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FROM OUT-HOUSE TO IN-HOUSE

Thesis

Submitted to the Faculty of History
of Art & Design & Complementary Studies

for

B.Des in Industrial Design

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A study of the establishment of the bathroom among the British public at the turn of the 19th century, and the use of the bathroom as a middle class symbol. Including the shower revolution of the 1980's and an overview of bathroom psychology through the past century.

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Thank you all.

Sharon J. Bennett.

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With all that said, on a personal level I'd like to thank Mairead Corcoran for sharing her books with me. To my parents John and Joan and my family Kitty, Isabel, Billy and Jacqui I extend my deepest thanks and gratitude for all their help over the years. To my 0.35 Faber-Castell and Staedtler ink pens for helping me get it out of my mind, and last but not least I'd like to thank Mary O'Neill for risking her eyesight and sanity, for her optical decoding and digital dexterity while typing this.

Thank you all.

Brian J. Bennett.

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Introduction

At the start of my research I decided to examine the development of the bathroom from its toilet form of the out-house, to the indoor form of the domestic bathroom. I was looking to find the influencing social factors that took the out-door toilet, brought it in-doors, married it with the bath tub and sink and called it a bathroom. Was this step gradual? Who was in support of the idea? Did everybody accept this move? How did it effect the class structure that existed? These were the initial questions around which I chose to base my research.

After the initial research stage some very interesting questions came to mind, and some very interesting facts unfolded. No historic book to date (that I found) dealt with the topic of the bathroom as a room in the private dwelling, over the last two centuries. What does exist are historic accounts of the water closet as a single entity, followed by the Hygienists and their 1920 view of the bathroom, and then in the last two decades a great emergence of home improvement and DIY 'plan your own bathroom' books. An interesting disjointed account of the bathroom was forming. What I had interested me, like pieces of a jigsaw, I knew if I searched I would find more pieces and build a clear enough image to allow me to finish the composition. The idea of the bathroom as a social status symbol developed early on, the rich benefited first from the facilities, and eventually they filtered down through the class system. The bidet was the epitome of a class symbol, used by the middle classes in the post World War Two period to distinguish themselves from the lower classes.

The idea of improving the interior decoration proved to serve two primary functions. First to make ones visit to the room more pleasant by colouring the decor and disguising the sanitary ware, and second to elevate the bathroom and improve its standard as a status symbol. Interestingly, technical development didn't spark-off any bathroom revolutions, instead they just increased the case of sanitary ware production. Fundamentally very few

alternations have been made to the basic bathroom concept, and the development of the bathroom as a functional room to a lived-in room was gradual over a five decade span.

Lawrence Wright's book, Clean and decent gives a very light-hearted but comprehensive history of man's bathing habits from the Egyptians to modern day. Alexander Kira's book The Bathroom is a fascinating psychological, sociological and ergonomic study of the bathroom of the 1960s. The work is the result of a seven year research programme. In the book Kira clearly points out where modern sanitary ware lacks true design, design that would improve the efficiency of the ware, and increase its safety factor and ease of use. His suggestions would alter the appearance of the ware quite considerably. Some manufacturers adopted his ideas and produced the new sanitary ware. They were a commercial failure. The public refused to accept the units. Regretfully, this was just another case of the market place not ready or willing to change. The wares were undoubtedly ahead of their time, yet I'm sure that a gradual change will come, perhaps with the turn of the new millenia. The bathroom market over the last decade has developed and gained tremendous momentum which should produced interesting designs in the future.

Due to the nature of my topic, much of my research was performed by reading around the subject, thus leaving me with a large amount of indirect references. Interviews I conducted only gave me incidental information and concepts for possible histories. It was only through referencing and cross referencing were any conclusions drawn, and to that effect all references are direct from literature as opposed to interviews. I would like also to note to the reader, that the majority of my research was done in five libraries other than my own college library. Thus as a visitor only, I could not remove books for photographing illustrations but instead had to suffice with photocopies. I trust dear reader, you like I, shall be tolerant of this situation.

The abstract is a short piece I included to give the reader a encompassing history of European's slow but ever-changing view

of personal hygiene. The abstract ends where my main topic is taken up, at the introduction of the bathroom into British culture.

The last one hundred years has brought about a gradual change in the public perception of the bathroom as a functional room of the house, to a living room within the home. One very noticeable trend has been the way the middle class has held in high regard the bathroom as a social symbol that elevated them above the lower classes. My first chapter looks at the middle class in question and the manufacturing industry that supplied their goods which established their social superiority. This leads on to their awareness of health and hygiene in their life and the right to a toilet among the lower classes. The topic of personal hygiene is viewed from the point of view of private and public bathing. Working class housing conditions are reviewed in the light of the introduction of the toilet.

The second chapter covers the period 1900 to 1950, and the growth of the bathroom there-in. It looks at the manner in which it has been constantly restyled and redecorated, all the time being preserved as a symbol of the middle class, as they struggle to maintain the class system. At this point the technical advances are examined but they only serve to improve production costs. The U.S.A. and Europe are considered as post war influences and how they reshape the bathroom and pose the question of how the bathroom should be further integrated into the home.

The third chapter witnesses the division of the bathroom into several encyclopedic styles, with differing basic reasons for their development, thus blurring the border lines of class distinction. This liberates the bathroom and allows it to develop in a human manner, not conforming to the dictates of any school or trend.

The fourth chapter examines the shower revolution of the 1980s. It investigates the social climate that allowed the change to take place and how once again it was used as a status symbol.

However, this time it represented not a class distinction but a form of lifestyle, a lifestyle that separated the active from the inactive in a competitive culture.

The fifth and final chapter is designed to give the reader a sociological and psychological history and understanding of the bathroom. It defines the bathroom as place of unique solitude that offers a level of privacy unattainable anywhere else. This is followed by a conclusion which sums up the bathroom as a status symbol and a room that hasn't developed greatly in any positive direction.

In fact, back then in 1500 B.C. making a large vessel to fill with water, and large enough for a man to sit in, was a major manufacturing problem. As it made of ceramic, stone or wood, it has always been difficult to make the big man dish. There is very little to tell us of the bathroom habits of the Ancients, other than what little we find on Greek red body and black body vases. Their daily toilet is not well documented, unlike the Romans who proved to be a very sociable race of bathers.

The Roman civilization was noted for the grand scale in which they enjoyed themselves. Coliseums, theatres, political forums, auditoria and sports stadia, all were magnificent feats of architecture, and among them were the famous Roman baths. The buildings were made up of many special and different types of rooms some hot, some cold, and some with water pools. In Roman life you were expected to bathe a week or so, a politician or nobleman to bathe more often. In fact, in most of their centres of culture and ruling, one of the first buildings to be erected was the public baths. Such facilities were provided free or near-free to the public, as they felt it important to be healthy both in body and mind.

The cleaning and bathing process was long and time-consuming, however, it was far from boring as the baths were a hive of social

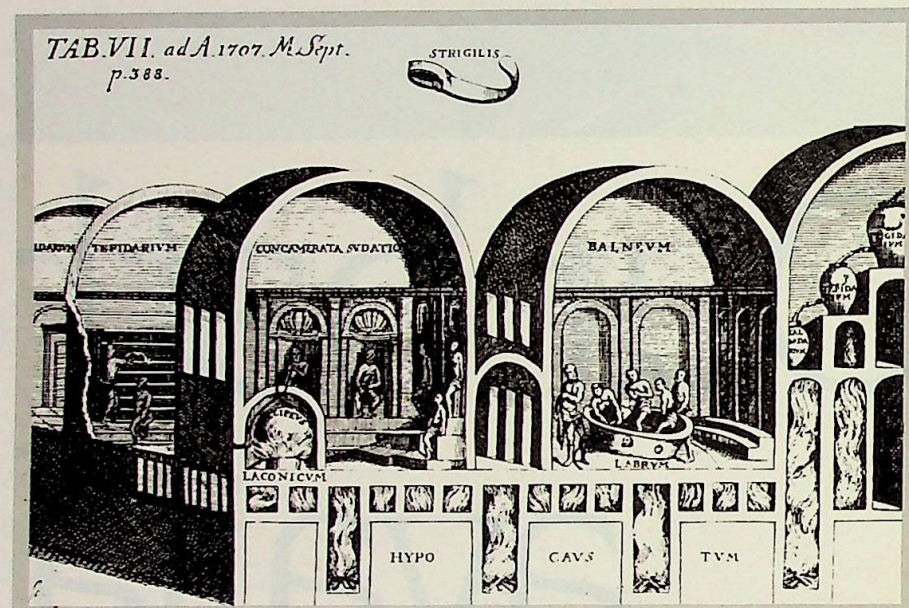
Abstract

King Minos of Knossos 3500 years ago would have taken a bath in a vessel not far from the type of bath we use today. The style would have been that worthy of the king, with decoration about the vessel. Today we are plumbed into hot and cold running water, King Minos had running servants with pails of water. There are perhaps two major differences that exist between then and now. The first and most obvious being, that this bathing custom was a luxury of the king and not the general public. The second and perhaps the most forgotten fact is that the king would bathe to relax, to languish in his power. Today in our ever accelerating lifestyles we tend to become athletes specialising in the 13.24 minute bath or the six minute shower.

In fact, back then in 1500 B.C. making a large vessel, to fill with water, and large enough for a man, was no major manufacturing problem. Be it made of ceramic, stone or wood, it has always been possible to make the big man dish. There is very little to tell us of the bathroom habits of the Ancients, other than what little we find on Greek red body and black body vases. Their daily toilet is not well documented, unlike the Romans who proved to be a very sociable race of bathers.

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1. Roman baths in Titus Rome.

activities. Some were equipped with an auditorium and some a gymnasium. The sophisticated process started in the Apodyteium, a dressing room; they would strip there, rub their body in oil from the Eleothesium and then enter the Tepidarium. This was a warm room which prepared them for entry into the steamy Laconicum. The Laconicum was in most respects similar to a sauna; however the Romans went one step further. After sweating for a while they would progress into the Calidarium, a hot air room which offered a further opportunity to perspire. It was now after this final stage of elimination that they would scrape the dirt off their skin with a strigil (a bronze scraper). This cleaning was done in the warm Balneum; a warm bath tub was then supplied for a wash to remove the last of the dirt. The Frigidarium was the final room, a cool room with cool water pools called Nataterium into which they would plunge in order to complete the process. Most citizens would have taken great pleasure in the weekly routine, although it was said that in Rome:

'Pythagorus had to be dragged to the baths, and spent most of his time there drawing circles and triangles on the floor'

(Muir, 1982, p. 34)

If one casts one's memory back a further two or three centuries to the Greeks, one would stumble on Archimedes, whom it is said discovered his theory of immersed bodies and displacement in the bath. It would not be uncommon for him to spend lengthy periods soaking and thinking in the tub, a habit still practised today to some degree. Nothing as elaborate as the Roman bathing process exists today. The fine art of cleaning has been lost, and the religious domination of the Dark Ages didn't help matters.

When the Romans were overthrown, the Christians took a black and white view of bathing, and personal hygiene in general. They believed that washing oneself was vain, (and obviously the reason why God saw it fit to crush the Romans) and that being naturally dirty was good in the eyes of the Lord. It is claimed that Saint Francis of Assisi taught that dirtiness was a sign of holiness and

Saint Jerome was ashamed of his followers for being too clean. In extreme we have Saint Catherine of Siena who saw fit to give up washing for good, and Saint Agnes who died without ever washing! Hygiene matters didn't improve during the centuries, Queen Elizabeth I of England would boast that:

'She would bathe once a month whether she needed to or not'

(Wright, 1980, p. 121)

On a more practical side the average 18th century urban dwelling would have been a one or two roomed hut called home, with no water or waste systems. Matters in the cities were of devastating proportion. Diseases and plagues were destroying them due to the lack of sanitation. Life in the countryside wasn't so bad, as there folk had the benefit of fresh water wells and springs

'It was safer and cheaper to drink gin and beer in the city [London] rather than water'.

(Wright, 1980, p. 134)

It wasn't until the early eighteenth century that a water supply system of sorts was implemented. Due to demand the fortunate houses who received water would do so about three times a week, and through a pipe of a diameter no greater than a pen. Water was indeed a precious commodity, and not to be wasted on the trivia of personal hygiene. Addressing the water supply problem was one forward move but it would be a while before a sewage system was established. It was common to urinate in one corner of your dwelling or under a bed. In keeping with this 'peter men' were employed to collect 'Salt Peter' (niter), the white crystalline powder which formed under such places. Niter is a primary compound used for the manufacture of gun powder. Open drains in the streets doubled up at night-time as sewers, when house holders would empty the daily contents of their chamber pots out onto the street below.

All London sewage would eventually wash its way into the Thames, making the river one of the greatest unmanaged open sewers of England. The odour was so bad that when the government sat in the Houses of Parliament during the summer, wet sack-cloth dipped in lime was placed about the window frames in attempt to quell the invading odour. To give credit where credit is due, the awareness of hygiene had grown greatly in the nineteenth century. By the end of the eighteenth century Joseph Bramah had developed a most successful flushing water closet. It was in manufacture up until 1890, by which time it had be surpassed by the creative works of Messrs Crapper, Twyford, and Shanks. Available generally were two types of toilet bowl, a highly and ornately decorated bowl for the rich, and a simple white bowl for the poor. Those not able to afford the luxury of a flushing toilet would have probably relied on chamber pots or an earth toilet. An earth toilet may be described as a seat with an open hole; after each use a small amount of ash or earth was thrown into the hole. The collected pile of mixed matter would then be removed and used to fertilise the land.

Chapter 1

The primary driving force of the Victorian era was the terrific growth of the prosperous middle class. This sector was comprised of merchants, traders and officials. Before then the strata of social classes was very limited, divided into either rich or poor, one living a very fashionable social life, the other working to live. The creation of these middle class people forged a new working, yet social class. In their aspiring lifestyle they struggled to mimic the upper class, one form of this imitation took the form of matched possessions. This demand for furniture and fittings, similar to that of the upper class, could not be met by the devoted craftsmen, instead those goods of popular demand fell prey to the ever growing industries.

Industry, with its mechanisation grew more powerful from year to year. Business men who saw possibilities for mass production supplied their industrially crafted products to the hungry middle class. Be it chairs, tables, delph, or cutlery, the middle class were sold fashion, style and design. Industry organised itself, standardising goods and components produced and with it brought about the downfall and decline of craftsmen and designers. Specialised machines were built for the manufacture of goods and labour division intensified. As time passed crafts men and designers had less and less contact with the goods being produced. With time designers were let go, as goods were increasingly being copied for existing products or developed from pattern books. The new goods were produced in greater volume and sold to a wider market, and most important, sold at a lower price. Any elements of design that did exist at that time were applied in the form of decoration, pseudo-styling. Objects were not being designed, merely produced as efficiently as possible and then camouflaged with patterns, toys, and designs which ultimately would blend in with all the other products in the home that also hid behind camouflage. By the middle of the nineteenth century taste had declined with the growth of the middle class, a socially hungry people with no taste, who were fed mutations of the new mechanical age.

It was at this time that a British Design Reform Group was formed consisting of such people like A.W. Pugin and John Ruskin. The group had two aims, the first to re-establish standards of taste of a previous age, which indeed was a noble task, and the second aim was to eradicate the destructive effects of the expansion of the means of production, which was more difficult. John Ruskin set out to dispel the growing confusion between ornamentation and design and dispel the idea of disguising instead of beautifying articles of utility. About the same time Henry Cole, Owen Jones, Richard Redgrave and Matthew Digby Wyatt formed 'Summerlys Art Manufacturers' with the idea of putting the fine arts at the service of manufacturers. Indeed their first publication in 1849 The Journal of Art and Manufactures was very influential in British industry all through the second half of the 19th century.

A major turning point in British industry occurred with the presentation of the Great Exhibition of 1851 in the Crystal Palace. The exhibition has been referred to as a living paradox of British design. On one hand you had a superbly innovative piece of architecture, a building representing the wonders of the new age, a celebration of plate glass and modular cast iron. Inside on the other hand, you had all the reputed tasteless, over-ornamented follies of the same new age. On the inside you also had 800,000 people passing through the exhibition, who formed their own criticism, but more interestingly they were the first members of public introduced to public toilets at the price of a penny. Indeed there were the first people in history to,

'spend a penny'

(Sparke, 1987, p. 43)

Mrs. Isabella Beeton was a most outstanding young Victorian woman to whom most middle class Victorians housewives referred for domestic assistance. In 1861, with the help of her husband Samuel, a publisher, she produced a very popular journal 1864, called Home Management. In it were published cooking recipes, patterns for cloth, an 'agony aunt' column and other

domestic tips. The journal led to the compilation of a large book, also called Home Management which sold 60,000 copies in its first year of publication. It refers to an advised daily routine which starts;

'Having risen early, and having given due attention to the bath and made a careful toilet, it will be well at once to see that the children have received their proper ablutions, and are in every way clean and comfortable!'

