

Please send this book to my mother

Sarah Entwistle

SternbergPress 

'To remove shit, humanity must make as big an effort as I did'

— C.E.

Please send this book to my mother¹

1.

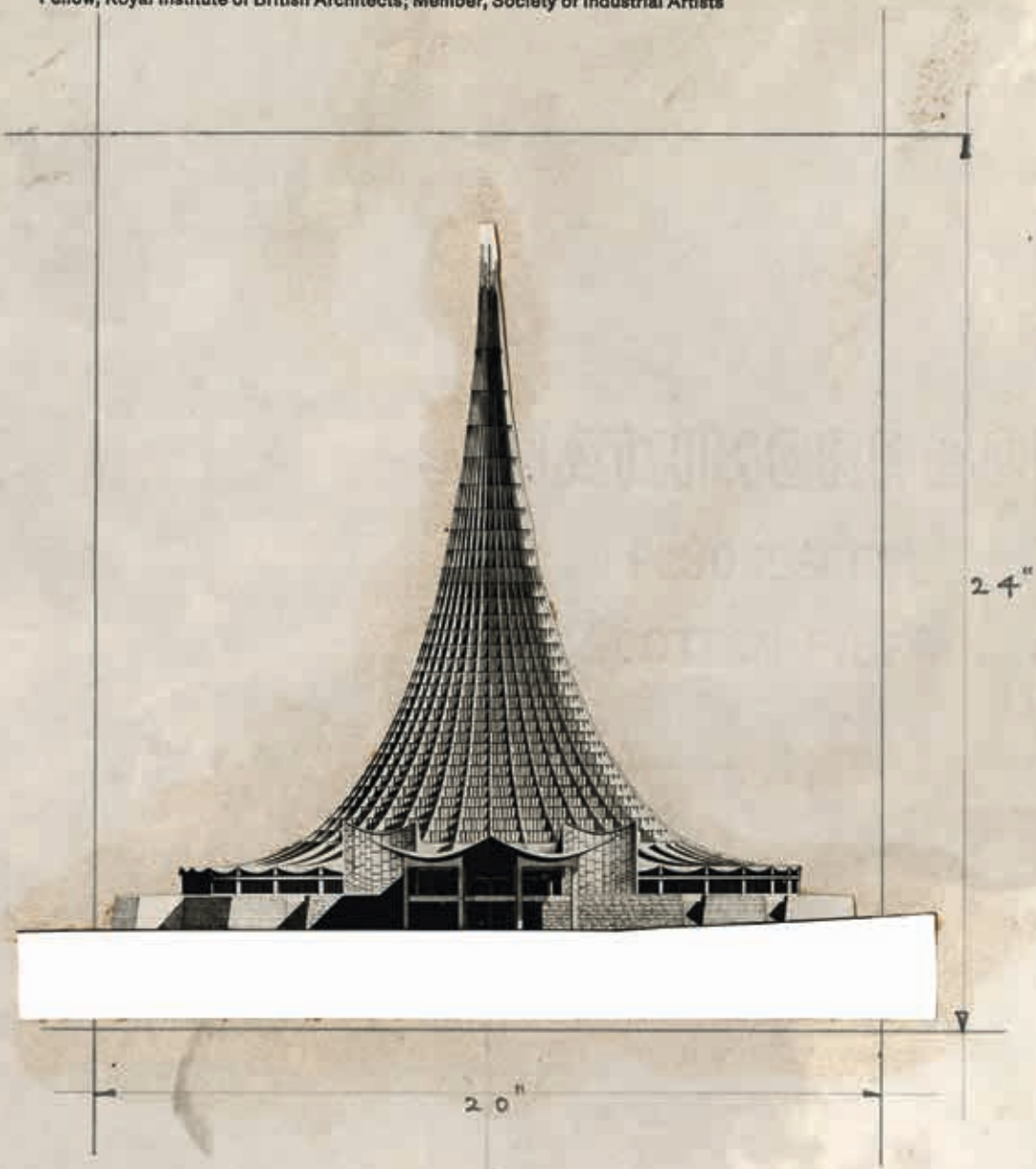
Undated Handwritten note found between back pages of Bannister Grimshaw, *The Entwistle Family*, 1924. The reverse of this page reads 'Mr. Gurdjieff, or "Beelzebub" as he is called, arranged all this for us with immense poetry, kindness and forethought. He left us so many signs that we were able to understand exactly what was required of us and how it would end. P.S. see Finnish religious postcards.'

2.

(overleaf)
1960 Photographic reproduction.
Competition entry
– hand-cut and mounted elevation drawing, Roman Catholic Cathedral, Liverpool.
Unrealised.

Clive Entwistle

Fellow, Royal Institute of British Architects; Member, Society of Industrial Artists



1 glass neg. Eliminate edge shadows when lighting.
- ~~X~~ prints 20" x 24".
Maintain good contrast. Clear background.

Introductory Quotation to Prologue

The Lord:

Still upon earth does nothibg please your gaze?



3

Mephisto:

*No Lord. That comic tragedy still plays. Men drown in errors of their own invention; they don't need me to binder their ascension.*⁴



5

*You hollow skull, what has your grin to say,
But that a mortal brain, with trouble tossed,
Sought once, like mine, the sweetness of the day,
And strove for truth, and in the gloam was lost.*⁶

3.
c.1973 Handprinted
photograph.

4.
Easter Sunday, 1972
Typewritten
prologue to
C.E.'s manuscript
*Foundations for a
New World Order*.
Author's rendition
of passage ascribed
to *Faust*, by Goethe.
C.E. described
the manuscript as
'the metaphysical
counterpoint to
Holopolis. It is a
synthetic work, and
attempts a state-
ment of the general
principles presiding
over world creation,
destruction and
maintenance.
Its data are drawn
from science, art,
religion and general
human experience.'
Unpublished.

5.
November 1966
Handprinted
photograph, taken
in C.E.'s apartment,
Sutton Place, New
York City.

6.
Undated Underlined
passage; the
word 'beautiful'
handwritten in the
margin. Johann
Wolfgang von
Goethe, *Faust*,
Part I, 4th ed.
(London: Penguin
Books, 1954), 53.



7

7.
c.1962 Handprinted contact sheet, C.E. with photo of A.F.

8.
c.1969 Handprinted contact sheet.

9.
1961 Handprinted photograph. Prototype – natural brown wool chaise longue with incorporated swivelling reading lamp. The prototype was produced for C.E.'s apartment, Sutton Place, New York City. Unrealised. The image was published in the *New York Herald Tribune*, Sunday, 23 February 1961.

b) After him, quickly. Verb
You shout first and I will shout after. Adverb
He came after I came. Preposition



8

9

He died from pneumonia
His heart was free from remorse

12



10



11

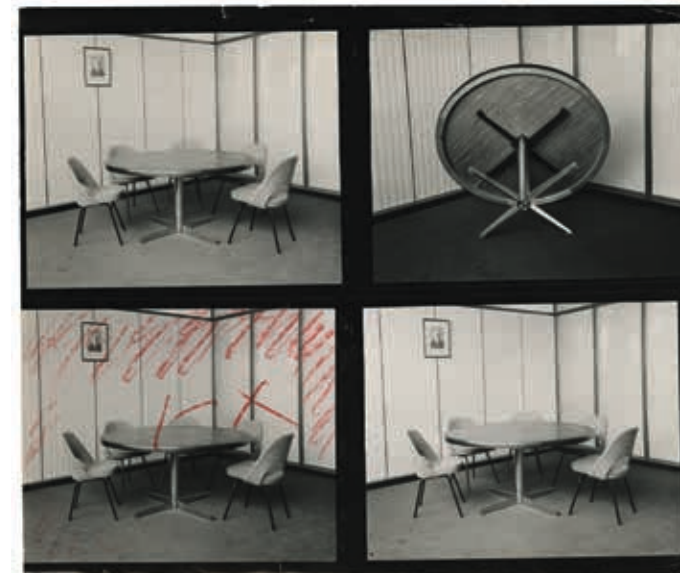


12

10.
1962 Handprinted photograph. Prototype – brushed-aluminium and saddle-leather arm-chair, part of C.E.'s proposed furniture line QUADRATUM KD. Unrealised. The planned range extended to a stool, side chair, easy chair, three-seater sofa, conference set, dining suite and occasional table. C.E. envisioned employing automated production to reduce fabrication costs for the collection.

11.
1959 Handprinted photograph. Prototype – saddle-leather and wood dining chair. Unrealised.

He was under a wrong impression
He hid under the table



13

12.
23 March 1962 Handprinted photograph. Prototype – demountable chair with model. The abstract for patent application number US 3104132 A reads: 'The main object of this invention to provide a demountable seating article which may be readily shipped and stored. Composed of replaceable individual parts which are quickly assembled without the use of bolts or other fasteners, the article having separable joints of high structural strength.' Unrealised.

13.
1958 Office furniture, produced under C.E.'s product design company *Forme et Fonction*, Paris, client: Berliet. Realised.

13

He left through dishonesty
 He said that he was through with it all
 He stepped through the passageway



14



15

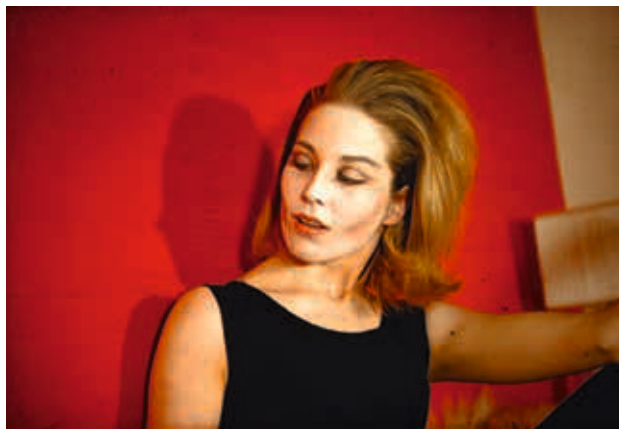


16



17

He lived alone with his books
 He beamed with delight
 She was stabbed with a stiletto
 They struggled with the authorities



18

14.
 1959 Handprinted photograph, first prototype – demountable chair, produced under C.E.'s product design company *Forme et Fonction*, Paris. Unrealised.

15.
 1962 Handprinted photograph, Prototype – brushed-aluminium and saddle-leather stool, part of C.E.'s proposed furniture line, *QUADRATUM KD*. Unrealised.

16.
 1961 Large-format transparency. Prototype – painted steel frame coffee table. Unrealised.

17.
 1971 Prototype – brushed-aluminium upholstered in faux-leather vinyl, part of C.E.'s proposed furniture line, *QUADRATUM KD*. Unrealised.

18.
 March 1964 35mm slide, A.F. with shot silk wallpaper in her and C.E.'s apartment, Sutton Place, New York City.



19

20

Much of the beauty of the Acropolis is based upon a simple optical illusion. They were led away into the desert and distant sands by that illusive hallucination, the mirage.

The whole history was purely imaginary, his mind was fertile, colourful and imaginative.²¹

19.
 28 February 1930 Extract from grammar workbook, secondary school.

20.
 1967 Handprinted photograph of F.S., the reverse of which is stamped 'Harold Strauss'.

21.
 1965 Annotated draft of editorial piece, including a photomontage of C.E.'s proposal for the Astor Hotel, Times Square, New York, a thirty-storey office building with gold anodized-aluminium coils on the exterior. These would have been non-functional, but intended to convey the inner structure of the building. Unrealised.

22.
 1968 Handprinted photograph, nude reflected in the Reflectabed, a patented mirrored-Mylar bed canopy, produced by C.E.'s company Tekno Lux Corporation.



22

c) The weird looking illumination was eventually ascertained to be a nebulous mass of gas. The nebular constellation was slowly moving among the other systems.

The following papers and fragments are not necessarily complete or in strict sequence. They have been selected from a substantial body of writing to cover the main aspects of the concept. C. E. ²³

So here it is. This story is not about love of animals, but love of people. It's rather outside my usual beat, as I am currently completing a philosophical work. The story is narrated, as I understand that this is the form you wish, with the exception of a brief sequence at the beginning and end, which however uses the same two actors as those who play the story, to make a time bridge. The narrator has a country dialect, which together with his simple language is intended to keep the treatment unsentimental. ²⁴



25

23.
Undated Typewritten
preface, found loose
amongst personal
papers.

24.
18 January 1974
Typewritten cover
letter to TV producer
John King, Wiltshire,
prefacing C. E.'s
script treatment
for TV special *The
Harvest Moon*
Unrealised.

25.
1962 Handprinted
photograph, C. E.
with photograph
of A. F.

The Harvest Moon²⁶



27

The Roman Villa at Chedworth, Gloucestershire. Two lovers walk around the restored ruins; he is tall with curling dark hair and patrician features, she blue-eyed with long fair hair. They walk off, he picks her up and runs, drops her in his white open car, and they leave.²⁸

1 Pair

2 Pairs

3 of a Kind

Straight

Flush

Full House

Four of a Kind

Straight Flush

5 of a Kind

Royal Flush²⁹

26.
1974 Title for a proposed TV special, the narrative of which draws on accounts of pagan and pre-Christian mythology. Unrealised.

27.
1964 Paint colour swatches for trompe l'oeil moon surface, central domed roof, Chrysler Travel and Transportation Pavilion, New York World's Fair, client: Chrysler Corporation. Realised.

28.
18 January 1974
Typewritten prologue to screenplay for TV special *The Harvest Moon*. Unrealised.

29.
Undated
Folded handwritten note found amongst personal papers, listing the traditional poker-hand ranks.



30.
6 p.m., 29 June
1962. Extract from
typewritten letter
to A.F.

31.
1964 Handprinted
photographs, C.E. on
rooftop, New York.

And then over our coffee, we shall start to talk and plan about the future. It's so thrilling; really I feel I am starting my life again. I am so grateful to you beloved, I feel a totally new interest in my career, as if all my life I had been waiting just for this, just for you. Because all alone, as I am now and have been for so long, somehow I work just out of a sense of duty. Certainly when I have an opportunity I work hard and well. But the business of finding these opportunities, all alone, just for me, is a dull occupation. An architect can make a great deal of money here, and even very fast. But for this an active social life is tremendously important. In the end, most work comes from meeting people. Alone somehow all this just doesn't happen to me. I am rather retiring by nature and during this last year I have somehow got quite 'out of the swim' ... I rarely see almost nobody anymore. But when we are married all that will change. Here in this photo is an architect and his wife arriving for a dedication dinner of one of his buildings in his own rather large airplane. You see that architects can make a lot of money. I know Stanley's work. I have far more talent than him. But I have not had a wife. I am 'out of touch' with people.³⁰



31



32



33

Chronology will be weak, because all this happened long ago, and by temperament I am always more interested in the future than the past, which as a result tends to fade by neglect.

My life at this time was under the fields of four cardinal poles: architecture – I had started practising and had my first works illustrated in the Architects' Journal at age 19; intellectual – I was hobnobbing around that time with obvious luminaries of the London scene; sex – my hunting ground was the endless round of deb dances where there was always a dependable fraction of slightly wild girls whose champagne cork had been at last plucked off and who were effervescing in the Monkey Club, the walls of which I scaled several times a week; and finally, in a way most importantly, the saving of my own soul, a craft in which I was then receiving instruction from P. D. Ouspensky, the wayward pupil of G. I. Gurdjieff (whom I was to seek out after the war). I interpolate this thumbnail sketch, because it can help you to understand Mavis' intense love for me.

32.
1962 Handprinted
contact sheet.

33.
c.1947 Family
photograph, Sussex,
UK. From left:
Alladine (1949–
2007), second wife
Helen Entwistle (née
Groom, 1923–2009),
C.E., Lancelot
(1945–).

34.
1954 Large format
transparency, C.E.
in Finland.

35.
(overleaf)
1965 Large-format
transparency with
cropping tape –
schematic plan for
C.E.'s utopian city
system, Holopolis,
detailing 'A
Holopolitan Sector'.
Unrealised.



34



A HOLOPOLITAN SECTOR
population: 100,000

total schools:
12
100,000
100,000
100,000

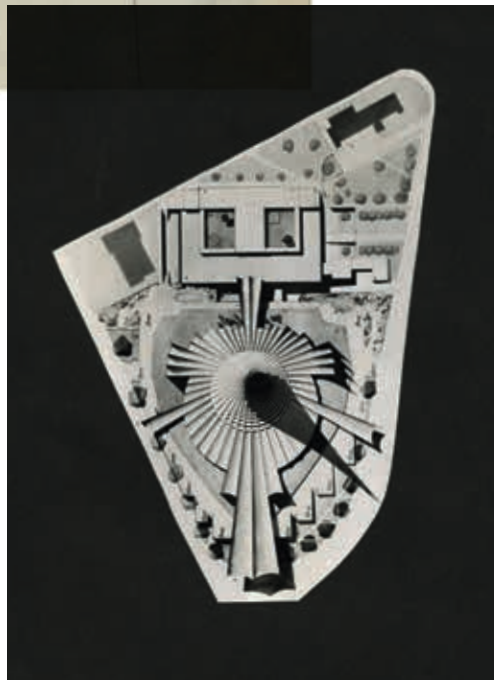
school & exercise park



On a weekend pass shortly before the Normandy invasion I met a young woman at a concert whom I bedded that evening. I took part in the Normandy landings and promptly became ADC to the Chief Engineer, First British Assault Corps. I was wounded in August and shipped back to England where, in a Manchester hospital, I was visited by the young lady in question, with whom I had corresponded from the battle zone, and who proved to be pregnant. We accordingly, after I had left the hospital on crutches, married and settled down in a house in Royal Avenue, Chelsea.³⁶



37



38

36.
1 July 1972
Extract from
typewritten letter
to Roderic Owen,
author of *Beautiful
and Beloved*, a
biography of Mavis
de Vere Cole, 1974.

37.
Undated Hand-drawn
diagram.

38.
1960 Photographic
reproduction.
Competition entry
– hand-cut and
mounted plan
drawing, Roman
Catholic Cathedral,
Liverpool.
Unrealised.

The Other Marriage

My eyes have opened in the darkened room,
I cannot see you, but I sense the secret need
That born of dreams, awoke you
And moved your hand down to my manhood till it grew,
And drew me up through seas of slumber to your side,
Where now I feel your breath, warm with a strange demand.
The night is sweet with danger and I know
You stand at a closed door, your hand upon the bolt.
You wait for me, knowing I know
What lies beyond that door, then sure that I am ready?
With a quiet word that I expected, you pull the bolt,
The door swings wide upon a secret hell of love
And in my head a monstrous fever burns.



39

39.
July 1965
Photomontage of
model for Astor
Hotel, Times Square,
New York City, client:
Webb and Knapp.
The structure was
engineered as a
cable-suspended
structure patented
by C.E. The tension
concept is expressed
as a solar screen of
metal draped in a
free form around the
building. Unrealised.

Now I stand above you, see your body's curve,
Sweep to the rounded buttocks, two white hills
That impudently mock my hesitation, daring my arm.
I see you waiting for the burning shock, smiling,
Sure of your power to lead me into this dark reunion,
To bind our lives together with this different bond.
The knots of tender love are firmly tied,
But on those knots hang seals stamped with the wings of freedom.
And so our darker natures seek another chain,
Forged in infernal fire, to grapple the old roots
Of Atavistic lust. United already in head and heart,
Joined in heaven, wed in light,
Now in the secret temple of the night
We enact the ritual of another marriage.



40

The gifts of pleasure every woman yearns,
 But now you offer to bestow on me a stranger rite,
 The pleasure of giving pain that gives you pleasure.
 An intercourse that has an ancient root and sets my loins on fire
 And binds me intimately close to you as now begins to fall
 The first fierce caress that shocks your gentle flesh
 Your white skin shines like a silken veil,
 Slowly I wound it with tooth and nail,
 Tearing through to the life it encloses,
 Wounds that bloom like crimson roses.
 Now my manhood works within you slow and strong,
 Thrusting to the tender roots of life.
 A rising pleasure comes and surely grows
 Certain of ecstasy, thrilling head to toes,
 In peace we kiss, drowning together
 In an endless storm of pleasure.

And so we weld in one the spectrum of our natures
 From white to black we blend on every level,
 Free before God – and chained before the devil.⁴¹

In white, black, chestnut. Neoprene shoes for horses.
 Reduces shock to joints. Quieter, lighter, surer grip.
 Easily fitted (no farrier needed). Cheaper.⁴²

40.
 1963 Contact print,
 architectural model
 for the Space-
 O-Rama amusement
 ride, a tensile struc-
 ture 600 feet in
 diameter. The ride was
 proposed by C.E. as
 the central feature
 of the Chrysler
 Corporation's entry,
 New York World's
 Fair. Unrealised.

41.
 29 July 1962
 Handwritten poem;
 dedication at top
 reads: 'For A.F.'

42.
 Undated
 Handwritten
 annotation to
 concept sketch for
 neoprene horse
 shoe. Unrealised.



43

43.
 c.1964 Offcuts
 of colour
 transfers used
 for presentation
 drawings.

44.
 Sunday, 9 September
 1962 Extract from
 typewritten letter
 to A.F.

45.
 1957 Magazine
 editorial clipping
 showing C.E.'s
 design for the T100
 Sahara truck, client:
 Berliet, France.
 Realised.

46.
 1 June 1967
 Handprinted
 photograph of F. S.

I am enclosing a short treatise I have written for your elucidation on the so-to-say
 'cosmic economy of pleasure and pain', or if you like, suffering and fulfilment.

You will not find these ideas expressed in this coherent form in any book, though
 you can find isolated fragments of them in Goethe, Nietzsche, Tolstoy, Dostoevsky,
 and certain religious and philosophical works. Some of the idea was also originally
 to indications given by Gurdjieff, but by and large they are the matured fruit of
 my own efforts, experiences and ponderings on this great subject over the last
 twenty years.⁴⁴



45



46

The first essential process in a man's spiritual development is self-observation. He must begin to know himself, to recognise the different forces, constructive and destructive, that he has inherited and acquired.

The next essential step in the development of a man is that the highest parts of him should separate out from the internal confusion in which he lives, and begin to 'put his own house in order'.⁴⁷



48



49

47.
11 June 1965
Extract from type-written letter to Mr Thayer Lindsley, 700 Park Avenue, New York City. Lindsley was a world-renowned geologist and mine finder.

48.
13 April 1963
Schematic drawing, elevation, tensile tower-construction system. The drawing was included in patent application number US 3292313 A, which claimed to: '(a) Permit continuous, uninterrupted and extremely rapid construction of the vertical load-bearing and lateral stiffening elements; (b) Permit the pre-fabrication of floors in bay units and the raising of such units rapidly to any height, unlimited by considerations of column stiffness; and (c) Permit the weather closure of the building by inexpensive methods and materials without prejudicing the appearance of the building, in that the facade thereof is constituted by sunfoils or a variety of decorative panels supported on an external tensile screen spaced from and enveloping the weather.' Patent granted. Unrealised.

49.
1969 Model reflected in the Mylar canopy of the Reflectabed.



50

50
c. 1962 Handprinted photograph, model sitting on furniture prototype produced by C.E., New York City.

