



THE UNIVERSITY OF THE THIRD AGE

London History Group

15 March 2018

In this month in London.....

- 11 March 1702 – World's first daily newspaper 'The Daily Courant' published.
- 20 March 1819 – Burlington arcade opened
- 23 March 1861 – first trams operate in London
- 29 March 1871 – Albert Hall opens
- 14 March 1883 – Karl Marx dies in London
- 23 March 1889 – Woolwich Ferry starts operations
- 15 March 1909 – Selfridges opens
- 2 March 1943 – Bethnal Green tube disaster
- 7 March 1969 – Victoria Line opens
- 29 March 1981 – first London marathon
- 31 March 1986 – Greater London Council abolished



THE UNIVERSITY OF THE THIRD AGE

**The Festival of Britain:
3 May to 30 September 1951**

15 March 2018

First, the basics

- Inspired by 1851 Great Exhibition
- Idea first floated in 1943 – planning started in 1946
- Main site on South Bank, but other sites in London
- Opened on 3 May 1951 and closed on 30 September
- Over 8 million people attended
- Designed to showcase best of British creativity

The key players: Herbert Morrison



Deputy Prime Minister in 1945 Attlee government

MP for Lewisham East

Prime mover within the government for the Festival of Britain

Introduced the proposal to parliament in 1947

Became known as 'Lord Festival'

Grandfather of Peter Mandelson

Gerald Barry

Following service in RFC and RAF, entered journalism, first at Daily Express, and then News Chronicle and New Statesman

Described as having left-leaning middle-brow views

Appointed Festival Director in 1948, with responsibility for the overall direction of the Festival, and for appointing the team that delivered the event

Appointed in his own image

Knighthood in 1951



Hugh Casson



Modernist architect – highly critical of UK architecture in the inter-war period

Worked in the Camouflage Service of the Air Ministry in WWII

Appointed to role of Director of Architecture for the Festival in 1948, aged 38

Committed to promoting modernity in architecture, and appointed many young architects to work with him

Knighthood in 1952

Background

- First idea came from Royal Society of Arts in 1943 – proposed that international exhibition should be held to commemorate centenary of 1851 Great Exhibition
- Had been partly responsible for 1851 Exhibition
- In 1945, John Gloag – well-known authority on design – wrote to ‘The Times’ with same idea
- In September 1945, Gerald Barry, editor of ‘News Chronicle’ wrote open letter to Stafford Cripps, President of the Board of Trade

“A great Exhibition in 1951 would surely be a profitable way of advertising our products and of displaying to the world British prowess in design and craftsmanship”

“Perhaps it might be a good idea” wrote Cripps in red ink

Herbert Morrison more enthusiastic *“.....a tonic for the nation”* *“We ought to do something jolly . . . we need to give Britain a lift.”*

- Appointed a committee – the Ramsden Committee
- Report published in March 1946, recommended a “Universal International Exhibition”
- Proposed to hold it in Hyde Park
- Government approved, but rejected idea of using Hyde Park
- Instead, proposed Osterley Park in west London, but that was abandoned on cost grounds

- By 1947, economic situation worsening – decided to restrict scope of exhibition
- ‘Britain can Make It’ exhibition of 1946 was the model
- On 5 December 1947 Herbert Morrison announces plans to Parliament – one question from Squadron Leader Sir Gifford Fox:

“Has the issue of a memorial postage stamp been considered, not only for the benefit of stamp collectors all over the world, but as a means of advertising?”

- Focus to be Britain and its achievements
- Herbert Morrison in overall charge
- He and Clement Attlee chose the name 'Festival of Britain' in January 1948
- Idea met with hostility from right-wing press
- To defuse this, Lord Ismay, former Chief of Staff to Churchill, was appointed Chairman of the Festival Council

The site

- Decision made to situate it on a 29-acre parcel of land on the south bank between County Hall and Waterloo Bridge
- Largely derelict and slum housing
- Badly damaged in the blitz
[Bomb damage on the South Bank](#)
- Land also reclaimed from the Thames

“The Festival will make everyone recognise the mistake of imagining that the Thames is a river with only one bank”

Herbert Morrison

The team

- Gerald Barry was appointed as Festival Director – formerly editor of ‘News Chronicle’ left-leaning newspaper
- Hugh Casson appointed as Director of Architecture – he then appointed a number of young architects
- Adopted the International Modernist style for the buildings
- [The site under construction](#)



Gerald Barry showing visitors around the site

- Much promotion work done:
 - Royal Family were involved, with King and Queen patrons
 - Public competition to name Skylon
 - Regular radio broadcasts by Gerald Barry
 - Four London buses sent on a tour of Europe

Buses on tour

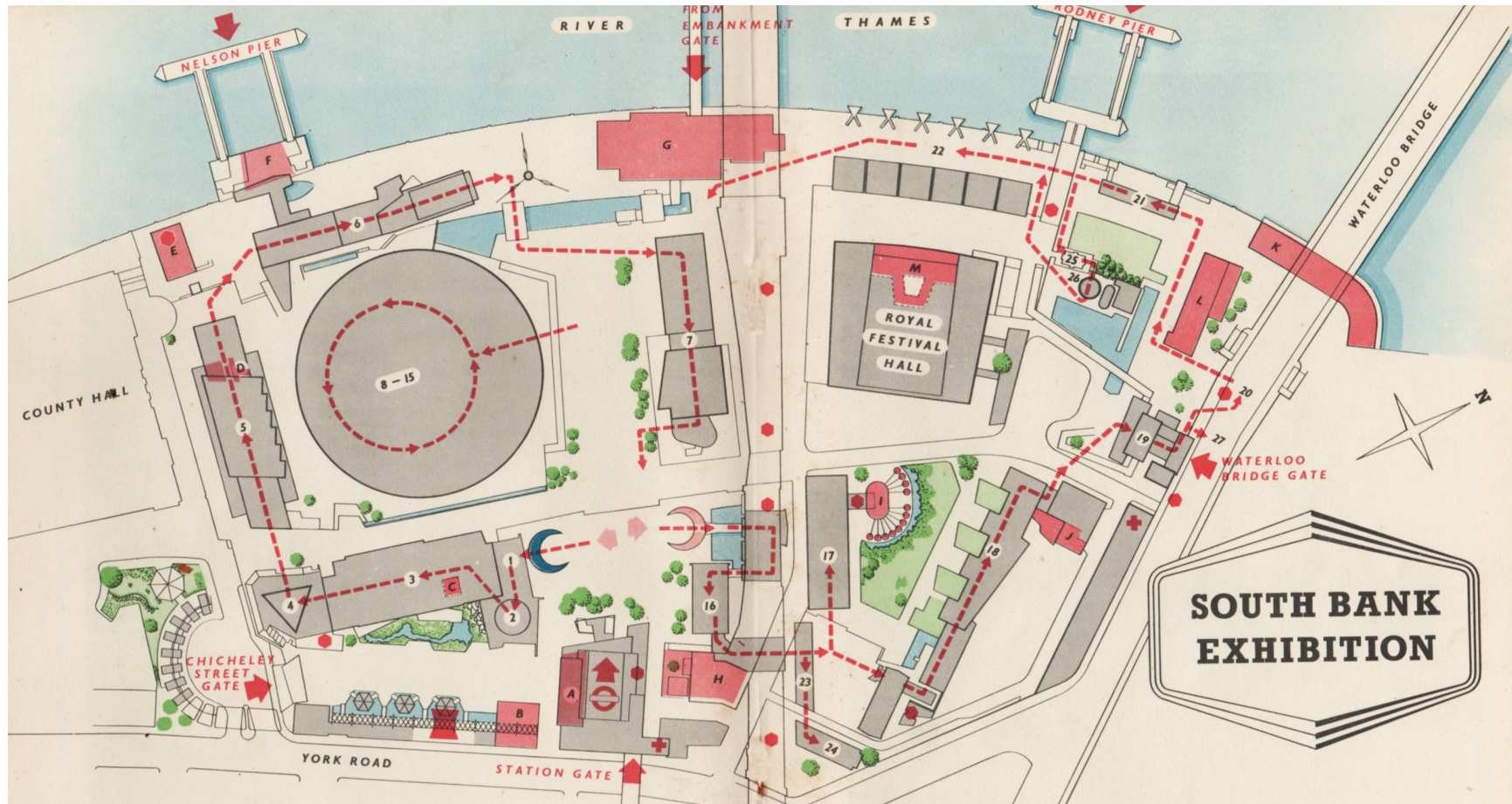
- In the USA, the whole \$100,000 PR budget was spent on a four-page spread in 'Life' magazine

The Exhibition

- Opened on 3 May 1951, by King George VI
- Always intended as a temporary exhibition
- Aim was to encourage the population to explore and learn more about their country
- Showcase the best in British design and graphic art to portray the Festival



- Divided into Upstream circuit – “The Land” - and Downstream circuit – “The People”
- Hungerford Bridge the division



SOUTH BANK EXHIBITION

- Entrances and Exits
- Recommended Circulation
- Lavatories
- Restaurants and Cafes
- First Aid Posts
- General Information

- UPSTREAM PAVILIONS**
- 1 The Land of Britain
 - 2 The Natural Scene
 - 3 The Country
 - 4 Minerals of the Island
 - 5 Power and Production
 - 6 Sea and Ships
 - 7 Transport

- DOME OF DISCOVERY**
8-15
- DOWNSTREAM PAVILIONS**
- 16 The People of Britain
 - 17 The Lion and the Unicorn
 - 18 Homes and Gardens
 - 19 The New Schools
 - 20 Health

- 21 Sport
- 22 Seaside
- 23 Television
- 24 Telecinema
- 25 1851 Centenary Pavilion
- 26 Shot Tower
- 27 Design Review

- RESTAURANTS**
- A The Rocket
 - B Fairway Cafe
 - C The Dairy Bar
 - D The Whistle
 - E The '51'
 - F The Skylark

- G Regatta Restaurant
- H The Turntable Cafe
- I The Unicorn
- J The Garden Cafe
- K Thameside Restaurant
- L Harbour Bar
- M Royal Festival Hall

Upstream circuit – “The Land”

- The Land of Britain ◦ How the natural wealth of the British Isles came into being.
- The Natural Scene ◦ The rich and varied wild life that inhabits these islands.
- The Country ◦ A highly mechanised and most efficiently farmed countryside results from long experience, aided by science and engineering.
- Minerals of the Island ◦ How the British have drawn on their natural resources to produce raw materials for industry.
- Power and Production ◦ Highlights in the growth of present-day industry – the lifeline of Britain.
- Sea and Ships ◦ Shipbuilding, propelling machinery and the fisheries.
- Transport ◦ British pioneering, and contemporary achievement in design, for Communications and transport by Road, Rail, Air and Sea.

