AN COLAISTE NAISIUNTA EALAINE IS DEARTHA
THE NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

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WATER AND WOOD, LIVING AND CRAFTED, MOVEMENT AND STILLNESS, LIGHT AND SHADE.

A Thesis submitted to the Faculty of Education
in
Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

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JUNE 1992

VOLUME TWO

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VOLUME ONE

PAGE NO.

SECTION 4.

PROJECT WINTER WOODLAND.

PROJECT WINTER WOODLAND.

The painting project based on the woodland landscape of Hazelwood was designed to be carried out by students in two phases.

We have studied works of art created by students while working from Hazelwood landscape during the summer months on phase one of the painting project entitled "Project Hazelwood".

The second phase of the painting project is entitled "Project Winter Woodland". I divided the painting project into two phases, the summer project - "Project Hazelwood", and the winter project - "Project Winter Woodland", in order to give students an opportunity to paint the Hazelwood landscape at two very different times of the year.

At the initiation of "Project Winter Woodland" it was planned that we would hang a selection of individual paintings of various aspects of the winter landscape side by side in an effort to create a large portrait of the Hazelwood landscape as it appears during the winter months.

Phase one of "Project Winter Woodland" involved students going out into the chilly winter landscape. Their job was to discover and record information about the winter woodland landscape. Their job involved the discovery of and the recording of information about the Hazelwood sculpture trail. This involved making a number of observational line drawings of various aspects of the Hazelwood area.

The observational line drawings of the Hazelwood area were made in an A4 drawing book which I prepared. The drawing book is made up of six pages. Each page contains written instructions and a space to make a drawing.

To further inspire the students to go out into the winter landscape to make observational drawings I decided to ask students to imagine that they were "undercover" investigators and that they were working on a very important mission. Their mission was to discover and record information about the Hazelwood landscape in the winter time.

On the top of the first page of the drawing book is the title "Project Winter

Woodland" (Figure E). The page is subtitled as follows; "Project based; Hazelwood, along western shore of Lough Gill, County Sligo.

Beneath the subtitle there are spaces available for the "investigators" name, their address, their class group, and the date the mission was carried out.

Next on the page comes written instructions. The instructions commence, "You are an investigator. Your mission is to discover and record information about the winter woodland landscape at Hazelwood. You must also discover and record information about wooden sculpture pieces located along a trail in the woods."

The instructions continue; "Your mission begins at Half Moon Bay. Look along the ground for a dead leaf or a twig, a seed or a stone or a tiny plant. You have 12 minutes to make a line drawing of the object below". There is a space provided below the instructions within which the observational drawings could be made.

Figure **B.101** shows student Kevin McDonagh making an observational line drawing of a seed as he sits on a seat near the waters of Half Moon Bay. Figure **B.102** shows an observational line drawing of a small dead section of a trees branch by Martin McGrath. Martin has employed a variety of pencil marks in order to describe the outline shape and the texture of the wood. He has drawn the section of a branch at an angle within the drawing space in an effort to utilise as much of the drawing space as possible.

Figure **B.103** is an observational drawing of an ivy leaf and another small natural object by Maighread O'Leary. Maighread has varied the pencil marks to help describe the outline shape, the structure, and the texture of the natural objects.

FIGURE E
Page One of "Project Winter Woodland" Drawing Book

"Project Winter Woodland"

Project Based: Hazelwood, along western shore of Lough Gill, County Sligo.

Name; _____ Date: _____
From; _____ Group: _____

_____

You are an investigator. Your mission is to discover and record information about the winter woodland landscape at Hazelwood. You must also discover and record information about wooden sculpture pieces located along a trail in the woods.

Your mission begins at Half Moon Bay. Look along the ground for a dead leaf or a twig, a seed or a stone or a tiny plant. You have 12 minutes to make a line drawing of the object below.

0:12

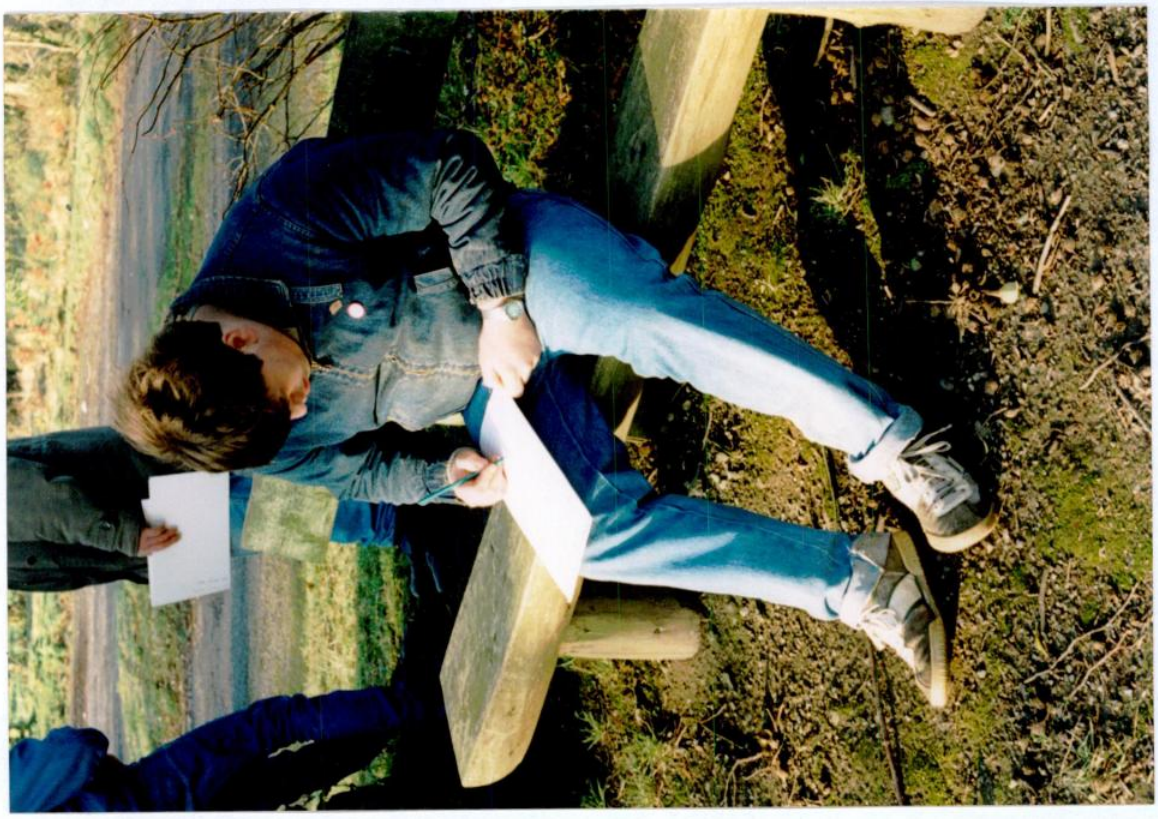


FIGURE B.101

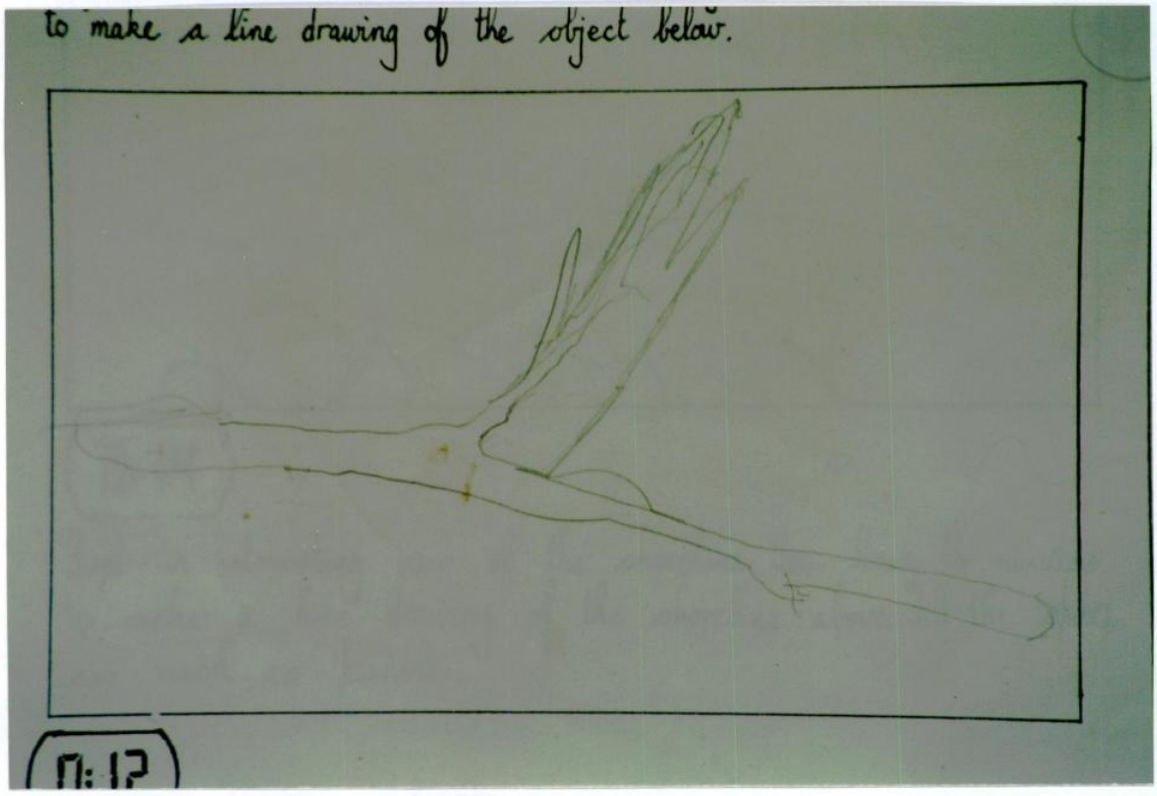


FIGURE B.102

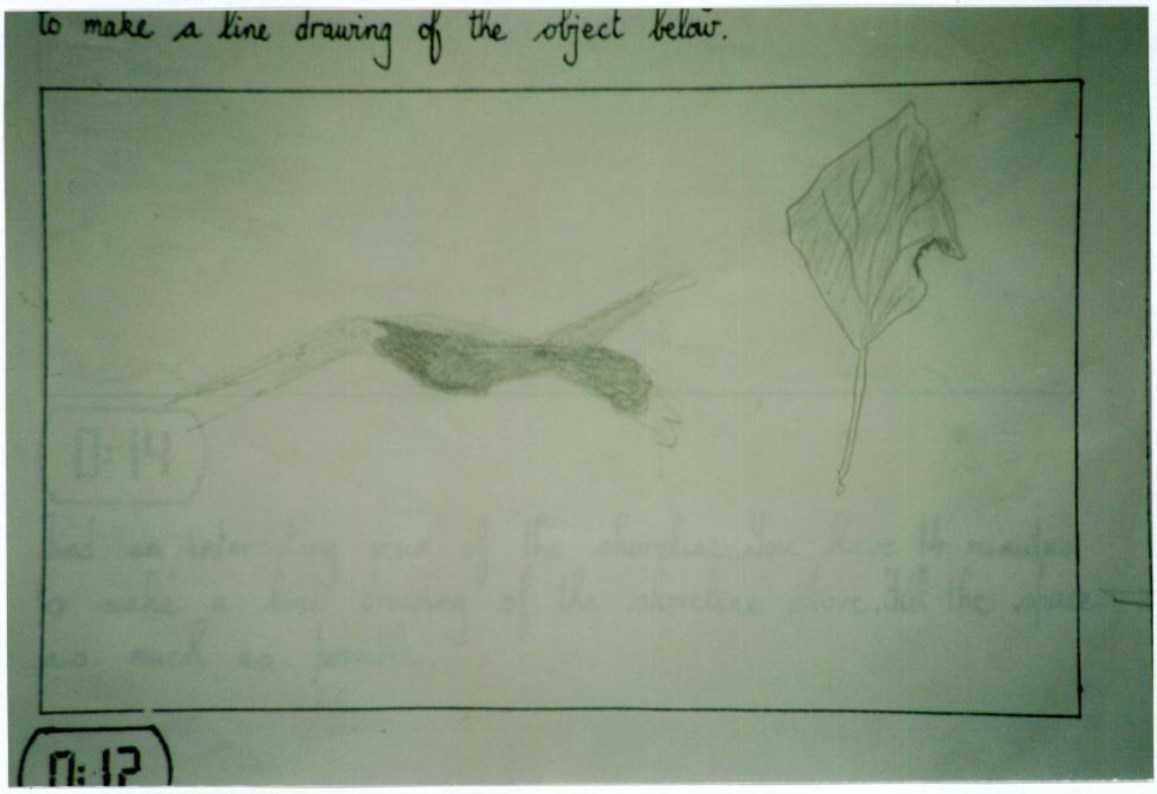


FIGURE B.103

FIGURE B.104

On the top of page two of the "Project Winter Woodland" drawing book (See Figure F) are the following instructions; "You are now onto stage 2 of "Project Winter Woodland". Walk along the shoreline of Half Moon Bay. Study the trees, the stones, the sand, the twigs, the dead leaves, the foam on the water".

The instuctions continue near the bottom of the page; "Find an interesting view of the shoreline. You have 14 minutes to make a line drawing of the shoreline above. Fill the space as much as possible". Observational drawings were made in the relatively large drawing space provided on the page. Figure **B.104** shows a number of students making observational drawings of the Half Moon Bay shoreline.

"Project Winter Woodland" provides students with an opportunity to study some environmental phenomenon in some depth; the project is designed to help develop within students a visual awareness of a part of their environment.

Observational drawings is one way in which one may discover and record information about a subject such as the Hazelwood landscape. Photography is another way to discover and record information about a subject. A number of photographic studies were made of the Half Moon Bay area over a period of weeks. Figures **B.105, B.106, B.107, B.108,** are a selection of photographic studies made of the bay.

Figures **B.109, B.110,** and **B.111** are observational line drawings made by students of the Half Moon Bay shore. Figure **B.109** is an observational line drawing by Andrew McManus of a section of the shoreline of Lough Gill at Half Moon Bay. Andrew used a variety of pencil marks in an effort to describe the shape and the texture of pebbles, of sand, of dead leaves, of dead twigs, and of dead reeds along the waters edge. He has used rather angular and rigid pencil marks to describe the outline shape of a tree in the left foreground.

Figure **B.110** is an observational line drawing by Vanessa O'Connor of an area of the lake shore at Hazelwood. Vanessa has portrayed a number of relatively large rocks which project from the shore into the lake waters. She has employed flowing lines to describe the ripples of the water. The rocks are carefully drawn across the centre of the drawing. Vanessa has produced the drawing of flowing lines of different tones by varying the pressure of one grade of graphite pencil.

FIGURE F.

Page Two of "Project Winter Woodland" Drawing Book.

You are now onto stage 2 of "Project Winter Woodland." Walk along the shoreline of Half Moon Bay. Study the trees, the stones, the sand, the twigs, the dead leaves, the foam on the water.

0:14

Find an interesting view of the shoreline. You have 14 minutes to make a line drawing of the shoreline above. Fill the space as much as possible.

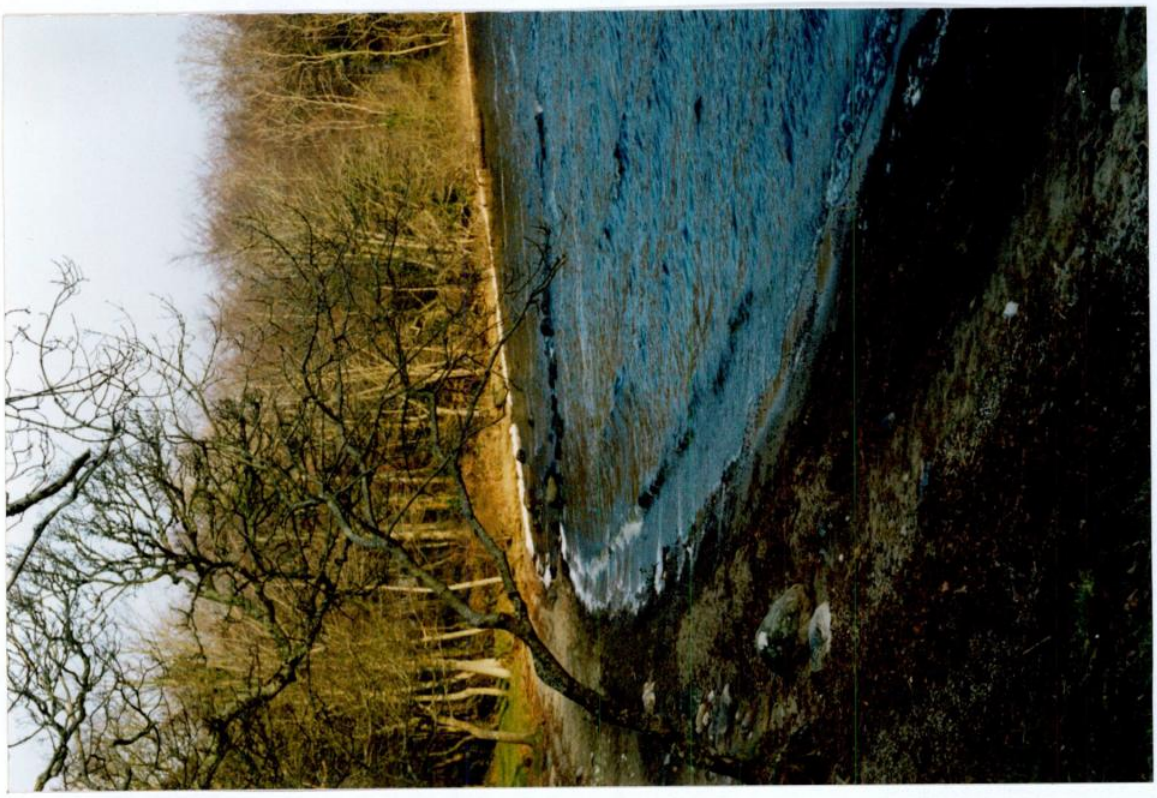


FIGURE B.105

FIGURE B.106

FIGURE B.107

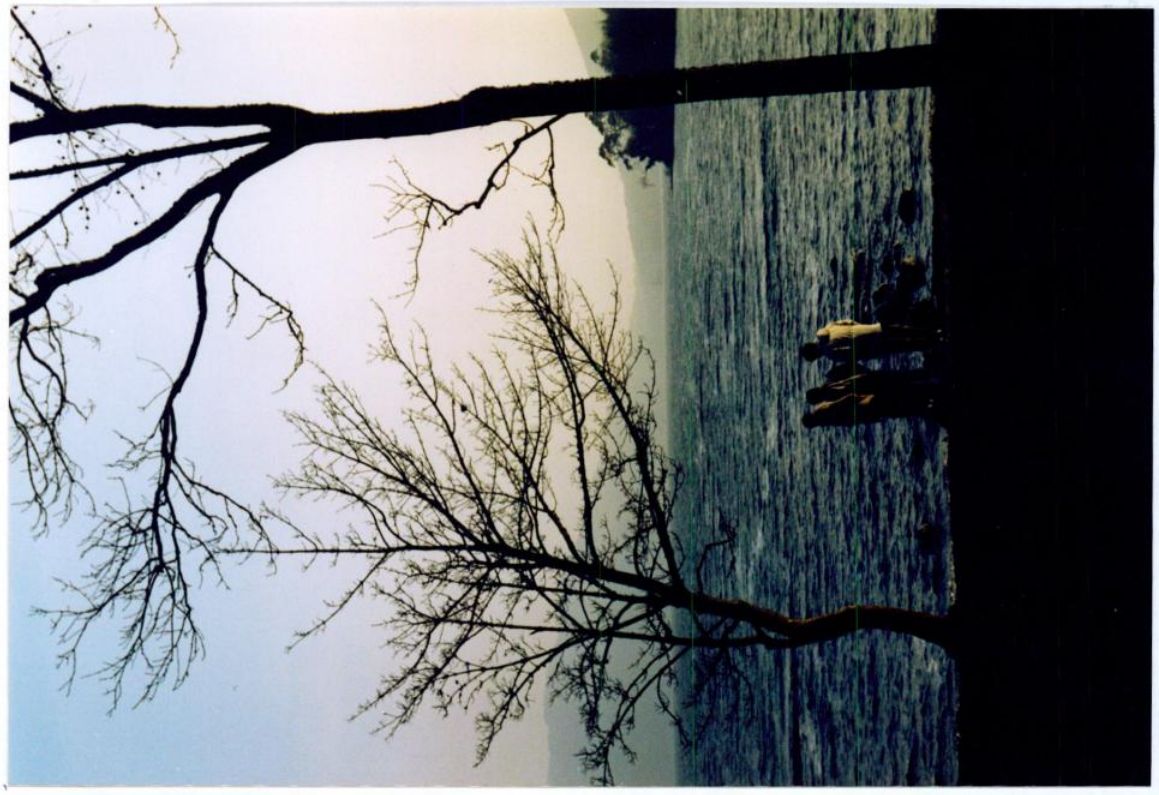


FIGURE B.108

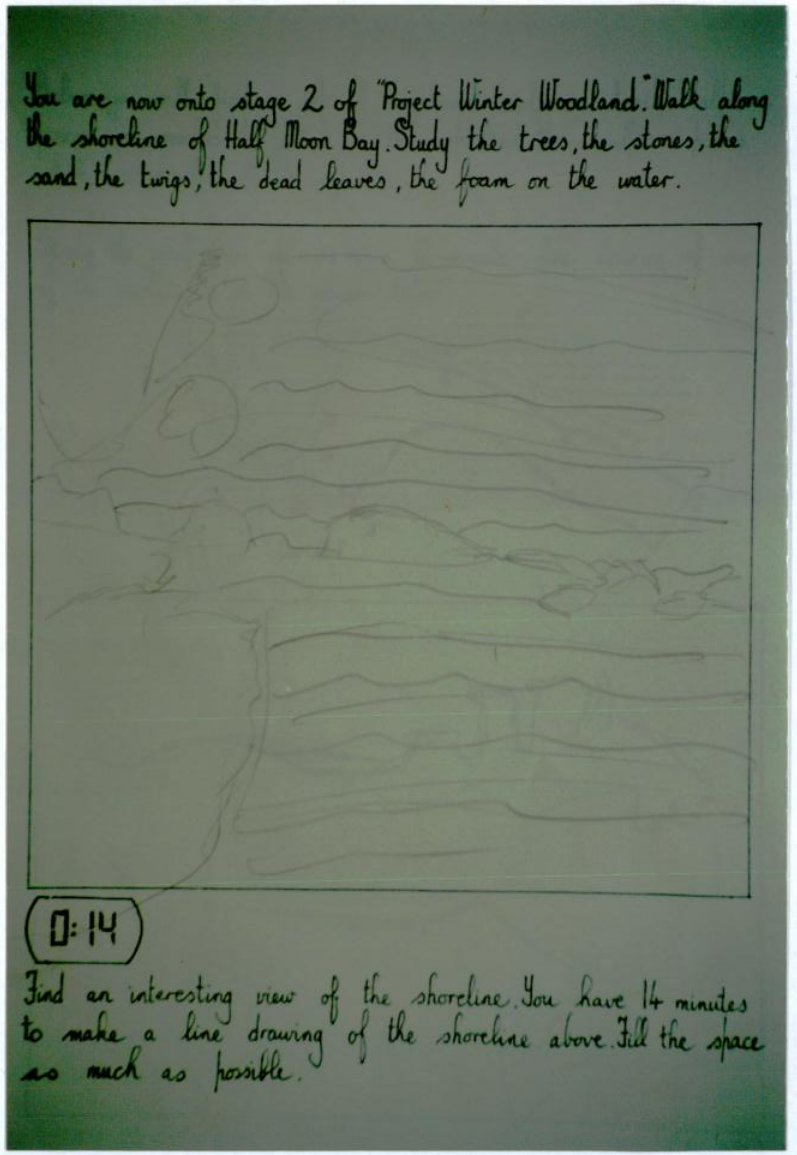


FIGURE B.110

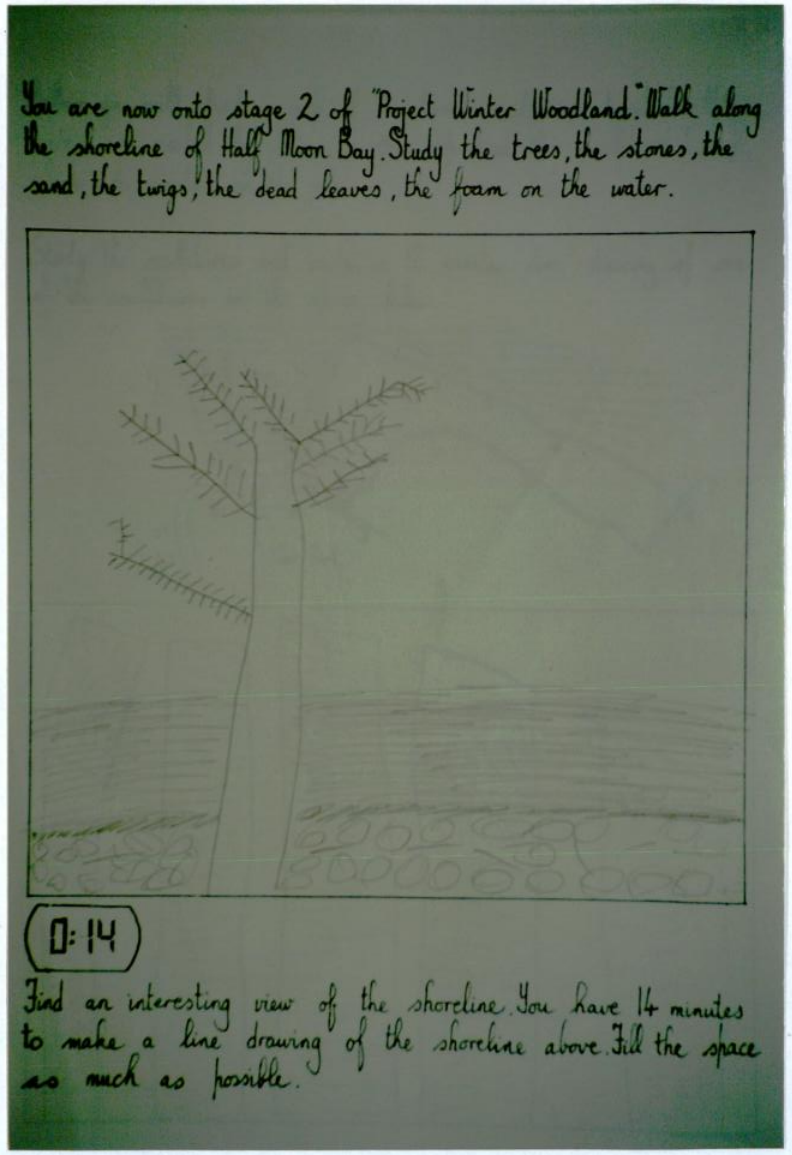


FIGURE B.109

Figure **B.111** is a fine observational line drawing of Half Moon Bay by Maighread O'Leary. Maighread decided to draw a panoramic view of the bay. In the foreground Maighread used short pencil marks in order to describe rocks, pebbles, sand and dead vegetation along the shore. In the centre of the foreground she used flowing lines to help portray the outline shape of a mature tree. In the background Maighread described the outline shape of Killery mountain.

As I mentioned earlier visual arts education should be "an active process through which the student learns to see and to think visually" **(C.23)**. This learning process involves both the making of art - the artistic experience, and the receiving of artistic images - the aesthetic experience. At post-primary or secondary level school, the learning process develops through the related activities of the disciplines of art, craft and design" **(C.24).**

"Project Hazelwood" and "Project Winter Woodland" involves both the making of art and the receiving of such artistic images as the sculpture along a path in the woods. During the painting project of learning process developed through the related activities of the disciplines of drawing, painting and photography.

Again as I mentioned earlier the Art, Craft and Design teacher must never separate the experience of making art and the aesthetic experience; "the making of art must be fully integrated with appreciation and enjoyment of visual art in all its forms" **(C.25)**. A teacher must aim to foster in his or her students, a love of, an interest in, and a value for the visual arts.

On page three of the "Project Winter Woodland" drawing book we find a map of an area of Hazelwood (See Figure **G.)** Above the map is the following instruction;- "Below you will find a map of Hazelwood sculpture trail. Sculpture pieces are marked by letters on the map. Find the sculpture pieces which are circled on the map".

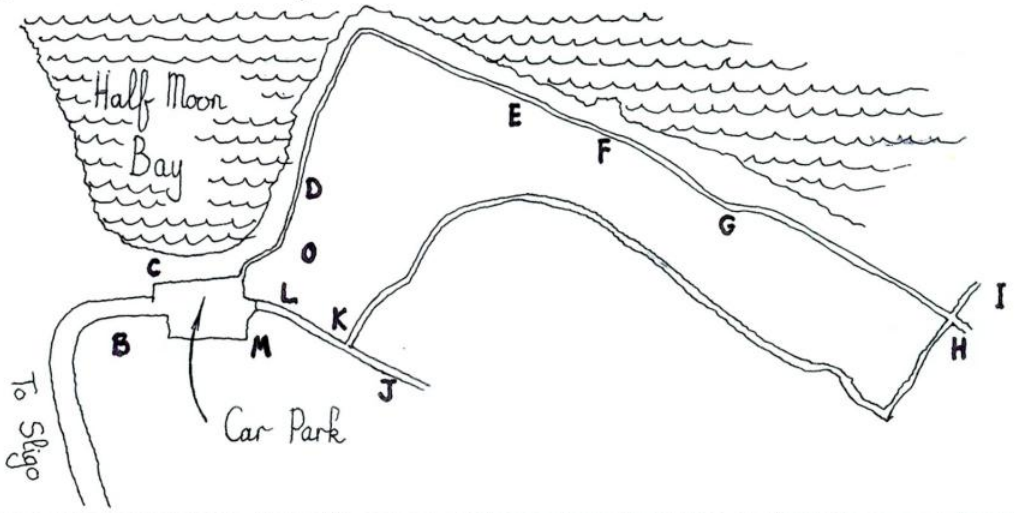
The instructions continued; "Study the sculptures and make a 12 minute line drawing of one of the sculptures in the space below". The observational drawings were made in a drawing space below the instructions.

Let us now take a look at the sculptures in the winter landscape which students were asked to study.

FIGURE G
Page 3 of "Project Winter Woodland"
Drawing Book

Below you will find a map of Hazelwood sculpture trail. Sculpture pieces are marked by letters on the map. Find the sculpture pieces which are circled on the map.

Study the sculptures and make a 12 minute line drawing of one of the sculptures in the space below.



0:12

3.

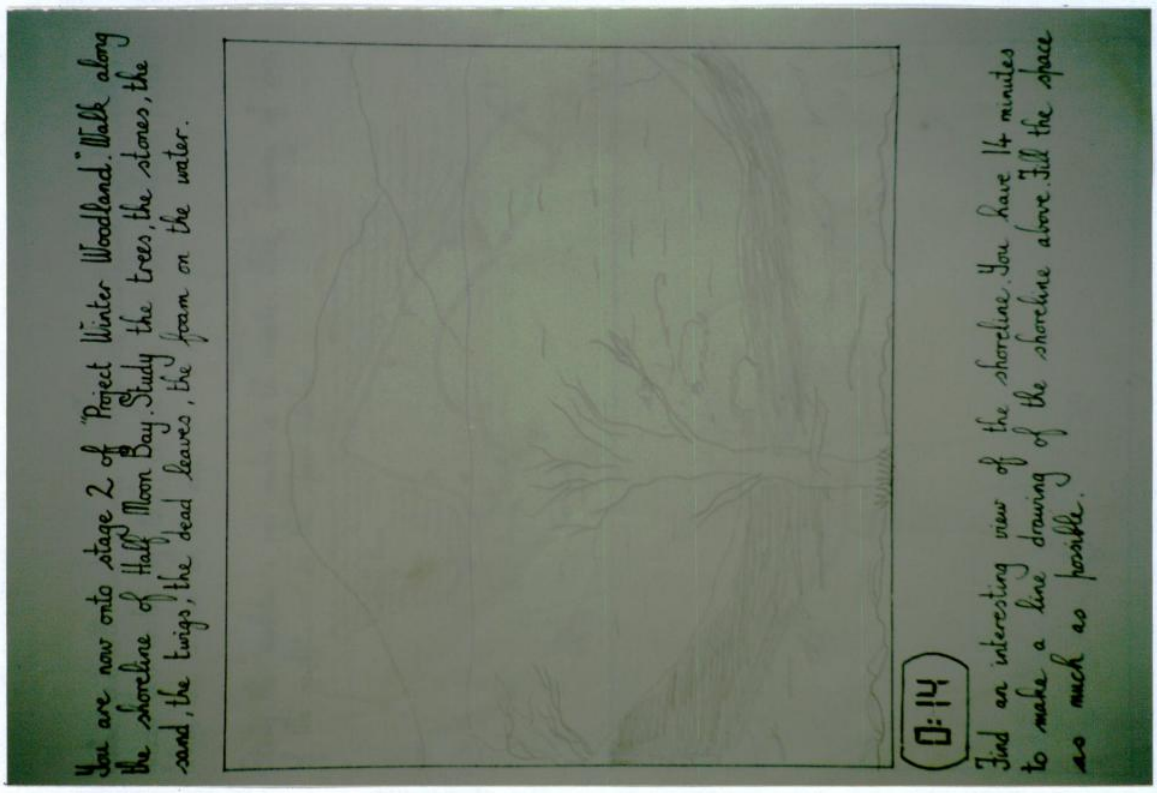


FIGURE B.111

FIGURE B.112

Figure **B.112** is a photograph of a sculpture called "An Iascaire - The Fisherman" which was made by Gorden Young. The sculpture was created from Irish oak and it stands about .9 metres wide and about 6.7 metres high. The sculptor, Gordon Young said: - "I am committed to work which is realist, humanist, communal, and active so my work is a wooden statue of a fisherman who is taking hold of a caught fish. It is for the place where it stands; it would look daft on a mountain top. Carved on the spot it took exactly three weeks, many visitors saw the work being done; it rained most days. What's there is not a person but a wooden sculpture. I believe that a new tradition of sculpture is slowly, and unheralded, being put together, which, while regional, is in no way inferior to that being made at the centres" **(C.32).** Gordon Young continued: - "It is the tunnel visioned and their attitudes which create the problems, conditioned as so many are to the "art world status" of a Dublin, London, New York, Paris showing. It is important that we recognise that anywhere can be good, indeed anywhere, whether as a place to make or a place to show work can be very good" **(C.33).** The sculpture went on:- "Success to Hazelwood, success to Sligo!" **(C.34).**

Figure **B.113** is a photograph of a sculpture named the "Wood Gatherer". The 1.5 metre high sculpture was carved from a beech log by Jackie McKenna. Figure **B.113** shows the "Wood Gatherer" in the winter landscape. It is interesting to look once again at the sculpture in the summer landscape (Figures **B.12** and **B.14).**

Figures **B.107,** and **B.114** are photographs of a sculpture called the "Hazelwood Swan". The sculpture which stands over 3.9 metres in height was made by Peter Keogh using silver spruce and scot's pine timbers. Figures **B.107** and **B.114** show the "Hazelwood Swan" in a bleak winter landscape. Figure **B.16** shows the same sculpture in lush emerald summer landscape.

