Figure 1. Cover of John Betjeman’s *Ghastly good taste*, (1933).

Figure 2. ‘The growth of “good taste”’. Genealogy tree summarizing the arguments of Betjeman’s *Ghastly good taste* (1933).
Figure 3 Excerpt from Peter Fleetwood-Hesketh’s folding illustration ‘The street of taste’ (1933).

Figure 4 Excerpt from Peter Fleetwood-Hesketh’s folding illustration ‘The street of taste’ (1933).

Figures 5 & 6 Pages from J. M. Richards’s ‘History condensed: the origins of architectural change over 100 years’ (1934).
Figure 7 & 8 Pages from J. M. Richards’s ‘One hundred years of English architecture: a pictorial summary’ (1934).

Figure 9 ‘The story of English house design 1830-1930’. Illustration to Summerson and Williams-Ellis’s *Architecture here and now* (1934).
 Plates for Michela Rosso, ‘Between history, criticism, and wit: texts and images of English modern architecture (1933-36)’

Figure 10 ‘Piccadilly Circus...’

Figure 11 ‘The English Inn’. Figure 12 ‘A bad dream – and a fact. A London example of sheer growth without intelligent development’. Peter Fleetwood Hesketh’s illustrations to Summerson and Williams-Ellis’s Architecture here and now (1934).
Plates for Michela Rosso, ‘Between history, criticism, and wit: texts and images of English modern architecture (1933-36)’

Figures 13 & 14 Pages from P. M. Shand’s ‘Scenario of a human drama’ I and III (1934).

Figure 15 ‘Houses 1825-1930’. Figure 16 ‘House Plans 1830-1930’. Plates illustrating Morton Shand’s last article of the ‘Scenario of a human drama’ series.
Figure 17 Frontpage of Richards and Chermayeff’s ‘A hundred years ahead’ (1935).
Figure 18 Cover of Pevsner’s first edition of Pioneers of the Modern Movement from William Morris to Walter Gropius (1936).

Figure 19 Cover and pages from Osbert Lancaster’s Progress at Pelvis Bay (1936). Cover from Osbert Lancaster’s Progress at Pelvis Bay (1936).
Plates for Michela Rosso, ‘Between history, criticism, and wit: texts and images of English modern architecture (1933-36)’

Figure 20 Pages from Osbert Lancaster’s Progress at Pelvis Bay (1936).

Figure 21 Pages from Osbert Lancaster’s Progress at Pelvis Bay (1936).
Plates for Michela Rosso, ‘Between history, criticism, and wit: texts and images of English modern architecture (1933-36)’

Figure 22 Page from Goodhart-Rendel’s ‘Our fathers before us’ (1913).

Figure 23 The ‘genealogical tree of architectural development’ in the History of architecture on the comparative method (London: Batsford, 1905).

Figure 24 Tallis’s London Street Views (1838-40). Fig. 25: Sandeman’s Grand Architectural Panorama of London (1849).