Downstream circuit – “The People”

- The People of Britain ◦ We are a people of mixed ancestry and now a blend of many different qualities.
- The Lion and the Unicorn ◦ Clues to British character and tradition. The Lion symbolises action the unicorn imagination.
- Homes & Gardens ◦ Many people on a small island create an urgent problem of space. Here are new solutions for six such problems in the home.
- The New Schools ◦ Equipment and classrooms from the new schools in Britain.
- Health ◦ British pioneering and modern achievement in public health, medicine, surgery and nursing.
- Sport ◦ Most sports originated in Britain and we have carried them around the world. Craftsmen at work.
- Seaside ◦ Our maritime character as expressed at home – the port, the seaside resort, the wild coastline between them

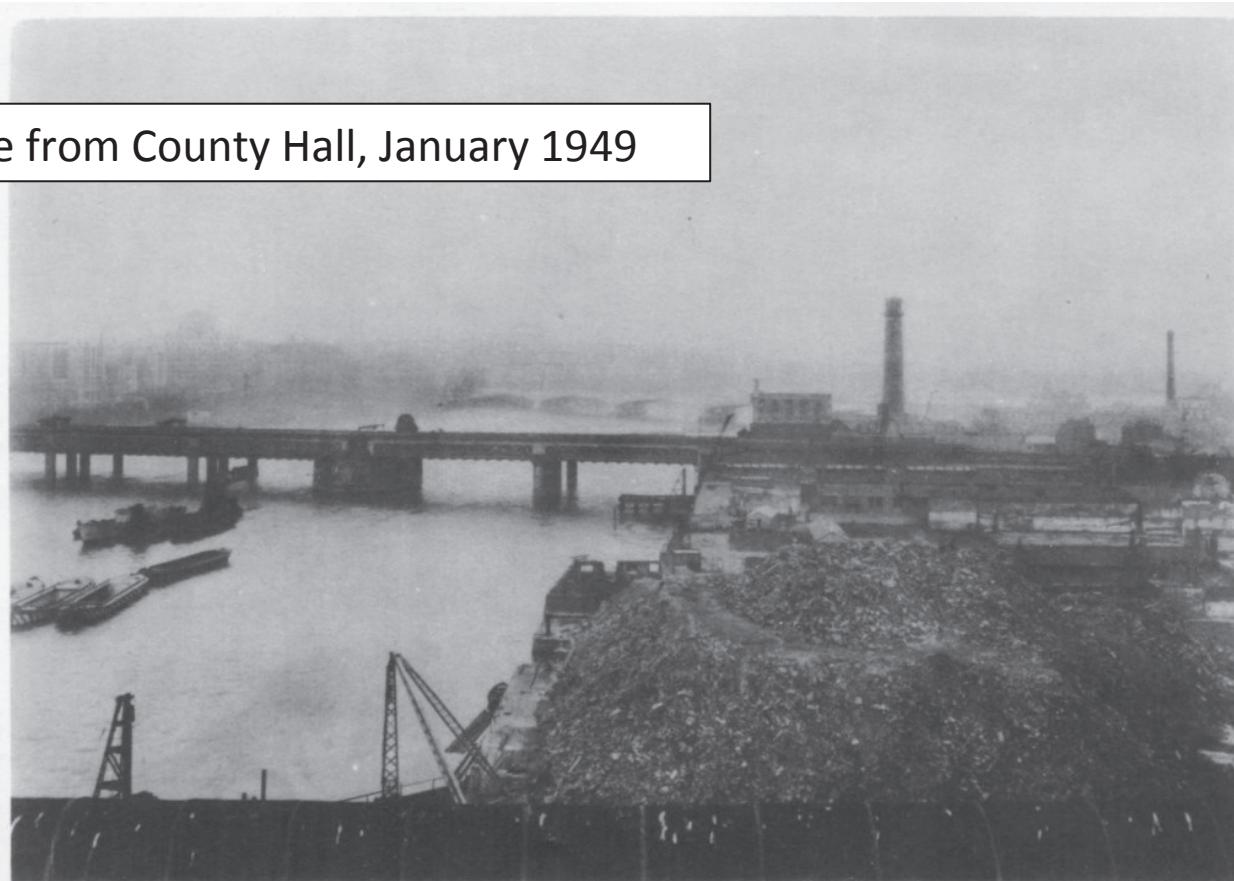


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Science & Society

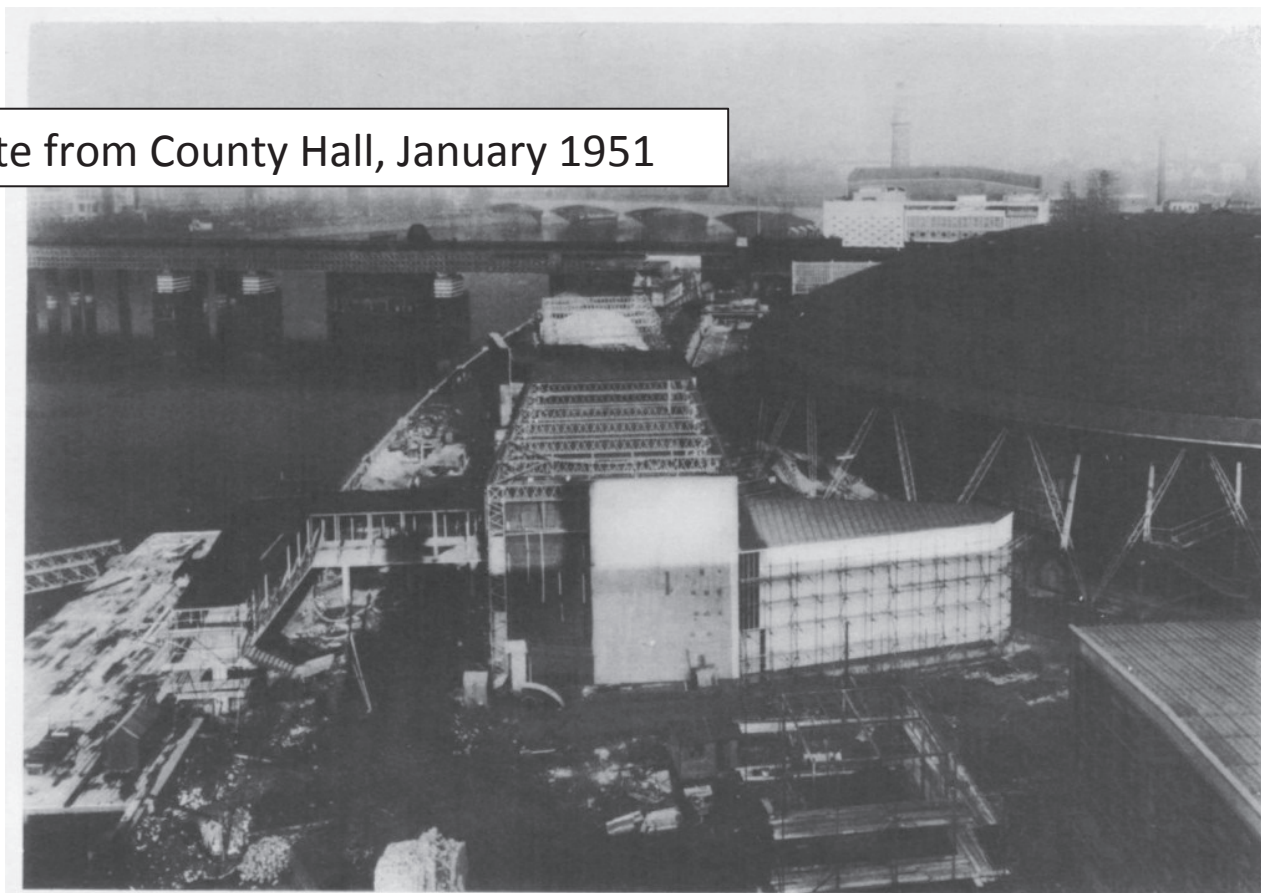
Viewed by Guest on 3/14/2018

The site from County Hall, January 1949



The South Bank seen from County Hall, January, 1949.

The site from County Hall, January 1951



The South Bank seen from County Hall, January, 1951.

The Shot Tower

- Built in 1826 for Thomas Maltby and Co and used for making lead shot
- Operated until 1949
- In 1950 gallery at the top removed and lighthouse optic and radio telescope beacon installed
- Lighthouse optic made by the same firm that made the glass for the Crystal Palace, Chance Brothers Ltd
- Model of original Crystal Palace as part of the display
- Only existing building to be retained on the site of the Festival of Britain
- Demolished afterwards to make room for the Queen Elizabeth Hall



Waterloo Bridge, Grey Weather, Claude Monet 1901

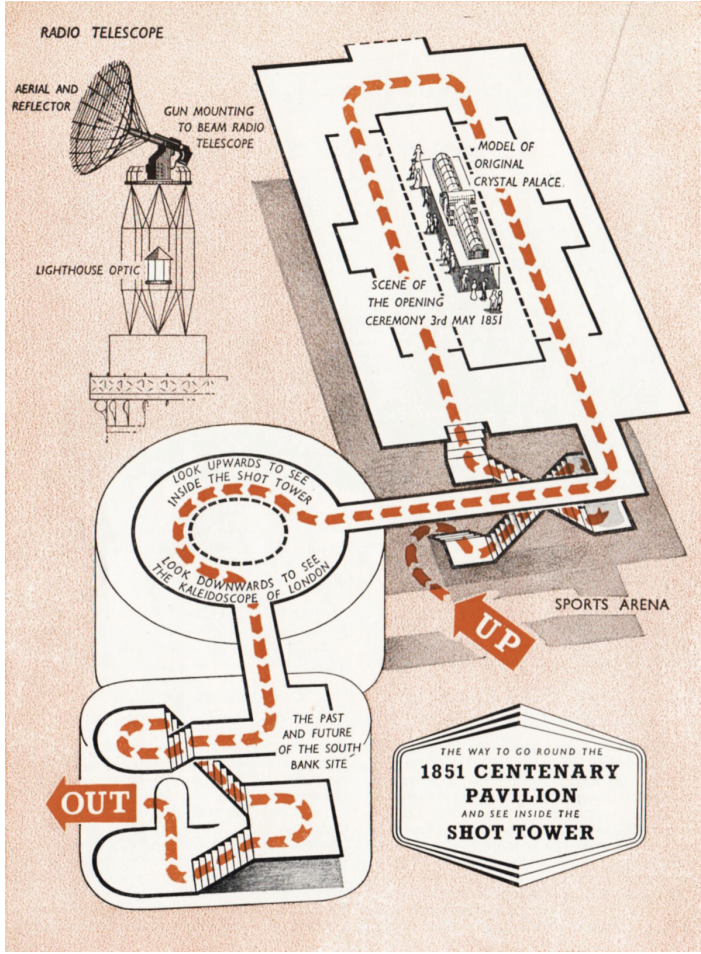


Inside the Shot Tower. Men of the 245 Armament Battery RA pulling down the steel-rope with which to hoist to the top parts of the AA Gun mounting for the umbrella shaped aerial of the radio-telescope



The first attempt to install radio beacon failed and fell to the ground injuring one of the gunners