Figure **B.115** is a photograph of an interesting sculpture named "Interaction". The sculpture was created using spruce timbers by Cillain Rogers. "Interaction" is 3.5 metres high, 3.5 metres wide, and 1 metre in depth. When asked to talk about "Interaction" the sculptor stated; "Its a structure, a weave, a lattice, a pattern, a horizontal, a vertical, a tree, a balance, a negative, a positive, a design, a spider's web, a symbol, an idea, a puzzle" **(C.35).**

Figures **B.116** and **B.117** show students, Kevin McDonagh and Richard O'Dowd,

FIGURE B.113

FIGURE B.114

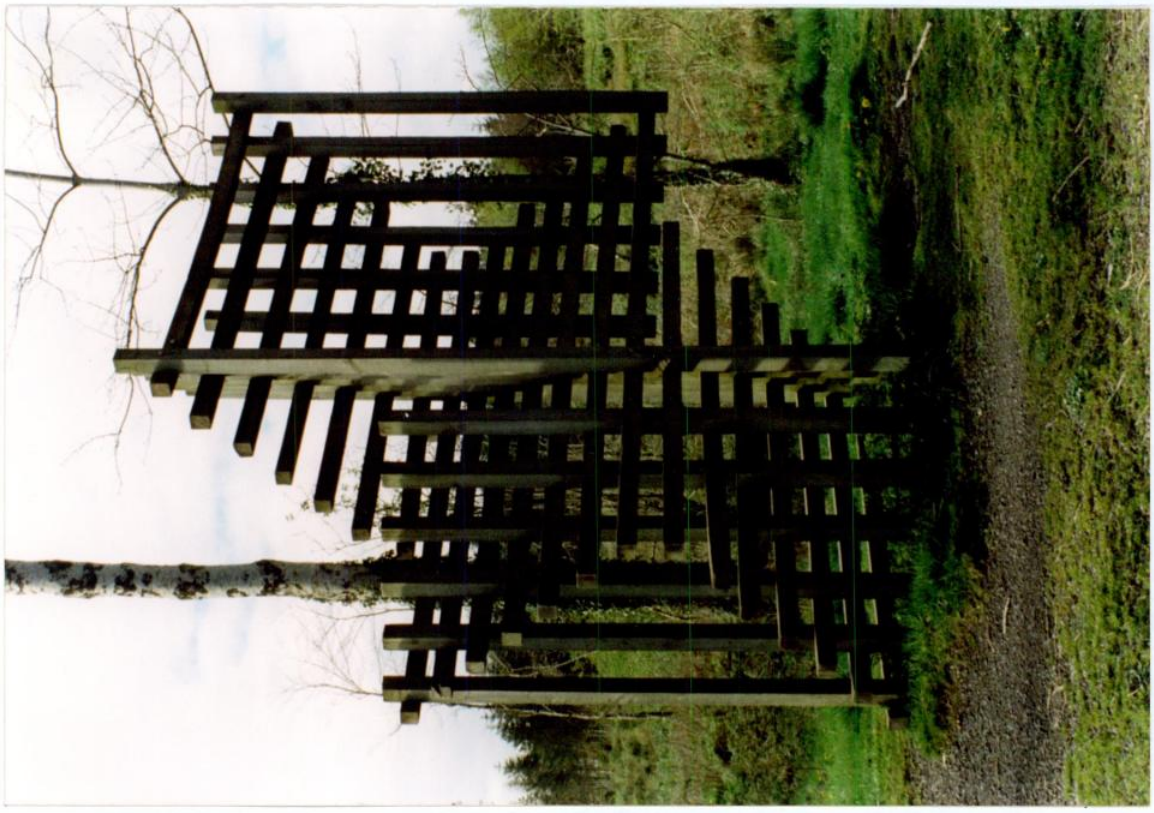


FIGURE B.115

FIGURE B.116

FIGURE B.117

FIGURE B.118

making observational drawings of one part of a magnificent sculpture named "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky". Figure **B.118** shows students, Siobhan Gorevan, Sinead Kelly and Fergus Leggett, making observational drawings of the same sculpture.

Sculptor James McKenna worked for almost two years to complete his suite of figures which includes two horses, a charioteer and a warrior (See Figures **B.119** and **B.120**). Figures **B.116** and **B.117** gives us some indication of the massive scale of McKenna's sculpture; we see student, Kevin McDonagh, sitting on the lower section of one of the front legs of one of the wooden horses. Both horses measure over 3 metres in height and measure over 4.5 metres in length; they are made from spruce and oak. Figure **B.119** shows the 2.4 metre high charioteer which is made from scotish pine and douglas fir and the 3.3 metre high warrior which was carved from beech. Figure **B.120** is a photograph of the entire sculpture in a bleak winter woodland landscape. Figures **B.17, B.18, B.19** and **B.20** shows "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" in a bright lush summer landscape.

James McKenna was asked to say something about his sculpture. He replied; "Ghost Riders in the Sky" - or "Fergus Rules the Brazen Cars"; a kind of dream-like procession flitting across our line of vision down the shores of Lough Gill. The chariot is largely imaginary - suggested here by a raised earth mound and wheels on Celtic coins. The driver was on his hunkers where the shaft joined the floor of the chariot. He brought the chariot to the front and retired till needed" **(C.36).** James McKenna continued: - "My hope for the piece is that after the apparently mandatory mauling it will receive at the hands of our irrespressible juveniles, it will be seen and for the first time enjoyed at a cooler level of appreciation as an evocation of fine dreams and noble spirits. Traditional but with definite environmental intentions in its setting" **(C.37).**

Figure **B.121** is a photograph of students, Siobhan Gorevan, Sinead Kelly, and Fergus Leggett making observational drawings for a sculpture called "Diarmuid agus Grainne". The sculpture was created by sculptor, Eileen McDonagh, from beech and sycamore timbers. "Diarmuid agus Grainne" is 3.2 metres high and about 2.4 metres across at the top. Eileen McDonagh has stated that her idea was to make a sculpture that would actively involve the spectator, hence the archway.

FIGURE B.119

FIGURE B.120

FIGURE B.121

FIGURE B.122

It invites people to it and then draws them underneath. To make the sculpture relevant to Hazelwood and in a broader sense to Sligo, I incorporated a male and a female head symbolising Diarmuid and Grainne, the legendary cave associated with Benbulben" **(C.38).** Figure **B.121** shows the sculpture in its winter environment while Figure **B.21** shows the same sculpture in its summer environment.

Figures **B.122** and **B.123** are photographs of a sculpture named "Spiral" or "Serpent Oracle". The sculpture was made by sculptor Brian Leyden of spruce and stone and it covers about 10 square metres of the forest floor. Brian Leyden commented on his sculpture; "A spiral form inspired by Druidical sacred lore. The title is important. The path to be travelled from the outside to the centre and out again" **(C.39.** Figure **B.122** shows student, Earl Gillespie, studying Brian Leydens sculpture. Figures **B.122** and **B.123** show "Spiral" or "Serpent Oracle" in a winter landscape. Figure **B.22** shows how the same sculpture appeared the previous summer.

Figure **B.124** and **B.125** are photographs of a fine sculpture called "Sos Sleibh and Da Ean." Sculptor Fred Conlon made "Sos Sleibh and Da Ean" form native oak. The main part of the sculpture measures more than 2.1 metres in height and 1.2 metres in width, while the two rest structures measure over .6 metres in height and .9 metres in width. The sculptor was asked to comment about his work. He said; "This work is topographical; the angles of the over-lap of the mountains forming a V is echoed in the three sculptures" **(C.40).** We can see this when we study figure **B.125** which shows the sculptue as a dark silhouette with Killery mountain and Slieve Daeane across Lough Gill. The sculptor stated; "Symbolically the V is indicative of flight. The mountains across the lake from this point are called Slieve Daeane which means Two Bird Mountain - hence the introduction of birds forms in the sculpture" **(C.41).**

Figure **B.124** shows student Earl Gillespie seated on the sculpture, "Sos Sleibh and Da Ean". The sculptor said "birds are indicative of peace and rest - hence a rest spot" **(C.42).** Fred Conlon continued "The basic idea is to use the sculpture to create an aura of contemplative restfulness and heighten the visitor's awareness of the natural beauty which surrounds him or her" **(C.29)** (See Figures **B.23, B.25, B.157).** Figures **B.124** and **B.125** show "Sos Sleibh and Da Ean" in its winter environment while figures **B.23** and **B.24** shows the sculpture as it appeared during the previous summer season.

FIGURE B.123

FIGURE B.124

FIGURE B.125

FIGURE B.126

Figure **B.126** is a photograph of a sculpture titled "Boat House Platform". The sculpture was created by Gerard Cox using spruce timbers.

"Boat House Platform" is about 3.6 metres high, about 4.2 metres long, and about 3.9 metres wide. Figure **B.126** shows Gerard Cox's sculpture as it appeared in January 1991. Figures **B.26** and **B.27** shows the same sculpture in the summer of 1990.

Figures **B.127** and **B.128** are photographs of the next sculpture students studied along the Hazelwood sculpture trail. The sculpture is titled "Giant Mushroom Cluster" and was carved from oak by Bernard Mortell. The sculpture includes 5 oak sections which vary in height from 1.67 metres down to .6 metres. Figures **B.127** and **B.128** shows "Giant Mushroom Cluster" in its winter environment while Figures **B.29** and **B.30** show the same sculpture as it appeared during the previous summer season.

Figures **B.129** and **B130** are photographs of a sculpture which was created by Frances Rooney. The untitled sculpture was carved out of oak timbers. The sculpture measures about a metre in height and measures about a metre across the top. When asked to comment or her untitled sculpture Frances Rooney said; "My sculpture piece is not representational but it symbolises some of the forces which are found within life itself. It is my attempt to visualise in a three dimensional physical form, the abstract interpretations which stirred me in Hazelwood. This piece is not intended to dominate the environment but rather to become a natural part of it" **(C.43).** The sculptor continued; "Its placement by the water is to coincide with the natural movement and flow of the water. Its particular line of direction is to lead the eye into the water, into the landscape. In effect, it is a simple piece which symbolises the forces around it, in an attempt to make the viewer more aware, whether consciously or subconsciouly of the natural environment in which they stand" **(C.44).**

Figures **B.129** and **B.130** shows Frances Rooneys untitled sculptue as it appeared around January 1991.

The next sculpture students studied was "Inamorata" by sculptor Brian Mongaoi (Figure **B.131**). "Inamorata" measures 3 metres in height, 1.8 metres in width,

FIGURE B.127

FIGURE B.128

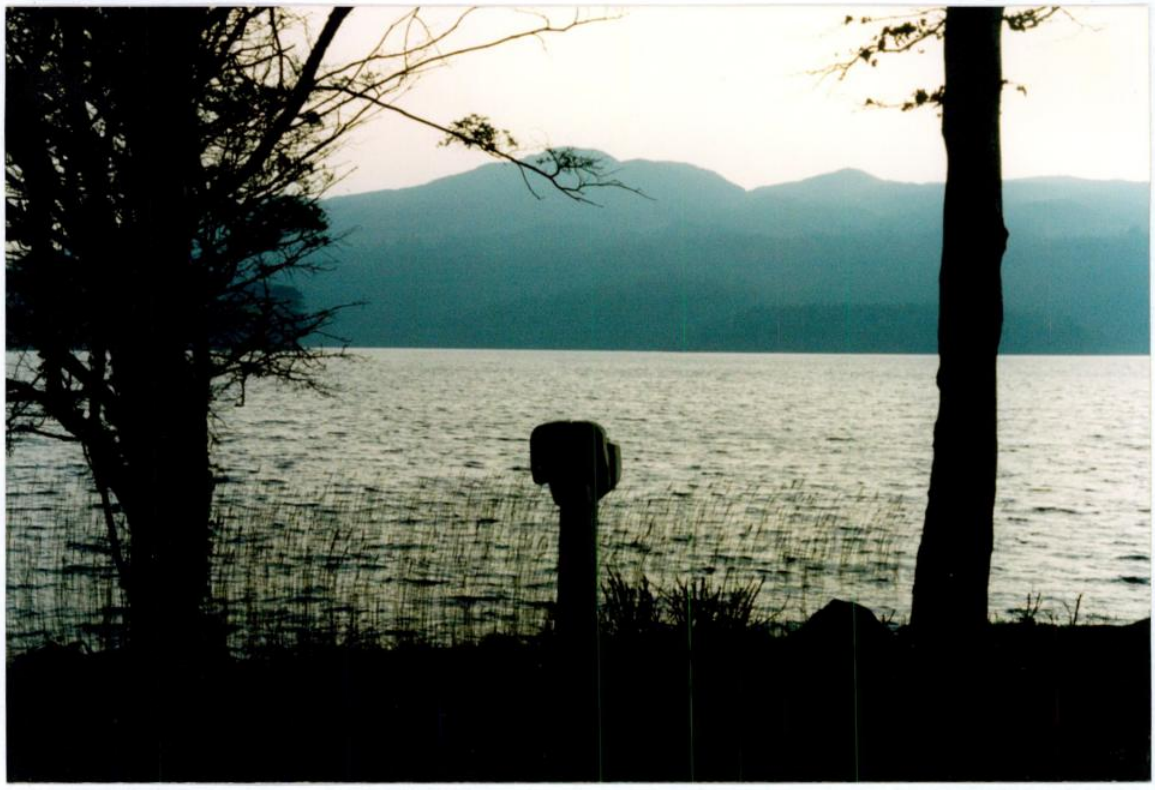


FIGURE B.129

FIGURE B.130

FIGURE B.131

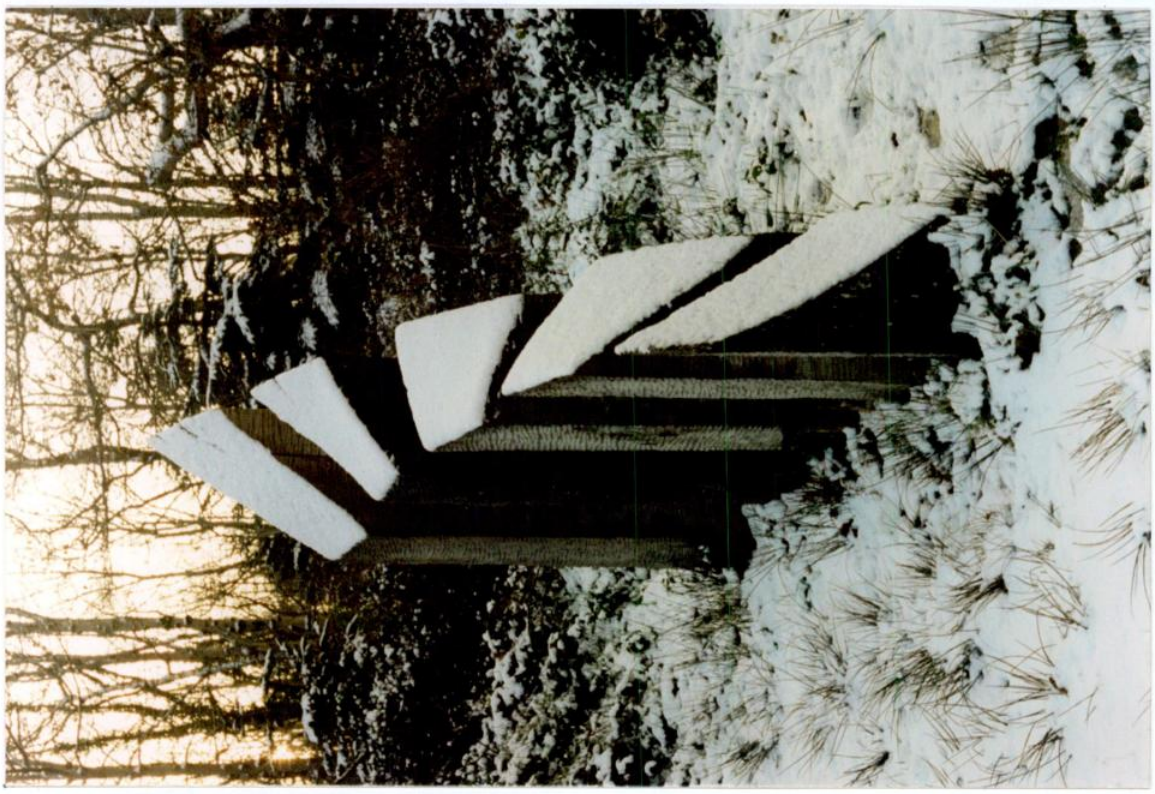


FIGURE B.132

and 4 metres in length. The sculpture was constructed using pine timbers. Figure **B.131** shows "Inamorta" in the early months of 1991.

The next sculpture students encountered along the Hazelwood sculpture trail was "Adhmad" by sculptor Seamus Walsh (Figure **B.132**) "Adhmad" includes 5 sections carved from oak and beech timbers. The carved wooden section vary in height; the tallest section being about 3.05 metres in height while the shortest section is about a metre in height. The distance from the tallest section to the shortest section is about 4.6 metres. Commenting on his sculpture, Seamus Walsh said;- "This piece is about wood. Based on the spiral twisting growth of the trees themselves. I want to emphaise the power and force of this spiral growth together with the verticality of trees and the power and beauty of the wood itself" **(C.45).** Seamus Walsh went on the say; "As the light changes or as the observer changes position the movement of the spiral will be emphasised. The gouge finish on the surface of the pieces serves to catch the light and make the piece enticing and pleasurable to touch as well as to look at" **(C.46).** Figure **B.132** shows "Adhmad" as it appeared during the early months of 1991.

As students moved ever closer to the end of the Hazelwood Sculpture Trail they discovered another sculpture. Figure **B.133** is a photograph of students, Glynn Cummins and Emmett O'Connor making observational drawings of a sculpture named "The Folly". The sculpture was constructed by Cillian Rogers using stone and spruce. "The Folly" measures 2 metres in height and each side measures about one metre across. When asked to say something about his sculpture Cillian Rogers replied; - "Its a structure, its a seat, its a tangle, its a rectangle, it's chaos, its order, its a hedge" **(C47).** Figure **B.133** shows how "The Folly" appearned in January 1991.

Let us now have a look at a number of observational drawings made by students of some of the sculptures which we have just studied.

Figure **B.134** is a photograph of a fine observational line drawing which was made by student Kevin McDonagh as he sat upon the lower section of one of the horses which form part of James McKenna's sculpture "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky (Figures **B116** and **B.117**). Kevin McDonagh used a variety of pencil marks in order to describe the outline shape and the texture

FIGURE B.133

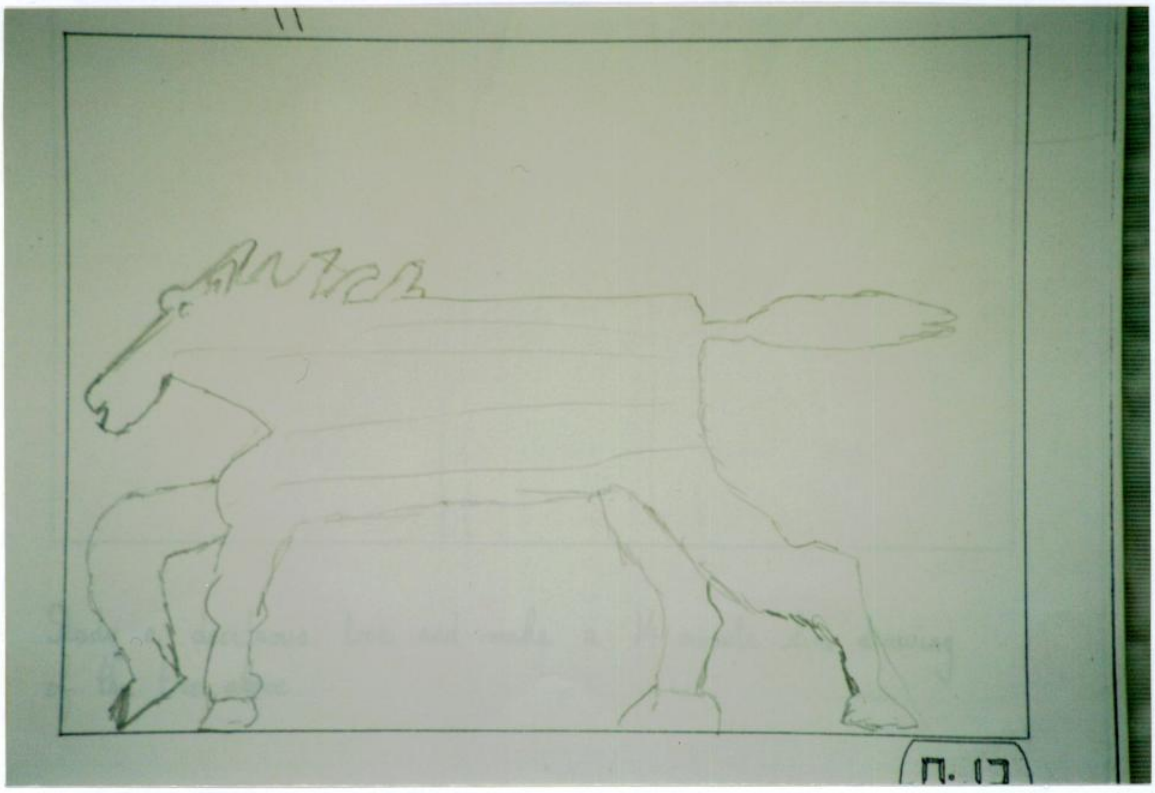


FIGURE B.134

of one of the wooden horses which is a part of "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".

Figure **B.135** is a photograph of an observational line drawing by Maighread O'Leary of an untitled oak sculpture carved by Frances Rooney (Figures **B.129** and **B.130.** Maighread used various pencil marks in an effort to describe the outline shape and the texture of the sculpture. She used clear dark pencil marks to draw the outline of the sculpture and to describe some vegetation near its base. Maighread used darker clearly drawn marks to describe the visible appearance of the upper section of Frances Rooneys sculpture. She describes the gouge finish on the surface of the sculptures lower section using short faint horizontal marks.

Figure **B.136** is a photograph of an observational line drawing by Raymond McGoldrick of a sculpture titled "Boat House Platform" (Figure **B.126**). Raymond has portrayed the front elevation of the sculpture using different pencil marks. The drawing shows he was interested in describing the outline shape and structure of "Boat House Platform".

Figure **B.137** shows an observational line drawing by Michael Gaffney of a sculpture called "Dairmuid agus Grainne" (Figure **B.121).** Michael used various pencil marks in order to describe the outline shape and some surface details of "Diarmuid agus Grainne". He used precisely drawn pencil marks in an effort to portray the carved wooden heads of Diarmuid and Grainne.

Figure **B.138** is a photograph of an observational line drawing which was made by student Richard O'Dowd as he stood against one of the horses which form part of the sculpture "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" (Figures **B.116** and **B.117**). Richard has portrayed a carved figure of a warrior which is part of James McKennaa "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" (Figures **B.119** and **B.120**). Richard used a very dark clearly drawn line to describe the outline shapes of various sections of the warrior. He used faint pencil marks to describe the surface texture of the sculpture. To the right of the drawing Richard used faint paint lines to portray one of the two carved wooden wheels which along with a raised earth mound help suggest the warriors chariot (Figures **B.119** and **B.120**).

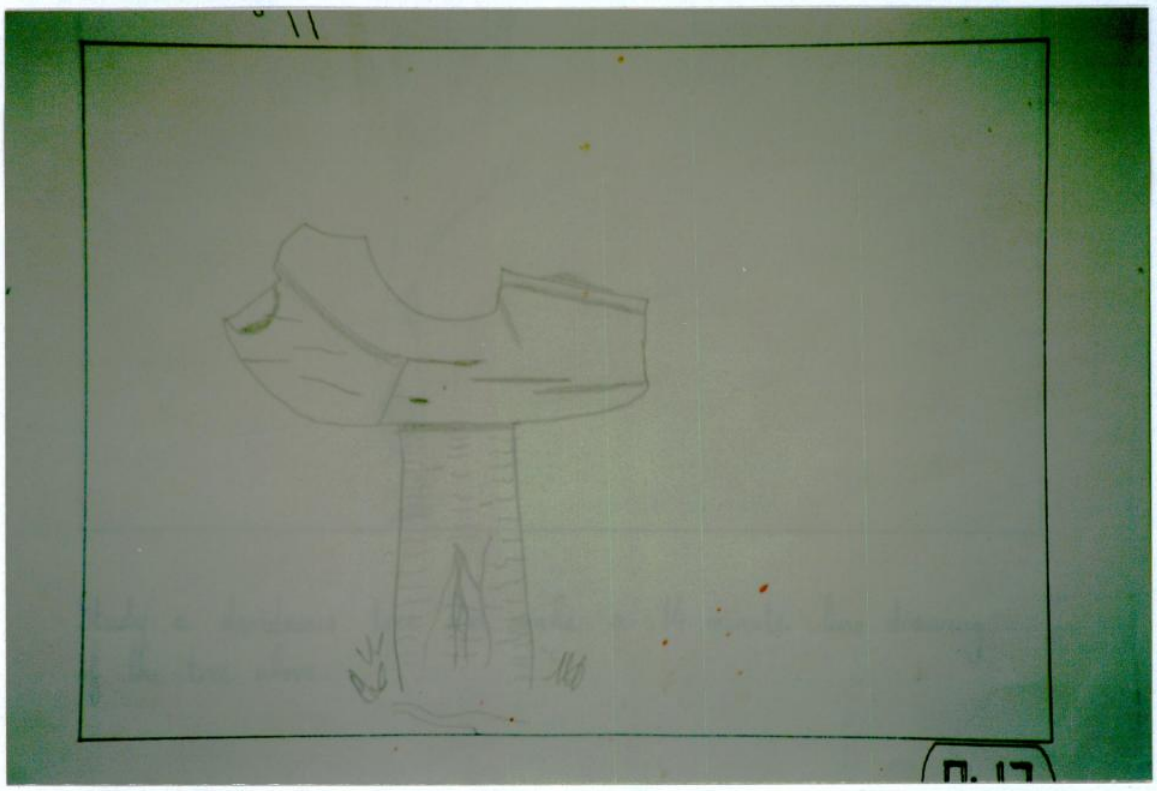


FIGURE B.135

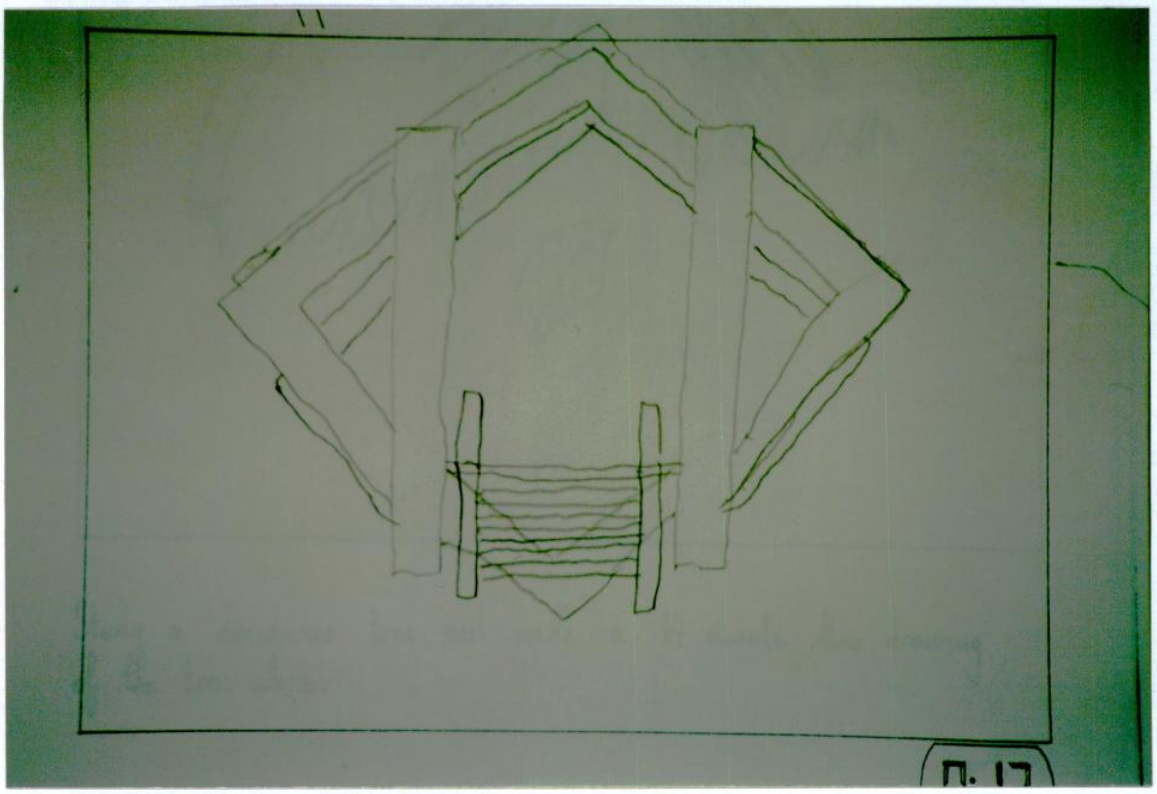


FIGURE B.136

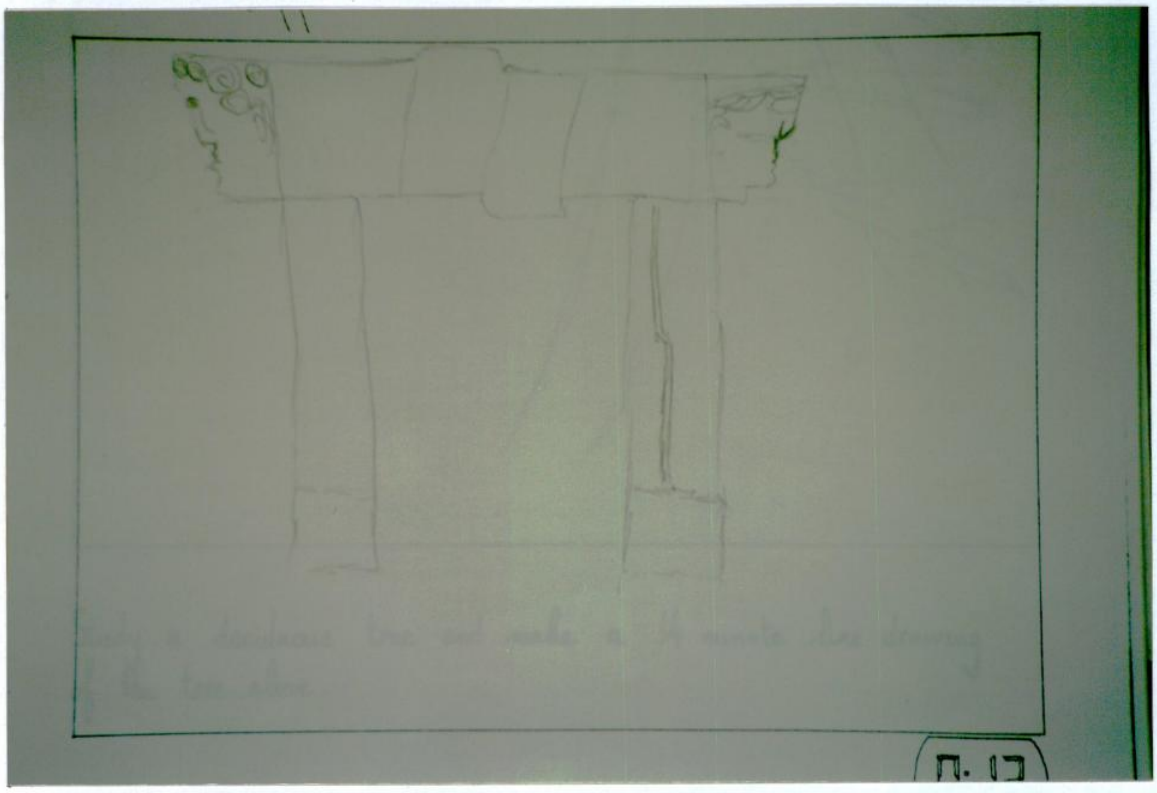


FIGURE B.137

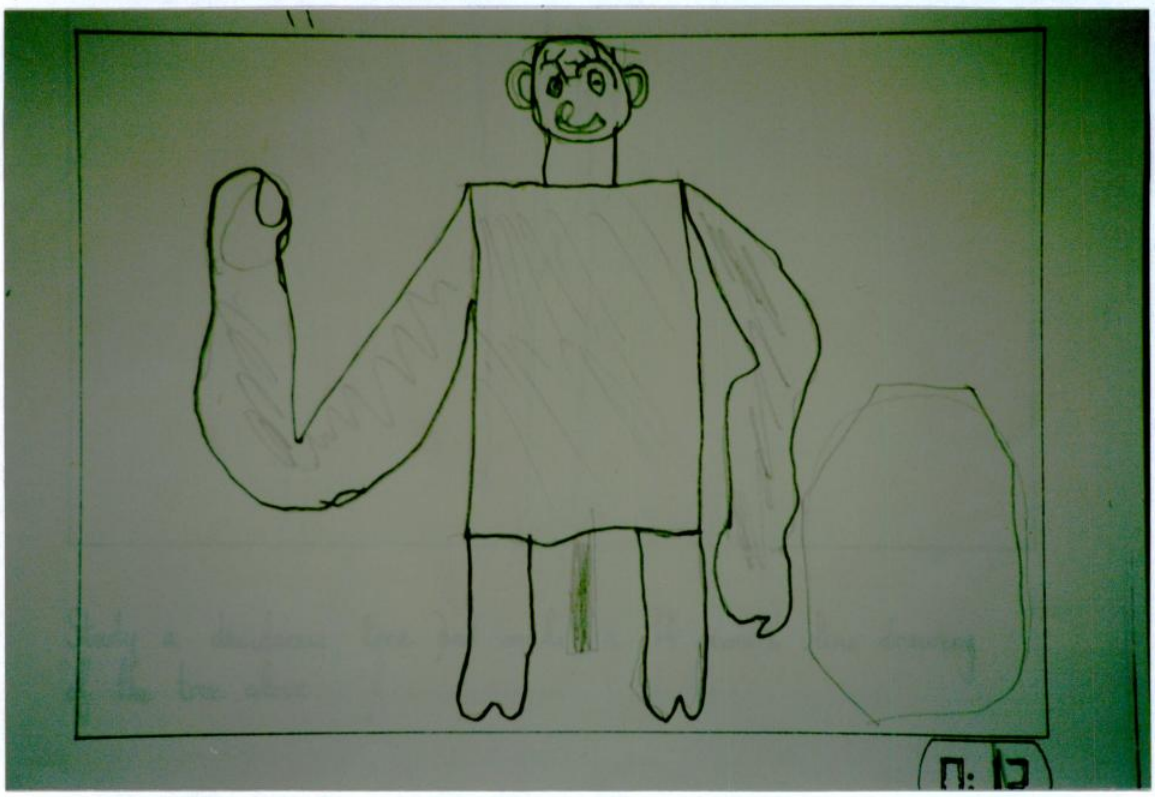


FIGURE B.138

Now let us turn our attention to page 4 of the "Project Winter Woodland" drawing book (See Figure **H**). ON the top of page 4 of the drawing book are the following written instructions and information: - "You are now onto stage 4 of "Project Woodland". Your job is to discover and record information about the trees you see near Half Moon Bay. Some trees have lost all of their leaves while the remaining trees have not lost their foliage. Trees which loose their leaves in the winter are called deciduous trees.