I know I have what it takes to survive in America. I have survived a very tough eight months. I think few people in my profession can have arrived here with a stronger pent-up wish to succeed. For years my work has been recognized by the leading architectural critics, editors, museums, etc., but like many others in Europe who had something new to say, I found no takers. Here it is different. I feel that America really is 'the land of opportunity'; sooner or later. I want it to be sooner – naturally.⁵¹

Is there anything specific to be said about the introduction of the furniture mentioned in the biographical notes?

I haven't seen the new Madison Square Garden. What can be said about that in a phrase or sentence?

Has anybody contracted to use the patented building construction? Is it being presented or seriously discussed anywhere?⁵²

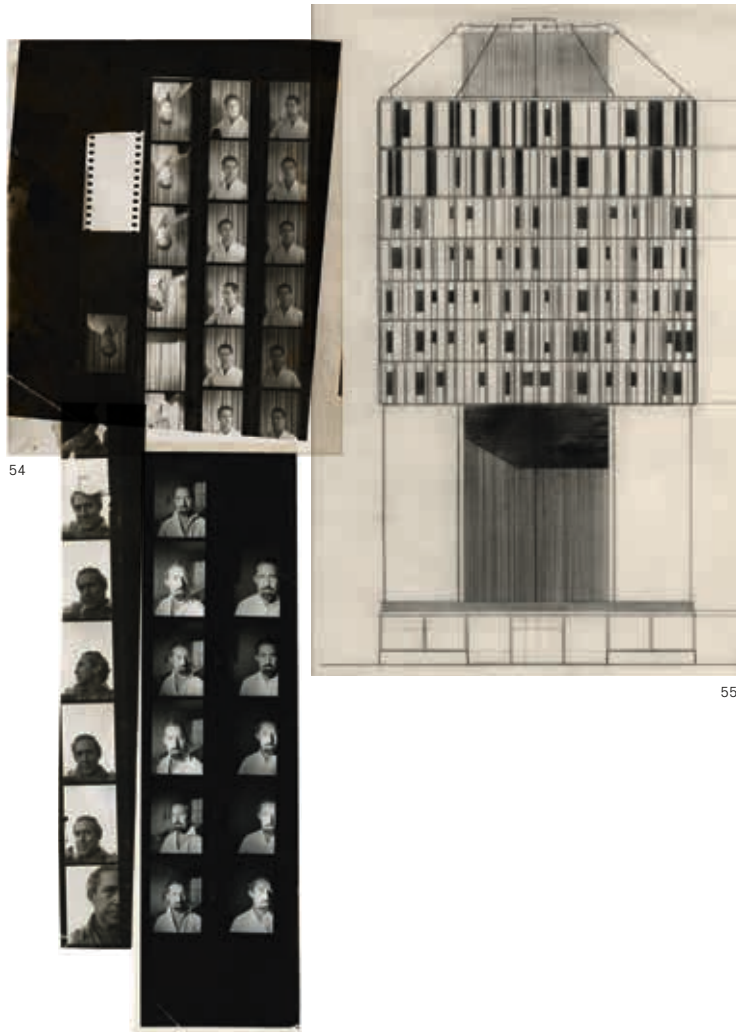
51.
20 August 1962
Extract from typewritten letter to Mr Peter A. Strobel, consulting engineer and commissioner of public buildings, New York, 1954–55.

52.
14 November 1966
Extract from type-written letter from Stacy Jones to Mike Ebert.

53.
c. 1963
Handprinted photograph, C.E. in foreground with architectural model for the Space-O-Rama amusement ride, New York City.



53



54.
c.1960-70
Handprinted contact
sheets.

55.
5 June 1963
Hand-drawn
schematic proposal
for ski lodge,
Sugarbush, Vermont,
client: Michael
Butler, an American
financial backer
and producer of
the musical *Hair*.
Unrealised.

I am not a social pariah to be refused admittance to her house.

I do not know where the your family come from, though I am ready to believe they are of respectable origin. I do know where my own family comes from. On my father's side we can be traced in an unbroken line to our Huguenot origins in the sixteenth century, and we have been mostly men of law, of letters, physicians, and so on. On my mother's side, the Mellishs, my direct ancestor was already a Minister in the cabinet of Queen Anne, his son the Recorder of Nottingham and one of the largest landholders in the English Midlands, his grandson a colonel of hussars under Wellington and an intimate friend of the Prince Regent, etc., etc. We do not need any genealogical hacks to invent things for us. You just need to walk into the beautiful early Norman Church of Blyth in Nottinghamshire, and there we all are, in stone tablets, brass plates and marble and polychrome statuary, according to tastes of the times. When my brother asked Sir Winston Churchill for his daughter's hand, he did not hesitate to give his consent, and a large Georgian town house as well. But I am not received in Gersfeld!

It is true that our lands have been lost, that my father, who is devoid of business acumen, has dissipated two comfortable inheritances, but it is also true that I am now considered, among those who know, as one of the world's top architects. It's also true that two days ago after only six months in the United States, I was given the post of Chief Designer in the biggest and fastest growing architectural firm in the U.S. Those who are aware of the intensity of the competition here consider that I am making a brilliant career, and that before many years have passed my name will be a household word in cultured circles.⁵⁶

O.K.⁵⁷

The question now is what to do about it. I must say this clue to your nature supplied by 'life' at this moment, *Die aufrichtige Luegnerin* is of quite poetical precision. There is a certain basic honesty or integrity without which I should never have considered marrying you. Your habit of lying, of 'denying everything' as you put it, is an imposition on your true nature that has come from outside influences. This doesn't make its effect any less destructive, but it gives me hope that if you are willing to work against it, and if you realise that with me you will not be allowed to 'get away with it' in future or now, not even one inch, then we can begin to reduce it and perhaps in some years to quite eliminate it, at least as between you and me. Either you will come on my road, or our roads will have to part. I have therefore decided to adopt a very simple policy. When I decide that you are lying, I shall punish you, either with a good beating or any other way that I think suitable. Of course I may sometimes be wrong, which is just hard luck for you. I realise that this is a rather Spartan programme for married life, but I see no other possibility. If I go along with your lies they will inevitably increase and eventually destroy our marriage.⁵⁸

56.
15 July 1961 Extract
from typewritten
letter to Dr G.F.,
West German consul
general in New York,
1958-64; father
of A.F.

57.
Undated Handwritten
note found loose
amongst personal
papers.

58.
6 June 1962 Extract
from typewritten
letter to A.F.



59

59.
23 April 1964
35mm slide of A.F.

60.
Undated Handwritten
note on blank
envelope.

White Rabbit

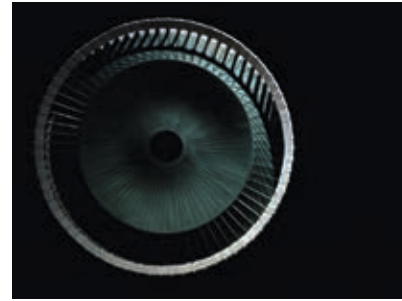
Pink Eyes

Clock

Waistcoat

Alice follows a White Rabbit
Goes in without thinking how she can get out
Falls down its hole, everything empty,
Pool of tears, etc.⁶⁰

Note to the Reader



61



62



63

In this series of articles we shall propound a series of connected and independent ideas, many of which cannot be proven as one can prove, for instance, that the sum of two sides of a triangle always exceeds the third. But this is not the kind of proof by which we live our lives or on which we base our beliefs. What we really know, knowledge that is truly our own and part of our being, is based on the reactions to experience of other functions beside that of our reason. We do not have to reason to know fresh fish from putrid fish. We do not reason to assess a woman's looks, or an honest pair of eyes, or to tell stone from steel. In fact reason is the most fragile of our organs of knowledge. The most likely to lead us astray when it is allowed to work too far from experience of the senses.⁶⁴

So here is the 'behemoth'...

First I hope you will annotate it robustly on the facing pages. The subject is potentially exciting, or at least momentous so that this should come through to some extent throughout the essay. It does however necessarily range through a wide variety of fields. So if I lose you anywhere along the line please note with an L for lost, or even a B for bored.⁶⁵

Lastly, I am not at all sure of the effectiveness of the material in the 'glossary'.

61.
1961 35mm slide.
Architectural model – plan view, the new Madison Square Garden, New York City. C.E. was employed by Charles Luckman Associates as lead engineer and designer for the project. While his scheme was adopted, the facade treatment apparent in the model was revised after C.E. resigned from the company in 1962, before completion of the project.
Realised.

62.
1962 Handprinted photograph.
Prototype – glass and spun-aluminium occasional table, part of C.E.'s proposed furniture line QUADRATUM KD.
Unrealised.

63.
1974 Photocopy, peacock-feather image reproduced for C.E.'s manuscript *Foundations of a New World Order*.
Unpublished.

64.
Undated Typewritten page found loose amongst personal papers.

65.
6 August 1968
Extract from letter to Peter Ritner, commissioning editor, The Macmillan Company, New York.

Was it not originally intended to have this commentary in smaller type on the left-hand page, facing the main text? In practice with the material in front of me, I don't think this will work. I apologise for the catalogue of criticisms. I could and should list the qualities, but as ore is refined so that the metal shines, so let us concentrate on removing the obstacles to a clear transmission of your message!⁶⁶



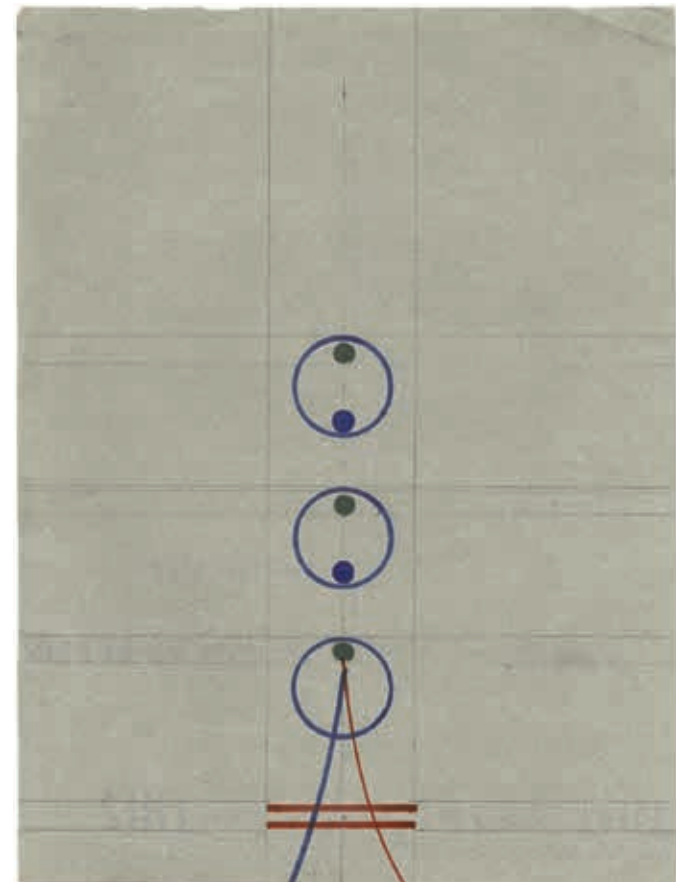
67

66.

10 March 1969
Extract from type-written letter from Alick Bartholomew, later to become founder of Turnstone Press, Canada, a publisher of mind, body and spirit books.

67.

1962 Logogram for trade fair display of C.E.'s proposed furniture line, QUADRATUM KD. Unrealised.



68.
Undated Typewritten
heading on C.E.
office telegram
paper.

69.
Undated Diagram of
chakras.

70.
Undated Handwritten
note found loose
amongst personal
papers.

In setting down lines of thought that one believes with all one's being to be essentially true, but which run counter to the general feelings of one's day, it is pointless to try to persuade or proselytise. One can only write for oneself and strangers.

Publish and wait.⁷⁰

A.'s mother was told and insists on believing the following:

- 1) That I did not pass the examination entitling me to Fellowship of the Royal Institute of British Architects, or alternatively that if I did, it was with the connivance of Le Corbusier.
- 2) I am on very bad terms with my father and mother, who have effectively disowned me.
- 3) My former wife is living in conditions of extreme poverty and I do nothing to help her.
- 4) I behaved badly to a Swedish girl of noble birth.
- 5) I cannot return to London as I have debts everywhere.⁷¹

Generation of A Solid of Existence⁷²

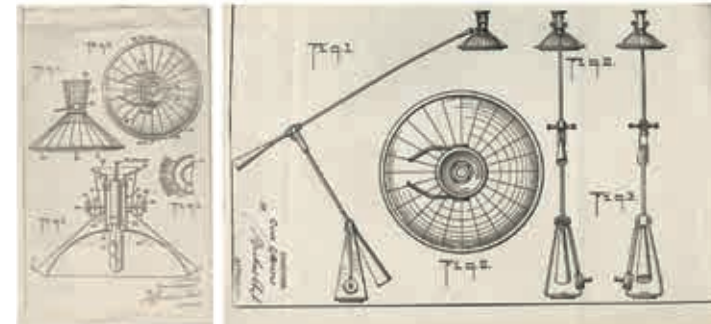
I could and at first did write a book of technical ways and means for the establishment of a decent urban society that did not so much avoid as omit to raise controversial issues. In my mind's eye those ways and means were arrows pointing concentrically to a scarcely named objective, more precisely to a camouflaged objective, to a sacred objective in secular disguise.

This was of course a wilful strategy to obtain an easier public acceptance and assume at least a stand in what seems to be the right direction. But on reflection I realised that this expedient was likely to prove futile. In unchartered country a night star will not avail us long if we have no compass.⁷³

71.
15 July 1961 Extract
from typewritten
letter to Dr. G.F.,
father of A.F.

72.
Undated Typewritten
heading page.

73.
Undated Handwritten
note found loose
amongst personal
papers.



74



75

CONFIDENTIAL DISCLOSURE⁷⁶

TRUST GOD PAY MY DEBTS LIVE HONOURABLY⁷⁷

Beverages

Benson's Creek Bourbon Whiskey

Ballantine's Scotch Whisky

Canadian Whisky

74.
17 October 1966
Technical diagrams
accompanying patent
application for
the Counterpoise
Lamp's adjustable
structure. Limited
production. Delays
in fabrication of the
first order combined
with technical faults
eventually ceased
production of
the lamp.

75.
c.1964 C.E. and A.F.
in their apartment,
Sutton Place, New
York City.

76.
11 June 1971
Typewritten confi-
dentiality agreement
between C.E.'s
company Tekno Lux
Corporation and E&T
Plastics Corporation
for the development
of the Shoulder
Saddle, designed
by C.E. to assist in
carrying toddlers
and young children on
an adult's shoulders.
Unrealised.

77.
1968 Handwritten
poster.

'21' Brands Martini

'21' Brands Manhattan

Vodka Martini

Bloody Mary

Gin and Tonic

Dry Sack Sherry

Dubonnet

Michelob Beer

Tomato Juice

Soft Drinks

After Dinner

Crème de Menthe

Cognac

Benedictine and Brandy

Grand Marnier

Coffee Liqueur

*Drambuie*⁷⁸

78.

18 June 1961
Printed American
Airlines drinks menu
with handwritten
note on reverse:
'The terrestrial
paradise. A new
world is dawning. For
those who have eyes
to see the great
adventure has
begun. The world
league of Holopol-
itan cities. A new
challenge to man-
hood. The lesson of
the slums. The noble
nigger. The old views
- the labels that
divide. The outer or
the inner war.'

More Vapourings from the Ancient One⁷⁹



80

79.
Undated Underlined
handwritten note
found loose amongst
personal papers.

80.
c.1974 Handprinted
contact sheet with
cut-outs, Connecticut.

81.
8 February 1961
Handwritten note
found loose amongst
personal papers.

1) War is acquiring a hypnotic power over world attention.

Necessary to create a second, positive, focus to which attention can be progressively directed, and which will more than compensate for the loss of face consequent upon our eventual, inevitable, withdrawal from the Viet-Nam arena.⁸¹

Man may drift from war into absence of war then back into war. In order to polarise for peace, we must mobilise for construction. The Romans were the greatest builders of history, and the Pax Romana lasted four centuries.

The citizens of new cities will thus enjoy a true peace of the spirit; due not merely to absence of war, but that inner happiness that can only flow from living in the more thrilling beauty of a world in creation, to a new world that one is helping to build.⁸²



82. Undated Handwritten note found loose amongst personal papers.

83. c.1965 Cut-outs from handprinted contact sheets of A.F.

84. September 1964 Photomontages. Two proposals – Space Rocket ride, New York World's Fair. Featured in draft for editorial piece on C.E. in *Architectural Record*. Unrealised.

84

83

We shall discuss the human spirit in three aspects⁸⁵

Many have atoned for one present sin. Throughout its long and vast course of human history they have, in advance of us, paid by their suffering for our present foolishness and all those things we may, in our hearts, be a little or a lot ashamed of. The wonderful day has come when every man, woman and child on this lovely planet can begin to justify the sufferings, the patience and the profound fact that this long line of silent, unsung heroes have reposed in. Your sins, my dearest friends and companions in the highest of adventure, are already taken from you but all those from whom we are sprung. They stand around us, they are watching, now from the heavens. We shall not fail their great hopes, their noble lives (me as example).⁸⁶

The struggle of existence Dissolution or unification⁸⁷

Zen temple
Music 595
In N.Y.
New System of building with cables⁸⁸

85. Undated Typewritten opening remark for members of C.E.'s Gurdjieff group, New York.

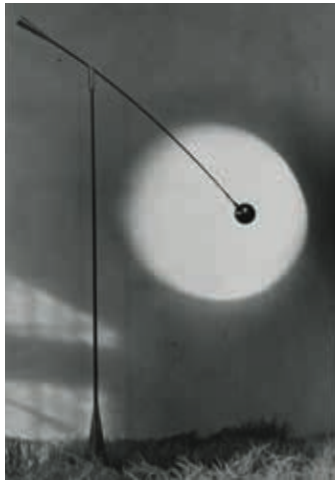
86. 18 March 1968 Handwritten note found loose amongst personal papers, titled 'World War III: Motivational Preparation'.

87. Undated Handwritten note found loose amongst personal papers.

88. 6 August 1961 Handwritten diary entry.



89



90



91

There once was a man with a beard
 Who when a young lady appeared
 And said 'Are you hip?'
 Replied, 'Where's my whip?'
 That cruel young man with a beard.

A young lady who loved to be pained
 Was wicked just so she'd be caned
 When he said 'Does it hurt?'
 She said 'Pull off my shirt
 And don't be so bloody refrained!'⁹²

89.
 16 November 1966
 Handprinted
 photograph, taken
 in C.E.'s apartment,
 Sutton Place, New
 York City.

90.
 c.1968 Handprinted
 publicity shot for
 C.E.'s Counterpoise
 Lamp. Tekno Lux
 Corporation. Limited
 production.

91.
 16 November 1966
 Handprinted photo-
 graph of Francine
 Schiff, taken in
 C.E.'s apartment,
 Sutton Place, New
 York City. The hand-
 written inscription
 on the back reads:
 'You are the main
 inspiration of my
 life... All my love,
 Francine'.

92.
 14 February 1964
 Valentine card, two
 postcards sellotaped
 together, with hand-
 written title: 'Some
 naughty limericks in
 the style of Edward
 Lear'.

Thé

Almonds, amandes pele

Honey

Oignons

Potatoes

Milk

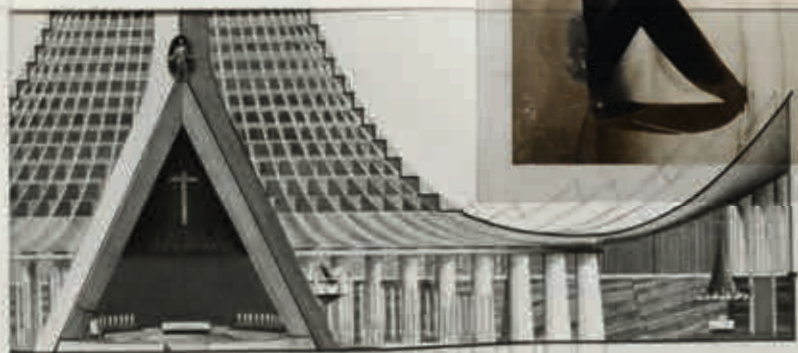
Eggs

Triple Soda⁹³

93.
 Undated,
 6p.m. Monday
 Handwritten
 shopping list found
 loose amongst
 personal papers.

94.
 (overleaf)
 1960 Photographic
 reproduction of
 hand-drawn front
 elevation with
 cropped frame in
 preparation for
 further reproduction,
 competition entry,
 Roman Catholic
 Cathedral, Liverpool.
 Unrealised.

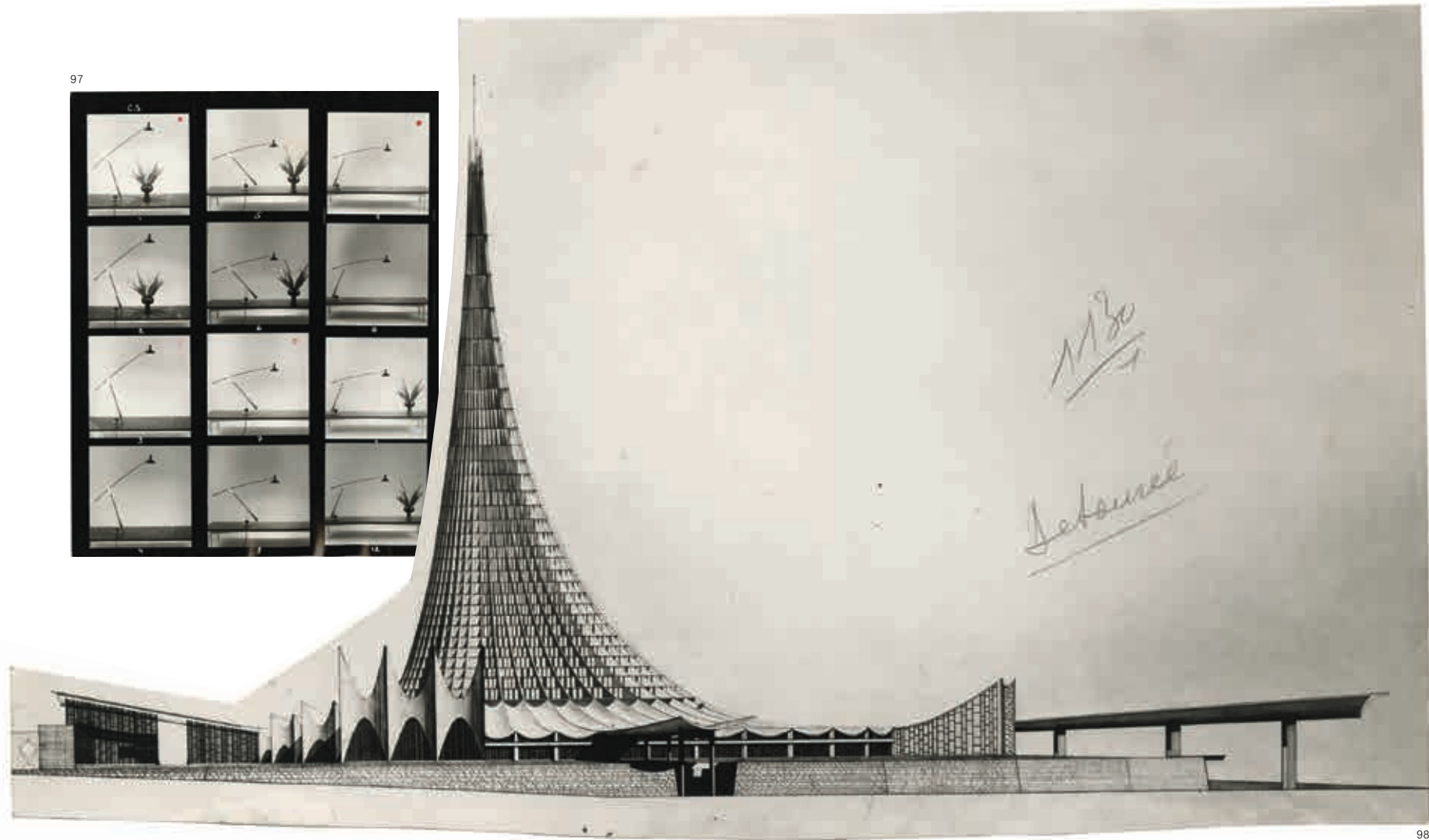
95.
 (overleaf)
 November 1966
 Handprinted
 photograph.



enlarge to 18"

300

2 pos.



