

acceptance of a pact or pattern alike, of bad news or bad design.

Democracy consists of acts of volition. Apathetic taste and absence of choice in matters of taste show a lack of æsthetic democracy.

To-day the factory or workplace is the most squalid and unæsthetic place in a person's life. There are big exceptions, and it will almost always be found that a firm that allows for the æsthetic intelligence of its workpeople, and which provides for their eyes as well as for their pockets, gains enormously in goodwill and good relations.

A terrible lot has to be done amongst most employers, however. It has to be done by three people—the designer, who initiates, the employer, who installs, and the worker, who not only appreciates, but elaborates, improves, and benefits—if this is to be a real process. It is all part of a wider process, from which it cannot be separated, of which design in

industry can be the spear-head. Part of the process of raising the level of public taste to something more compatible with the vast opportunities and demands of our epoch. We do not want to copy and revive old designs. We should relate our material objects to everyday life, and raise ourselves in our everyday seeing and thinking. This is an essential part of ordinary living, and without it ordinary living is incomplete. Humanity has basic good taste. Good taste is only being perceptive and aware, using your senses properly.

Now the workplace is the most convenient topographic focus for the stimulation of interest. It is the psychological nucleus of any sort of æsthetic renaissance.

The whole pattern of work has become separated from the rest of living. The re-romanticizing of work may sound an absurdity, yet it is a necessity; and design one of the steps in doing it.

### The Pairs of Pictures

The pictures were submitted to people of all sorts of occupations. The chest of draws on the right is the better. "The ornament is an integral part of the structure. The sense of mass is enhanced rather than diminished by this ornament which grows out of the wood as naturally as bark from a tree. Handles and keyholes fall into place unobtrusively. The sense of weight is lightened by the spread of the base and by the sense of space between base and ground. In contrast the chest on the left appears both mean and anæmic. Although it bulks bigger than the other, all sense of mass is lost. The ornament is stuck on, the legs are too thin. The lower bar might have slipped down from the upper part. Here are the thoughts that have inspired this chest: 'If I can produce so many of these "Jacobean" chests and have the mouldings made by the yard, and keep the price down, then I can make so much profit.'"

Teapots and wine-glasses. Which do you prefer? Do you agree with Miss Bulley's appreciation of the chests of drawers? Write and tell us, but don't forget to say why you prefer one to the other. If you don't like either, let us know and give your reasons. We will publish a more comprehensive set of photographs later on. These are just to give you the idea.