This was Brandt’s second book (his first, *The English at Home* of 1936 is in the library). It is a portrait of the city from dusk to dawn, told through images that hover between straight documentary and the staged, a style best described as ‘photo-illustration’, perhaps. The images are arranged to function both as pairs on each spread and as a loose sequence from the first page to the last. Few copies survive as most were destroyed in a warehouse fire.
A NIGHT IN LONDON

STORY OF A LONDON NIGHT IN SIXTY-FOUR PHOTOGRAPHS

BY

BILL BRANDT

INTRODUCED BY

JAMES BONE

COUNTRY LIFE, LONDON

ARTS ET METIERS GRAPHIQUES, PARIS

CHARLES SCRIBNER'S SONS, NEW YORK
marble presentation clock”, all are there in the pulsating London night. There are prints too, of the London that never sleeps, the alleys and courts where the lights discover little groups of men talking together or disappearing round corners and the watching women at upper windows. One thinks of the trek, reported in the London statistics, of the homeless men that cross London every night north to south or south to north on their mysterious occasion.

One of the early photographers was so bothered by Turner’s incessant interest in his processes that he chased the great painter out of his studio. Times have changed since then. Photographers now inveigle artists into their studios and learn what they can from them: we have had “artistic” photographers that made photographs look like etchings, pastels and drawings. Now our best photographers are again throwing the artists out of the studio and giving the photograph in its best photographic qualities, the camera installed in its own right. “How photographic!” they used to say of the Pre-raphaelite pictures. “How Pre-raphaelite” we might say of Bill Brandt’s “A Night in London,” but that only means that he has a great talent for design and his subjects always come well in the space of the print. That is a part of fine art.

JAMES BONE.
MADAM HAS A BATH...
ON PRÉPARE LE BAIN DE MADAME...

...AND LEAVES FOR A PARTY
...QUI VA EN SOIRÉE
GOSSIP IN THE PUBS
ON BAVARDE GAÏEMENT DEVANT LE COMPTOIR DU BAR

BOYS PEEPING INSIDE
L’ENTRÉE EST INTERDITE AUX ENFANTS
THE GREYHOUND RACE TRACKS ARE CROWDED
LA FOULE AUX COURSES DE LEVRIERS

BOOKMAKERS AND TIC-TAC MEN ARE PLEASED WITH THEIR BUSINESS TO-NIGHT
CE SOIR LES BOOKMAKERS ET CHRONOMETREURS FONT DE BONNES AFFAIRES
PEOPLE IN THE SUBURBS ENJOY THEIR DOMESTIC LIFE
LES GENS DE LA BANLIEUE JOUISSENT DE LA VIE DE FAMILLE

CHILDREN ARE SENT UPSTAIRS TO BED
ON A ENVOYÉ LES ENFANTS AU LIT
DARK AND DAMP ARE THE HOUSES IN STEPNEY
LES MAISONS A STEPNEY SONT OBSCURES ET HUMIDES

WHOLE FAMILIES SLEEP IN ONE ROOM
DES FAMILLES ENTIERES DORMENT DANS UNE SEULE CHAMBRE
LATE SUPPER
SOUPER APRES LE THEATRE

BEHIND THE RESTAURANT WHERE THE WAITERS COME OUT FOR FRESH AIR
A LA PORTE DE SERVICE D'UN RESTAURANT OÙ LES GARÇONS VIENNENT PRENDRE UN PEU D'AIR
TOP FLOOR
ENFIN SEULS I

THE THAMES TOWARDS BERMONDSEY AT TWO O'CLOCK IN THE MORNING
LA TAMISE A BERMONDSEY A DEUX HEURES DU MATIN
NIGHT PATROL IN THE UNDERGROUND
RONGE DE NUIT DANS LE METRO

BAKERS PREPARE NEXT MORNING'S ROLLS
LES BOULANGERS PREPARENT LES PETITS PAINS DU MATIN
WESTMINSTER LIES IN DARKNESS
WESTMINSTER DANS LA NUIT

AT WHITEHALL THE GUARD KEEPS WATCH
A WHITEHALL LA GARDE VEILLE
"SHAD THAMES"
AU BORD DE LA TAMISE

6 A.M. AT BILLINGSGATE
6 h.: LE MARCHE AUX POISSONS