

Reviews

Archigram Edited by Peter Cook; supported by Warren Chalk, Dennis Crompton, David Greene, Ron Herron and Michael Webb

London: Studio Vista, £4.80

The book 'Archigram' is a collective publication of a series of projects undertaken over the last twelve years by a group of architects who graduated around 1960 and who have since become known as the Archigram group. Their projects have challenged the permanency of conventional architecture, substituting a brand of architecture which is dynamic, expendable, instant, plug-in, open-ended, to use some of their own adjectives. Clearly their ideas are in tune with other contemporary movements in pop music, entertainment and fashion.

There is an unmistakable drift in their work from an early concentration on throw-away technology which combined the images of mass marketing and space comics, towards a greater concern for people and a flexible architecture to match widely differing and changing lifestyles, as well as a response to ecological matters expressed through proposals for semi-underground cities and on-tap electronic services hidden in the countryside.

It would not be difficult to criticise the Archigram movement; to accuse it of being trendy, over zealous, naive, biased towards preconceptions, even of being out-of-date; it is all of these at some point in the story. But if one is honest and if one looks closely at the philosophy and images they are not so fantastic or way out. Often they reflect and perhaps influence what actually happens, whether it is a growing desire for individuality in suburbia, or the high technology hardware of the space programme or oil exploration, or the glamour buildings of the Expos or Olympic cities; or the T.V. screens inside the proposed parliament building with its space frame roof, or the rapidly developing electronic communications systems, luxury entertainment centres (one designed by the authors) or pop festivals and the camping/caravan/boating boom.

The ring of untruth about the book is that the Archigram ideas always contain a feeling of perhaps unreal optimism, that everything is beautiful, switched-on, clean, positive and tolerant. The harsher realities of life to do with underprivilege, politics and money are not part of the scene, but then, is it intended to be a total philosophy? The reader must make his own mind up.

Meanwhile the group have been and still are enjoying themselves. The style of the book is fluent and absorbing once the Archigram language is accepted, and the illustrations are fascinating and impeccably produced either as drawings, photo-montage or sometime vague graphic images. The message is essentially visual and a good balance is struck between illustrations and the text, which itself should not be ignored since it does contain some sound intellectual arguments in places.

But it is the obvious sense of optimism and liberation from orthodoxy that accounts for the very real enthusiasm and interest which many of the brightest students of design and architecture have shown and continue to show in Archigram. There is nothing sinister

or dangerous about this enthusiasm, most young designers can take it, broaden their minds and probably leave it eventually. Its greatest benefit and the main reason why it is an important book for a design department to possess is because it has the power to free up the imagination of would-be designers; and inventiveness and a flexible imagination are without doubt the essential talents which such persons will need.

B.T. Keay

Pterodactyls and Old Lace, Museums in Education, Schools Council

London: Evans/Methuen, £0.95

The arresting title and picture cover of the Schools Council publication under review make an immediate impact. The purpose of the booklet is to alert teachers to the potential of museums as places of education and custodians of an immense range of resources. It complements a more modest D.E.S. publication of 1971 which looked closely at provision in particular museums in London and the provinces.

Like Henry Ford who said "History is bunk" and yet devoted part of his personal fortune to the establishment of the famous open air museum at Dearborn, many sceptics in our own day have come to have a keen appreciation of visible evidence of the past. There has, for example, been a boom in industrial archaeology and an effort to rescue or reproduce, before the arrival of the bulldozer, artefacts associated with the first industrial revolution. New museums have come into being, open air museums, craft museums and neighbourhood museums. Here, as in older institutions, imaginative arrangement and displays have transformed the former image.

Through their range of educational services including Saturday morning clubs many museums have brought the young to appreciate real things as distinct from words and reproductions. As Molly Harrison, former curator of the Geffrye Museum once wrote, "For most people 'seeing is believing' and handling even more so." Work in museums can give children a new dimension, an awareness of size or texture, of relationships and associations. It can also foster insights, an understanding, for example, of hardships which were endured by people of the past. As a form of field work museum studies can strengthen the link with the locality and help to combat the rootlessness in modern society.