(Graham, 1984, p. 61)

Mrs. Beeton's own house was ahead of its time, for she had a separate in-door bathroom, consisting of both toilet and sink with hot and cold running water. She realised the hygienic reason for bathing regularly, a most topical subject at the time. If one had time to bathe one was obviously languishing in boredom, a most wasteful thing to do. What would have been more acceptable was a nice spartan cold bath or, more popularly, a cold shower, truly refreshing.

The toilet for most Victorians took the form of an outside plumbed water closet or an ashpit. It was only the wealthy minority who could afford an indoor water closet. One thing was accepted across the board and that was, that it was a common right to live in a house with some type of toilet facility. This right was made British law in 1848 where in Section 51 it states:

'it shall not be lawful newly to create ..., or to rebuild any House without a sufficient Watercloset or Privy and Ashpit, furnished with proper Doors and Coverings'.

(Gladstone Pottery Museum, 1981, p. 14)

There was some ambiguity about the exact understanding and meaning of the word 'sufficient' and as a result standards in

sanitary condition differed from good to bad, but nonetheless what had come about was total acceptance of the toilet.

In contrast they both proved to be a less well accepted appendage among the lower majority class. The upper classes benefited from the bath some time around the middle of the eighteenth century when bathing became a popular act once more. For the wealthy the installation of such a unit was no great problem, the question was where to put the damn thing. In a room of its own was one solution, i.e. convert one of the bedrooms, behind a screen, or in a wardrobe of the master bedroom was another solution; most opted to install it into a dressing room as it appeared to be the most logical of solutions.

By the early 19th century bath tubs had become commercially available to the middle classes, indeed by the time of the Great Exhibition in 1851 there were quite a number of bath manufacturers producing enameled pressed sheet metal baths. The Victorians were great advocators of a brisk cold bath or shower; they saw it as a Spartan function of conditioning the body as well as cleaning it. In fact most middle classes viewed the taking of hot baths as a sign of one's weakness. Mrs. Isabella Beeton wrote in her infamous Home Management book that she advised that the 'domestic washing office should consist of a toilet and a sink, and a bathtub with facilities for both hot and cold running water.' Being a very influential writer of the day, it is safe to say that her opinion played a part in the acceptance of the hot bath, however I must add that at no time did she state that you should (God forbid) actually enjoy or find pleasure in taking a bath, in keeping with Victorian principles.

Public bathing became a facility during the 19th century although such establishments had a history as places of ill-repute, they proved very popular and served the general public well. Initially public baths had bath and shower facilities for both sexes, and two classes, along with large pools for swimming. As time progressed the washing and bathing facilities were phased out as people acquired better domestic washing facilities. Public baths

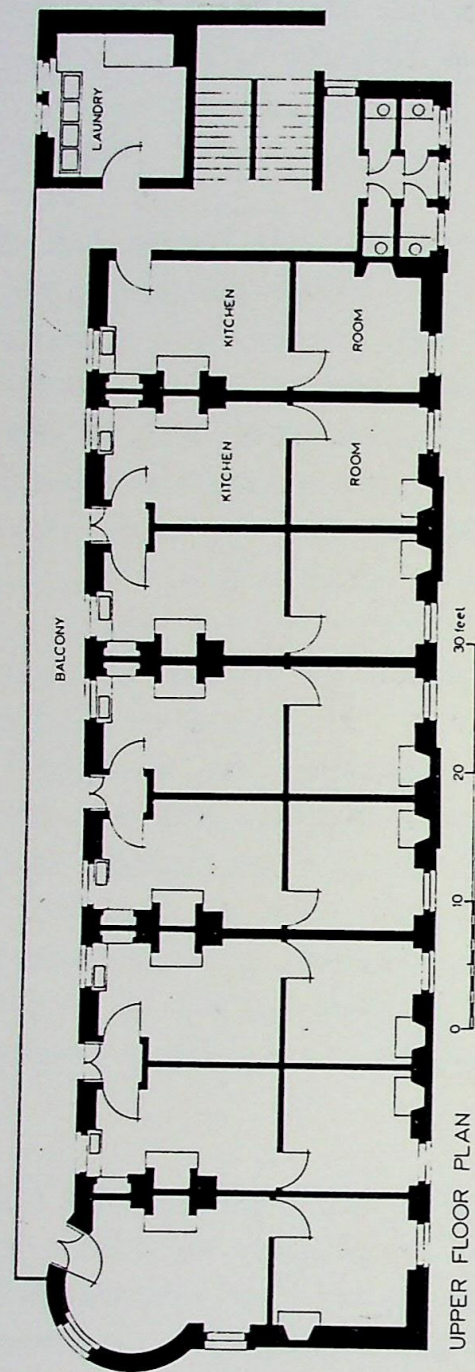
offered hot water facilities which were a luxury to most yet for the price of 2d it was affordable by all. Ruskin who designed some of these public baths said

'that by building marvellous structures, and offering such basic yet desired facilities, that he would "ameliorate the lives of the poor'

(Cross, 1906, p. 54)

By the turn of the 20th century most people had at least their once weekly thorough wash, some in a plumbed-in bath, some in a tin bath, and some by the sink. Reasons for maintaining personal hygiene differed among the classes. The upper class could appreciate the scientific aspect or health and hygiene; the middle classes, being the outwardly social climbers, wished to look as clean and as new-looking as the rich, i.e. they surrounded themselves in opulent looking goods and it wouldn't look good to have dirty hand marks on one's new wall paper, or curtains, or cloths. The lower class strived to release themselves from the society that oppressed them. The primary outward distinguishing factor between them and everybody else was their clothes and their body odour. Their income may not have been great enough to buy good clothes, but by washing they could at least elevate themselves to the level of most of the rest of society. Eventhough their reasons differed, what is important is that, everyone became aware of personal hygiene as an element of their civilized society, and as such finally the 'Great Unwashed' became clean.

The lower classes were educated about personal hygiene in their schools, workers' hall, and by courtesy calls from local hygienists and health inspectors. The cost of their education was met by the government and middle class employers. The employers felt it was in the interest to try and improve lower class hygiene standards as this would directly reduce mortality rates. In the long run what this meant more cheap labour for the employers and thus greater profits. Today such methods sound very mercenary but back then business was business and healthy cheap labour



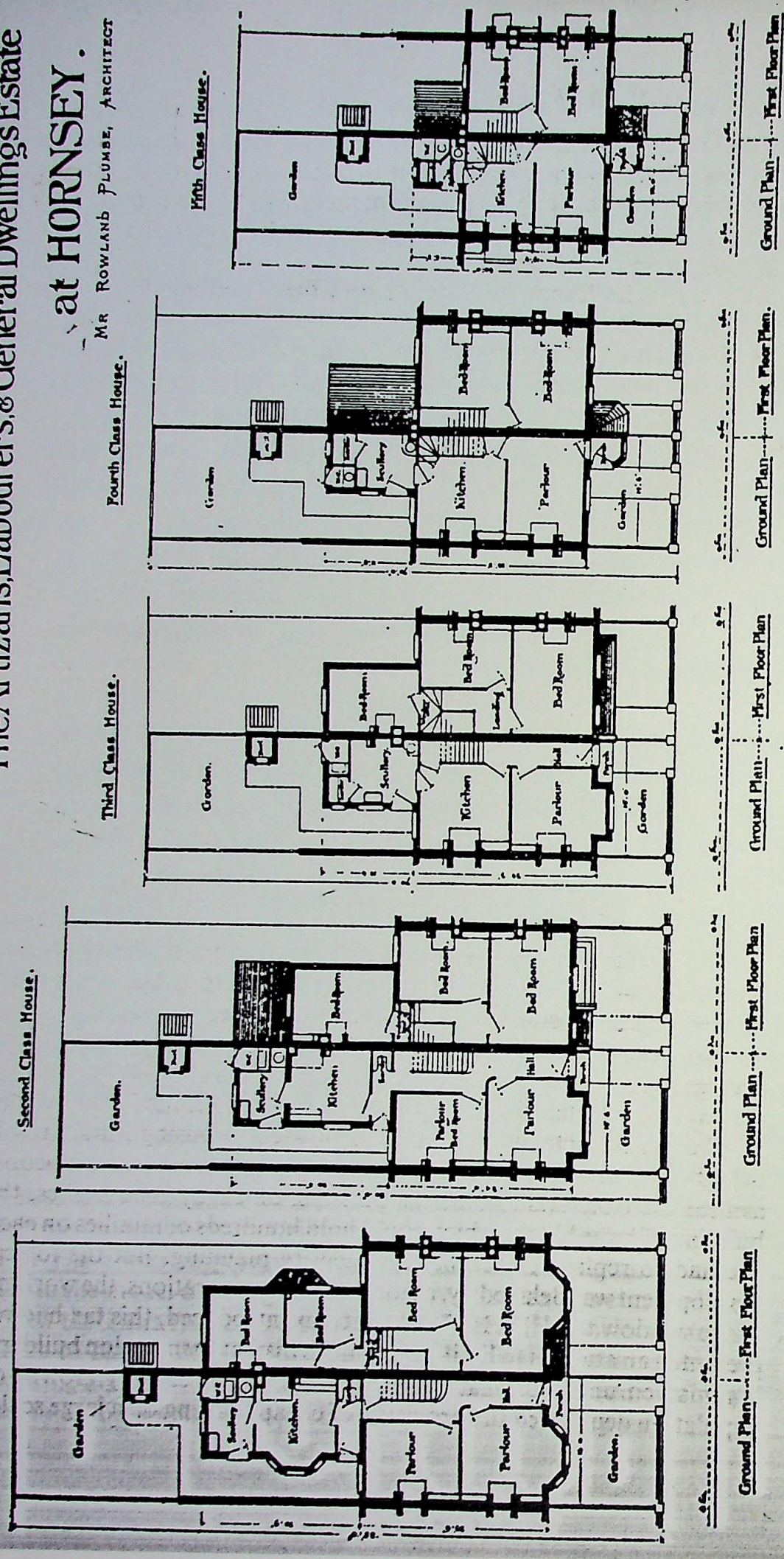
2. Greenhead Court, designed by J J Burnet for the Workmen's Dwellings Company (1897-9). This block contains two-apartment houses; other parts of the development had single-apartments.

meant good business. Working class girls would attend school to learn domestic skills, of which hygiene was one. Hygiene reformists insisted that girls not only learned the skills, but also the scientific reasons for cleanliness. Over the first two decades the classes would become obsessed with all exposed domestic surfaces etc. looking sterile and clean. Soaps had suited the masses for centuries but now onto the market came new items such as disinfectant and scouring powders which all helped to establish a need for sparkling clean houses. Their imagery of hygiene corresponded to, and indeed reinforced, the consumers' belief that physical cleanliness and efficiency were among the worthiest of aspirations. There was a new need for a greater national efficiency in the new century; this was helped by the growth of domestic hygiene, and a more effective use of domestic labour. The efficiency of domestic labour was improved with the new flood of labour saving devices such as vacuum cleaners, washing machines and food mixers.

Over the same period, between late 19th century and the 1920s along with hygiene awareness, was the improvement of lower, and working class homes. Together both events brought about the most acceptance of the indoor bathroom. In 1870, London, one of the largest urban centres, set about rectifying its public sanitation system, building suitable water supply and sewerage systems. This move set a precedent for all other large urban centres and as the century came to a close most cities were taking steps to reform, or at least reduce their slum dwellings. The floor plan of a design by J.J. Burnett for the Workmen's Dwellings Company, London, (1897-9) shows a terrace of eight simple two-roomed living quarters all joined by a balcony. At one end of the block, by the stairwell, are situated four water closets and a laundry room. Here, by necessity the W.C.s share the same floor but are kept communal as shared facilities, and there is no provision for a fixed bath tub. One must assume that the dwellers would wash by the sink from the waist up, and in a basin from the waist down, this being the simplest and most common method of convenient personal hygiene.

The Artizans, Labourers, & General Dwellings Estate
at HORNSEY.

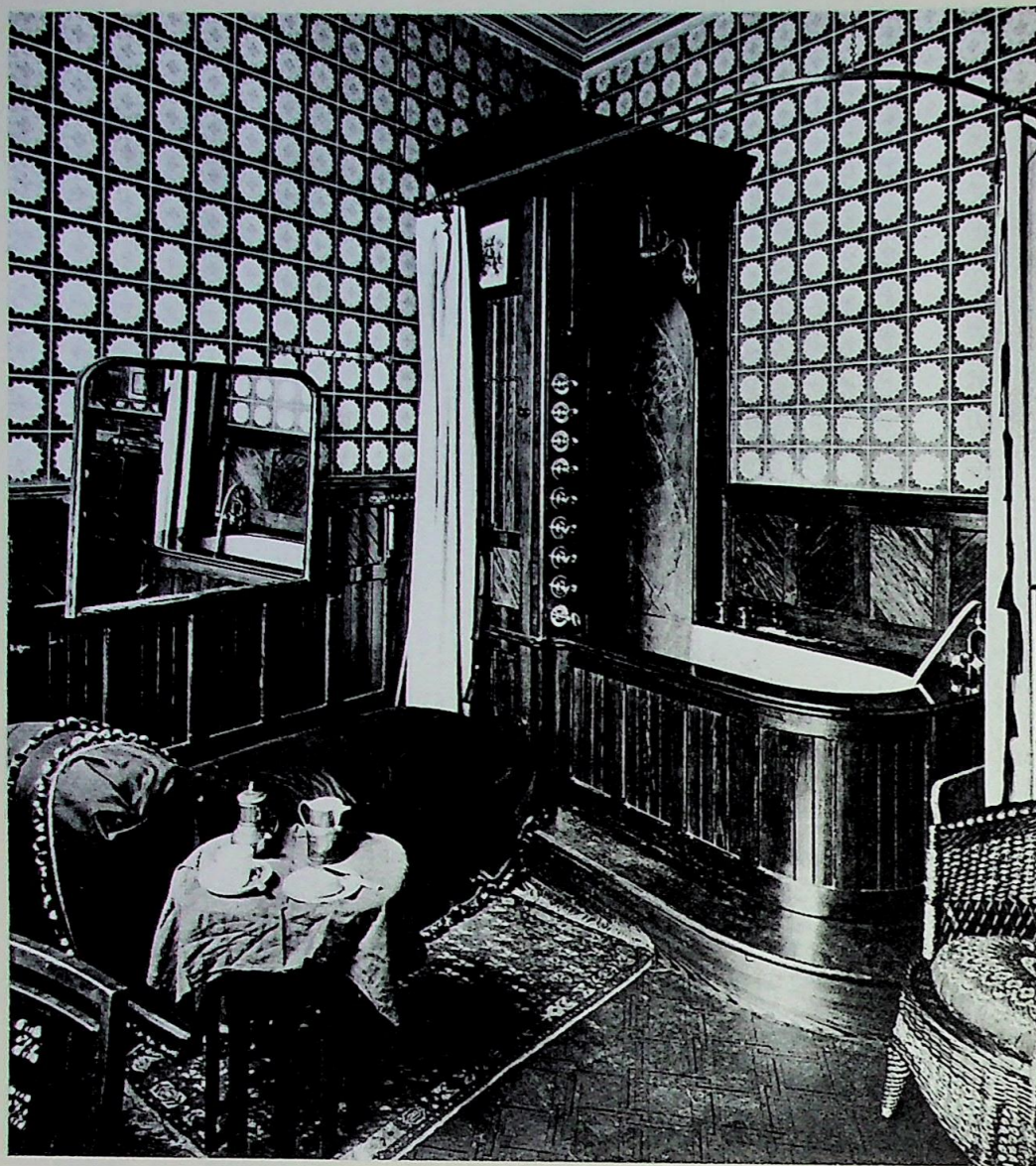
MR ROWLAND PLUMBE, ARCHITECT



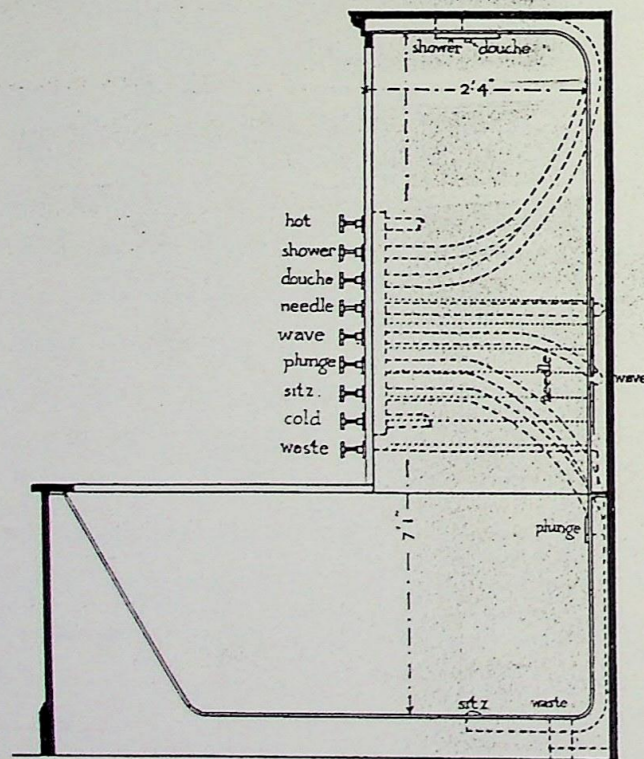
3. The Artizans', Labourers and General Dwellings by Rowland Plumbe.

