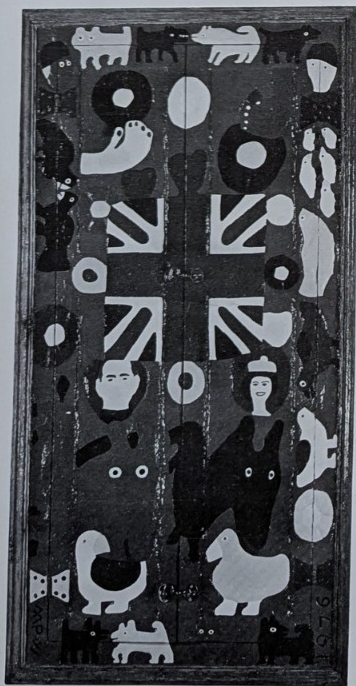
In the commission for doors for the Hunterian Art Gallery, Glasgow University, Paolozzi has set out a pattern for the design, using collage. This was used to construct the three dimensional wooden model and from this, the plaster version was made. A mould will be taken from the full scale plaster maquettes when they are completed, and the doors will be cast in aluminium.

Exhibits

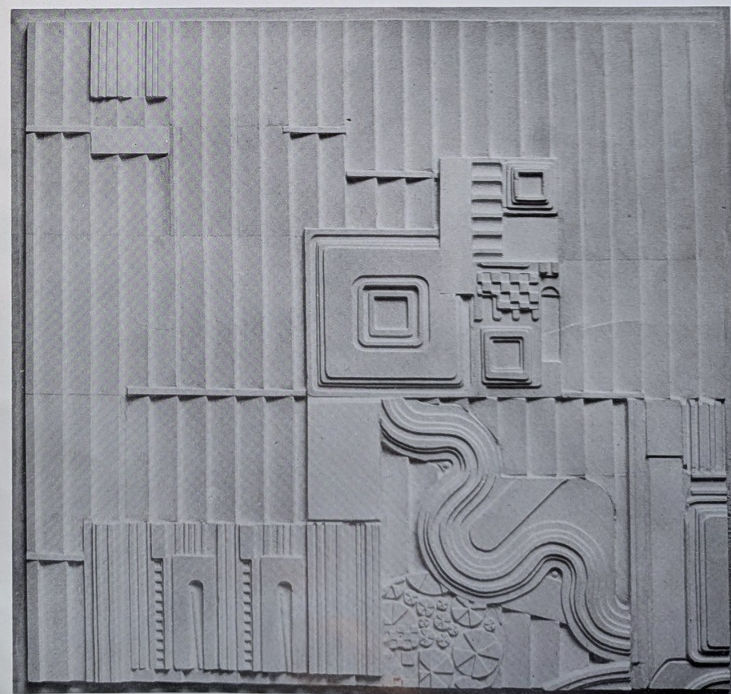
- Studies for Four Doors at the Hunterian Art Gallery, Glasgow University
1976 Collages with Photographs: two sections



William Packer: Portrait of a Man With Short Hair. Photo: Robert Cathmoir



Mabel Pakenham-Walsh: Jubilee Cupboard Door. Photo: Frank Schofield



Eduardo Paolozzi: Detail of Door. Photo: Frank Thurston

- 66.7 x 61 cm
Marlborough Fine Art (London) Ltd.
- 1976
Working Model
one-sixth scale
Unique
Wood
88.3 x 63.5 x 26 cm
Marlborough Fine Art (London) Ltd.
- 1976
Maquette
half scale
Unique
Plaster
183 x 45.7 x 5 cm
Marlborough Fine Art (London) Ltd.

Andrew Richardson

Biographical Notes

Studied at various workshops in England and abroad

- 1969-71
Harrow Studio pottery course, Harrow School of Art

Exhibitions Include

- 1973
Ceramics Exhibition, Victoria and Albert Museum
- 1974
New Ceramics, British Crafts Centre
- 1976
New Faces Exhibition, Craftsmen Potters Association

Exhibits

- 1976
Green Door
Grogged clay, stoneware reduced
31.3 x 27.5 x 2.5 cm
- 1976
Kirk's Door
Grogged clay, stoneware reduced
31.3 x 27.5 x 2.5 cm
- 1976
Blind Door
Grogged clay, stoneware reduced
31.3 x 27.5 x 2.5 cm