The written instructions continue near the bottom of the page: - "Study a deciduous tree and make a 14 mintute line drawing of the tree above". Observational drawings were created in the drawing space provided in the centre of the page.

Figure **B.139** is a photograph of student Martin McGrath making an observational drawing of a deciduous tree near the shores of Lough Gill. Figure **B.140** is a photograph of students Siobhan Gorevan, Sinead Kelly and Fergus Leggett making observational drawings of deciduous trees on the south shore of Half Moonn Bay.

As I mentioned earlier, observational drawing is one way in which a person may discover and record information about something and photography is another way. A number of photographic studies were made of deciduous trees which grow in the region around Half Moon Bay. Figures **B.105, B.106, B.107, B.108, B.140, B.141, B.142** and **B.144** are as selection of photographic images which contain visual information about deciduous trees near Half Moon Bay.

We will now have a look at a number of observational drawings made by students of deciduous trees which grow near Half Moon Bay.

Figure **B.145** is a photograph of an observational line drawing made by Raymond McGoldrick. Raymond has employed a wide variety of pencil marks in an effort to describe the outline shape of a deciduous tree and the outline shape and texture of a nearby coniferous tree. Raymond used a carefully drawn definite pencil line om order to portray the outline shape of the deciduous tree. He used rapidly drawn short straight lines with changes in pencil pressure in an effort to describe the texture of the coniferous tree. Raymond also used rapidly drawn marks to describe vegetation on the ground under the trees. Raymond has used carefully drawn

FIGURE H
Page Four of "Project Winter Woodland"
Drawing Book.

You are now onto stage 4 of "Project Winter Woodland". Your job is to discover and record information about the trees you see near Half Moon Bay. Some trees have lost all of their leaves while the remaining trees have not lost their foliage. Trees which loose their leaves in the winter are called deciduous trees.

Study a deciduous tree and make a 14 minute line drawing of the tree above.

4.

FIGURE B.139

FIGURE B.140

FIGURE B.141

FIGURE B.142

FIGURE B.143

FIGURE B.144

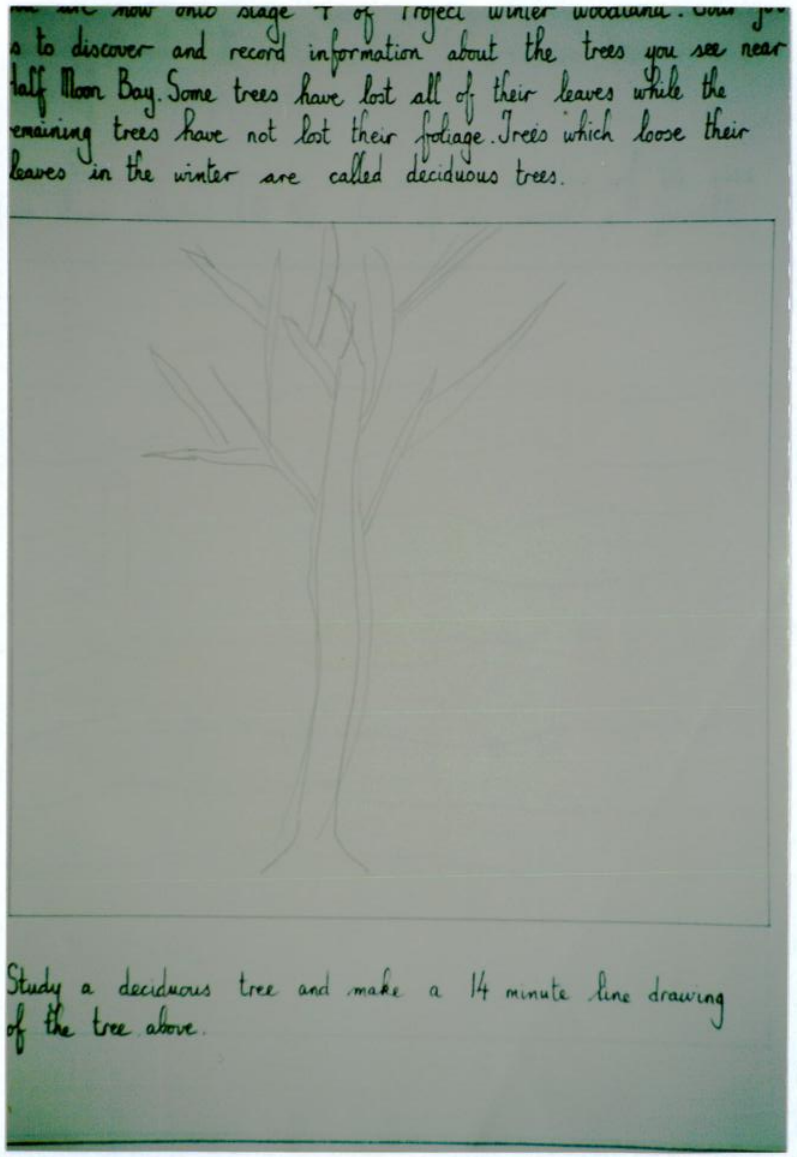


FIGURE B.146

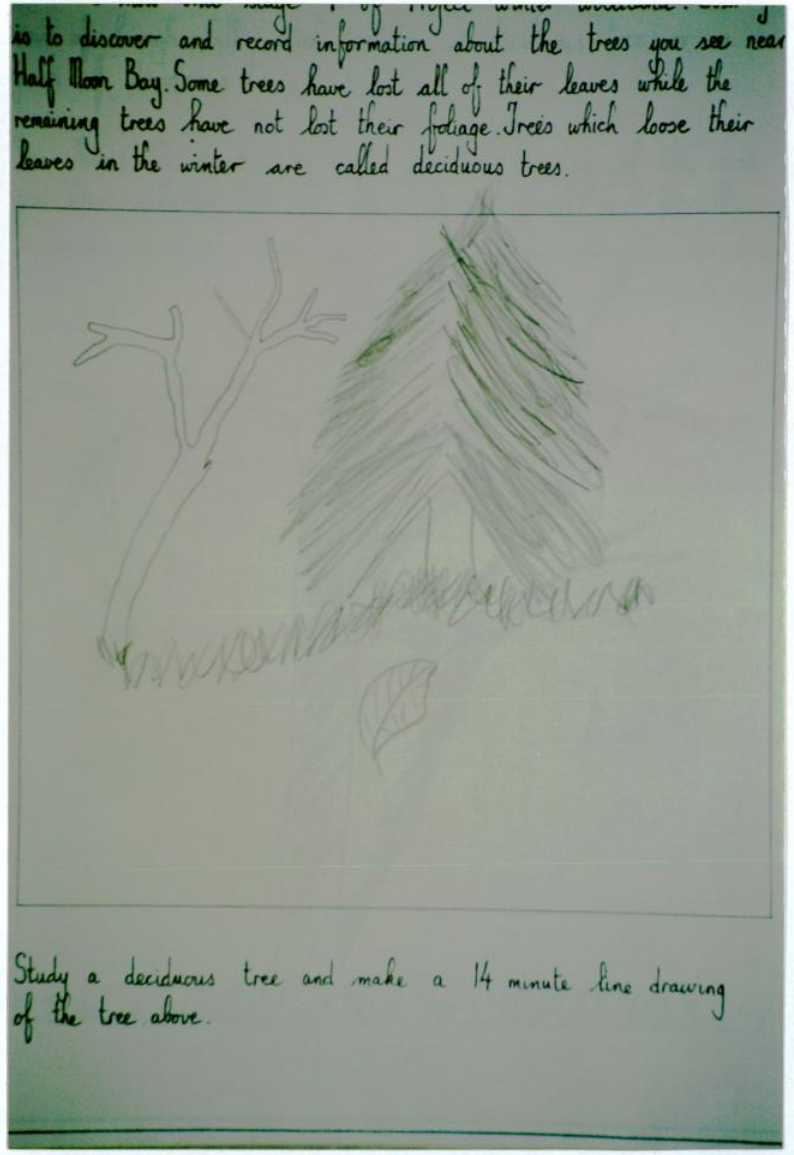


FIGURE B.145

crisp lines to help portray a dead leaf on a larger scale near the centre of the painting.

Figure **B.140** shows Sinead Kelly on the right making an observational drawing of a deciduous tree. Figure **B.146** is a photograph of her drawing. Sinead used a number of relatively long wavy lines to describe the trees trunk. She used shorter lines, some straight and some wavy, in a effort to portray the branches of the tree.

Figure **B.147** is a photograph of an observational line drawing made by Maighread O'Leary. Maighread has used a variety of pencil marks in order to portray the outline shape and the texture of a deciduous tree.

Maighread used carefully drawn definite wavy lines to mark the outline shape of the tree. She used short lines drawn very closely together to indicate the position of dark areas of the trees bark. Maighread employed short definite wavy pencil marks in an effort to portray smaller branches at the end of the trees large limbs.

Figure **B.148** is a photograph of an observational line drawing of a deciduous tree made by Michael Gaffney. Michael used a series of relatively short straight pencil marks to describe the outline shape of the trunk of the tree. He also used a series of rather short pencil marks to indicate the position and outline shape of a number of limbs. Michael portrayed the smallest branches using carefully drawn wavy limbs.

Figure **B.149** shows an observational line drawing of a deciduous tree made by Jacky Hunt. Jacky employed relatively long wavy lines to describe the outline shape of the trees trunk. She used shorter definite wavy lines to indicate the position and outline shape of the trees limbs. Jacky described the visible appearance of twigs using very carefully drawn short wavy lines.

It is not time to turn our attention to page 5 of the "Project Winter Hazelwood" drawing book (See Figure I.) At the top of page 5 of the drawing book we read the following written instructions: - "Walk around the area near the lake shore. Find an interesting view of Lough Gill which includes a deciduous tree or a group of deciduous trees".

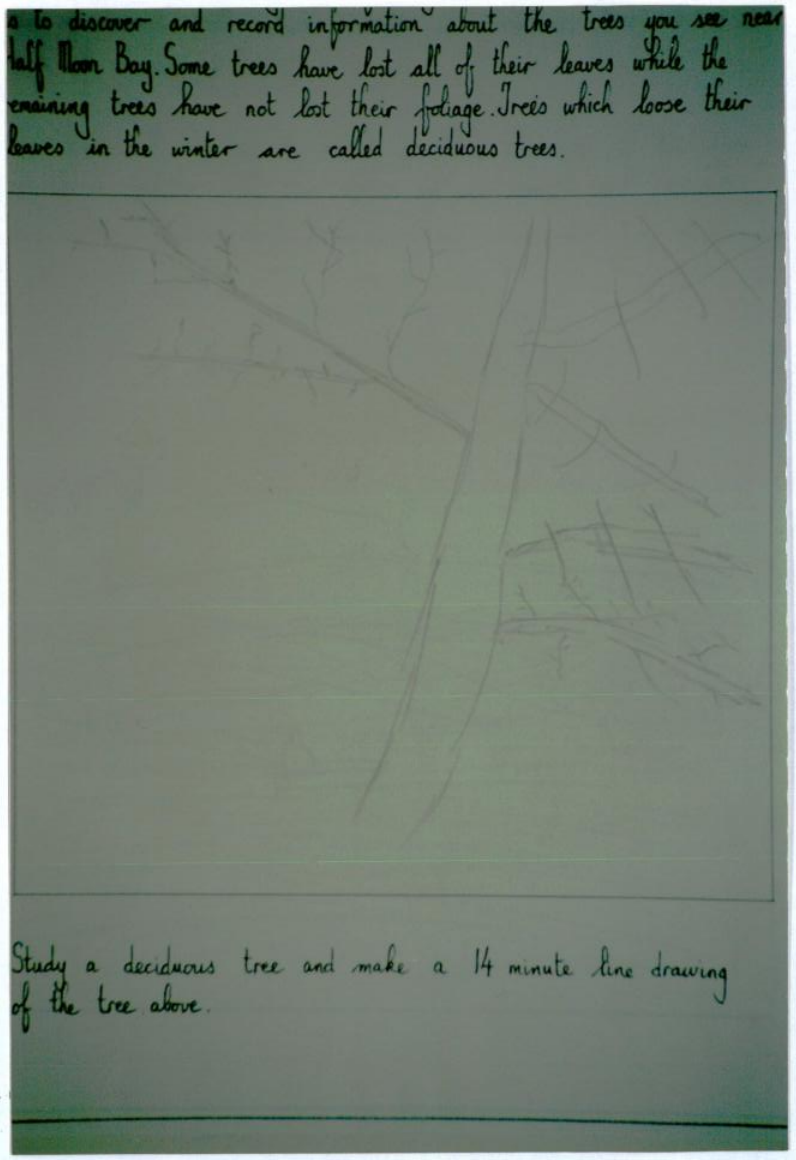


FIGURE B.148

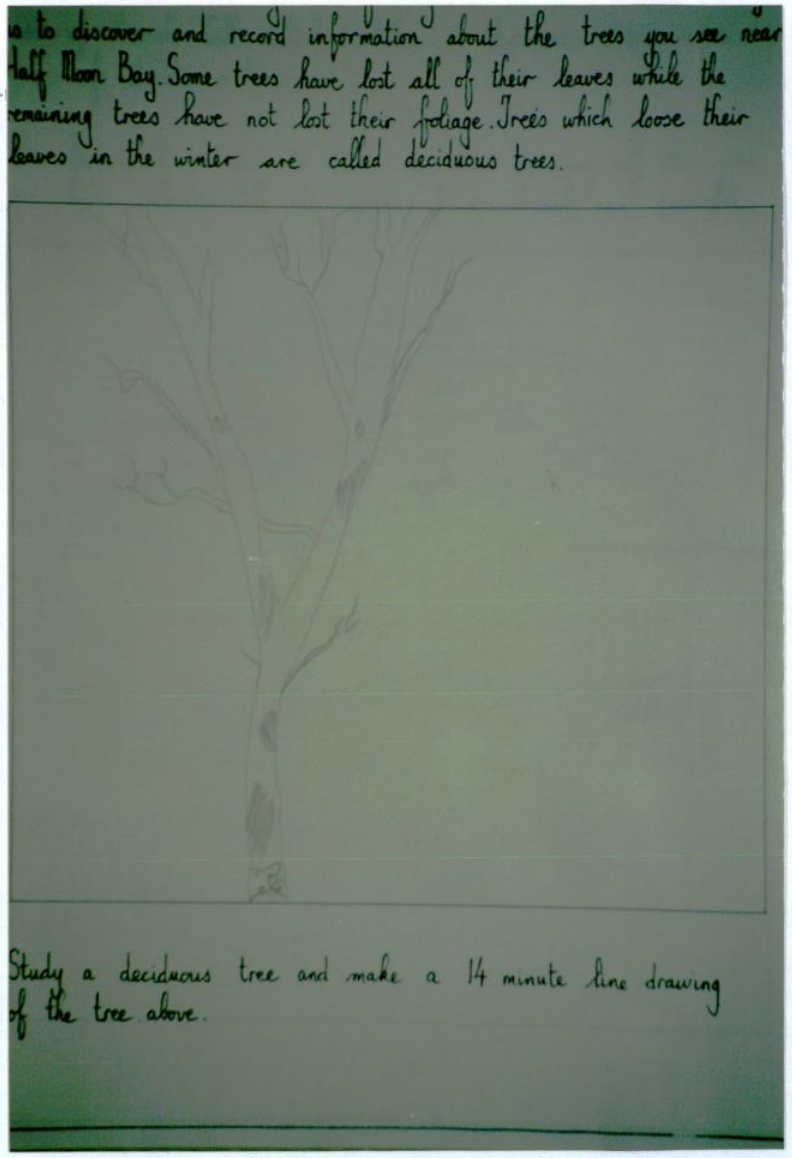


FIGURE B.147

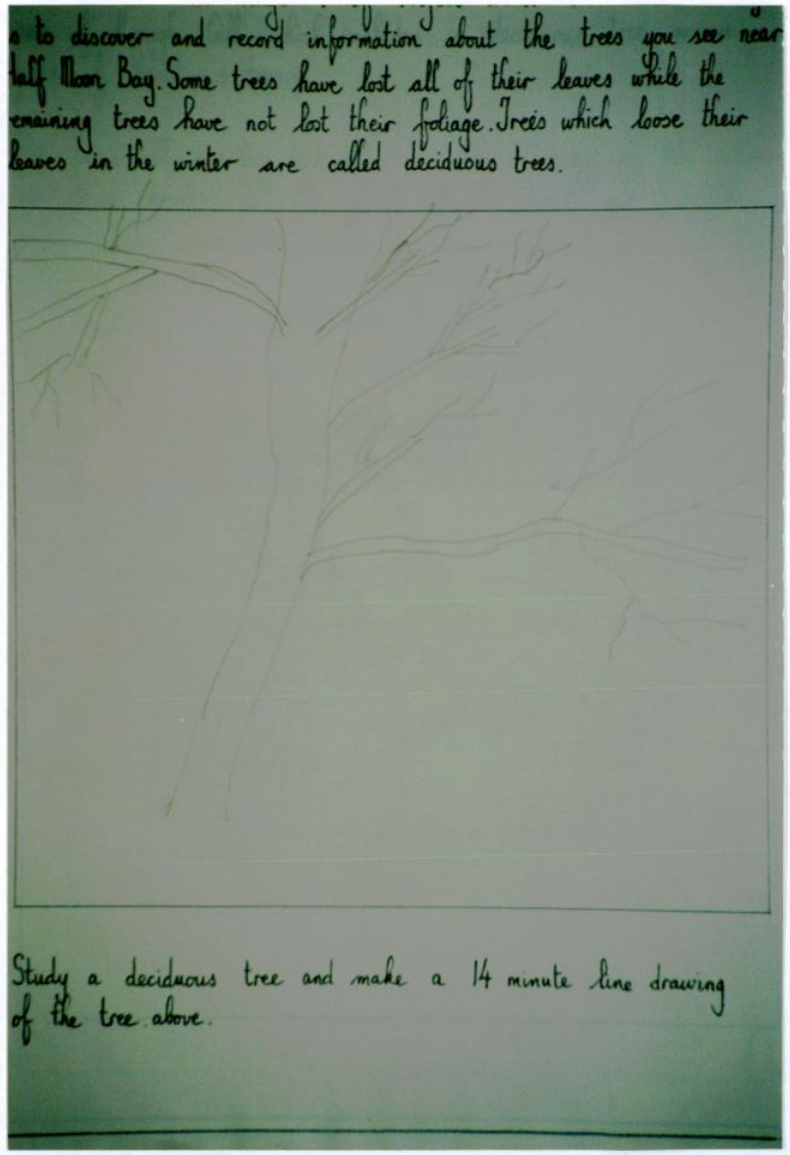


FIGURE B.149

FIGURE B.150

FIGURE I
Page Five of "Project Winter Woodland"
Drawing Book.

Walk around the area near the lake shore. Find an interesting view of Lough Gill which includes a deciduous tree or a group of deciduous trees.

You have 12 minutes to make a line drawing of the area you have selected. Fill the space up as much as possible.

5

The instructions on page 5 continues; "You have 12 minutes to make a line drawing of the area you have selected. Fill the space up as much as possible". The observational drawings were made in the relatively large drawing space under the written instructions.

Figure **B.150** is a photograph of students Jacky Hunt, Michael Gaffney and Earl Gillespie making observational drawings of an interesting view of Lough Gill which included a group of deciduous trees. I appear in the photographic image second from the right giving a few words of advice to Michael Gaffney.

During and after the students visit to the Hazelwood area photographic studies were made in order to discover and record additional information about a number of views of Lough Gill which included one or more deciduous trees. Figures **B.104, B.105, B.106, B.107, B.107, B.112, B.124, B.129,** are a selection of photographic studies which contain visual information about certain views of the lake which include deciduous trees. Figures **B.151, B.152, B.153, B.154, B.155, B.156, B.157, B.158, B.159,** and **B.160** are another selection of photographic studies of Lough Gill which includes a number of deciduous trees which grow along its western shore.

Let us now take a look at a selection of observational drawings made by students of interesting views of Lough Gill which includes one or more deciduous trees.

Figure **B.161** is a photographic of an observational line drawing made by Raymond McGoldrick of a deciduous tree which grows on the shore line of the lake. Raymond employed a dark carefully drawn clear pencil line to portray the outline shape of the tree. He used a series of rapidly drawn short pencil marks to indicate areas of the tree which were in shadow. Raymond also described the shadow of the tree using rapidly drawn short pencil marks. He used rather short rapidly made pencil marks to portray grass growing around the tree.

Figure **B.162** shows an observational line drawing made by Emmet O'Connor of a group of deciduous trees which grows near the waters of Lough Gill. Emmet utilised relatively long wavy pencil marks to describe the outline shape of the trunks of the four trees. He has used rapidly drawn pencil marks of various lengths

FIGURE B.151

FIGURE B.152

FIGURE B.153

FIGURE B.154

FIGURE B.155

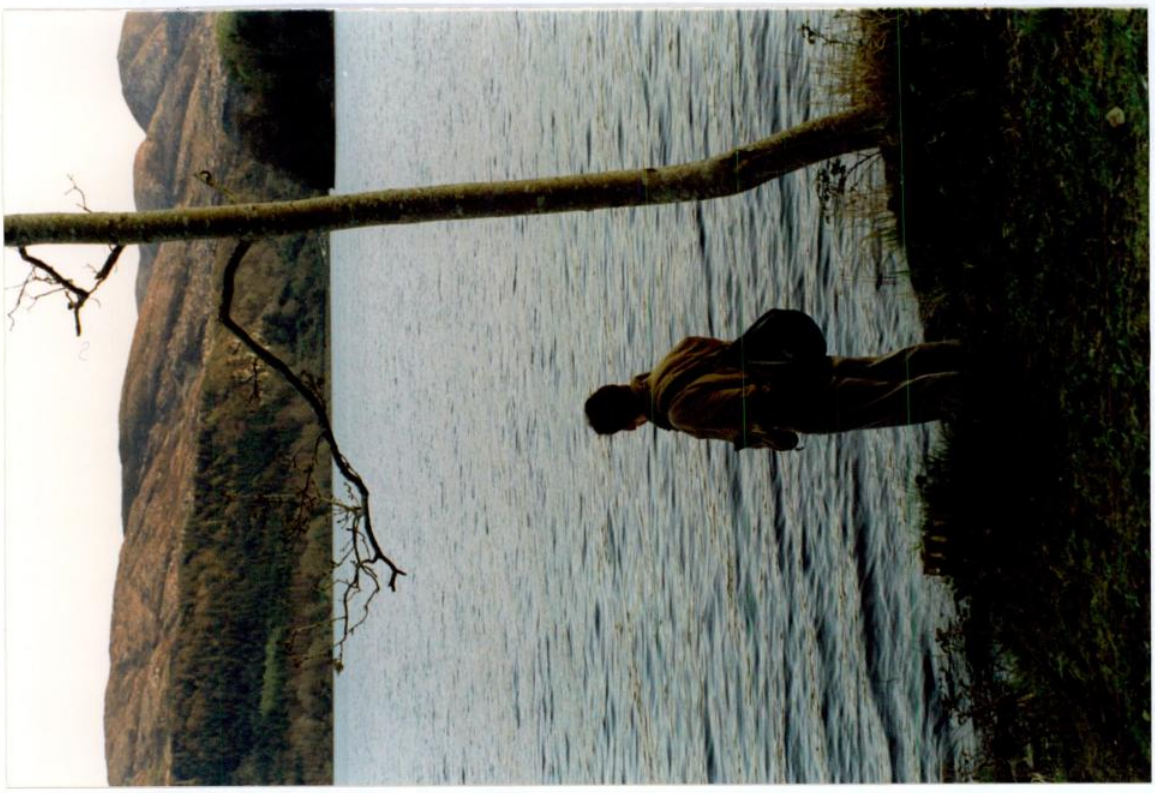


FIGURE B.156

FIGURE B.157

FIGURE B.158

FIGURE B.159

FIGURE B.160

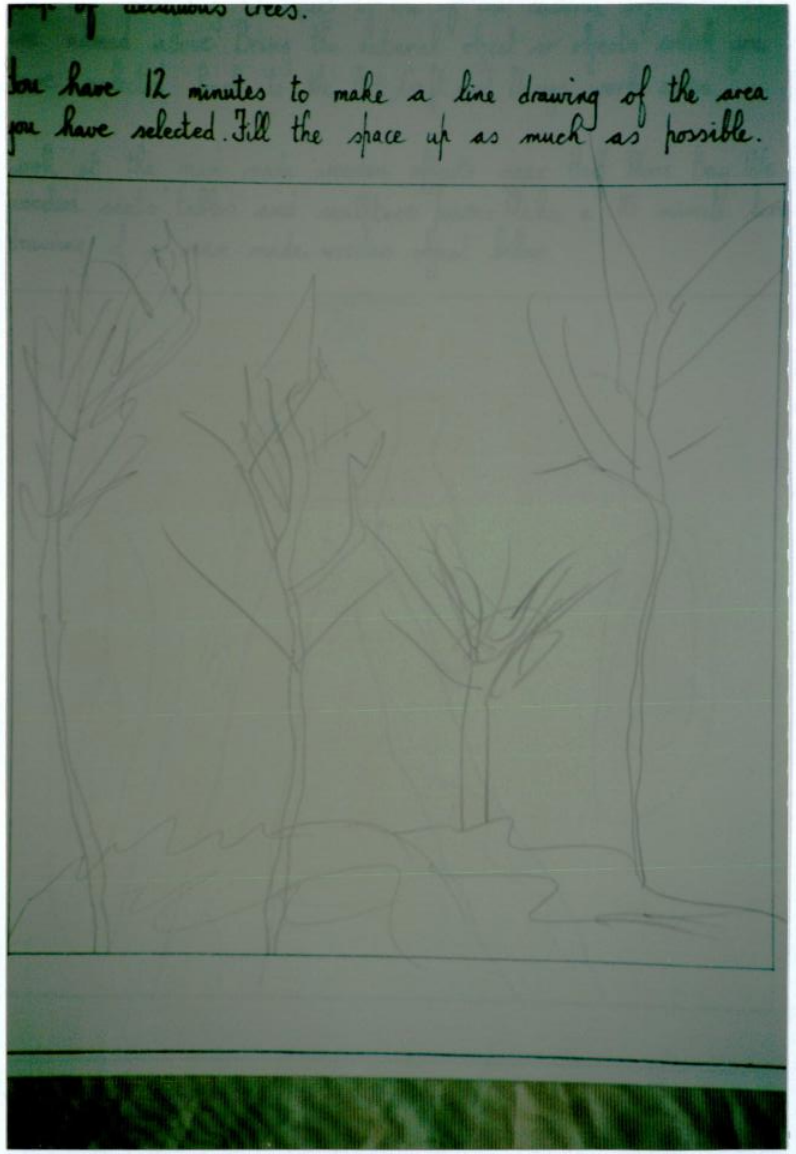


FIGURE B.162

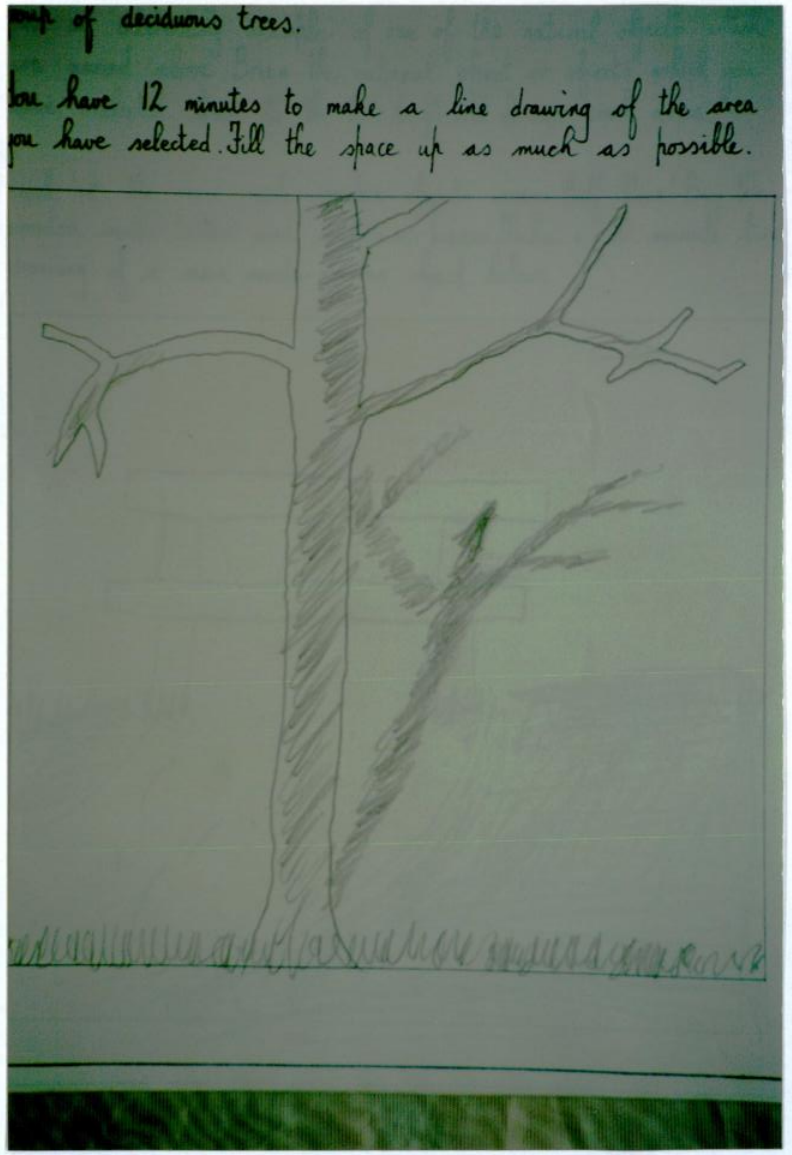


FIGURE B.161

in an effort to portray the bare limbs of the trees. In the foreground Emmet employed relatively long and very wavy pencil lines in order to describe waves lapping along part of the western shore of Lough Gill.

Figure **B.163** is a photograph of an observational line drawing made by Glynn Cummins of a group of deciduous trees which grow near Lough Gill shoreline at Hazelwood. Glynn utilised relatively long wavy lines to portray the outline shape of the trunks of the trees. He used more rapidly made pencil marks of different lengths to indicate the position and outline shape of some of the trees branches. Glynn has indicated the darker areas of the trees bark using short rapidly made pencil marks.

As one walks along the Hazelwood sculpture trail which follows the lake shore one may notice a small island a short distance from the mainland (Figure **B.157**). The island is known as Willow Island. Figure **B.164** is an observational line drawing of Willow Island made by Mark Gaffney. Mark has used a series of short carefully drawn pencil marks in an effort to portray the trunks of the trees on Willow Island. He described the trees many limbs using a number of relatively long wriggly lines. Mark employed a series of relatively short pencil marks to show the form of the small island. Mark described some vegetation under the trees on the island using a number of carefully drawn zig-zag lines. To the right in the background Mark portrayed a group of coniferous trees on the far shore line of Lough Gill. To the right in the foreground he describes the outline shape of five large rocks on the near shore line of the lake. A number of relatively long wavy horizontal lines are used to suggest waves lapping along the shore.