96.
Undated Handwritten
note found loose
amongst personal
papers.

97.
c.1968 Handprinted
contact sheet of
various models of
the Counterpoise
Lamp. Limited
production.

98.
c.1961 Hand-
cropped photo-
graphic reproduction
of drawing, west
elevation showing
entrance porch at
right, competition
entry, Roman
Catholic Cathedral,
Liverpool.
Unrealised.

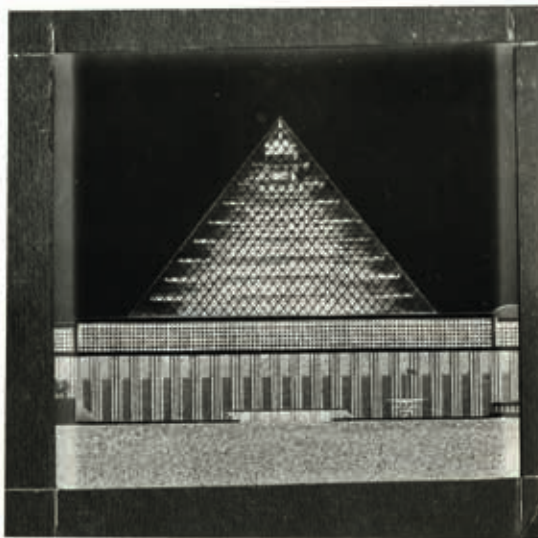
99.
3 May 1962 Extract
from letter to
Michael N. Ducody,
organiser of New
York World's Fair.

I have come up with the most tremendously exciting overall idea for your World Fair project. Your projected image fits it like a glove but more than this it will be the most spectacular and also the most delightful experience that can be imagined. Your customers will just fall helplessly in love with you. When you reflect that the above claims are cast in that vein of understatement to which my education habituated me, you will get an inkling of the kind of thing I have in mind. I can barely wait to start serious work and pump into this design the enthusiasm that is now building skyward like a gusher, and which when disciplined by your program will give it the life you have a right to expect. When do we start? It would be a little help if you could give me some idea, because I have the absolutely firm intention of winning. (I've already proposed it to my young wife, so what else can I do? She loves expensive things.)⁹⁹



100

100.
November 1966
Handprinted
photograph, C.E.'s
apartment, Sutton
Place, New York City.



101

101.
c.1945-47
Photographic repro-
duction. Competition
entry – hand-
masked and cropped
front elevation
from original 1945
drawing, New Crystal
Palace, London.
Image published in
Architectural Review,
1947. Proposed
in collaboration
with Ove Arup.
Unrealised.

It made me happy to hear you say you thought my project was definitely the best. I had gone to the exhibition in as impartial a spirit as I could muster but I couldn't arrive at any other conclusion but yours.

I suppose I am slow in learning my lesson, but the theme of a cathedral has always seemed to me to be the supreme challenge and I just could not resist it, in spite of the formidable doubts raised by the authority at Coventry. I felt my design was strong enough to impose itself even against his taste, but I underestimated his resistance. It would obviously be a great help and compensation to me if you judge the drawings worthy of illustration, and at the same time I think you will be doing a very real service to future competitors and to British architecture in general by attacking the present alarming reign of philistinism.

It is a very hard-hearted fact that my project together with my earlier victim of the Crystal Palace massacre have been selected for inclusion in the Museum of Modern Art's exhibition 'Visionary Architecture' in New York in September.

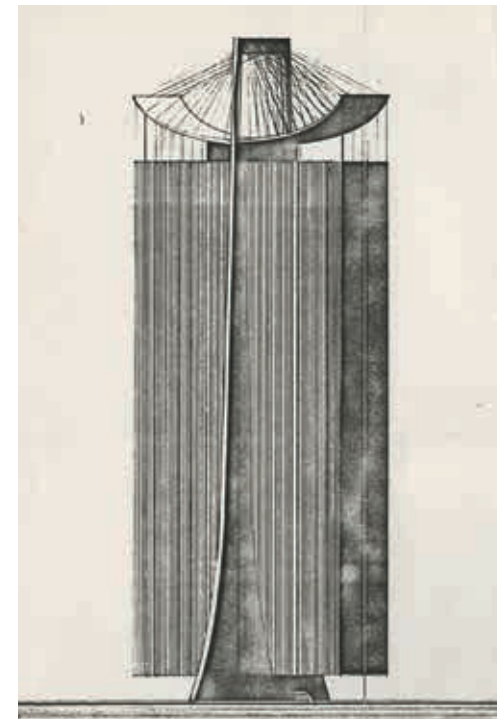
I am going there on that occasion since a reception is being arranged for me that may bring some results. I suppose in the end I shall be obliged to go and work there like so many others. Pity really, I prefer Europe but I am now at an age where I must build or bust. Incidentally, to your knowledge has any other British architect's work been shown at the Museum?¹⁰²



103

102.
23 August 1960
Extract from
typewritten letter
to Monica Pidgeon,
editor of the journal
Architectural Design,
London.

103.
c.1964 Handprinted
photograph of
A.F., stamped 'Frank
Paparo, USA'.



104

104.
1964 Photocopy
of hand-drawn
elevation, cable-
suspended tower,
client: City
Investing Company.
For a Montreal loca-
tion. Unrealised.

UNPACKING INSTRUCTIONS

NOTE: YOUR COUNTERPOISE LAMP MAY BE DAMAGED
IF YOU FAIL TO OBSERVE THE FOLLOWING INSTRUCTIONS
IN THE ORDER GIVEN.

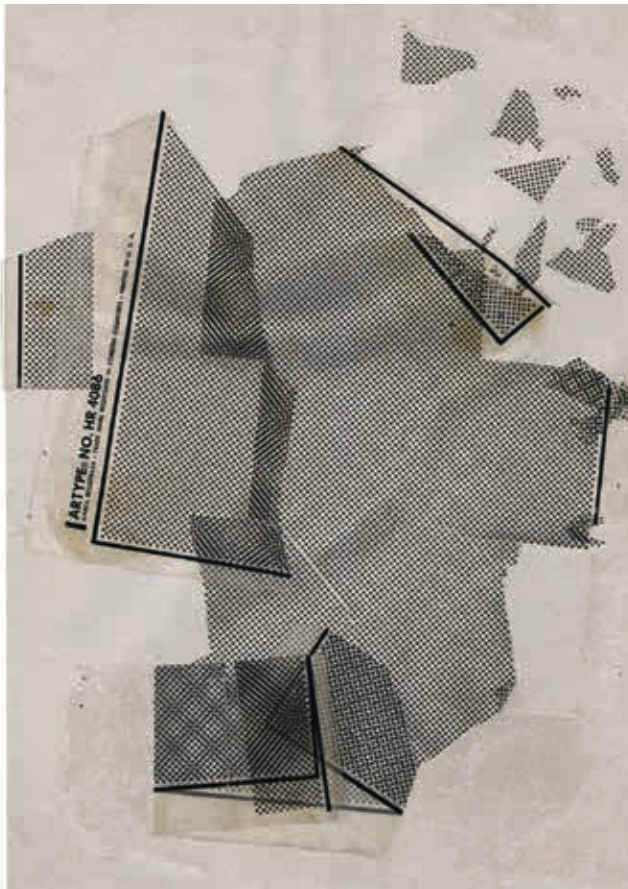
- 1) If carton arrives damaged note damage on carrier's receipt.

With a sharp knife or razor cut the sealing tape on the corner along the whole length of the carton.

Pries open the two-stapled ends,
Open the box.

Slit with a knife the fibreglass adhesive tapes that retain the lamp in the carton,

Cutting the tape on the sides of the lamp. Do not attempt to break the tape.¹⁰⁵



106

105.
Undated Printed
instructions for
unpacking the
Counterpoise Lamp.

106.
Undated Offcuts
of colour transfers
used for presenta-
tion drawings.

Chapter 1: Memento Vitae

It was quiet in the attic.

The lamp on the table lit a circle of oak, scarred by the capricious knives of unknown children. Beyond the black dormer window the Sussex woods and fields below the hill slept; closed in themselves under a spying moon. Below the floor in their soft beds, slept the householders.

Their sleep, like gravity, drew me down to that lawful earth where nature rules, and men accept their appointed condition. I straightened myself in my chair, and returned alone to my unnatural business. The gyrations of the earth, or of any planet, do not mark the days and nights of Heaven. The clock crashed in to my heart from below the stairs, then more quietly beat its signals and died away. The rhythmic hush of breath in my nose and the high hum of silence returned. Let it happen now ... I am here ... I am waiting. My entire body is quiet and ready. I am here in my head behind my eyes. I am no longer afraid. My back is straight and my head is high. My thoughts are gone into their burrows – I have whipped them away – there is nothing here but expectation and fearlessness. Holding moment to moment by intense recollection of purpose, the eternity of eventless time expands into past and future. I begin to tire and tremble. Hold, hold, hold ... The pressure is excessive and here and there thoughts begin to whisper. My breath has expired in a rush and I slump into another disappointment. Why does it not come? I know it is there, above me, about me, coexistent with me. There is no light but the pool of artificial light on the table. What barrier withholds that other light? I taste the last still ebbing wave of disappointment, and then at once I know. It is a rather comforting disappointment, and there is something of a lie in it. Yes, I was still afraid. Fear had insulated me, or rather reduced me to something too small to accept unknown absolute greatness. Waves of sleep seep up through the floor and wash at the sand-castles of my will. Give up. Go down to bed now where the others sleep. Strength is spent. Tomorrow is another day. No. Obstinate a voice said no. Or tomorrow will be the same as now. At least I shall think about it now; I must find what to do, so that next time I shall begin with a better chance. I began to retrace the immediate past. It was for this that three months ago I had left London for the country.

I had to get a glimpse of what lay ahead. I had to know where I was going. Not because I doubted; on the contrary it was perhaps the only thing about which I felt absolute conviction, but conviction was not enough. Conviction is of the head, with more or less support from the heart. To drive the last brute to work, the voice of logic was too quiet. It needed strength to kick him awake and strength to remain the master when he got up. And above all I needed a flame of memory that would burn day and night so that I should remember to do those things that had to be done.

More simply, I needed help.

At first it had all sounded so simple. The bottom of Jacob's ladder had been lowered amongst us, and there remained only to climb it, rung by wonderful rung, to Paradise. Or so it seemed to my good naive nature. Unfortunately the ladder had proved



107

magical in more ways than one, and its most discouraging propensity was that of disappearing immediately as one stopped thinking about it, and more magically still, of erasing all trace of its existence from thought. Certainly one made progress. Information began slowly, with the accretive dripping of directed observations and experience, to harden into knowledge, and knowledge to warm into understanding. But it was all so interminably slow. So slow that enthusiasm waned, and endless little carrots and frail sticks had to be found and dangled and swished to keep the ass on the road and off its belly.

When you are swimming hard upstream the trees on the bank pass with intolerable slowness. But stop swimming, and you float quickly down the river. Even to hold back the creeping death of life was improbable; to gain on life, a miracle. Progress in this extraordinary unnatural adventure had depended on three interdependent factors: the teaching, the teacher and the taught. Now the taught were scattered by the war; unable to meet, to discuss problems and exchange observations, unable to remind each other. And the teacher was continuing his work in America, where conditions remained tolerably stable.

Nothing remained but the teaching. And an axiom of the teaching: man cannot work alone ...

I had been out of touch for a year. Three months ago I had left Lutterworth, where I had been working with L. L. Whyte and Whittle as one of six research assistants on the development of the first jet engine. I thought there was a chance that jet propulsion, if it could be developed soon enough, could win the war. And it was evident that the war had to be won. My proposals for radar-guided anti-aircraft missiles, developed in 1938, were pigeonholed somewhere in Farnborough or Harrogate, decreed 'philosophically impossible'. Now the gyron was being readied for production, and I was waiting on the R.A.F. list, and likely to wait some months.

It was a chance to recollect myself. To reassess what I had already learned, and if possible forge and drop some anchor to which I could cling through the coming years of war and isolation. I was alarmed by the danger of losing the advance won by an

107.
(this page and
overleaf)
c.1958 Handprinted
photographs,
France.

endless number of different and tiresome efforts. Efforts made under guidance that might never again be available.

So I left for Sussex to stay with friends whilst I waited for my name to come up. It was essential to leave London; Stravinsky could not concentrate in Paris because 'il y a trop d'églises et de bordels'. It was something like that ... I had always been more free in the country. And then I was alone and could not sufficiently withstand distraction. I was only 24.

I had bought a few books; Ouspensky's *A New Model of the Universe* and *Tertium Organum*, *The Imitation of Christ*, Boehme's *Signatura Rerum*, a volume of Eckhardt, William James' lucid *The Principles of Psychology* and revealing *Varieties of Religious Experience*, and an assortment of astronomical, biochemical and medical works.



108.
8 May 1970
Loose typewritten
notes with heading
Memento Mori
Tangier, Morocco.

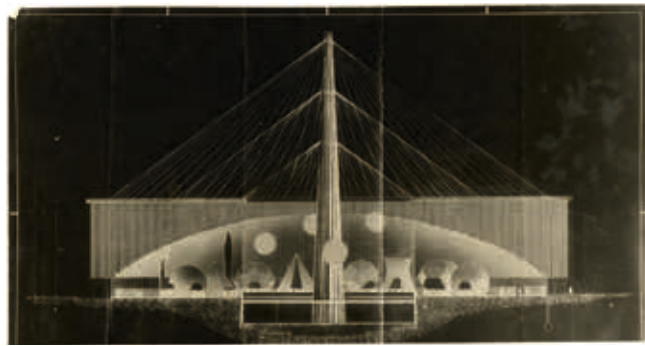
From the first day I began to take fairly vigorous exercise. Usually sawing and chopping wood in the mornings. Long walks in the afternoon, with my Siamese cat as occasional and capricious companion. In the evenings, in the attic, I read and remembered and wrote.¹⁰⁸

You are perceptive about people but in my case it's not even necessary because in our group work we have a very deep and intimate communication. Her picture of me bears absolutely no resemblance to reality. It is like a negative photo in which black is white and white is black.

Well I just read your little exposition of ‘home truths’ and whilst I assure you that I am quite able to appreciate how my life must appear to you, from the outside, this view does not really correspond to the ‘whole truth’ since it takes no account of many of the factors in my so to say ‘inner life’ which you are perhaps not in a position to be able to represent to yourself.

For reasons that I think I have at last understood, my life up to the present time has been characterised by an absolutely merciless succession of crushing disappointments compared to which the merely physical ‘*tortures of Tantalus*’ were a ‘bed of roses’.

I have been conscious of my creative talents since boyhood, but not being destined to be a painter, or a writer, or any other creative métier that is able to express itself for the price of a few pots of paint or a pen and paper, but an architect, that is eventually dependant upon society and other factors not within one’s direct control for its expression, I have been all my life at the mercy of fate, destiny, luck, providence, or whatever you like to call it.



109



110

109.
1963 Photographic negative reproduction. Proposal – sectional elevation, suspended structure 300 feet in diameter, Chrysler Travel and Transportation Pavilion, New York World’s Fair, commissioned by Chrysler Corporation. The section shows the single central mast from which the structure is hung. Aluminised Mylar strips, hung from the roof, were cut to varying lengths in order to form the vaulted roof of the interior space. Lights concealed high in this deep-silvered structure would have given a mysterious glister. The primary geometrical solids below housed the cars and other exhibits, and were surfaced with glass mosaic in the colours of the spectrum. The center of the space was cut away in a circle above a pool. From this pool powerful jets played upward through the shining stainless steel guy ropes. Unrealised.

110.
c.1970
Hand-sketched studies for improvements to set of chessmen. C.E. petitioned the American chess grandmaster Bobby Fischer in a letter from October 1972 to endorse his patent and offered to share royalties of sales of the product. He also mentions plans for an electronic chessboard in collaboration with Burroughs Corporation. Unrealised.

I think that anyone who knows even a little of my life is obliged to admit that, in spite of the shattering blows that life has dealt me, knocking me to the ground time after time, leaving me often dazed and uncomprehending, I have always picked myself up and rallied my strength and gone back to this apparently completely hopeless battle with ‘life’ or with ‘luck’ and have never accepted that I was beaten, just as, when as a rather sensitive boy who hated violence, I at school became somehow involved in a quarrel that turned into a fight with a tough young bully who considered me a ‘sissy’, and fought him around the school yard in a circle of a crowd of boys, throughout hours of a sunlit holiday afternoon, until in the end, bloody but unbeaten, we were both too totally exhausted to do anything else but stand looking at each other, gasping, sweating and bleeding, and at last to shake hands amid general cheers. There was something inside me that, however often I was knocked down during this first fight of my life, made me refuse defeat and always return to the fight until that moment when my opponent was at least obliged to recognise that he could never beat me. This fistfight was destined to become the pattern for my whole life, and I feel that now, on quite another plane, I have again reached that point where ‘fate’ is, as it were, ready to ‘shake hands’ with me, and permit me to acquire the ‘booty’ that is mine by right of war.

That first fight was important to me, because had I accepted defeat then I know I should later have accepted defeat in life. I should by now have resigned myself to some well paid salaried ‘job’, or I should have switched to an easier means of making money, or I should have married money, which I have several times had the possibility of doing, as you may imagine. But in fact the results of that first fight taught me that, though the struggle may sometimes feel as though it will never, never end, unless one simply gives up and admits defeat, yet in fact, if one does go on fighting back, then when one reaches the very limits of one’s strength, suddenly fate mercifully intervenes, bringing ‘peace with honour’.

At this moment in my life, sensing as I do that fate has again intervened to end happily this last long battle, that has in fact lasted some 30 years, I feel, this being a weekend when I have no particular engagements, in a mood to recapitulate the main events and trends of my life to date; the analysis, round by round, of the fight that has just ended, in the light of the new understanding that I now have of it, since the last few days. I want to do this for my own reasons, both as a record that may be useful to me in the next battle that is destined to be as soon as I have gathered my strength, and with a more dangerous opponent – the ogre known as ‘worldly success’ – and also so that you and mother will be able, before the merciless passage of time finally separates us, to have a better understanding of the sense of my existence, which may bring some comfort to the evening of your lives.

‘Ladies and gentlemen! On my right the present undisputed champion, Big Bad Luck, weighing in at two-and-half tons, toured the world with the Circus of Life, and I never seen ‘im beaten (loud applause).

On my left, what’s your name sorry? ... Clive what? Speak up boy, I can’t hear what you’re saying ... Clive Entwistle ... Meet the folks ... did I hear someone whistle? Cut it out now, give the lad a break! What’s your age? 17 years old and weighing in

at 110 pounds. Good luck sonny, see that bag of money nailed up to the post: it's yours if you win ... (General laughter ...) O.K. seconds out of the ring',

Dong!

ROUND ONE

It is 1932, and after reading Le Corbusier's pioneering book *Towards an Architecture* I now feel completely committed to the profession of architecture that, since my childhood brick-building days, had held an incomparable fascination for me.

But as to how to become an architect, this is another matter. It requires a five-year education that my parents cannot possibly afford to give me. So I find out that there is a scholarship at the Architectural Association, only one awarded every year, and many contenders for it; the Leverhulme Scholarship. I decide to enter, and in my room at home, on a table stacked with books, I study like hell for three months. I at last enter the examination room; for two days I answer papers and submit to aural examinations. I feel I have done well. We are sent home and told to wait. Two endless weeks pass, then the Director of the School of Architecture calls my father and asks him to bring me to the School.

Inwardly excited, yet somehow hardly daring to believe it, I feel that there may be a chance for me. The Director receives us ...

'Mr Entwistle, I wanted to see you and your son because, though I am sorry to say I do not have good news for you, yet I wanted to express my personal regret that your son has not been given the award because of a rather unusual decision on the part of the Governors, that I am afraid I am powerless to change.

I am not really supposed to tell you what I am going to say, and I shall ask you to treat it as confidential, but I have decided to do so because I thought it might be an encouragement to your boy, not to give up his intention of becoming an architect.

In all the examinations, both written and aural, your boy was placed first. I personally felt sure that he would be given the award. However I am afraid these financial questions do not lie entirely in the hands of the teaching staff. There are other bodies involved that in fact have never seen your son. I am afraid their decision was to award the scholarship to the boy that was placed second, because of the apparently greater poverty of his parents. As I say, I can do nothing about this, except to wish your son the very best of luck.'

Yes, 'the very best of luck'. I had had a first sample of the kind of 'luck' which destiny was to treat me to for the next thirty odd years.

The fighting technique of my opponent was very able. On the one hand I had been knocked down with a terrible blow; on the other hand I had been assured that I had a great deal of promise, and that I should not 'give up'. Given my tenacious nature I was of course obliged under those conditions to resume the fight.

111.
(right)
c.1968 Handprinted
photograph, C.E. in a
publicity shot for the
Counterpoise Lamp.



Dong! End of round one. I am carried back to my corner, where my second, who is in fact my mother, bathes my wounds, gives me comforting food and drink, and words of reassurance, as she always has done. I feel that I in some way depend on her kindness, her warmth and affection, her support. After a while I recover.



112

112.
c.1965 Handprinted photograph, C.E. in his apartment, with various product design prototypes, Sutton Place, New York City.



113

113.
c.1958 Contact print, C.E. while living in France.



114

114.
July 1958 Handprinted photograph, C.E. while living in France.

ROUND TWO

‘Seconds out the ring ...’

I do a variety of odd jobs to make a bit of money though my heart is in none of them and I seek always some ‘smell’ of a possibility to return to architecture. By chance, through a girl with whom I am very much in love – Natalie Cooper – I meet a young man, Toby Bromley, whose father owns a chain of shoe stores. He mentions that they are planning a new store in Ealing. I ask him if I can prepare a design for it. He thinks it would be a waste of time, they already have their architect. Still I ask him, at least let me see the plans of the property. In the face of my insistence, he at last agrees, while pointing out that in view of my total absence of professional training or qualifications, he sees no chance at all of my being awarded the job.

I work very hard on this problem, visiting all the shoe shops I can find, trying to understand the ‘problem of the shoe shop’ and eventually prepare my plans for the interior arrangements and the facade which is certainly not like any other shoe shop that exists at the time. Feeling that my drawings look amateurish and unskilled, I make a model; you may remember it.