Plans by Mr. Rowland Plumbe, of The Artizans', labourers' and general Dwellings Estate of Hornsey, were drafted around the same time. In it, the plans for first, second, third, fourth, and fifth class are shown. In each house a water closet is sited on the ground floor at the back of the house; however it is interesting to note that access to the W.C. can only be gained by existing through the back door of the house and walking around to the outside door of the W.C. This is obviously a throwback from when the out-house sat at the foot of the garden, extraneous to the rest of the house. In the mentioned plans, though the W.C. is now part of the main building, the use of an exterior door serves to isolate the closet, God forbid that in-doors one should open a door and find a toilet bowl sitting there.

In Britain, plumbed-in baths had begun to be installed widely in middle-class houses from the 1880s; the more wealth you were the more elaborate your facilities could be. A flush cistern and rolled rim enameled steel tub with hand basin was a standard ensemble for the bathroom of the house. They wealthy could afford a bathroom/dressing room for the bath alone, with a separate room for the toilet. In such instances bathrooms had a character which was a natural extension of a dressing room, often quiet well furnished with a number of upholstered chairs, a table and some presses or cabinets. The late Victorians brought the bathing vessel to its most advanced state, a condition that has seldom been matched since. Their ultimate offering to the world of bathroom design was the combined bath, a most elaborate type of bath with a stifling array of different shower types. The combined bath, generally a wood paneled unit, resembled a normal bath with an upright bath at one end tall enough to allow a man to stand within and deep enough to totally encompass him. The bath had a regular hot and cold water tap, and generally accompanied by a hand-held shower device. The waste outlet was lever controlled, eliminating the need for an ugly stopper on a chain. The additional functions were a rose shower, a douche, a needle shower, a wave, a plunge, and a size, all of these were placed inside the vertical unit, with control taps ascending up along the rim. The rose shower had a head of eight inches in diameter



4. Bathroom with combined bath, c. 1895, London.

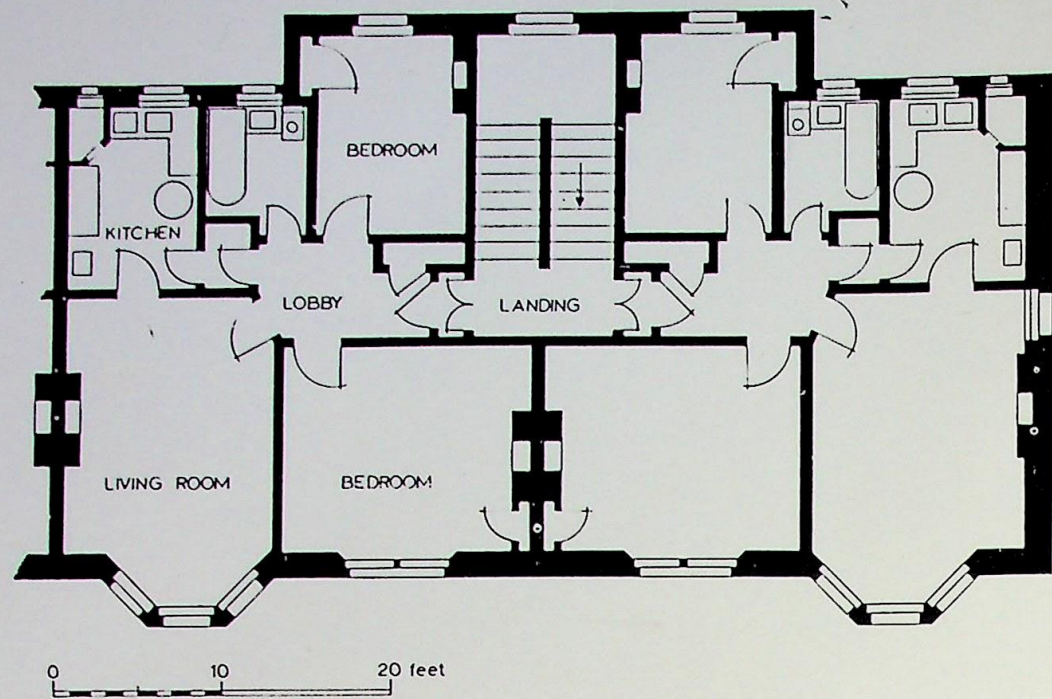


5. Illustration of a combined bath.

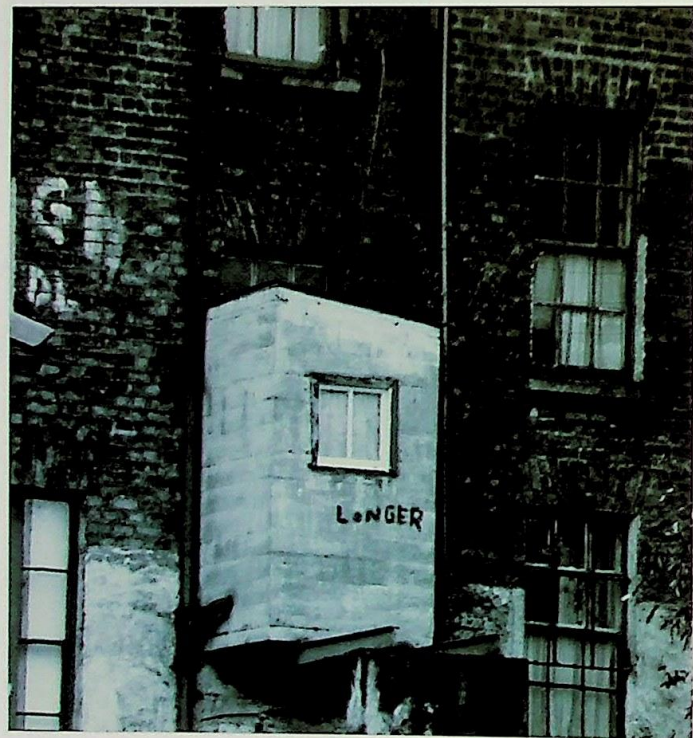
giving a rather comprehensive downpour. The douche was positioned up by the rose and pointed down, it offered a more directional stream of water. The needle shower was a most elaborate spray of water that came from six or seven rows of small needle-like holes about the upright wall. The wave was a horizontally shaped outlet that produced a vigorous flow of water. The plunge was a horizontally positioned outlet giving a horizontal jet of water. The size was a douche that squirted vertically from the floor of the bath. All of these devices were supplied by both hot and cold water.

Combined baths were manufactured as late as 1910 when they appeared to fall from grace as an aristocratic folly. The reasons for this were two fold, first the development of 'Art Furniture' and the new 'moral' interior design, and secondly the social shift from Victorian extravagancy to national efficiency. Moral design with its 'Art Furniture' was a development of the design reform started in the mid 19th century, echoing the values of truth was beauty and beauty was truth. As mentioned Ruskin and his contemporaries found this beauty in simpler designs which didn't rely heavily on ornamentation to give an item designed beauty. Moral design also adopted some of the principles of the 'Hygienists'. They strove for a rational use of ornamentation and upholstery, believing that all dust traps could lead to the harbouring and spreading of disease. They wanted the elimination of intricate carvings and ornamentation on domestic furniture, less use of elaborate upholstery with its buttoning, trims, frills and deep pile fabric. Together these believes brought about the introduction of simpler, some would say more bleak, items of furniture, creating more space in the home and giving the impression of less clutter. Interior design companies brought a breath of fresh air into the living environment by reducing this visual clutter, releasing homes from the reposed grip of the old Victorian world and establishing a new vogue for the new century.

Chapter 2



6. Architectural plan of apartments at Riddie, 1923.

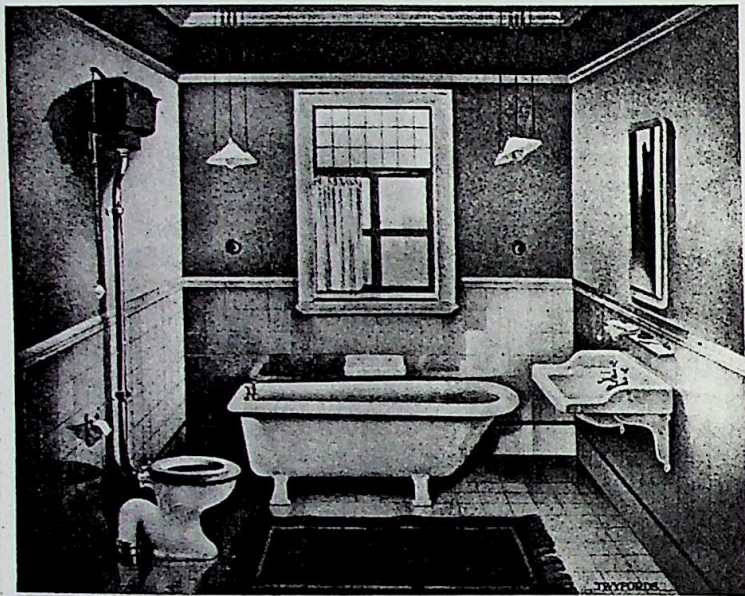


7. Toilet extension at the back of an urban dwelling.

In the early 20th century, possessing a bath was a sign of middle class status. This view was seen to be dissolved, when from 1919 on, all state assisted houses built in Britain had to have a provision for a plumbed-in bath and many had separate bathrooms with in-door toilet and sink. The plans of interwar tenements at Riddie, London, shows an apartment comprising of two bedrooms, a living room, a kitchen and a three piece bathroom. In this instance there is no convenient back gardens to erect an out-house in, so toilet and bath facilities are on the same floor as the apartment. More importantly the bathroom in question has been welcomed into the domestic world; though it may be a small room it is quite central to all other rooms in the apartment.

Both World War I and World War II imposed a hard economic and tough commercial period on the British public. Food and clothes were rationed, large industries were concerned with producing goods only for the war-front as opposed to the home market. This generated an understanding among the people they would have to make do with what ever little they had. It was a time to tighten their belt. However, it was after the wars, especially World War II, that an atmosphere of victory and prosperity grew within the nation and people indulged in the rights and luxuries denied them for those bleak years.

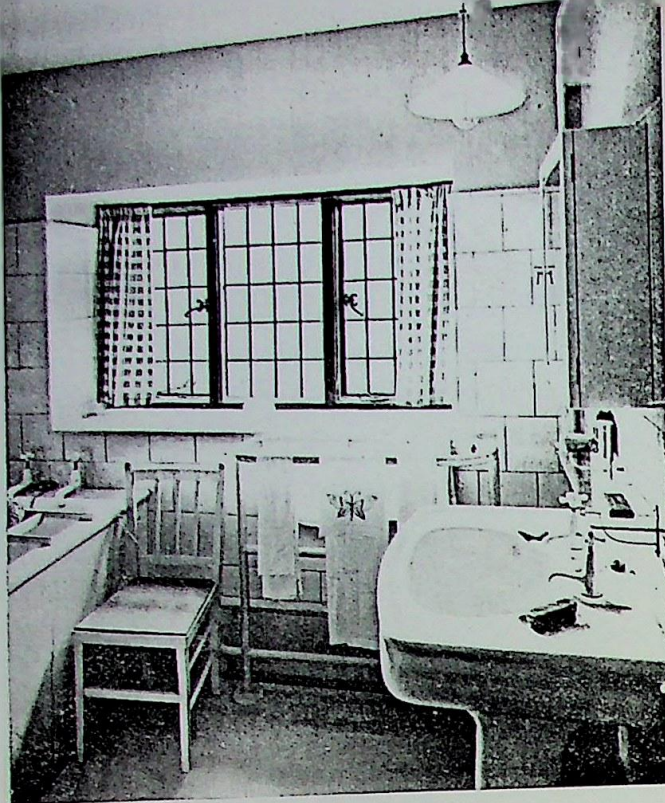
From 1920 onwards, a three piece bathroom was considered the minimum standard for any new dwelling, and for those pre-war working class houses with no facilities, or limited facilities, steps were taken to install indoor toilets and baths. One popular method of installing a toilet was to build a small cubicle on to the landing which protruded out of the back wall. A view of the back of the house would show what appeared to be an outhouse, adhering to the back wall, and generally between floor levels. The demand for sanitary ware after the first two decades increased naturally enough, as all these youths who were educated in the principles of hygiene, were now among the ranks of 'the happy homemakers'. As adults, they were responsible for their families' health and hygiene so obvious steps were taken to improve their own living conditions all around.



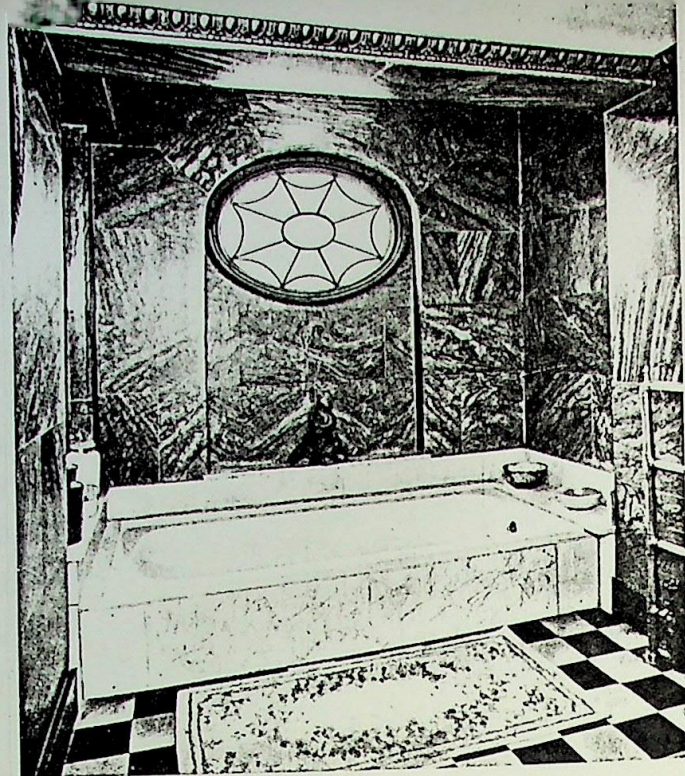
8. Twyford's, J7 Bathroom, 1911.

The years between 1920 and 1940, heralded the end of domestic servants among the middle class, and as a direct result the middle class housewife assumed all domestic roles as never before. Now it was her turn to clean and sweep and polish, a job made easy by the vast number of new labour saving devices on the market. 'Art furniture' and its succeeding styles had brought in simpler and more efficient furniture, easier to maintain. The bathroom, the domestic unit of hygiene, was also a simple affair, with a consideration for the ease of cleaning it, and maintaining a hygienic image. The Twyford's J7 Bathroom 1911, depicts the manufacturer's view of the domestic bathroom of that time. The bath tub is free standing supported on four feet, enameled apparently both inside and out. The toilet bowl is a ceramic seat with wooden seat on top, it protruded from the wall with its cistern hanging high above it. The rectangular sink is supported on wall brackets, the floor and dado are tiled in ceramic white. Surprisingly on closer examination, two single light switches can be found on the far wall above the bath! In my opinion this amalgam of products shows a lack of understanding of the concept of a new domestic room. The only design criteria implemented appear to be hygiene and cost. The toilet bowl looks like an amorphous lump of plumbing that fills a necessary distance between the floor and chair height. The exposed bath tub in fact has more dirt traps underneath itself, than its panelled predecessor. It too, appears to sit in the ceramic slaughter house awaiting to be integrated some day. The hand basin however, is obviously designed in sympathy with the rectilinear shapes of the floor and wall tiling, though this is a step in some direction it regrettably, in my opinion, is the wrong direction as it moves further away from the ergonomic requirements of users. A blatant lack of understanding of the dangers of electricity, is evident from the manner in which the two light fittings are depicted. The light switches are positioned in such a way that, only by standing with one foot in the bath and one foot on the floor it would offer you the easiest access to them! Indeed if one was bathing and accidentally touched the switch, moistened with condensation, one would definitely be electrocuted.