Photograph taken after the
Festival had closed



Dome of Discovery

- Centrepiece of the exhibition site
- Theme of the Dome was “*British initiative in exploration and discovery is as strong as it ever was*”
- Had a diameter of 365 feet and height of 93 feet – at the time the largest dome in the world
- Architect was Ralph Tubbs – had served in the Night Watch Unit that helped protect St Paul’s Cathedral
- Long escalator as its dramatic entrance

- Built using an innovative aluminum and steel frame, dome was coated with aluminum plates that rested on concrete foundations and buttresses
- Earned the nickname 'Ralph's Tub'
- Inspired design of Millennium Dome
- [Completing the Dome of Discovery](#)
- Visitors could control the radio telescope on the Shot Tower

THE WAY TO GO ROUND
THE DOME



MAIN ENTRANCE

Ralph Tubbs



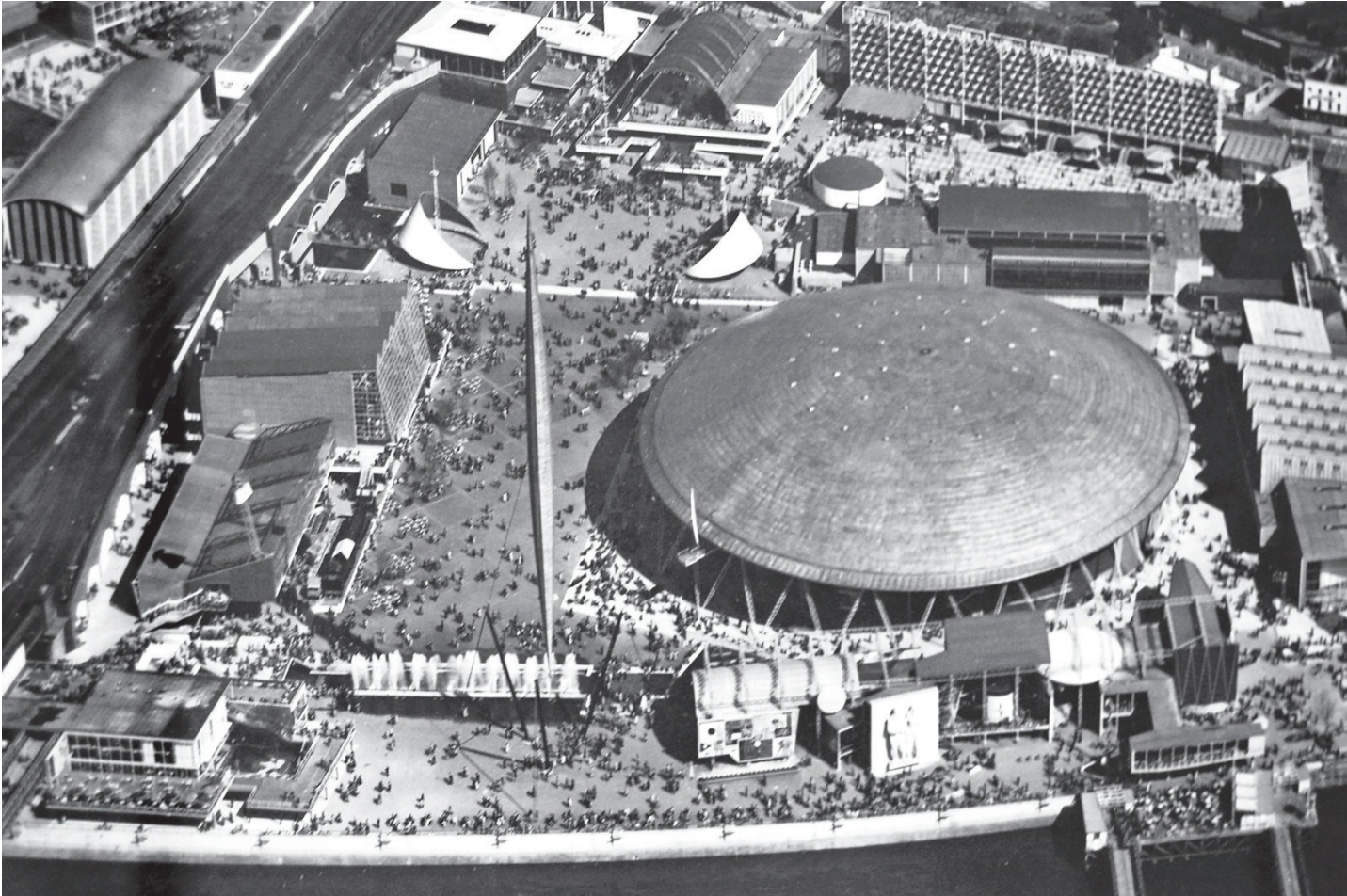




Workmen riveting panels onto the roof

To support
the dome
Tubbs and
engineers
Freeman,
Fox and
Partners
buttressed
the 93 feet
high
structure
with 48
steel masts








14 May 1951 – Bank holiday
crowds queue to get into
the Dome of Discovery




Weather forecast issue at the Dome of Discovery for Wednesday 23 May 1951

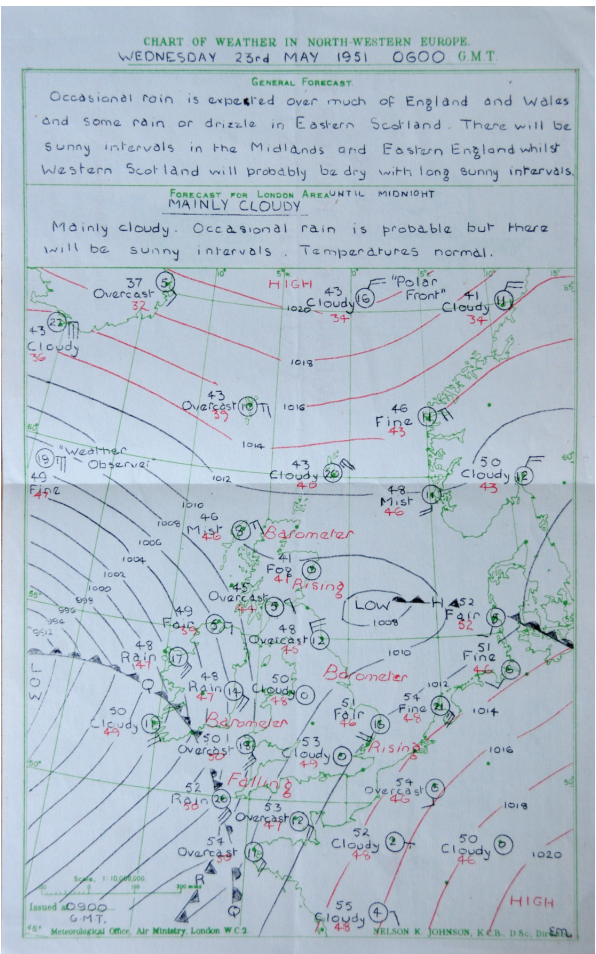
FESTIVAL OF BRITAIN



SOUVENIR
EATHER REPORT
AND FORECAST



Prepared by the Meteorological Office
at the Dome of Discovery
and reproduced by His Majesty's Stationery Office
PRICE THREEPENCE