David Robinson

Biographical Notes

- 1939
Born in Durham
- 1956-59
Sunderland College of Art
- 1959-62
Royal College of Art

Exhibitions Include

- 1968
Joint 1st Prize, Ceramic Sculpture Exhibition, Craftsmen Potters Association
- 1971
1st Prize, Ceramics, Westward TV-Southwest Arts Association
- 1972
International Ceramics, Victoria & Albert Museum

1973

Objects, Southampton Art Gallery

1975

Anthropos Gallery, London

I have a long-standing interest in aircraft and their imagery, markings, details which prompted 'Aircraft U/C Door'. I also have had a parallel interest in scale models of aircraft, ships, locomotives, being fascinated by the parts before assembly, as much as the completed object. Hence the 'Terrace Construction Sheet'.

Exhibits

1976

Aircraft U/C Door
Stoneware
30 x 20.3 cm

1976

Terrace Construction Sheet
Stoneware
36 x 36 cm

Denys Short

Biographical Notes

- 1927
Born in Bideford, North Devon
- 1948-53
Goldsmiths' College, New Cross
- 1976
Lives and works in London

Exhibitions Include

- 1973
Serpentine lawn, London
- 1974
Oniel Gallery, Cardiff: one man
- 1975
From Britain, Finland

I plan my doors as monuments. 'New Horizon' is an entrance for that 'land fit for heroes' promised to soldiers after the First World War. A similar land was to await the returning soldiers of World War Two. For them, blue birds over the white cliffs of Dover have been added – so they will know when they get there. 'Facade' is about industrial disease. A miner's house, as well as his lungs, has been attacked by coal dust.

Exhibits

1973

New Horizon
Aluminium, stainless steel, perspex
292 x 137 x 82.5 cm

1975

Many Mansions
Aluminium, perspex, prints
60.3 x 73.7 x 7 cm

1976

Facade
Oil paint on wood, coal, plaster, glass fibre, etc.
292 x 146 x 131 cm

Birgit Skiöld

Biographical Notes

- Born in Stockholm
- Studied Regent Street Polytechnic
- Studied Anglo-French Art Centre
- Lives and works in London



Denys Short: New Horizon

28 Exhibitions Include
1968

Curwen Gallery, London: one man
Elliston Bay, Wisconsin, USA: one man

1970
Nice, Festival Internationale du Livre: Prix
de la Bibliophilie

1971
Oxford Gallery: one man

1972
3rd Bradford International Print Biennale

1974
Galleria Grafica, Tokyo: one man

1976
Consort Gallery, London: one man

The door, gate, entrance, or other opening through which a garden is seen are all important elements in Japanese architecture. In these prints I have touched on certain aspects of this theme which have preoccupied me for some years.

Exhibits

1976
Garden Door, Katsura
Offset photo lithography
56 x 63.5 cm

1976
Temple Door, Sado
Offset photo lithography
56 x 63.5 cm

1976
Temple Door I
Offset photo lithography
56 x 63.5 cm

Margaret Smitten

Biographical Notes

1951
Born in Hertford

1970-73
Loughborough College of Art and Design

1973-74
Brighton Polytechnic

1976
Fellow at Digswell House

Exhibitions Include

1975
Stables, Congress House, London
Living Crafts, Hatfield House
Tapestries and Wall Hanging, Warwick
Gallery

1976
Living Crafts, Hatfield House
Permanent exhibition of Fellows work,
Digswell Gallery, Welwyn Garden City

Within the theme of formal garden layouts I am particularly interested in the relationship between the architectural elements and the restrictions imposed by man on the natural elements. The walled garden expresses this tension — the doorway being the only penetrable point in the unyielding barrier to allow one to enter the living world within.