Figure **B.165** is a photograph of an observational line drawing of a beautiful bay at Hazelwood along the western shores of Lough Gill (Figure **B.151**). The panoramic view of the bay was drawn by Maighread O'Leary. Maighread portrayed reeds near the shore line using relatively short vertical lines each topped by a tiny triangular shape. To the left she used relatively short wavy vertical lines to describe a group of trees. To the right she used very short rapidly made pencil marks to describe a group of trees. Maighread employed much more carefully drawn short wavy lines to describe a small island in the centre of the bay. To the left Maighread has portrayed two small fishing boats moored near a rather simple stone and post pier. In the background she has described the outline shape

FIGURE B.163

FIGURE B.164

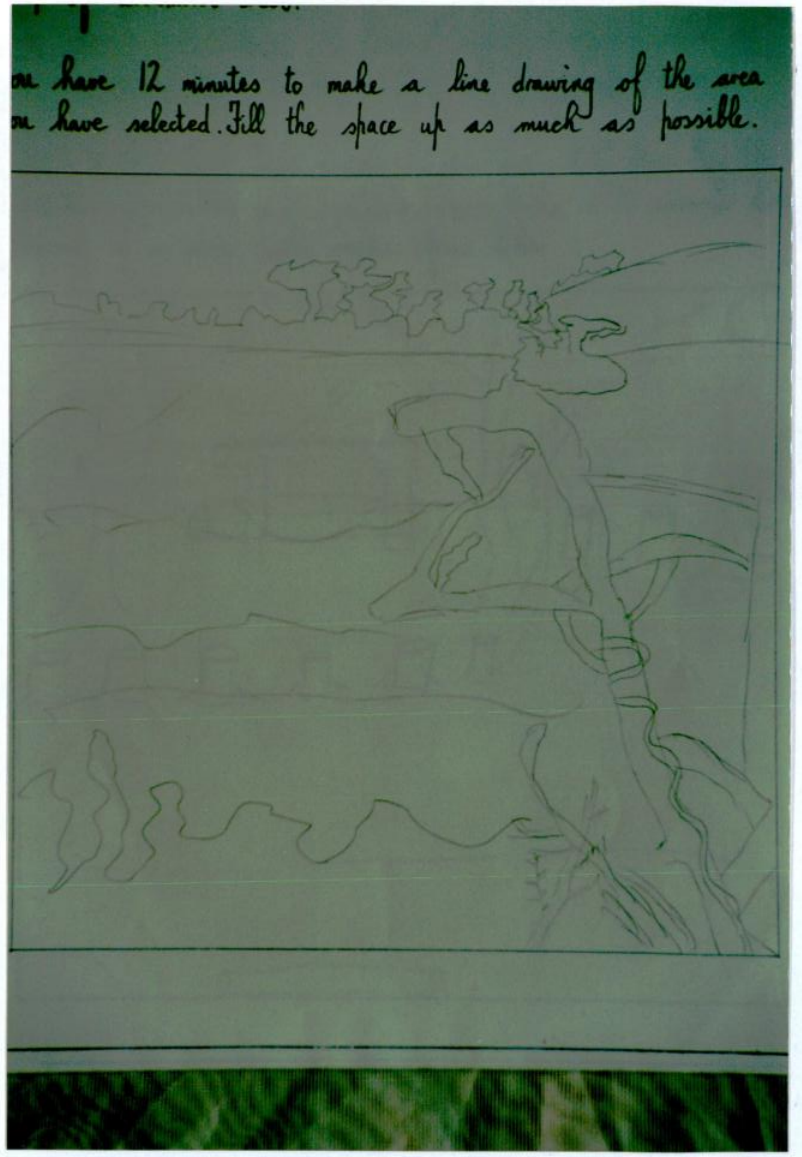


FIGURE B.166

FIGURE B.165

of Killery mountain. Maighread used very short rapidly made marks to describe distant trees on the mountain side. She used broader sweeping pencil marks to portray clouds.

Figure **B.166** is a beautiful observational line drawing of an interesting view of Lough Gill which includes a number of deciduous trees. Vanessa O'Connor has employed a variety of beautiful pencil marks in an effort to describe the landscape. To the right Vanessa has used a carefully drawn series of relatively short, definite, wavy, pencil marks in an effort to describe the outline shape of a deciduous tree. She also used carefully drawn, definite, wavy pencil marks to portray an ivy plant which had grown up and around the tree. In the background Vanessa described the outline shape of a group of deciduous trees across the lake waters using a series of clearly drawn wavy pencil marks. She used much more freely drawn wavy lines to suggest waves lapping on Lough Gill.

Let us now turn our attention to the sixth and final page of the "Project Winter Woodland" drawing book (See Figure **J**). At the top of page 6 of the drawing book we see the following written instructions: - "Walk around the area near Half Moon Bay. Study the dead leaves, broken twigs, plants, stones, and the trees. Look for and find an interesting example of one of the natural objects which are named above. Bring the natural object or objects which you have selected back to the Art, Craft and Design work area".

The written instructions which appear on page 6 of the drawing book continues:- "Look at the man made wooden objects near Half Moon Bay. We see wooden seats, tables, and sculpture pieces. Make a 10 minute line drawing of a man made wooden object below". Observational drawings were made in a drawing space under the written instructions.

Observational drawing is one of the ways in which students discovered and recorded information about man-made wooden objects which are located in the area around Half Moon Bay. During and following the students visit to Hazelwood, photographic studies were made in order to discover and record additional information about the man-made wooden objects. Figures **B.107, B.113, B.114, B.115, B.116** and **B.118** are a selection of photographic studies of some of the wooden sculptures which are situated near Half Moon Bay. Figures **B.119, B.120, B.121, B.131, B.132,**

and **B.133** are also a selection of photographic studies of wooden sculptures which are located in the region of Half Moon Bay. Figures **B.101, B.167, B.168, B.169** and **B.170** are a selection of photographs which contain visual information about other man-made objects which are situated in the area around Half Moon Bay.

We will now have a look at a number of observational drawings made by students of man-made wooden objects which are located in the area around Half Moon Bay.

Figure **B.171** is a photograph of a fine observational line drawing of the carved figure of a warrior which forms part of James McKenna's "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" (Figures **B.119** and **B.120**). Glynn Cummins has used a series of carefully drawn crisp pencil marks in order to portray the outline shape of the various sections of the carved figure. Glynn has produced a drawing of carefully drawn lines of different tones because he varied the pressure he exerted on the graphite pencil.

Figure **B.172** is a photograph of an observational line drawing of a wooden seat by Raymond McGoldrick. Raymond has portrayed the front elevation of the seat using a carefully drawn clear dark pencil line. He has used relatively straight horizontal and vertical lines to describe the outline shape of various sections of the wooden seat. Raymond portrayed one area of grass on either side of the seat using a number of continuous scribbled lines drawn in all directions without ever lifting the pencil from the page. He also varied the pressure he exerted on the graphite pencil. Raymond has described an area of clay under the seat where the grass has been eroded using randomly and rapidly applied dots and short curved lines.

Figure **B.173** shows an observational line drawing by Tanya Fox of an area near the shoreline of Half Moon Bay. To the left Tanya has described a wooden seat. She has used a series of carefully drawn relatively short clear pencil marks to describe the outline shape of various sections of the seat. To the left Tanya has used short clear curved pencil marks in a effort to describe a number of short wooden posts which have been positioned at the grass verge along a road leading to the Hazelwood car parking area. The posts are designed to prevent motor vehicles moving across pedestrian areas. To the right of the wooden seat Tanya

FIGURE J.
Page Six of "Project Winter Woodland"
Drawing Book.

Walk around the area near Half Moon Bay. Study the dead leaves, broken twigs, plants, stones and the trees. Look for and find an interesting example of one of the natural objects which are named above. Bring the natural object or objects which you have selected back to the Art, Craft, and Design work area.

Look at the man made wooden objects near Half Moon Bay. We see wooden seats, tables and sculpture pieces. Make a 10 minute line drawing of a man made wooden object below.

6.

FIGURE B.167

FIGURE B.168

FIGURE B.169

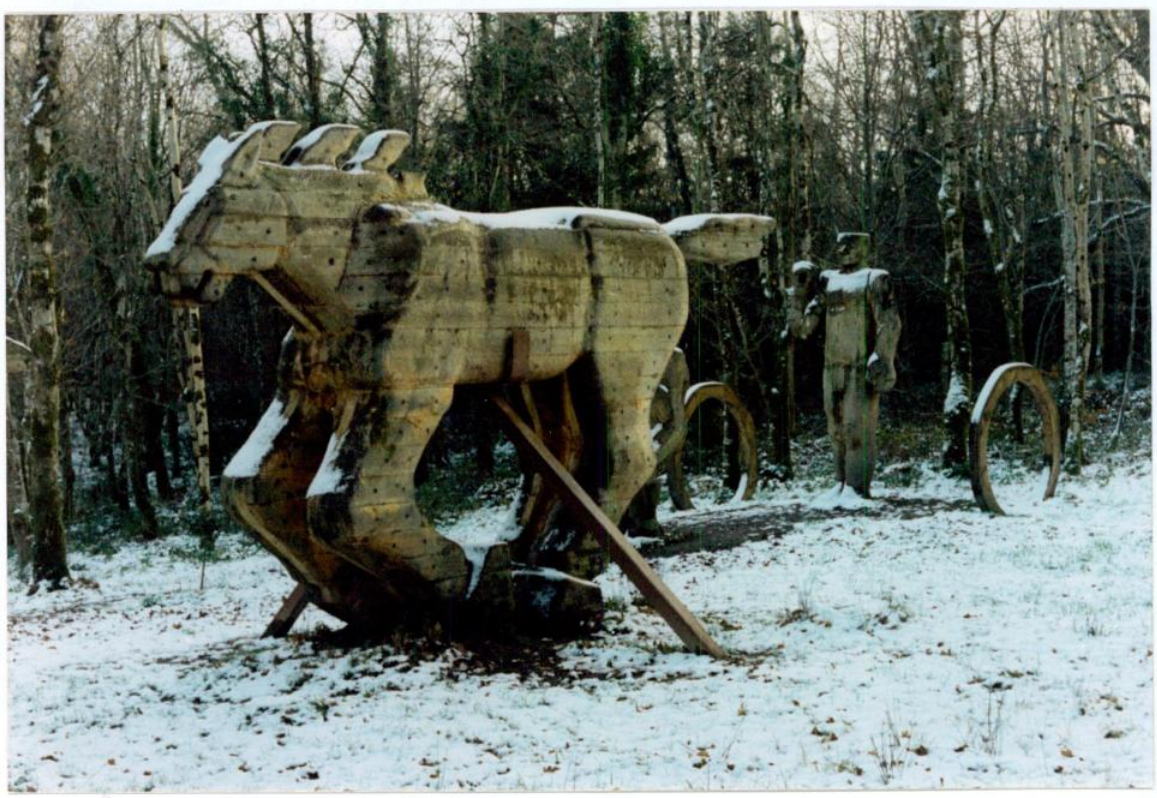


FIGURE B. 170

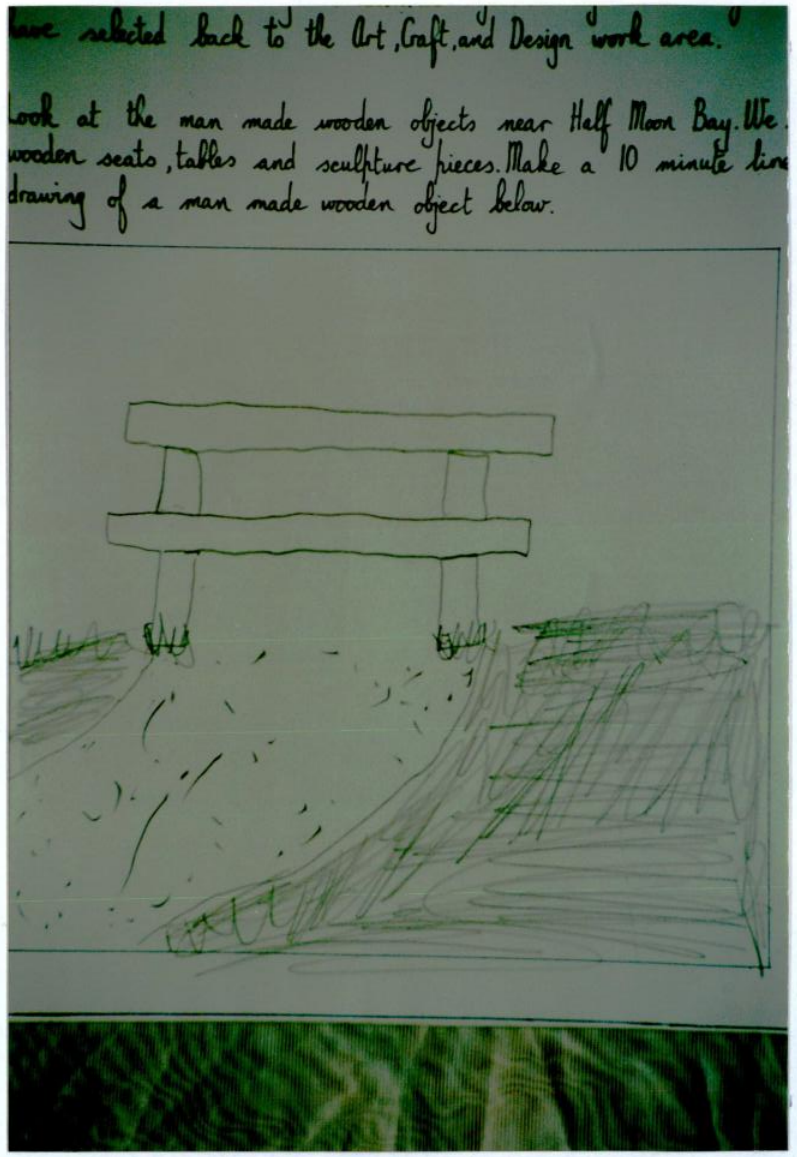


FIGURE B.172

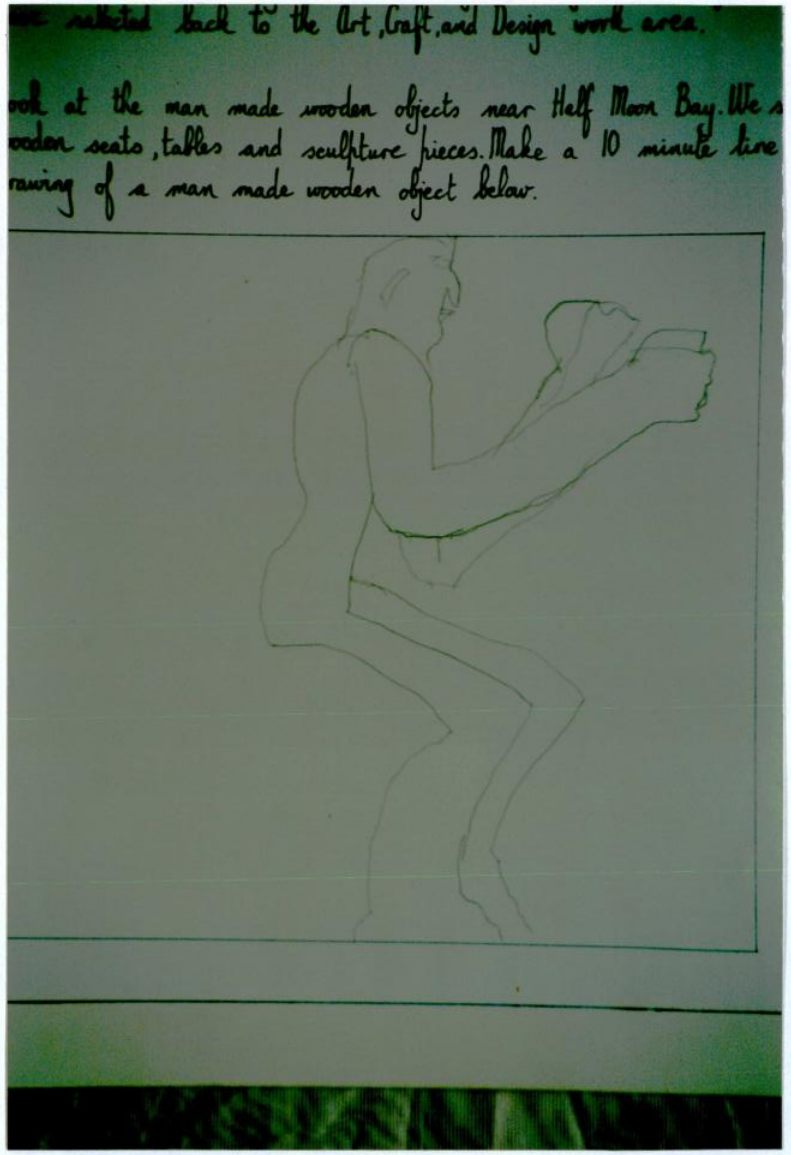


FIGURE B.171

FIGURE B.174

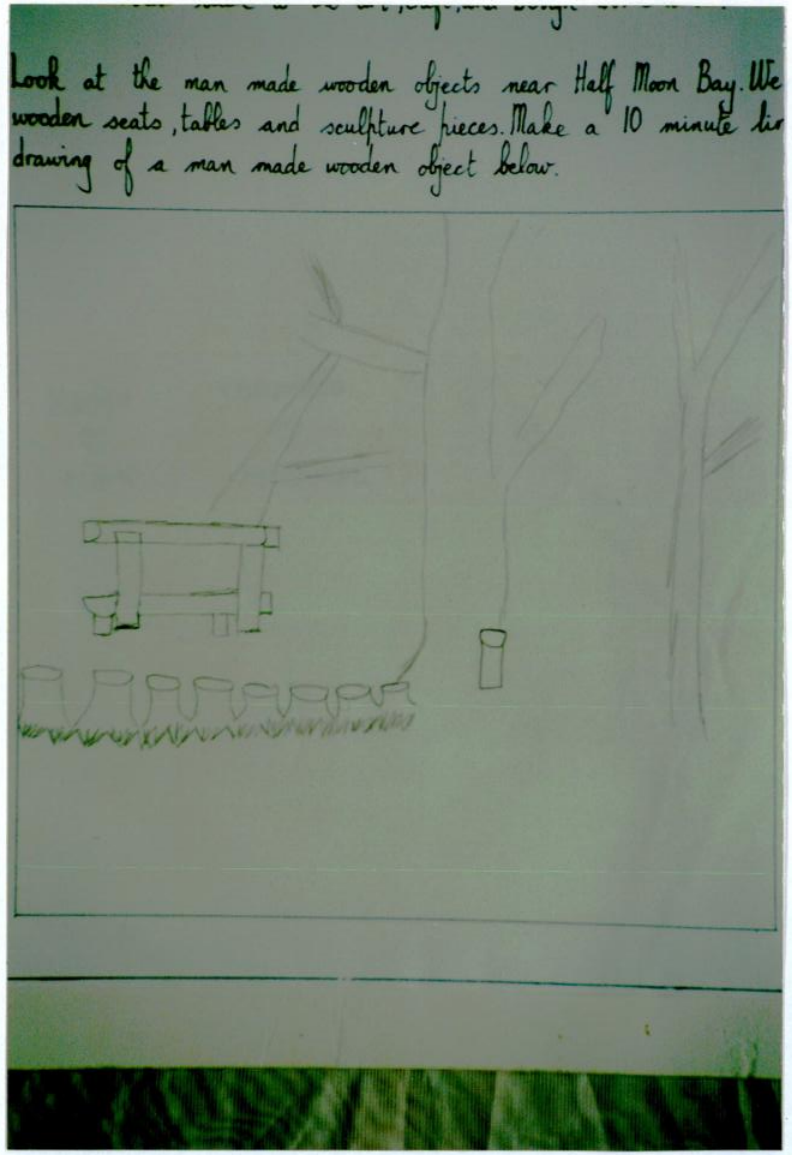


FIGURE B.173

has used a series of rather faint straight pencil marks in order to portray the outline shape of a number of large deciduous trees.

Figure **B.174** is a photograph of an observational line drawing of an area near the waters of Half Moon Bay made by Vanessa O'Connor. Near the centre of the drawing Vanessa has employed a series of carefully drawn short lines in an effort to describe the outline shape of various sections of a wooden seat. Across the centre of the drawing she has used carefully drawn short pencil marks in order to portray a series of short wooden posts which have been placed at the grass verge along the edge of the Hazelwood car parking area. To the right Vanessa again used a number of short pencil marks to describe the outline shape of two 1.2 metre high posts which prevent motor vehicles entering a beautiful path through the woods. Vanessa employed a series of carefully drawn pencil lines to indicate the edges of the path along which many wooden sculptures can be seen. She has used a series of similar pencil marks in an effort to describe the outline shape of some large deciduous trees.

We recall that on page 6 of the "Project Winter Woodland" drawing book the following instructions appeared; "Walk around the area near Half Moon Bay. Study the dead leaves, broken twigs, plants, stones and the trees. Look for and find an interesting example of one of the natural objects which are named above. Bring the natural object or objects which you have selected back to the Art, Craft and Design work area" (See Figure **J**). Figure **B.175** is a photograph of a selection of the natural objects which the students collected in the winter woodland landscape. Students collected such natural objects as leaves, cones, twigs, roots, small plants, branches and rocks.

The next phase of "Project Winter Woodland" involved students making observational line drawings in the Art, Craft and Design work area of the natural objects which students collected in the woods.

In the Art, Craft and Design work area I asked students to study the natural objects they collected in Hazelwood. I provided two A4 pages of written instructions in order to help students to discover and record information about their natural objects (See Figures **K.1** and **K.2**). On the top of the first page of written

FIGURE K.1

"Project Winter Woodland"

A project based on the Winter Woodland landscape of Hazelwood along the western shore of Lough Gill, County Sligo.

Phase One of "Project Winter Woodland" involved going out into the Hazelwood landscape. Your mission was to discover and record information about the winter woodland landscape and also to discover and record information about wooden sculpture pieces located along a trail in the woods. Your mission was to make a number of observational line drawings of various aspects of the Hazelwood area. As you walked in the wooded landscape you were asked to look for, and find one or more interesting natural objects such as dead leaves, broken twigs, buds on trees, seeds, feathers, stones, evergreen leaves, and reeds. Your mission was to bring your selected natural object(s) back to the Art, Craft, and Design work area.

Phase Two of "Project Winter Woodland" involves making observational line drawings of your selected natural object or objects in the Art, Craft and Design work area.

Carefully examine your selected natural object and record your discoveries.

Name of natural object; _____

_____

Is object hard or soft, elastic or brittle? _____

_____

Is object rough or smooth? _____

_____

J.E.R.'91

1.

FIGURE K.2

Is your selected object a part of a larger object? If so, name the object. _____

_____

Is your selected object an important part of the complete object? If so, why? _____

_____

Would you say your object is made up of straight, curved, or straight and curved lines? _____

Is your object almost symmetrical or is it asymmetrical? _____

_____

- Your first drawing excercise involves makeing an observational line drawing of the whole of your object on the page provided.
- Your second job is to find an interesting area of the natural object using a viewfinder. Make an observational line drawing of the area on the page provided.
- Find a second area of the object using a viewfinder. Make an observational line drawing of the area.
- Break your natural object into three or four sections. Arrange carefully and fix sections of the object to a piece of card. Using a viewfinder discover an interesting area of the object. Make an observational line drawing of the area of the object which you can see.

Trainee; _____ Date; _____

JER 91
2.

FIGURE B.175

FIGURE B.176

instructions is the heading: "Project Winter Woodland" (See Figure **K.1**). The page is subtitled as follows: - "A project based on the winter woodland landscape of Hazelwood, along the western shore of Lough Gill, County Sligo".

The following written information appears underneath the title and subtitle: "Phase one of "Project Winter Woodland" involved going out into the Hazelwood landscape. Your mission was to discover and record information about the winter woodland landscape and also to discover and record information about wooden sculpture pieces located along a trail in the woods. Your mission was to make a number of observational line drawings of various aspects of the Hazelwood area. As you walked in the wooded landscape you were asked to look for, and find one or more interesting natural objects such as dead leaves, broken twigs, buds on trees, seeds, features, stones, evergreen leaves, and reeds. Your mission was to bring your selected natural objects back to the Art, Craft and Design work area".

The written information continues: - "Phase two of "Project Winter Woodland" involves making observational line drawings of your selected natural object or objects in the Art, Craft and Design work area".

The written instructions carry on: - "Carefully examine your selected naturual object and record your discoveries". Beneath the instructions there is a number of written questions regarding the natural object. There is a space provided at the end of each question in which the students gave written answers. The first question on page one is as follows: - "Name of natural object". The second question is: - "Is object hard or soft, elastic or brittle?" The third question asks; "Is object rough or smooth?"

On the top of the second page of written instructions there is four other written questions; each having a space provided in which students could give a written reply (See Figure **K.2**).

The first question at the top of the second page is; "Is your selected object a part of a larger object? if so, name the object". The second question on the page asks; "Is your selected object an important part of the complete object? If so, why?" The third question asks; "Would you say your object is made up of straight, curved, or straight and curved lines?" The final question is; "Is your objectr symmetrical

or is it asymmetrical?" Figure **B.176** is a photograph of student, Martin McGrath giving written replies to the questions about a natural object he collected in the winter woodland landscape.

Beneath the questions we find the following instruction; "Your first drawing exercise involves making an observational line drawing of the whole of your object on the page provided".

Underneath the instruction is another instruction which reads; "Your second job is to find an interesting area of the natural object using a viewfinder. Make an observational line drawing of the area on the page provided".

On the second page the written instructions continue; "Find a second area of the object using a viewfinder. Make an observational line drawing of the area".

The instructions for a fourth drawing exercise appears on page as follows; "Break your natural object into three or four sections. Arrange carefully and fix sections of the object ot a piece of card. Using a viewfinder discover an interesting area of the object. Make an observational line drawing of the area of the object which you can see".

Let us now look at a selection of observational drawings made by students in the work area, of natural objects which they collected in the landscape.

Figure **B.177** shows student Sinead Kelly reading one of the instruction pages. In her right hand she holds a drawing page upon which she has completed one observational drawing of a small branch which can be seen on her drawing board.

Figures **B.178** and **B.179** show a number of observational drawings of various views of one small branch which were made by Sinead Kelly **(B.177)**. Figure **B.178** shows an observational drawing of the whole of the small branch. Figure **B.179** shows three observational drawings of interesting areas of the small branch. Sinead employed a variety of pencil marks in an effort to describe the branch. She has used a series of dark relatively straight pencil marks in order to describe the outline shape of different areas of the natural object. Sinead had described the surface texture of the branch using randomly and rapidly applied short pencil marks.

FIGURE B.177

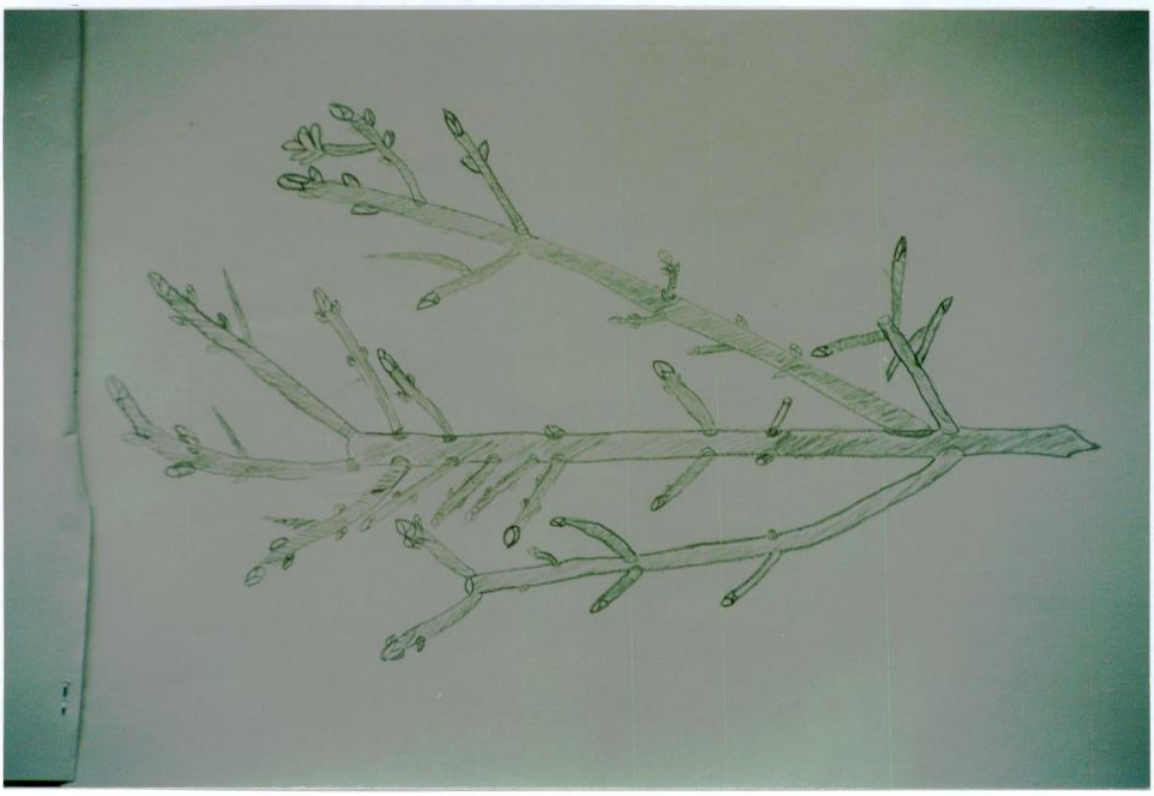


FIGURE B.178

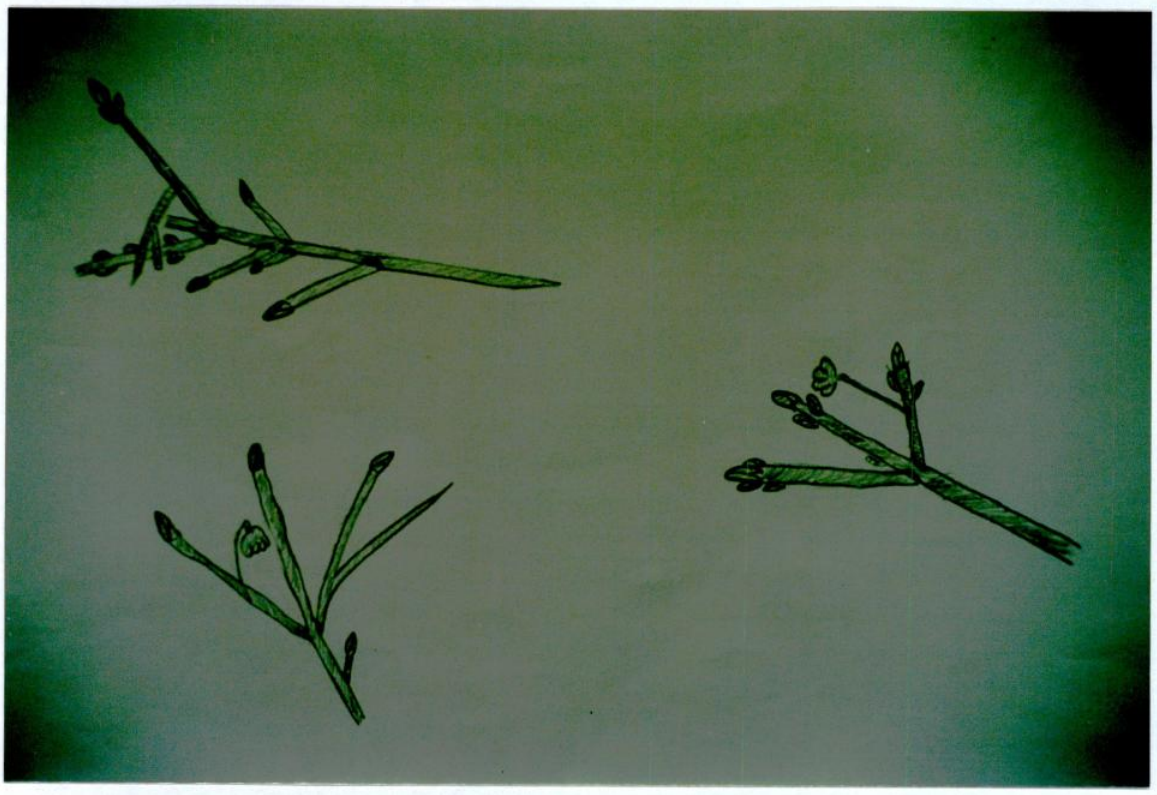


FIGURE B.179

FIGURE B.180

In her written reply to questions on the pages of instructions Sinead described her natural object as a "branch" which is both "hard and elastic". She also wrote that the branch was an important part of a tree because "leaves grow on" the branch. Sinead recorded that the branch "is made from straight lines" and that it is not a symmetrical natural object.

Figure **B.180** is a photograph of a number of observational drawings made by Jason Mills of various plants. He has used a variety of pencil marks to portray the natural objects. To the left and in the centre he used dark clearly drawn wavy lines to describe the outline shape and some surface features of a branch of an ivy plant. To the left Jason used numerous randomly and rapidly applied faint pencil marks to help describe the surface of the ivy plant. To the right he used numerous carefully drawn relatively faint pencil marks in an effort to portray the upper section of a plant.

Figure **B.181** shows a number of observational drawings made by Shane Quinn of a rock of crystalline formation. Shane has employed crisp dark lines to describe the outline shape and some surface features of the rock. In the centre of the page Shane used relatively straight clearly drawn pencil marks to describe the outline shape of the crystalline forms on the left side of the rock while he used crisp wavy lines to describe the rough grey surface texture of the right side of the rock. Around the centre drawing Shane made three observational drawings of interesting areas of the rock.

Figure **B.182** is a photograph of a number of observational drawings made by Mark Gaffney (Figure **B.183**) of a small part of a plant. In the top corner of the drawing page we notice a fine observational line drawing of the whole of the small part of a plant which we can see attached to the drawing page. Mark employed relatively dark crisp carefully drawn pencil lines in order to portray the outline shape of five leaves which are attached to a short stem. He also used dark definite pencil marks to portray some of the main veins amd secondary veins of the leaves. Mark used faint short carefully placed pencil marks in an effort to describe the leaves small netted veins. He employed dark crisp pencil marks to portray some damaged areas of the leaves.