Implicitly *Pterodactyls and Old Lace* stresses the importance of museum exploration at the primary school level. There is, however, ample scope for individual or group investigation at the secondary stage, particularly with the trend towards team teaching and integration. Essentially intending teachers need themselves to have experienced learning by museum work. Thereafter, as the publication suggests, teachers' centres should afford a range of information. They should also provide opportunities for interchange between staffs of museums and schools so that the former can reassess their techniques in the light of changing educational practice and the latter can exploit more fully the resources which are available.

Marjorie Cruickshank

Film in Teaching, Keith Kennedy

London: Batsford, £2.00

As a university teacher of sociology, I want to use film more in my teaching and to encourage others to do so as well. Film can teach people literally to *see* social relationships and situations by trying to record them. I have cheap and simple cameras, inexpensive film, but my colleagues and my students (and indeed even myself) are inhibited by fear..... They don't understand cameras and films seems frightening. People are even worse. I've been looking for a medicine for us all, a constructive tranquilliser and in this book I've found it. It takes nothing for granted, makes suggestions as to where to look, and what apparatus to point in what direction. The first piece of apparatus described is a Kodak Brownie – great! – and there are pictures to show what has been done with it. The book is incidentally very well illustrated – it doesn't tell you what to do but very gently leads you to deciding for yourself.

Having spent two years trying to persuade sophisticated university students to record aspects of their lives visually, I realise I talked too much – Keith Kennedy takes his trainee typists out to re-enact and to film their arrival at college on the second class. The book suggests ways that making and showing films and photographs can help in teaching history, geography, literature and even in education.

The book is full of ideas, it has a more technical companion volume, a useful list of addresses and a list for further reading. If you don't feel like reading it yourself, just give it to the kids to look at and let them stimulate you. It's a revelation.— and I chose the word carefully.

Ronald Frankenberg

M.H. Baillie Scott and the Arts and Crafts Movement James D. Kornwolf

London: The Johns Hopkins Press £13.10

The Johns Hopkins studies in nineteenth century architecture are well on the way to becoming one of the leading international sources of information on this central and formative period of architecture. It was a period in which architects not only learned to use an unprecedented range of new techniques to satisfy an equally unprecedented range of new demands, but one in which they also developed a capacity to express the contemporary spirit of the age in a remarkable way. Yet the nineteenth century has received little attention from architectural historians and it is remarkably good fortune that the Johns Hopkins series not only fills this major gap but that it does it so well.

The present volume is particularly valuable in that it reviews the work of a highly influential yet little known English architect – Baillie Scott. Scott specialised in designing not only small houses with outstanding success but also their interiors and, not infrequently, their gardens as well.

His influence was astonishing. The book contains abundant illustrations of countless English small country houses designed by Scott and his associates from the 1880s through

almost to the 1920s. They form a guide to what many observers would now define as the typical English residential style, with their timbered facades, their profusion of richly decorated gables, their roof slopes, often almost reaching the ground. Inside they are characterised by the skilful use of panelling and carving, their walls decorated with papers and hanging in the Morris tradition and with a profusion of bays, alcoves and windows that contrive to give every part of the house its own unique and even secret character.

Baillie Scott was not only a pioneer of modern architecture, but also a major figure in the acceptance and development of the Art and Craft Movement. He brought together the work of men such as Pugin, Ruskin, Morris and many others and, with other younger architects, created a new and immensely influential style that achieved rapid acceptance not only in Britain but also in the United States, Germany and Austria.

It is disappointing that so central a figure can have been so neglected. In part this may spring from the destruction of Baillie Scott's London office in the second world war when all his records, drawings and papers were lost. But now Dr. Kornwolf has gone a very long way to address the balance. He has not only reminded us of Baillie Scott's work, his numerous publications and the revolutionary nature of his ideas but he has also alerted us to his context by drawing attention to Scott's link with contemporaries such as Frank Lloyd Wright, Loos, Hoffman and others. He also makes clear the connections that exist between Scott's work and those who came after him, notable figures of the subsequent generation including Gropius, Mies van der Rohe and le Corbusier.

This remarkable volume beautifully illustrated and attractively presented runs to almost 600 pages. It is likely to form a central feature not only of architectural libraries but also of the literature of arts and crafts. It is certainly a compendium that cannot be ignored and we are enormously in Dr. Kornwolf's debt for the scholarship and skill that he has devoted to it.