Exhibits

1976
Secret Garden
Hand-woven hanging of various yarns
and techniques, stretched on wooden

framework
106.5 x 73.5 x 7.5 cm

Yolanda Sonnabend

Biographical Notes

1935
Born in Bulawayo, Rhodesia
Slade School of Art
Lives and works in London

Exhibitions Include

1967
Wright Hepburn Gallery: one man
Paris Biennale
Twenty Years of British Stage Design,
British Council touring exhibition

1968
Cybernetic Serendipity, ICA

1969
Three Stage Designers, Oxford Gallery
Design On Stage, Museum of Modern Art,
Oxford
Play Orbit, ICA

1971
Rachel in London, British Theatre Museum
The Slade 1871-1971, Royal Academy

1973
Artists' Market, Warehouse Gallery

1974
Theatre, Annely Juda Fine Art
Galerie Barger, Cologne
Galerie Liatowitsch, Basel
Galleria Milano, Milan

1975
Whitechapel Art Gallery: one man

This painting of a door came out of a series of portraits I showed at the Whitechapel Art Gallery last year, and seems to be a continuation, in a sense, a portrait of a door. The Door is a rich symbol, with multiple connotations. Every door looks both ways, Janus Bifrons. It is mysterious, comforting, frightening, anticipatory and transformatory. You are elsewhere, perhaps another, after that threshold has been crossed. This portrait of a door has a specific character both imagined and observed and made of glass, the glass is opaque and perhaps you can see to the other side. I do not know what lies inside I can only speculate like Alice.

Exhibits

1975
Glass Door, Pavia
Oil on canvas
150 x 150 cm

Susan Staziker

Biographical Notes

1953
Born in Yorkshire

1971-72
Battley College of Art

1972-75
Loughborough College of Art

1975-76
Reading University

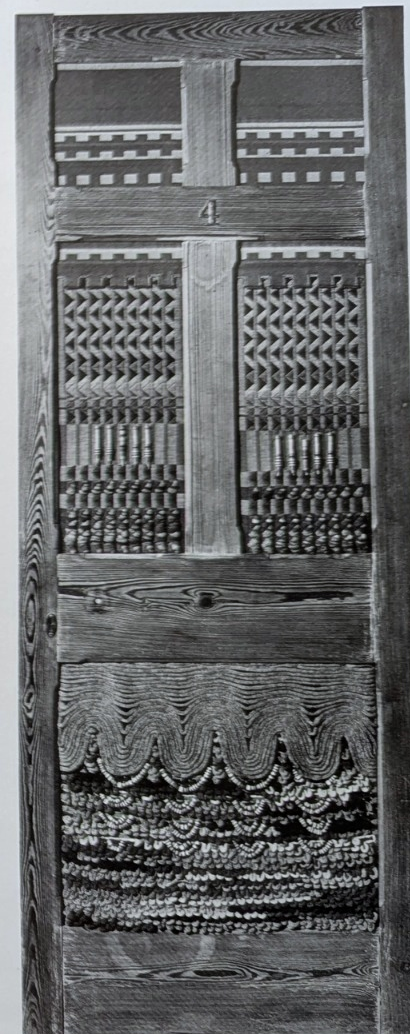
Exhibitions Include

1975
Midland Group Gallery, Nottingham

1976
Wall, Wood and Paper, Yew Tree Cottage
Gallery
Local Crafts, The Barn, Aston Tirrold

Exhibits

1975
Door with Woven Panels
(prototype)
Mixed yarns, with hand-made paper beads
in wooden door
195 x 75 x 7.5 cm



Susan Staziker: Door with woven panels. Photo: Loughborough College of Art

30 This historical survey is selective rather than comprehensive and is concerned with the door itself. With a few exceptions, doorways, portals, and door furniture are not included. I have chosen some illustrations of doors outside the scope of European architecture and sculpture, and have dealt with the door as an occasional motif in certain paintings.

We know more about doorways than doors from surviving evidence of earlier civilisations. The Egyptians had decorated openings, such as the doorway in Pylon, Philae. The Lion Gate at Mycenae of about 1300 BC is one of the oldest surviving sculptures in Europe.

A comparative diagram of Greek and Roman doorways taken from Sir Bannister Fletcher's *A History of Architecture* is shown in the slide programme. The door of the Erechtheion on the Acropolis in Athens tapered from 8' at its base to about 7' 6" at the top. The Pantheon in Rome had bronze doors as did the Byzantine Church of S. Sophia (Hagia Sophia) in Constantinople dating from the 5th century AD.

The earliest Italian doors after Roman times were cast in bronze in Byzantium by a bronze founder called Staurachios. They were given to the Benedictine monastery of Monte Cassino in 1087 by the Pantaleone whose family donations included similar doors to other churches. Their design may seem rather dull, covered as they are by thirty-six panels of Latin, but they are an example of the type of door that does more than just keep draughts or people out. In this case the door can be read, like a large page from a book.

