Midlands. In time, these competitors amassed greater deposits than the Bank of England. Commerce boomed and although the Bank of England profited, it became outmoded, both functionally and architecturally. Hence, Baker’s rebuild-
ing of the 1920s and 1930s was a delayed response to what had already occurred. Although Baker’s design contained up-
to-date structural, technological, and functional elements, its historicist stance looked to the past. Emblems of British imperialism had been present from the beginning, but Baker’s building con-
tained even more, even as the sun was setting on the empire.

Abramson has written a provocative book that treats a tremendous variety of issues about not just one of architecture’s iconic buildings, but also about architectural meaning, function, and how capitalism portrayed itself. He reads the various incarnations of the Bank with subtlety, and the book is lushly illustrated and handsomely produced. As noted, some of Soane’s work has been restored, and in a sense it is now again a historical monu-
ment to an age gone by. As Abramson shows, architecture can teach us history.

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Miron Mislin
Industriearchitektur in Berlin
1840–1910
Tübingen: Ernst Wasmuth Verlag, 2002, 460 pp., 13 color and 542 b/w illus. $157 (cloth), ISBN 3803006171

“My, what I want is, Facts . . . Stick to Facts, sir!” The opening sentences of Charles Dickens 1854 novel Hard Times describe the dislocations that accompanied the Industrial Revolution. If Mr. Gradgrind, Dickens’s protagonist, had been an architectural historian fascinated by industrial buildings, he might have appreciated Miron Mislin’s monumental study of the industrial architecture of Berlin between 1840 and 1910. With 460 pages of densely written and printed text, over 500 black-and-white images and line drawings, twelve full-page color plates, and ten chapters subdivided according to a decimal system that uses up to three digits to order the paragraphs in each chapter, along with an eleventh chapter that offers an appendix as volu-
minous as the main text, the size and bulk of this book seem to suggest that barely any fact was left undiscovered.

Yet, it is easy to see that this book, published in 2002, may not find many admirers. It is by no means a “peoples’ history” of industrial architecture. The working classes that earned their living in the factories and workshops studied in the book make no appearances whatever. They are glimpsed here and there in photographs, but their interactions with the buildings, their experiences of the spaces, the machinery, the working conditions, and their hopes and disappointments, are not the author’s concern. At the same time, the book is no Thomas Carlyle–like history of individual indus-
trial heroes. The captains of industry who commissioned these structures are also missing. Now and then we read that a Mr. Siemens, a Mr. Borsig, or a Mr. Rathenau—to mention just three names that are most likely already familiar to those with an interest in the industrial history of Berlin and Germany—made this or that decision, but their roles are unusually minimized here.

Instead, Mislin approached his sub-
ject matter in a positivist way that looks strictly at buildings and little else. This looking is impressive: the author studied not only buildings but also building files, as they are preserved by the hundreds in the archives of the building departments of the city’s boroughs and in the central archives of the state of Berlin. The bulk of the research was conducted there between 1986 and 1989 with support of both the Historische Kommission zu Berlin and the Deutsche Forschungs-
gemeinschaft (7). At that time Mislin had to deal with the fact that East Germany was ruled by a socialist-communist dic-
tatorship so concerned about apparent secrets that might be contained in the ancient building files in the municipal archives of East Berlin that each file could only be viewed once (9). Mislin was thus required to conduct a second period of archival research dedicated to industrial sites in the early 1990s in by then the former East Berlin.

Mislin has published extracts of his research results from both periods in vari-
ious professional journals, but this book is more than simply a presentation in bound form of his previously printed papers. The real treasure trove here is less the long and somewhat tedious introd-
ductory essay, but rather the detailed catalog of industrial sites in Berlin that makes up the bulk of the so-called appendix. Mislin restricted his study to industries that either processed metal or built machinery—two closely related branches, he claims, that have been decisive for the industrialization of Berlin, much more so than chemical industry, industrial food production, and the much-beloved local beer-brewing industry (8).

Even with only these two branches, the potential scope of the study enforced further limits. Thus, in his text, Mislin investigations only the oldest known loca-
itions of industry in Berlin, as far as archival material was available at all. He also examines the patterns according to which factories moved, sometime repeat-
edly, from central sites toward the edges of the city. In addition, he provides an in-
depth analysis of the buildings of histori-
cally important companies like Siemens & Halske and the AEG, and presents an exemplary investigation of the well-
known Kreuzberger Mischung (8), the mix-
ture of working and living typically found in the borough of Kreuzberg as well as other parts of Berlin. This term does not refer to recent New Urbanist ideas about reviving housing over stores, but instead to the fact that buildings in the rear of a deep piece of land accommodated, often in multilevel structures, smaller and larger factories and workshops, while the main buildings along the streets were reserved for rental apartments.