S.J. Eggleston

Architecture and Interior Environment, Forrest Wilson

London: Von Nostrand Reinhold, £2.85

To nearly all children, except a handful who have inside knowledge, architecture is about the appearance of buildings, and the architect's job consists of drawing elevations and plans. And yet, in their own homes and schools, the same children are very aware of the importance of other aspects of buildings, such as ventilation, condensation, warmth and central heating, artificial and natural lighting, noise and sound control. *Architecture and Interior Environment* is about all these things, how each one when properly considered helps to create conditions inside buildings which are comfortable to the occupants regardless of outside conditions.

However, the introduction and conclusion go beyond this theme and lay stress on the very delicate balancing act which is being performed between our survival capability, the resources available to us and the ever fluctuating conditions on earth, which are now in danger of deteriorating due to our very presence. But let us hope that buildings remain

shelters from the natural environment we are used to, rather than 'life support systems' to protect us from hostile self-created conditions; by no means a fantasy of the author! The links between the ecology crisis and building design do exist, but I don't think that the few opinions expressed in the book help to clarify the nature of these links.

However the bulk of the book is concerned directly with buildings and their interaction with people through the physical conditions inside them. The completeness and sequence of the discussion of the various factors involved, air, heat, light and sound is adequate as an introduction to the subject, although one or two points need clarifying. The chapter on water is strictly out of context; humidity could have been included in the discussion of air and temperature, but the supply of fresh water and waste disposal is really one of another group of input-output systems, like food and energy, which are not considered.

The way in which each factor is treated is similar and also logical. There is a brief description of the physics involved, written in plain language with plenty of attractive illustrations, and leaning on commonsense rather than prior science knowledge. The physical properties of air, heat light and sound are then used to describe their resultant effects on building interiors. In order to exemplify the physics and building performance many projects are suggested which can be simply carried out by teacher or pupil, without access to special equipment. Indeed, the front cover sub-title is 'A book of projects for young adults.'

Because of the directness of the presentation, most if not all of the contents could be understood by final year juniors. But because the subject is a mixture of science, technology, art and human studies, it is difficult to foresee where and how it will be used in secondary schools where it belongs, except by enthusiasts of interdisciplinary teaching. The best compromise slot would be in a general science course, if the exam syllabus permits, where it would reinforce principles as well as explain much about the real everyday world. For any fifteen-year-old contemplating engineering or architecture as a career, it would be a useful book to test his interest in the subject, but it is a pity that there are no suggestions for further reading to encourage the next steps.

'Architecture and Environment' is part of a trend away from a situation where the facts of everyday living are completely ignored by the formal education system. At present only a very small group of people come to understand this particular area of knowledge, and the large majority in their later life learn by experience to adjust their heating systems, control ventilation, arrange lighting and so on, in total ignorance of the physical facts of their man-made environment. For this reason alone Forrest Wilson's book is very welcome.

B.T. Keay

Beginning Experiences in Architecture, George E. Trogler

London: Von Nostrand Reinhold, £2.85

This book is based on the author's experience in an American city school in teaching some of the principles of architecture to a range of classes equivalent to our infants and

juniors. The programme of work which was undertaken must have been a unique and courageous attempt to introduce those subtle concepts relating to subjective visual appreciation and experience of buildings, which are often not nearly so well taught in many schools of architecture.

The evidence presented in the text and numerous illustrations suggests that the perceptual skills of these young children were stimulated to the point of understanding, and learning attitudes were developed. It is doubtful, however, if these new insights will retain their strength through the years to provide a group of people capable of informed criticism of the built environment; unless, that is, major efforts are made to provide follow-up studies. If development of visual skills remains confined within pure and fine art teaching and craftwork then the real world will not benefit from the efforts of George Trogler. Also it is obvious that the author is not typical of art teachers, in that he has a rare intuitive and rational mastery of what might be considered a fringe subject by this group. One gets the impression that he is a very talented teacher and doubts arise that possibly the programme would not be done so well by others; let us hope that this is not so.

His talents are demonstrated by the extremely thorough and yet flexible manner in which he has organised and carried out his programme. He left no stones unturned in his use of resources, materials and space, not only in the classrooms but anywhere in the city environment where there was a lesson to be learned. In addition to a full description of this, there is a bibliography, lists of building toys and kits, films, useful commercial contacts and headings for filing systems. Not all of these are useful in this country.