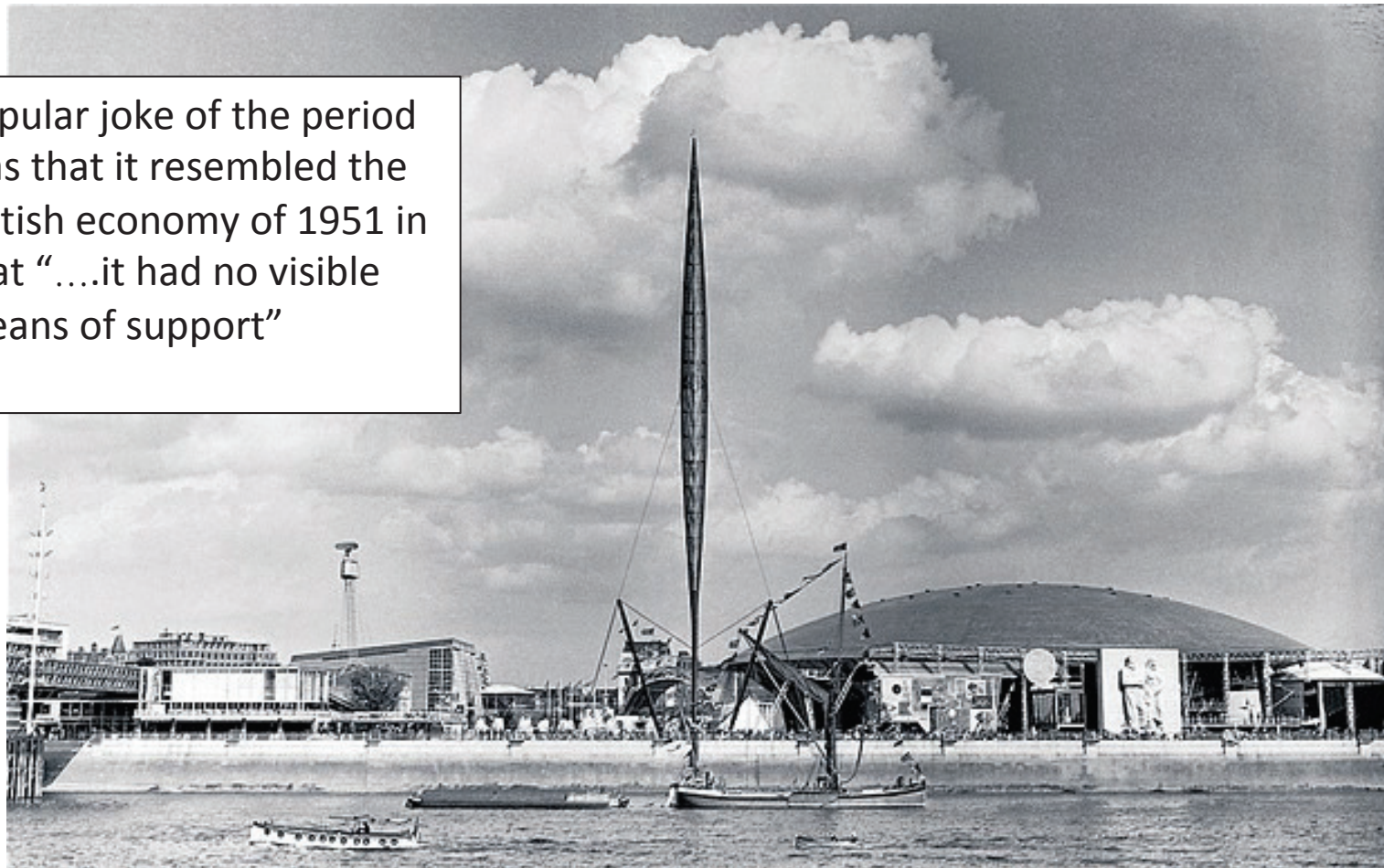


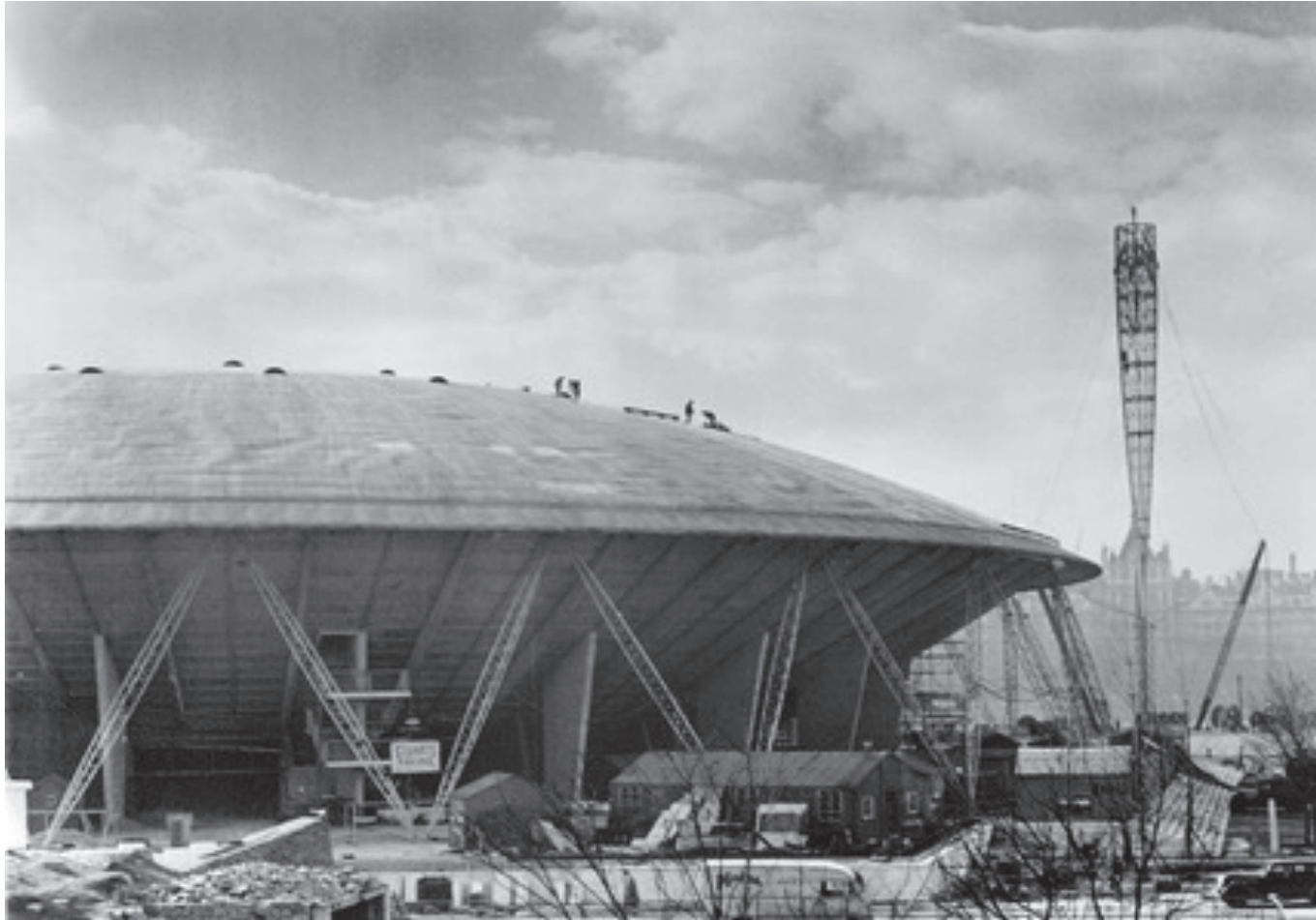
- But demolished and materials sold as scrap
- Sold to George Cohen and Sons, who turned some of the material into commemorative paper-knives – same fate awaited the Skylon

The Skylon

- One of the iconic structures of the Festival
- Competition to design a 'vertical feature' for the Festival site attracted 157 entries
- One of only two buildings that were the result of competition - the other was a bar and restaurant
- Won by architects Powell and Moya, with engineer Felix Samuely
- Name suggested by Mrs Sheppard Fidler, wife of the chief architect of the Crawley Development Corporation – combining Sky and Nylon

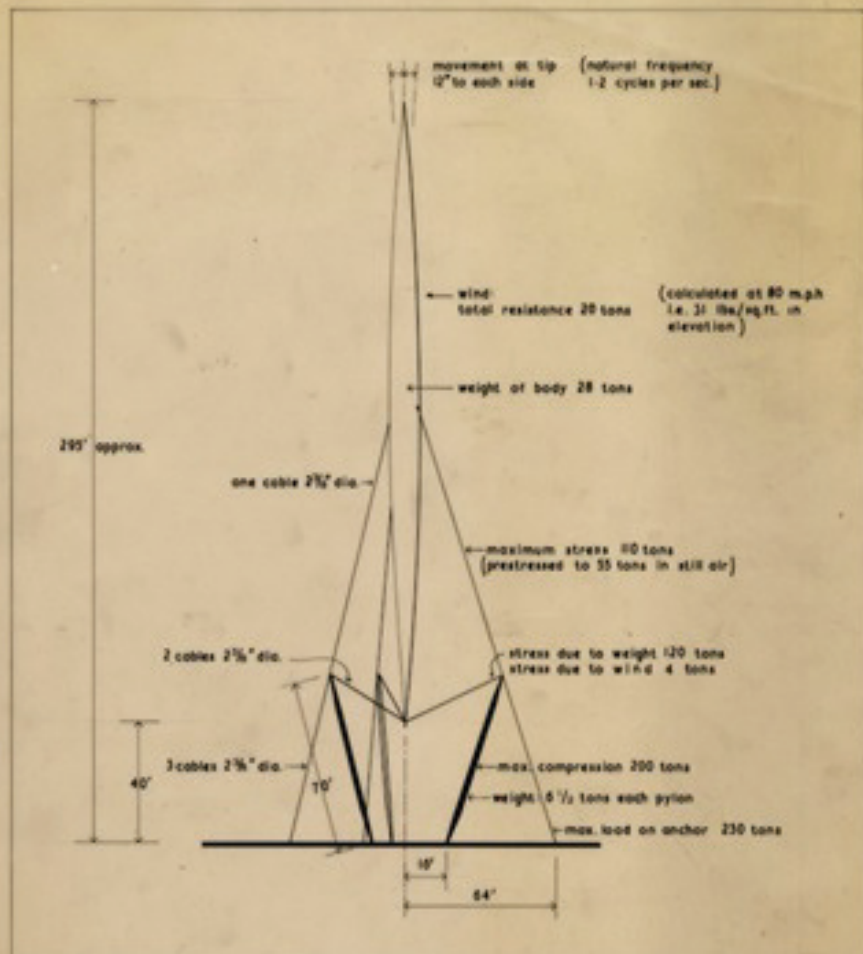
Popular joke of the period was that it resembled the British economy of 1951 in that “...it had no visible means of support”





A few days before the King and Queen were due to visit, in May 1951, Philip Gurdon, a student from Birkbeck College, climbed the Skylon and attached a University of London Air Squadron scarf near the top – it stayed there for several days before a workman was sent up to remove it





VERTICAL FEATURE

NOTEN BARK EXHIBITION
 NATIONAL OF BALTICAN 1951

ARCHITECTS: POWELL & COYNE
 CONSULTING ENGINEERS: J. J. HANCOCK

drawn by J. J. HANCOCK

- Base was 50 feet from the ground
- Top 300 feet high
- Steel and aluminium latticework framework
- Illuminated from within
- Budget was £14,000 – ended up costing £21,000, but difference covered by Callender's Cables of Hereford, the contractor, on the condition that their name appeared on the plaque

- Demolished at the end of the Festival
- The £30,000 cost of dismantling and re-erecting deemed to be too much
- Marquis of Bath tried to get it as a folly for Longleat, but too expensive to move
- Written question, House of Commons, 5 February 1952:
“Sir W Smithers asked the Minister of Works, in view of the shortage of scrap iron, if he will now arrange for the material of the Skylon to be put to some useful purpose”
- Have been various proposals to rebuild it, but nothing has come of them

Power and Production Pavilion

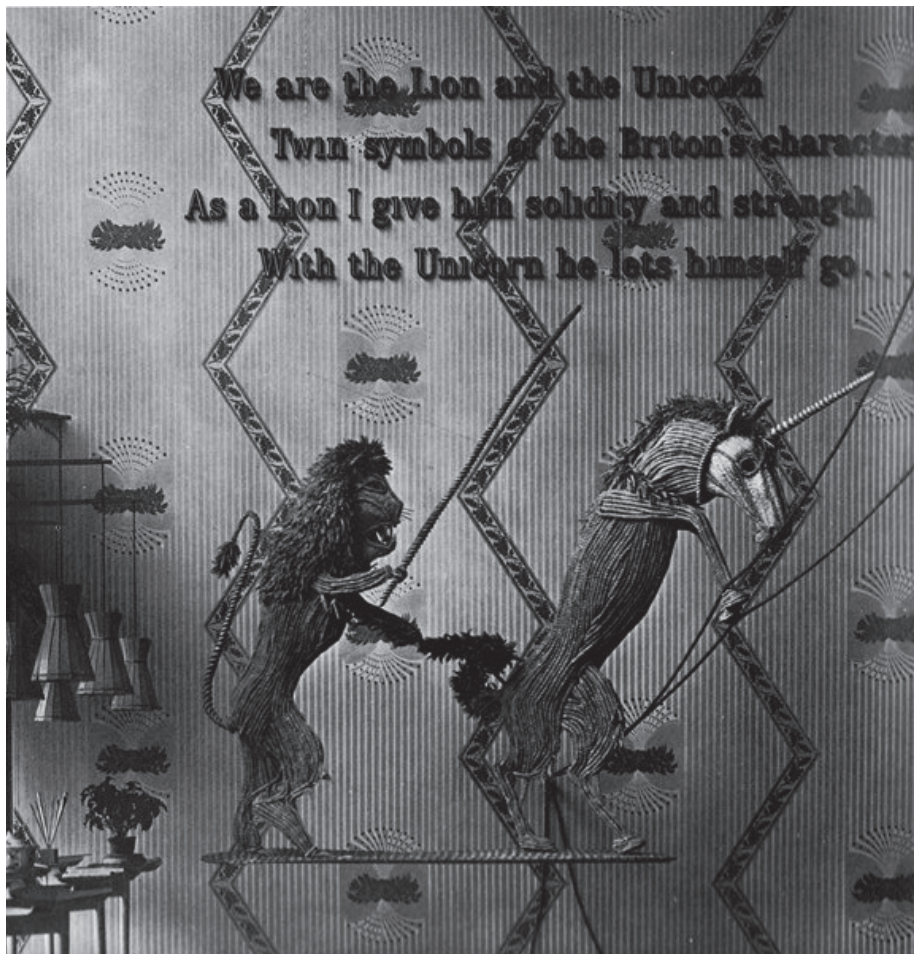


World's largest polished plate glass transported to Festival of Britain site. Two sheets of glass 50 feet long and each weighing about one ton to be used in the Power and Production Pavilion. The lorry passing over Westminster Bridge.