To the right of the drawing is another observational line drawing. The drawing

FIGURE B.181

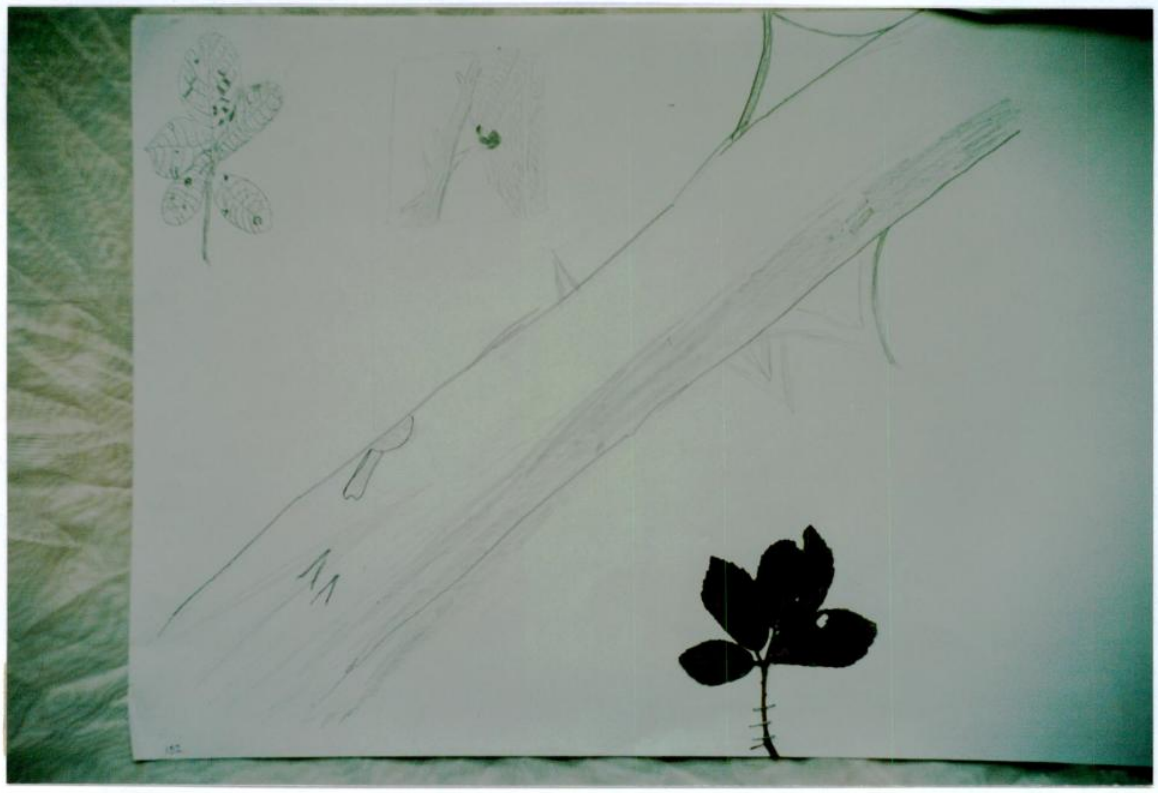


FIGURE B.182

FIGURE B.183

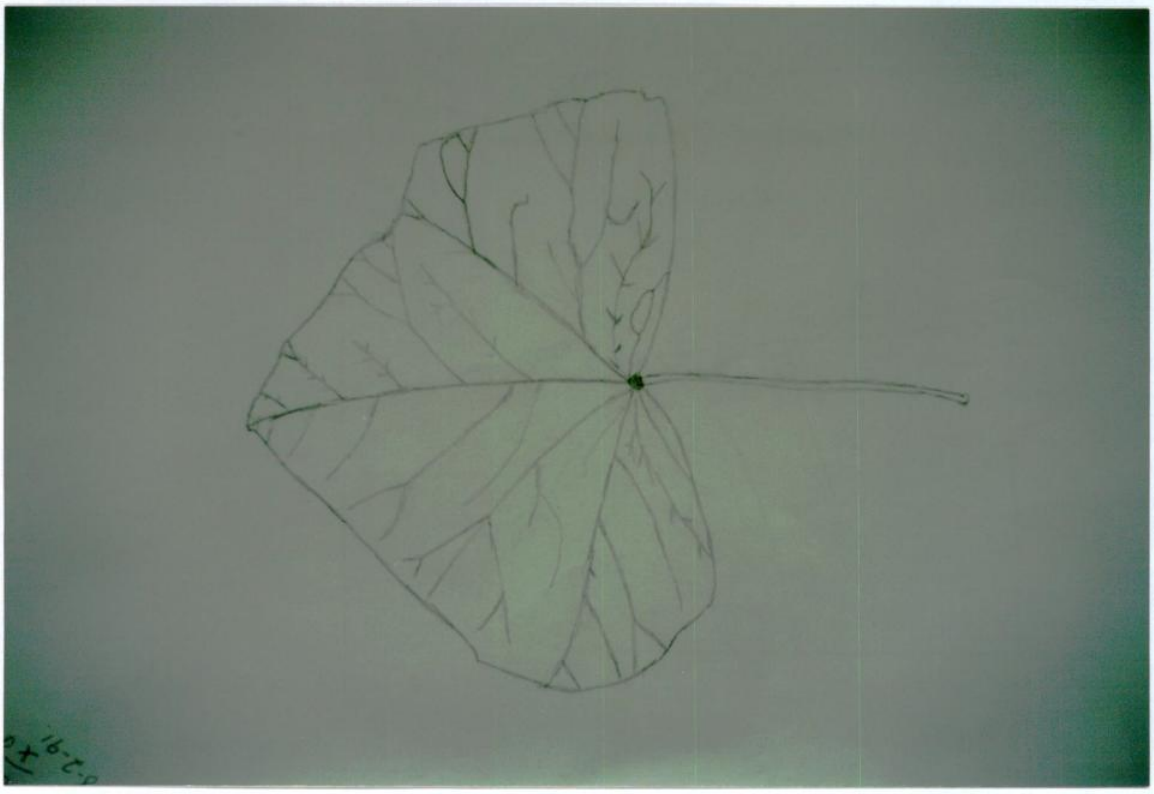


FIGURE B.184

is of an interesting area of the five leaves which are attached to a short throny stem. Mark used relatively short faint pencil lines to portray a section of a leaf and the thorny stem on a large than life scale. He made another larger than life scale observational drawing of the throny stem diagonally across the drawing page using a variety of freely made pencil marks. In his written reply to questions on the pages of instructions Mark described the natural object as a "briar" leaf which was both "elastic" and "rough". He recorded that the natural object was part of a "briar bush" and it was an important part of the complete natural object "because it helps the bush grow". He also recorded that the natural object was made up of "straight and curved" lines and it was an "asymmetrical" object.

Figures **B.184, B.185,** and **B.186** are photographs of observational line drawings made by Jacky Hunt of one ivy leaf. Figure **B.184** shows an observational line drawing of the whole of the leaf on a larger than life size scale. Jacky used a paper viewfinder to discover some interesting areas of the ivy leaf. Figures **B.185** and **B.186** show fine observational line drawings of interesting areas of the leaf on a larger then life size scale. Jacky employed carefully drawn crisp dark pencil marks to portray the outline shape and a number of the main veins and the secondary veins of the leaf. She used carefully drawn short pencil marks to describe some of the netted veins of the leaf.

In a written reply to questions on the instruction pages Jacky described the natural object as a "leaf" which was both "elastic" and "smooth". She recorded that the leaf was part of a tree and it was and important part of the tree. Jacky also recorded that the leaf was made up of "straight and curved lines" and it was "almost symmetrical".

Figure **B.187** is a photograph of a number of observational drawings by Shane Quinn of a twig of a tree. Near the centre of the drawing page Shane used numerous rather vague and short pencil marks to describe the visible appearance of the whole of a small branch. Shane made a paper viewfinder and used it to look for and find a number of interesting areas of the small branch. Around the central drawing the student made three observational drawings of interesting areas of the natural object on a larger than life scale. Shane used numerous short relatively dark pencil marks to protray the outline shapes of the different parts of the branch. He used rather faint wavy lines to describe the surface texture of a number of

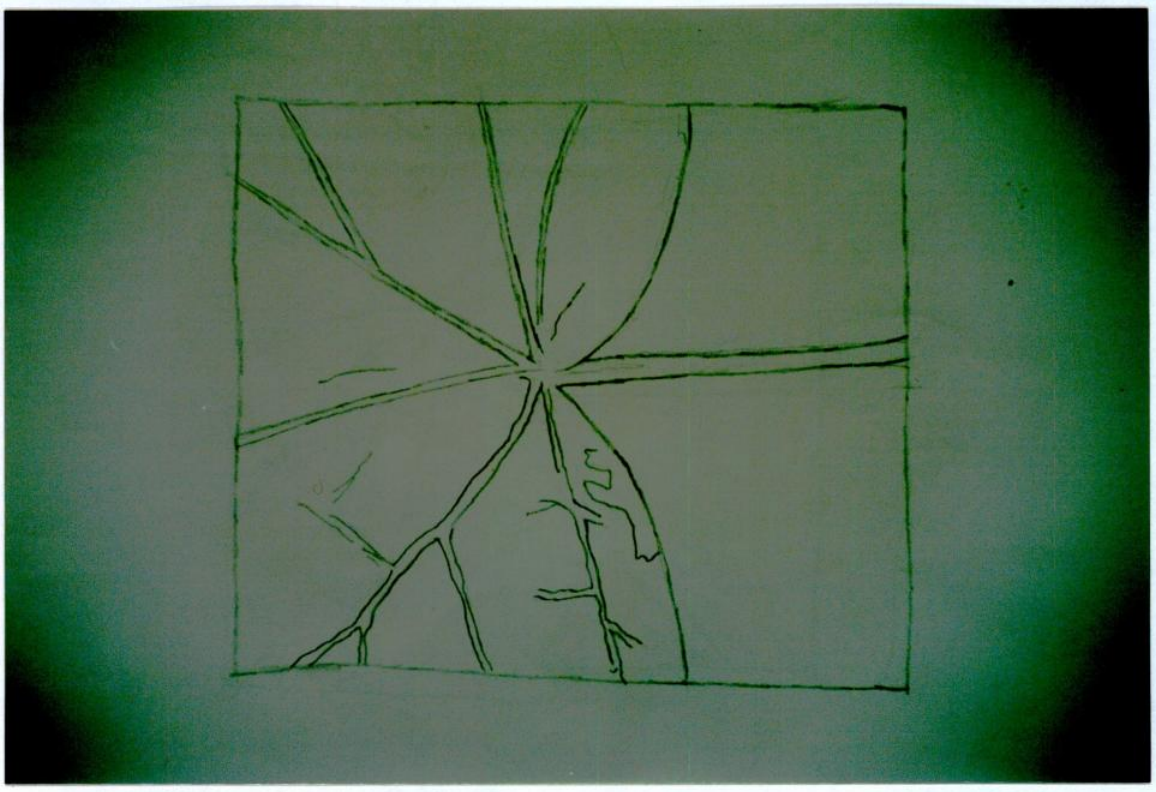


FIGURE B.185

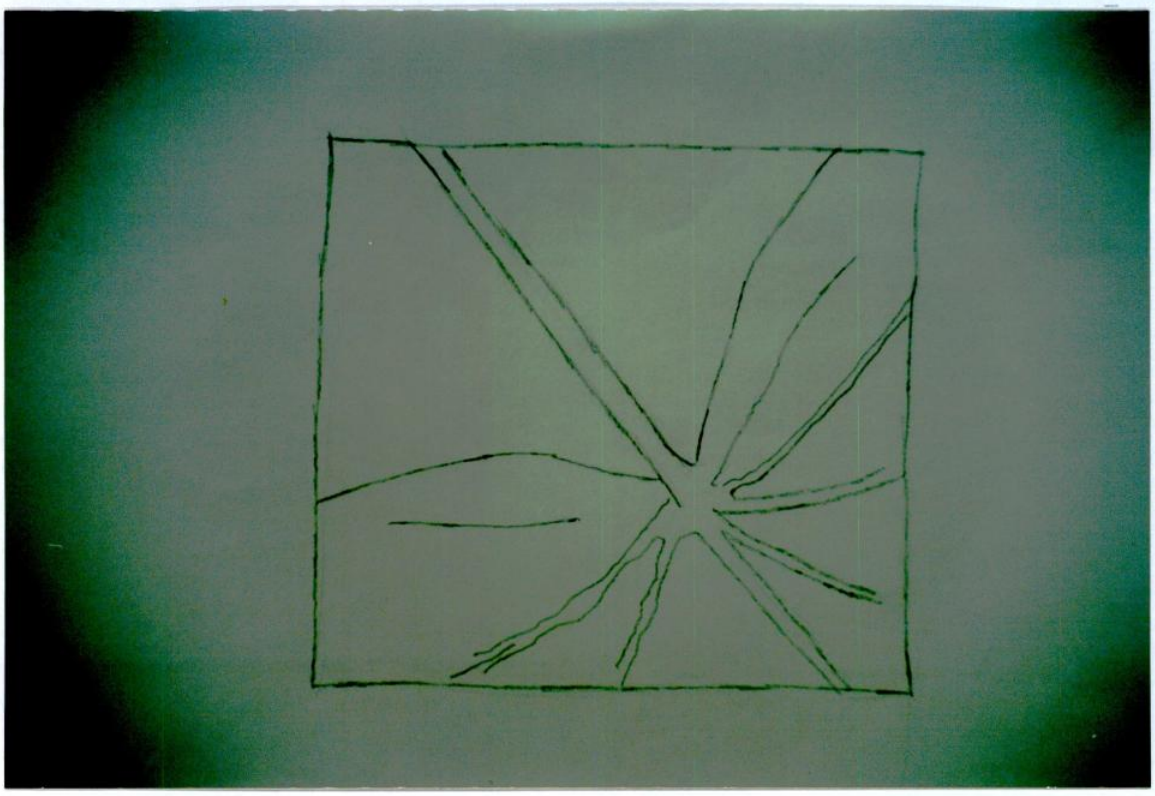


FIGURE B.186

FIGURE B.187

FIGURE B.188

small fruits at the ends of small branch. In a written reply to questions on the instruction pages Shane recorded that the twig was in places "hard 'n soft". He also recorded that the twig was "elastic" and "rough" in places. Shane went on to write that the twig was part of a tree and that it was a very important part because the fruit on the twig was "the beginning of new life" of another tree.

Figure **B.188** is a photograph of a number of observational drawings made by Mark Gaffney of a twig which we see attached to the page. On the top left corner of the page we notice a fine observational line drawing of the whole of the small branch. Mark made a paper viewfinder which we see in the photograph attached to the twig. He used the viewfinder to help him look for and discover and then isolate a number of interesting areas of the twig. On the top right corner and down the centre of the drawing page we notice three observational drawings of interesting areas of the small branch. Mark employed a carefully drawn relatively dark pencil line in order to describe the outline shape of the subject while he used shorter pencil marks to describe some surface features. He also used numerous randomly applied tiny dots in an effort to portray the twigs surface texture. In the centre of the page Mark used a continuous scribbled line and a number of short wavy lines to portray the surface texture of the trees fruit.

Figure **B.189** and **B.190** are photographs of a number of observational line drawings made by student Sarah Phelan of an ivy branch. Figure **B.189** shows a fine observational line drawing of the whole of the ivy branch. Sarah made a paper viewfinder and used it to help her to search for, discover, and isolate many interesting areas of the branch. Figure **B.190** shows five observational line drawings in which Sarah employed a variety of beautiful pencil marks in an effort to describe interesting areas of the ivy limb. Sarah used carefully drawn crisp clear wavy lines to describe the outline shape of various parts of the branch. She used simiar lines to describe some of the main and secondary veins of the ivy leaves. Sarah employed rather dark pencil marks in an effort to portray the berries at the end of the limb.

The third phase of "Project Winter Woodland" involved students making additional observational drawings in the work area of the natural objects they collected in the Hazelwood landscape (Figure **B.175**).

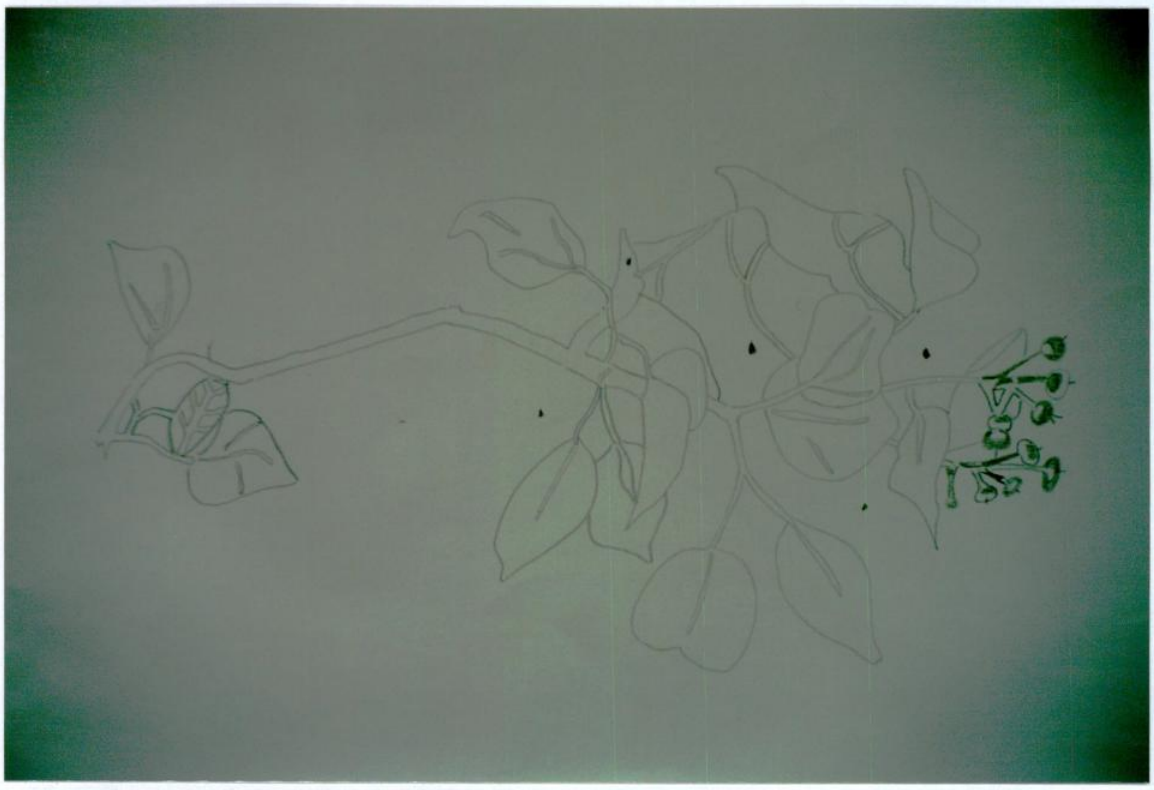


FIGURE B.189

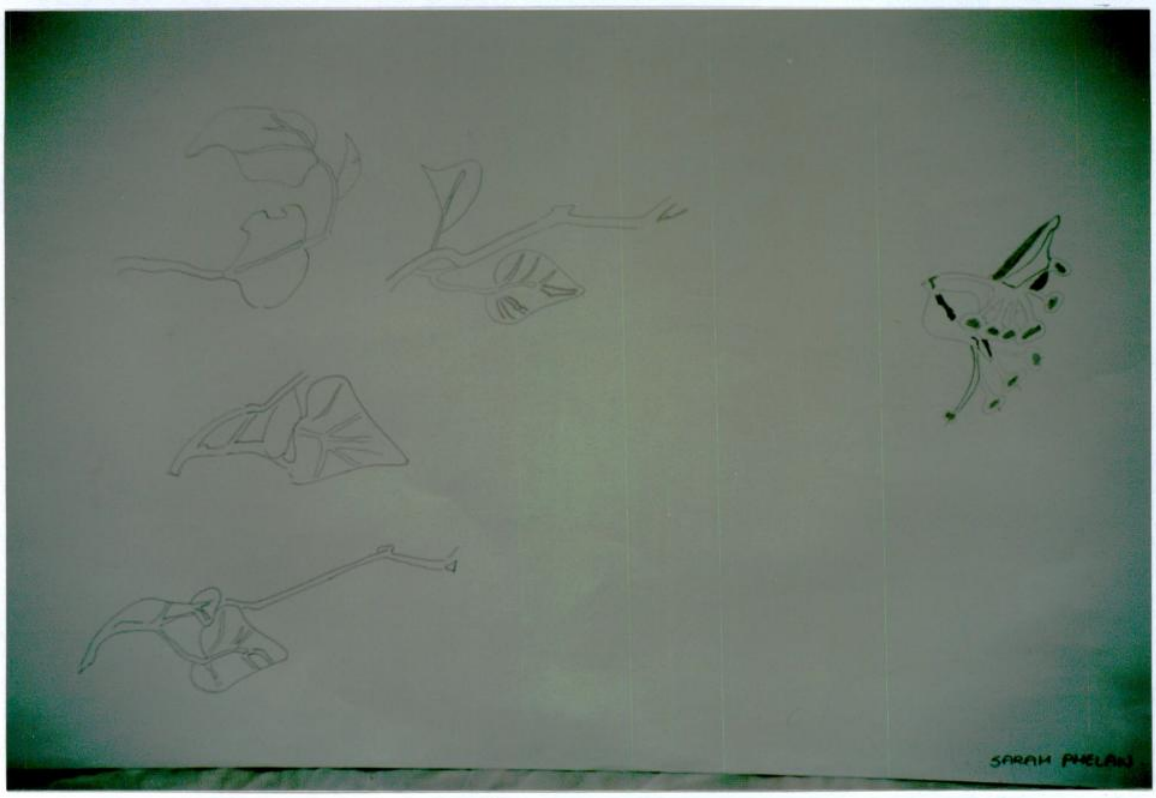


FIGURE B.190

In the Art, Craft, and Design work area, I once again asked students to study the natural objects they collected in Hazelwood. I also provided two A4 phase three instruction pages in an effort to help students to discover and record information about the natural objects (See Figures **L.1** and **L.2**). On the top of the first page of written instructions is the title; "Project Winter Woodland" (See Figure **L.1**). The page is subtitled "A project based on the winter woodland landscape of Hazelwood, and area along the western shore of Lough Gill, County Sligo".

Beneath the subtitle there are spaces available for the students name and the date. The following written information appears next on the page: - "Phase one of "Project Winter Woodland" involved going out into the Hazelwood landscape to discover and record information about the landscape".

The written information continues: - "Phase two of "Project Winter Woodland" involved making observational line drawings of the natural objects which you looked for and collected in the landscape.

The written information goes on: - "Phase three of "Project Winter Woodland" entails making additional observational drawings of the natural objects which you have collected".

The written instructions continues: - "Carefully examine your selected natural object; record your discoveries". Under the instructions there are four written questions regarding the natural objects. At the end of each question there are spaces provided for the students written answers. The first written question is; "Name of natural object?" The second question is "Is object hard or soft?" The next question is; "Is object elastic or brittle"? and the fourth asks; Is object rough or smooth2?

On the top of the second page of written instruction there are four other questions, each having a space provided in which students could give a written reply (See Figure **L.2**). The first question on the second page of instructions is; "Would you say the natural object is part of a larger object? If so, name the object?" The next written question asks; "Do you think the natural object is an important part of the complete object? If you do, why?" The third question is; "Would you consider your natural object to by symmetrical or asymmetrical? Give a reason for your

FIGURE L.1

"Project Winter Woodland"

A project based on the winter woodland landscape of Hazelwood, an area along the western shore of Lough Gill, County Sligo.

Trainee; _____ Date; _____

Phase One of "Project Winter Woodland" involved going out into the Hazelwood landscape to discover and record information about the landscape and the sculpture pieces located along a trail in the woods. Your mission involved making a number of observational line drawings of various aspects of the Hazelwood landscape.

Phase Two of "Project Winter Woodland" involved making observational line drawings of the natural object(s) which you looked for and collected in the landscape.

Phase Three of "Project Winter Woodland" entails making additional observational drawings of the natural object which you have collected.

Carefully examine your selected natural object; record your discoveries.

Name of natural object; _____

Is object hard or soft? _____

Is object elastic or brittle? _____

Is object rough or smooth? _____

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FIGURE L.2

Would you say natural object is part of larger object? If so, name the object. _____

_____

Do you think natural object is important part of complete object? If you do, why? _____

_____

Would you consider your natural object to be symmetrical or asymmet-rical? Give a reason for your answer. _____

_____

Is object made up of straight or curved lines? _____

(1) It is your job to carefully study the object; to discover and record information about the object. You are an investigator. Your mission is to scan the object and record what you see on the A3 paper provided. Make an observational line drawing of the object which fills up the A3 paper. You may introduce darker areas of the object using a concentration of dots.

(2) The second part of Phase Three of your mission is to find an area of the natural object using a viewfinder. Scan the area carefully and record your findings on the A3 paper. Make sure your observ-ational line drawing of the area fills the A3 paper. You may introduce darker areas of the object using a concentration of dots.

JER'91 2.3

answer". The fourth and final question asks "Is the object made up of straight or curved lines?"

Under the written questions is the following instruction: -

"1. It is your job to carefully study the object; to discover and record information about the object. Your are an investigator. Your mission is to scan the object and record what you see on the A3 paper provided. Make an observational line drawing of the object which fills up the A3 paper. You may introduce darker areas of the object using a concentration of dots".

Instructions for a second drawing exercise appears near the bottom of the second page. The instructions reads as follows: -

"2. The second part of phase three of your mission is to find an area of the natural object using a viewfinder. Scan the area carefully and record your findings on the A3 paper provided. Make sure your observational line drawing of the area fills the A3 paper. You may introduce darker areas of the object using a concentration of dots".

We will now have a look at a selection of observational drawings made by students during phase three of the project of natural objects which they collected in the winter woodland landscape.

Figure **B.191** is a photograph of a fine observational drawing made by Jospeh Rooney of a small section of a trees branch. Jospeph has employed a wide variety of pencil marks in an effort to describe the visible appearance of the branch. He has used a series of carefully drawn dark definite pencil marks made by putting various amounts of pressure on one grade of pencil in order to describe the outline shape of various parts of the branch. Joseph used rather similar pencil marks as well as carefully placed dots to describe some of the branches surface features. Having completed an observational line drawing of the branch he then shaded in the areas of the subject that were dark and the areas that were light. These areas of dark and light are designed to give a flat drawing a three-dimensional quality. Joseph produced this drawing using one grade of pencil only. The different tones in the drawing were achieved by varying the pressure when making marks.

Figure **B.192** is a photograph of in interesting observational drawing of the whole of a trees branch by Jason Mills. Jason utilised relatively long definite, jagged

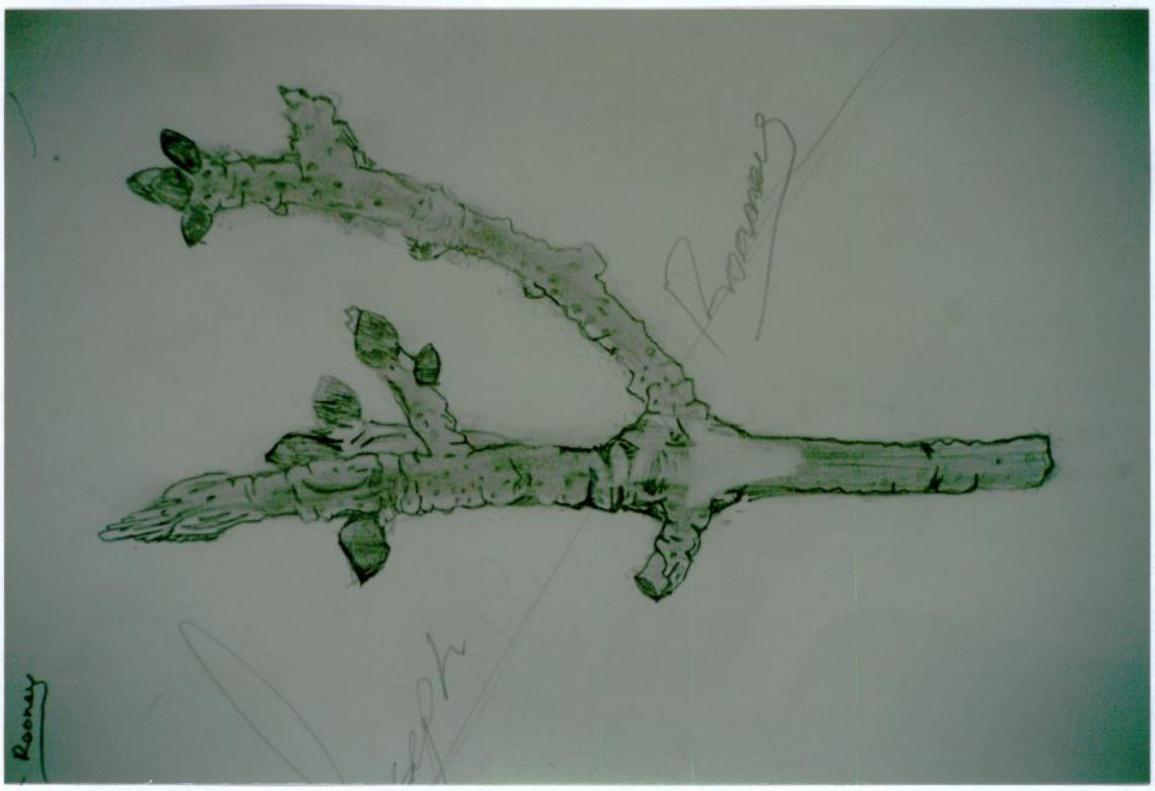

FIGURE B.191

FIGURE B.192

and wavy pencil marks in order to describe the outline shape of the branch. He used a number of relatively long flowing lines which run more or less parallel to the jagged and wavy edges of the branch in an effort to portray the texture of the bark. Jason employed very dark pencil marks in order to describe the shape of the closed leaf buds at the ends of the limb. Letting his hand move freely we notice Jason started to shade in part of the branch using a light pressure on the mark making tool.

Jason used a paper viewfinder to help him search for, discover and isolate interesting areas of the small branch. Figure **B.193** shows an observational drawing made by Jason Mills of an interesting area of the branch. He employed numerous short rather faint pencil lines in order to portray the outline shape of the branch. He used numerous relatively short faint pencil marks running almost parallel to the edges of the branch to help describe the bark. Jason utilised short relatively dark pencil marks in order to describe the branches main surface features.

In his written reply to questions on the pages of instructions Jason Mills recorded that his natural object was a "branch of an ash tree" and that it was "hard", "elastic" and "rough". He also wrote that the branch was an important part of a tree because the buds would soon "turn into leaves" Jason added that he considers the branch to be made up of "straight and curved lines".

Figures **B.194** and **B.195** are photographs of observational drawings made by Dominic Calter of one leaf. Figure **B.194** shows an interesting observational drawing of the whole of the leaf. Dominic used a series of relatively straight dark thick lines which were made up of numerous thin pencil marks, to portray the outline shape and the main and secondary veins of the leaf. He used numerous rapidly and randomly applied pencil lines and dots in order to describe the texture of the leaf.