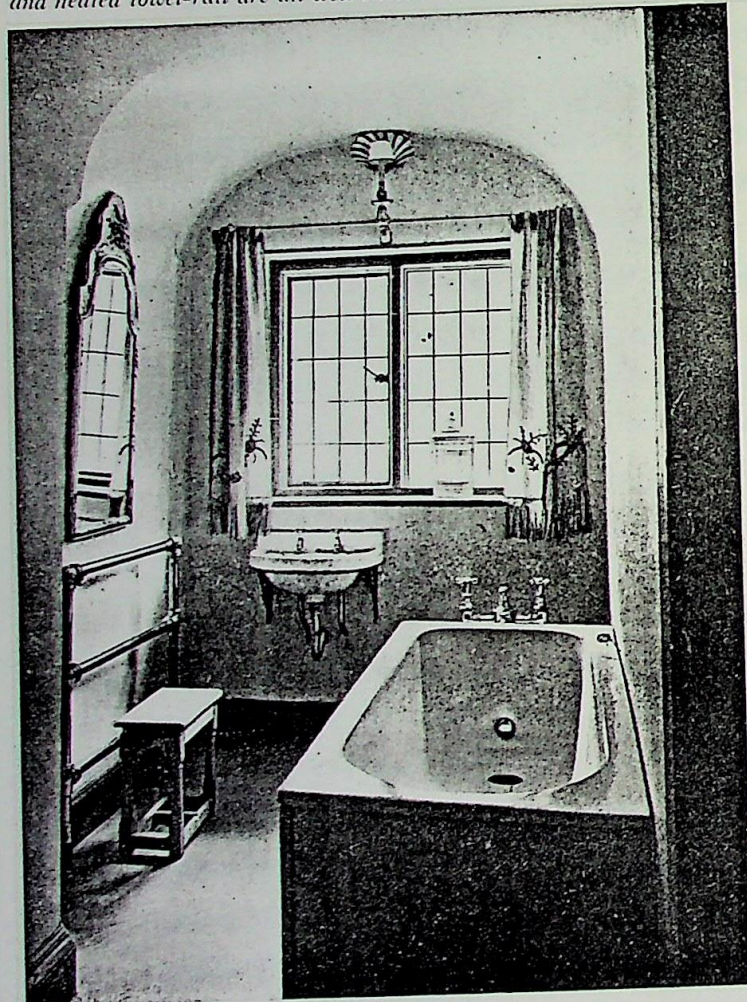
What transpires is that sanitary ware manufacturers were just doing their job as manufacturers and were filling orders and supplying the demand that existed. This demand grew during the inter-war years, smaller sanitary ware companies amalgamated to try maintain a competitive hold of the market. Having a large number of small manufacturers resulted in the company supplying their own type of toilet bowl, another company supplying their style of bath, and another produced the basin. Naturally the larger manufacturers who could produce all items, with some form of linking style, would succeed in the market. The inter-war period brought about some technical changes which helped to advance the production of goods and offer the consumer some market choice. Stoke-on-Trent, then as today, was the centre of manufacture for sanitary ware; this is due to the traditional supply of new materials, labour and a water way. Thus when one manufacturer advances with a new idea or technical development, the rest would soon follow. Slip casting was one such revolution of these decades, it replaced press moulding. Press moulding involved the articulation of a sheet of clay between moulds to produce a basic shape. This would then be detailed, assembled, and prepared by hand before firing. Slip casting is a process where liquid casting clay is poured into plaster moulds and allowed to dry. The mould is removed and the piece is fired with little or no intervention by man. Firstly, this reduced production costs and secondly, previously unattainable shapes became feasible; this also allowed for the expression of a style of some sort, limited as it may seem. The next great technical development was the controlled use of coloured glazes in the ceramic ware. There had been problems in maintaining a monotonal colour with no light or concentrated patches. The technology producing colour enameled baths was available but white was favoured by the hygienist, and was cheaper to produce in bulk. Matching the sanitary ware colours to the enamel bath colours was a difficult task, which remained until the early fifties when standards and processes reached a finite level. One could argue that the manufacturers had been given two new crafting tools to assist with the design



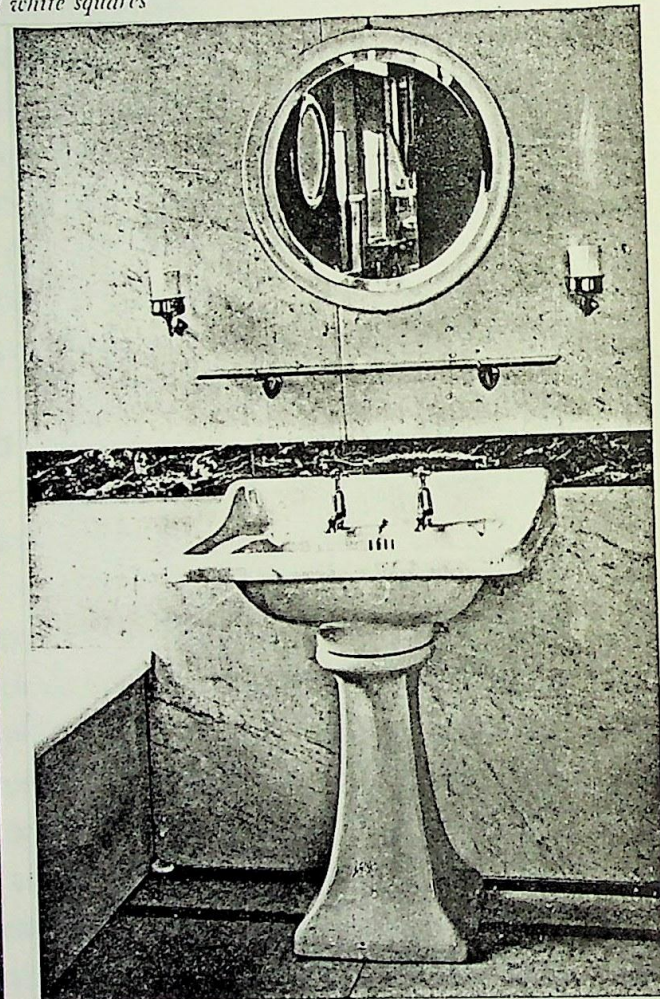
A CONVENIENTLY APPOINTED BATHROOM
IN A COUNTRY HOUSE
*The relative positions for the bath, lavatory basin,
and heated towel-rail are all well chosen*



A PARTLY SUNK BATH IN A TOWN HOUSE
*The walls are painted to represent green marble,
and the floor is covered with linoleum in black
and white squares*



A SMALL BATHROOM WITH AN ENCLOSED
BATH AND JOINTLESS COMPOSITION FLOOR
*The walls are distempered a soft rose-pink, which
colour is carried over the segmental ceiling*



A PEDESTAL LAVATORY BASIN WITH
NICKEL-PLATED TAPS
*The walls of the room are lined with lightly figured
marble, with a dark band at dado height*

and development of their wares, but in fact other than engineering no true design had been implemented.

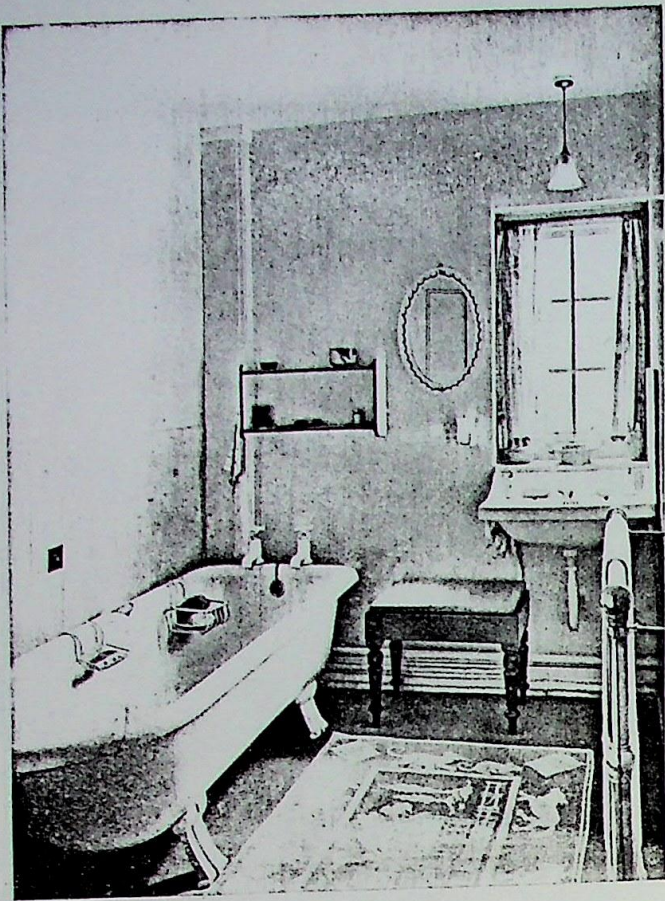
In my research I visited U.C.D. Architecture library, Richview, and searched through some shelves of early contemporary 20th century interior design books such as Maurice Adams' Modern Decorative Art, (1930), and Gerd Hajte's, Design for Modern Living, (1962) to name but two. The majority of the early books failed to recognise the bathroom as part of the house. Numerous studies and suggestions were offered for the living room, the dining room, the study, the kitchen, the bedroom, even the hall and the patio, but alas nobody acknowledged the existence of the bathroom. I wondered why was this so? Could it have been that the topic of the bathroom was tasteless? Perhaps there existed no actual design for bathrooms. My questions were answered in a 1928 book entitled The Modern English Interior It states;

'BATHROOM

Of all rooms in the house the bathroom is the place where, if desired, one can indulge in extravagant decorative fancies. We do not live in the bathroom, and it is permissible, therefore to essay here such treatments as could not be countenanced anywhere else!

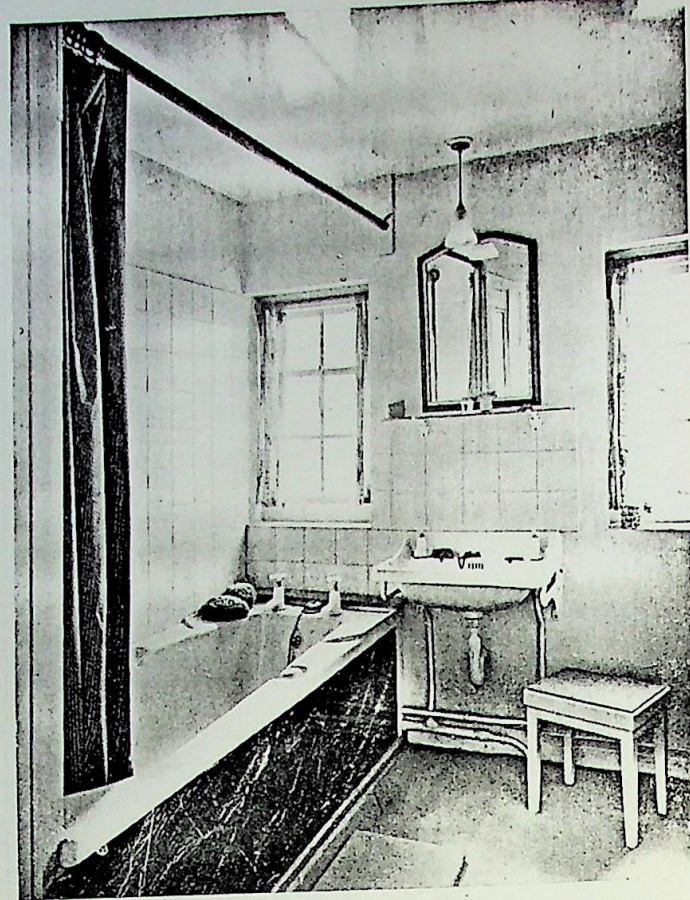
(The Modern English Interior, 1928, p. XXIX)

The reason for neglect is summed up in the phrase 'We do not live in the bathroom', the bathroom though part of the house was not considered part of the home. Obviously it must have been considered as functional as a garage or a tool shed, yet how could people have such a cold disregard for this vital room of the house. Perhaps I speak too soon, after all what the article states is that, this fact of not living in the bathroom gave one carte blanche to explore exciting interior design possibilities. The article continues:



A SIMPLER TREATMENT

The bath in this case is not enclosed, but stands on legs well clear of the floor, to facilitate cleaning. A handy bracket shelf is provided above it on the wall

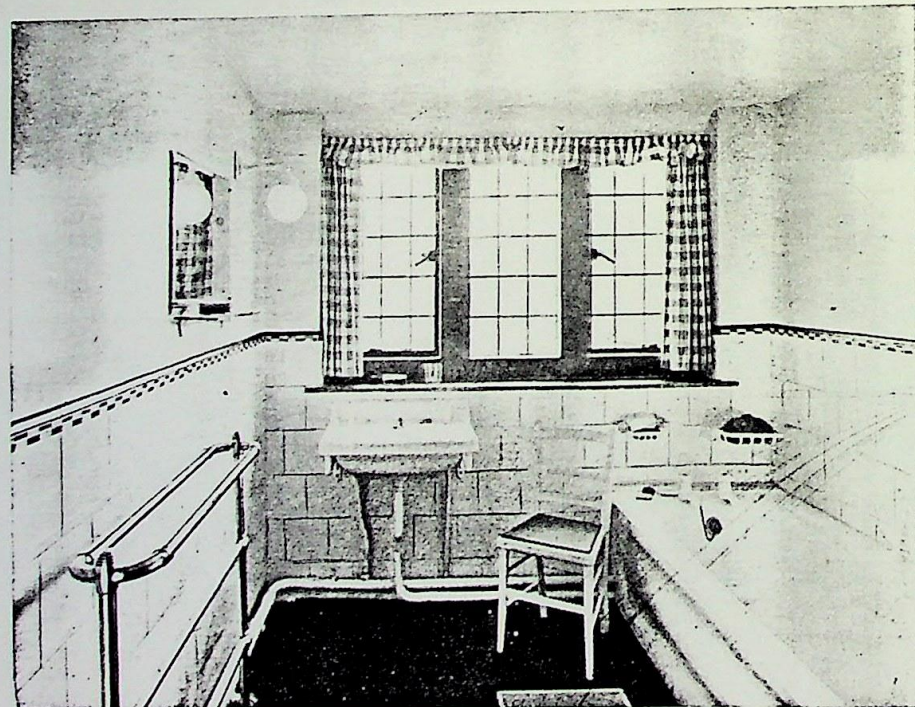


WELL EQUIPPED IN MODERN STYLE

The bath, of enclosed type, has a shower curtain that can be pulled across when desired. The walls are partly tiled and partly enamelled, and the floor is of cork carpet

WITH A BATH OF MODERN ENCLOSED TYPE

The walls have a dado of white glazed tiles, finished above with enamel paint. The window-sill is also formed with tiles (waxed), and the floor is of jointless composition



POSTURE CLOSET BY LE CORBUSIER FOR POZZI, MILAN, ITALY

10. Toilet bowl designed by Le Corbusier.

'Thus, modern paints may make a brave display of colour on the walls and on the few pieces of furniture which are the only things required in a bathroom. Alternative to paint or enamel on the walls, glazed tiles can be used. These need not be dead white, for coloured tiles are just as hygienic and are more pleasing to the eye. Or the walls can be covered with rubber sheeting, which is now made both plain and in marbled patterns.'

(The Modern English Interior, 1928, XXIX)

Well, full marks for effort. The author appears to exhibit a bright outlook towards the bathroom, even if it is for the wrong reason i.e. 'we don't live there'. However, though his philosophy sounds promising the illustrations that followed lacked the level of experimentation of which he talks. Of eight illustrations only three explore wall surfaces; two are painted to look like marble (a traditional material associated with baths) and the other has plain green walls. Nearly all have exposed plumbing, and all but one have rectangular sinks. One definite improvement is the re-use of panelling about the bath, making cleaning easier for the house owner.

This article would have been aimed at those wonderful social aspirers, the middle classes; there was a drop in their status due to the introduction of bathrooms among the working class. Somerset Maugham wrote in 1922 that:

'The matutinal tub divided the classes more effectively than birth, wealth or education'.

(Forty, 1986, p. 167.)

One escape was to improve the quality of the middle class bathroom. In principle the sanitary ware was the same but the decor was up-dated, or as the above article would have it, post-dated. Another popular way to preserve the bathroom as a middle class symbol, was to create myths regarding its use among the

lower classes. This resulted in stories of the lower class storing coal in the bathtub, such as this line from a Gracie Fields monologue titled 'In My Little Bottom Drawer!'

'And a lovely bath where we can keep the coal'

Will E. Haines and Jimmy Harper, 1928.