Lion and Unicorn Pavilion

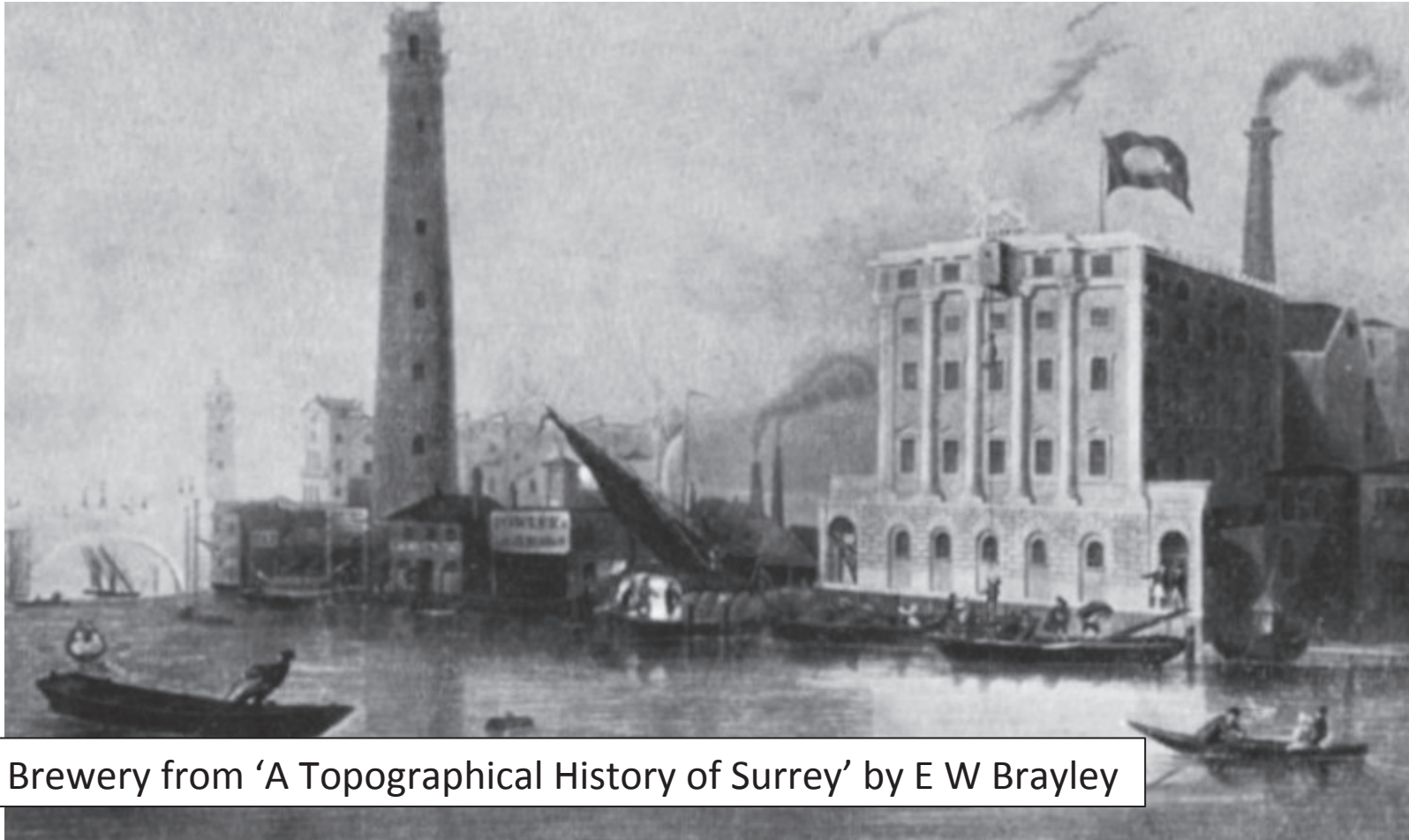
- Attempt to show and explain the British character: “...*one the one hand realism and strength; on the other, fantasy, independence and imagination*”
- Visitors were greeted by large straw figures of the lion and unicorn
- Created by Fred Mizen, an agricultural worker in Great Bardfield, Essex

We are the Lion and the Unicorn
Twin symbols of the Briton's character
As a Lion I give him solidity and strength
With the Unicorn he lets himself go...



Royal Festival Hall

- London had been without a concert hall since the Queens Hall had been destroyed by an incendiary bomb in 1941
- Foundation stone laid on 13 October 1949 by Clement Attlee
- Built on the site of the old Lion Brewery. Badly damaged by fire in 1931 and left derelict
- Built as London County Council's contribution to the Festival



Lion Brewery from 'A Topographical History of Surrey' by E W Brayley

Just before its demolition in 1949. The lion on the parapet is now at the south end of Westminster Bridge.

Shot Tower to the left





- Used reinforced concrete – favourite material of the modernist movement
- Guardian newspaper report:
- *“...the illustrations in a booklet make it look handsomer than it has appeared to date in any impressions printed up to now – handsome, that is to say, in a purely utilitarian way, as a huge bus depot might be”*

- Officially opened on 3 May 1951 with gala concert conducted by Sir Malcolm Sargent and Sir Adrian Boult. Originally meant to be Arturo Toscanini, but he fell ill
- Programme of music by Parry, Arne, Vaughan Williams, Elgar Purcell and Handel

- Grade I listed in 1981 – the first post-war building to become so protected
- Only building from the Festival of Britain to survive

Telekinema

- Small cinema – first in the world to be able to show both film and television
- 3-D films shown
- One of the most popular attractions – 458,693 visitors, and many turned away
- Proved so popular that retained after the Festival by the British Film Institute as their cinema club. Eventually demolished in 1957

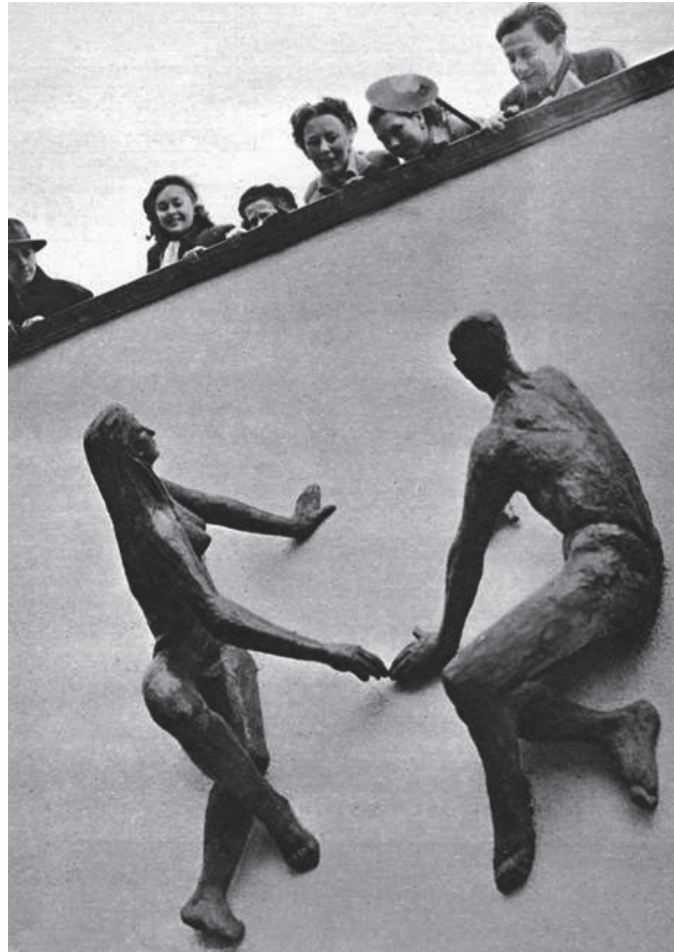


Not just buildings....

'The Islanders'
by Siegfried
Charoux.
Outside the
Sea and Ships
Pavilion, it
symbolises
the
relationship
between the
British and
the sea



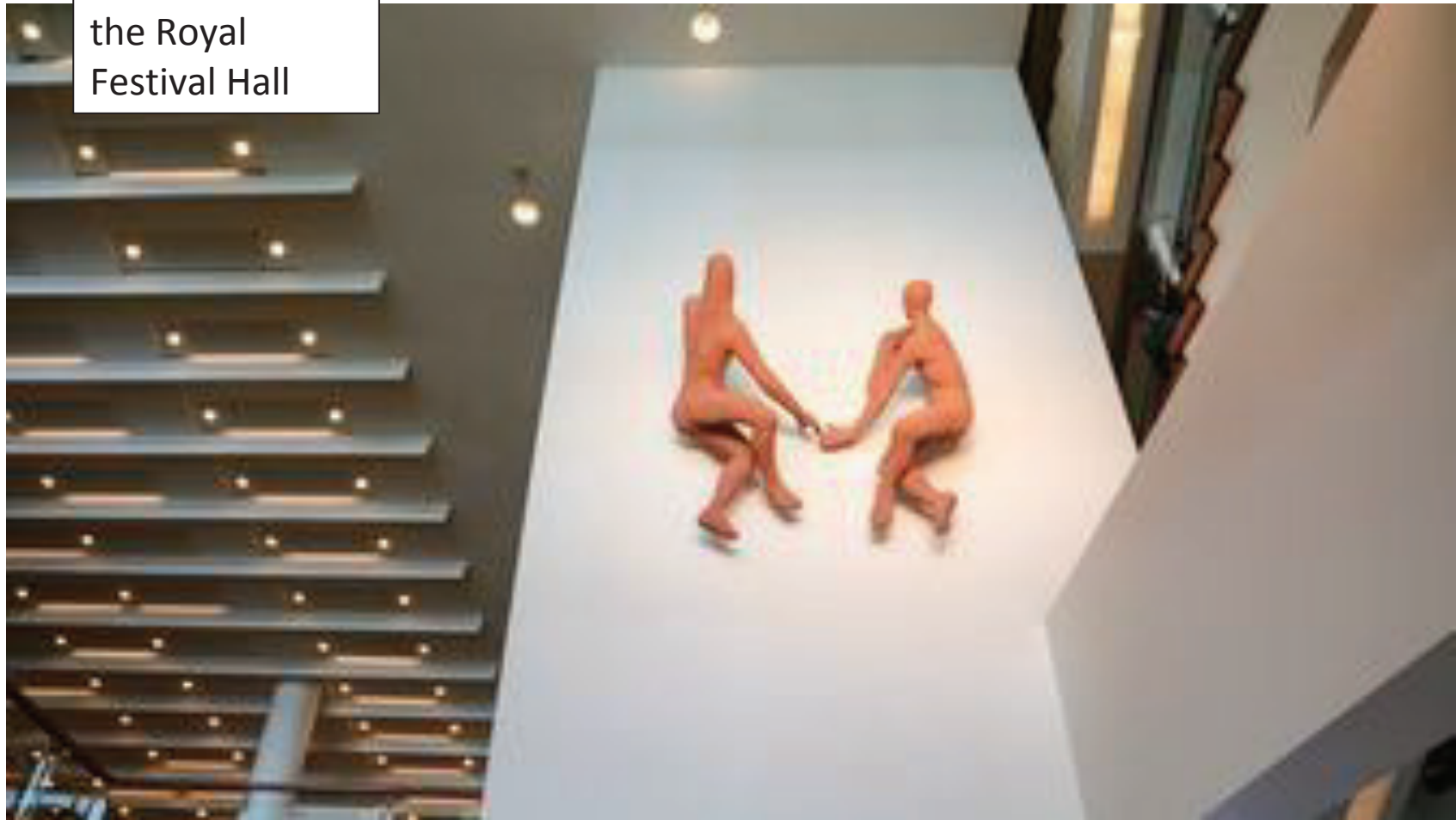
'The
Sunbathers'
by Peter
Laszlo Peri



This sculpture was thought to be lost. But it was re-discovered at the Clarendon Hotel, Blackheath, in February 2017, and repaired