Dominic used a paper viewfinder to look for, discover, and isolate interesting areas of the leaf. Figure **B.195** shows an observational drawing in which Dominic used a variety of interesting pencil marks to portray an interesting area of the leaf. He employed relatively long, crisp, wavy pencil lines in an effort to describe the outline shape and the main and secondary veins of the leaf. He used rapidly and randomly drawn dots and continuous scribbled ziz-zag lines to portray the

FIGURE B.193

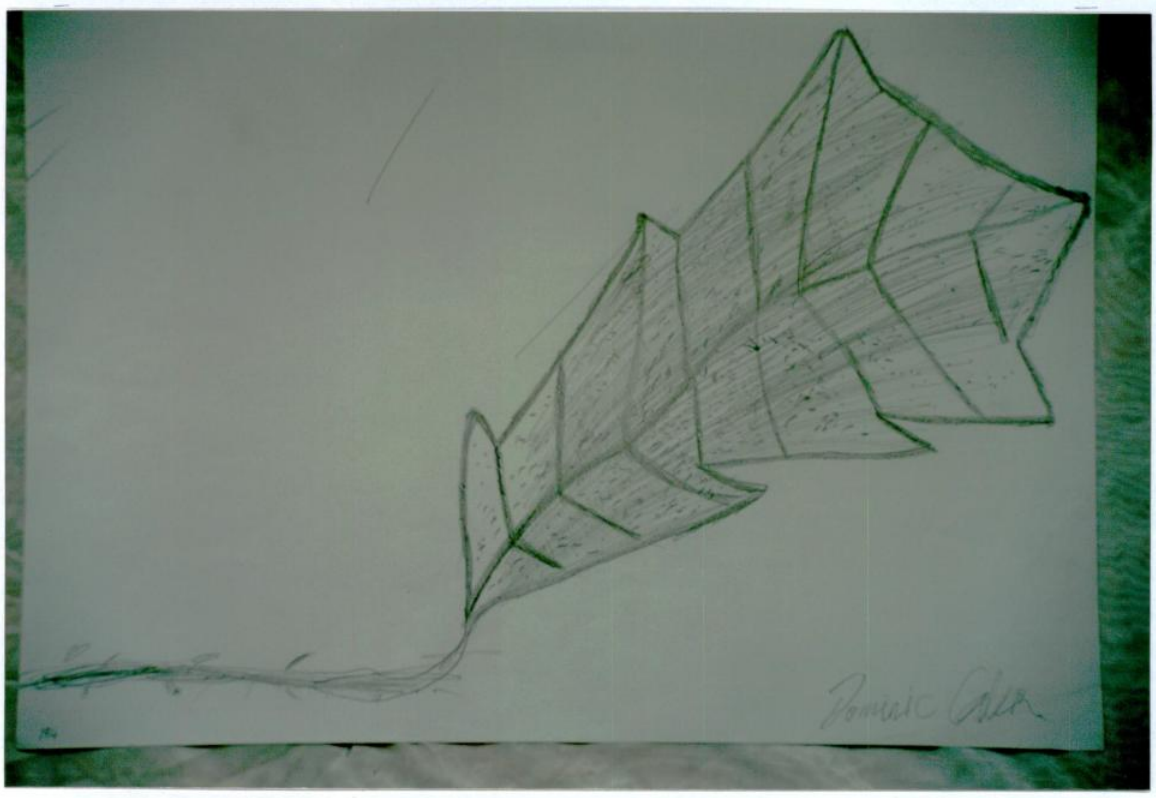

FIGURE B.194

FIGURE B.195

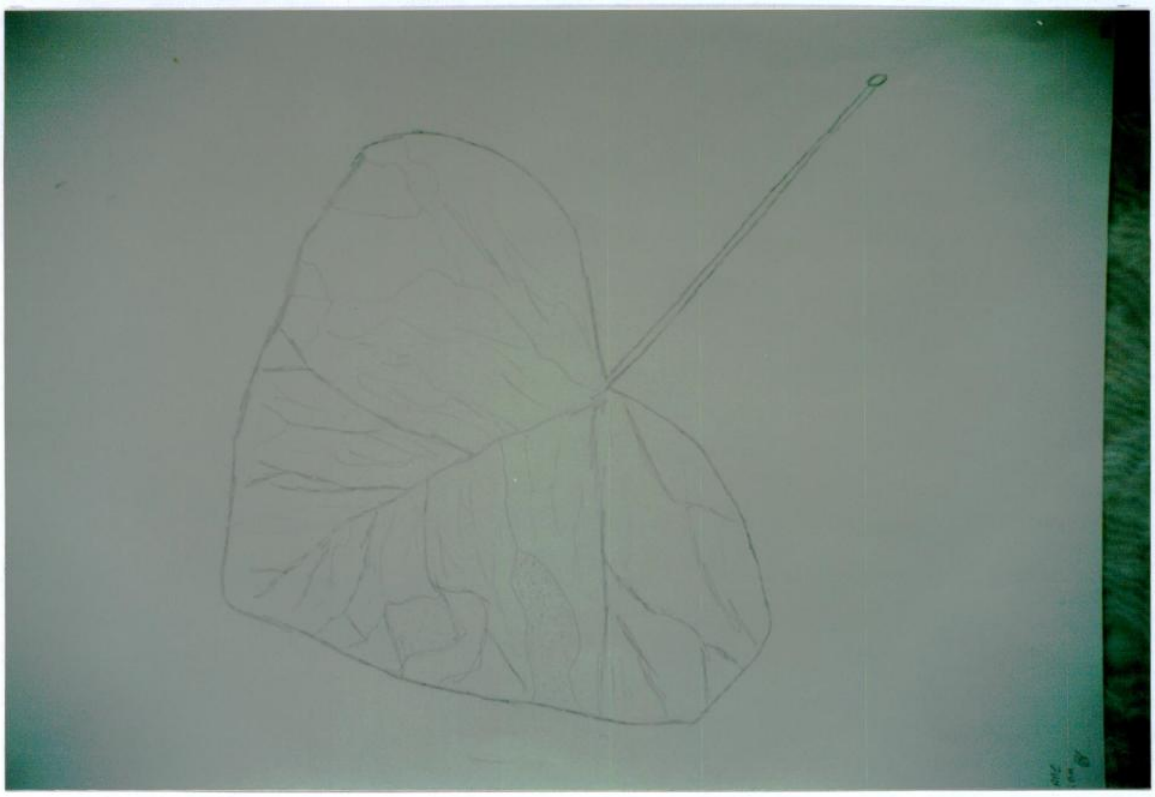

FIGURE B.196

surface texture of the leaf. Dominic described the space between parts of the leaf using rapidly and randomly applied short, rather faint curved marks.

In his written reply to the questions on the phase three instruction pages Dominic Calter described his natural object as a leaf which was "brittle", "rough", and "hard and soft" in parts. He went on to record that the leaf was an important part of "an oak tree", "because a tree won't grow without leaves". He also recorded that the leaf was made up of "straight and curved" lines and that it was "symmetrical".

Figures **B.196** and **B.197** are photographs of observational line drawings of one leaf by Shane Quinn. Figure **B.196** shows an observational line drawing of the whole of the leaf. Shane used a simple paper viewfinder which we notice attached over a leaf in figure **B.197** to help him look for, locate, and isolate interesting areas of the leaf. Figure **B.197** shows an observational line drawing of an interesting area of the leaf. Shane used numerous relatively short, rather dark pencil marks in order to portray the outline shape and some of the main and secondary veins of the ivy leaf. He also employed many carefully drawn faint wavy pencil marks to describe a number of the main, secondary and small netted veins. Shane used many dots applied closely together in a random fashion in a effort to describe the darker areas of the leaf. In figure **B.197**, we notice Shane used some relatively long definite, wavy lines to portray the edges of some of the leafs veins.

Figure **B.198** and **B.199** are photographs of observation line drawings of one leaf by Martin McGrath. Figure **B.198** shows an observational line drawing of the whole of the leaf. Martin made a simple paper viewfinder which we can see in Figure **B.199** attached over a leaf to help him search for, locate, and isolate an interesting area of the ivy leaf. Figure **B.199** shows two observational line drawings of an interesting area of the leaf. Martin employed a carefully drawn dark, bold, definite pencil line in order to portray the outline shape and main, secondary and small netted veins of the leaf.

In Figure **B.198** we notice that Martin filled up the space around the drawing rapidly and randomly drawn wavy pencil marks which were produced by varying the downward pressure on one grade of graphite pencil.

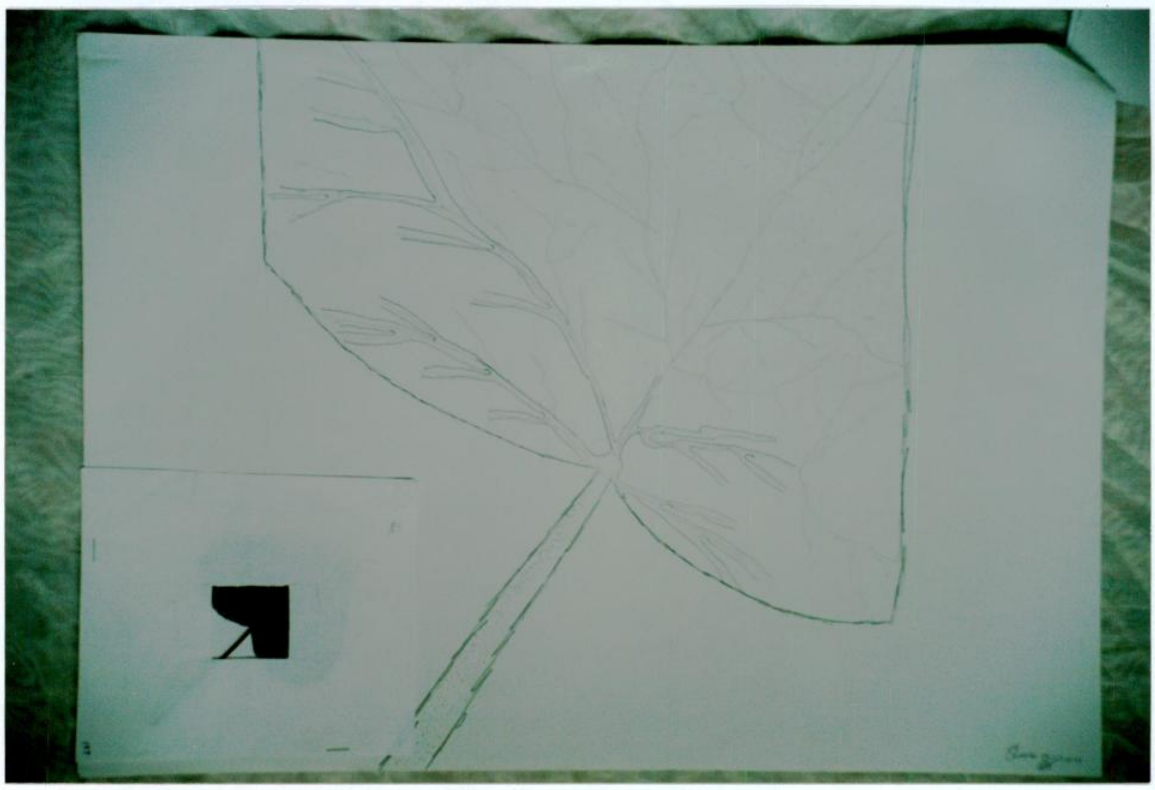

FIGURE B.197

FIGURE B.198

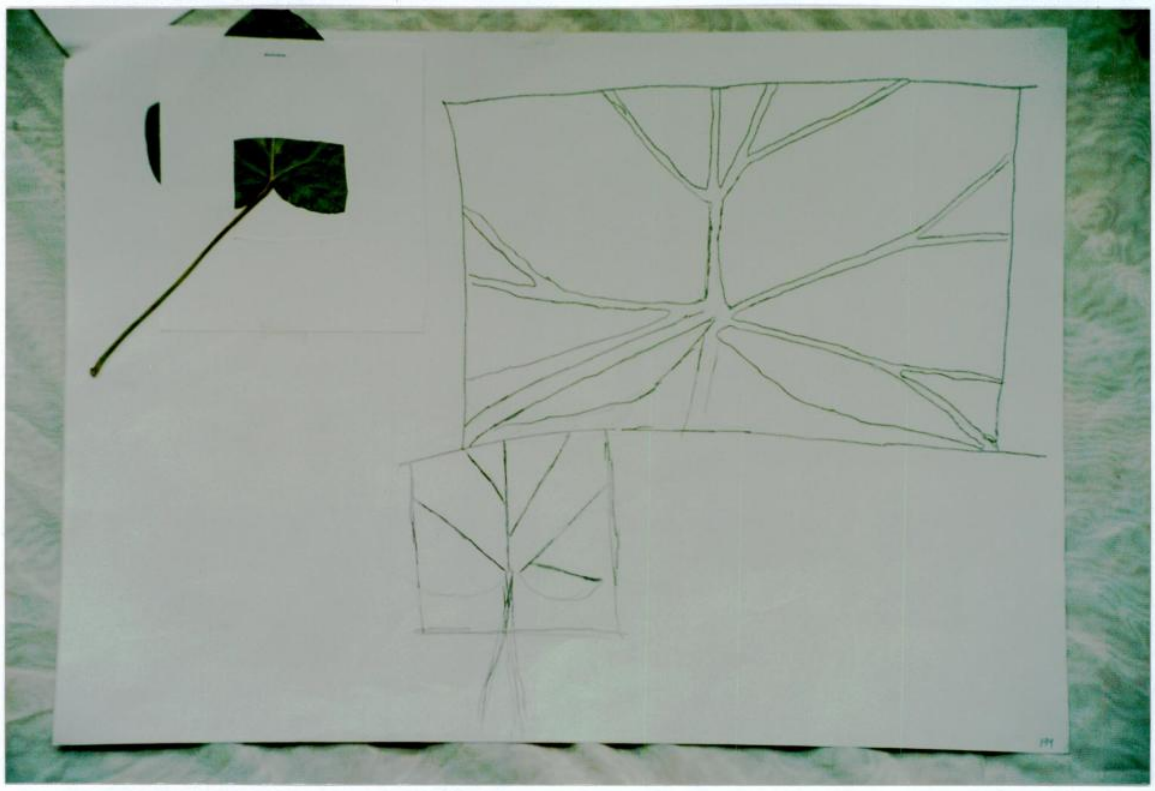

FIGURE B.199

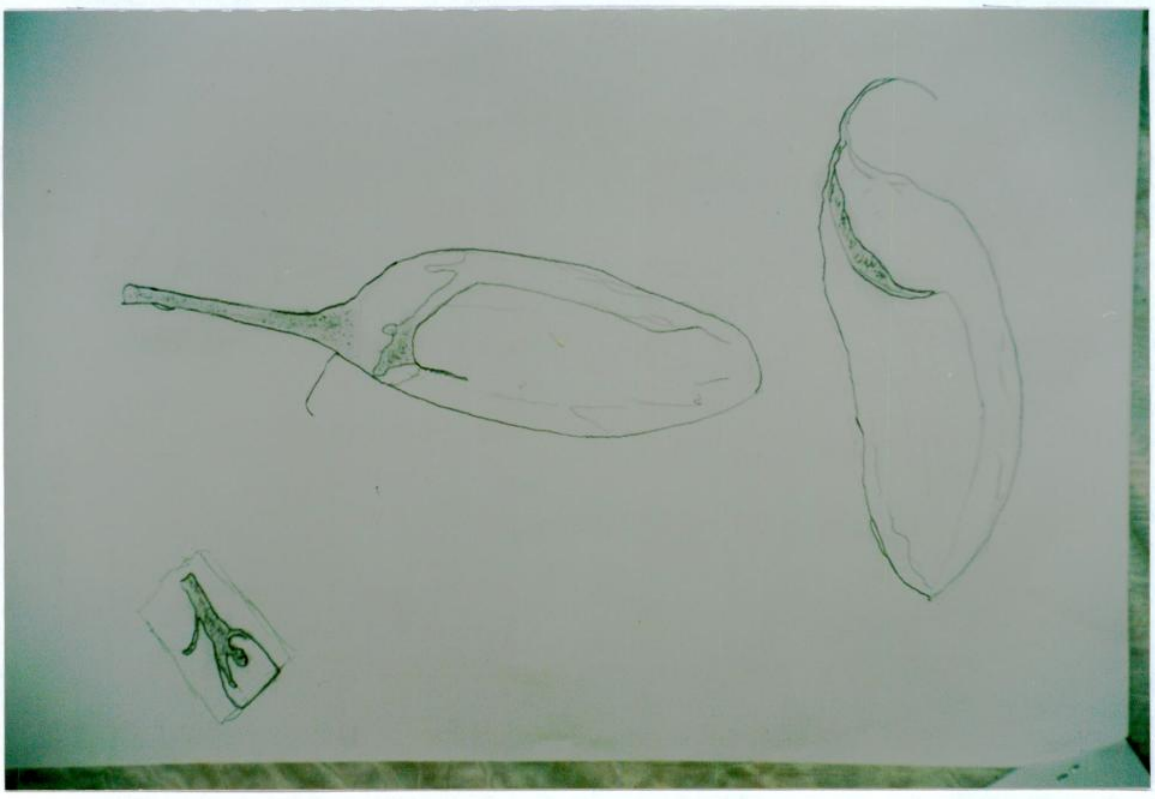

FIGURE B.200

In his written reply to questions on the phase three instruction pages Martin MaGrath described the natural object as an ivy leaf "which was "soft", "elastic", and "smooth". He wrote that the leaf was an important part of any "ivy plant", because the plant cannot grow without leaves". He also recorded that the leaf was "almost symmetrical" and that it was made up of "straight and curved lines".

Figure **B.200** is a photograph of observational drawings made by student Kevin McDonagh of small sections of the fractured protective covering of a seed of a tree. Kevin employed a wide variety of pencil marks in an effort to describe the visible appearance of the natural object. He used a carefully drawn dark, thin, definite pencil line in an effort to describe the outline shape, and some of the major surface features, of the protective coverings. Kevin used a number of short relatively faint pencil marks to describe other surface features of the natural object. Kevin employed numerous tiny pencil dots, applied closely together, in order to describe some of the darker areas of the protective covering. He also shaded in areas of the subject that were darker. Kevin produced the drawing using one grade of pencil only. The different tones in the drawing were achieved by varying the downward pressure on the mark maker.

Now let us turn our attention to Phase Four of "Project Winter Woodland". Once again in the Art, Craft and Design work area I asked students to study the natural objects they collected in Hazelwood (Figure **B.175**). I provided two A4 phase four instruction pages in an effort to help students to discover and record information about their natural objects (See Figures **M.1** and **M.2**). On the top of the first pages of written instructions is the title "Project Winter Woodland" (See Figure **M.1**). The page is subtitled as follows; "A project based on the winter woodland landscape of Hazelwood, an area on the western shore of Lough Gill, County Sligo".

The following written information appears underneath the title and subtitle; - "Phase one of "Project Winter Woodland" involved going out into the Hazelwood landscape to discover and record information about the landscape and the sculpture pieces located along a trail in the woods. The mission entailed making a number of observational line drawings of various aspects of the Hazelwood landscape.

FIGURE M.1

"Project Winter Woodland"

A project based on the winter woodland landscape of Hazelwood, an area on the western shore of Lough Gill, County Sligo.

Phase One of "Project Winter Woodland" involved going out into the Hazelwood landscape to discover and record information about the landscape and sculpture pieces located along a trail in the woods. The mission entailed making a number of observational line drawings of various aspects of the Hazelwood landscape.

Phase Two and Phase Three of the project involved making observational line drawings of natural objects collected in Hazelwood. These drawing were made in the Art, Craft, and Design work area.

Select two different natural objects. Carefully study the objects. You are an investigator; your mission is to discover and record information about the objects. Scan the objects and record what you see on the sugarpaper provided. Make an observational line drawing of the objects which fills up the sugarpaper. Use a graphite pencil and chalk to draw on the sugarpaper.

Introduce some colour to your drawing using waterbased paint or colouring pencils.

Trainee: _____ Date: _____

Names of selected natural objects: _____

_____

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FIGURE M.2

Describe one natural object; is it hard or soft, brittle or elastic, rough or smooth? _____

_____

Describe second natural object. _____

_____

Are objects made up of straight or curved lines? _____

_____

Are objects two dimensional or three dimensional? _____

_____

What colours are the objects? _____

_____

Are colours flat or graduated? _____

_____

Do colours vary from lighter to darker? _____

_____

Do colours vary from warmer to cooler? _____

_____

Do colours vary from brighter to duller? _____

_____

Do you see any suggestion of red or blue or yellow in the colours of the object? _____

_____

JER'91 2.4

The written information continues: - "Phase two and phase three of the project involved making observational line drawings of natural objects collected in Hazelwood. These drawings were made in the Art, Craft and Design work area".

Under the written information are written instructions about how to go about Phase four of "Project Winter Woodland". The instructions read as follows: - "Select two different natural objects. Carefully study the objects. You are an investigator; you mission is to discover and record information about the objects. Scan the objects and record what you see on the sugarpaper provided. Make an observational line drawing of the objects which fills up the paper surface. Use a graphite pencil and chalk to draw on the sugarpaper". The instructions go on; "Introduce some colour to your drawing using paint or colouring pencils".

Beneath the instructions there are spaces available for the students name, the date, and the names of his or her selected natural objects.

On the second page of the phase four instruction pages we see a list of ten questions regarding the selected natural objects (See Figure **M.2**). At the end of each question there is a space provided for the students written replies. The ten questions are designed to encourage students to look, see, and explore familiar natural objects. Primarily learning to draw is learning to see anew everyday things usually taken for granted. Though much of what we see is familiar it does not follow that it is known. Unless we have a particular interest in something there will be much that goes unseen.

The first question on page two goes as follows; "Describe one natural object; is it hard or soft, brittle or elastic, rough of smooth?" The next question reads; "Describe second natural objects". The third question is as follows: "Are objects made up of straight or curved lines?" The following question reads; "Are objects two dimensional or three dimensional?"

The fifth question is; "What colours are the objects?" The sixth question reads as follows: "Are colours flat or graduated?" The next question asks; "Do colours vary from lighter to darker?" The eight question reads as follows; "Do colours vary from warmer to cooler?" The next question asks; "Do colours vary from brighter to duller?" The final question reads; "Do you see any suggestion of red, or blue, or yellow in the colours of the object?"

Let us now have a look at a selection of works of art created by students while working on phase four of "Project Winter Woodland". We will look at an observational drawing and a number of colour studies of the natural objects which students collected in the woods.

Figure **B.201** is a photograph of student Maighread O'Leary giving a written reply to one of the ten questions on the phase four instruction pages regarding her two selected natural objects. Maighread's selected natural objects were a small section of a trees branch and a leaf. In Figure **B.201** we see the section of a branch and the leaf befoer Maighread on a drawing page.

Figure **B.202** is a photograph of an observational drawing of the section of a branch and the leaf by Maighread O'Leary. She employed a wide variety of pencil marks in order to describe the visible appearance of the natural objects. She used a carefully rendered dark definite pencil line in a effort to describe the outline shape of the section of a branch and the leaf. Maighread used a similar pencil line to describe a number of surface features of the section of a branch and to describe some of the main and secondary veins of the leaf.

"Mapping" is a simple term used in drawing to describe the technique of making a simple observational outline drawing of a subject, and then shading in the areas that are dark and the areas that are light. These areas of light and dark are what give a flat drawing a three-dimensional quality. Maighread O'Leary used this technique to make her drawing (Figure **B.202**). She made an observational line drawing of the natural objects and then shaded in the areas that were dark and areas that were in shadow. Maighread produced the drawing using just one grade of pencil. The different tones in the drawing were achieved by varying the downward pressure of the mark maker.

In her written replies to the questions on the phase four instruction pages Maighread described her selected natural objects as "a piece of wood" which was "hard, rough, and smooth in some places" and a "leaf" which was "brittle, smooth, and soft". Maighread went on to write that the natural objects were made up of "cuved lines" and that the objects were "three dimensional". She recorded that the colours of the objects included "green, brown, very light brown, more like fawn". Maighread recorded that the colours of the natural objects

FIGURE B.201

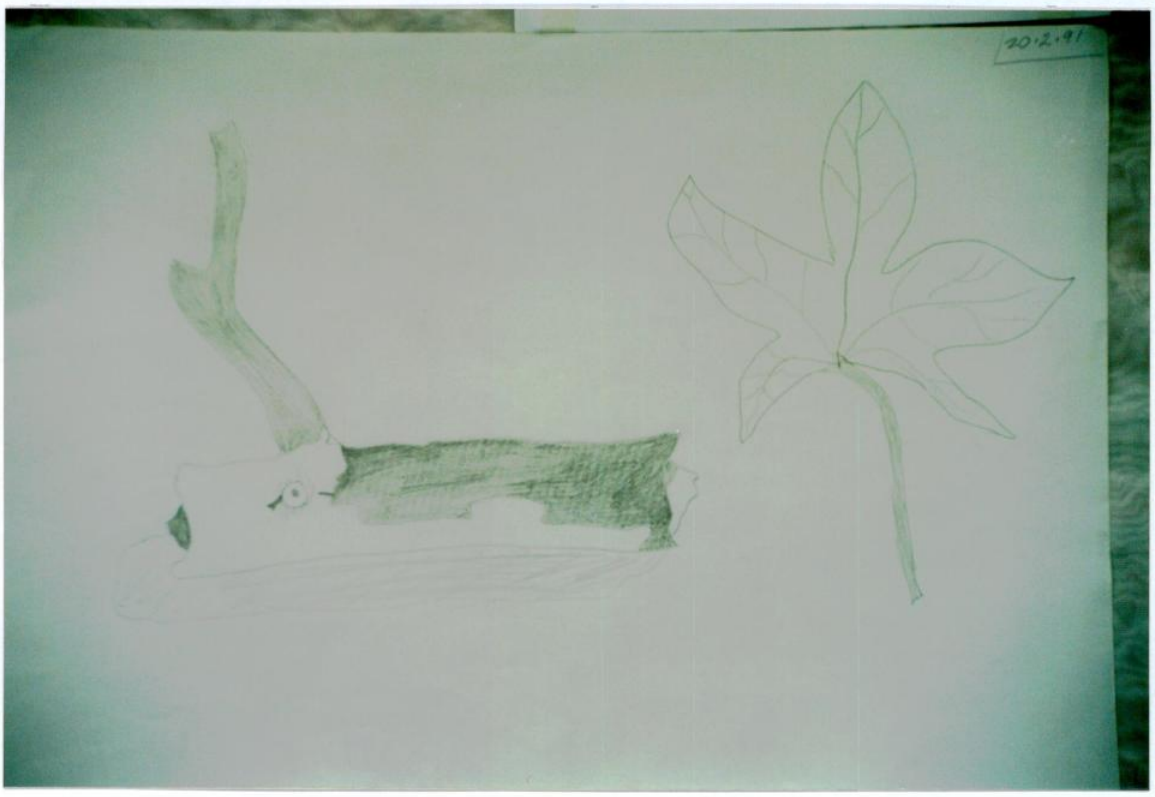

FIGURE B.202

were "graduated" and that the colours varied from lighter to darker. She went on to record that the colours varied from warmer to cooler and that the colours varied from brighter to duller.

The final question read; "Do you see any suggestion of red, or blue, or yellow in the colours of the objects?" Maighread replied in writing that she could see a suggestion of "yellow in the wood" and yellow in the leaf.

Figure **B.203** is a photograph of an observational painting made by Joseph Rooney of two natural objects collected in the winter woodland landscape. Joseph commenced by making an observational line drawing of the natural objects on coloured sugarpaper using a graphite pencil. He used graphite pencil marks to describe the outline shape of the natural objects and he went on to draw guidelines to indicate the position of some of the natural object main surface features. He used "Flo-Paint", a ready mixed poster paint which he diluted with water as required, to describe the natural colour of the dead leaf and the dead section of a plant. Joseph used only red, yellow, blue, and white paint to make the range of brown colours he required to portray the natural objects.

Figure **B.204** is a photograph of an observational painting made by Dominic Calter of a section of a trees limb which was discovered in Hazelwood. Dominic commenced by making an observational line drawing of the natural object on coloured sugarpaper using a graphite pencil. He used graphite pencil marks to describe the outline shape of the section of a branch. Dominic continued by drawing guidelines to indicate the position of some of the main surface features of the natural object. Dominic used only red, yellow, blue, and white ready mixed poster paint to make the range of brown colours he required to portray the natural object. He employed the same four colours in order to make a variety of colours including different reds, browns, blues, and greens which he applied using interesting free brush techniques to create an imaginary landscape around the branch.

Figure **B.205** is a photograph of an observational painting made by Fergus Leggett of two natural objects which were found in the Hazelwood landscape. Fergus began the colour study by making a careful observational line drawing of an upper section of a plant and a conifers cone upon coloured sugarpaper using

FIGURE B.203

FIGURE B.204

FIGURE B.205

FIGURE B.206

a graphite pencil. He used pencil marks in order to describe the outline shape of the natural objects. He continued by drawing guidelines to indicate the position of the main surface features of the section of a plant and the cone. Fergus employed red, yellow, blue, and white ready mixed poster paint in an effort to mix a range of brown colours which he applied using interesting brush techniques to create a portrait of the natural objects. Fergus employed numerous small unpainted areas of the light brown sugarpaper as if they were small areas of brown paint in his portrait of the natural objects. He painted the entire area around the portraits of the natural objects - yellow.

Figure **B.206** is a photograph of an observational painting made by Jacky Hunt of two natural objects which were collected in Hazelwood. Jacky commenced the colour study by making a careful observational line drawing of a small broken section of a trees branch and a leaf on red sugarpaper using a graphite pencil.

She employed red, yellow, blue and white ready mixed poster paint in order to make the wide range of colours she required to portray the small section of a branch and the leaf. Jacky employed simple shades of flat colour in order to describe the section of a branch. She used a simple shape of flat brown colour to describe the bark on the branch. She used simple shapes of flat yellow and yellow brown to portray the wood at the fractured ends of the branch and the wood where the bark was missing. Jacky employed a range of different shades of green to portray the evergreen leaf. She applied the different shades of green using a number of relatively thin brush strokes in the direction of the main veins of the leaf. She also applied a number of thin brush strokes of white paint in the direction of the main veins in order to describe the light reflecting from the leafs glossy surface.

In her written replies to questions on the phase four instruction pages Jacky described the natural objects as a twig which is "hard", brittle and rough and a leaf which is soft, "elastic" and smooth. Jacky went on to write that the "twig" was made up of "straight" lines while the "leaf" was made up of "curved" lines. She went on to record that both natural object were "three dimensional". Jacky described the colour of the leaf as "green" and described the colour of the "twig" as "brown, grey, and yellow". She recorded that the colours of the

natural objects were "graduated" and that the colours varied from lighter to darker. She also recorded that the colours varied from brighter to duller and that the colours of the branch were "cool" while the colours of the leaf were "warm". Once again the final question was; "Do you see any suggestion of red, or blue, or yellow in the colours of the objects?" Jacky replied that she could see a suggestion of yellow in the colours of the natural objects.

Let us now turn our attention to Phase Five of "Project Winter Woodland". Again in the Art, Craft, and Design work area I advised students to study the natural objects which they collected in the winter woodland landscape (See Figure **B.175**). I provided students with two A4 phase five instruction pages in an effort to help students discover and record information about the natural objects (See Figures **N1** and **N.2**).

On the top of page one of the phase five instruction pages (See Figure **N.1**) is the title "Project Winter Woodland". The page is subtitled as follows; "A project based on the winter woodland landscape of Hazelwood; an area on the western shore of Lough Gill, County Sligo". Beneath the subtitle we see spaces available for the students name, his or her training centre, his or her class group, and the date. Next on the page we read the following information:- "Phase four of "Project Winter Woodland" entailed making observational drawings of two selected natural objects collected in Hazelwood. In an effort to discover and record information about the colour of the objects paint was applied upon the drawing".

The following instructions appears next on the page;; "This is phase five of "Project Winter Woodland". Select three different natural objects. The natural objects must be of different sizes, shapes, textures, and colours".

The instruction go on; "Place the natural objects over a sheet of sugarpaper and move about until a discussion is made as to where each natural object will appear in the finished painting. Think about where one natural object is placed in relation to the other natural objects. Think about how the three natural objects, as a unit, relate to the edges of the paper provided.

The instructions continue to follow; "Make an observational line drawing of the natural object. The drawing of the natural object must fill up the page

FIGURE N.1

"Project Winter Woodland."

A project based on the winter woodland landscape of Hazelwood; an area on the western shore of Lough Gill, County Sligo.

Trainee; _____ Date: _____
Training Centre; _____
Group: _____

Phase Four of "Project Winter Woodland" entailed making observational drawings of two selected natural objects collected in Hazelwood. In an effort to discover and record information about the colour of the objects paint was applied upon the drawing.

This is Phase Five of "Project Winter Woodland". Select three different natural objects. The natural objects must be of different sizes, shapes, textures, and colours.

Place the natural objects over a sheet of sugar paper and move about until a discision is made as to where each natural object will appear in the finished painting.

Think about where one natural object is placed in relation to the other natural objects. Think about how the three natural objects, as a unit, relate to the edge of the page provided.

Make an observational line drawing of the natural object. The drawing of the natural objects must fill up the page as much as possible. Use a 3B pencil and chalk to make the drawing.

JER 19·2·91 P.W.W. N°5.1.

FIGURE N.2

Line is the chief means by which most artists build up the forms in their pictures. By combining lines of different lengths and different directions, an artist makes a drawing. The addition of paint makes the drawing a painting.

It is your job to discover and record information about the colour of the objects.

What colour is the first object? _____

What colour is the second object? _____

What colour is the third object? _____

Do the colours vary from lighter to darker? _____

Do the colours vary from warmer to cooler? _____

Do the colours vary from brighter to duller? _____

Introduce colour into your drawing using waterbased paint.

J.E.R. 19·2·91 P.W.W. N°5.2.

as much as possible. Use a 3B pencil and chalk to make the drawing".

On the top of page two of the phase five instruction pages (See Figure **N.2**) is the following information; "line is the chief means by which most artists build up the forms in their pictures. By combining lines of different lengths and different directions, an artist makes a drawing. The addition of paint makes the drawing a painting".

The instruction continues; "It is your job to discover and record information about the colour of the objects". Next on the page we find six questions about the colour of the objects. At the end of each question there is a space provided for students to give their written replies. The first question is as follows; "What colour is the first object?" while the second question is; "What colour is the second object?" The next question is as follows; "What colour is the third object?" while the fourth question is "Do the colours vary from lighter to darker?" The fifth question is; "Do the colours vary from warmer to cooler?" and the sixth and final question reads as follows: "Do the colours vary from brighter to duller?"

Underneath the questions we read the final instruction: "Introduce colour into your drawing using waterbased paint.

At this point let us look at a selection of works of art created by students while working on phase five of "Project Winter Woodland". We look at a number of observational paintings of natural objects collected in Hazelwood.

Figure **B.207** is an observational painting made by Emmet O'Connor of three different twigs that were discovered in Hazelwood. Emmet first placed the three twigs over the page of sugarpaper and moved them about until he decided where each twig should appear in the finished painting. He thought about where one twig was placed in relation to the other two twigs. He also thought about how the three twigs related as a unit to the edges of the sugarpaper. Emmet began to combine lines of different lengths and different directions to make an observational line drawing of the three twigs on black sugarpaper using a 3B graphite pencil. He employed red, yellow, blue and white "Flo-Paint" ready mixed poster paint in order to make the range of colours required to portray

FIGURE B.207

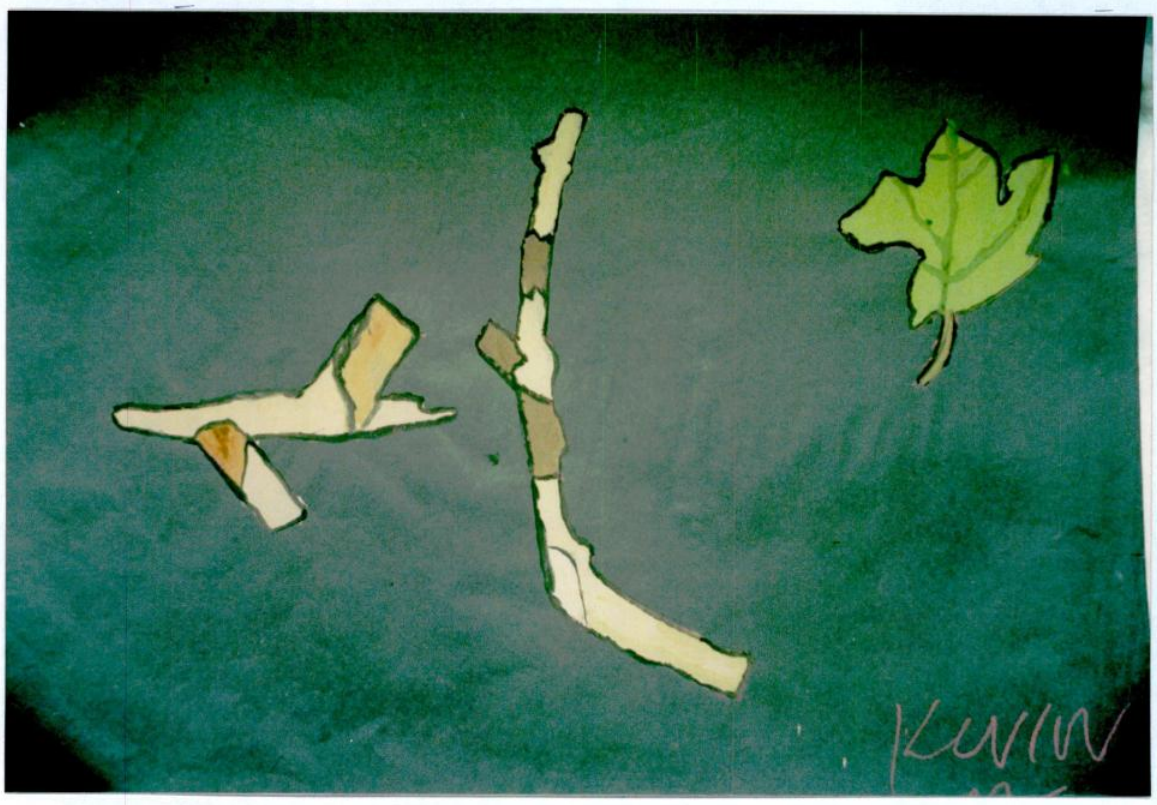

FIGURE B.208

the twigs. Emmet employed simple shapes of flat colour in order to describe the visible appearance of the small branches. Emmet used simple shapes of brown paint to portray the bark on the twigs. He used simple shapes of yellow, ochre, and light brown paint to describe the wood where bark was missing and the lighter areas of the bark.