The programme divides into two main sections, the first dealing with the various aspects of architectural space, how it is manipulated and how it is experienced and evaluated, and the second is a development of the basic methods which technically are used to construct space. There is a further section headed 'appreciation' which is a brief introduction to functional aspects and styles of architecture, but this is very limited.

The author frequently detaches himself from his obvious involvement with the details of the different exercises to comment on objectives, child attitudes, progress and the like.

Well earned credit must go to Marjorie Pickens who contributes most of the photographs which provide a complete record of what went on in the classroom and elsewhere. They are all delightful pictures of children taking part in discussions, making models, drawing and experimenting with materials. The photographs occupy at least half the pages and their captions are written so that they summarize the text.

Finally it should be stressed that this is a teacher's book, a guide to organising a learning programme, the essence of which is discovery by the individual child.

B.T. Keay

Practical Carving, Robert Dawson

London: Studio Vista, £2.50

It is possible to criticise this book for trying to do too much. The result is that some of the information, particularly on the care and sharpening of tools, is superficial. That part of the sculptor's craft alone could fill a book.

This is part of a wider criticism that the author does not seem quite clear for whom the book is intended. Much of it is of an appropriate level of a serious student of sculpture but the references to work in schools and some of the elementary points made suggest that a wider readership is sought.

In spite of the imperfections noted the book does deserve wide attention. All those who have been encouraged to try some elementary sculpture and who want to progress beyond the usual 'interesting form', will find it most helpful. The early chapters on 'Designing' and 'Carving the Block', are full of good sound advice, stated in a clear straight-forward way.

Above all the book makes the reader want to sculpt. Robert Dawson is obviously not only a very able sculptor but an enthusiast for carving. I share his regret that the time consuming nature of carving prevents many people from practising it. Yet increased leisure does offer the time necessary and it is hoped that this book will encourage more people to use the time to discover and share the great pleasure that the development of carving skill can give.

B. J. Aylward

Principles of Two-Dimensional Design, Wucius Wong

New York: Van Nostrand Reinhold

Since the halcyon days of the Bauhaus — the famous school of art and design directed by Walter Gropius in Germany in the 1920's and early 1930's — art educators have tended to strive for a prescriptive pedagogy based in part, if not entirely, upon that of the Bauhaus teachers, and such a method of teaching and learning does not always adapt itself well in another ethos. One might ask, of course: Can art teaching be stereotyped? Is it possible to conduct courses in colour theory, drawing, design or any aspect of the visual arts that are repeated *ad nauseum* even though student groups change and individual needs differ? Apparently Wucius Wong thinks it is and actually does so for his book, based on a twelve-week course in Design for interested amateurs — a course that is meant to develop visual logic and understanding of design elements and their adaptation in design work — is pure prescription in a 'Foundation Course' sense. His design exercises are designed to ensure success, which is not a bad thing in itself if it develops personal confidence and initiative in the pursuance of design problems and their solution in greater depth, but this approach is akin to that method of learning mathematics which demanded the endless chanting of tables in which the participant so easily became an unthinking puppet. This leads me to warn the reader to use the book with caution.

Wong concentrates on a fairly narrow theme and this lends strength to his work. He deals with the basics of *repetition, structure, graduation, texture*, etc., in a simple, straight-forward way that is easy to comprehend and is to be complemented on his thoroughness in this respect. His black and white illustrative material is used profusely but tends to demonstrate an overall sameness in his students' work: a closeness of

identity that is not surprising if the prescriptive undertones are noted. This is an obvious weakness. It shows that individual expression and imagination can be channelled all too easily into the boring or stereotyped answer. In fairness to the author, however, and regardless of my critical view, I intend to purchase this volume for use with students. It should stimulate discussion as well as extending their thinking and critical awareness in an interesting area of art and design, and will lead them to think carefully about their own curriculum planning in schools.

John Lancaster

Project Technology Handbook No. 5 "Engine Test Beds", Schools Council

London: Heinemann, £0.45

"Because of its obvious connection with modern life, the internal combustion engine test bed is attractive to most pupils". This is just one of the reasons why engine test beds should find their way into schools. The author could well have included "teachers", for many of us alongside our pupils would enjoy an excuse to dabble with engines in the laboratory. To those science teachers whose funds are limited, or who have doubts about their own practical ability to make an engine test bed that will work, this excellent booklet will enable them to realise that long-standing ambition.