...and now in
the Royal
Festival Hall



Mobile
water
sculpture
by Richard
Huw



Design and the Festival of Britain

- Desire to create new look and feel for the Festival
- Two main elements of that – the typeface and logo

The typeface

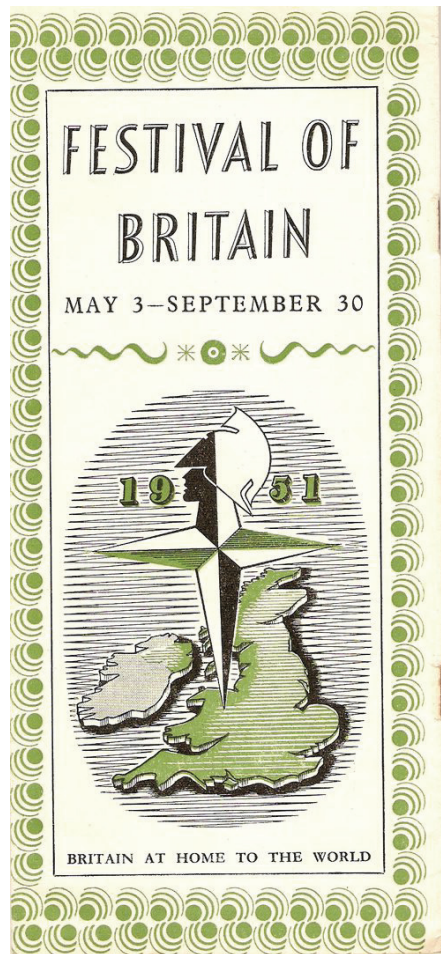
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N O P Q R S T U V W X

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4 5 6 7 8 9 0 (\$ £ . , ! ?)

..in use



The logo



- Designed by Abram Games
- The brief requested a design for the logo reflecting a “...*summer of gaiety and good looks*”
- Controversial figure – his work had been banned by Churchill during the war



YOUR BRITAIN

disease

FIGHT FOR IT NOW

Advertisement

Public health is the
the foundation of good
health and the prevention
and early detection of
disease. It is a science
by which we can
with the aid of modern
methods and techniques
prevent disease and
prolong life.

1945 BY A.C.T.A.



Some versions that weren't used

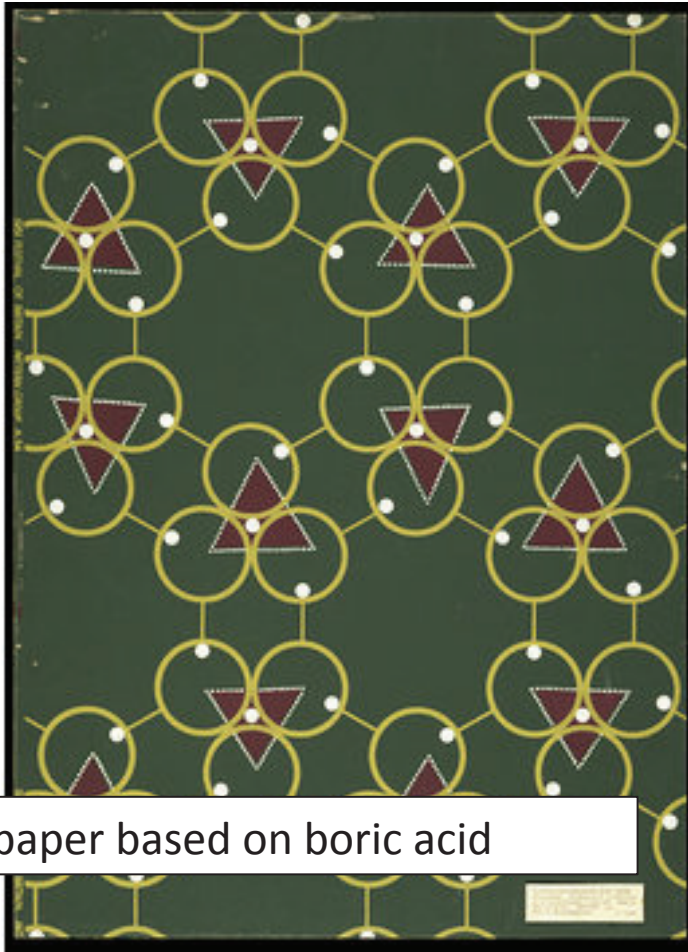


The influence of science on design

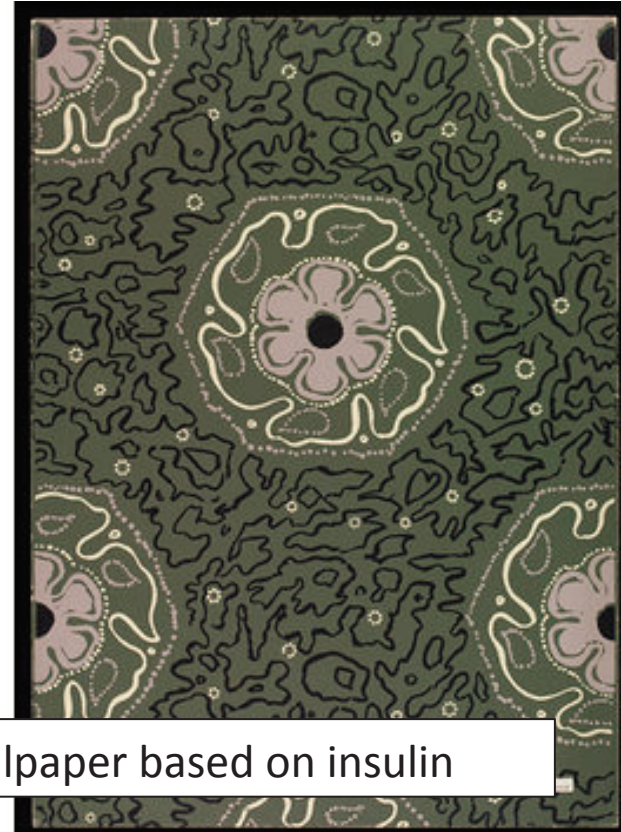
- Idea of using images obtained from x-ray crystallography in textile design
- Regatta Restaurant – one of the temporary restaurants – was used for an experiment in pattern design, based on the structure of haemoglobin, insulin and other molecules

Fabric based on haemoglobin





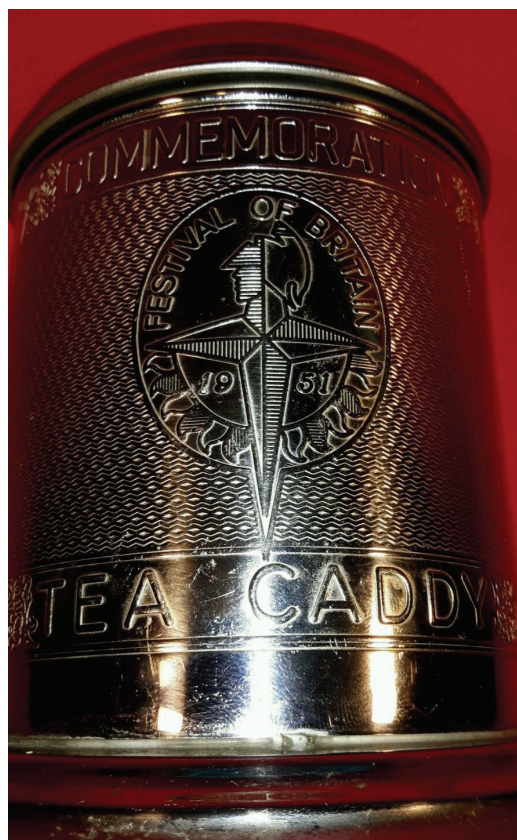
Wallpaper based on boric acid



Wallpaper based on insulin

Souvenirs and memorabilia

- Souvenir Committee set up in 1950 to vet the products to be made available at the Festival site
- Souvenirs had to be of a “...*good standard of design and workmanship*”







Trinidad All Steel Percussion Orchestra



- Rivalry among different steel drum bands in Trinidad – spilled out into violence
- Proposal to send steel band to Festival of Britain brought them together
- Trinidad government refused to fund, so had to raise own funds
- Arrived in England in July 1951 – first engagement at the BBC, then played outside the Royal Festival Hall during the Festival
- First time steel drums played in the UK

TASPO giving it first performance at the Festival of Britain,
26 July 1951



Who attended?

- Almost 8.5 million (8,455,863)
- Just over a third from London (36.5%)
- Most of rest from the rest of the UK (56%)
- More than 2000 Millennium Dome – 6.5 million
- Just over 8 million to Festival Pleasure Gardens, Battersea

How much did it cost?

- Gross cost was £10.5 million, with revenue of £2.5 million – net cost £8 million
- Equivalent to about £231 million today
- Millennium Dome cost £603 million
- Wembley stadium - £789 million

Closing ceremony



Not just the South Bank....