The doors from San Zeno Maggiore in Verona are also bronze. They probably date from the 11th to 12th century AD, and consist of rather crude bronze panels which have been riveted onto the rough planks of wood that form the door. Here the story is told not through words but with images. A simple but powerful panel shows Eve spinning and Adam ploughing the field, whilst in the corner Abel lies prostrate, slain by his brother.

The bronze door in Germany has a tradition that antedates the Monte Cassino doors, one example being that of Aachen Cathedral, AD 804. Much German work was done by the monks themselves, notably Bishop Bernward who made the doors at Hildesheim in 1015. These too show a story, this time that of Sin and Redemption, with the eight panels on the left showing the Fall of Man, and the eight on the right showing the Life of Christ. One splendid panel depicts God pointing an accusing finger at Adam, who looks down in shame and himself gestures towards Eve. She in turn accuses the serpent which writhes on the ground. It is marvellously economical and provides an easily understood story for those who look at the door to 'read'. The doors were installed in 1033 and were the first in Europe to be decorated with figures, as well as the first doors since the Roman period to be cast in one piece.

The Byzantine influence resulted in many doors being exported to Southern Italy and gradually, local workshops imitated them. The sculptor and architect Bonannus worked on the bell-tower of Pisa in about 1173, and made doors for Pisa and probably for Monreale. The Pisa doors date from about 1175-1180 and show the Life of Christ and the Virgin in twenty-four panels. These doors influenced the work in Florence by the Pisan artist Andrea Pisano who in turn inspired the first doors by Ghiberti. Andrea Pisano's doors were commissioned for the Florence Baptistery in 1329 and made by Venetian bronze founders. Andrea may have learned about casting from Bertuccio who made the doors of San Marco in Venice in 1300. These doors each contain fourteen panels with a relief set in a quadrilobe (a shape taken from French Gothic art), and depict the Life of John the Baptist, appropriate not only because of the purpose of the building, but also because he was the patron saint of Florence. The doors were completed by 1336 and partially gilded, providing a contrast in surface effect.

In 1401 the Merchants' Guild in Florence arranged a competition for the second Baptistery door. Trial panels were submitted by several artists and two survive. The subject for the test piece was the Story of Isaac, though after the runner-up Brunelleschi had conceded the victory to Ghiberti the narrative was changed to

the Life of Christ. As with Andrea's doors, there are twenty-eight panels of quadrilobes. The doors were begun in 1403 and finished in 1424.

Ghiberti's second doors (the third for the Baptistery) are perhaps more famous. They were called the 'porto del Paradiso' by Michelangelo, and are of the same size as Ghiberti's first set. They show ten square reliefs of Old Testament scenes and use perspective and classical ornament, both indicative of the new Renaissance learning. They were begun in 1425 and only finished in 1452. The perspective used in the panel of Jacob and Esau creates a sense of depth. Ghiberti included a self-portrait in the framework of these doors.

Although the tradition of the bronze door continued in Italy after Filarete's doors of St. Peter's, Rome in 1433-1445, there is little of very great interest until Rodin. It is not really until the nineteenth century that bronze is much used again. It is true that sculpture in Germany, which preserved a tradition of wood carving, produced doors such as those by Egid Asam (1692-1750) at Munich. The doors of 1733 with allegories of the Old and New Testaments are Baroque in their treatment. It is only with Rodin's 'Gates of Hell' that we get a serious revival of interest in the door as an art object. In his book on French Gothic cathedrals, Rodin regretted the loss of a correct architectural placing for sculpture. The gates were based on a theme from Dante, specifically the inscription over the Gate of Hell: 'All hope abandon, ye who enter here'. Rodin's gates were begun in 1880 and many of his more famous themes, such as *The Thinker*, grew as independent sculpture drawn from the general scheme of the door.