Section 2 of the handbook describes in sufficient but concise detail how to build the Project Technology Test Bed using a lawn mower engine and an alternator within a modest budget of £50 (in 1972!). The text is amply illustrated with photographs and sketches, and working drawings of all the principal components are provided in both imperial and metric units in a convenient pull-out section. The reader will avoid much page-turning if he spreads out the drawings in front of him whilst digesting the instructions. Especially useful is the page giving Sources of Components which will save much laborious searching in catalogues.

Section 1 of the handbook reviews the general principles of engine testbeds; briefly mentions some industrial applications; and enumerates in some detail the different methods of measuring and absorbing power output. Curiously, any discussion on rotational speed measurement is omitted at this point. Indeed, I would have welcomed a much deeper treatment of engine testing in Section 1 and perhaps Project Technology could have co-ordinated to advantage their own experiences with those of the manufacturers of both the industrial prototype test sets and other model sets designed for schools and colleges.

Nevertheless, Project Technology deserve congratulations for presenting so much of Mr. Robin Hoare's valuable development work between the covers of this compact booklet which, for 45p, is excellent value for money.

S. G. Partridge

A Basic Course in Design — Introduction to Drawing and Painting, Ray Prokaska

London: Van Nostrand Reinhold, £4.50

An updated and expensive (I would think) 'how to draw and paint' book. Its monumental scale and content should suit all who crave after Americanisms. The simple, clear layout provides a good opportunity; this is sadly misused making the whole a trifle gaudy and insensitive.

Ray Prokaska offers his lecture notes from Washington and Lee University as a basis for an introduction to the uninitiated in art. Chapters on Geometric Structure of Form, Gesture Drawing, Interpreting Real Objects, and a Student Critique give an impression of complicated language but prove to be lacking in depth. Truly it is only the language that is complicated but I do not see the content achieving the author's intention of 'establishing a rapport between the student reader and the professional'.

The expectations of the American system where the place of art education inside the curriculum is less defined, reflect the basic needs of this book. It does, however, enter a different climate in Britain, and one I feel that has not been entirely understood by the author. Structure within a basic design course could not be condemned, but the recommendations for the programmed learning of an individual creative process seems somewhat unjustifiable.

Ron George

Wall Hangings of Today, Vera Sherman

London, Mills & Boon, £3.00

This superb pictorial exhibition of the work of 33 experts from all fields of Textile Art is presented as clear, detailed photographs (100 black and white and 8 colour), each of which is accompanied by concise notes explaining techniques and colours used and stitches incorporated together with the source of inspiration and the completed effect that the embroiderer, weaver, dyer, knitter, or whatever, was trying to achieve.

The teacher will find this book to be a valuable asset when she requires a concentration of finished examples with which to stimulate her class.

It is a great pity that not more of the photographs were printed in colour as colour concepts are often difficult for children to grasp. The book concludes with brief notes on the experience and achievements of each of the artists.

Sally Livsey Davies

Canvas Work From The Start, Anne Dyer and Valerie Duthoit

London: Bell, £3.00

This is a basic subject in a more varied form than usual, showing many canvas stitches. It is a cyclostyled craft in a new dimension.

The book shows examples of the original craft, namely the Syon Cope but unless this has actually been seen, it is easy to pass by. Colour would have helped here and throughout the book to make the subject much more interesting. Much of the detail and beauty of the cushion samples in the chapter written for the real beginner is lost because black and white does not do justice to them.

The free designs are well constructed on paper but of course become far too rigid when worked on counted thread and lose their appeal. Stitch diagrams are large and basic information is clear but there is not much to attract the beginner to further studies, for later chapters become more formidable.

This is a well planned book, tracing the subject of canvas work from its conception to its completion with relevant details on finishing and mounting. In fact it covers a wide range of work and is more than a reference book because it covers all aspects of the craft.

Creative Collage, Ivy Haley

London: Batsford, £1.90

This is a book written from the craft, design angle, using a variety of methods to convey this. The book would be of use particularly to those teaching younger children or just for teacher reference. There is a wide range of illustrations within the text varying from those worked by junior children to a mature student. The text has obviously been written for an adult to read as there are lengthy sentences and some obscure meanings and some of the ideas are difficult to follow.

