William Crabtree for the Peter Jones store on London's Brixton Square, modelled on works of Edith Hourdeloushe who, while in Britain, learned twice at Liverpool. Moreover, Fry, a partner with Grospas, tried to get him a post at the university. But would Grospas have hired him in Liverpool? The experimentally supercharged Arts and Crafts ideal that launched the Bauhaus had turned to industrial design, but Grospas still spoke for a social functionalism that was not limited to a moral academy which, in Row's account, was disapproved by the Germanic-Moderne, but, in the American "of the International Style", in essentially formalistic terms. Yet Liverpool's largest Modernist initiative was one of Britain's most extensive programmes of social housing for the city architect Lanchet Kent. Characteristic was the deck-accessed inner-city Styalng of St Andrew's Canons, designed by local graduate John Hughes after a trip to Germany Characteristically not for this housing was, as George Orwell noted, commissioned by Liverpool's Tory council. 'Here thereby you have what is in effect Socialist legislation... done by a local authority, but the Corporation of Liverpool is almost entirely Conservative... On the one side...you have Port Sunlight, a city within a city, all built and owned by the Leverhulme soapworks... Looking at the Corporation buildings...and Lord Leverhulme's...you would find it hard to say which was which'.

Liverpool interrupted

By the time of Orwell's Diary, Leverhulme was dead, and his company Unilever had built a large headquarters building at Blackfriars in London. Up the Thames at Millbank, the ICI, another huge combine of northern chemicals companies, had built a still bigger headquarters. The deal that created ICI was conceived in 1926 and Corbier's favourite, Aspinall, and its largest client was the United Alkali Company which was based in the Cunard Building. Neither ICI nor Unilever had history or interest in London; but its monopoly of national government led both to erect massive new headquarters there that would have been better designed in Liverpool, but they remained in the city where they had grown, and which now needed their new dynamism. For within a few years of their move, Liverpool was suffering the aftermath of the Wall Street crash. Where did decline really begin? "The onset of the read is now written in" wrote Hilaire Magain Elsenheimer in "The Study Of The Titanic. Was that moment, as historian Ehrlich in 1916 wrote, when, after negotiating his stonewall against her husband, Mrs Frederick Leyland confronted James McNiel Whittier until the day, and the world from New York about Water Street was that architect put his offices on the top floors of its own buildings - Rowse over Martin's Bank, Wilkie abolished the Grant, and Anthony Thomas stop the Liver Building. Rowse displayed an evolution from Beau-Arts, through Art Deco, to the brink of Modernism in his last big job, the Dutch-influenced new Philharmonic Hall, which opened in 1935. His most burning endowments to the city, however, are not in Liverpool but in Birkenhead. They are the emblematic towers which, from the far embankment, echo those on the Pier Head and, by their spectral correspondence, an idea of the city's transmogrification into its own monocline on the Wirral (or New Jersey). Abstract and-plumonic, with steaks Art-Deco detail, they are in fact arts of the Mersey Tunnel, engineered by Mott & Bowdler, and opened in 1936. Rowse also designed the tunnel's hieratic portals, but unrealized in its-three-carriage way to rationally that when Maxwell Fry brought Walter Grospas to lecture at the university, he took Grospas through the tunnel. Doubles, Fry (a 1929 Liverpool graduate) also showed to Grospas of Frederick Lethbridge's recent translation of Corbier's "Ein Rhein Albumen", which was illustrated with Liverpools works - notably Corbier's Aquatinta and a striking whole-page photo of a Gladstone Dock lock, anticipating the skycraper profile of Milan's Pelli tower, entitled simply 'Liverpool'. By Rowse's retirement in 1953, Modernism was taking Liverpool. Indeed, Rowse became the Modernist design of his recent graduate...