Note
mondsworth, 1997), 182
Despite these limitations of scope, Mislin’s catalog comprises thirty-seven factories with over 300 buildings on 115 sites. Each entry follows the same pattern and begins with a small, newly drawn site plan. It then provides chronologies of the owner/commissioning agent of the buildings on the site, and of the builder, architects, and engineers involved in the planning and the execution of each structure, along with information about their uses, including noting which buildings have survived. This basic data is followed by factual descriptions of individual structures on each site studied; these give information about the years, dimensions, and construction details of the various parts of the physical structure. An architectural characterization and a list of archival resources conclude each entry. In addition, the entries are lavishly illustrated with often historic photographs and reproductions of floor plans and sections, usually drawn from the building files. Several lists of architects, engineers, building firms, and such complement the catalog. Taken all together, these entries ensure that this book should be a standard reference work for architectural historians, industrial archaeologists, and those Berliners interested in preserving the city’s impressive industrial heritage.

The other half of the book, the first ten chapters—or 256 pages—are a kind of introductory essay to the detailed catalog at the end. Here the positivist approach of the author is less successful. Instead, the text leaves the reader struggling to make sense of the history Mislin wishes to tell. To paraphrase Sullivan’s famous statement of architectural functionalism, the format of books should ever follow their contents, but never the other way round, which appears to have happened in this case. The text reads at times as if it has been transferred straight from the neat compartments of a filing cabinet without any regard for the reader. Throughout this long introductory essay, the reader encounters so many sites, factory names, introductions of new materials, technologies, and other facts that it is dizzying, especially as the author offers no larger interpretive narrative.

Thus, when one reads in an endless Germanic sentence that, “So far the beginnings of industrial buildings from their origin around 1790–1810 up to the development during the period from 1830 to 1850 has been presented without consideration of the parallel development of structural solutions of other large-scale buildings like railway stations, exhibition halls, market halls, and their use of new materials like glass and iron” (207), the reader simply wishes that the firm hand of an editor had been present.

Still, scholars, especially those in North America with a specific interest in industrial archaeology and architecture, should be interested in this book. Mislin makes continuous reference to the vital German–North American exchange of information about the design of industrial buildings from the early decades of the nineteenth century onward. There is also much other valuable information to be found in this study, such as the way Mislin questions the validity of the Marxist model of the factories’ emergence from manufacturers and retail dealers (Verleger) in the old-fashioned sense of the word. Instead, in Berlin, for example, many if not most factories emerged out of small-scale artisan (Handwerker) enterprises (44). Unfortunately, such important information may stay buried in the pages of this most valuable book, as not many will have the patience to read it from cover to cover.

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Note

William Whyte
Oxford Jackson: Architecture, Education, Status, and Style, 1835–1924
Oxford: Oxford University Press, 2006, xvi + 268 pp., 100 b & w illus. $150 (cloth), ISBN 9780199296583

In Oxford Jackson William Whyte sets out to redeem a neglected but significant late Victorian figure, Thomas Graham Jackson. This is the first monograph to be published on Jackson, following a new edition of his memoirs and gazetteer of his works published in 2003. Jackson was held in high esteem by his contemporaries as one of the most influential and successful architect-authors of the period. He became a master of the Art Workers’ Guild, and he was an innovator in art education and the progenitor of his own unique “Anglo-Jackson” style.

Whyte asks why a figure who was so significant in his own time has been neglected by historians. One pragmatic reason concerns the lack of an identifiable Jackson archive. Whyte’s book is the outcome of substantial and sustained research in numerous sources and collections. More broadly the answer to historians’ disregard of Jackson lies in the lack of scholarly attention that has been devoted to British architecture of the late nineteenth and early twentieth centuries. As Whyte says, even after High Victorian architecture was reassessed, the work of the late Victorians (and one might add certain types of Edwardian architecture, notably the neo-Georgian) continued to be unfashionable and ignored. The neglect in Jackson’s case is compounded by the fact that he specialized in educational architecture, traditionally another under-researched area, although a critical one, as Whyte shows, in the self-imaging of the Edwardian elite.

The core of the book addresses the architect’s work in Oxford and Cambridge. It opens, however, with two necessarily more discursive chapters on Jackson’s writings and his relationship with the Arts and Crafts movement. Whyte makes a good case for Jackson as one of the preeminent scholar-authors of his time. He was elected a Fellow of Wadham College in 1864, and this position, under the unformed system of the time, gave him an income until he married, a state he delayed until 1880. His prolific written output, which included travel guides and even ghost stories, can partly be attributed to Jackson’s privileged position as a don, which gave him the time and freedom to write, while his