Figure **B.208** is a photograph of an observational painting made by student Kevin McDonagh of two fractured sections of a branch and one evergreen leaf all of which were discovered in Hazelwood. Kevin first placed the branches and the leaf over the page of sugarpaper and moved then around until he decided where each natural object should appear in the finished painting. He though about where one natural object was placed in relation to the other natural objects. He also thought about how the three natural objects related, as a unit, to the edges of the sugarpaper. Kevin then made observational line drawings of the two sections of a branch and the leaf on black sugarpaper using a 3B graphite pencil and coloured chalk.

He employed red, yellow, blue, white and black ready mixed poster paint in an effort to make the range of colours he required to portray the two sections of a branch and the leaf. Kevin employed simple shapes of flat colour in order to describe the natural objects. He used simple shapes of dark, medium, and light tones of brown to describe the visible appearance of the bark of the branches. He used simple shapes of medium and light tones of green to portray the blade of the evergreen leaf. Kevin used a carefully painted black line in order to emphasise the actual boundries of various sections of the branches. He also used a black line to emphasise the actual boundary of the leaf.

Figure **B.209** is a photograph of an observational painting made by Dominic Calter of one evergreen leaf and two sections of a branch of a deciduous tree. Dominic initially placed the leaf and the small branches over a page of sugarpaper and moved them about until he made a decision as to where the natural objects should appear in the finished observational painting. He considered where one natural object was placed in relation to the other natural objects. Dominic also considered how the three natural objects related, as a unit, to the boundaries of the painting surface. He began the observational painting by making an

FIGURE B.209

FIGURE B.210

observational line drawing of the natural objects on black sugarpaper using a 3B graphite pencil and chalk.

Dominic used red, yellow, blue, white and black ready mixed poster paint in order to create the range of colours he required to describe the colour of the natural objects. He used shapes of flat green paint to describe the areas between the veins of the leaf. Dominic employed a carefully painted black line in order to describe the position of the main, secondary, and small netted veins of the leaf and to emphasise the actual boundary of the leaf. He used a simple shape of flat ochre paint to portray one small branch while he used a similarly simple shape of flat yellow paint to portray the other branch. Dominic described leaf buds on the smaller of the two branches using dots of black paint. He painted the entire area of the page around the portraits of the natural objects using red paint which he applied using interesting vigourous brush strokes.

Figures **B.210** and **B.211** are photographs of two fine observational paintings made by Malcolm Fox of a number of natural objects collected in the winter - woodland landscape of Hazelwood. Before Malcolm began the paintings he placed his selected natural objects on the pages of sugarpaper and moved them about until he made a decision as to where the natural objects should appear in the finished observational paintings. He thought about where one natural object was positioned in relation to other natural objects. He also considered how the natural objects related, as a unit, to the boundary of the painting surface. He began each observational painting by making an observational line drawing of the natural objects on sugarpaper using a 3B pencil and chalk.

Figure **B.210** shows an observational painting made by Malcolm Fox of a confer's cone, a sprig of ivy, and a section of a trees limb. He used red, yellow, blue and white ready mixed poster paint in order to create the range of colours he required to portray the natural objects. He employed a single shape of flat green paint to describe the silhouette shape of the sprig of ivy. Malcolm employed random stabbing brush strokes to apply medium and dark tones of brown paint over a simple shape of light brown paint in a effort to describe the surface texture of the cone. He employed simple shapes of flat dark brown paint to describe the darker areas of the decaying section of a trees limb. Malcolm described areas of the limb where the dark the bark was missing using

shapes of flat light brown paint. Malcolm described a destructive whitish fungus on the limb, which was exposed to damp, using a series of white brush strokes.

Figure **B.211** shows an observational painting made by Malcolm Fox of a cone of a coniferous tree, an evergreen leaf, and a section of a decaying branch. Malcolm employed a number of rather complex shapes of flat brown paint in order to portray the overlapping scales of the cone. He used relatively simple shapes of flat green paint to portray areas between the veins of the leaf. Malcolm used a carefully painted black line in order to describe the main and secondary veins of the leaf and to describe the boundary line of the blade of the leaf. He described the petiole of the leaf using a relatively long and slender shape of flat brown paint. He used simple shapes of flat dark brown paint to portrat dark areas of the decaying branch. Malcolm used a simple shape of flat light brown paint to portray areas of the branch where the bark was missing.

We will now turn our attention to Phase Six of "Project Winter Woodland". Again in the Art, Craft and Design work area I provided students with two A4 phase six instruction pages (See Figure **O.1** and **O.2**).

On the top of page one of the phase six instruction pages (See Figure **O.1**) is the title "Project Winter Woodland". The page is subtitled as follows; "A project based on the winter woodland landscape of Hazelwood; and area on the western shore of Lough Gill, County Sligo".

Under the title and subtitle we read the following information; "Phase One of "Project Winter Woodland" involved going out into the Hazelwood landscape. Your mission was to discover and record information about the winter woodland landscape and also to discover and record information about wooden sculpture pieces located along a trail in the woods. Your mission was to make a number of observational line drawings of various aspects of the Hazelwood area".

Next on the page we read the following instructions; "Phase six of "Project Winter Woodland" entails looking again at the observational line drawings made in the landscape. Carefully study each drawing and try to recall what it was like to be in the Hazelwood landscape on that day. Choose any one of your favourite drawings and answer the questions below".

FIGURE O.1

"Project Winter Woodland"

A project based on the winter woodland landscape of Hazelwood; an area on the western shore of Lough Gill, County Sligo.

Phase One of "Project Winter Woodland" involved going out into the Hazelwood landscape. Your mission was to discover and record information about the winter woodland landscape and also to discover and record information about wooden sculpture pieces located along a trail in the woods. Your mission was to make a number of observational line drawings of various aspects of the Hazelwood area.

Phase Six of "Project Winter Woodland" entails looking again at the observational line drawings made in the landscape. Carefully study each drawing and try to recall what it was like to be in the Hazelwood landscape on that day. Choose any one of your favourite drawings and answer the questions below.

Trainee: _____ Date: _____

The drawing is of what? _____

_____

What made you decide to draw the subject? _____

_____

Recall the colours of your subject. _____

_____

Had the colour of the subject anything to do with your decision to make the drawing, if so, why? _____

_____

Did the colours vary from brighter to darker? _____

P.W.W. Ph.6. J.E.R 25.2.91.

FIGURE O.2

Did the colours vary from warmer to cooler? _____

Did the colours vary from brighter to duller? _____

Is your drawing made up of straight or curved lines? _____

Did you enjoy working out of the Art, Craft, and Design work area in the landscape? Give a reason for your answer. _____

What did you most like about working in the winter woodland landscape? _____

Did you enjoy working side by side with fellow trainees in Hazelwood or would you have rathered to have worked on your own? _____

What did you dislike about working in the winter woodland landscape? _____

Study the observational drawing carefully. Further develop your drawing on the A3 paper provided. You may use your imagination to create a drawing of something the observational drawing suggests to you.

Use a 3B graphite pencil to make your drawing. You may introduce colour into your drawing at some stage using coloured pencils or waterbased paint.

2. P.W.W. Ph.6. J.E.R. 25·2·91

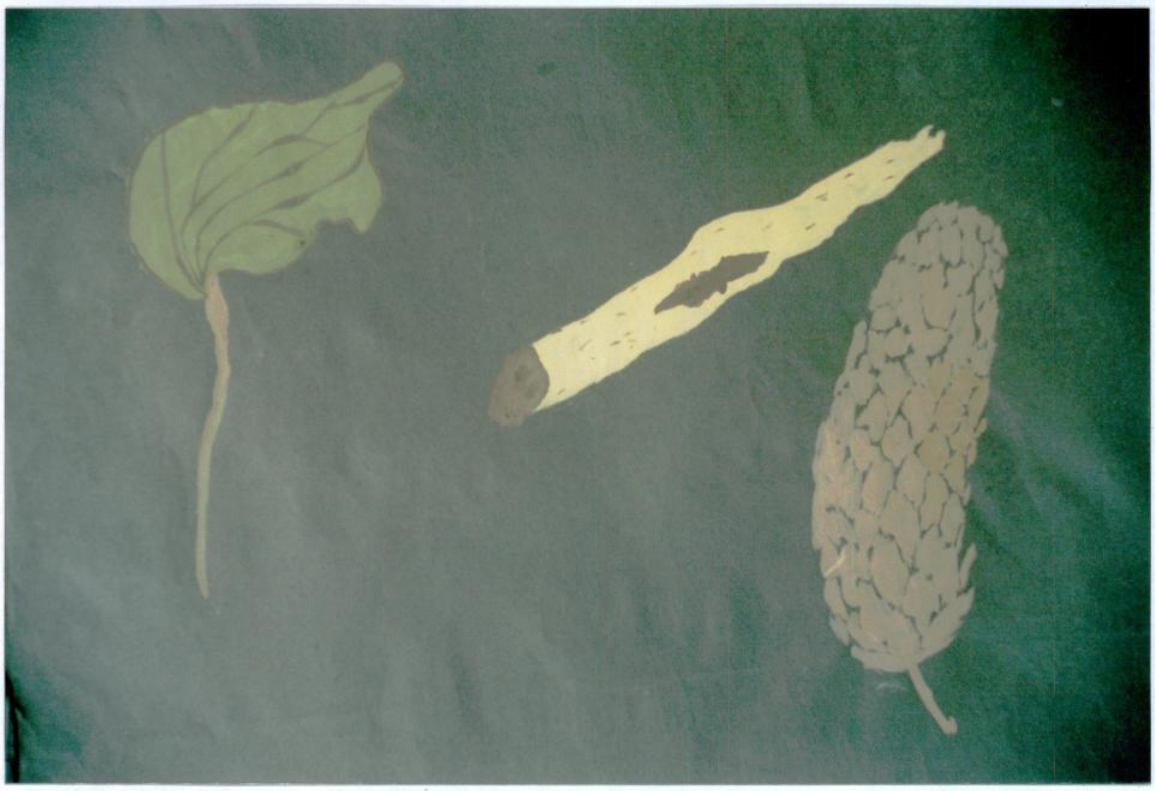

FIGURE B.211

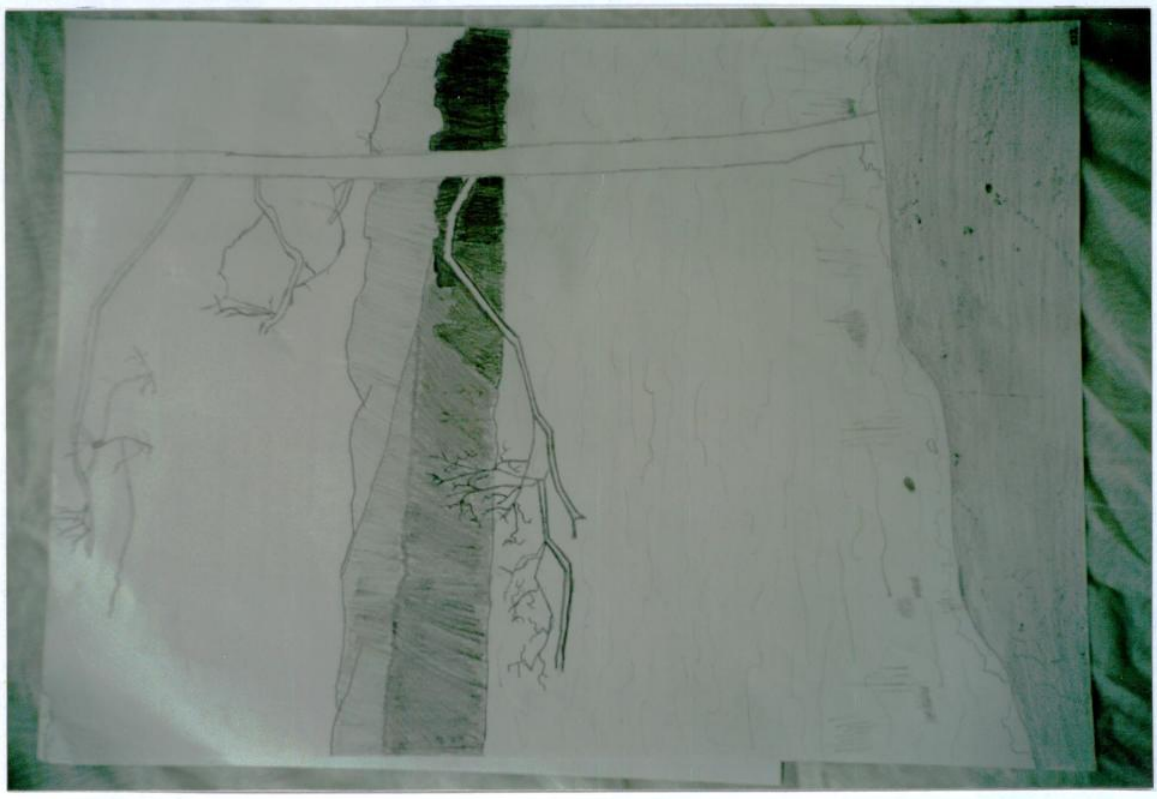

FIGURE B.212

Beneath the instructions we notice spaces available for the students name and the date. Next on the page we find five questions to do with the students selected drawings and the colour of the subject of the drawing.
At the end of each question there is a space provided for students to give a written reply. The first question is as follows; "The drawing is of what?" while question two is "What made you decide to draw the subject?" In question three the student is asked to; "Recall the colours of your subject", and the fourth question is as follows: "Had the colours of the subject anything to do with your decision to make the drawing, if so why?" Question five is; "Did the colours vary from lighter to darker?"

We will now have a look at a selection of works of art created by students while working on phase six of "Project Winter Woodland".

Figure **B.212** is a photograph of a fine drawing of an interesting view of Lough Gill from Nut Point in Hazelwood. The pencil drawing was developed by student Malcolm Fox in the Art, Craft and Design work area from photographic studies made of the Hazelwood landscape (See Figure **B.160**). Malcolm employed a variety of beautiful pencil marks in order to describe the landscape. In the foreground he employed a carefully drawn series of short definite lines to describe the outline of the shape of the deciduous tree which grows near the waters edge at Nut Point. Malcolm employed an unbroken dark wavy line to describe the brow of the bank of the lake. He then shaded in the bank in an effort to describe a small area near the tree where the grass has been eroded due to the volume of people visiting the site. Malcolm used freely drawn horizontal wavy marks to suggest waves lapping on Lough Gill.

Malcolm used largely unbroken dark wavy lines in a effort to describe the outline of the shape of a rather large wooded lake island and areas of Sleive Daeane, a mountain on the southern shore of the lake. Having completed the line drawing of the island and the mountain he then shaded in the areas of the subject that were dark and areas that were lighter. The areas of dark and light are designed to give a flat drawing a three-dimensional quality. Malcolm produced the drawing using a 3B graphite pencil. The different lines and the different tones which make up the drawing were achieved by varying the pressure on the mark making implement.

Figure **B.213** is a photograph of a painting of an interesting view of Lough Gill from an area near the waters edge at Half Moon Bay. The painting was produced by student Vanessa O'Connor using "Flo-Paint", a ready mixed poster paint, on A3 drawing paper. Vanessa developed the work of art from both photographic studies made of the Hazelwood landscape (See Figures **B.107** and **B.108**) and from observational drawings made in the winter woodland landscape. She has employed flat areas of colour to build up the composition. In the foreground Vanessa used carefully positioned bruk strokes of dark brown paint to describe the silhouette of a tall deciduous tree. The tree dominates the entire composition.

The areas of grass near the shore line is described by a flat shape of muted green paint while rocks which were partly submerged in the lake waters at the shoreline are portrayed by simple shapes of flat brown colour.

Through the spreading limbs of the tree we see the ice cold waters of Lough Gill which Vanessa portrayed using a simple shape of flat rather dull, medium toned, blue paint. To the right, across the lake waters she described the silhouette of a group of trees using a simple shape of flat dark brown paint. She described the misty silhouette of parts of Killery mountain and Sleive Daeane using a single simple shape of flat light blue paint. Vanessa managed to describe the cold clear winter sky by the gradation of colours from light blue down to a creamy white at the horizon line.

As she studied the observational drawings she made on a January day in Hazelwood, Vanessa O'Connor tried to recall what it was like to be in the landscape that day. Vanessa then chose her favourite drawing and gave replies to a number of questions which appeared on the phase six instruction pages (See Figures **O.1** and **O.2**). Vanessa begain by recording that the drawing which she selected was one of "a tree". She went on to write that she decided to draw the tree "because it just caught my eye". When asked to recall the colours of the tree Vanessa replied that it was "different colours of brown". Vanessa went on to record that the colours varied from lighter to darker and from warmer to cooler. She also recorded that the colours varied from brighter to duller. She then recorded that the colours of the subject had little to do with her decision to portray the tree.

FIGURE B.213

FIGURE B.214

Vanessa was asked if she enjoyed working outside the warm work area, in the winter landscape; she replied - "Yes, because I like drawing things in the outdoors". She was then asked what she most liked about working in the landscape and replied simply; - "The fresh air". Vanessa went on the record that she enjoyed working side by side with her fellow students in Hazelwood. Finally Vanessa recorded that the things she most disliked about drawing in the winter woodland landscape was the cold weather.

Figure **B.214** is a photograph of a painting of an interesting view of Lough Gill made by student Dominic Calter. Dominic has painted a view of Lough Gill from the rocky shore near Fred Conlons sculpture "Sos Sleibh and Da Ean" (Figures **B.124, B.125,** and **B.157**). The painting was produced by Dominic using a ready mixed poster paint on A2 drawing paper. He developed the painting from photographic studies made of the Hazelwood landscape.

Dominic has portrayed a small wooded lake island near the centre of the composition. The island is known as Willow Island and is situated just over 15 metres from the mainland (Figure **B.157**). Dominic used brush strokes of black paint to describe the outline of the shape of trees on the island. He portrayed the trees and other plant life on the island using different shades of green and brown paint which were applied using various types of brush stroke.

Dominic represented a wall of rocks which was built around the island to keep the waves from wearing away the shore, using brush strokes of black paint.

To the left of the island we see the Hazelwood mainland. Dominic described the Lough Gill shore line using brush storkes of black paint. He employed various types of brush stroke to apply different shades of brown, ochre, yellow, grey and green paint in an effort to describe trees and other plant life on the mainland. Dominic employed various types of brush stroke to apply various shades of brown, grey, ochre, yellow and red paint in order to represent reeds growing along the shore.

Dominic represented the green fields of Calry and north County Leitrim across the lake to the east using flat shapes of green paint. He described thick rows of bushes and small trees which surrounds each field using brush strokes of black

paint. Over the green hills to the east Dominic has painted a large yellow sun rising over the horizon.

Figure **B.215** is a photograph of an interesting drawing of the carved wooden figures of a warrior and a charioteer which are part of James McKenna's sculpture "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" (Figures **B.119** and **B.120**). The drawing was developed in the work area by Kevin McDonagh from both observational drawings made in the hazelwood landscape and from photographic studies made of the same landscape.

Kevin has portrayed the 2.4 metre high carved wooden figure of a charioteer in the foreground. He used a series of relatively faint short pencil marks to describe the outline of the shape of various sections of the charioteer. He employed dark definite pencil marks in an effort to portray the outline shape of the figures head. Kevin used a number of rapidly made faint pencil marks to portray areas of the figure that were in shadow. He also used numerous rapidly and randomly applied brown coloured pencil marks all over the graphite pencil line drawing in order to help describe the texture and colour of the figure.

In the middle ground Kevin portrayed the 3.3 metre high carved figure of a warrior. He employed a series of dark definite pencil marks to portray the outline of the shape of different sections of the warrior. He employed numerous rapidly and randomly applied brown coloured pencil marks over the line drawing in an effort to describe the colour and texture of the figure. We notice that Kevin employed short pencil lines to portray the simple facial features of both figures.

To the right Kevin used dark definite pencil marks to describe one of the two carved wooden wheels which, along with a raised earth mound helps suggest the charioteers chariot. Once again Kevin employed brown coloured pencil marks to describe the colour and texture of the wheel. In the background he used graphite pencil marks to represent the outline of the shape of five tall straight tree trunks. Brown coloured pencil marks were employed to described the colour and texture of the large trees. He represented dead leaves and damp stony soil in the foreground using rapidly and randomly made graphite pencil marks.

FIGURE B.215

FIGURE B.216

Figure **B.216** is a photograph of a painting made by Richard O'Dowd of a section of James McKenna's suite of massive carved wooden figures which is known as "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky". The painting was produced by the student using ready mixed poster paint on A2 drawing paper. Richard developed the work of art in the work area from both observational drawings made in Hazelwood and from photographic studies made of the same area. He wished to portray the sculpture as it appears in its wooden environment.

Near the centre of the painting Richard painted one of the pair of carved wooden horses which stand about 3 metres high and measure over 4.5 metres in length (Figures **B.116** and **B.118**). In the background, to the right of the figure of the horse, we notice a carved wooden figure of a charioteer and a carved wooden wheel (Figures **B.119** and **B.120**). Richard used simple shapes of flat flesh coloured paint to help describe the wooden horse, the wooden charioteer, and the wooden wheel. He introduced thin dark definite graphite pencil marks over the shapes of flat colour in an effort to portray the shape and the structure of the figures.

In the background, behind the wooden figures, Richard described numerous bushes, shrubs, and small trees growing under large trees. He has employed aerial perspective to create the illusion of depth in the flat painting surface. Richard used simple shapes of flat dark toned colour to describe bushes, shrubs, and small trees behind the figures. He used simple shapes of flat medium toned colour to describe larger bushes, shrubs and small trees in the distance.

Richard used broad vertical brush strokes of a medium toned colour to describe large trees behind the figures. He employed thinner vertical and diagonal brush strokes of a lighter toned colour to describe large trees in the distance.

In the foreground Richard portrayed dead leaves, damp stony soil, and grass using vertical and horizontal brush strokes of brown and green paint.

Figure **B.217** is a photograph of an interesting painting made by Jacinta Wallace of a wooden sculpture named "Hazelwood Swan". The 3.9 metre high sculpture was created by Peter Keogh and it is located on an area of grass surrounded by tall deciduous trees near the lake waters at Half Moon Bay (Figures **B.107** and **B.114**). Jacinta produced the painting using ready mixed poster paint on

FIGURE B.217

A3 drawing paper. She developed the painting in the work area from photographic studies made of the sculpture.

Jacinta eliminated the many trees which grow around "Hazelwood Swan" as she did not wish to portray the sculpture as it appeared in its wooded environment. She has employed simple shapes of relatively flat colour in order to build up the composition. She used simple shapes of light and medium tones of blue paint in an effort to describe the sky. Jacinta used simple shapes of medium toned green paint to describe the areas of grass upon which the sculpture is situated.

Jacinta has portrayed the sculpture in the centre of the composition. She had little interest in describing such things as the structure, or the texture, or the colour, of the sculpture. She was interested only in describing the silhouette of the "Hazelwood Swan". Jacinta employed carefully positioned brush strokes of light toned brown paint in order to describe the sculptures silhouette. The image of the sculpture dominates the entire composition.

Jacinta employed simple shapes of flat medium toned brown paint in order to describe an area of stony around the base of the sculpture where the grass had been eroded by the volume of people walking on the site.

Jacinta studied the observational drawings she made on a cold winters day in Hazelwood. She tried to recall what it was like to be in the woodland landscape that January day. Jacinta chose her favourite observational drawing and gave written replies to a number of questions which appeared on the phase six instruction pages (See Figure **O.1** and **O.2**). Jacinta recorded that her favourite observational drawing was one of a "sculpture". She went on to write that she decided to draw the sculpture named "Hazelwood Swan" because it was a "beautiful picture". She was then asked to recall the colours of her subject and she replied that the sculpture was "dull light brown". Jacinta went on to write that the colours varied from lighter to darker and from warmer to cooler. She also recorded that the colours varied from brighter to duller. She recorded that the colours of the subject had little to do with her decision to portray the sculpture.

Jacinta went on to record that the sculpture, "Hazelwood Swan" (Figure **B.114**) was made up of "straight" lines. She was then asked if she enjoyed working away from the warm work area in a cold landscape and she replied - "no". Jacinta was asked if she enjoyed working side by side with fellow trainees in the landscape or would she have rathered to have worked on her own; she answered that she would rather work on her own.

It is now time to turn our attention to the seventh and final phase of "Project Winter Woodland". Phase Seven of the project involved students creating pictures in paper using paint in an effort to portray some aspect of the Hazelwood landscape. I encouraged students to express their own individual view of the winter woodland landscape.

Phase Seven of "Project Winter Woodland" initially entailed students looking again at the observational drawings they made in the Hazelwood landscape. I asked the students to study each of their drawings and to try and recall what it was like to be in Hazelwood on that cold winters day. Students were advised to consider using one or more of the observational drawings as a starting point for a painting or a series of paintings.

Phase Seven of the project also involved students looking at observational drawings and observational paintings made in the work area of natural objects students collected in the landscape. Students were asked to study the observational drawings and observational paintings of natural objects and to try to recall what they experienced as they walked through the winter woodland landscape. I asked trainees to consider using one or more of the observational drawings or observational paintings as a starting point from which they could develop a painting or series of paintings.

Phase Seven of the project also saw students looking closely at a number of colour photographic studies made of the Hazelwood landscape over a period of several weeks during the winter season. Students were asked to consider using one or more of the photographic studies as a starting point from which they could develop a painting or series of paintings.

Let us now look at a selection of paintings created by students while working on Phase Seven of the project over a period of a number of weeks.

Figure **B.218** is a photograph of a painting of an interesting area of a hill which is located about 1.5 kilometres north of the waters of Lough Gill at Hazelwood. The student has painted the hill as it appeared following a snow fall. The picture was developed in the work area by the student using a number of colour photographic studies which were made of the Hazelwood landscape following a snow shower. Figure **B.219** is one of the colour photographic studies which were made of the Hazelwood hill.

The student commenced the picture by making a simple line drawing of the subject on coloured sugarpaper using a 3B graphite pencil and coloured chalk. The painting is a simple yet carefuly designed work of art. Let us again look at the painting (Figure **B.218**) and compare it to the colour photographic study (Figure **B.219**). We notice that the student has decided to eliminate such things as overhead electricity wires, an electricity pole, and a large deciduous tree from the painting in order to emphasise such things as the beautiful shape of the fields and the beautiful curve formed on the steep hill side by a row of bushes and small trees.

The composition has been built up using simple shapes of colour. Rows of bushes and small trees and a plantation of coniferous trees have been used to divide the picture plane into interesting shapes. The shapes which represent fields, bushes, trees and the sky are pleasing to the eye both individually and as a unit.

The picture was painted using a ready mixed poster paint sold under the brand name "Flo-Paint". The student was provided with and used only red, yellow, blue and white ready mixed poster paint to make a range of colours required to portray the snowy landscape.

As we know, Figure **B.218** shows a painting of an area of a hill as it appeared following a snow fall. It is interesting to compare the painting with another painting made months previously by a different student. Figure **B.55** shows a painting of the same area of the hill as it appeared during the summer months of 1990.

Figure **B.220** is a photograph of a painting of an interesting view of Lough Gill made by student Kevin McDonagh. Kevin has painted Lough Gill as it appears when viewed from the north western shoreline at Hazelwood looking towards Killery mountain. He has portrayed the landscape as it appeared following a snow shower.

FIGURE B.218

FIGURE B.219

FIGURE B.220

FIGURE B.221

Figure **B.221** shows Kevin working on the painting which he developed using a number of colour photographic studies which were made of the Hazelwood area following a snow fall. Figure **B.222** is one of the colour photographic studies which were made of Lough Gill from the Hazelwood shoreline.

Kevin commenced the painting by making a line drawing of the landscape on red sugarpaper using a 3B graphite pencil and chalk. He has built up the composition using shapes of flat colour. In the foreground he employed a simple shape of flat brown paint in order to describe an area of exposed rock along the waters edge which is covered in places by decaying vegetation and damp soil and sand. Kevin also employed several shapes of flat brown paint in an effort to describe areas of vegetation and damp soil which had become visible as the blanket of white snow slowly melted. The snow has been portrayed by simple shapes of white paint.

Kevin has portrayed some areas where numerous reeds grow in the shallow waters close to the shore. He employed various vertical brush strokes of brown paint over shapes of orange and ochre paint in an effort to describe the multitude of reeds. The calm waters of the lake have been described by simple shapes of flat light blue paint.

In the background we notice a simple shape of flat brown paint; this shape is there to represent the silhouette of a group of many deciduous trees. Also in the background we notice that Kevin has built up a portrait of Killery mountain using relatively simple shapes of flat colour.

It is quite interesting to compare Kevin's painting with another painting he made many months previously (See Figure **B.58**). Figure **B.58** is a photograph of a painting of the same area of Lough Gill as it appeared during the summer of 1990. The picture was painted using ready mixed poster paint. Kevin used only red, yellow, blue, and white paint to make the range of colours he required to paint the landscape.

Figure **B.223** is a photograph of a painting of an area of Lough Gill made by student Tanya Fox. Like Kevin McDongah, who painted the previous picture (See Figure **B.220**), Tanya decided to paint the lake as it appeared when viewed from the north west shore looking towards the south east. She has portrayed the landscape as it looked after a snow shower.

FIGURE B.222

FIGURE B.223

Tanya developed the painting in the work area from a number of colour photographic studies which were made of the landscape following a snow fall. Figure **B.222** is one of the photographic studies of the area Tanya studied. She commenced the picture by making a line drawing of the landscape on red sugarpaper using a 3B graphite pencil and chalk. She built up the composition using beautiful shapes of flat colour. The various shapes of colour are pleasing to the eye both individually and as a unit.

Tanya painted the picture using only red, yellow, blue and white ready mixed poster paint to make the range of colours she required to portray the landscape. In the foreground she has employed a shape of flat dark brown paint to describe an area of exposed rock along the waters edge; a rock which is covered in places with decaying vegetation and damp soil and sand. Tanya employed several shapes of dark and medium shades of brown paint and ochre paint to suggest areas of vegetation and damp soil which had become visible as the as the blanket of snow slowly melted. Interesting shapes of white paint have been employed to describe snow which still remained on the ground during a thaw.

Tanya portrayed areas where reeds grow in the water near the shoreline in an interesting way. She made no attempt to portray individual reeds. Tanya employed simple shapes of flat brown and ochre paint to describe the silhouettes of large groups of reeds.

The calm waters of Lough Gill have been described by simple shapes of flat light blue and turquoise coloured paint. Tanya has used a simple shape of flat dark brown paint in order to describe the silhouette of a large group of deciduous trees. In the background Tanya built up a portrait of Killery mountain using shapes of flat colour.

It is interesting to compare Tanya's painting of a snowy landscape with Kevin McDongah painting of the same snowy landscape (See Figure **B.220**). It is also interesting to compare Tanya's painting of a winter landscape with Kevin McDonagh's painting of the same landscape as it appeared during the summer of 1990 (See Figure **B.58**).

Figure **B.224** shows a painting of a wooden table and two wooden seats which are located on an area of grass, surrounded by tall deciduous trees in Hazelwood near the waters of Lough Gill.

Student Jacinta Wallace painted this picture of the wooden table and seats as they appeared in the landscape following a snow shower. Figure **B.225** shows Jacinta painting the picture she developed after studying many colour photographic studies of the Hazelwood landscape which were made soon after a snow shower. Figure **B.226** is one of the photographic studies of the wooden table and seats that Jacinta studied.

Jacinta commenced the picture by making a simple line drawing of the wooden objects in their environment on red sugarpaper using a 3B graphite pencil and chalk. She built up the composition using simple shapes of flat colour. She painted the picture using only red, yellow, blue, and white ready mixed poster paint to make the range of colours needed to portray the scene.

Jacinta employed shapes of flat dark brown paint in an effort to describe an area of damp soil covered in places with decaying vegetation around the base of the table and seats. The grass which once grew around the table and seats has been eroded over a period of time by the footsteps of the many people who visit the area. Jacinta has used simple shapes of dark green paint to represent the remaining small areas of grass. She employed simple shapes of white paint in order to describe the patches of snow which remain on the ground during a thaw.

Jacinta used simple shapes of flat light brown paint in an effort to portray the wood which was used to construct the table and seats. She portrayed the blanket of snow which covered the table and seats using simple shapes of flat white paint.

A tarmacadamed road which winds it way through the tall deciduous trees behind the table has been portrayed by simple shapes of flat grey colour. Jacinta employed vertical and diagonal brush strokes of dark and medium shades of brown paint to describe the deciduous trees in the background. The blue waters of Lough Gill can be seen between the trees in the background.

