foreground and background . . .

setting of minute quantities of planting when combined with a well-chosen variety of materials and textures.

At the far end of the Homes and Gardens building is another unexpected view, 53, through a glass screen whose vertical plane is decisively marked by a display of pottery and glassware in front of it, to the mysterious back courtyard already glimpsed in 49. In the near corner of the courtyard is a café (seen more clearly in 57) and beyond it a bandstand—an exhibition side-show casually revealed. Beyond that again is a busy background of boundary screen and flagpoles.

You emerge from Homes and Gardens into the main concourse of the downstream section, 55, dominated by the steel and glass observation tower that marks the Waterloo Gate. The entrance platforms (Iam the sketch at bottom of page) at its foot exhibit plenty of drama from floating roof-slabs and cantilevered galleries and the deep shadows cast beneath them. From one of the half-landings a narrow footbridge, A, springs right across the concourse and boating-pool to provide a direct link between the Waterloo entrance and the Royal Festival Hall, to which it gives access at terrace level. Within the land arches of Waterloo Bridge, C, are the entrances to the Schools and Health displays, where an intriguing sense is given of being both indoors and out. The wide roadways of the concourse are relieved by flowers and sculpture, 58, and from it a paved street, 56, runs down to the river between the boating-pool on one side and a raised café terrace on the other. There are glimpses of the river hereabouts, but this stretch of the river front (where the north bank panorama opposite is at its dullest) has been deliberately closed off by the semi-transparent Sports display, 54, adding an element of mystery to the riverside treatment, using suspense and surprise as foils to the open display of riverside scenery encountered elsewhere. 54 is taken from the cast-iron and concrete gallery containing the 1851 memorial exhibit.