(Muir, 1982, p. 134)

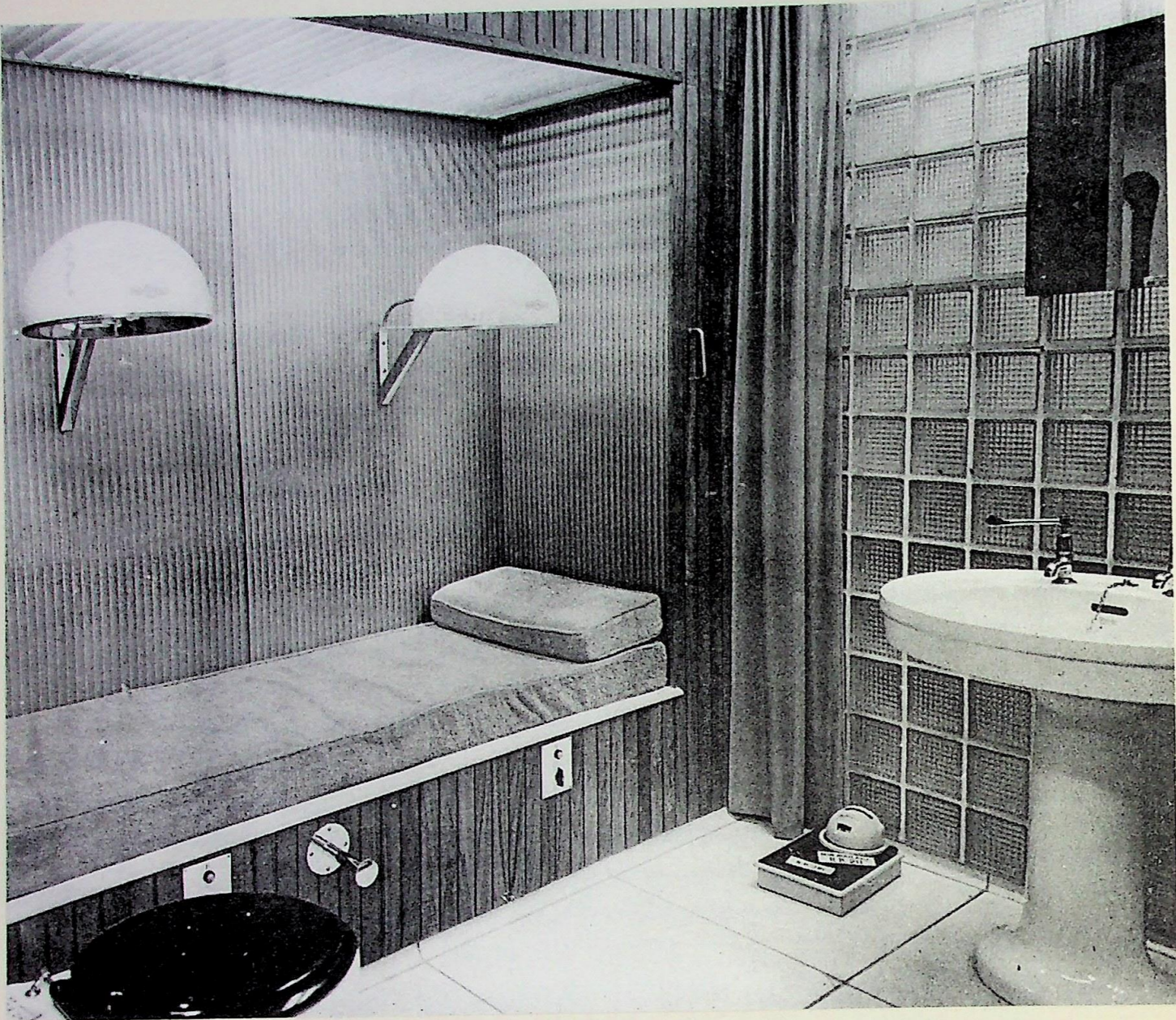
The Thirties appear to have been a very sombre period for the bathroom in Britain. However, outside in mainland Europe and the United States of America people were toying with new approaches to viewing the bathroom. Le Corbusier's Manual of dwelling published in France in 1923, outlines that a client's specification should demand:

'a bathroom looking south, one of the largest rooms in the house or flat, the old drawing-room for instance. One wall to be entirely glazed, opening if possible onto a balcony for sun baths; the most up-to-date fittings with a shower bath and gymnastic appliances'.

(Le Corbusier, 1927, p. 114)

A most exciting approach, voiced by Mr. Le Corbusier, however not much of his own work, prior or after this publication observed this opinion. Most bathrooms he designed were small and didn't lead out on to any balcony. He did however use modern devices, he even went as far as to design an ergonomically improved toilet bowl. It was a marriage of the continental squat toilet and the more common seat toilet. It looked like a low level toilet bowl with foot rests halfway up the sides. This configuration forced you into a semi-squat position, with your knees braced against your chest, giving you adequate muscular control for comfortable elimination.

Development of the bathroom took place in America, where they examined the possibilities of space saving. They developed the



11. Bathroom designed by Clive Entwistle for 'Britain Can Make It', 1946.

bathroom into a compact unit, this allowed them install a bathroom where ever they wanted, and on a modular basis, notably on a domestic basis but also in hotels, motels and mobile holiday campers. Thus bathroom facilities were never lacking in the US culture from the 1920s on. In their research for economy of space they sacrificed the space occupied by a bath tub and opted for a shower, a trend that wouldn't sweep across Britain for several decades. It is surprising that Britain made no direct investigations at this time, into space economy because, as the following table indicates, houses were getting smaller before the war.

Average floor space of British three bedroom houses built in the quoted year

Year	Square Feet
1920	860
1930	720
1948	1090
1980	900

(Worsdall, 1979, p. 74)

Indeed during and just after World War II, attention was directed back into the domestic bathroom. In the periodical House Beautiful in 1942, an article by architect Maynard Lyndon asks 'Your bathroom, will it be obsolete after the war?' In it he predicts his view of the bathroom for the end of the decade. His view gets away from the sterile domestic cell and sources ideas from what would then have been a strong international influence ... Hollywood. In 1948, in the post-war exhibition, 'Britain can make it', one exhibit was a so called luxury bathroom designed by Clive Entwistle. It was described as:

'a Hollywood dream for most visitors'

(Steward, 1987, p. 89)

The bathroom had one entire glazed wall, a large oval sink on a pedestal, and a toilet bowl. On either side of the room was a recess, one contained a bath (with wood panelling as a surrounding, a bit of a reversion!) the other housed an artificial sunbathing couch. And last but not least, to match the toilet, there was a bidet, though this item was thought by most people to be a 'badly designed lavatory!' The irony of this particular exhibit was the fact that of the large number of people who came from across the nation to view the future, they each spent on average 16% of their time queuing for... yes you've guessed it... the public toilets. People spent upto two hours just waiting to 'spend a penny', which no doubt didn't give the poor humble toilet bowl a good press.

Let's return to that puzzling new contrivance, the bidet, considered a continental device of a tasteless and vulgar nature, it was never widely accepted among the British public. The bidet pan was available in Britain as early as 1750. In the 18th century the French developed the pan by installing a douche in it which pointed vertically.

Fixed pedestal bidets were available in Britain by the early 1890s, but mainly as items of luxury or opulence. Commercial production of bidets for the average home become possible only after the second world war.'

(Gladstone Pottery Museum, 1981, p. 11)

The proper use of the bidet, for personal cleaning, still remains a mystery to some people. Just as the bath was once recognized as a middle class status symbol, at the start of the century, the bidet now came along to re-establish the gap between the classes. Interior decoration did elevate the middle class before the war, but now the bidet, a tangible commercial product, could offer itself as a definite symbol. Interior design is a subjective view of personal taste, but a bidet is a plumbed in fixture, a definite object. Even if nobody quite knew what it was for, or

even if those who did know, didn't use it, who cared. Nobody ever asks do you use your toilet below, and nobody would ever ask do you use you bidet. In fairness to manufacturers the shape of the bidet was a good ergonomic design, it resembled the out line of a figure of eight. However, this was more or less an imported design that came from France, and when the British took it onto themselves to tackle the unit, they styled it so that it resembled the shape of a toilet bowl. This is a classic example of the lack of design that was given to sanitary ware, instead it suffered through the implementation of styling.

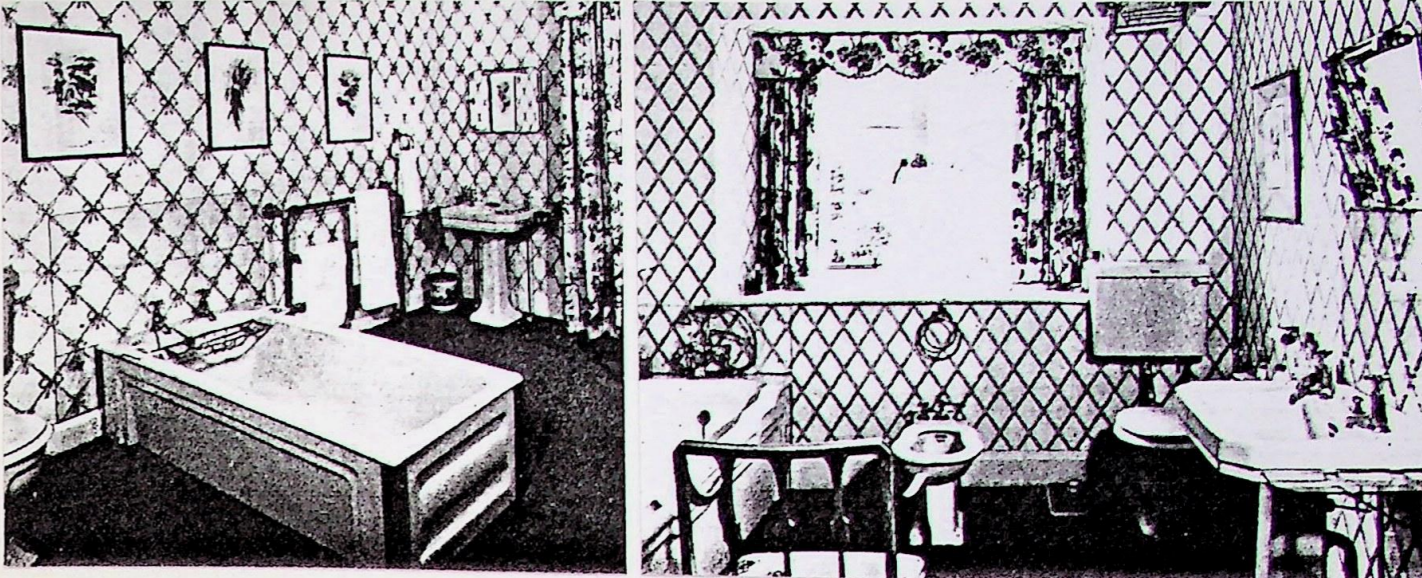
With the world of interior design and the bidet securely stored-away into the home of Mrs. Mid Britannica, once again the class system of Britain was solidly defined. Normality was resumed, that was until Imperial Chemical Industries discovered a revolutionary new use for a new plastic of theirs called 'acrylic'. Sheet acrylic they produced under the tradename of 'perspex'. This perspex could be vacuum formed into the shape of a bath. The implications were fantastic, or horrid, depending on where you stood. For manufacturer it meant reduced costs in time, labour and materials, it also gave them an opportunity to produce better designed tubs. Arguably this fact wasn't truly utilized until the 1970s. It also allowed for a wider selection of possible colours. To the merchant and tradesman it meant that baths would be far lighter in weight, thus easier to transport, carry by hand, and install. To the working class person it guaranteed a wider selection of reasonably-priced bath tubs. To the middle class it meant not quite war, but more of a cross border battle. Retaliation came in the form of a fresh outlook, or should I say insight into the interior design.

This time influences came not from across the English channel, but across the Atlantic Ocean, from the shores of America.

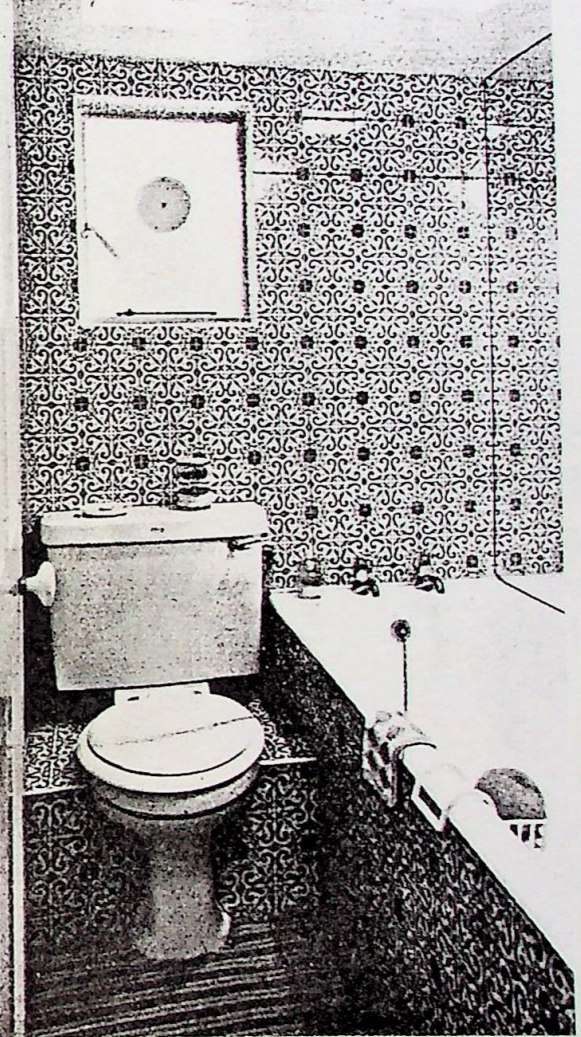
'Once upon a not-so-very-distant time our bathrooms were just that - bath-rooms. Now we have learned from the United States that a bathroom is not



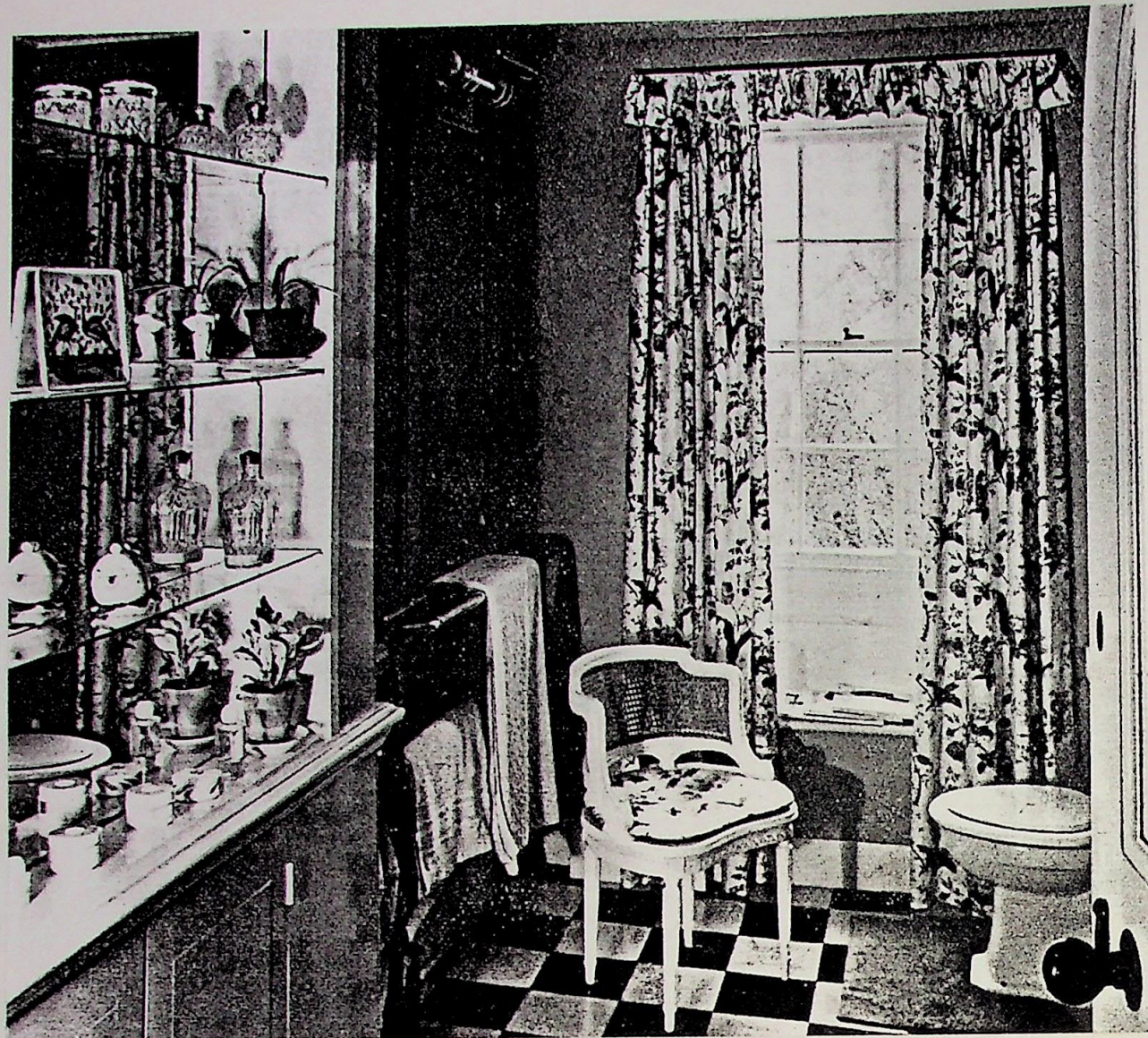
Bathroom designed by Godfrey Bonsack.



Lord and Lady Rootes' bathrooms in Inchmadamph Lodge, Sutherland.



Olive Sullivan's very very small bathroom.



Bathroom with glass shelving, floral curtains, black and white tiles and a white painted bergere chair.

necessarily an ante-room to a clinic, but a room we can enjoy being in.'

(Harling, 1952, p. 170)

The article continues to say that there is no more need to have a cold bathroom that in his opinion, this was a cultural throw-back from the Victorians. Their attitude was that if they fell into the trap of taking hot baths, like the Romans, that they too would have their empire collapse and be crushed. Though clearly stating that the bathroom was cold, not once is there a reference to actual heating devices, instead warmth is to be afforded by improved decor. The result is highly patterned tiles and mosaic, floral curtains, and patterned wallpapers. Now when you opened the door, you entered a highly decorated room with regular sanitary ware. The contrast is surprising in most instances, and once again shows a lack of design integration.