- Other sites in London – Battersea Pleasure Gardens and Lansbury Estate
- Touring exhibition – SS Campania

Festival Pleasure Gardens - Battersea

- Almost as popular as the main exhibition – 8,031,000 visitors
- Battersea Park was allotments and cricket pitch
- Antidote to main site, with its more educational and serious focus
- Controversial – most Conservative MPs and Beaberbrook press opposed
- One newspaper front page headline - “Spend the money on St Thomas’s Hospital” – had been badly damaged by bombing

- But went ahead – although late and with reduced budget
- Name is significant – “Pleasure Gardens” rather than ‘Fun Fair’
- Included fun fair but more than that – children’s zoo, two theatres (one for music-hall, one for ballets and revues), a tree-top walk, Mississippi Showboat, tented dance pavilion
- Meant to be mixture of ‘high’ and ‘low’ culture
- Big debate in Parliament about Sunday opening – very controversial at the time
- Allowed as long as fun fair not opened

- With reduced budget – sponsorship necessary:
 - Guinness Festival Clock
 - Bronze sculpture of mermaids sponsored by Lockheed Hydraulic Brake Co
 - Leichner Cosmetics Ladies Powder Room
 - Schweppes Grotto
 - Sharps Kreemy Toffee Punch and Judy Show
 - Three beer gardens sponsored by the Worshipful Company of Brewers

- Offered first taste of increasing consumer choice and availability – possibly signalled the beginning of the end of the period of austerity that followed the war
- The 1946 ‘Britain Can Make It’ exhibition had become known as the ‘Britain Can't Have It’ exhibition, as everything was for export



10563676
Science & Society
Viewed by Guest on 3/14/2018

- Dance pavilion modelled on similar one in Copenhagen's Tivoli Gardens – was the largest single pole tent ever erected in the world at that time.
- Designer claimed that:
“...it turned out that the English are too shy to dance in public, so we had to engage tame dancers to start the ball rolling. Then it worked.”

- Unlike main Festival site, which was forward looking, Battersea offered a more nostalgic vision
- Incorporated architectural styles from Britain's past

The Fun Fair

- Key part of the Pleasure Gardens, but.....
- No real expertise in Britain
- So had to purchase new rides from the USA
- Very controversial at the time, given the shortage of dollars in Britain
- But Treasury agreed, and on 16 November 1950 Major Joseph set off for USA
- Pleasure Garden Company wanted to keep this quiet

“All concerned should be given a special warning not to make it public. It would be very unfortunate, just when we are beginning to get across the serious purpose of the festival, to have attention focussed on this side line”

- Word did get out, though – questions in Parliament, headlines in the Daily Mail and telegram from the Nottingham Housewives’ Association:

“if no dollars available for purchasing eggs and other food why use same for funfair equipment – should be all British – we protest strongly”

Guinness Festival Clock

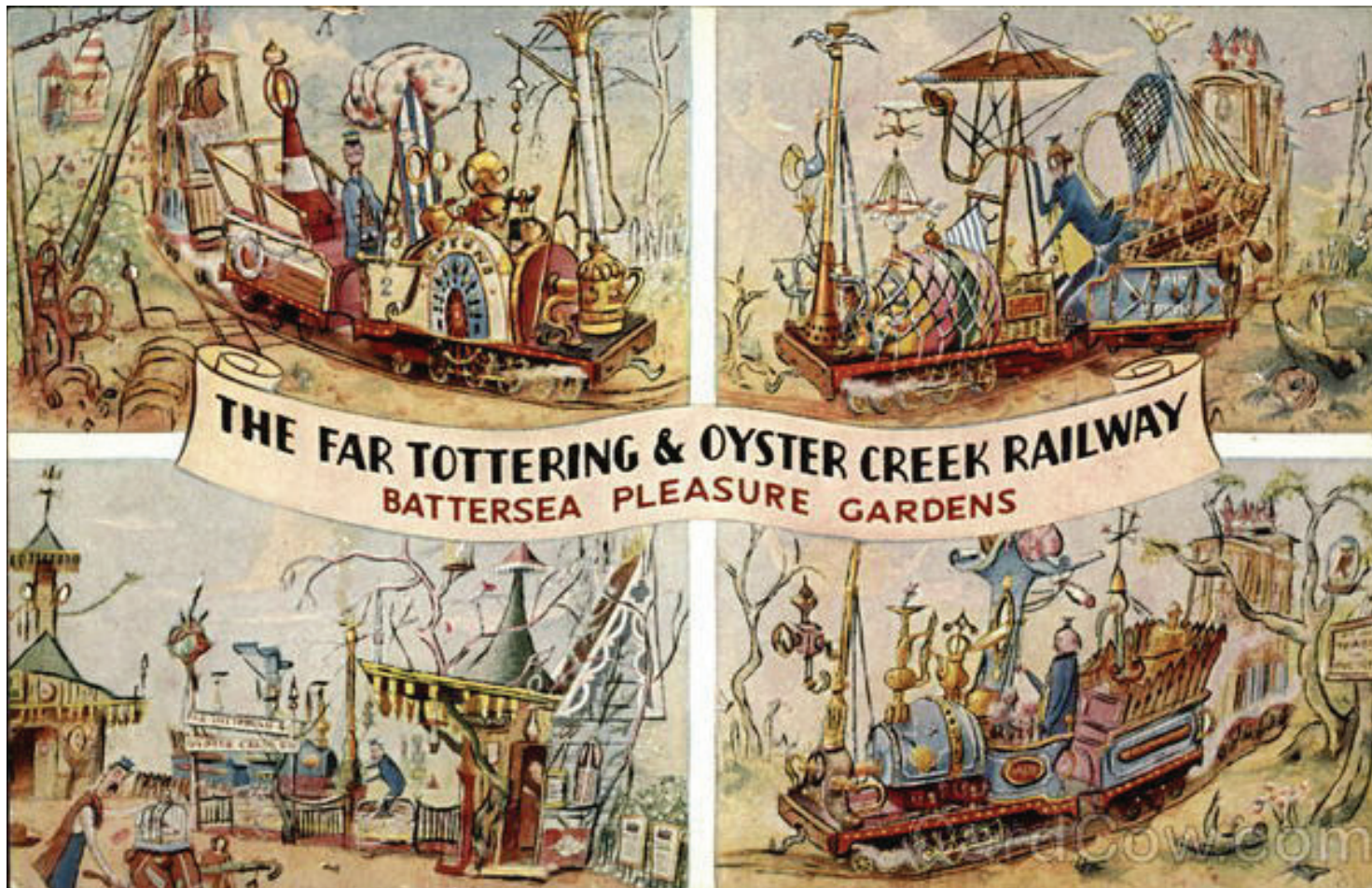


The Big Dipper - tragic accident in 1972, when five children were killed



Far Tottering and Oyster Creek Railway

- Created by Rowland Emett, a cartoonist for 'Punch'
- Carried over 2 million passengers
- On 11 July 1951, two trains collided and Mrs Mavis Roberts killed, and 13 injured
- Found to be driver error



THE FAR TOTTERING & OYSTER CREEK RAILWAY
BATTERSEA PLEASURE GARDENS



"NELLIE" THE FAN TOTTERING AND OYSTER CREEK RAILWAY FESTIVAL GARDENS
FESTIVAL OF THE MARINE 1911 E.V. II.



..and a sign of how times change

FESTIVAL PLEASURE GARDENS (QUEUES)

5 June 1951

Miss Hornsby-Smith asked the Lord Privy Seal if he is aware that children are separated from their parents and made to join separate queues to pass through the turnstiles at the Battersea Park Gardens; and whether he will take steps to allow parents to take young children through with them in view of the distress caused by sudden separation of young children from their parents, which in this instance is worsened by the length of the queues, which do not run parallel, but in opposite directions

Lansbury Estate - Poplar

- On a site badly damaged by bombing – 24% of Poplar's buildings destroyed or seriously damaged
- London County Council 'County of London Plan' of 1943 proposed rebuilding London on rational and humane lines – 'neighbourhood unity' was one of the great themes
- Construction on the Stepney and Poplar Reconstruction Area began in 1949

- At this point – no link to Festival of Britain
- However, Festival planners were looking for a site to showcase new approaches:

“...to take a bombed or cleared site of four to six acres as near as possible to the main Exhibition.....and develop it as a cross section of a Neighbourhood”

- Needed a site that would be ready by 1951 but not so advanced, so that they could have some influence over design and layout
- One of the reasons that the Lansbury estate site (at this point just known as Neighbourhood 9) was chosen was that it was accessible by boat from the Festival site
- Named after George Lansbury – MP for Poplar

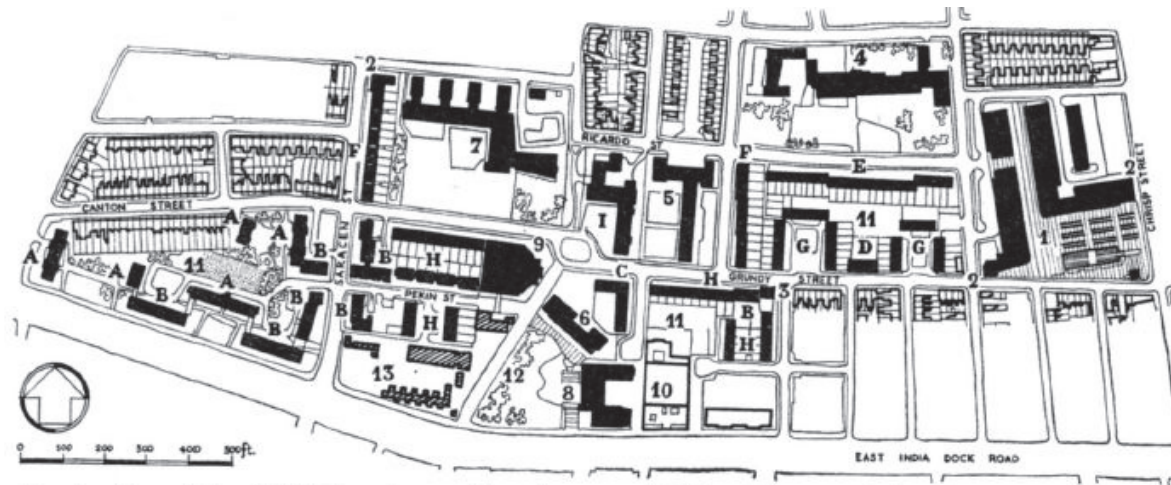


Fig. 1—Plan of the Exhibition Area of Lansbury as of 1951. The sample for the additional survey was drawn from the old houses shown on this plan, as well as from others on Lansbury's northern and southern periphery. Unless otherwise stated, all buildings listed on the key below are new

HOUSING

- | | |
|--------------------------------------|---|
| A. Six-storey flats | F. Three-storey maisonettes and flats |
| B. Three-storey flats | G. Three-storey terrace houses, maisonettes and flats |
| C. Two-storey flats | H. Two-storey terrace or linked houses |
| D. Existing three-storey flats | I. Two-storey old people's homes |
| E. Four-storey maisonettes and flats | |

COMMUNAL FACILITIES

- | | |
|---|---|
| 1. Shopping Centre and Market Place with maisonettes and flats over shops | 7. Roman Catholic Secondary School |
| 2. Public Houses | 8. Congregational Trinity Church and Hall |
| 3. Existing Public House | 9. Roman Catholic Church |
| 4. Susan Lawrence Primary School with Nursery School annexe | 10. Existing Seamen's Mission showing proposed extension |
| 5. Existing Roman Catholic Primary School showing proposed extension | 11. Children's Playgrounds |
| 6. Existing Primary School | 12. Amenity Park |
| | 13. Festival of Britain Exhibition Buildings. Three-storey flats have since been built on this site |



Schools

The Riverside School primary and secondary school with 1,000 pupils. The buildings are designed to give maximum light and space inside and out. It is built round a large open-air playground. Rows and seats. Music halls are placed at right to their sections. Room garden just outside. Reading room on ground floor on the north side and the library placed for sunbath in south.