This is not really a needlework book as such, because there is a great deal of emphasis on the use of adhesive and not stitchery. Compared with the number of illustrations there is not a proportionate amount of text. There are interesting illustrations of media such as bottle tops, foil and wood but it is difficult to see how the various completed collages are arrived at, and many would require specialist treatment such as is not generally available in the needlework room in order to achieve the result.

The lack of colour makes it difficult to see the designs illustrated in shades and tones. Finished work does not always bear a title.

The section on fabric printing seems rather irrelevant to collage work.

Smocking in Embroidery, Margaret Thom

London: Batsford, £1.50

This book covers a wide range of work from basic honeycombing to free design. There is not enough detail from the beginning for it to be a complete guide, for one would need to be really accomplished to go on to carry out the ideas suggested at the end of the book. But for those already competent in the subject there are some quite good ideas,

especially the sections dealing with smocking on different fabrics such as knitwear, and the suggestions that pin tucks can be effectively used as a basis for smocking. It is assumed, however, that the method of insertion of smocking is straightforward, and that the reader could apply the petals to the panel in the 'Flower garden' without specific instruction. The whole subject is dealt with so quickly that quite important points are dismissed in a few paragraphs. Some of the illustrations are very beautiful but are out of context and too advanced.

This is a student reference book rather than one for general use as it could be offputting otherwise. It could be stimulating to the experienced who would be encouraged to tackle more exciting and varied use of smocking in free embroidery or to experiment with the practical uses of traditional smocking.

Introducing Design in Embroidery, Betty Chicken

London: Batsford, £1.90

This is written as a textbook not for class reference but for teachers in Junior and Middle schools. The book lists sources of inspiration in Line and Point but the actual progression to achievement of the design would not be easy for anyone to follow without previous experience. Of course it is much easier for a teacher to demonstrate this subject than for it to be explained in a textbook.

Most of the illustrations are from Junior schools or they have been carried out by accomplished needlewomen and they are not always in keeping with the text. There are few coloured plates and the section on colour is especially difficult to visualise in black and white.

The fact that some of the designs do not appear to have been worked in stitchery but have been built up by using adhesives suggests that this is a book which is valuable to the Art and Craft teacher rather than to the teacher of Embroidery. The standard of work throughout the book is very variable. Basic designs alternate with more advanced work and there appears to be no link between them.

Perhaps one of the most useful sections is the one titled 'Adapting a design from a photograph or object' because it shows the scope of sources of inspiration in our everyday life.

Primarily then, this is a book to give ideas to the teacher who must then decide on her own way of using the inspiration.

Introducing Op Art, John Lancaster

London: Batsford, £1.90

This is yet another of the excellent Batsford books that examine new developments in art in a way that explains without condescension and goes on to present the best of the current work in the field under review. Above all they bring the reader to the point where he may participate in the action.

Introducing Op Art does all these things in full measure. It explores the world of visual irritation in a way that commands attention. Few readers, however experienced, will fail to be dazzled, deluded, ensnared or distracted in new ways by this exposition of a fascinating art form. In doing so they will also learn of the sensory and emotional mechanisms that allow it to obtain its response. Most importantly they will be alerted to the recurring and skilful use of 'op art' that has occurred in mainstream art through the centuries.

But perhaps the best part of the book is the comprehensive group of projects wherein the reader may himself experience 'op art'. With the instruction and information given readers may develop their own compositions ranging from simple vertical devices to advanced systems based upon complex mathematical formulae.

Well written, delightfully illustrated and attractively presented this book, in its way, offers a notable model for the communication of new ideas and the opening up of new experiences.

S. J. Eggleston

Woodwork 1 and Woodwork 2, David M. Willacy

London: Thomas Nelson, £1.25 each volume

The title of these books is somewhat misleading. They are certainly about woodwork, but more importantly they are about the teaching of woodwork. Accordingly they must be considered not only as books about craft skill and technique but also in terms of what they contribute to the educational framework of the subject area.

It must be said at once that the presentation is splendid. A great deal of time and care have been devoted to the profusion of illustrations, which, almost without exception, could be copied by an examination candidate in his theory examination.