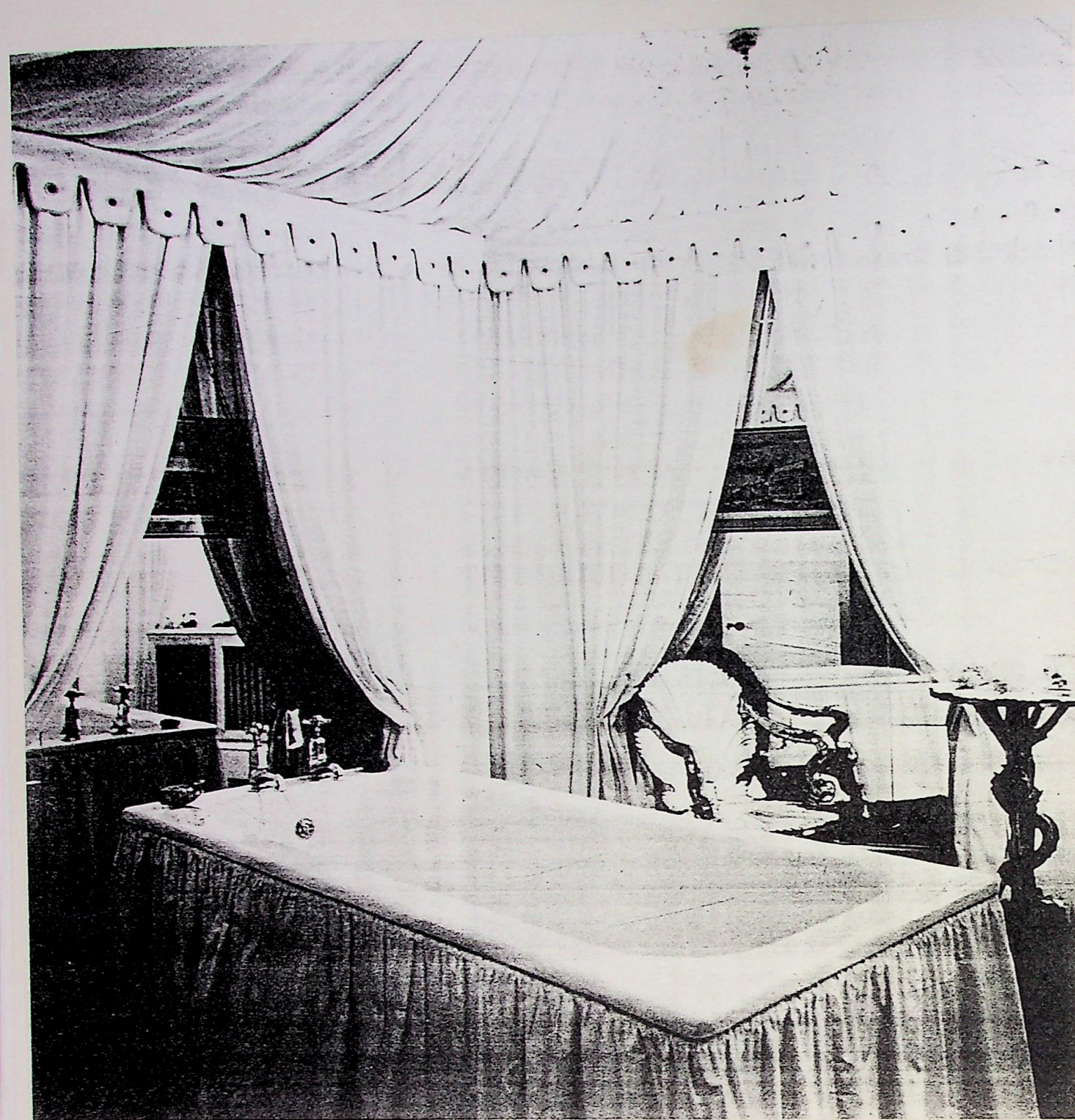
The transatlantic influence of the U.S. was easily reinforced by television soaps. In 1953, the year of Queen Elizabeth's coronation, one million television sets were purchased, two years later saw the arrival of the first commercial television channel in opposition to the B.B.C. The bombardment of U.S. sitcoms proposed a question of lifestyles for the British people, as the traditional form of social segregation seemed to dissolve into history, when class distinction became less obvious. Everybody was exposed to the same influences, both social and cultural. The 'Festival of Britain' with the association of the Council of Industrial Design opened its exhibition in 1951. There were 10,000 exhibits displaying modern and possible future goods. The whole adventure was considered:

'A revelation to hundreds of thousands of festival visitors for whom modern had meant the art deco shapes and patterns of the inter-war era.'

(Louis, 1989, p. 159)

By 1958 one in every five Britains lived in a new post-World War II home.

Chapter 3



13. Bathroom designed by David Hicks.

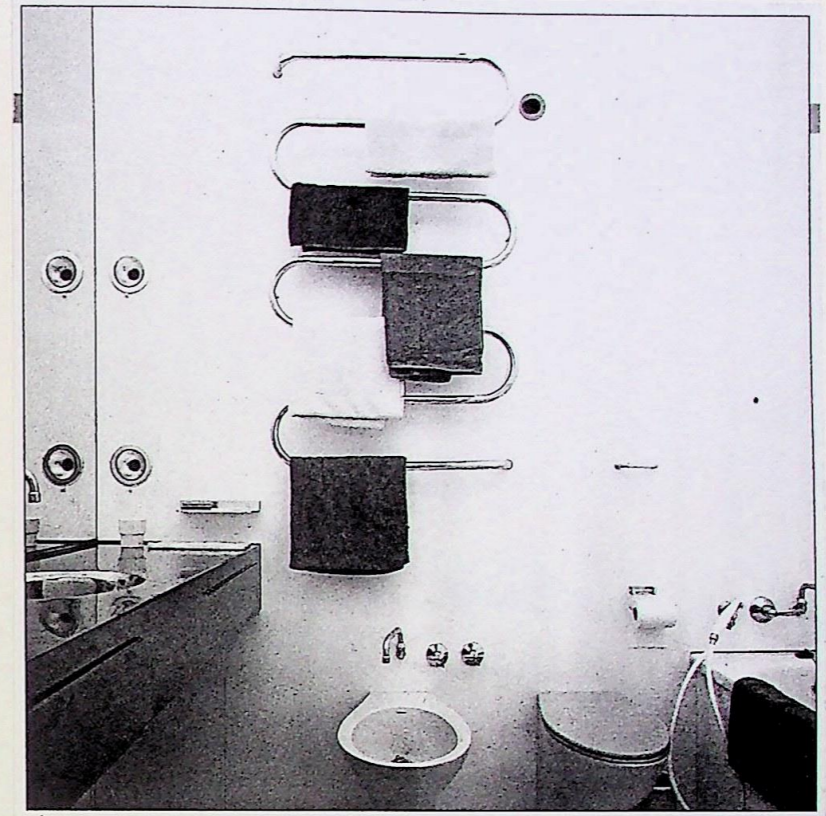
The Sixties proved to be a decade of social upheaval, where societies and cultures were popularised, symbolised, and sold back to the people, at a commercial profit. Commercial air travel was happening, computers were on the go, space technology was on the up and up, hippies were on the move, pop music was on the climb, and life was enjoyed to the full. People became aware of the quality of life and the beauty of loving. 'All you need is love' sang the Beatles. Everybody grew closer, people marched, 'Ban the Bomb', 'Legalise Cannabis', and 'Burn the Bra'. Sexual liberation was demanded, sexual equality was demanded and sexual freedom was taken. People 'discovered' themselves, they discovered others, they found out who they were. This had several implications for the bathroom, if it had to do with sex it was discussed, it was re-evaluated and since the bathroom was the place where one was exposed one's own gender quite often, a respect grew for this room that was so secretly privileged.

The art of living was explored to the maximum. People had more free-time and disposable income, they could afford to luxuriate and pamper themselves. Concerning sanitary ware, the market didn't lead the people but they did manage to supply a new demand for choice of colour and styles. Truthfully, the majority of units sold were sold to merchants; however, more and more designers took a greater interest in the bathroom as a living environment. Only the very rich could afford custom-made bath tubs, the rest of the adventurous public made do with what wares were commercially available. Armitage Shanks, one of Britain's leading manufacturer's, was producing 23,000 pieces of ware per week by 1969, compared with 5,500 pieces per week in 1946. Still people worked about the wares on offer, with limited scope of true design.

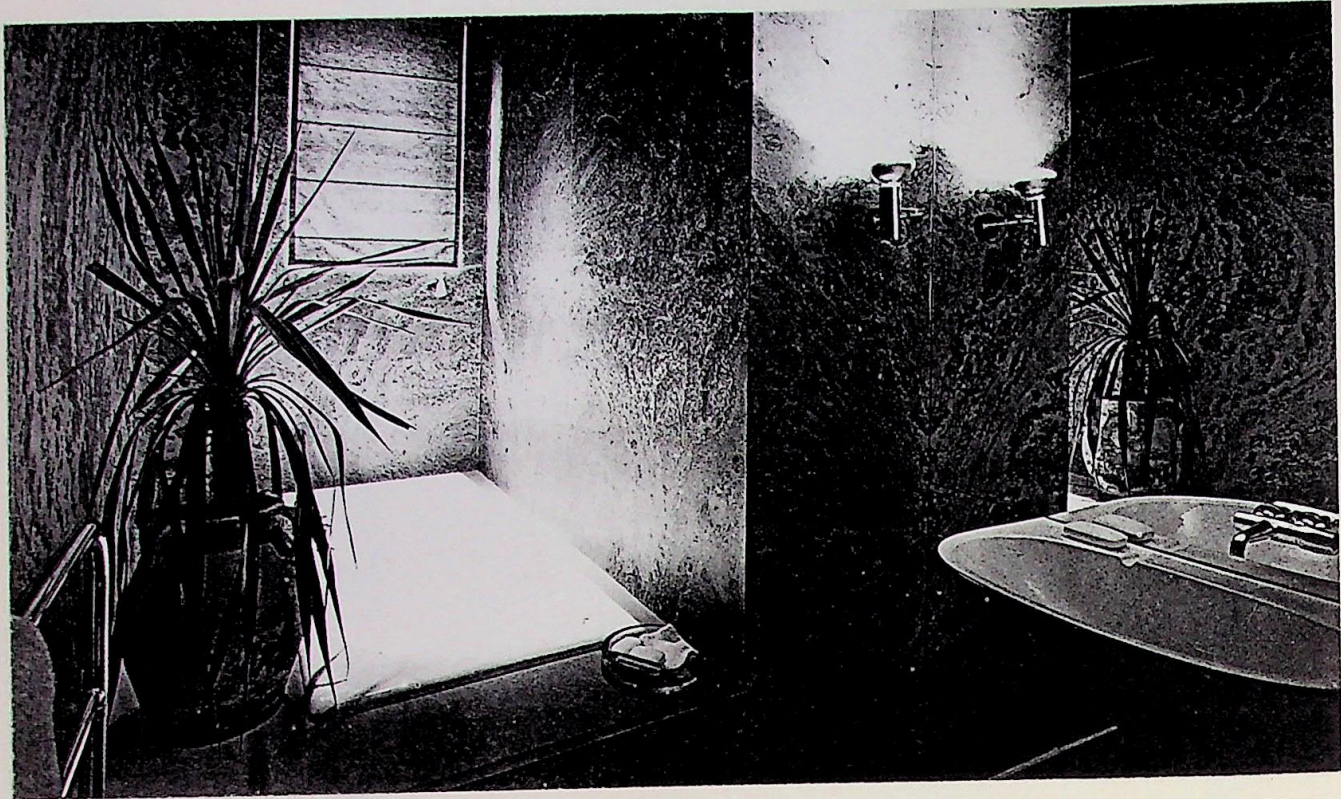
Various trends were established in bathroom design; what follows is a brief discussion of four types. First we have the live-in bathroom, this is a concept taken to the extreme where the bathroom and all its facilities are built as part of the main domestic living area. If the idea of an open plan bathroom-livingroom doesn't appeal to you then the more conservative view



14. Bathroom designed by Anthony Denney.



15. Bathroom designed by Sue and Richard Rogers.



16. Bathroom designed by David Mlinaric.



17. Bathroom designed by Max Clendinning, Fantasy.

of lavishly converting the bathroom into a type of living room may appeal to you. David Hicks took this approach when designing most of his bathrooms of the 60s and 70s.

Second is a simple idea, turn the room into a gallery of collectors' items. This is the concept of turning a functional room into a repository of artifacts that may be viewed at any convenient sitting, for as long as one wishes, and in total privacy. The accompanying is an illustration of such a bathroom designed by Anthony Denney.

Third, in full contrast is the adoption of the minimalist and functionalist view, creating a slimline hygienic unit, representative of the twenties. The illustration included is of a bathroom designed by Sue and Richard Rogers, for a house in Wimbledon. The most ironic fact is that, though the room looks functional, the bidet styled to look similar to the toilet, is in fact a bad design not offering good thigh support or adequate hand room at the front and back.

Fourth is the fantasy and psychedelic approach to interior decoration. Interestingly, the sanitary ware is nothing out-of the ordinary but it is the use of colour on the walls that almost brainwashes you and doesn't give your mind time to settle down and take in the view. It may be cosmic to use the bathroom while stoned out of your brain, but I'm sure it must be a formidable task to face it the morning-after.

1966 saw the publication of a bathroom book by Alexander Kira. It was the result of seven years of research for the 'Center for Housing and Environmental Studies at Cornell University'. This was a comprehensive book as a result of a comprehensive study that investigated every aspect of the bathroom, its wares, and every activity that occurs there. It discusses the psychology of its users and their changing attitudes and acceptances. Ergonomic studies were conducted and recommended guidelines were laid down for the improvement of baths, bidet, toilet bowls, showers and wash hand basins. With the exception of a few manufacturers

of baths and wash hand basins, nothing of British production has come close to the standards set by Kira, except for one project.

'One might cite the Metlex 2000 range - a hugely ambitious project evolved from the pioneering work of Alexander Kira, which was a commercial disaster.'

(Allen, 1989, p. 27)

In my opinion the work of Kira is brilliant and shows a thorough understanding of the subject. The solutions he offers are, in appearance, a radical change from conventional sanitary ware. A radical change in the bathroom is something that has not been seen throughout this essay. It was never evident at any time that such a move would be welcomed. Therefore, I do cite the Metlex 2000 range as another design before its time. ^

The 1970's was the time of global economy, unless you were an Arabian oil sheik! It was a decade that rang with words like recession, cut-backs, inflation, unemployment, economic and modular. A larger number of people took it on to themselves to purchase their own sanitary ware from the merchants and thus gave rise to a new increased retail market. Bathroom boutiques, and bathroom shops appeared in every large urban center to cater directly to the general public, and very quickly they found their way onto the High streets. The problem that arose here was that retailers had to import wares from Italy, Germany and France, to offer a wider and more diverse selection than general merchants could. Though this was viewed by British manufacturers as a crippling move, it did brace the public for the launch of new British designs which would win back the sales figures in 1980.

**HOWEVER SMALL,
YOUR BATHROOM,
DOLPHIN FITS
IT BEAUTIFULLY.**

Don't despair. We're colours and style of suite expert at using every inch of space in your bathroom. Dolphin can transform it for you beautifully. Creating a sense of spaciousness even where there is no space. We'll help you plan your bathroom with exactly the

colours and style of suite you want. Then we'll install it expertly. Wall-to-wall. And that includes wiring, plastering, tiling and carpeting! Nothing's too much trouble for Dolphin.

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18. Magazine advertisements of Dolphin Baths, Allia, and Trojan Plastics. 1988.

When Allia first launched the Courrèges range under our name of Doultou Bathrooms it established itself as the ultimate in affordable luxury for the larger bathroom.

A creation of the world famous French designer, Andre Courrèges, this stunning completely co-ordinated bathroom concept was so refreshingly different and attractive it was unlike any other suite available. It still is.

No one can better the best, so Allia haven't attempted to.

We've simply increased the design possibilities for Courrèges so that it will appeal to lots more people. How? By introducing three brand new purpose designed compact products — A smaller 1700mm bath, vanity basin and 600mm pedestal basin — so that Courrèges will fit perfectly into the more popular size of bathroom. Now, Courrèges is available in a unique new soft grey fashion shade — Pearl Silk.

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ALLIA
THE LATEST WORD IN BATHROOMS

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PROVIDING EVEN MORE DESIGN FREEDOM

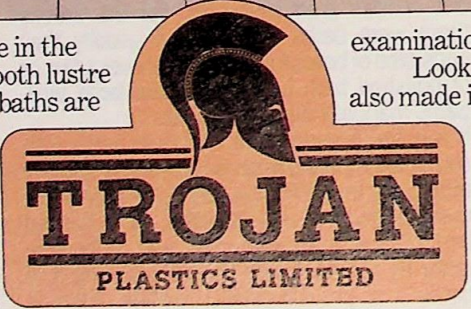


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Trojan luxury baths offer you indulgence in the grand manner. But elegant line and satin-smooth lustre are only part of Trojan's grand design. Trojan baths are created in ICI 'Perspex' cast acrylic. Their quality and reputation are not mere myths. Every Trojan bath is backed by a 20 year guarantee.