Rodin's treatment of the door as a symbol has many precedents in art and literature. 'Death's door' is a theme seen in Tudor and Jacobean drama, mentioned by both John Fletcher and Philip Massinger. Webster in his *Duchess of Malfi* writes 'I know death hath ten thousand several doors for men to take their exits'. William Blake deals with the theme as an illustration to Robert Blair's 'The Grave', 1808 wherein a huddled aged figure stoops to enter a recess surrounded by a Stonehenge-like lintel and post. The frontispiece to Blake's 'Jerusalem' shows 'Los exploring the Recesses of the Grave'. This time the door is Gothic, similar to the cloister doors of Westminster Abbey which Blake must have known. Blake did indeed illustrate Dante, and a watercolour of 1824-7 in the Tate Gallery shows Dante and Virgil pointing to the famous inscription over the gate. William Holman Hunt, on the other hand, used the door as a symbol of exclusion in his painting 'The Light of the World', 1853-6. The origins of this painting are in the statement 'Behold, I stand at the door and knock' from Revelations. The door at which Christ knocks in the painting is covered with weeds and to Ruskin this door was that of the soul 'fast barred, its bars and nails rusty... it has never been opened'.

The door has been an occasional motif in Dada, Surrealism and Pop Art. A few examples only of these movements are shown, as the door in many paintings is incidental, and not the motif of the work. Marcel Duchamp's *Door, Rue Larrey, Paris* of 1927 is a mind-bending 'readymade'. Its location and mode of operation, opening as it does in three directions, create a disconcerting image. René Magritte often used the window or door to create and then disturb space, and his 'The Amorous Perspective' of 1935 is an example of the Surreal juxtaposition of images. In the work of Peter Blake the door can be mundane and nostalgic as in the commonplace door of 'Toy Shop' of 1962, placed next to the window of the shop, or simply reflect popular imagery as in 'Cafe Door' of 1962.

The tradition of the bronze sculptural door has altered but continues in the work of artists such as Giacomo Manzù, whose *Doors of St. Peter's, Rome* were commissioned in 1952 and cast in 1963, and Tomar Rosandía, who made the bronze doors of Petrinovic Chapel, Yugoslavia.

A few illustrations are chosen to show craft rather than art doors, and a few doors from other cultures are included to show how refreshing the non-European treatment of the door can be. Complementing this historical survey shown in slide form, I have

also selected a small range of actual doors from 15th century Gothic to Art Deco. They serve simply to suggest the richness of the decorative and craft tradition of the door. The types of wood used (oak, walnut, mahogany and painted timber) varies, as with furniture, according to the period of the door. The metal and glass door from the Strand Palace foyer is representative of the modernist Art Deco phase of the 1930s.

The door of 84 Fenelon Place, Earls Court, is interesting because it comes from a 'Model Cottage' designed by Henry Roberts at the request of Prince Albert for the Society for Improving the Condition of the Labouring Classes. The prototype of this sort of house was seen at the Great Exhibition of 1851.

To round off my survey, I have included a number of door types which can be seen in London today. These are illustrated in photographs by Rick Alexander and are examples from buildings by famous architects, such as Inigo Jones, Robert Adam, Christopher Wren, A.W.N. Pugin, C.F.A. Voysey and Maxwell Fry, as well as anonymous doors from the recent and more distant past. A contrast in contemporary style is shown in, for example, 16th century Gothic and Neo-Classical, or International Modern and jazzy modernist in the 1930's. Many London doors were, quite frankly, dull, though this was not always because the building that framed them lacked merit. The use of the door in other contexts can be fascinating as, for example, in the wall of doors so often used on demolition sites, or the 'illusionist' door painted on a wall of 'Clozo' in Islington. The boarded-up door, the graffiti door in homage to the disbanded Beatles, and the painted 'door' as part of a scheme to brighten up a dull bridge (now alas overpainted by British Rail) are all in their way indicative of the urban environment in which we live.

Michael Collins



Lobby, Strand Palace Hotel. Photo: Victoria and Albert Museum



Apple Door. Photo: Barry Gray, Museum of London

Historical and Ethnic Doors

French Oak Door, Late 15th century
Carved with Gothic tracery and linen ornament
Lent by the Victoria and Albert Museum

German Pair of Carved Oak Doors, Early 16th century
Carved with traces of paint in the medallions and with iron mounts
Lent by the Victoria and Albert Museum

French Walnut Door, 16th century
Carved with floral strapwork
Lent by the Victoria and Albert Museum