For teachers who still see this as the way to teach and examine woodwork the books will be a welcome addition to their bookshelves. But before purchasing they should be warned that they will find little in the way of illustrations that they do not already possess. Orthodox joints and constructions proliferate and much of the technology hinges on dreary examination questions. Indeed when one considers the enormous opportunities now available to teachers through Mode III type examinations one wonders why books of this type are still thought to be necessary in 1973.

The section on design I found particularly disappointing. Most of the design problems offered were in fact not problems at all but preconceived solutions to which the student could make only a very limited response. For example:

"THE TELEPHONE UNIT

There is a four-fold problem of space involved in the design of such a table:

1. Space for the telephone.
2. Space for writing messages.

3. Storage for directories.

4. Space for sitting.”

Two possible solutions to the problem are given, along with details of construction, materials and finish. The need to think, to explore, to test is minimised and the student's mind is effectively restricted to known solutions. When, as a husband and father, he contemplates the size of his telephone bill he may question the wisdom of the book that persuaded him to provide sitting accommodation by the telephone.

Thus we are confronted with the central problem of writing books about woodwork. A vast literature already exists covering the theory and practice of the craft and little can be added in this area. It is in the changing approaches to the teaching of the subject that enormous scope exists, and will continue to exist, for the examination of new views. Perhaps we must await a new generation of writers before such books become available.

D. Taberner

Sign Symbol and Form, R. A. & L. B. Ballinger

London: Van Nostrand Reinhold, £7.95

The authors have discovered a new formula for producing the instant coffee table book with breathtaking ease. Photograph every sign one sees on one's holiday or business travels in North America and Europe. Get your friends to help you if you wish. Record everything, door-pulls, pub signs, traffic notices, shop fronts, church notice boards, car stickers, engravings, the lot. Crudely divide this mass of material into eight rather meaningless sections — including a large unclassified one. Fill almost 200 large pages with your photographs — not worrying over much about their quality. Add captions that can be written merely by inspection of the photograph — no tiresome research needed. (Like “England's great traditions of the sea often appear on inn signs in such names as ‘Ship’ or ‘Anchor’; this one apparently memorialises a particular ship” or “This sign is hand painted with great care and detail; it was made for one of a large chain of hotels and inns in England”). Imply quaint local significance to such items as international road signs if it is likely to please the reader. Print and bind the book expensively in Japan and market it at an exorbitant price.

Regrettably the formula appears to be foolproof.

S. J. Eggleston

Books Received

Inclusion in this list does not preclude subsequent review

d'ARBELOFF, Natalie	Designing with Natural Forms	B.T. Batsford	£1.90
ASPEN, G.	One Piece of Card	B.T. Batsford	£1.50
BEETSCHEN, L. (Ed.)	Treasures Series	Mills & Boon	80
BUNCH, C.	Acrylic for Sculpture & Design	Van Nostrand Reinhold	£4.95
CAPON, R.	Introducing Graphic Techniques	B.T. Batsford	£1.70
CHABBERT, A.	Paper Sculpture	Harrap Books	£1.75
COLLINS, P.	Introducing Candlemaking	B.T. Batsford	£1.60
DANIELS, H. & TURNER, Silvie	Exploring Printmaking for Young People	Van Nostrand Reinhold	£2.50
DANIELS, H. & TURNER, Silvie	Simple Printmaking with Children	Van Nostrand Reinhold	£2.50
DAVIDSON, I.	Ideas for Jewelry	B.T. Batsford	£1.90
DAVIES, Rita	Let's Make Patterns	Evans Brothers	40
DREESMANN, Cecile	Samplers for Today	Van Nostrand Reinhold	£4.50
DUNCAN, Molly	Creative Crafts with Wool and Flax	G. Bell & Sons	£1.40
DUNCAN, Molly	Spin your own wool & dye it & weave it	G. Bell & Sons	£1.45
GEIPEL, Eileen	Let's Model with Plaster	Evans Brothers	40
GREENHOWE, Jean	Making Costume Dolls	B.T. Batsford	£1.90
GRISBROOK, H. & PHILLIPSON, C.	Pictorial Guide to Engineering Workshop practice	Routledge & Kegan Paul	60
HARTUNG, R.	Clay	B.T. Batsford	£1.50
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