I show this to Toby Bromley, who, being an open-minded and progressive young man, at once begins to show interest. Eventually he agrees that I can present it to his father. His father at first shows considerable resistance to this unconventional design, but before my arguments for the logic of the arrangements, and Toby’s enthusiasm for its appearance, he at last gives way, and I am given my first job.

When it is finished, and the shop opens, there is general praise ... The architectural papers hear of it and send photographers. It is published in all the professional papers. Suddenly I am meeting architects and being accepted by them in spite of my unconventional start. I am now 19 years old and already ‘in practice’, when my contemporaries are only in their second year of architectural school. Where my knowledge and ability comes from, I hardly know, it is just there, in my bones ...

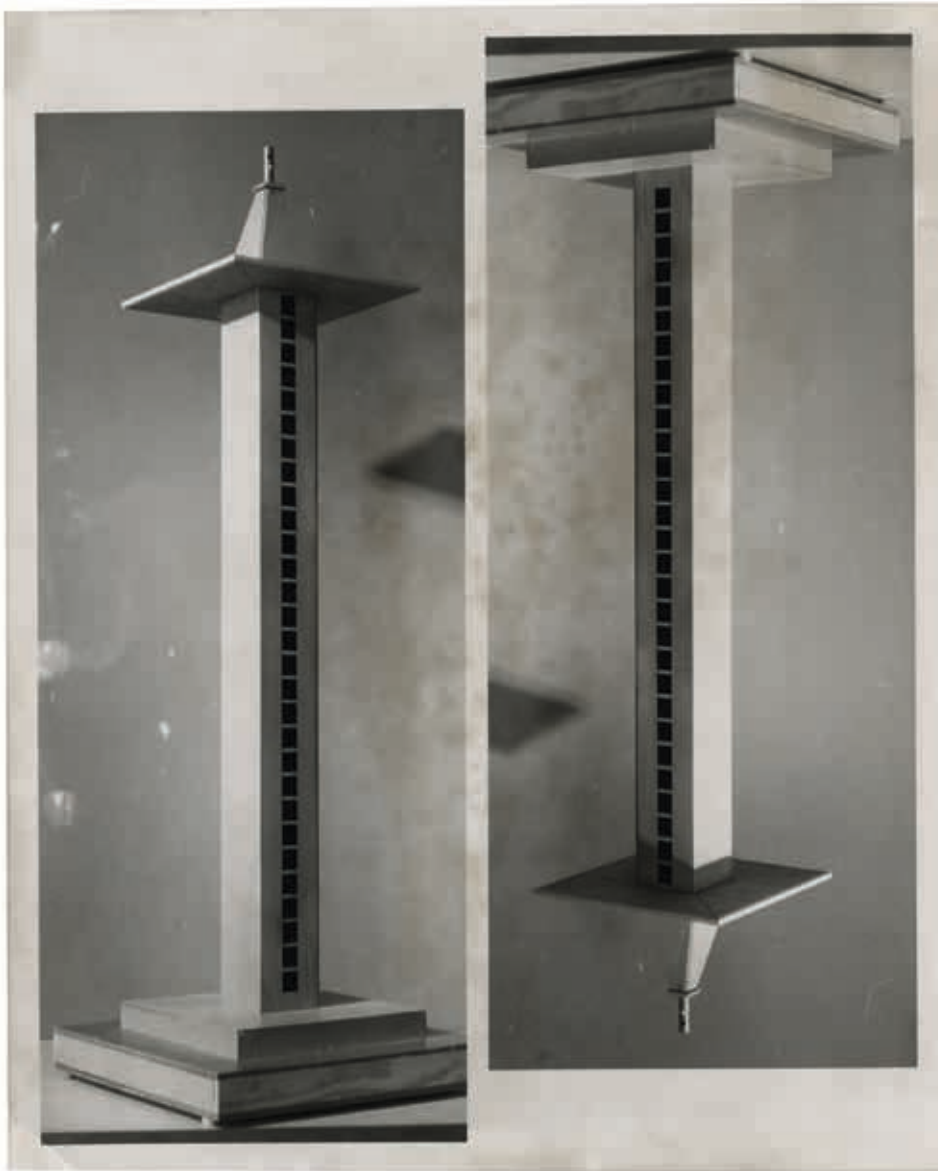
The Bromleys promise me other work, and I decide to take a chance and open my own office. Of course, being me, this has to be in Bond Street, the chicest street in London, where I find an ideal studio and small apartment above an art gallery. I felt that with such a good beginning nothing could stop me. Whilst carrying on with my shops, I began to approach bigger architecture problems. I prepared designs for big housing projects, like that at Olympia, which were highly considered by other architects, but which were due to be rejected by the client because of my lack of professional qualifications. There was too much money involved for them to take a risk. Gradually the shop work began to fall off. They had reached the end of their programme. At the same time, though I worked intensely hard, nothing else came in. I realised for the first time how much an architect depended on events outside his control. My rent payments fell behind, and for the first time I began to make debts. I wanted desperately to hold on to the beginning I had made. If I abandoned my office I should be back where I had started, with nothing.

What to do? I am desperate. At about this time I meet, at a fashionable cocktail bar, an attractive and vivacious woman over thirty years old, Cara Pilkington, who had been married to a very rich man, and who at once ‘adopts me’. After a while it is agreed that she will move into my apartment, which will give me the possibility of continuing to work, since she proposes to cover the basic expenses. However, work does not come, and at the same time I feel unhappy inside at this dependence on a woman. Under this psychological strain, our relations deteriorate, and we agree to separate. I am obliged to leave my Bond Street office, and retire from the ring after this.¹¹⁵

115.
7 July 1962 Extract from typewritten letter to Ernest Entwistle, father of C.E.

EXHIBIT A

Schedule of Effects



116

- 1) Close carpeting in hallway, dining room, foyer, living room, bedroom.
- 2) Steel and leather settee.
- 3) Pair of armchairs, leather arms, chaise longue with light attachment.
- 4) 8 steel and leather side chairs.
- 5) Black granite coffee table on steel base.
- 6) Black granite dining table, round.
- 7) Green marble card table on metal base.
- 8) White marble buffet table in metal frame, 11' long.
- 9) Two floor-to-ceiling storage units in palissandre wood, with shelving.
- 10) Two loudspeakers, hi-fi tuner and amplifier, tape deck, and approximately 600 records, slide projector and projection screen, 35mm hand camera and Polaroid camera.
- 11) Tall blue Chinese pot, 2 Chinese flame vases, lapis cigarette box, marble cigarette box, three small ceramic vases, 1 large ceramic modern vase, Buddha head in wood, 2 large colonial glass ashtrays, 1 marble ashtray, small gilt cup.
- 12) Floor to ceiling drapes, fixed and movable, in living room, dining room, bedroom.
- 13) Fur bedcover.
- 14) Zenith T.V. set, two small portable radios.
- 15) Rosewood desk and set of stationary drawers.
- 16) Glass bookshelves, and approximately 360 books.
- 17) Cherrywood desk with curved legs, matching chair, two bedside tables in rosewood, butler's tray table, two chests of drawers.
- 18) Two sets, 8 place settings stainless steel tableware and carver set.
- 19) Set of white rice-ware china, 5 piece settings, 8 places and meat and vegetable dishes, ditto in green Swedish china.
- 20) Eight tall wine glasses, stemware, 8 champagne glasses, ditto.
- 21) Set of stainless saucepans and assorted kitchenware.
- 22) Rosewood ice bucket and 2 rosewood trays.
- 23) Kitchen mixer and 2 electric juicers.
- 24) Assorted silverware, ashtrays, tray, hors d'oeuvre dish.
- 25) Black perforated terrace table, 4 chairs and barbecue set.¹¹⁷

116.
(left)
1962 Handprinted
photograph, model
study of tensile
construction system
tower. Unrealised.

117.
29 December 1964
Page six of signed
financial agreement
between C.E. and
A.'s mother, Mrs A.W.
The agreement
stipulates that
C.E.'s mother-in-
law would pay large
portions of his living
and professional
expenses, 1964-65.
The Schedule of
Effects pertains to
the furnishings of
his Sutton Place
apartment, New
York City.

One takes stock of one's life all too seldom, and draws the corresponding conclusions. One tries to see one's mistakes and how one might have avoided them, but I come to the conclusion that in the apparently decisive moments of life one has usually very little choice. All one can hope to do is gradually to change one's inner tendencies so as to attract different kinds of events to one's life, and this is a matter of day-to-day efforts and little attempts 'here and now' to conform to a truer pattern. In all this you always showed me a wonderful example. The more I see and meet 'worldly success' and the kind of people that seem most to need it and do most to achieve it, the less I esteem it. What impresses me most are those few people who make great inner efforts not to impress others, not to accumulate wealth or fame, but because they want to conform more and more to the 'still small voice' that speaks from their 'heart of hearts', as you used to say. I think, for example, of the fantastic efforts you made, after the First World War, to start up your school again. The way that, instead of borrowing money, you made with your own two capable hands (and with the 'plough' we found after that long hunt together) all those excellent adjustable easels that I remember so well, and that I used to stack with thoughtless haste on Friday nights at the end of the studio.

I remember how you hated debts, and I think with shame of how I allowed you to repay me the £100 that I once lent you and which was given me by a rich friend, and that I only wasted after you had made such great efforts to earn and save to repay me.

I am afraid my own past carelessness about money and the casualness with which I made debts must often have been very distressing to you. I am sorry if that was so, but anyway things are now very different. I sent over £500 to England in 1959 in repayment of certain debts and about another £500 went to the children's education and the home in Chelsea. I know mother is distressed about Lionel, as am I, but I am obliged to respect certain priorities. I want to be able to send money to you and mother as well and am working hard to increase my income in order to be able to do so. But you must remember that it is still less than two years since I returned here to start my design business again, and that when I returned I had about £10 in my pocket, no work, and my former clients had all found other designers; so really I think you will agree that I have made very rapid progress.

This is now the third time in my life that I started afresh absolutely from nothing – but I am determined that it will be the last. I am no longer taking risks, but hanging on and building up solidly and as fast as I reasonably can do.

Various new jobs, clients and patents are maturing, but it is still a hard struggle and the time when I can look after you both as I should wish to do is not yet in sight, so I will not raise any false hopes or make any promises I cannot fulfil.

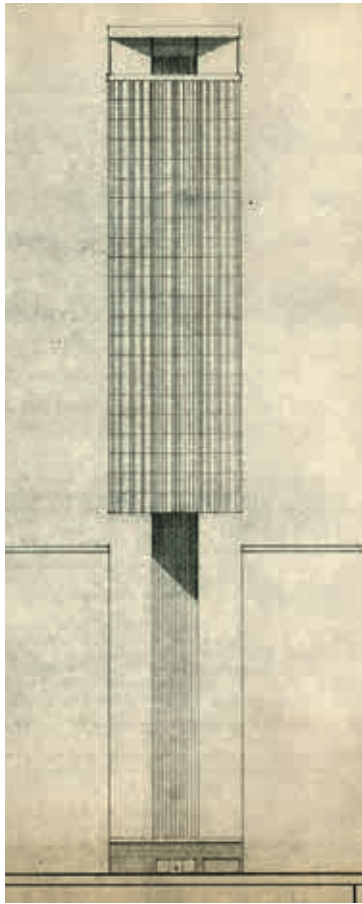
I am more and more convinced as the years pass that life on this planet, with all its beauty and all its difficulties, only makes sense if we regard it as a kind of examination that in the end we have to try to pass. And if we don't succeed this time, then we have to sit for it all over again. Each life is like a day in the great life – death is like sleep, and birth like reawakening. But of course it is much deeper than ordinary sleep, and in it we pass over what the Greeks called the 'river Styx', where memories

118.
(right)
1964 Handprinted
photograph of A.



of our former life are washed away. And yet not entirely – for we all have moments when we remember, ‘I feel all this happened before’. And when eventually we succeed in passing the ‘Great Examination’, that is in purifying ourselves of all that is false and negative and shameful, then we may be privileged to go to another and far more wonderful and joyous world than that which we know now.

I have often found it useful, when I go to sleep at night, lying in bed, to think over the events of the day and of my behaviour and how I could have done things a bit better, and finally to resolve to make tomorrow a better day. Somehow, even without a direct recollection in the morning, one wakes up collected and prepared and everything goes better. And I feel that life must be like this as a whole.



119

119.
20 February 1962
Schematic drawing
for apartment building,
435 East 86th
Street, New York
City. Unrealised.

120.
3 May 1959 Extract
from typewritten
letter to Ernest
Entwistle, C.E.'s
father, sent from
Paris.

Of course there is something egotistic in my interest in your welfare and your development, because my fate is indissolubly linked with yours. At the same time what helps me helps you too. For instance, young Lancelot, who is turning out so wonderfully, is one of the joys of my life. So good currents can flow from the future to the past, as well as from past to future. All life is interlocked and the efforts of one helps others not only here and now but in the past and the future also.¹²⁰

Abstract to Concrete – Inner to Outer¹²¹

Now I shall give you some exercises to do in bed or while resting, which will begin to ‘plough the land’ of your nature and prepare it for the sowing of seed when the season arrives.¹²²



123

121.
Undated Handwritten
note found loose
amongst personal
papers, beneath the
heading is written:
‘the foundations of
the world, of a man,
etc.’

122.
9 September 1962
Extract from
typewritten letter
to A.

123.
Undated Handprinted
photographs
mounted onto paper,
showing empty plots
for potential devel-
opment, New York.

124.
18 August 1962
Extract from
typewritten letter
to A.

- 1) Body Control: stand in front of the mirror and hold your arms straight out at your sides, so you look like a cross. Stay like this for five minutes at least, longer if you can. Let me know the maximum time you can do this (we can do this together when you get back, so you better not exaggerate, or I shall force you to make good on your boast under threat of tickling if you don't).¹²⁴

For this reason it is very helpful, I have found, when one has to face any major decision, to make the effort to put down in writing all the pros and cons one can think of, to make as it were a balance sheet of the overall situation, and then evaluate the two sides, with all the facts simultaneously in mind, and then come to a decision, and write that decision down as:

'10 p.m. 4 April 1962. Decision made in presence of all the facts and after due reflection, that I ...'

Then you can carry this piece of paper, folded like a talisman everywhere with you, and read it when irrational doubts and fears assail you.

Will you find this silly in a 'big man' I wonder? I'll tell you what I just did. I went over and pulled my wood armchair up close to the chaise longue, and then out loud I made that little speech ending '... what I am trying to say is, will you marry me?', and I waited watching you as you suddenly seemed to go miles away, and I said 'I am waiting ...' and after a little eternity you whispered a gentle 'yes' and I said 'I can't hear, say it louder.' 'YES' you said ... What a wonderful moment that was beloved, it lives so strongly in my heart and it always shall, as I am sure it does in yours. Our beginning ...



125.
c.1958 Handprinted
photograph, France.

So then, here is how I see things, you can make your own balance sheet:

1. The first fact, which it is impossible to have the slightest doubt about, is that we love each other just about as much as we have the present possibility of loving, and just about equally in relation to our capacities. This is obviously an overwhelming plus.
2. We love just to be together. Either doing nothing, or talking, or going to parties, or the cinema, or driving in the country, or shopping, or dancing, or walking in rain or snow or sun, and – well anything. This is such a tremendous thing in marriage, never to be bored with each other. And it

is a very rare thing. People so often fall in love and marry when their attraction is based on nothing but bed. There is nothing to sustain love, and soon it dies, leaving two strangers thrown together by the indiscriminate 'chemistry' of life. This can never happen to us.

3. However our physical relations are, *en plus*, fantastic. I know you are not yet awakened in the right way, because silly boys and oddballs have got you into unsatisfying habits. But I will put my hands in the fire that after two months of marriage, the only conditions in which you could completely give yourself, there will occur that exquisite explosion of pleasure inside you that you cannot now even imagine, and that will leave you feeling sweet as honey and glowing with inner beauty. This I know I can do for you beloved. And then we have this strange, secret, magical 'super-sex' union that is so rare as to be almost unknown, and with which we can recharge the batteries of our love forever, even in the far future when the grosser aspects of sex begin to cool. My God did two people ever have so many positive things? Or at any rate such wonderful ones ...
4. We both have an occasional extravagant urge to depose the usual boundaries, to experiment with the material of life. In this we can understand each other. However I shall be the arbiter in this question, not letting it ever disturb our lasting relations or profounder feelings.
5. People say we look well-assorted, seem to belong, we make a 'striking couple', etc. ...

Now I shall set down what I especially appreciate as qualities in your personality. When you reply, if you are feeling in a good mood, you can also make me 'glow' by telling me what, if anything, you like about me:

6. You are just completely and exactly my 'type'. I felt that the first second in the elevator. I don't mean 'love at first sight', but a strong feeling of the possibility of love, at first sight. I really and truly feel that you were 'baked' especially for me. I never get tired of looking at your face. The Teutonic type has always been my favourite, and among them all you are, for me, easily the best. It is enough. I don't wish to look further. (Love you.)¹²⁶

Oh my love: I think it is only fair to warn you about this, that for some odd reason or other I am constantly being put on 'test'. I happen to have a certain *faiblesse* for accepting various *beldenhaft* challenges that 'life' tends to drop in my path. So if you want a cosy little bourgeois life you had better think twice about marrying me (you have been warned, I say this for the record so that one day you may remember this letter and flip through it and understand what I was talking about, which at this particular moment I myself do not in the least! I only have always had a deep secret intuition that one day perhaps a lot would be demanded of me, though I don't know what). Anyway I am certainly not worthy of any 'great tests' at this point of my planetary existence so we can forget it.¹²⁷

126.
31 March 1962
Extract from
typewritten letter
to A.F.

127.
24 August 1963
Extract from
typewritten letter
to A.F.

Principal Clients



128

128.
1956 Handprinted and mounted photograph showing model for T100 Sahara dump truck, client: Berliet, France. Realised.



129

129.
1956 Handprinted photograph. Prototype – stackable bottles, made under C.E.'s product design company Forme et Fonction, client: Pernod Fils, Paris. Unrealised.



130

130.
1956–57 Large-format transparency of the T100 Sahara dump truck for off-road mining in Sahara pipelines, client: Berliet, France. At the time of production it was the largest truck in the world.



131

131.
Undated Drawing in charcoal and pastel.

Automobiles
BERLIET Europe's biggest truck manufacturer
Range of off-the-road trucks, 25 ton
50 ton, 100 ton
Executive offices
Plans for new R&D wing
Over 400 packages
Range of stationary
New logogram

Societe ALSTHOM
Largest electrical combine in France
Two versions of world's record-holding electric locomotive
Range of heavy enclosed motors
Range of contactors

Societe Elector – Mechanique
Second largest electrical firm in France
Range of enclosed motors
Range of welding sets
Range of contactors

Societe de MATERIAL D'ALIMENTATION
Washing machines
New logogram
New stationary range

BATTELLE MEMORIAL INSTITUTE, GENEVA
New graphics

Societe UGINE
Manufacturer of special steels and supplier of electric power
Electronic vacuum balance

PERNOD Fils
Big aperitif company
New bottle

Exhibits for:
BRITISH NYLON SPINNERS
SHELL CHEMICALS
CABLE AND WIRELESS
FURNITURE EXHIBITION
JUDGE ENAMELWARE
GASKELL & CHAMBERS, ETC.
THE UNITED NATIONS
THE MARSHALL PLAN¹³²

132.
c.1965 Typewritten list.

Some DESIGN FIRSTS

First proposal for a Radar Directed ground-to-air missile, rocket driven, with proximity fuse, registered by British Ministry of Supply October 1939.

Worked as research assistant to Whittle in experimental development of first gas turbine jet motor '39-40.

First published proposal for large span tensile roof. Over-20,000-seater stadium, Crystal Palace, London '46. (Such a roof was first actually realised in Utica, N.Y., in 1960.)

Design and working prototype of electric toothbrush, Paris, 1957.

First multi-storey suspended tensile structure due to be built in the United States. Transportation Pavilion at New York World's Fair.

Tensile Tower system of building. U.S. patents applied for. Permits erection of complete structure of 50-storey tower including all floors in 40 days, plus large direct economies.¹³³

My project of forming an industrial design firm, apart from my architectural practice, with Mr Oleg Cassini is going forward and will be known as Cassini-Entwistle Design Associates. We are negotiating for office space on the third floor of the pretty Pepsi-Cola building at 500 Park Avenue. It seems to me that the Cassini name in association with your new turbo car styling could have an enormous commercial pull with women and would steal a march over the competition.¹³⁴

We may say that having now sunk firm and deep foundations in the ground of experience, we can raise the structure above ground.¹³⁵

Mr Clive Entwistle is aware of the fact that from July 1st 1965, he cannot expect any further payment from Mrs A.W. and that from this date on he will have to provide for his and his wife's subsistence alone.

3) Mr Clive Entwistle will endeavour as best he can to arrange his professional career in a way that a lasting and solid foundation is reached by the middle of the year 1965 at the latest enabling him to cover all expenses necessary for his living and for the office. Should his efforts towards making his independent architects office a solid source of income be in vain, he is ready to look for a permanent position.¹³⁶

133.
c.1965 Typewritten list.

134.
11 April 1962
Extract from typewritten letter to Michael N. Ducody, Chrysler Corporation organiser for New York World's Fair.

135.
5 February 1962
Extract from typewritten letter to Michael N. Ducody, Chrysler Corporation organiser for New York World's Fair.

136.
24 December 1964
Extract from the typewritten terms of agreement for loan from A.W., mother of A.



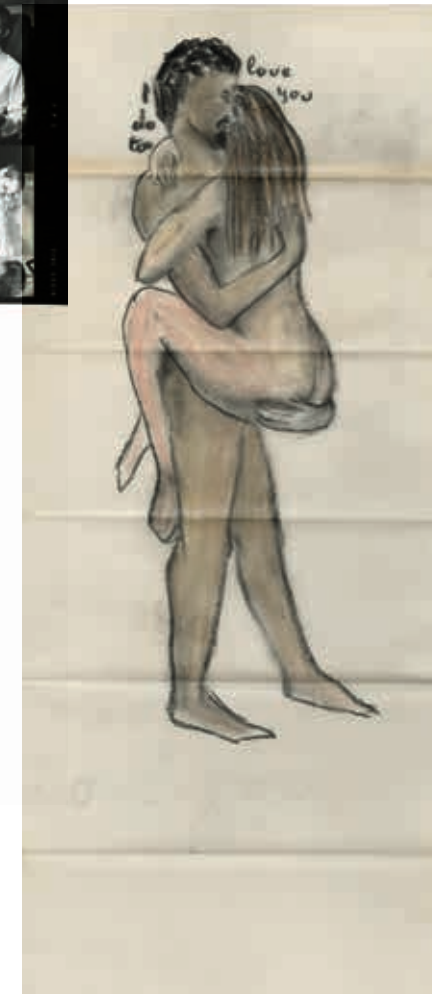
137

137.
c.1958 Handprinted and mounted photograph, prototype chaise longue. Unrealised.



138

138.
1962 Contact sheets of C.E. in his apartment, Sutton Place, New York City, and presenting his proposal for the new Madison Square Garden.



139

139.
Undated Drawing in charcoal and pastel.

140.
(overleaf)
c.1962 Photocopy reproduction. Proposal - drawing montage, the new Madison Square Garden, New York City, with Charles Luckman Associates.