LANSBURY NEIGHBOURHOOD



MAP REVIEW 04,
JUNE 16, 1951



Homes

Londoners require a combination of old and new ideas. New, better homes, better houses, modernities, and special houses for old people. They are built in colour (Lansbury block built with West-day earth. Both are low priced, as are most of the old and new in the East End.



Many of our towns and cities suffer from the drab congestion of the Industrial Revolution on the inside and the spread of the jerry-builder on the outside. In the last few decades we have tried various incomplete remedies: "slum-clearance" for the former, "garden cities" for the latter. Neither really worked, and the plans which have been made for rebuilding after the destruction by bombing have taken a new form: neighbourhood planning. A sense of community, of neighbourly responsibility, satisfies an essential human need. People do not just reside in a place, they live in it: they need schools, pubs, shops, markets, churches, public buildings, parks, theatres and places to work within easy range. Different

kinds of families, too, need different kinds of houses—flats and houses both large and small, for big families, old people, single people, and so on. A "neighbourhood", if it is to live, needs all these, and they should be related to one another in situation and design. The County of London Plan published in 1943 works on the principle of creating "neighbourhoods". In this Plan the whole of Stepney and Poplar (three square miles) was to be rebuilt in the form of eleven new neighbourhoods. Part of the first of these, Lansbury in Poplar, is now being built as the Live Architecture exhibition of the Festival of Britain. Visitors will be able to see the site being built while the people already living there go about their daily life.



Shopping Centre

Living Street, with its markets, is an ancient shopping centre for many thousands of people in the East End of London. The markets and shops have had to be reconstructed in this general area and are now in a better state.



The present neighbourhood area in the East End of London, a heavily bombed district, has a population of 100,000. It is shown here in black and forms the Live Architecture centre of the Festival of Britain which is to be actually being built. Every programme should and has to be seen in relation to the whole, and each department concerned just must regard itself as a part of the whole. Besides the tower, in 1951, will be the gallery (and other things), the group contains a large assembly hall, a school and other things. They are now at the East End of London.

King George VI and Queen Elizabeth visit the
Lansbury Estate, 9 November 1950



- First tenants – Mr and Mrs Albert Snoddy, their two children and pet tortoise, moving into a three-bedroom flat in Gladstone House on 14 February 1951 – rent was £1/9s a week, including rates
- Mrs Snoddy confessed that she would have preferred to have stayed in their old house
- Still living there in 1984, though

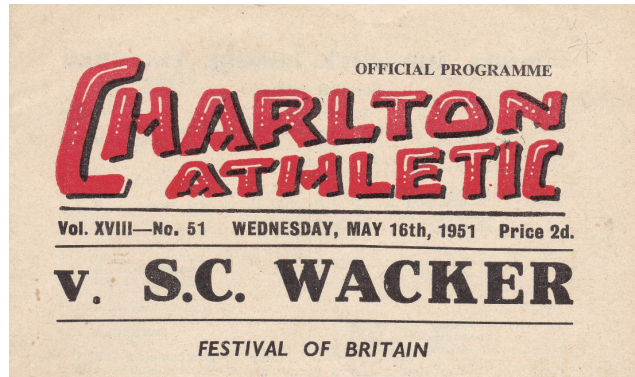


- 478 new homes in the exhibition area – a mix of flats in blocks of up to six storeys, mixed blocks of flats, houses and maisonettes, and two-storey houses
- Two houses were opened as show homes, as well as temporary exhibition pavilions and the Rosie Lee cafe
- Exhibition opened on 3 May 1951, with no ceremony, and closed on 28 September
- Attracted 86,646 visitors – 580 a day. Not nearly as many as hoped

Grundy Street



Even football matches



Continental Soccer pervades Britain weeks. The "Fes" was a welcome offering many countries of their soccer side the response has been ing. Although the may involve grave for them, leading d invitation with alafelt obliged to dec of our own clubs these have been to concerning the after- this country for fo should have learn former students of have caught up v masters and in s pussed them, at le The time wore English football shadow of his self gruelling season is Many of our g Continent play

NEXT HOME MATCH:
FESTIVAL OF BRITAIN MATCH
 Tues., May 22nd London Schoolboys v. German Schoolboys Kick-off 6.30 p.m.

FOOTBALL LEAGUE—Div. 1
 Up to and including April 28th.

Team	P	W	D	L	F	A	P.
Tottenham	41	24	10	7	79	43	28
Manchester U.	41	24	7	10	73	29	53
Blackpool	40	20	9	11	78	51	49
Middlesbro'	41	18	11	12	76	64	47
Arsenal	41	18	9	14	72	56	45
Newcastle	40	16	13	11	69	52	43
Bolton	41	19	7	15	64	67	43
Portsmouth	40	14	15	11	65	66	43
Liverpool	41	16	11	14	52	56	43
Burney	41	14	13	17	41	42	
Stoke	41	13	14	14	43	33	40
Sunderland	41	12	15	14	63	73	30
Derby	41	15	8	18	79	74	38
Wolves	40	15	7	18	74	60	37
West Bromwich	42	13	11	18	53	61	37
Fulham	41	13	11	17	51	64	37
Charlton Ath.	41	14	9	18	62	78	37
Huddersfield	42	15	6	21	64	82	36
Aston Villa	41	13	17	10	66	65	35
Everton	41	12	8	21	48	30	32
Chelsea	41	11	8	22	49	65	30
Sheff. Wed.	41	11	8	22	38	83	30

LONDON MID-WEEK LEAGUE
 League Table, Season 1950-51
 Up to and including April 30th.

Team	P	W	D	L	F	A	P.
Charlton Ath.	28	19	5	4	51	21	53
Portsmouth	27	15	3	9	21	41	32
Queen's Park R.	25	14	4	8	38	32	32
Arsenal	25	12	7	6	34	31	
West Ham U.	27	12	6	9	31	47	30
Brentford	24	11	6	7	59	28	
Luton Town	28	10	7	11	39	27	
Watford	27	10	5	12	44	25	
Milwall	21	11	2	8	43	24	
Tottenham	27	10	4	13	54	24	
Southern United	24	10	3	11	34	23	
Croydon Palace	29	9	4	16	55	22	
Reading	27	7	5	15	46	19	
Fulham	25	8	15	23	34	18	
Leyton Orient	23	6	5	12	32	46	17
Southampton	19	5	2	12	31	42	12

FESTIVAL OF BRITAIN
CHARLTON ATHLETIC v S.C. WACKER Kick-off 6.30 p.m.

Colours: Red Shirts, White Collars, White Knickers.

CHARLTON ATHLETIC 1

1 Goal: MARSH
 2 Right Back: CAMPBELL
 3 Left Back: HEWIE
 4 Centre Half: WALLS
 5 Left Half: JOHNSON
 6 Outside Right: FELL
 7 Outside Right: LUMLEY
 8 Inside Right: LUMLEY
 9 Centre Forward: VAUGHAN
 10 Inside Left: EVANS
 11 Outside Left: KIERHAN

Referee: Mr. A. W. Smith (Aldershot)

Linesmen: Mr. W. G. Weir (Gillingham) (Red Flag), Mr. K. Williams (Guildford) (Yellow Flag)

S. C. WACKER 3

1 Goal: PELLIAN
 2 Right Back: PAYUZA
 3 Centre Half: DIJK
 4 Right Half: BRINEK
 5 Outside Right: BOKON
 6 Outside Left: HAUMER
 7 Inside Left: HAHNEMANN
 8 Centre Half: BROUKEK
 9 Inside Right: WAGNER

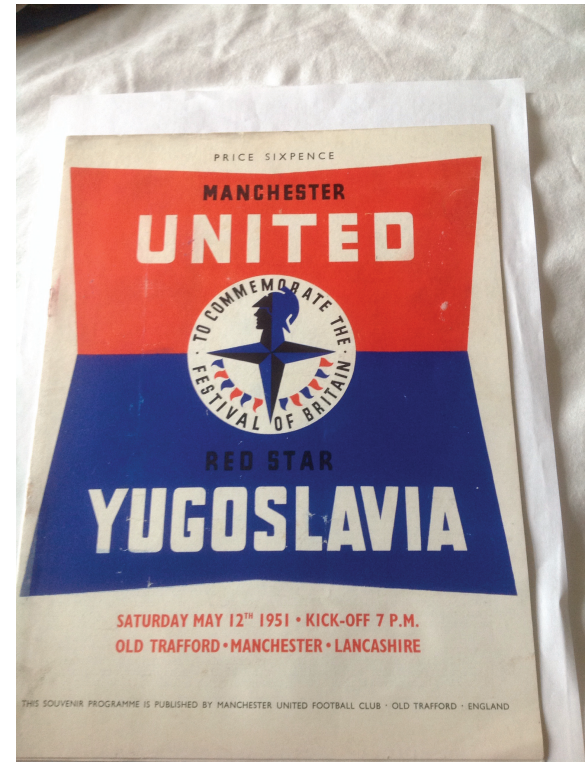
Any alteration in the above Teams will be broadcast before the start of the Match.

LOVELL'S TOFFEE REX
 The King of Toffees
 G. F. LOVELL & Co. LTD., Exeter, Newcastle (Wool) and at Manchester and Swansea.

AFTER THE MATCH WARM UP WITH LIQUID SUNSHINE RUM

continued from page 5
 final and final tie they were called upon to play away from home. It was no easy task for us to go to Highbury and meet the reserve strength of the Gunners; but the boys stuck to their job magnificently and put up a performance which will rank as one of their best ever displays. Fore and aft we were the better side and the way the boys found their man was a revelation to those of us who are not able to follow them as much as we would like. We were without a failure but the man who stood out as the most polished player afield was our left back John Hewie. This tall South African never put a foot wrong and the way he held McPherson was indeed an eye opener. Well done Reserve! The team was—
 Marsh; Croker P., Hewie; Croker E., Walls, Hammond; Fell, Lumley T., D'Arcy; Cullum and Duff.
 This will be the fifth Season of the Competition and we are the first London Club to win it. Previous successful finalists were:—
 1946/47—Swansea Town.
 1947/48—Leicester City.
 1948/49—Bournemouth & Boscombe.
 1949/50—Swansea Town.
 * * * * *
 After a month's trial with Kent County Cricket Club, Stuart Leary has been signed on as a full time professional. Here is another Dennis Compton in the making. Talking cricketer, Paul club the Essex Stumper and batsman has been in the hands of Jimmy Trotter for the past fortnight for treatment to a loose cartilage in the knee.

continued on page 7



...and art shows



219 Oxford Street



First commercial building to be constructed in London after the war.

Not linked to Festival, but wanted to celebrate it

Grade II listed



Legacy

- Transformation of the South Bank into a culture hub for London
- Introduced Britain to modern design
- Encouraged new generation of designers – Terence Conran was a designer on the Festival of Britain