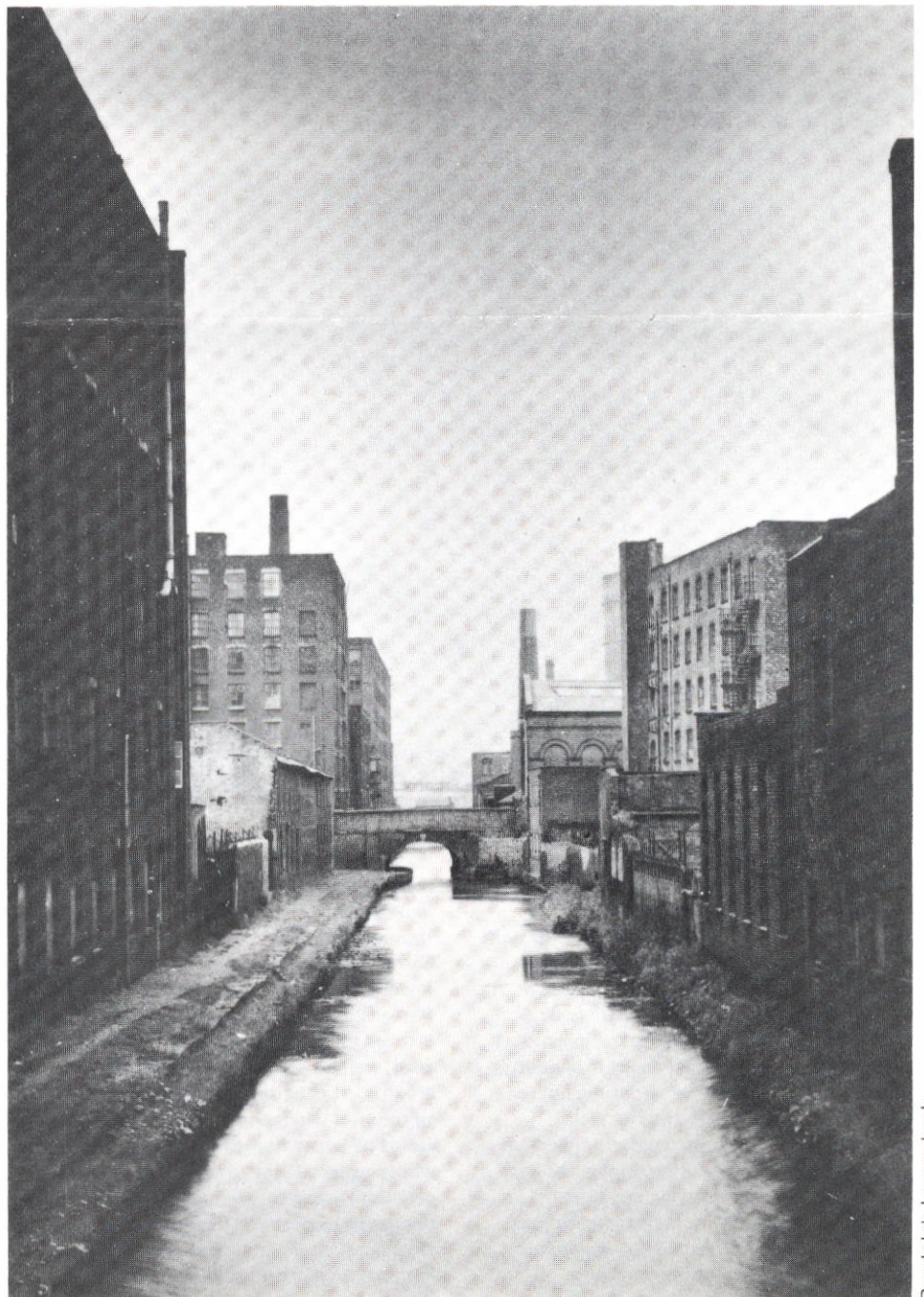


'Satanic Mills' Exhibition Don't be deterred by the banal title of this exhibition, which opened at the RIBA's Heinz Gallery at 21 Portman Square, London W1 on 31 January and remains there until April 11. It is the most important exhibition of its kind ever to have been assembled. Subtitled 'Industrial Architecture in the Pennines' it makes a powerful appeal for the selective retention of what Theo Crosby, in his stimulating and provocative book published in 1970, referred to as 'necessary monuments'. A community suddenly and arbitrarily deprived of its familiar landmarks is in danger of losing its way culturally too. Crosby's thesis rests on three examples of building of pivotal importance to the architectural environment of the cities in which they stand — the Opera in Paris, London's Tower Bridge and Pennsylvania Station in New York. Demolition of these buildings and others of corresponding significance would amount to a loss of far more than bricks and mortar or a pleasing architectural vista — they are the very character of their neighbourhoods. 'Satanic Mills' makes a similar case for the textile mills of Lancashire and Yorkshire, and argues that a major new Regional Park should be created to control the development of the Pennine milltowns, with the possibility that a part of the Park, perhaps the Colne Valley between Huddersfield and Mardesden, might qualify for special rescue funds from UNESCO. Were the United Kingdom to become a signatory to the World Heritage Convention it could nominate a site of major architectural and historic interest, bringing the matter firmly to the attention of UNESCO's World Heritage in Danger list. Industrial buildings are Britain's most specific contributions to world architecture, which cannot be said for our Greek Revival town halls and Gothic churches. The SAVE Group, organisers of this exhibition, argue that we have as great a responsibility for the survival of these buildings as has Greece for the Acropolis or Pakistan for Mohenjodaro. Britain's pre-eminence as a treasure-house of industrial archaeological sites means that we have a corresponding responsibility for their proper conservation and interpretation. The US Congress has recently voted \$40 million to establish a National Industrial Park centred on the mill town of Lowell, Mass. Birmingham (Alabama) was reported last year as floating a \$3 million bond issue to help preserve the Sloss Furnace Company's blast furnaces as an industrial museum. What, asks the SAVE exhibition, are we going to do about the inimitable and irreplaceable Pennine Mill buildings, many of which have a century or

more of useful life ahead of them if imaginatively used, and can become a source of funds to local communities rather than a matter for shame and black humour'. These and other arguments are developed in a 72 page book illustrated with 47 photographs, published by SAVE to coincide with the exhibition. contributors include Marcus Binney,

Architectural Editor of COUNTRY LIFE and Chairman of SAVE, Ron Fitzgerald of Leeds Museum of Industry, Randolph Langenbach, a New England photographer and designer of the exhibition and Ken Powell, SAVE Research Fellow based in Leeds. The book costs £1.50, or £1.80 by post from SAVE, 3 Park Square West, London NW1 4LJ, telephone 01-486 4953.



Randolph Langenbach,