It is time that this were done, since the alternative is the total final triumph of the prima donnas whose deliberate aim is to *épater les bourgeois*, and who are building a bazaar on the field so lately won by giants. Those who feel under attack by these words are under attack. Those who are untouched will naturally have a strong solid foundation for the practice of the art that we love.¹⁴¹



141.
1962 Typewritten preliminary notes to article titled 'Visionary Architecture' (L'architecture visionnaire), New York. Unpublished.



142

142.
c.1966 35mm slide, C.E. photographing his Holopolis sector architectural model.

143.
July 1962 35mm slide, photomontage of C.E. with model of proposed Astor Tower, New York City.



143

144.
c.1963 Handprinted photograph, constructing a model of the Space-O-Rama amusement ride, New York World's Fair, client: Chrysler Corporation.

145.
Undated Handwritten project names on architectural drawing sleeves.

146.
(overleaf)
c.1963 Handprinted photograph, constructing a model of the Space-O-Rama amusement ride, New York World's Fair, client: Chrysler Corporation.

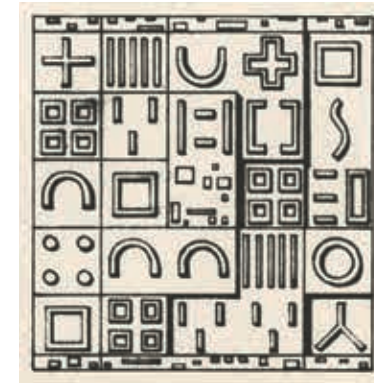
144

Executive Chair
Speedpark
Office Chair
Hovercraft
British Industrial Pavilion
Chrysler Corporation
Space-ring
Demountable chair
Liverpool Cathedral¹⁴⁵



Demonstration of an Adequate Existential Framework

Definition: a dimension of existence is a vector within which an existential being is extended.¹⁴⁷



148

I again, against my intuition but in deference to my responsibilities (I had married in '63 during my brief wave of prosperity), made the rounds of the architectural offices, but I was by now regarded as too uncompromising a designer to adapt to the mores of the larger commercial offices that might have employed me. My age moreover was beginning to pose problems. I even went to the point of registering with the type of agency that deals in draughtsmen, but with no results except that I lost face even further. After about a year of life at survival level, doing any odd job I could find, but building toward nothing, I decided that the time had come to put into action a project I had been working on for some twenty years, that is a book on a systematic new approach to the problems of the city. My last attempt was a big competition for a new Catholic church in the north of England. After the catastrophe of the Crystal Palace I found myself very cool on the subject of completions: that was ten years ago, and after all a cathedral. It was irresistible. In short, in theory, and with a bit of luck, I might win we are, after all, in 1960.¹⁴⁹

HOLOPOLIS

A new way of life for Americans

HOLOPOLIS

A new way of life for our higher industrial society

HOLOPOLIS

A new way of life

HOLOPOLIS

The new home of man
A new direction for America
A new kind of city
A system of urban life
A system for living
A new life system¹⁵⁰

147.
Undated Typewritten
lecture notes for
presentation to
C.E.'s Gurdjieff
group members.

148.
1965 Diagram
reproduced in bound
loan copy no.57,
draft manuscript of
*Holopolis: Herald of
the Great Society*,
unpaged. Accompa-
nying caption reads:
'PLAN OF SECTOR
- 24 Residential
squares, Average
population 200,000'.
Unpublished.

149.
1972 Typewritten
recollection of
professional life.
Text mounted onto
large display boards
with supporting
visual material.

150.
Undated Typewritten
ideas for the subtitle
of C.E.'s strategy
for city planning,
eventually *Holopolis:
Herald of the
Great Society*.
Unpublished.

Anne not on flight please tell her engagement broken ticket cancelled she has betrayed wonderful possibility lifetime together I loved and needed her terribly and wanted to do everything for her happiness but cannot possibly marry someone I cannot trust stop now I have to make myself forget her and hope find someone else soon as I am tired of being unmarried. Especially here. I shall not see her in February even if she comes.¹⁵¹



151.
11 a.m., 29 Dec
(5 p.m. their time)
Typewritten draft
telegram Anne.



152

152.
1965 Plan drawing
of a Holopolitan city.
'The building block
of the Holopolitan
city is the neigh-
bourhood square.
Each is a coherent
community, with its
own social facilities,
swimming pool, skat-
ing rink, bounded by
tree lined avenues
for pedestrians,
bicycles and electric
run-arounds.' C.E.,
*Foundations for a
New World Order*,
596. Unpublished.



153

153.
August 1959
Polaroid photograph,
France.

What can one do with higher functions in this ordinary life?¹⁵⁴

He likes to do skiing, riding, playing chess, and dealing with philosophy and psychology. He is engaged with Miss A.F. and their marriage is planned in the spring of 1963.¹⁵⁵

1963 to the summer of 1964 was the one moment of material success during nine years in New York. The bankruptcy of a client owing me \$ 140,000 ended it.¹⁵⁶



157

154.
14 February 1972
Handwritten page
found loose amongst
personal papers.
Extract appears
at the bottom of
the page with the
heading 'Births
[+ infant mortalities];
1941, 1956, 1968,
1972'.

155.
1962 Extract from
typewritten personal
reflections.
Unpublished.

156.
1972 Typewritten
extract from C.E.'s
personal account of
his professional life
1945-72.
Unpublished.

157.
Undated Hand-drawn
card with photo-
graphic collage.

158.
Undated Proof sheet
for approval by
subject, *Who's Who
in America*.

Who's Who in America, 36th Edition

ENTWISTLE, CLIVE ERNEST, ARCHITECT, CITY PLANNER: B. LONDON, ENG., MAY 3, 1916; ERNEST GEORGE AND FLORENCE VIVIANNE (MELLISH) E.: STUDENT PHILOL., LONDON, 1933, ROYAL INST. ARCHITECTS, 1948; M. HELEN PIERS GROOM, MAY 3, 1944 (DIV. 1952): CHILDREN - DAVID LANCELOT, ALLADINE MARIA; M. 2D, A.F., FEB. 14, 1963. CAME TO U.S., 1960. EST. ARCHTL. AND DESIGN PRACTICE, LONDON, 1945-, PARIS, FRANCE, 1953-60; PRACTICE IN NEW YORK CITY, 1960-68: PRIN. WORKS INCLUDE TRANS. AND TRAVEL PAVILION. N.Y. WORLD'S FAIR, NEW MADISON SQ. GARDEN; HOUSE IN LONDON IN ASSN. WITH LE CORBUSIER, 1939; PROJECTS FOR NAT. CULTURAL CENTER, ALSO LIVERPOOL CATHEDRAL; EXHBT. MUS. MODERN ART, 1960. SERVED WITH ROYAL ENGRS., 1941-45. MEM. SOC. GEN. SYSTEMS RESEARCH, SOC. CYBERCULTURAL RESEARCH (SCLADV.BD.). AUTHOR: HOLOPOLIS: TOWARD A CIVILISATION, 1969; ALSO ARTICLES, REVIEWS. TRANSLATOR: (LE CORBUSIER) THE HOME OF MAN, CONCERNING TOWN PLANNING. PATENTEE DEMOUNTABLE CHAIR, 1962, TENSILE BLDG. SYSTEM, 1966.¹⁵⁸



159



160



161

159.
1960 Handprinted photograph, C.E. with proposal for Roman Catholic Cathedral, Liverpool, displayed in background.

160.
1956 Handprinted and cropped photograph, C.E. in Berliet offices, Paris, France.

161.
1961 Handprinted photograph, C.E. in his office at Kelly and Gruzen Architects, New York.

5 Avenue Alphant, Avenue Foch, Paris 16

4 Belgrave Square, London, SW1

44 East 67th Street

210 East 58th Street

50 Sutton Place, 605 Third Avenue, New York

256 Monte Viejo, Tangier, Morocco, telephone 34301

The Meaning of Life

Article 1: *The Living Universe*¹⁶³



164

163.
Undated Typewritten
front page and title
to presentation to
C.E.'s Gurdjieff
group, New York.

164.
c.1969 Handprinted
photograph,
Reflectabed and
Counterpoise Lamp
installed in Tekno
Lux Corporation's
trade fair stand.

165.
1972 Typewritten
extract from C.E.'s
personal account
of his professional
life, 1945–72.
Unpublished.

In a life liberally sprinkled with calamities, which I can honestly say were due for the most part to events wholly outside my control, and which have not caused me to become bitter nor lose the will to continue to struggle against a difficult destiny, the present situation, at age 53, appears more calamitous than all the former crises of my career.¹⁶⁵



166

166.
1966 Handprinted photograph, C.E. reading his draft manuscript for *Holopolis: Herald of the Great Society* by the light of a Counterpoise Lamp.

I mean simply that death for me no longer means termination. I sense very deeply that something has grown in me over the years that will be able to survive this shock and come out smiling. That God gave me my life is not simply a matter of intuitive conviction, I can even prove it mathematically, and soon I shall publicly do so, for the scrutiny and testing of this 'strange race of air-breathing bipeds' that breed on this planet. Logically therefore I can fully trust him with its future course.

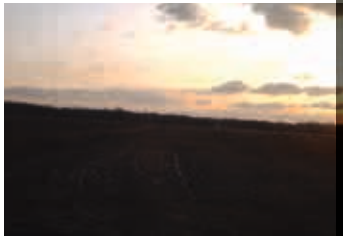
167.
Undated 35mm slide.

168.
Undated Hand-printed contact photograph.

169.
11 February 1976 Extract from typewritten letter to Lancelot, son of C.E.

170.
1965 Typewritten preface to bound loan-copy manuscript of *Holopolis: Herald of the Great Society*. Unpublished.

171.
1960 Extract from newspaper clipping by Peter Rawsthorne, titled 'The design I would choose for the cathedral', found loose amongst personal papers.



167



168

It is good of you to pay my medical costs especially when you have 'liquidity problems'. However to really revitalise myself I do really need to go to India. I realise it will mean getting richer slower, for even that is not sure, in your line of business, in which Dame Fortune plays an undoubted role.¹⁶⁹

Polis; (Greek) a walled city, a city-state.

Holos; whole, undivided, hence hale, healthy, holy.

HOLOPOLIS; healthy city designed and administered as an integrated balanced whole.¹⁷⁰

It is the highly imaginative work of the English architect Clive Entwistle. It was rejected mainly because its upkeep would raise problems in Liverpool's grimy air.¹⁷¹

Present Moment¹⁷²



173

172.
Undated Handwritten
note found loose
amongst personal
papers.

173.
(top & bottom images)
Undated Newspaper
clipping, C.E.
appears in left-hand
photograph above
handwritten caption
reading: 'Famous –
Architect – Playboy
etc. etc'.

London sounded like a bad trip – what a surprise to be propositioned by a British black! My London birthday trip (first week of May) was great. My Mother took me to lunch at the Caprice, I had tea with my lovely daughter (too bad she's my daughter) and the evening (of my birthday this is) my son arrived from San Francisco to join me at a great cocktail party thrown for me by my last former wife after which to Tramps – the 'in' discotheque with a chosen group of the tastier 'distractions' on the London scene, and so to bed.¹⁷⁴

174.
23 October 1973
Extract from
typewritten letter
to C.E.'s secretary,
Malley, sent from
Tangier, Morocco,
where he was residing
during 1973.



- 1) The cork paper and grass cloth, referred by you as ‘damages’, were applied to the walls of the apartment not by me, but by the previous tenant, Mr Paul Enten.
- 2) I did not sub-lease from Mr Enten, but entered into a direct lease with yourselves. You accordingly rented me the apartment complete with the paper to which you refer.
- 3) There is accordingly no basis whatever, whether legal or moral, for the claim now made against me, which I totally refute.

P.S. I hate to report a patch of wall paper peeled from the public corridor adjacent to my present apartment, and request its prompt replacement, together with essential maintenance of the fan-coil unit in the apartment, which makes a deafening noise.¹⁷⁵



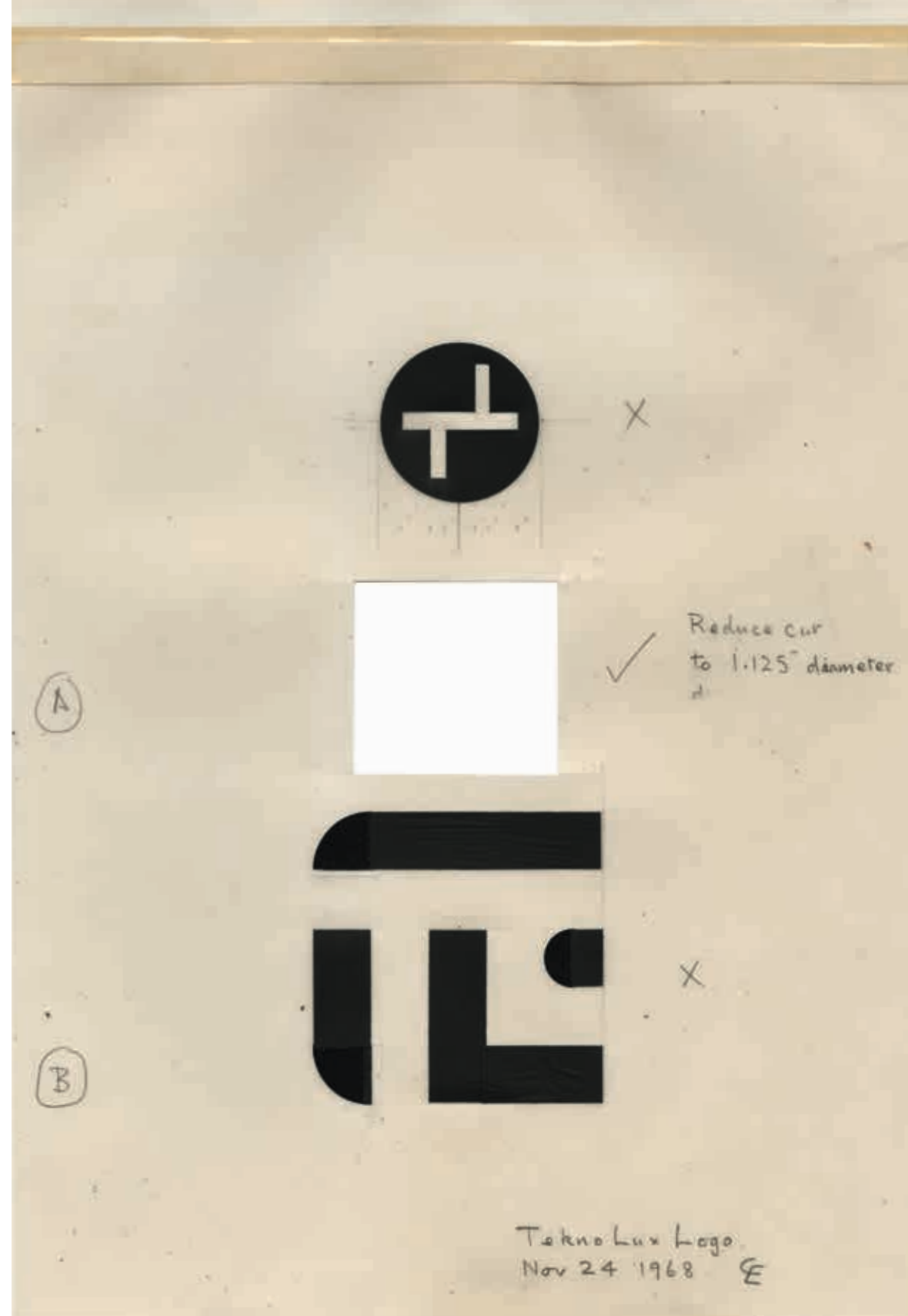
176

175.
5 March 1964
Extract from letter to C.E.'s New York secretary, Barbara Malley.

176.
1968 Transparency negative, branding material for Counterpoise Lamp by C.E.'s company Tekno Lux Corporation.

177.
Undated Professional biography supplied to *The New York Times*.

178.
(right)
24 November 1968
Dry transfer on tracing paper, logo study options A and B for C.E.'s company Tekno Lux Corporation.



Mr Clive Entwistle (45) arrived in the U.S. during the exhibition of his works at the Museum of Modern Art in November 1960. He is a fellow of the Royal Institute of British Architects and lived in Paris 1954–1960. In Europe he designed – among others – the Cathedral of Christ the King, Liverpool, and because he is a general designer as well as an architect, he designed the world’s largest truck, the 100-ton Berliet truck, and the world’s fastest electric locomotive which holds the world speed record of 140 miles/hour. Here he designed the new building of the Madison Square Garden, the Travel and Transportation Building of the New York World Fair 1964, the Veterans Memorial Museum in Jersey City, N.J., which won the design award of the American Institute of Architects, a ½ million dollar private house in Philadelphia, the living quarters of the first atomic submarine Nautilus, and also furniture now being marketed in the United States.¹⁷⁷

COUNTERPOISE LAMPS: GENERAL NARRATIVE

1.0 The replacement or repair of some 900 lamps dilapidated our already slender capital reserves, and an unexpected move by the bank in October 1971, in relation to a substantial loan that we then had, forced us into bankruptcy.¹⁷⁹



180

It's never too late,
if one wishes to start again
for every moment is a new beginning¹⁸¹



182

The inventor, Clive Entwistle, is a hell-raising architect and city planner. His review about a month ago for *The New York Times*' Sunday Book Review on a group of books dealing with city planning caused a rumpus in architectural circles. Clive is the author of a book shortly to be published on the 'Holopolis', which is a radical approach to the problem of city design.¹⁸³

179.
1972 Extract from
typewritten recollec-
tions of professional
life mounted onto
display board with
supporting visual
material.
Unpublished.

180.
1968 Handprinted
photograph, C.E. in
publicity shot for his
Counterpoise Lamp.

181.
1966 Handwritten
note from Francine
Schiff.

182.
23 March 1967
Ripped and taped
photograph of F.S.,
with handwritten
dedication on
reverse: 'One
day the stars will
thank by giving you
everything you give
to humanity. I pray
for you and know
that your destiny is
rising towards the
heavens'.

183.
11 November 1966
Letter to Stacy
Jones from patent
lawyer Michael
Ebert.



184

184.
Undated Handprinted photograph, France.

*Fragments of a Traditional
Esoteric Teaching of the Question of
'Life After Death'*

185.
Undated Postcards mounted on paper; their captions read: 'Musée National D' Athènes 3602. Tete de Femme [Hygie?]' and 'Athens. Archaeological Museum. Venus and Satyr'.



185

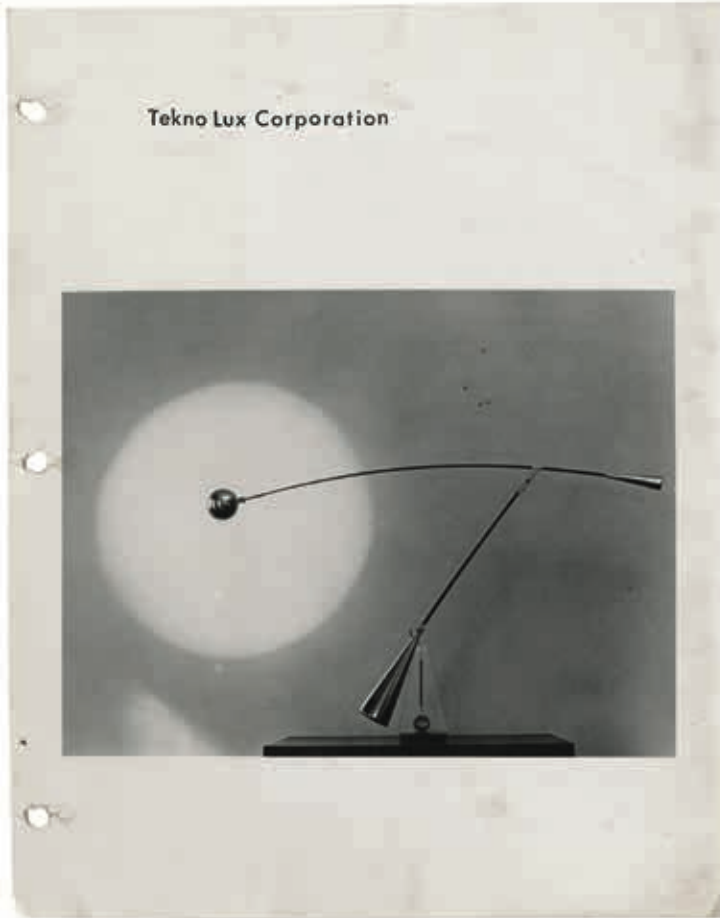
186.
1956 Black-and-white photographic negative, France



186

187.
11 May 1969
Typewritten title and extract from lecture notes to members of C.E.'s Gurdjieff group, New York.

The foregoing may sound like a rather complex description of what looks outwardly like a very simple process – death. In fact I have greatly simplified it so that you can grasp the main.¹⁸⁷

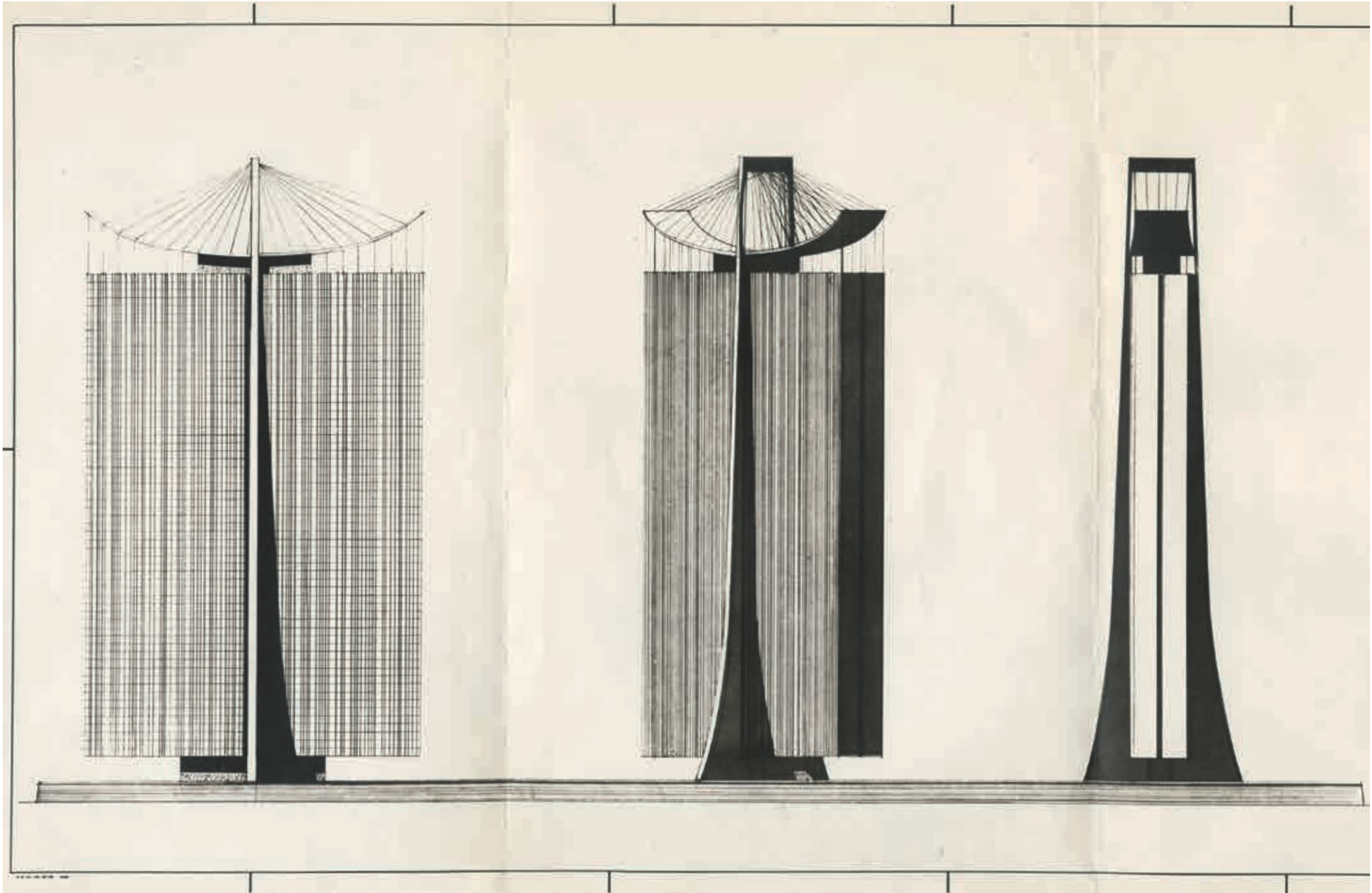


188

188.
A wonderful blond
she dances in the
night and the moon
hovers.

189.
(right)
c.1969 Handprinted
photographic
contact sheet with
cut-outs. Sutton
Place apartment,
New York City.