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examination. On the surface they look beautiful. Look on their undersides and you will see they are also made in a way that gives them quite exceptional strength and rigidity.

Trojan offer you a wide selection of styles, and colours to match other popular bathroom products and fittings.

Choose Trojan.
 Could your new bathroom have a more impressive centrepiece?

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For attractive colour brochure and stockist list write to: Trojan Plastics, Brackenhall Works, Bradford Road, Huddersfield HD2 1DT. Tel: 0484 35724.

Chapter 4

The British public converted baths into shower baths, and new dwellings and extensions included the indispensable shower. In my research I have stated various reasons for the adoption of showers as a popular method washing, some less obvious than others yet everyone played its own small part in the development of "Shower Power".

The first event in the chain reaction of events that led to the explosion occurred in 1972 at the Olympic Games: Great Britain won two gold medals in the jock and fold events. As with most world sports, when one nation was outright, the citizens show new interest in the sport, be it from event attendance or participation. For example when Boris Becker became the world tennis champion in Germany tennis went from being another sport to a million Deutsch Mark industry. A similar effect occurred in

What this established was the precedent of washing after a physically demanding event. People would leave club houses all over the country feeling refreshed after an exhilarating day. Showers grew to form an image of an active-sporting life. It became a tangible symbol which would later be sold to the public as part of their lifestyle. A 1973 Mintel bathroom survey showed 27% of all bathrooms surveyed had shower facilities. In 1988 a Mintel bathroom survey showed that 74% of all bathrooms now had showers. For some, joining club houses was their first constant exposure to fully accessible showering facilities, and as such influenced their opinion in a positive way towards showers. Showers were quick and efficient: it only took five or ten minutes and if you were unpressing out of dirty sports wear, you could as well go for a quick wash. The important factor being that it didn't impose on you, in fact you benefited from the experience you looked clean.

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Over a period of time it ground down the ritual of the weekly bath, the religious exposure of bare flesh to warm water. A complete weeks build up of grime sweat could be washed away leaving you revitalized to tackle the pleasure of the weekend. It had taken centuries to get the 'Great unwashed' to bathe once a week, be it for the glorification of Sunday service or their Saturday Night Fever!. Without the aid of medical experts or political rites the humble shower took as short or one decade to more than prove itself. Being such a quick and complete method of washing it worked itself into the mornings toilet of washing and dressing. First it served to supplement the weekly bath, and eventually in some instances it replaced bathing as a washing preactive completely. In some family homes showering is the accepted form of washing, the bath lies dormant, expect for the occasional time when mother or father may use it!

The nineteen seventies also became the decade of 'Do It Yourself', the price of qualified workmen was expensive in that decade of recession and economy. DIY shops sprung up in every large town. Publishers were only too delighted to cater to the needs of these adventurous battalions. Home improvement books such as The House Book by Terance Conran, appeared in bookshops, and Marshall Cavendish flooded newsagents' magazine racks with magazines like DIY Weekly and Golden Homemakers. This gave the man in the street a new hobby; his home. Where previously this was the sole domain, and responsibility of the women of the house, it now fell under the hammer and saw of the master. The results were mixed; some homes and relationships benefited, others required professional services to save their crumbling world. The main advantage was that home owners could totally redecorate their homes. Where once before they hung pictures and curtains and made together light alterations, they now could refit any room in their house; make their living environment much more amicable. Every room in the house was destined to be redesigned to the tastes of the owners, every type of modern convenience to be installed, and when the bathroom was improved it generally led to the installation of a shower unit. Houses being built in the

eighties would generally have been built with a shower unit over the bath as a matter of course. It was the mid-eighties which saw the shower enter into an element of its own.

'The mid eighties are pinpointed as a boom period for the sale of shower units and fittings'

(Mintal, 1984, p. 43)

The shower plumbing system was relatively cheap so too was the shower tray, in total an extra 'in Vogue' washing facility could be offered to home builders. A shower room the size of a large closet could be built separately from the bathroom, and thus relaxed early morning family rush-hour. The possibility of a bedroom en suite fall within the reach of others if a bath was sacrificed for the cheaper and space saving shower.

Home development grants become a much used reason for building on an extension to your house. In Ireland the seventies was the decade when most of the then 34% of house owners who didn't have proper internal bathroom facilities, took the opportunity of building on and installing a proper-bathroom.

Another reason for taking a shower rather than a bath came about not for economic or design reasons, but an ecological reason... water shortages. With the increase of new houses in urban areas, a greater demand was put on the water supply board, a problem that escalated at times of low rainfall and summer droughts. Water authorities would have to limit supplies to houses unless the general public took steps to reduce their water use and wastage. One primary move was to take a shower rather than a bath because of the considerable water saving made. This ecological factor took more recumbent bathers and placed them under the shower and slowly but surely winning over more conversions.

Protect your hair as well as your skin

Always protect your hair from the harmful effects of the sun. It can damage your hair, dry and bleach it. Use The Body Shop's HAIR SALAD CONDITIONER before and after swimming, and always rinse out salt or chlorine water from the hair. Or try a HENNA WAX for protection: just smooth into hair and comb through.

Don't manhandle your hair!

Be gentle. NEVER use a metal toothed comb - use a wide-toothed plastic comb instead. Avoid too much brushing and don't brush wet hair if possible. Wet hair is highly elastic and liable to break - dry hair is much stronger.

THE MOSTLY MEN RANGE

FACE WASH

This vegetable based cleanser contains evening primrose and lavender oils, soapwort and clays. Use instead of soap, morning and night.
For all skin types.

HAVING CREAM

A coconut and glycerine based shaving cream which helps to soften the beard, making shaving easier. Available in three fragrances.

For all skin types.

AFTERSHAVE

Available in three fragrances:

- 1. **SAMARKAND** A mysterious mix, containing herb oils and citrus nuts in a blend redolent of the Spice Route, with special woods to make it last and last.
- 2. **SANDALWOOD** From the evergreen Sandalwood tree this oil - balsamic, sweet, rich, warm and woody, is one of the most traditional of perfume oils.
- 3. **JAMAICA** A subtle, exciting fragrance, made up from geranium, lavender, bergamot and sage to evoke the pungent adventure of the tropical Caribbean.

FACE PROTECTOR

A light, gel-based moisturising cream, ideal for use after shaving, leaving the skin smooth and oil free. Contains evening primrose oil and lavender oil to ward off pimples and soothe razor burn; cocoa butter to protect the face from wind and cold; and UV-B filter to help prevent sun damage.

THASSOUL MUD SHAMPOO

Thassoul is a traditional Moroccan mud from the Atlas Mountains, a cleanser which gently strips the hair of excess oil and scuminess. Contains NO artificial colouring.

Hair type: greasy with dry scalp.

SEDRA CONDITIONER

Sedra is a herb grown in Iran, its crushed leaves, incorporated into this conditioner, leave the hair shiny and in good condition. The inclusion of boiled yeast, a vegetable protein, increases the hair's tensile strength.

Hair type: normal to dry.

SLICK

Hair Styler

A brilliantine gel containing camellia and almond oil to give you THE glossiest wet look. It gives shine and control when you need it, and when you don't - just brush out. Can be applied to damp or dry hair.

FACE SCRUB

Not just for the face, this cleansing scrub acts as a deep pore cleanser for the back and chest too.

Contains: almond and jojoba oils for their moisturising and conditioning properties; evening primrose seeds and ground rice to exfoliate.

For normal to oily skins.

TALC

A light, absorbent talcum powder which gives a smooth, cooling effect to the skin after a bath or shower.

You can also shake it into socks to combat perspiration, odour and athlete's foot.

For all skin types.

ACCESSORIES

Our range of accessories includes flannel, flexi-comb, toothbrush, travel toothbrush, t-shirt and washbag, all packaged to co-ordinate with the clean image of the MOSTLY MEN range in its unfussy monochrome containers.

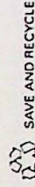
The MOSTLY MEN range

is

NOT TESTED ON ANIMALS



THE BODY SHOP INTERNATIONAL PLC
Hawthorn Road, Wick, Littlehampton, West Sussex
BN17 7LR



Hair type: greasy with dry scalp.

MOSTLY MEN

ARE YOU A SLAVE TO THE SHAVE?

Shaving. It's habit-forming. Love it or loathe it, the daily shave is an essential part of most men's personal care routine.

Every day, 21 million men in the UK shave their faces. The average man today will spend 3,350 hours of his life (about 19 weeks) in front of a mirror scraping a layer of skin and bristles off his face. That's quite a commitment!

Now you can use your daily shave as the basis for an easy skin and hair care routine. MOSTLY MEN is a range of no-nonsense, straightforward products, created for men. MOSTLY MEN offers you opportunities to clean and protect your skin and hair in YOUR way, as an extension of your daily shave ...

The **BODY SHOP**

ALL YOU NEED TO KNOW ABOUT SHAVING ...

They say it all began with a 'new look' caveman, scraping hair from his face with a sharpened mammoth bone or piece of flint.

Perhaps. What is certain is that the history of shaving is a long and often painful one ...

Ancient Egyptians hacked away at their beards with bronze knives ...

Roman legionnaires ground off their whiskers with pumice ...

Some tribes in Africa singed off their stubble with red-hot iron plates ...

Men in the South Seas used to clip single whiskers between pieces of sharp flint ...

Later, straight razors (made by craftsmen whose main product line was swords) provided a clean but often hazardous shave, and it wasn't until 1762 that a French cutter invented the first crude prototype of the safety razor.

In 1903 King C. Gillette introduced a detachable double-edged razor, clamped to a handle. Cheap, replaceable blades meant that everyone could afford a sharp razor for a clean shave.

Since then the technology of shaving has developed fast ... Stainless steel blades, coated blades to reduce 'drag', the twin blade cartridge ... And, of course, the electric shaver. Now you can even buy one which allows you to keep the desired amount of designed stubble, giving that acceptable laid-back look ...

A 1986 survey by New York psychologists shows that while ALL men complain about shaving, 97% of them would NOT use a product which would permanently rid them of facial hair ...! And another study has revealed that 90% of British women prefer smooth male chins ...

So the shaving routine of the morning male continues ...

Whichever way you choose to shave, electric or wet (and, in fact, only a minority of men use electric shavers every day), it can still sometimes be a laboured and less-than-enjoyable business.

Many men have shaving problems, and often skin problems too which are shaving-related.

Help is at hand ...

SHAVING GRACES

OR, 10 STEPS TOWARDS THE PERFECT SHAVE:

- 1 Wet shaving is kinder to the skin.
- 2 Shave after cleansing the face and showering: water softens the beard. (A DRY whisker is as tough as copper wire of the same thickness.)
- 3 Use a razor that feels comfortable in your hand and on your face.
- 4 Coated blades (especially Teflon- or platinum-coated) give a smoother and closer shave.
- 5 Allow lukewarm water two minutes to soak into whiskers, then apply shaving cream.
- 6 A thick shaving cream is best for most skin types, rather than foam.
- 7 Always shave WITH the grain, in the direction of natural beard growth.

8 Shave the jawline and cheeks first, then the neck, moving to your lower and upper lips ... Shave your chin last: the whiskers are thickest there.

9 Avoid undue pressure with the blade. Shave slowly.

10 After shaving, rinse the face with lukewarm water to remove all traces of shaving cream. Pat face dry with a towel.

Now you can moisturise and, if you wish, perfume your skin.

AND YOUR SKIN ...

Men can be sensitive too ...

A man's skin is tougher than a woman's - it has a thicker epidermis (outer skin layer), and is 60% oilier ... but it still needs careful attention.

Shaving can be beneficial to the skin, but can also cause problems.

The 93% of men who shave daily (resulting in the loss of around 8.5 metres of whiskers in a lifetime!) are also EXFOLIATING their skin: scraping away a very thin layer of debris that includes dried skin and sebum, an oily substance that builds up around the whiskers. Exfoliating is good for your skin. A sharp razor blade on wet skin exfoliates better, although men with dry skin may find that electric razors are less likely to irritate touchy areas, while men with particularly sensitive skin could consider alternating electric and wet shaving.

But shaving can also have harmful, damaging effects on the skin, causing rashes and dryness.

What can you do to care for your skin?

Follow a sensible shaving routine that PROTECTS rather than ATTACKS the skin's surface - that's for starters.

Then establish your own skin care routine around your daily shave.

Because your skin is oilier than a woman's, spots and pimples are more prevalent. CLEANSING the skin is essential to rid the skin's surface of dead skin cells and grime that can block up pores and lead to spots.

WASH the face in warm water before shaving (remember, it helps to soften the beard). Don't just reach for the nearest soap - conventional soaps have a drying effect on the skin.

Try instead the MOSTLY MEN FACE WASH, or one of The Body Shop's alternatives to soap. Wet the face, cleanse, then rinse and pat dry ... Now you can shave ...

Freshly shaven skin can be very vulnerable. You know what razor burn feels like.

After shaving, apply MOSTLY MEN FACE PROTECTOR. This protective moisturiser is water based and is quickly absorbed into the skin, and won't leave it feeling greasy. For extra care, spray a fine water mist on to your skin before you apply a moisturiser ...

That's your basic skin care routine. Treat your skin to a regular weekly MOSTLY MEN FACE SCRUB, or use one of The Body Shop's face masks, to rid the skin of deep, long-term grime and to avoid the build-up of blackheads, particularly around the nose and chin which attract grease.

This oily T-Zone on your face can also be treated with an astringent aftershave ...

And what about aftershave?

Many men feel their shaving routine is not complete unless it's rounded off with a brisk slap of stinging after-shave, accompanied by a sharp intake of breath. Life needn't be like that ...

After-shave is not a necessity. You can shave successfully without standard aftershaves are alcohol-based, and will dry out your skin. And the idea that aftershave will close your pores is a myth! But many men do use aftershave - and, they like the smell ...

So, free yourself of the sting - use your aftershave as a perfume, of splashing it on, dab a little on the neck, chest, elbow grooves, or behind ears and on the hair. Your freshly-shaved skin will thank you for the relief.

Protect and survive!

Your skin needs protection. The sun, wind and cold are all damaging elements to the skin's surface. Many athletes have already taken this on themselves by moisturising their skin and using sun protection creams to prevent dry chapping and burning.

Many of The Body Shop's products contain sun filters (and, of course, offer a full sun care range).

Use the MOSTLY MEN FACE PROTECTOR: it contains a UV-B filter which will help prevent sun damage which ages the skin.

Body Care

And what about the body? Don't neglect your body skin. The MOSTLY MEN FACE SCRUB is not just for the face: it is a deep pore cleanser for the chest too.

After a bath or shower, use a moisturiser on the body, working it into the skin. And your entire body will benefit from a massage with aromatic oils: look at The Body Shop range.

AND YOUR HAIR ...

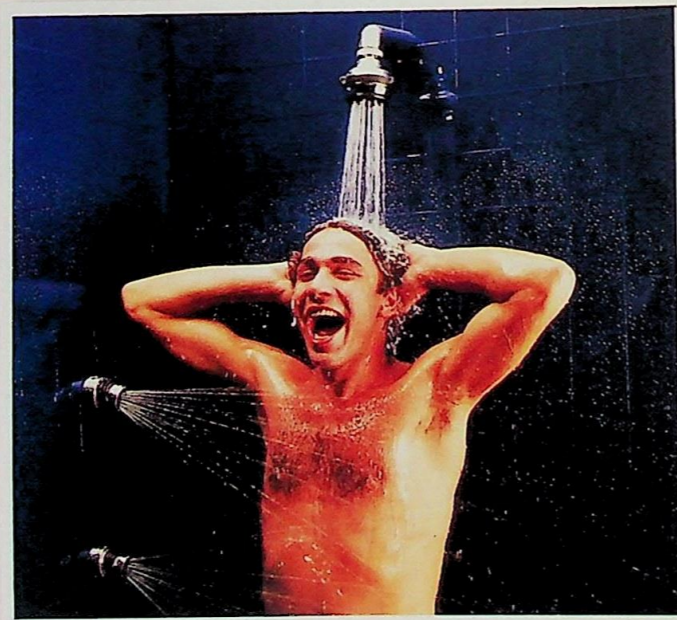
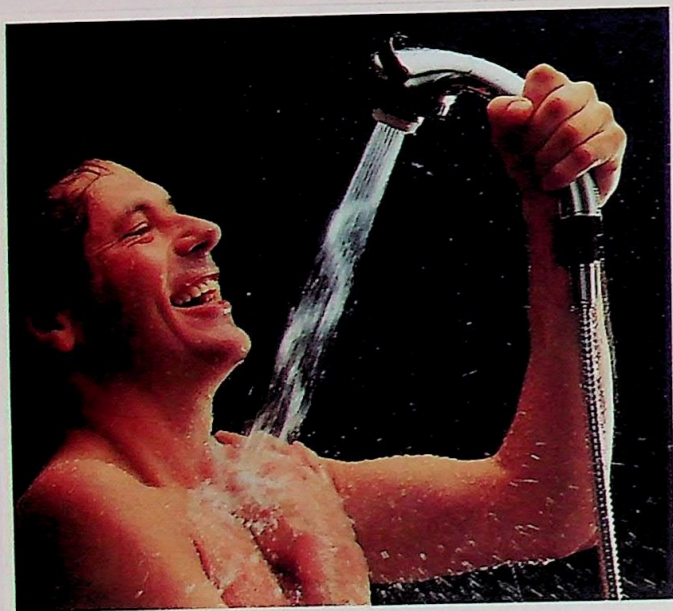
Hair care IS already important to men. Care for your hair, and you may live longer ...