French Oak Door, middle of the 16th century
Carved with iron mounts in the form of crescents, the badge of Diane de Poitiers. This door has probably come from the Chateau d'Anet, a French Renaissance building designed by Philibert Delorme in the early 1550s for Diane de Poitiers.
Lent by the Victoria and Albert Museum

French Oak Door, second half of the 16th century
Carved with perspectival arches and interlacing patterns, with iron lock-plate. From the Chateau de Ministrol, Haute Loire
Lent by the Victoria and Albert Museum

English Oak Door, 17th century
Carved with rosettes and fan-shaped ornament, with original iron lock, with knob and brass escutcheon
Lent by the Victoria and Albert Museum

English Door, 1730's
Painted Georgian internal pedimented doorcase and door from 5 Savile Row, Westminster, a house constructed in the 1730's and demolished in 1957
Lent by the Greater London Council

English Mahogany Door, 1760's
Designed by Robert Adam for the dining room at Osterley Park, Middlesex in the 1760's
Lent by the Victoria and Albert Museum (Osterley Park)

English Door
Painted and marked Mr. A. Greenhill, Pickett, Mytton and Perrins. Mr. W. A. Gill. Possibly from one of the Inns of Court
Lent by the Greater London Council

English Door, after 1851
From 84 Fenelon Place, Earl's Court, now demolished. Henry Roberts (1802-1876) a 'religious, precise and quiet man' in the words of his famous pupil, Sir George Gilbert Scott, was the architect of Fenelon Place. He had become involved in the work of Lord Shaftesbury and problems of working-class housing. He wrote a treatise on Model Houses for Families built in connection with the Great Exhibition of 1851 and was one of the architectural pioneers of improved working-class accommodation. He built model houses in Windsor Great Park in 1852, as well as at Fenelon Place in Earl's Court, Cowley Gardens, Stepney, and Hertford. The Great Exhibition Model Cottages had been designed at the request of Prince Albert.
Lent by the Greater London Council

English Metal and Glass Door, 1929
From the entrance of the Strand Palace Hotel, London by Oliver P. Bernard, 1929 in the modernist, jazzy style of the era. The entrance of the Strand Palace was remodelled in 1967-68 so that this work by Bernard was removed at a time when the Art Deco style was beginning to be revived.
Lent by the Regional Services Section, Victoria and Albert Museum

Yoruba Door
Wood door carved about fifty years ago by Areogun (c. 1880-1954) a famous sculptor of the village of Osi-Ilorin, in north-eastern Yorubaland, Nigeria. It is made of three vertical panels which were joined together by means of battens nailed across the back, and it has been varnished in the traditional manner with pigs blood. Twenty one scenes of village life are depicted. They do not, however, tell a story either collectively or individually but rather they reflect some of the dominant themes in the life of this area of Yorubaland as experienced by the sculptor. The various figures include soldiers, slave traders, prisoners, hunters, musicians, a king, a priest, supplicant women with offerings, mothers with children, women pounding yarn, District Officers, wrestlers and fornicators. A close study of the carving suggests the presence of more than one hand at work on this door, presumably those of the master's apprentices. The precise purpose for which this door was carved is unknown. The Yoruba were never a single 'tribe' but were many kingdoms, each independent of the other to a greater or lesser degree, and the palaces of their kings were invariably decorated with carved posts, doors and other sculptures. The present example may have been so commissioned, by a king for his palace, or indeed by anyone whose status in this community justified such a display of wealth, or by the devotees of one of the religious cults for the temple of their gods, or perhaps by a District Officer for the 1924 British Empire Exhibition at Wembley at which this door was first exhibited.
Lent by the Trustees of the British Museum.

Berber Door
Wood door with incised and painted decoration from a house in a Berber village on the southern flank of the High Atlas mountains, Morocco. It is said to be about 120 years old.
Lent by the Trustees of the British Museum

Nigerian Door
Wood door, carved and painted in red, white and black, probably for the house of some important man of the Igala or a related people in the Niger-Benue confluence region of Nigeria. Its age is uncertain but is unlikely to be less than fifty years.
Lent by the Trustees of the British Museum