190.
1964 Hand-drawn
elevations of a
proposed cable-
suspended tower,
Montreal, client:
City Investing
Company, New York.
Unrealised.

Counterpoise Lamps

The counterpoise family of lamps have been designed and developed by the internationally reputed English designer Clive Entwistle, whose architectural work has been exhibited at the Museum of Modern Art, New York. Clive Entwistle's exceptionally wide field of design includes the planning and basic engineering studies for the new Madison Square Garden, a cathedral and cultural center in England, work as a research assistant to Sir Frank Whittle in the development of the first successful jet engines, industrial design commissions including the world's biggest (100 ton) truck, electric locomotives, industrial equipment, furniture and graphics. A major work on a totally new approach to the problems of the modern city (*Holopolis: Herald of the Great Society*) is shortly to be published by Macmillan and Company. Le Corbusier wrote of Clive Entwistle's architectural work (*Architects' Yearbook*, 1949): 'Entwistle's project casts a great light, as from an unlimited flash of lightning ... It has grandeur and nobility. It has the brilliant and perfectly magnificent paradox of this glittering pyramid of glass; a pyramid at one moment all open to the curious complexities of structural matrix, at another with the change of light or viewpoint, reflecting the sky, or presenting the profile of the sublime tombs of the pharaohs; it is one of the great projects of our time.'

'... this lamp has been a conversation piece since we unpacked it. Just about everybody who has seen it wants one.' ... 'The unity of form is extraordinary. It's all cones, cones and pyramids. Seems there's not a detail could be different'.¹⁹¹

191.

11 May 1968 Extract from typewritten Counterpoise Lamp brochure text.

192.

10 May 1973 Extracts from typewritten letter to 'Alan' sent from Tangier, Morocco, where C.E. was residing.

Hail! Fellow air-breathing biped I know you'll make a trusty subaltern when the time comes. When the real Song War starts ... The new song against the old song. Watch them start to bang and sang and bong and song each other. Sing Ho-ho with Mephisto Or sing No-no with Sanctimo! Win a medal, be brave, or at least be smart (unlimited numbers of saint-conquering super-sexy houris guaranteed to all who die in the real Song War, or money back).

Would you believe it, a new age is aborning? And what a messy business it will be. Midwives, please stand up. Who do I see? Whom do I see? Isn't that someone standing there, back of the hall? Walk up here please, walk right up ... Jump up here man. And you sir, up here please, and you madame, and especially you miss, we all need you, we need all of you, lest man die in childbirth!

Heil Wagner! Heil Siegfried and all the other heroes! Heil Hagen too! (He keeps us honest.) Heil all three-brained freaks on this crazy planet.¹⁹²

To summarise, I claim an invention in which a city is constructed of three (or more or less) superimposed decks separated by parkland.



194

193.
c.1964 Handwritten notes for *Holopolis: Herald of the Great Society*, chapter 4.12, 'Fun'. Unpublished.

194.
1965 Handprinted photographic contact sheet of C.E., with cut-outs and felt marker.

195.
1972 Extract from typewritten recollections of professional life mounted onto display board with supporting visual material and headed '1966-8'. Unpublished.

196.
1972 Extract from typewritten recollections of professional life mounted onto display board with supporting visual material. Unpublished.

Should the reality be found to correspond to people's needs and hopes, the system can be expected to establish itself early and rapidly, and to acquire its own momentum on a world scale. Moving gradually toward a world system of city states, and eroding the current bases of national confrontation and conflict.¹⁹⁵

The book was completed, some 200,000 words based on intensive research in a whole spectrum of incident disciplines, with the aide of an \$8,000 advance from Macmillan and \$2,000 from a friend.¹⁹⁶

The Crystal Palace project, designed at age 30, a year after my demobilisation, put me on the international map. It was carried by architectural papers in England, France, Holland, Germany, Italy and the U.S.A. It was exhibited in London and Buenos Aires and later in the Museum of Modern Art in New York. Le Corbusier wrote a three-page article about it in the *Architects Yearbook*. It also took all my resources and brought me neither money nor commissions. I undertook any kind of creative work I could get, mainly exhibitions for firms such as Shell, British Nylon, Cable and Wireless, etc. This commercial work allowed me to live and support my little family, but in no way satisfied my architectural hungers or capacities. To cut a long story short, I applied hard to the study of steel structures, reinforced concrete design, acoustics, ventilation, and so forth, neglecting rather the history of architecture.

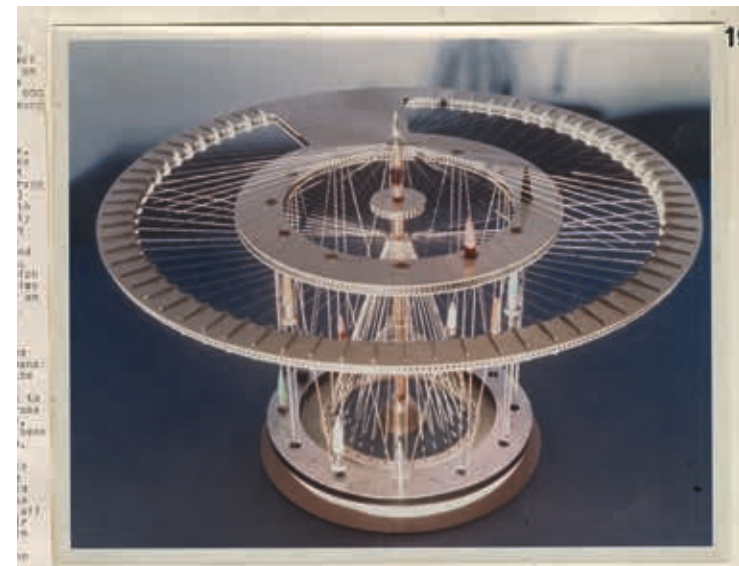
Though I enjoyed living in France in conditions of comfort (I had a large apartment occupying a whole floor in the house of the Duc de Fezensac on the Avenue Gabriel, a cook and a butler valet), I again began to hunger for architectural work which I could not execute in France.

In the fall of 1959 I learnt of an architectural competition in England that whetted my appetite. I would undertake this demanding and costly competition only if I were sure that my project would stand out head and shoulders above all others and have a high chance of winning. Clearly it was a gamble but the prize, that of building a cathedral, would not only have established me for the rest of my life in the architectural niche so many, including Corbusier, had predicted for me, but would have also given me an ineffable creative joy in the work of execution.

After digesting the problem and seeking a general synthesis for about a month, the design concept came to me suddenly early one morning while watching the sunrise over the Massif Central from my cell window. I worked on it all day and was satisfied that the form was good and would hold solidly within the conditions of the competition. That night I drove back to Paris. The entire design was based on the use of catenary curves which swept in unbroken lines from portals to pinnacle and which, since the pinnacle was at the quarter point of the diameter of the nave, were each different. The immense work involved in these drawings required my two assistants and I to work every day including weekends till the early hours of the morning for three months. I had to battle with their sweethearts almost nightly, who came around nine to claim their bodies. We finished completely on time, and were able to sit around, drink champagne and admire our handiwork. History was however to repeat itself with sickening precision. The commission was awarded to Sir Frederick Gibberd.

I was given the position of Chief Designer at the firm of Kelly and Gruzen. Gruzen allotted me a very handsome carpeted and finely furnished office next to his own (Kelly was dead). Both Gruzen and the other associates refused to accept that I could have unravelled in four days a problem that had defied them for a year. I doggedly defended the project and they no less doggedly attacked it. Word of my work on the Newark campus had gotten around the New York offices, and Luckman had me invited to lunch for a careful inspection of this reputedly gifted but somewhat intractable architect.

The problem was the new Madison Square Garden to be built over Penn Station. The key idea was to collect the whole of the Garden accommodation in a single multilayer cake, concentrating all the structural load and new foundation work in just that area able to accept it. This required the bold measure of putting the 22,000-person auditorium 60 feet above ground level. Transportation was arranged over immense banks of escalators. Hydraulic elevators and systems of ramps would look after the circus stuff, including elephants. Luckman was extremely nervous about presenting such a far-out project to the clients but was eventually persuaded and the end of my presentation was greeted with, not scepticism, as Luckman had feared, but strong applause.



197

197.
1963 Photograph of architectural model for the Space-O-Rama amusement ride, a tensile structure 600 feet in diameter, New York World's Fair, client: Chrysler Corporation. Unrealised.

198.
1972 Extract from typewritten recollections of professional life mounted onto display board with supporting visual material. Unpublished.

199.
25 April 1962 Extract from typewritten letter to Mike N. Ducordy.

The concept was adopted.

The New York World's Fair was now on the horizon. With savings made from the Luckman contract I decided to hang out my shingle and carve myself a slice of the fair whatever it cost me in time and effort. I did endless studies without pay, and got very near a contract with Pepsi-Cola and the Council of Protestant Churches.

Neither however materialised. My firm was too small, that is me.¹⁹⁸

A plea for patience!

If you are beginning to get the impression that I have a 'burning desire' to carry out this exciting commission, and that I intend to work on it with all the concentration, imagination and experience that I can possibly squeeze out of my total presence – well, you are dead right.¹⁹⁹

The space ring was a World Fair project that I dreamed up on my own. An immense compression ring, 600 feet in diameter, was supported on a single slender mast 300 feet above the lake in the amusement park.

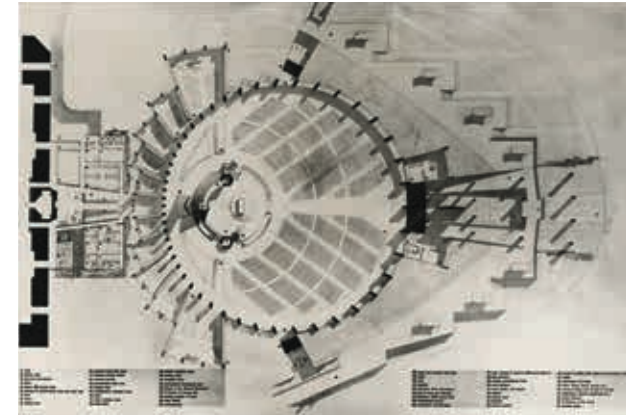
The theme was space flight, to attract the youngsters (dragging their parents) and one ascended in 'rockets' (actually elevators emitting steam in the form of space craft) as they turned inside the giant ring which was arranged to give the impression of an orbital flight around the earth.²⁰⁰

200.
1972 Extract from
typewritten
recollections of
professional life
mounted onto
display board with
supporting visual
material.
Unpublished.

Rotation Is Continuous

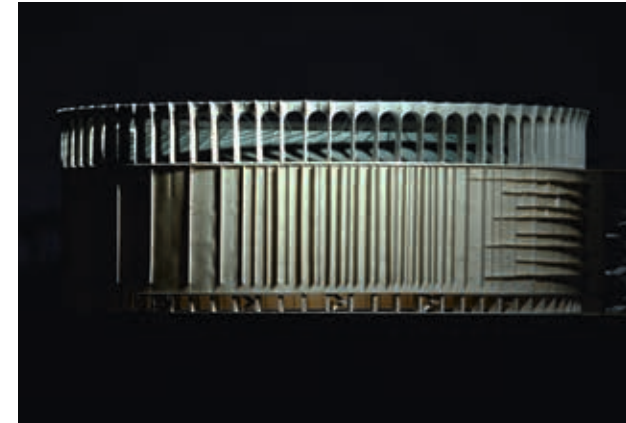
This state (continual breath, sleep, death-state) represents reign of 3rd force, holy reconciliation, childhood, perfection, peace.²⁰¹

201.
Undated Handwritten
note found loose
amongst personal
papers.



202

202.
1960 Photographic
reproduction of plan
view, Roman Catholic
Cathedral, Liverpool,
exhibited in 'Visionary
Architecture',
Museum of Modern
Art, New York, 1960,
and appeared in
Architectural Design
10 (October 1960):
424. While C.E.'s
entry was commended,
the project was
awarded to Sir
Frederick Gibberd,
which C.E. condemned
as 'evidently derived
from extraneous
sources', citing
Oscar Niemeyer's
Cathedral of Brasilia
as the original.
Unrealised.



203

203.
November 1961
35mm slide of
architectural model
for the circular
drum-shaped audi-
torium, the new
Madison Square
Garden, New York
City. The ribs around
the drum serve to
carry the load from
the suspended cable
roof. C.E. worked
on the project as
chief designer and
engineer for the
firm of Charles
Luckman Associates.
Unrealised.

An I for an Eye²⁰⁴

Feeling bad because you're alone?

Tell her you will leave if she starts to work on you against marriage.²⁰⁵

BORDEN CONTRACT SIGNED TODAY \$32,000 ADVANCE \$8,000
PAID PITY YOU COULDN'T WAIT FOUR DAYS YOU CAN SAY CLIVE
ENTWISTLE TRUSTED ME PLEASE ARRANGE RETURN ORIGINAL
DIVORCE DECREE HOPE YOU FIND WHAT YOU WANT
GOOD LUCK
CLIVE



206

BORDEN CONTRACT \$32,000 SIGNED TODAY UNDERSTAND YOUR
MOMENT OF PANIC BUT THINK YOU COULD HAVE WAITED FOUR
DAYS DIDN'T I DESERVE BETTER TREATMENT THAN THAT
PLEASE ARRANGE RETURN DIVORCE DECREE
GOOD LUCK
CLIVE²⁰⁷

It is a common truism that by a partial selection of facts, and the rigorous exclusion of all evidence that is contradictory to one's own thesis, one can prove logically almost anything one wants to prove; always provided of course that one's conclusion is what one's audience wants to believe anyway.

This wilful manipulation of reason is only a refinement of the self-justificatory process that accompanies even the most criminal behaviour.²⁰⁸

204.
Undated Handwritten
caption in centre of
blank page.

205.
13 June 1962
Handwritten note,
on telegram from A.
reading: 'Darling
Mother wants me to
come to Spain for
2 weeks. I have to go
don't you think. A.'

206.
Undated Used
dry-transfer lettering
sheet.

207.
Independence Day,
1962 Typewritten
draft telegram to
A., addressed Casa
Petronila, Marbella,
Spain. Handwritten
note on reverse
reads: 'Shall never
forget you were
willing to marry me
when I had nothing
but debts. This
shock was
necessary – best
thing she could have
done for me, I am
working like a
dynamo. Age. Now
it is wonderful. The
only danger here
is for me – if she
decides to leave me
later. I can always
end my days on
Mt Athos!'

208.
Undated Extract
from typewritten
draft manuscript
by C.E. titled
*Foundations for
a New World Order*
in reference
to Darwin's theory
of evolution.
Unpublished.

Crime as Something for Nothing²⁰⁹

A.'s rupture of our marriage plans on Sunday 1st July, which seems already an infinity of time ago to me, has led directly to perhaps the most important event of my inner life that I can remember.

To a shock of this severity, in which one's entire being, mental, emotional and physical, is shaken and disorganised from its tips to its roots, one may tend to react in one of two ways: either in placing responsibility for it on the apparent external event or person that produced it, or in looking for the cause of those very external events within oneself from which they must first have originated and grown.



210

209.
1 December 1969
Handwritten note
for *Foundations for
a New World Order*.
Unpublished.

210.
1973 Photograph,
Tangier, Morocco,
where C. E.
was residing.

211.
(overleaf)
1963 Concept
plan drawings of
exhibition space,
Chrysler Travel
and Transportation
Pavilion, New York
World's Fair, client:
Chrysler Corporation.
Unrealised.

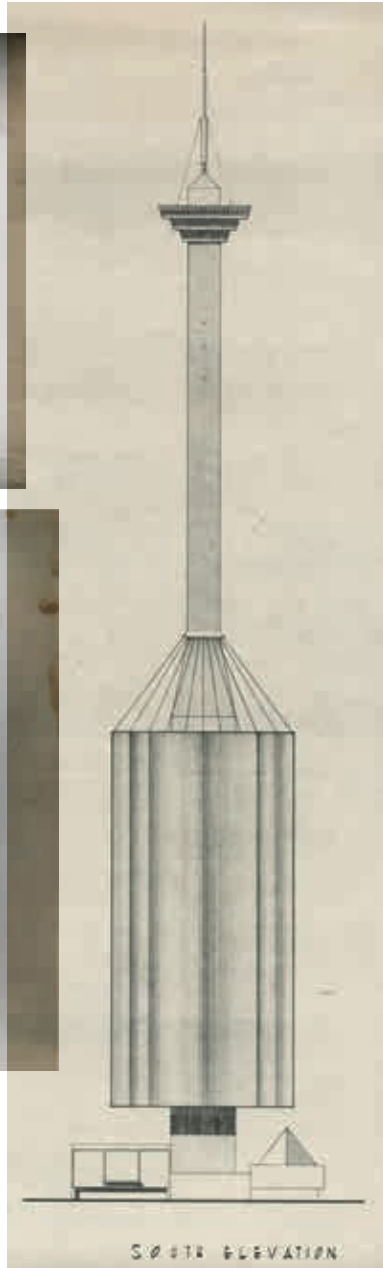
If one adopts the former course, one will react either passively, in self-pity and self-indulgence, or actively, blame, anger, and even revenge. The ultimate effects of either attitude, as I discovered by many deliberate consternations at a much earlier period of my life, is only to add to the concealment and reinforce the power of the original causes within oneself.

But the discovery of these causes is difficult. The thoughts, intentions and decisions that apparently were responsible for promoting the catastrophe must be identified and stripped, like the layers of Peer Gynt's onion, until one arrives at that well-hidden central 'nothingness', that one needs exceptional intuition, honesty and determination to discover one's 'life-attitudes'.

For two days and nights following A.'s shattering news, that with complete surprise destroyed in a moment a precious dream, that had begun with a hope, grown to a probability, and then flowered to a glorious certainty to which my heart had been totally committed throughout the agonising vicissitudes of an endless year. My desperation was rendered absolute by our separation, the impossibility of being near her to allay her fears, except through the tantalising and ruinous link of the telephone.²¹²



213



214

212.
Undated Extract from typewritten letter to Ernest Entwistle, father of C.E., London.

213.
1969 Handprinted photograph of A.

214.
1962 Early schematic hand-drawn plan, Chrysler Travel and Transportation Pavilion, New York World's Fair, client: Chrysler Corporation. Unrealised.

215.
1968 Handprinted publicity shot for the Counterpoise Lamp.



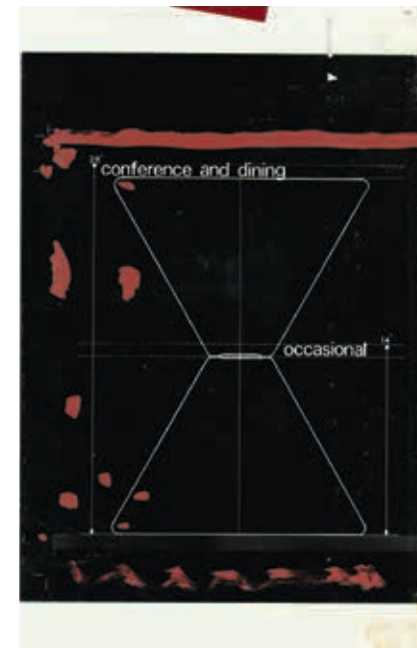
215

ABSOLUTE



216

216.
Undated Photographic negative.



217

217.
1962 Transparency negative showing diagram of spun-aluminium table base, part of C.E.'s proposed furniture line, QUADRATUM KD. Unrealised.

218.
Undated Handwritten note found loose amongst personal papers. 'Cap of Invisibility' refers to Richard Wagner's opera cycle *Der Ring des Nibelungen*, in which a magic helmet called the Tarnhelm imparts the ability to transform its wearer.

Conscious forces blended in one.
Ultimate self-containment, inward life.
Inhaled breath, or sleep, or death-state of the Absolute.
The World-egg, or seed.
Latent. Inward extension.
All worlds and evolutions in potential.
None in actuality.
Chief latent attributes, un-manifest.
Un-manifest. Invisible. 3rd Force dominant.
Cap of Invisibility.²¹⁸

For two days and nights I walked almost endlessly in the streets and avenues of New York, knowing hardly who I was or where I was, while a feverish succession of thoughts and moods arose and turned and died in my mind and heart, a kaleidoscopic shifting of desperation, incredibility, regret, bitterness, incomprehension, anger, renunciation, rejection, to which some saner parts of me could be no more than a weak and helpless observer.²¹⁹



220

219.
6 July 1962 Extract
from typewritten
letter to Ernest
Entwistle, father
of C.E.

220.
1957 Magazine
editorial clipping
showing C.E.'s
design for the T100
Sahara truck, client:
Berliet, France.
Realised.

221.
Undated Polaroid
photograph.

222.
March 1962 Extract
from typewritten
article 'Visionary
Architecture', New
York. Unpublished.



221

The roof has become the fifth facade, and seen from this point of view the ambiguity of the pyramid is of particular interest; it faces the sky as much as it does the horizon. Not only does the new architecture need sculpture, it is itself re-becoming sculpture. The forms of the new architecture have a special character. Reminiscent of pure geometry, crystals, histological and skeletal structures.²²²



224

It is hard for me to give you any reassurances in this sphere. As in the case of most creative people whose work is as they say ‘in advance of their times’, I have had many ups and downs in my material income. However, the ‘times’ have been catching up with me, and I can say and prove that my average income, over say a five-year period, has been going up rather fast. Circumstances have caused me to move around quite a lot, so I have not, like the ‘rolling stone’, gathered much ‘moss’. However I can move quite fast. During my last stay in France, the first year I made about \$8000, the second \$19,000, the third \$44,000. Which in France, for an Englishman, is quite a lot of money. I left France because I knew I should never be able to actualise the major cultural and urbanistic projects in architecture that have always been my aim, since very young, anywhere except in America. The exhibiting of my work at the Museum of Modern Art here gave me the occasion to come.