Unfortunately, there is no miracle cure for hair loss. It can be caused by genetic factors, stress, mistreatment of the hair and general neglect. (Remember, it is perfectly normal to lose between 50 - 150 hairs every day.) Hair can be washed DAILY. It is a myth that frequent washing of hair will pull it out. Like the skin on your body, the scalp builds up dead skin cells, and needs to be exfoliated. But whether your hair is greasy, normal, dry, or you suffer from dandruff, a daily wash will greatly improve its condition. If your hair is thinning, use a conditioner every time you wash it.

Use the MOSTLY MEN RHASSOUL MUD SHAMPOO followed by the MOSTLY MEN SEDRA CONDITIONER. And don't get in a lather: most hair loss is caused by over-washing. Foam and bubbles are not necessary for cleaner hair - you don't need vast quantities of shampoo. And two applications are not usually required, especially if you wash your hair every day.

The whole ecological and green movements also assisted in another small way. They promoted cosmetics manufactured from natural substances and those not tested on animals. By way of support people purchased these natural goods and thus were exposed to a new phase of natural personal hygiene. A living commercial testament to this is the existence and continuing growth of 'The Body Shop' on the high streets and its sustenance without the aid of commercial advertising. In this new wave of exposure to personal hygiene once again the point and pleasure of daily washing was reiterated into the minds of the general public. Pleasure and personal satisfaction was the new sales angle to be found in promoting toiletries. One leaflet of the 'Mostly Men', section of the body shop asks, 'Are you a slave to the shave?' It then continues to list facts and figures about shaving. It finishes by listing and describing various face washes, shaving creams, aftershaves, mud shampoos, facial scrubs and talcs for men. It is this neo-hedonistic trend, that was established by the end of the nineteen eighties, which I believe is starting to be reflected in newer bathroom product design.

One factor which must not go unregarded is climatically related, I refer to the relatively improved climatic condition of the continent. At the southern part of the continent where climates are milder, or even tropical, the Europeans living there have been taking showers for many decades past. First as it is warmer, standing naked under a shower does not prove a chilling experience, and second as it is hotter, showering to cool down your body temperature is a common practice. In some instances showering to wash has become very much a secondary function to relaxing, cooling down, and stress relieving. Thus it is not surprising now, that the shower market has opened up in Britain, the suppliers of superior and luxury shower goods come from Germany and France, namely Barking Grohe and Showerlux.



Designed for the UK.
Based on 50 years' Continental experience.

Chapter 5

The bathroom is all to various degrees of privacy, and it is a place where one can relax and enjoy a good shower. It is a place where one can be alone and enjoy a good shower. It is a place where one can be alone and enjoy a good shower. It is a place where one can be alone and enjoy a good shower.

The bathroom is a place of solitude, an escapist paradise where one can relax and enjoy a good shower. It is a place where one can be alone and enjoy a good shower. It is a place where one can be alone and enjoy a good shower. It is a place where one can be alone and enjoy a good shower.

Along with no amount of solitude it offers a large amount of privacy. Not only can you cut yourself off from the rest of the household, but the rest of the household will leave the bathroom dweller alone. In our society today the subject of education is considered a taboo topic of conversation, at least in most instances. One seldom asks their first grade whether they were sold once or twice a day. However, our older folk seem to

The bathroom in all its various shapes is a most interesting room to examine from a social point of view. It means different things to different people. The one thing that can be guaranteed, no matter where it may be, is that once the occupant locks the door they have made themselves captive of a closed world. the bathroom offers the greatest amount of privacy to its occupant, that can't be matched by any other room in the whole house. If one was to lock oneself into the dining room or living room, one is establishing oneself as an inconvenience to all others. Locking yourself in your bedroom may reward you with a good level of isolation, but if you are to be totally cut off, you should retire to the bathroom. While in there no one will deliberately interrupt you, and certainly they won't enquire as to your activities within.

The bathroom is a place of solitude, an escapist paradise where one can be alone. The type of solitude it offers is desirable, for instance a disobedient child would be locked under the stairs or n a bedroom but not into the bathroom. However, if the pressures of family activities are weighing heavily upon you, retiring to the bathroom with a newspaper or a good book can offer you a welcome break. On the other hand if you need to cry the sound of a running tap or shower can overwhelm the sound of tears. It is the place where we go to vomit, be it for the right or wrong reasons; it is synonymous with a hide away to sneak a quick, yet undisturbed smoke of a cigarette. The 20th century home provides a refuge for the family, sheltered from the vices of the cruel relentless industrial world outside. Within the home the family unit exists and when their activities prove less than harmonious the bathroom can protect you from the cruel relentless domestic world inside.

Along with the element of solitude it offers a large amount of privacy. Not only can you cut yourself off from the rest of the household, but the rest of the household will leave the bathroom dweller alone. In our society today the subject of elimination is considered a 'taboo' topic of conversation, at least in most instances. One seldom asks their first date whether they pass solids once or twice a day! However, our older folk seem

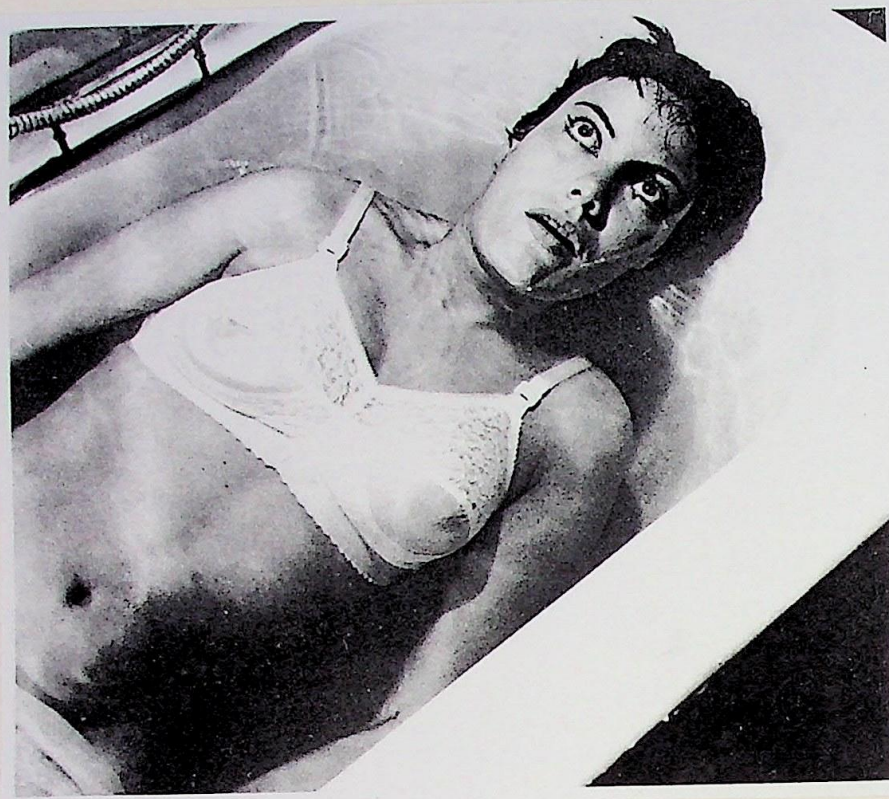
obsessed with their bowel movements, maintaining a constant arsenal of laxatives and suppositories. In all cultures 'going to the toilet' is generally a bodily function done in private, although in our culture there have been periods where elimination was not a totally private affair. In the 17th century it was considered acceptable to hold audience while sitting on a commode or a bidet. After a Georgian Dinner the ladies would adjourn to another room leaving the menfolk free to smoke, drink brandy and pass around the chamber pot. The Victorian period gave birth to the rigid rules and routines of toilet training. A nurse or nanny would oversee the passing of numbers one and two, solids once a day liquids two or three times a day.

It is in our early impressionable years, during and after toilet training, when we develop our attitudes to elimination, these attitudes are generally imposed or handed down rather than left to develop slowly. Freud talks of the 'Anal stage' in the development of an infant, when it derives pleasure from withholding its feces. The ability to control one of its bodily functions becomes very important to the infant. As it grows older and more observant the small child discovers that by excreting at certain times, either opportune or inopportune, it can either please or displease their parents, and thereby holding their parents to ransom. Such activities tend to slightly overlap with the invitation of toilet training. At the start of training the child is rewarded after a successful sitting, the child is very proud to satisfy its parents to be the centre of attention. This novelty wears off and soon the child becomes interested in its feces, and turns its attention to looking and touching its stool. Naturally a parent will express distaste at this line of investigation, the child will be told it's dirty, it's naughty, it's bad, don't do it. All of a sudden what was considered 'very good' has become 'bad'. It is at this point that an internal conflict is established which create a certain mystery about, and curiosity concerning the bathroom. Coming to terms with this mystery is important as it may effect the individuals acceptance of sex and sexuality which also has a certain embarrassing mystery surroundings it. It is these two mysteries of elimination and sex, which are closely

related, that shroud the genitalia in a cloak of silence, and in turn converted the bathroom into a room of silence. It is this protocol of silence that cuts off all activities that occur within the bathroom, from the rest of the household. So when one retires to the bathroom one is simply ignored and not inquired of, thus leaving one in total privacy.

The bathroom, in a physical sense, is a very intimate place. When one eliminates/bathes, showers or uses a toilet, one comes in close contact with one's genitalia and anus, parts of the body generally well concealed from yourself and the rest of society. It is this intimacy that is particular to the bathroom alone, being naked and touching the 'private' parts of your body in any other room promotes a feeling of guilt or wrong doing. The bathroom as mentioned does offer you solitude and total privacy, conditions which in turn allow total intimacy. Nobody will know what you do there, it could be washing your hand, plucking your eyebrows, or reading while on the toilet, seldom would one assume that you are inducing vomit or searching for genital warts. People by nature, due to the secrecy connected to the room, will always presume the nicest of happenings rather than the more obtuse, that occur there.

The clinical aspect of the bathroom is impossible to escape. Ever since the Structuralist advocated the use of flat, clean, non-porous material for furniture use. Medical bodies also were taking steps to improve hygiene standards in the home after the turn of the 20th century. As a result the bathroom evolved in to a white ceramic walled room, with a white tiled floor, and white sanitary ware. The psychology of looking clean helped the public to maintain a clean hygienic bathroom, the idea that against the non-porous white surface all dirty marks would be evident. The kitchen also underwent some design modifications to improve its level of hygiene, yet still managed to keep its warm character. But since the domestic bathroom had no character prior to its clinical reform, it adopted the clinical image and thus formed a strong sterile relationship within the entire household. At times the sterile side can totally cut-off all human touches within the



21. Visual from 'Sei Donne Per l'Assassino.'

room, rendering it as an alien world within one's own private dwelling. Cinema industry has exploited this paradoxical trait of the bathroom, the idea that it is so private not only means you won't be disturbed but if any problem were to arise, no casual passer-bys are going to find you. When locked inside you cut yourself off from the exterior world, so much so that when you re-emerge the world could have changed or worse the world could be waiting for you. The advertising poster for the film 'Alien' read 'In space no one can hear you scream!' It is this type of horrific isolation and solitude that can be portrayed by the bathroom. Alfred Hitchcock in the film 'Psycho' unquestionably produced one of his best scenes in what has classically been called the 'shower scene'. In it, the actress Janet Leigh, takes a shower in total confidence, like most, unaware of the world outside, it is this very neglect that allows the murderer to enter the bathroom unnoticed, and to get within inches of the victim, there brutally stabbing her to death. Another film 'Fatal Attraction' sets the scene of final conflict, between the terroriser and victim, in the bathroom. Here as in most horror films, the clinical image evokes the impression of a morgue, a place of death, a place where vivid red blood splashes are contrasted highly against the white ceramic world of the bathroom. The idea of transience, where all surfaces can be cleaned as good as new, washing away all past events, wiping away history, thus stripping the bathroom of any character other than its constant sterility, exists strongly and is reinforced by the movies. It gives a new definition of secrecy to the bathroom, where by virtue of its clinical existence, it doesn't disclose its past to you, thus keeping its history a secret. In the bathroom you are at your most vulnerable state, you are alone, you are locked in, you are out of everybody's view and not on their mind, and you are naked, unprotected, with your most secret parts exposed.

CONCLUSION

Throughout the ages man has had to purge himself of solids and fluids on a daily basis. This act has been happening for thousands of years, and this fact has been true for just as long. In the British culture I have examined, it can't help being noticed but that they have held some varied opinions about doing 'Number One' and 'Number Two', most of them unconstructive and denigrating. Caught up in this unfortunate view is the sanctum where-in lies the altar and vessels of daily pilgrimage, but as some would have it, it is used for glorification of the Devil and all acts evil, as opposed to the cleaning and purification of our living temples of God. It is more peculiar to discover this sanctum used as a class symbol in this century.

What has been shown in the first chapter is the introduction of the bathroom into the majority of British homes, a development that took four to five decades and hinged about the turn of the 20th century and involved a generation heavily influenced by the Hygienists. The 19th century saw the middle class adoption of the upper class plumbed in bath and water closet. The bath was considered a luxury and an indulgence, and the water closet a tactful management of a tasteless topic. Although the bathroom and all its activities were by no means a conversation piece, the possession of such a room and its worldly contents elevated your class standing. How much closer to the top it brought you is not apparent, but it did distance you much more considerably from the bottom and 'The Great Unwashed'.

The emergence of bathrooms and bathroom facilities among the lower classes occurred about 1920, chapter two address this event. It discusses how the domestic working unit of the lower classes did not differ much from the bathrooms of the middle classes and as a direct result how the middle class reinforced their superior social status by decorating the bathroom interior. Where previously the bathroom only played a functional role in the house, it was now developed into an element of the home. Its image was converted from its hyper-clinical image resembling

morgue, to a more acceptable bathroom sweet. The bidet was difficult to manufacture and thus expensive to produce, but by 1945 it was commercially available at a reasonable price. Even though most Britains never had used a bidet, or were accustomed to its function, it was adopted by the middle class as the new status symbol that, would once again distance themselves from the lower classes.

As global communications improved, the adoption of international trends became the cosmopolitan direction to follow. This is looked at in chapter three, where the middle class advanced their bathroom interior decoration in the homely style of the Americans. As a result the bathroom was turned into a ceramic living room, or the parlour with the ceramic and enamel furniture. The introduction of plastic baths is acknowledged along with total disregard for its possible design revolution, instead it is remoulded into traditional forms. This dislike for rapid change or advancement is a fact of the British bathroom industry which has questionably left them behind other European and American industry ware manufacturers. The 1960s sees the start of the dissolution of the border that established class distinction of bathrooms. There were many conflicting styles of bathroom varying from the minimalist approach to the overkill style of the objet d'art collector. From here on the importance of the bathroom as a status symbol is reduced quite considerably and public are content in addressing the room as they would any other room in the house.

Chapter four shows how the bathroom, the dormant room of the 1970s, was pulled from the sidelines and sold once more to the public together with the explosion of the shower industry of the mid-eighties. The shower unit became the new status symbol, not of class distinction, but a new commodity of the eighties, lifestyle. The shower signified you were active and lived in a fast moving lifestyle, by itself it was a powerful symbol and so shower closet appeared in new houses, just as water closets had 150 years earlier. This initiated the redivision of the bathroom, creating a new opening for the marketing moguls of the industry,

who are once again pushing the interior design market and the sanitary ware market.

The last chapter follows human opinion concerning the bathroom, and bathroom activities. It closely discusses the strong element of privacy offered by it, and where this feeling comes from. It catalogues the change in people attitudes to the bathroom over the years, and shows it as a slow process of evolution. It is this process that has held back the British public and their willingness to actually accept any change in the sanitary ware design, yet it is the hunger for status superiority, that allows the redesign of the bathroom interior. Although the trimmings may change annually the basic plumbed units have changed there design very little, and only their styling has been forced to adapt over the decades. What this does, is point to the development of the bathroom as an industry led by the market place, and not by the manufacture. A market place created by the Hygienists, and kept afloat by the middle classes. The manufactures have always supplied the demand, they have even maintained a variety of styles to choose from, however they have never actually controlled their market. This lack of control has never upset their industry, but what it does do is identify the British public as champions of the modern British bathroom.

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