Doors Past and Present

- 34 Slides (projected in the exhibition)
All slides lent by the Victoria and Albert Museum unless otherwise indicated.
 - 1 Reconstruction of the Inner Gateway at Knossos
 - 2 Lion Gate at Mycenae
 - 3 Lions from gate at Mycenae
 - 4 Gateway with carved relief, Temple of Isis at Philae
 - 5 Comparative diagrams of Greek and Roman doorways
 - 6 Engraving of doorway of Temple of Jupiter, Spalato, Dalmatia
 - 7 Restored doorway of theatre at Taormina, Sicily
 - 8 Cyprus wood door, Basilica of Santa Sabina, Rome
 - 9 Santa Sabina door — detail showing Crucifixion
 - 10 Santa Sabina door — detail showing Elijah
 - 11 Santa Sabina door — Adoration of Magi
 - 12 Santa Sabina door — details
 - 13 Bronze door of Abbey of Monte Cassino, Italy
 - 14 Doors of St. Zeno Maggiore, Verona
 - 15 St. Zeno doors — detail
 - 16 Hildesheim doors, Fall and Redemption of Man
 - 17 Pisa doors by Bonannus
 - 18 Pisa doors — detail, Shepherds and Magi
 - 19 Pisa doors — Saints and Palms
 - 20 Monreale Cathedral, West doors by Bonannus
 - 21 Monreale Cathedral, North doors by Bonannus
 - 22 Doors of Florence Baptistery by Andrea Pisano
 - 23 Pisano's doors — detail, Faith
 - 24 Pisano's doors — detail, Baptism of people
 - 25 Pisano's doors — detail, Baptism of Christ
 - 26 Pisano's doors — detail, Decollation of the Baptist
 - 27 Brunelleschi, competition panel for Florence Baptistery showing the Sacrifice of Isaac
 - 28 Ghiberti, competition panel for Florence Baptistery showing the Sacrifice of Isaac
 - 29 Ghiberti's first doors, Florence Baptistery (North Doors)
 - 30 Ghiberti's first doors, details
 - 31 Ghiberti's first doors, details
 - 32 Ghiberti's first doors, detail of head
 - 33 Ghiberti's second doors, Florence Baptistery (East doors)
 - 34 Ghiberti's second doors, detail Cain and Abel
 - 35 Ghiberti's second doors, detail Noah
 - 36 Ghiberti's second doors, detail Sacrifice of Isaac
 - 37 Ghiberti's second doors, detail Jacob and Esau
 - 38 Ghiberti's second doors, detail Moses and the tablets of the law
 - 39 Ghiberti's second doors, detail Story of David
 - 40 Ghiberti's second doors, detail Solomon and the Queen
 - 41 Ghiberti's second doors, detail, Self Portrait
 - 42 Filarete's doors of St. Peter's, Rome, detail of St. Paul
 - 43 Two leaves of a door by Egid Asam in Munich
 - 44 Rodin's 'Gates of Hell' sketch model
 - 45 Rodin's 'Gates of Hell' detail
 - 46 Rodin's 'Gates of Hell' The Thinker
 - 47 Rodin's 'Gates of Hell' Three Sirens
 - 48 Rodin's 'Gates of Hell' Three Shades
 - 49 William Blake's 'Death's Door' for poem by Robert Blair
 - 50 William Blake's 'The inscription over the Gate' for Dante's Divine Comedy
 - 51 Holman Hunt's 'Light of the World'
 - 52 Marcel Duchamp, 'Door, Rue Larrey, Paris'
 - 53 René Magritte, 'The Amorous Perspective'
 - 54 Peter Blake, 'Cafe Door'
 - 55 Tomar Rosandie, bronze doors of Petrinovic chapel, Yugoslavia
 - 56 Door from St. Mary's church, Beverley, Yorkshire
 - 57 Doorway attributed to Thomas Chippendale, Claydon, Bucks
 - 58 Doorcase and door by Robert Adam, Green drawing room, Osterley
 - 59 Stained glass doors by C. R. Mackintosh, Willow Tea Rooms, Glasgow

- 60 Carved wooden door lintel, Maori, New Zealand
- 61 Carved door jamb, New Caledonia, South Pacific
- 62 Frontal pole and entrance of Bella Coola house, carved and painted cedar wood, The Salish, N.W. Coast American Indian
- 63 Bella Coola pole and entrance — detail
- 64 Frontal pole from Bella Coola house showing raven crest with beak, beaver and seals over doorway, The Salish, American Indian



French Mid 16th century carved oak door. Photo: Victoria and Albert Museum