Architecture is a long-term business.²²⁵

It was a great encouragement to me to learn that, starting relatively late in life, one can, with the use of intelligence and imagination, arrive in so short a time at an embarrassing profusion of ‘filthy but universally desired lucre’ ...

For precisely this is my own present intention. I in fact wholly spent out my modest capital assets during the two years devoted to the writing of my behemoth *Holopolis: Herald of the Great Society*, and have a clear year before publication will begin to reap its anticipated rewards. In the meantime, to ease the immediately resultant monetary doldrums, I am launching the lamp and a few other projects that promise good cash returns with an eventual minimum of involvement. I am hoping that your sudden access to wealth will not have afforded you the time to forget entirely how bloody distracting it can be to be utterly impecunious, as I am this month, and that you can ‘do unto others’ (i.e. me) as you would have others do unto you.

Very sincerely, and anxiously, apologetically, hopefully, etc.²²⁶

I hereby agree to pay you, as verbally agreed, a share of the 25% of the net monies received by me for the sale, royalties or other exploitation of my concept for the clear plastic dress.²²⁷

223.
10 May 1970
Extract from
article ‘Visionary
Architecture’.
Unpublished.

224.
Undated
Photographic
negative.

225.
23 September 1962
Extract from
typewritten letter to
A.W., mother of A.

226.
17 September 1968
Extract from
typewritten letter
to Yuri Borisovich
Soloviev.

227.
5 June 1966
Extract from
typewritten letter
to Margaret Brown,
New York.



228

Furniture design in the U.S. can be very profitable. So you see, there is really no reason to despair! My immense difficulty up till now has been the impossibility of producing the indispensable means of large-scale prospecting, the illustrated brochure. However I hope to be able to put sufficient funds aside to be able to do this next year; then things will move very much faster.

I am sorry I cannot realistically give you more definite assurance on this point. I have the ability, the talent, no one doubts that: it is internationally established. I am deeply certain that the corresponding work will come. However I cannot know exactly when the first big break will occur. One major job is enough. It will establish my name not only among the professional critics, where it is already known, but also in building circles. Then I shall never look back. In the States, once one has a name, the rest follows.²²⁹

I have no doubt that your attitude towards me is fully justified, and that you are quite rightly 'punishing' me for having abandoned you at an early age. Of course we all expect and think we have a basic right to certain things in life. For instance on the basis of my record as an architect, internationally published and my projects exhibited in museums, etc., I could well claim that life has treated me unjustly, and become, as have others known to me, very bitter about it. I have in fact rejected both bitterness and self pity, because I know that either feeling can only be injurious to my own peace of mind and could even help to fix me in a repeating pattern of disappointments. As one gets older one learns, if one has a little capacity for impartial reflection that wisdom consists in accepting the trials that life sends without suffering more than one can help.

The ways in which life works are not usually so obvious as this, and the result may be far separated in time from the causes. The point to remember is that we cannot possibly know anything of the future, and so we would be smarter to reserve our judgements on life, and at least try to find the most positive attitude possible to everything which happens to us.

Now let us consider the other side of the picture that is the classical results of nursing a grudge and a 'revenge wish' against 'father'. This leads typically (according both

to my own observations and that of trained psychologists) to:

Identification of oneself with other 'pitiable' people by projection onto them of one's self-pity. Hence identification with all the 'underdogs' of life, and conversely resentment against strong and independent people, and in a man-woman relationship, a wish to hurt them or leave them 'before they leave you'. On another scale it can lead to a sense of revolt against any external authority, the State, the police, etc., with all the troubles this can entail.

Such attitudes can seriously influence a woman's choice in marriage. A woman has a duty to herself and her future children to marry the best man she can find and hold. And 'best' in a man means the most independent, the strongest, most balanced, and the kindest (only the strong can afford to be objectively kind; always suspect the kindness of the weak - there will be poison in its tail) ...²³⁰

228.
c.1969 35mm slide,
Reflectabed and
Counterpoise Lamp
installed in Tekno
Lux Corporation's
trade fair stand.

229.
23 September 1962
Extract from
typewritten letter to
A.W., mother of A.



231

230.
28 September 1965
Extract from
typewritten letter to
Alladine Entwistle,
daughter of C.E.

231.
1962 Transparency
negative showing
diagram of machined
aluminium profiles,
part of C.E.'s
proposed furniture
line QUADRATUM KD.
Unrealised.

232.
1962 Transparency
negative, diagram
showing the
production process
of the aluminium
frame for C.E.'s
proposed furniture
line QUADRATUM KD.
Unrealised.



232

The developing infant's next need is love, since only love can create that sense of inner security that will permit it in later life to adventure into new creative endeavours. Deprivation of love on the other hand will lead to an exaggerated dependence on the attention of others late in life, a sense of injustice that may manifest in revolt and crime, of insecurity that will limit developmental potential.²³³

Now about the car question: I am sure you will agree that the only possible way to visit any country is by car, we obviously can't move around in buses and trains. And in Spain in May the car just has to be convertible. It is so heavenly driving with the top down, especially on those hot Mediterranean nights. So the choice: 1) white Chevrolet convertible, 2) Peugeot 403 convertible, 3) Renault Floride.²³⁴



235



236



237



238



239



240

Sweetie are you Protestant or Catholic? (Who cares?) Do I have to be converted? [Or shall I just say I'm whatever it is? They will never check up do you think? If not will you convert me? Convert me (I can say that again) from a bachelor to a husband! So many have tried over the last ten years. Shall I ask my exs? (Hi-hi)²⁴¹

But in a way we have earned it with all our long 'sufferings'. So long they have lasted my darling, I feel I have been boiled for a year and put through the wringer! In another way I feel it has been a tremendous positive investment for our future. We shall start with a roar like a rocket and lift up, up, up into a great orbit from which we shall never fall back.²⁴²

233.

c.1969 Extract from typewritten draft for *Foundations for a New World Order*, 139. Unpublished.

234.

10 April 1962 Extract from typewritten letter to A.

235.

October 1967 35mm slide.

236.

July 1958 Handprinted photograph.

237.

October 1967 Photograph.

238.

c.1960 Poloroid photograph.

239.

September 1959 Handprinted photograph.

240.

July 1958 Handprinted photograph.

241.

10 April 1962 Extract from typewritten letter to A.

242.

6 p.m., 29 June 1962 Extract from typewritten letter to A.

243.

(overleaf) Undated Used dry-transfer sheet.

FORMAT* No 6004

Trademark



Page Out of Sequence²⁴⁴

I've been three hours like this – I'll go crazy if you don't make me come.

Sure I'll make you come, but you have to have ten strokes with this camel whip each time you come.

Please baby no more whipping.

What else can I do?

The harder I whip the better I feel – plus you've gotta eat me after every whipping.

OK – but not too hard. Please.

OK – no orgasms then.

Please please – you know I've got to have it.

Then you have to have 20 strokes each time I make you COME.²⁴⁵



246

The child that has been brought up by punishment to accord to some behavioural code inspired by quite arbitrary conventions will, as an adult, either be a slave or a rebel.²⁴⁷

Thumb sucking can be very easily cured simply by holding the child's thumb in his mouth. He then wants nothing more than to pull it out. A few repetitions suffice for a permanent cure.²⁴⁸

244.
Undated Typewritten
note found loose
amongst personal
papers.

245.
Undated
Captions from
hand-drawn cartoon.

246.
Undated 35mm slide.

247.
1965 Extract from
typewritten draft
manuscript
*Foundations for a
New World Order*,
438. Unpublished.

248.
1965 Extract from
typewritten draft
manuscript for C.E.'s
*Foundations for a
New World Order*,
442. Unpublished.

WATER. METAL. ENAMEL. PLANTS + VERDANT + LIGHT ²⁴⁹

Picking some lovely orange leaves on the way back from Upstate New York I got a long thorn in my right pinkie. The head of it was just projecting through the skin but not enough to grasp with nails.²⁵⁰

Mr Gurdjieff, or 'Beelzebub' as he is called, arranged all this for us with immense poetry, kindness and forethought. He left us so many signs that we were able to understand exactly what was required of us, how it would begin, and how it would end (i.e., through thorns, thorns to roses, roses, again).²⁵¹



252

249.
Undated Handwritten
note found loose
amongst personal
papers.

250.
6 October 1968
Extract from
handwritten letter
to A.

251.
Undated Handwritten
note found between
back pages of
Bannister Grimshaw's
The Entwistle Family,
1924. The reverse
reads: 'Please
send this book to
my mother'.

252.
Undated Ripped and
taped photograph.



253

I recall a moment during the war when, being in a state of exceptionally heightened consciousness, the bushes I was passing on the roadside seemed suddenly to glow from within with a mysterious living green light. Instantaneously I was back in my childhood, and remembering that this was how all nature seemed to me: alive, strange, and intense with differences within itself and between itself and me. Where now I see the green of leaves as a colour, then I sensed it more as a voice, whispering to me from the other world that is nature. I recall watching my hand in the sunlight and sensing that the sun was gently touching it, as I slowly moved my fingers in its warmth. Or the endless dance of water over the undulating stones in a stream bed, and picking two wet stones out and clacking them together and letting them plump down again lost among the others as a dragonfly came from nowhere was suddenly shimmering gold and green dead still in the breeze till it spun and arrowed off again to nowhere. Everything I SAW AND TOUCHED AND HEARD AND SMELLED WAS ALIVE IN ITSELF AND ALSO part of a great life that included me. At this impressionable age it is of highest importance not to crush the first tender shoots of spiritual growth under the harsh heel of actuality. Parents should never forget that the child is in truth the father of the man and that as he is formed at about seven so will he develop later.²⁵⁴

253.
c.1966 35mm slide, C.E. with architectural model for proposed Astor Tower in the background, New York City.

254.
1972 Extract from typewritten draft for C.E.'s manuscript *Foundations for a New World Order*, 447. Unpublished.

255.
Undated 35mm slide.



255



256

PATENTS FOR DEVELOPMENT

P101 EXPENDABLE OVEN LINER

P102 ELECTRONIC AGENDA

P103 ELECTRIC TOOTHBRUSH

P104 ELECTRIC PENCIL²⁵⁷

256.
Undated 35mm slide.

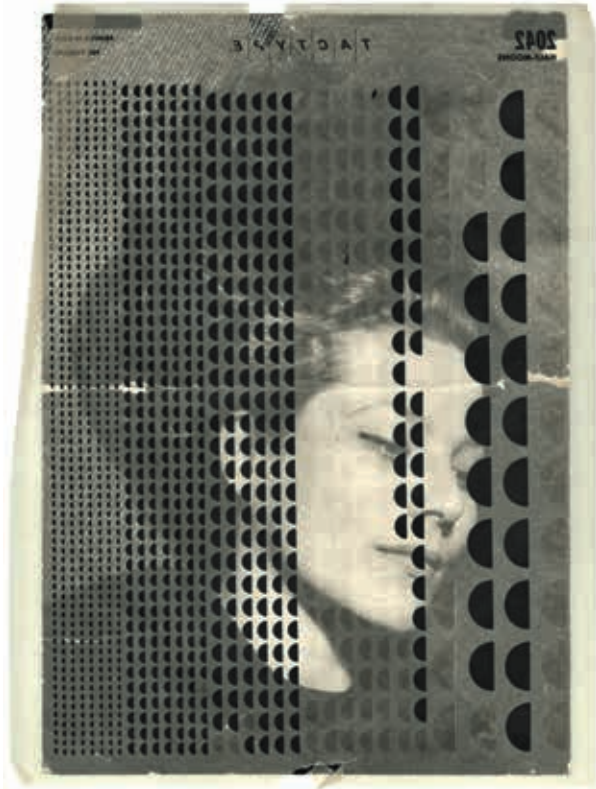
257.
1962 Typewritten list.

258.
Undated 35mm slide.



258

Our Sun as the body of our 'God'



259

259.
Undated Loose
used sheet of dry-
transfer found
together with hand-
printed photograph
of A.

260.
5 October 1972
Extract from
typewritten article.
Unpublished.

261.
4 September 1962
Extract from
typewritten letter
to Robert Moses,
president of the New
York World's Fair.

Life began on this planet by the action of solar radiation on large salt molecules at the boundary between sea, air and rock. If imitation is the sincerest form of praise, then all nature is praising the sun that created and maintained it. Omnipresent, the light of the sun covers every corner of the earth; its corpuscular radiations traverse our bodies and strike deep into the earth. If then we were to ascribe a body to God, the divine principle, the Sun would be the perfect body. The Sun is our Creator's organ of action on the physical plane.²⁶⁰

It is true that I am not American by birth, but is it not even more proof of where one's heart is that I am American by adoption? This is the land where I shall spend the rest of my days. I am born English, but descended from French and from Spanish-Jewish origins. I have only one loyalty, which is to Western civilisation, and my strongest loyalty is there where it grows most flourishingly, in America.²⁶¹

I write this as a test to understand you better in an objective way and to let you know of my concern in this most important part of your life. If you wish to comment on the following, please write back as this seems to be a more orderly form of communication on a topic such as this.

- 1- Your approach (for financial and idealist and influence support) to those who are the least willing to accept change on such a scale as this. These power people are re-enforcers of the messed up system that you would like to change. In their eyes of course you threaten them because they 'have more to lose' in terms of capitalist values.
- 2- Your realization of this futile effort to gain support in this way.
- 3- Your own experience of the great interest in Holopolis (public lectures, intellectual acquaintances).
- 4- Your open admittance of your retiring nature can't surely be as an excuser from public lecturing.
- 5- You know that people who would come would be the most able and willing to give you the sincere type of support that you need. And most important, these people are the ones who would believe in the whole concept as the 'have less or nothing to loose and everything to gain'. In short, you have the masses on your side, if you choose.
- 6- How is it that you have failed to recognize your potential here? It can't be that it is too difficult a task for you, for your capacities I am sure range further than this mere initiation. It has become your responsibility, as you say yourself. Failure is due to come by inaction on your part. It would mean another disappointment to you as C. E., but to the cosmic world it would be an irretrievable loss.
- 7- The more I try to give up suffering, it seems I sense it more in the contorted and twisted faces of those around me. I also find it extremely difficult to go on observing the tragedy of the human race with the knowledge that the best of corrective measures is not taking place.
- 8- I understand the great stress you are in these many days. The uncertain state of the matters at hand is a hellish predicament to be in, but I am certain that God is holding your hand throughout.²⁶²

262.
5 October 1975
Extract from
handwritten letter
from N.K. to C.E.

The new Madison Square Garden is nearing completion and I suppose you will be giving it coverage. You may recall that, as Chief Designer to Charles Luckman Associates, I was responsible for the design of this project. The functional, spatial and structural programme over the station was unusually complex. It was under these pressures that he engaged me at a rather high salary to unravel the knots. I developed the planning and engineering solution that is now being built within ten days of my arrival, it was adopted by the clients a week later.

The point is that the external treatment of the Garden building was, after I left, rather sadly watered down to its present wretchedness. As my own name has been published, [e.g., *The New York Times*] as the designer, I should be relieved if someone would publish, at the opportune time, my own concept of the treatment of this immense drum, which was deeply sculptural and arcaded to echo its circular form instead of the striped treatment which has been used and which in effect quite destroys the beauty of the drum.²⁶³

Intensive work, just about any kind, can provide not only an excellent mirror for self-study, but also, and as it were complimentary to this, the best means of inner growth and re-harmonisation of the functions. The other day I was working under considerable time pressure to prepare a presentation of my lamps for the Bloomingdale's buyer. She was due in half an hour and I just assembled the last wall lamp. The first plugs failed and I had to put in large ones, of lead, and drive quite big screws. I suddenly noticed, to my amusement, that I WAS DRIVING THE SCREW not merely with the Brachioradialis, supported by the biceps, which would have amply sufficed, but with the intensive cooperation of my gluteus maximus, i.e. my arse, and just about every muscle in my body, including my masseter and pterygoids, which were ferociously grinding my teeth together.

We can, if of course you want, use this occasion as the beginning of dialogue between us with an agreeably impartial, constructive and even adventurous quality. All that I have acquired in life, and you will have to find out what that may amount to, is yours for the taking. But I cannot give it to you. And in fact I need you to take it.²⁶⁴

From a purely physical point of view, I am hardly an 'old fogey', being the identical weight and shape that I was when I was 25, without having made any effort. I have never in my life to date had any worse illness than a common cold or 'hangover', and I hope to preserve this solid constitution, that I doubtless owe to an excellent heredity and the good lives led by my forbears. We live long in my family; my great-grandfather broke his neck in the hunting field at 96! And he drank like a fish to the end.

You say an average son-in-law would be more 'comfortable'. Why should A. select a husband on the basis of making you feel 'comfortable'? A. doesn't make me feel 'comfortable' either, I assure you; in fact sometimes she makes my hair stand on end, my blood run cold, etc ...²⁶⁵

Accepting the challenges that life presents along the road keeps one alive, the constant breaking of the crust of habit, the necessity of making efforts against one's inner laziness. I feel that we are stifled, weighed down by a kind of 'gravity' as

Nietzsche called it, and separated from 'life' by a kind of elastic impenetrable membrane, like a foetus in its protective sac, and that part that wants to scratch it thin, tear it open, to see the bright sun of life, feel the winds of life, hear the music of life. Make no illusion; love is a battle in which the woman's duty is to destroy, if she can, the man's to create, if he can.²⁶⁶

I think it's only fair to warn you that my engagement to A. has become something of a 'cause célèbre' in German upper-crust circles. This is due to the fact that she herself is extremely well known and popular, to the fact of our age difference (she is 20) and finally there is the fact that she has built up my reputation to such a point that you are likely to be pointed out as a kind of curiosity. I only ask one thing, which is that, if you should ever be plied with questions, you make absolutely no mention to anyone of my present temporary material problem.²⁶⁷

263.
18 December 1967
Extract from
typewritten letter
to Mr James Burns,
*Progressive Archi-
tecture* magazine.

264.
29 April 1969
Extract from
typewritten letter to
Lancelot, son of C.E.

265.
21 May 1961 Extract
from typewritten
letter to Dr. G.F.,
father of A.

266.
15 February 1962
Extract from type-
written letter to
Dr. G.F., father of A.

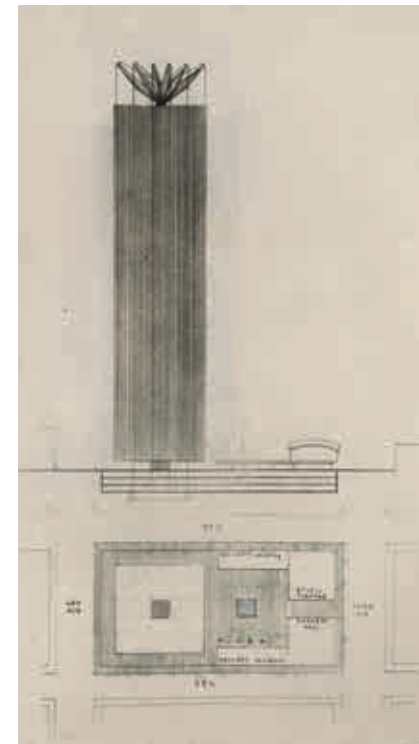
267.
28 March 1962
Extract from
typewritten letter to
Lancelot, son of C.E.

268.
April 1962 Photo-
graphic reproduction
of schematic hand
drawing. Kennedy
Center, New York
City. Unrealised.

269.
1974 Photocopy
reproduction,
photograph of C.E.,
Upstate New York.

270.
1972 Extract from
typewritten draft for
C.E.'s *Foundations
for a New World
Order*, unpagged. The
caption reads: 'A
creation that bears
the stamp of its
Creator'.

271.
25 June 1965
Extract from
typewritten letter to
Dr. G.F., Munich,
father of A.



268



269



270

Certainly if I had dedicated my energies and talents to amassing a fortune, I should by now probably be a wealthy man. However my nature is such that I have always been distracted from such a course by a different set of values, just those in fact which drove me to devote this last year largely to the development of "Holopolis", Is this 'right' or 'wrong'... sensible or foolish?²⁷¹

At the present moment in history the mention of ultimate spiritual purposes in a program such as this would make it suspect from the point of view of academic, government and business circles. This is changing, but before I die, I hope to see it changed substantially. Nevertheless, at the present time it is a practical necessity to conceal purposes of a spiritual order. The Holopolitan program (the whole city for the whole man) is an essential next step in the development of man and the fulfilment of his cosmic destiny.

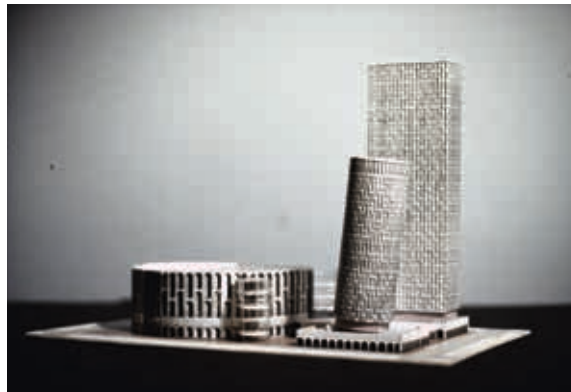
Holopolis will constitute the nodes, the focal points, of a new civilisation. I have not made these explanations in my book, for reasons that will be obvious to you. You have the means to translate this conceit into actuality. I have no idea at all if you will decide to do so. It may prove to be a mere accident that we have met, or it may prove to be a historical necessity.²⁷²

Could you tell us:

1. Has it been built?
2. If so, where is it?²⁷³



274



275

272.
11 May 1965 Extract from typewritten letter to Mr Thayer Lindsay, marked 'CONFIDENTIAL'.

273.
3 March 1967 Extract from typewritten letter from Rebecca Kalusky, managing editor, Scholastic Magazines, New York. Query in relation to C.E.'s design for Roman Catholic Cathedral, Liverpool.

274.
November 1961 35mm slide. Competition entry – facade detail, architectural model for East River urban renewal project, entered in association with Charles Luckman Associates.

275.
October 1961 35mm slide. Early concept model – new Madison Square Garden, New York City, in association with Charles Luckman Associates. Unrealised.

My intention of coming to work in the States has been prompted mainly by the fact that at the ripe age of 45 I still haven't put up a building, and I'm beginning to think that if I stay in Europe I never shall. This pessimistic view was underlined the other day by the rejection of my design for an important competition, that for Liverpool Cathedral, although since the drawings went on exhibition the general opinion has been expressed that my design was outstandingly the best. Prestige-wise this is all very satisfying, but doesn't replace building; anyway one can't live on prestige.

To cover my life obligations as a father and a son I started a product design office here two years ago and have done quite a wide variety of work including the world's biggest truck for Berliet, a new bottle for Pernod, and a variety of electrical equipment, some chairs based on a new structural principle, etc ...²⁷⁶

On Friday the 13th I woke about six in the morning, made coffee and, as it was a beautiful sunny day, went out for a stroll in nearby Central Park, which for me holds memories of other curious personal events and crises during the last nine years, wondering what the day might bring, though by now with a certain resignation and acceptance of the possibility that things might end calamitously, I had drawn on every resource of which I was capable, except perhaps prayer.

I had begun to contemplate with some pleasure an almost certain return to dear Europe, dear old Europe, when I suddenly recalled that, having failed, for reasons I shall not detail now, to file a tax return last year, I could not even get an exit permit to leave the country! Nor of course did I have my passage money, though conceivably I might have raised that.

I sensed that I had been reduced to a situation of complete impotence. What would or would not happen to me was completely outside my control. The occasional sense of potency and achievement that we enjoy is a complete illusion. As life usually accords us a certain share of goodies we do not notice this. When the goodies are removed, one after the other, in spite of one's most determined, energetic and resourceful efforts to hold on to them, then the mirror of life swirls clearer and clearer, and then suddenly there you are – so tiny, almost nothing at all. If when this happens you are able to retreat into a small vital element of yourself that is not wholly personal, a Tom Thumb that has been trying to grow in a place not wholly polluted by the dress of life, then the acceptance of one's littleness can be a uniquely useful experience. If that little nub of something not purely personal is missing, or has died by neglect, then the immanent expectation of dwindling literally to nothing in one's own eyes could induce one to blow one's brains out, etc ...

The phone rang and I went into my office. The electric clock stood exactly at noon and as I picked up the phone the first low wail of the noon siren began.²⁷⁷

The flight of civilisation is equally destined to end in premature disaster.²⁷⁸

276.
7 September 1960 Extract from typewritten letter to Josep Lluís Sert.

277.
17 June 1969 Extract from typewritten letter to Lancelot, son of C.E.

278.
Undated Handwritten note in ink on small scrap of paper found loose amongst personal papers.

Lines Inspired by a Photo



279

Across this face there pass in evanescent flashes
Lights from heaven and shades that rise from hell.
Power to burn a hoping heart to ashes,
Or – keep the sacred promise of a marriage bell.

A glance that like the sun at break of day
Awakes the caverns of the heart with light.
A mouth that burns with sunset's crimson ray
And heralds the cold solitude of night.

Dazzled, a heart flies to your candle's crest,
Circles, scorches and dies in orgiastic doom.
The panting lover inclined upon your breast
Appears as a victim caressing his tomb.

Yet if your beauty bears the threat of pain,
For me it burns like a refiner's fire.
My past redeemed is purified by flame,
My future, freed, flies upward from the pyre.

Clothed in your beauty's lambent light,
My great new wings beat upward into space.
Two lovers have together won the fight.
All this I see – in your beloved face.²⁸⁰

279.
1965 35mm slide.

280.
Undated Handwritten
poem in pen on lined
writing pad.

This is really just a post-script to my last letter.

Purely physical pain has been used as an aphrodisiac and a way of awakening sex feelings from the earliest times. In Delphi there were ritual beatings of girls destined for Dionysiac festivals. Some people need this to become physically stimulated.

However what may be acceptable on the physical plane becomes a damn nuisance when it spills over into the everyday of life. I am definitely not willing to have my energies wasted and my peace of mind and concentration disturbed by a wife who cannot resist trying to hurt me on the emotional plane, or possibly cause me damage in connection with my career.

Well, that's all I wanted to add for the sake of clarity.²⁸¹

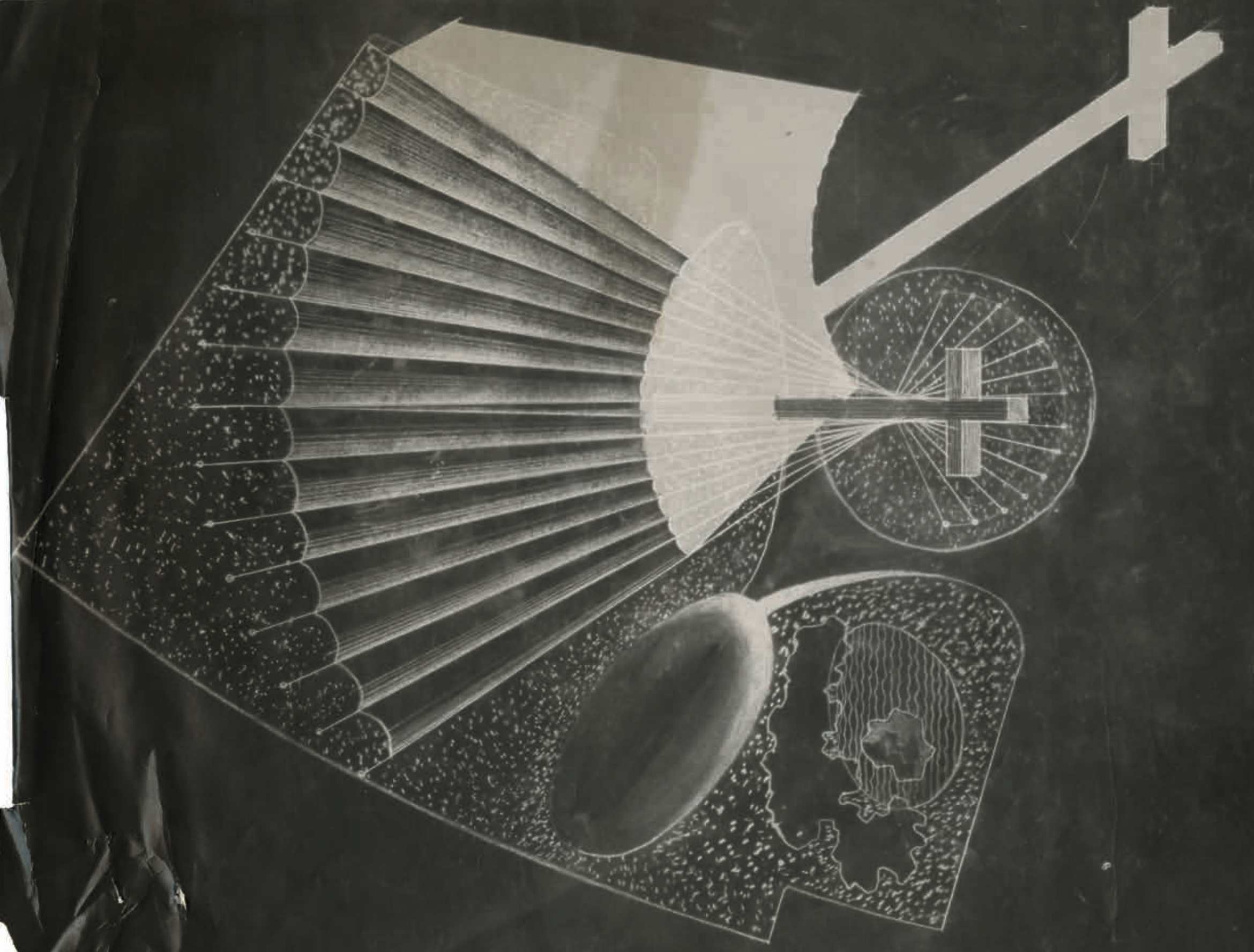


282

281.
16 March 1962
Extract from type-
written letter to A.

282.
Undated Handprinted
photograph.

283.
(overleaf)
1960 Photographic
reproduction,
early schematic plan
drawing, competition
entry, Roman
Catholic Cathedral,
Liverpool.
Unrealised.



The same kind of guilt mechanism, when it reacts with the sex function, produces physical masochism, though here other factors are involved. The guilty person feels that they do not have a natural 'right' to pleasure, particularly the greatest pleasure – sex. Therefore they must as it were 'pay in advance' by means of physical pain. In addition, of course being whipped on the buttocks is a powerful stimulant to the circulation, bringing the blood to that part of the body in which the sex-centre is situated, so that subsequent caresses and tenderness are doubly enjoyed. The desire to be whipped therefore, though it looks at first sight illogical or 'perverted' is in fact a perfectly correct and natural attempt on the part of the whole organism to rid itself of subconscious abnormalities implanted in childhood.²⁸⁴

I cannot do it for you. I have already proposed that you should go and get work on a farm during Oct. and Nov. and I am perfectly serious about this. Hard physical work will clean out your system. I worked on a farm every weekend from the time I was 19 till I was 23 (when war began). It was the farm organised by Ouspensky for psychological study. We worked hard. We saw ourselves as in a mirror. Laziness – pride – forgetfulness – lack of will – inner conversation with oneself. It was of great use. After the war I took a cottage on the same estate – with Helen and Lance, and later Alladine – and worked on the land on my evenings after returning from my London office, and the weekends. Whatever you do, try to do it with inner attentions. I am shovelling *scheisse*. I see myself shovelling *scheisse*.

I must tell you – for any possible future – that I have the deepest contempt for people that lie around in bed and make themselves physically sick in order to avoid life and its challenges.

So – get out of bed.

All that presupposes that you want to get well. Answer not me – answer yourself. I have devoted quite a few hours to you tonight because I feel that our relations are at a turning point. I expect your obedience because you should have learnt by now to trust me.²⁸⁵

Now you have to accept the consequences of your own actions. These are either that you return here on or before 10th of June to marry me on the day I may decide to do so, and to live with me until that time, or else that from this moment onwards our lives completely separate.

In conclusion I think it is only fair to tell you that I misunderstood the message I got from Detroit yesterday. I shall not get the Chrysler building. I heard this today. Someone else has got the job. This news has been a terrible disappointment to me. As I told you I suspected for a certain time that the results may have been 'fixed' in some way.²⁸⁶

I have never refused a single challenge that life has offered me, including the risk of death several times. I accept this challenge also.²⁸⁷

284.
16 March 1962
Extract from
typewritten letter
to A.

285.
26 September 1962
Extract from
typewritten letter
to A.

286.
5 June 1962
Extract from
typewritten letter
to A.

287.
11 November 1964
Extract from
typewritten letter
to A.

ABSTRACT OF THE DISCLOSURE:

A set of chessmen so formed that the move specific to each piece is indicated by the shape of the piece.²⁸⁸



289

288.

8 August 1972
Extract from patent application for improvements to chessmen pieces. The chess pieces were designed to simplify the learning of the game as they are of 'relevant form', where the moves are built into the very forms of the pieces.

289.

1959 Handprinted photograph

290.

2.30 p.m.,
Wonderful Sunday,
14 October 1962
Extract from type-written letter to A.

-

(following pages)

291.

Undated Hand-printed photograph.

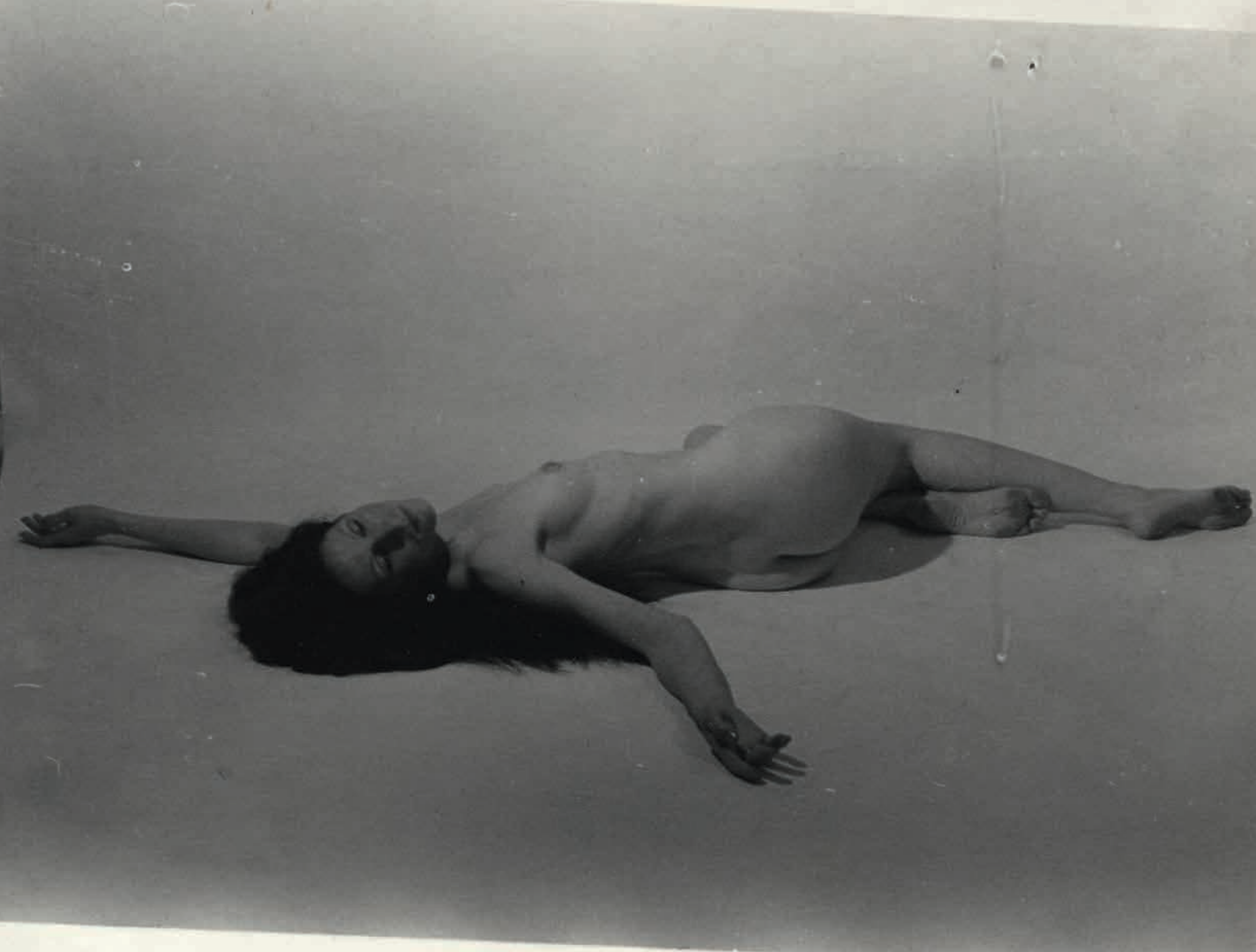
292.

Undated Charcoal and pastel drawing on tracing paper.

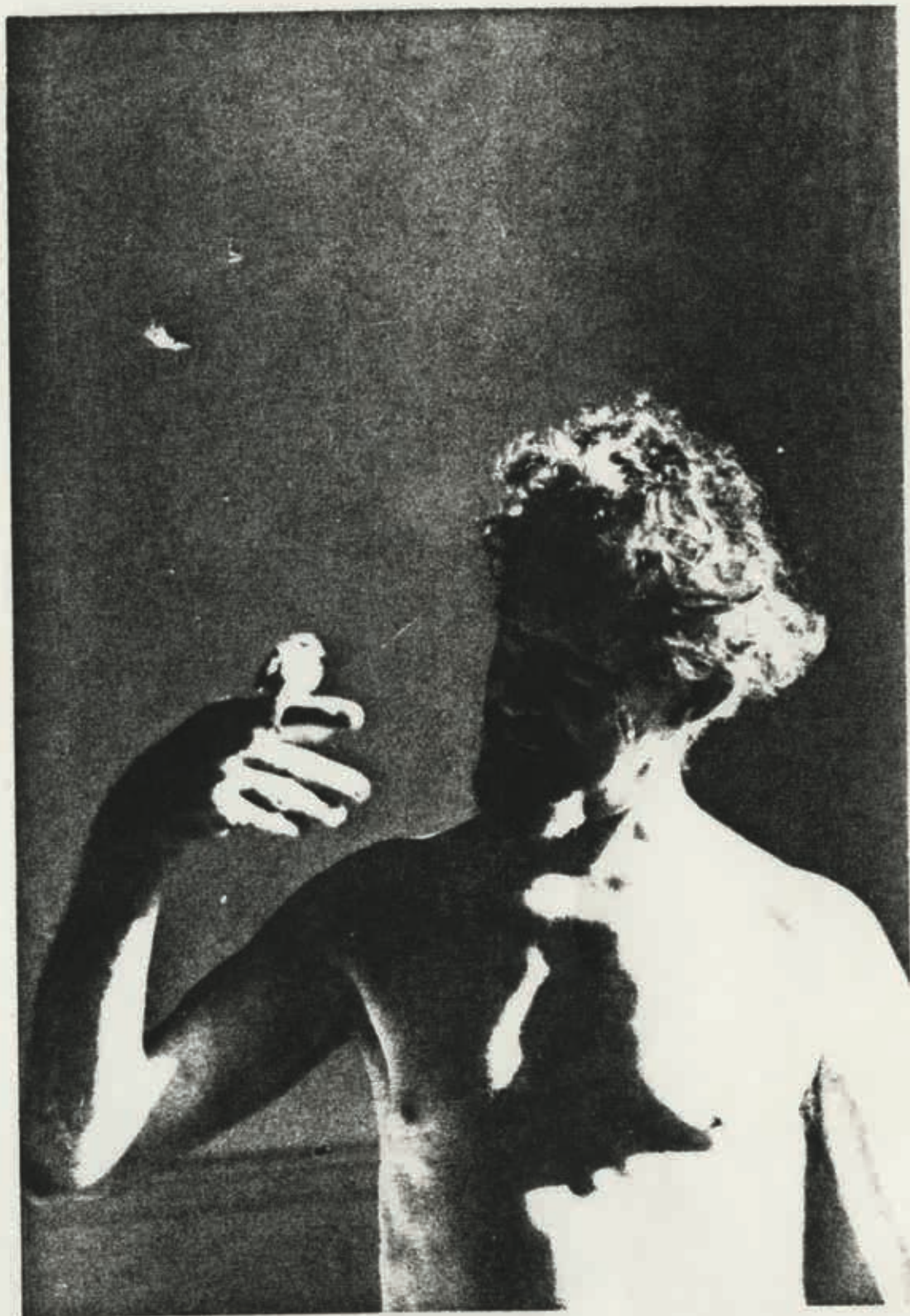
293 & 294.

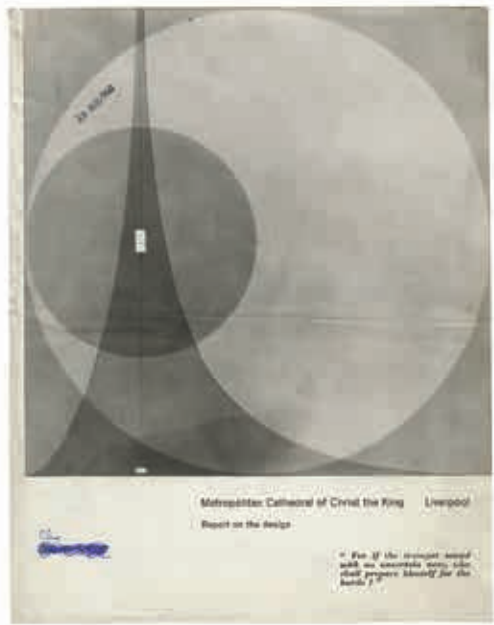
1974 Photocopy reproduction, photograph of C.E.

Two days ago I bought many new records. That night I played them in the room lit by one candle. I placed you on the seat where you sat before. I poured you a glass of red wine and dressed only in black trousers. I danced for you for two hours until I was exhausted – I prayed with my body that you would find the strength to return.²⁹⁰









295

295.
29 August 1960
Photocopy
reproduction of
concept drawing,
Roman Catholic
Cathedral, Liverpool.
Unrealised.

296.
1974 Extract from
handwritten note to
Nancy Kern.

- 1) Maybe our last conversation – at least for some years.
- 2) I told you two weeks ago that I couldn't stay here any longer alone. Have you tried to imagine my situation? I'm here completely alone, 24 hours a day, for a month and a half. I can't eat, I can't even work any longer.
- 3) I told you all this already – but apparently you don't give a shit.
- 4) When I left Donna wanted to come over here, then I find she's staying with you, now she won't even accept a call. Why? You must have discussed it many times? Really shitty how you've both let me down.
- 5) Unless D. comes this weekend I'm going to London to stay the year with A. Call back – or tell her to call back – within an hour and with a flight number.
- 6) My things from NY are still down on the port.
- 7) I gave you your life but you don't give a damn about my work – all you think about is yourself.²⁹⁶

FEIGLING. You understand what a feigling is? A *feigling* is a man or a woman who has no will. **NO WILL.** A *feigling* is a man or woman that **CANNOT OBEY THEIR OWN MORAL CONSCIENCE.** A *feigling* is a man or woman that refuses adventure.

THAT REFUSES ADVENTURE.

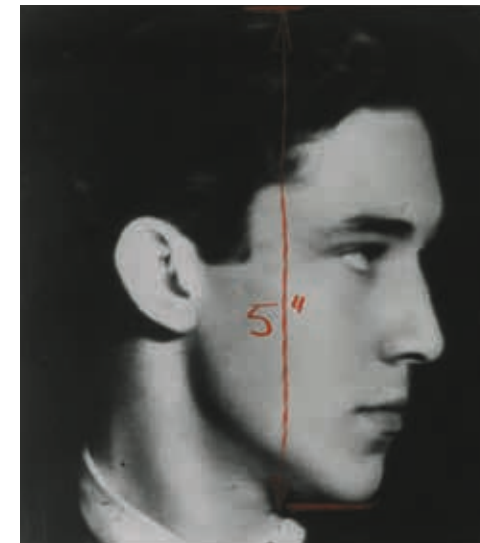
In the war during the Normandy invasion I was on the Headquarters Staff of the Engineers at British Corps. I had no need to involve myself in action. But I sought occasion for action. Before the attack on Caen, on the night of 14 June – as I remember – 1944, I asked my brigadier if I could go forward with the major of a certain company under our command – a man called 'Streak' Moore – who I had previously trained under and formed a close friendship with, we used to ride a lot together, and he was a superb rider – thin and Irish – never refusing the hardest jumps. So I took my armoured car and drove through the night down to the advanced positions. It was a superb night. The stars were bright in the sky. The cosmos seemed so immense and I so unimportant, the whole mad war so unimportant.²⁹⁷

297.
26 September 1962
Extract from
handwritten letter
to A.

298.
1932 Photograph
of C.E. aged 16, by
Viviane, mother of
C.E. Stamp on back
reads: '20th Century
Studios, Adam and
Eve Mews, London'.

299.
February 1971
Handwritten page
titled 'MAN – Adam
Kadma. Is all one
great and noble
race', found loose
amongst personal
papers.

300.
14 February 1968
Extract from
typewritten letter
to Martin Gardner,
popular mathema-
tician and science
writer.



298

The mature Sun has, during its period of youth as a T-tauri, developed a high ratio of spin. It is necessary that this ratio be sufficient to permit the young sun, acting as a child of the Absolute, to create in his turn a family of children.²⁹⁹

PS: I have just realised, better late than never, that you don't know who the devil I am, and that as I am treating weighty matters it would be reasonable to afford you a personal reference. One close one is better than many distant, and here it is:³⁰⁰

Please send this book to my mother.

This book welds together text and visual imagery drawn from the stored contents of a Manhattan lockup. This singular and largely unpublished material had been retained there untouched since my grandfather's death in 1976 at the age of 59. In 1960, following the inclusion of his work in the exhibition 'Visionary Architecture' at MoMA, New York, Clive Entwistle relocated from Paris to Manhattan and remained there until his death, with intermittent periods in Tangier and London. This expansive collection of personal effects, largely spanning the final 16 years of his life, re-emerged in 2011 and was subsequently repatriated to London.

Colophon and Acknowledgements

Please send this book to my mother
Sarah Entwistle

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For my family, Adam, Leni and Marlowe Broomberg

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