Figure **B.227** is a photograph of a painting of a wooden table and two wooden seats which are situated on an area of grass surrounded by decidious trees about 45 metres from the waters of Half Moon Bay. Like Jacinta Wallace who painted the previous picture (See Figure **B.224**) student Fergus Leggett decided to paint a picture of the wooden table and seats as they appeared in the landscape following a snow shower.

FIGURE B.224

FIGURE B.225

FIGURE B.226

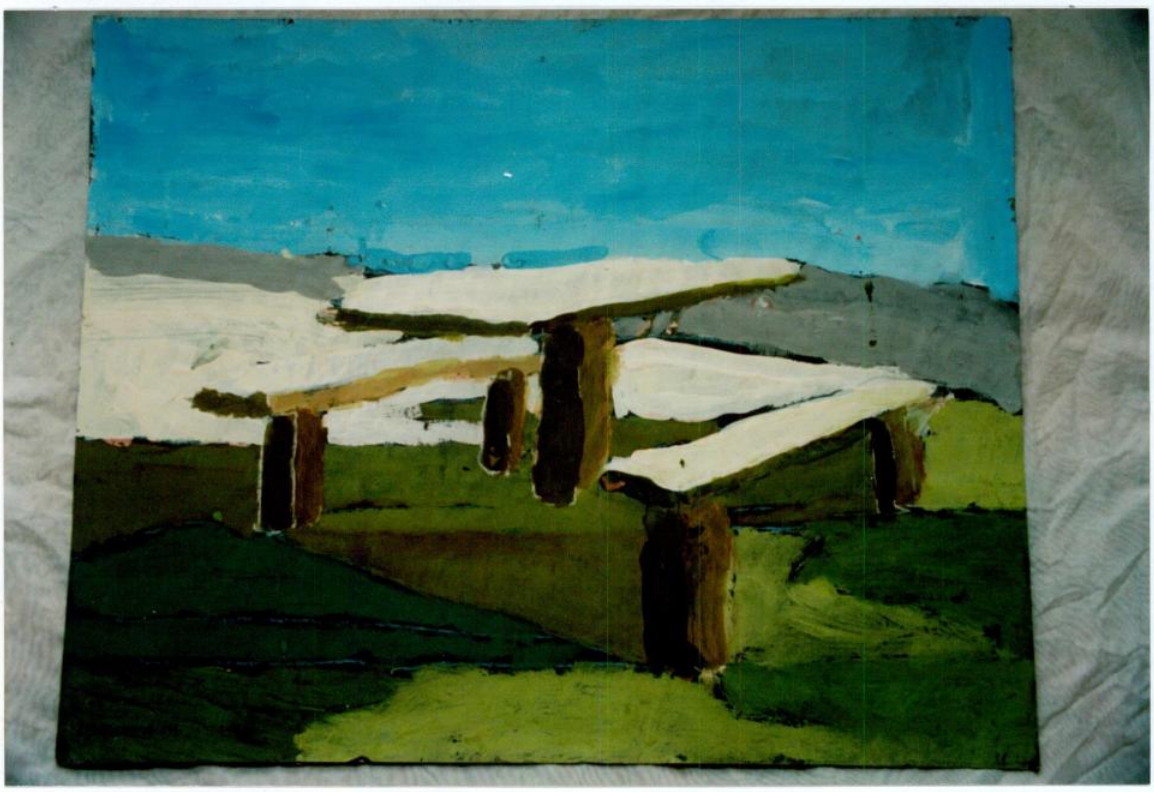

FIGURE B.227

Fergus carefully studied a number of colour photographic studies made of the Hazelwood landscape soon after a snow shower. Figure **B.226** shows one of the photographic studies he used as a starting point from which he developed the painting. He commenced the picture by making a simple line drawing of the wooden objects in a landscape on black sugarpaper using a graphite pencil and chalk.

Fergus used several simple shapes of colour to build up the composition of the picture. He used only red, yellow, blue, and white ready mixed poster paint to make the range of colours required to describe the scene. He decided to eliminate the area of damp soil which surrounds the table and seats and has included in its place an area of green grass. Fergus has employed a number of simple shapes of light, medium and dark shades of green colour in an effort to describe the area of grass. He has used simple shapes of light, medium and dark shades of brown colour to describe the wood which was used to construct the table and seats. He employed simple shapes of white colour which were applied using free brush strokes in an effort to describe the blanket of snow which covered the table and seats and to describe the patches of snow which remained on the grass during a thaw.

Fergus portrayed a road which runs between the table and seats and the lake using simple shapes of grey colour. He decided not to portray any of the tall deciduous trees which grow all around the table and seats. The blue waters of Lough Gill have been described using a simple rectangualar shape of blue colour applied with broad free brush strokes.

Figure **B.228** is a photograph of an interesting painting made by Michael Gaffney. Michael has painted a single withered leaf resting on a blanket of snow which covers the top of a wooden table in the Hazelwood landscape. He carefully studied a number of colour photographic studies made of the Hazelwood area shortly after a snow shower. Figure **B.229** is the photographic study Michael used as a starting point from which he developed the painting.

The painting is simple yet very carefully designed work of art. Michael built up the composition of the painting using a number of simple shapes of colour. He has portrayed a withered leaf on a snow covered board along the central vertical

FIGURE B.228

FIGURE B.229

line of the picture plane. Michael has portrayed sections of two other boards on each side of the central board. Each board on the left of the picture is mirrored by a board on the right. Michael has managed to accomplish a balance or harmony in his painting; this type of balance is known as symmetrical balance. Because the composition of the painting is balanced it is pleasing to the eye.

Michael began the picture by making a simple line drawing on red sugarpaper using a graphite pencil and chalk. He used red, yellow, blue, white and black ready mixed poster paint to make the range of colours required to portray the subject. Michael employed shapes of light, medium, and dark shades of brown colour and shapes of orange colour in an effort to describe the withered leaf. He employed random stabbing brush strokes to apply white paint onto the red sugarpaper in order to describe the texture of the blanket of snow resting on the table top. He applied short brush strokes of grey paint to describe the shadow of the leaf and other shadows in the show. The narrow spaces between each board has been described using shapes of flat black paint.

Figure **B.230** is a photograph of a fine painting made by Sharon McCullagh. Sharon has painted a wooden table and two wooden seats situated on an area of grass, surrounded by tall deciduous trees near the waters of Half Moon Bay in Hazelwood. Sharon decided to paint the table and seats as they appeared in the winter landscape soon after a snow shower. She carefully studied a number of colour photographic studies made of the Hazelwood area after a snow fall. Figure **B.231** is one of the photographic studies Sharon used as a starting point from which she developed the work of art. She began the picture by making a careful line drawing of the wooden objects in their environment on red sugarpaper using a graphite pencil and chalk.

Sharon used a number of beautifully painted shapes of flat colour in order to build up the composition of the painting. She used only red, yellow, blue and white ready mixed poster paint to make the range of colours required to describe the landscape. Sharon has painted the central one of the three boards which make up the table top, along the central vertical line of the picture plane. Sharon painted one board on either side of the central board. She has painted one board on either side of the central board. She has painted one seat on either side of the table. Each board on the left of the picture is mirrored by a board on the right. She

FIGURE B.230

FIGURE B.231

has accomplished a balance or harmony in the lower section of the painting; she has achieved a type of balance known as symmetrical balance.

Sharon employed a number of beautifully designed shapes of light and medium shades of flat green colour to describe the areas of grass in the foreground and in the middleground. Sharon used interesting shapes of light, medium, and dark shades of flat brown colour in an effort to describe the area of damp soil around the table and seats. She used shapes of flat brown colour to portray both the wood which was used to construct the table and seats, plus the tall deciduous trees in the middle ground. The blanket of snow which covered the table and seats, and the patches of melting snow which remained on the grass have been described by carefully painted shapes of flat white paint.

Sharon employed carefully painted shapes of light and medium shades of brown colour in order to portray a wood a deciduous trees across Half Moon Bay. She has used a carefully painted shape of flat brown colour to describe the reflection of the wood in the rippling blue waters of Lough Gill.

Sharon considered carefully where each of the tall deciduous trees should be positioned across the upper section of the landscape in order to help balance the composition. She has managed to space the trees beautifully across the picture. The vertical lines of the trees and the table and seats are beautifully balanced by the horizontal lines of such elements as the wood across the bay, the area of grass and the road in the middleground and the diagonal lines of such elements as grass and soil in the background. Sharon has achieved a balance or harmony in her work of art. The various shapes of colour are pleasing to the eye both individually and as a unit.

Figure **B.232** is a photograph of a fine painting made by Sinead Kelly. Sinead has painted a view of the area along the western shoreline of Half Moon Bay in Hazelwood as it appeared after a snow fall. She has portrayed the area as it appears when one looks east towards Killery mountain from the car parking area near Half Moon Bay.

Sinead carefully studied a number of colour photographic studies made of the Hazelwood landscape after a snow fall. Figure **B.233** is one of the photographic studies Sinead used as a starting point from which she could develop a painting.

FIGURE B.232

FIGURE B.233

Sinead began the picture by making a careful line drawing of the landscape on black sugarpaper with a graphite pencil and chalk.

Sinead employed many beautiful painted shapes of flat colour in order to build up a composition of the painting. She used red, yellow, blue and white ready mixed paint to make different colours needed to portray the scene. The student has employed a shape of flat dark brown colour to describe the tarmacadamed surface of the car parking area. Sinead used simple shapes of medium and dark shades of green colour to portray areas of grass in the left foreground and in the middleground. She employed quite complex shapes of flat dark brown and flat green colour to portray the tall deciduous trees which grow close to the lakes shore. A wooden sculpture named "Hazelwood Swan" (See Figure **B.107** and **B.114**) has been portrayed between the trees near the centre of the painting by a number of simple shapes of flat dark brown colour. Patches of snow which remained on the grass during a thaw have been described by several simple shapes of flat white and light yellow colour.

A forest of coniferous trees growing on the lower slopes of Killery mountain has been described using simple shapes of medium and dark shades of green. The snow covered upper slopes and summit of the mountain has been portrayed using shapes of light and medium shades of grey colour and white colour. Sinead has portrayed the calm lake waters using simple shapes of flat light blue colour.

Sinead considered carefully where each of the tall deciduous trees should be positioned across the picture plane in order to help balance the composition of the painting. She has spaced the trees very well across the picture. The vertical lines of the trees are balanced by the horizontal lines of such elements as the forest on the lower slopes of Killery mountain and the area of grass upon which the sculpture "Hazelwood Swan" stands. The student has achieved a balance or harmony in her work of art.

Figure **B.234** is a photograph of an interesting painting by student Emmet O'Connor. Emmet has painted a picture of a section of sculptor James McKenna's suite of massive carved wooden figures called "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" (See Figure **B.120**). The student studied several colour photographic studies made of the Hazelwood area following a snow shower. Emmet

used both observational drawings which he made in the Hazelwood landscape and photographic studies such as Figure **B.235** as starting points from which he developed the composition of the picture. He decided to paint one of the pair of carved wooden horses which stand about 3 metres high and measure over 4.5 metres in length (See Figures **B.116, B.118** and **B.235**). He has portrayed the carved wooden horse as it looked soon after a snow fall.

Emmet began the picture by making a careful line drawing of the wooden horse on red sugarpaper using a graphite pencil and chalk. He employed a number of carefully painted shapes of colour in order to build up the composition of the picture. He used red, yellow, blue and white ready mixed poster paint to mix the colours he required to describe the carved horse in a landscape.

FIGURE B.234

FIGURE B.235

CONCLUSION

CONCLUSION

As I stated earlier in the text, before each class I must do a number of things such as, review subject matter, prepare learning activities, and plan special projects.

In Section 2 I have documented the entire life cycle of my personal Art, Craft and Design project which I entitled "Project Eanach". Working on "Project Eanach" has provided me with an opportunity to design an Art, Craft and Design project to be carried out in the classroom at Junior Certificate level using a certain method of teaching.

Working on "Project Eanach" has also provided me with an opportunity to study an environmental phenomenon in depth. "Project Eanach" was based on the beautiful landscape around my family home in Hazelwood, County Sligo. "Project Eanach" was a drawing, painting and textile printing project concerned with the portrayal of the Hazelwood landscape.

In Section 3 I have documented the initial phase of the second Art, Craft and Design project which I designed and later carried out in the classroom at Junior Certificate level using certain method of teaching. I entitled the initial phase of the project - "Project Hazelwood". "Project Hazelwood" has provided students with an opportunity to study an environmental phenomenon in depth. The project has provided students with an opportunity to study the appearance of the landscape around my family home in Hazelwood, County Sligo during the months of May, June and July 1990. "Project Hazelwood" was a drawing and painting project concerned with the portrayal of summer landscape of Hazelwood.

In Section 4 I have documented the second phase of the Art, Craft and Design project which I designed and carried out in the classroom at Junior Certificate level using a certain method of teaching. I entitled the second phase of the project - "Project Winter Woodland". "Project Winter Woodland" has provided students with an opportunity to study an environmental phenomenon in depth. The project has provided students with an opportunity to study the appearance of the Hazelwood landscape during the months of January and February 1991. "Project Winter Woodland" was a drawing and painting project concerned with the portrayal of the winter landscape of Hazelwood.

Before I could begain to design and carry out "Project Eanach", "Project Hazelwood" and "Project Winter Woodland" I felt that I had to identify the educational relevance of such Art, Craft and Design projects. I also felt that there were a number of other things that I had to clarify in my mind. In Section 1 I have examined the subject of "education" in general. I have looked again at such things as the objectives of education in general, the different kinds of education and the educative process. I also had a brief look at what some people believe should be taught in schools.

In Section 1 I have also examined the subject of "teaching" in general. I have looked again at a teachers duties before looking at teaching as a career. I have also looked briefly at teacher training in general in Ireland before examining the training of teachers of Art, Craft and Design in Ireland.

Having examination the subjects of "education" in general, and the "teaching" in general I went on to have a close look at a specific area of education. I have taken a close look at the position of the arts in education. I carefully examined the contents of The Arts in Education which is a Curriculum and Examination Board discussion paper of 1985. I feel that it has been most beneficial for me to have studied the rationale for the arts in Irish education. It was also of great benefit of me to examine the rationale of visual arts education and to examine the situation of visual arts in schools in the mid 1980's. I have looked closely at the recommendations made in The Arts in Education.

In August 1987 the Curriculum and Examination Board published the report of the Board of Studies for the Arts which was called The Arts. In Section 1 I have examined the contents of The Arts discussion paper. It has been most beneficial for me to have looked once again at the aims of visual arts education.

In the concluding part of Section 1 I have had a close look at the Art, Craft and Design Junior Certificate Syllabus. I feel that it is imperative that a teacher closely examines the Art, Craft and Design Junior Certificate Syllabus before designing and putting into operation projects such as "Project Eananc", "Project Hazelwood" and "Project Winter Woodland" which are designed to be carried out in the classroom at Junior Certificate level.

As I have stated, Section 1 documents a number of subjects including education, teaching, and the arts in education. It has been a thoroughly beneficial exercise for me to examine such subjects. Documenting Section 1 has helped me to identify the educational relevance of "Project Eanach", "Project Hazelwood", and "Project Winter Woodland" which I designed and put into operation.

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Quotation Number	Origin Of Quotation
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QUOTATIONS WHICH APPEAR THROUGHOUT THE ARTICLE ABOUT "PROJECT EANACH".

Quotation Number	Origin of Quotation
B.1 - B.6	Guidelines for Art Teachers; Art, Craft and Design Junior Certificate Syllabus
B.7	"Local History"; The Hazelwood Sculpture Trail; Interaction Publications Project County Sligo V.E.C.

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B.8 - B.10	"Natural History"; The Hazelwood Sculpture Trail; Interaction Publications Project. County Sligo V.E.C.
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QUOTATIONS WHICH APPEAR THROUGHOUT THE ARTICLE ON "PROJECT HAZELWOOD".

Quotation Number	Origin of Quotation
C.1	Discover Sligo Ireland; Published by County Sligo Tourism Council with assistance of Donegal-Leitrim-Sligo Tourism and Bord Failte.
C.2 - C.3	Touring Map of Ireland; The Automobile Association, 1975.
C.4 - C.6	Discover Sligo Ireland; Published by County Sligo Tourism Council with assistance of Donegal-Leitrim-Sligo Tourism and Bord Failte.
C.7 - C.8	O'Duibhir, J. "Before You Go"; Fleadh Cheoil na hEireann Sligeach Eireann 1990. Comhaltas Ceoltori Eireann.
C.9 - C.11	"Natural History". The Hazelwood Sculpture Trail: Interaction Publications Project. County Sligo V.E.C.
C.12 - C.16	Regan, Leo. The Hazelwood Sculpture Trail: Interaction Publications Project. County Sligo V.E.C.
C.17 - C.22	"Painting" World Book Encyclopedia. 1975.
C.23 - C.25	"The Visual Arts". The Arts in Education A Curriculum and Examinations Board Discussion Paper, 1985.
C.26 - C.27	McKenna, James. The Hazelwood Sculpture Trail: Interaction Publications Project. County Sligo V.E.C.

Quotation Number	Origin of Quotation
C.28	Curriculum and Examinations Board, The Arts; a Report of the Board of Studies. August 1987.
C.29	Conlon, Fred; The Hazelwood Sculpture Trail: Interaction Publications Project. County Sligo V.E.C.
C.30	Cox, Gerard: The Hazelwood Sculpture Trail: Interaction Publications Project. County Sligo V.E.C.
C.31	Mortell, Bernard; The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.

QUOTATIONS WHICH APPEAR THROUGHOUT THE ARTICLE ON "PROJECT WINTER WOODLAND"

Quotation Number	Origin of Quotation
C.32 - C.34	Young, Gordon. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.
C.35	Rogers, Cillian. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.
C.36 - C.37	McKenna, James. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.
C.38	McDonagh, Eileen. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.
C.39	Leyden, Brian. The Hazelwood Sculpture Trial. Interaction Publications Project. County Sligo V.E.C.
C.40 - C.42	Conlon, Fred. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.
C.43 - C.44	Rooney, Frances. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.
C.45 - C.46	Walsh, Seamus. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.
C.47	Rogers, Cillian. The Hazelwood Sculpture Trail. Interaction Publications Project. County Sligo V.E.C.

PHOTOGRAPHS WHICH APPEAR THROUGHOUT THE ARTICLE ON "PROJECT EANACH".

Colour photographs appear throughout the article on "Project Eanach". These photographs illustrate information that is discussed in the text, and the text, in turn, describes the photographs.

Figure A.1	Lough Gill at Hazelwood.
Figure A.2	Trees near the Lough Gill shoreline at Hazelwood.
Figure A.3	Fred Conlons sculpture "Sos Sleibh and Da Ean" situated near Willow Island on the shores of Lough Gill.
Figure A.4	Birds nest among tangled branches of a deciduous tree growing in Hazelwood.
Figure A.5	Section of a number of reeds growing close to the waters of Lough Gill at Hazelwood.
Figure A.6	Deciduous tree growing near Lough Gill at Hazelwood.
Figure A.7	Twisted limbs of a deciduous tree growing near Lough Gill at Hazelwood (See also Figure A.6).
Figure A.8	Small area of a rocky section of Lough Gill shoreline.
Figure A.9	A pencil drawing on paper which I made of an unusual formation of white scum on the waters of Lough Gill at Hazelwood.
Figure A.10	Waterlily growing in shallow water among reeds along the Lough Gill shoreline.
Figure A.11	A pencil drawing on paper which I made of a waterlily growing in the shallow waters among reeds along the Lough Gill shoreline.
Figure A.12	Observational drawing which I made using a pencil on paper of the trunk of a tree which grows in Hazelwood.
Figure A.13	Observational pencil drawing on paper which I made of a cone that I found under a coniferous tree in Hazelwood.
Figure A.14	Painting which I made using acrylic paint on paper. I developed the painting of a narrow treelined lane in Hazelwood from my photographs of the area.
Figure A.15	Painting I made using acrylic paint on paper attached to a board. I developed the painting of a wooden gate that hung across a gap in a fence behind my family home in Hazelwood from my photographs of the area.

Figure A.16 Observational painting I made during the month of November of a late evening scene in Hazelwood. I made the painting using acrylic paint on a cotton cloth supported by a board.

Figure A.17 Observational painting I made during December of a late evening scene in Hazelwood. I made the painting by applying paint on to a cotton cloth supported by a board.

Figure A.18 Observational painting I made during January of an evening scene in north County Sligo. I made the painting by using acrylic paint on a cotton cloth supported by a board.

Figure A.19 Painting I made using acrylic paint on paper. I developed this painting of an area in Calry, County Sligo using my photographs of the region.

Figure A.20 Painting I made using acrylic paint on paper. I developed this painting of an area near my family home in Hazelwood using my photographs of the region.

Figure A.21 Observational painting I made in March of a hill near my family home in Hazelwood. I made the painting using acrylic paint on cotton cloths supported by boards.

Figure A.22 Observational painting I made in March of an area of Hazelwood east of my family home. I made the painting by applying acrylic paint to a cotton cloth suppported by a board.

Figure A.23 Painting I made using acrylic paint on paper. This painting of a furrowed field in Hazelwood was developed using my photographs of the area.

Figure A.24 Observational painting I made during the month of April of an area of a hill near my family home in Hazelwood. I made the painting using acrylic paint on cotton cloth supported by boards.

Figure A.25 Observational painting I made during the month of April of fields near my family home in Hazelwood. I made the painting using acrylic paint on a cotton cloth supported by a board.

Figure A.26 Observational painting I made during the month of May of an area in the woods in Hazelwood near the waters of Lough Gill. I painted the picture using acrylic paint on a cotton cloth supported by a board.

Figure A.27 Painting I made using acrylic paint on paper. I developed the painting of an area of the Lough Gill shoreline at Hazelwood using my photographs of the area.

Figure A.28 Photocopy of a drawing of an area of the Lough Gill shoreline at Hazelwood. I developed the original drawing from my photographs of the area.

Figure A.29 Painting I made using acrylic paint on paper. I developed the painting of an area of the Lough Gill shoreline at Hazelwood using my photographs of the region.

Figure A.30 Painting I made using acrylic paint on paper. I developed this painting of an area of the Lough Gill shoreline at Hazelwood using my photographs of the region.

Figure A.31 Drawing which I made using pencil on paper. I developed this drawing from my photographs of a waterlily which I discovered growing among reeds close to a section of the Lough Gill shoreline.

Figure A.32 Coloured photocopy enlargement of one of my colour photographs. The original photograph is of a waterlily which I discovered growing among reeds close to a section of the Lough Gill shoreline.

Figure A.33 Photocopy of a drawing I made of a waterlily which I discovered growing among reeds close to a section of Lough Gill shoreline. I developed the original drawing from my photographs of plants which grow close to the Lough Gill shoreline.

Figure A.34 Colour test. Semi-transparent pigment colours printed on cotton fabric using the screen printing process. Where colours overlap a new colour emerges. The colour test helped me to determine which four colours, when printed over the same four colours, could provide me with the range of colours I required to made an image on fabric using the screen printing process. The image I wished to print was based on a waterlily growing among reeds (See Figure A.32).

Figure A.35 Colour test. Semi-transparent pigment colours printed on fabric using the screen printing process. The colour test helped me determine which 'four colours, when printed over the same four colours, could provide me with the range of colours I required to make an image on fabric using the screen printing process. The image I wished to print was based on a waterlily growing among reeds.

Figure A.36 Photocopy enlargement of a drawing I made of a waterlily growing close to the Lough Gill shoreline. The original drawing was developed from my photographs of the Lough Gill shoreline. Spaces between the lines of the drawing are numbered. Each number represents one colour selected from a colour test (See Figures A.34 and A.35).

Figure A.37 Image I made by painting opaque drawing ink on to semi-transparent drafting film. This image was used to produce a photographic screen stencil. The screen was used to print the semi-transparent colours I used to produce a screen print on fabric based on a waterlily (See Figure A.41).

Figure A.38 Image I made by painting opaque drawing ink onto semi-transparent drafting film. This image was used to produce a photographic screen stencil which was used to print the semi-transparent colour - light green, the second of four semi-transparent colours I used to produce a screen print on fabric (See Figure A.41).

Figure A.39 Image I made by painting opaque drawing ink onto semi-transparent drafting film. This image was used to produce a photographic screen stencil which was used to print the semi-transparent colour - reddish brown, the third of four semi-transparent colours I used to produce a screen print on fabric (See Figure A.41).

Figure A.40 Image I made by painting opaque drawing ink onto semi-transparent drafting film. This image was used to produce a photographic screen stencil which was used to print the semi-transparent colour - brown, the fourth of four semi-transparent colours I used to produce a screen print on fabric (See Figure A.41).

Figure A.41 Print which I produced by applying semi-transparent colours onto a light blue fabric using the screen printing process. I developed the design for the printed image from my photographs of a waterlily which I discovered growing among reeds close to a section of Lough Gill shoreline.

Figure A.42 Print which I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the printed image from my photographs of a waterlily (See Figure A.32).

Figure A.43 Print I produced by applying semi-transparent pigment colours onto an unbleached linen fabric using the screen printing process. I developed the design for the printed image from my photographs of a waterlily.

Figure A.44 Print I produced by applying semi-transparent pigment colours onto a cotton fabric using the screen printing process. I developed the design for the printed image from my photographs of a waterlily.

Figure A.45 Print I produced by applying semi-transparent pigment colours onto a linen hessian fabric using the screen printing process. I developed the design for the printed image from my photographs of a waterlily.

Figure A.46 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily.

Figure A.47 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily.

Figure A.48 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily.

Figure A.49 Print I produced by applying semi-transparent pigment colours onto a fabric using the screen printing process. I developed the design for the fabric print from my photographs of a waterlily.

PHOTOGRAPHS WHICH APPEAR THROUGHOUT THE ARTICLE ON "PROJECT HAZELWOOD".

Colour photographs appear throughout the article on "Project Hazelwood". These photographs illustrate information that is discussed in the text, and the text, in turn, describes the photographs.

Figure B.1	Students making observational drawings in Hazelwood, County Sligo.
Figure B.2	Students making observational drawings in Hazelwood.
Figure B.3	Observational drawing of plants by Patrick Farrell.
Figure B.4	Students making observational drawings in Hazelwood.
Figure B.5	Half Moon Bay shoreline, Hazelwood.
Figure B.6	Half Moon Bay shoreline, Hazelwood.
Figure B.7	Half Moon Bay shoreline, Hazelwood.
Figure B.8	Half Moon Bay shoreline, Hazelwood.
Figure B.10	Observational drawing of a tree by Kieran McGlinchey.
Figure B.11	Observational drawing of Killery mountain by Jacky Hunt.
Figure B.12	Observational drawing of Lough Gill shoreline by Michael Gaffney.
Figure B.13	Sculpture; "Wood Gatherer" by Jackie McKenna.
Figure B.14	Sculpture; "Wood Gatherer" by Jackie McKenna.
Figure B.16	Sculpture; "Hazelwood Swan" by Peter Keogh.
Figure B.17	Sculture; "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" by James McKenna.
Figure B.18	Sculpture; "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" by James McKenna.
Figure B.19	Students making observational drawings of a section of "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".
Figure B.20	Students making observational drawings of a section of "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".
Figure B.21	Sculpture; "Diarmuid agus Grainne" by Eileen McDonagh.
Figure B.22	Sculpture; "Spiral" or "Serpent Oracle" by Brian Leyden.
Figure B.23	Sculpture; "Sos Sleibh and Da Ean" by Fred Conlon.
Figure B.24	Sculpture; "Sos Sleibh and Da Ean" by Fred Conlon.
Figure B.25	Willow Island of Lough Gill at Hazelwood.
Figure B.26	Sculpture; "Boat House Platform" by Gerard Cox.
Figure B.27	Sculpture; "Boat House Platform" by Gerard Cox.
Figure B.28	Stone structure in Hazelwood.

Figure B.56	Painting of Lough Gill as it appears from a hill top in Hazelwood by Vanessa O'Connor.
Figure B.57	Painting of fields in Hazelwood by Earl Gillespie.
Figure B.58	Painting of a bay of Lough Gill at Hazelwood by Kevin McDonagh.
Figure B.59	Painting of a mute swan with her cygnets on Lough Gill by Sharon McCullagh.
Figure B.60	Painting of small boat moored along the Lough Gill shoreline at Hazelwood, by Patrick Farrell.
Figure B.61	Painting of small boat moored along the Lough Gill shoreline at Hazelwood, by Sharon McCullagh.
Figure B.62	Painting of small boat moored along the Lough Gill shoreline at Hazelwood by Earl Gillespie.
Figure B.63	Painting by Jacky Hunt of sculpture called "Wood Gatherer".
Figure B.64	Painting by Emmet O'Connor of sculpture called "Wood Gatherer".
Figure B.65	Painting by Alan Rooney of sculpture called "Wood Gatherer".
Figure B.66	Painting of deciduous tree near the Lough Gill shoreline at Hazelwood by Sinead Kelly.
Figure B.67	Painting of deciduous tree near the Lough Gill shoreline at Hazelwood by Michael Gaffney.
Figure B.68	Painting of Half Moon Bay shoreline at Hazelwood.
Figure B.69	Painting of Half Moon Bay shoreline at Hazelwood by Alan Rooney.
Figure B.70	Painting of Half Moon Bay shoreline at Hazelwood by Raymond McGoldrick.
Figure B.71	Painting of Half Moon Bay shoreline at Hazelwood by Amanda Innes.
Figure B.72	Mark Rooney displaying his painting of Half Moon Bay shore line (Figure **B.73**).
Figure B.73	Painting of Half Moon Bay shoreline at Hazelwood by Mark Rooney.
Figure B.74	Painting by Patrick Farrell of sculpture named "Hazelwood Swan".
Figure B.75	Painting by Andrew McManus of a wooden bench located near Half Moon Bay.
Figure B.76	Kevin Geraghty displaying his painting of a deciduous tree which grows near Half Moon Bay.
Figure B.77	Painting by Kevin Geraghty of a deciduous tree which grows near Half Moon Bay.
Figure B.78	Painting of a deciduous tree which grows near Half Moon Bay by Sinead Kelly.

Figure B.79	Painting by Alan Rooney of a section of sculpture called "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".
Figure B.80	Patrick Farrell displaying his painting of a section of sculpture named "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".
Figure B.81	Painting by Patrick Farrell of a section of "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".
Figure B.82	Painting by Vinny O'Reilly based on a section of "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".
Figure B.83	Painting by Siobhan Gorevan of sculpture called "Spiral" or "Serpent Oracle".
Figure B.84	Painting of Willow Island in Lough Gill at Hazelwood by Michael Gaffney.
Figure B.85	Painting of Willow Island, Lough Gill by Raymond McGoldrick.
Figure B.86	Painting of Willow Island, Lough Gill by Joseph Rooney.
Figure B.87	Painting of a mute swan with her cygnets on Lough Gill by Sinead Kelly.
Figure B.88	Painting by Siobhan Gorevan of sections of five trees which grow in Hazelwood.
Figure B.89	Painting by Sinead Kelly of sculpture entitled "Sos Sleibh and Da Ean".
Figure B.90	Painting by Philip McLoughlin of sculpture entitled "Sos Sleibh and Da Ean".
Figure B.91	Painting by Glen Cummins of sculpture called "Boat House Platform".
Figure B.92	Vinny O'Reilly displaying his painting of a stone structure located in Hazelwood".
Figure B.93	Painting by Vinny O'Reilly of a stone structure located in Hazelwood.
Figure B.94	Painting by Michael Gaffney of sculpture named "Giant Mushroom Cluster".
Figure B.95	Painting by a student of sculpture named "Giant Mushroom Cluster".
Figure B.96	Painting by Vanessa O'Connor of sculpture entitled "Giant Mushroom Cluster".
Figure B.97	Painting by Emmet O'Connor of sculpture entitled "Giant Mushroom Cluster".

Figure B.98 Painting by Jacky Hunt of sculpture entitled "Giant Mushroom Cluster".

Figure B.100 Selection of paintings made by students while working on "Project Hazelwood" hanging together.

PHOTOGRAPHS WHICH APPEAR THROUGHOUT THE ARTICLE ENTITLED "PROJECT WINTER WOODLAND".

Colour photographs appear throughout the article on "Project Winter Woodland". These photographs illustrate information that is discussed in the text, and the text, in turn, describes the photographs.

Figure B.101 Kevin McDonagh making observational drawing of a natural object as he sits in the Hazelwood landscape.

Figure B.102 Observational drawing by Martin McGrath of a small section of a dead branch.

Figure B.103 Observational drawing by Maighread O'Leary of an ivy leaf and another natural object.

Figure B.104 Students making observational drawings of the Half Moon Bay shoreline at Hazelwood.

Figure B.105 Half Moon Bay shoreline at Hazelwood.

Figure B.106 Half Moon Bay shoreline at Hazelwood.

Figure B.107 Half Moon Bay shoreline at Hazelwood.

Figure B.108 Half Moon Bay shoreline at Hazelwood

Figure B.109 Observational drawing by Andrew McManus of section of Half Moon Bay shoreline.

Figure B.110 Observational drawing by Vanessa O'Connor of section of Half Moon Bay shoreline.

Figure B.111 Observational drawing by Maighread O'Leary of Half Moon Bay.

Figure B.112 Sculpture entitled "An Iascaire - The Fisherman", by Gordon Young.

Figure B.113 Sculpture called "Wood Gatherer" by Jackie McKenna.

Figure B.114 Sculpture called "Hazelwood Swan" by Peter Keogh.

Figure B.115 Sculpture called "Interaction" by Cillian Rogers.

Figure B.116 Students making observational drawings of section of sculpture called "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".

Figure B.117 Students making observational drawings of section of "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".

Figure B.118 Students making observational drawings of section of "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".

Figure B.142	Deciduous tree growing near Half Moon Bay at Hazelwood.
Figure B.143	Deciduous tree growing in Hazelwood.
Figure B.144	Deciduous tree growing in Hazelwood.
Figure B.145	Observational drawing by Raymond McGoldrick of a coniferous tree and a deciduous tree which grow in Hazelwood.
Figure B.146	Observational drawing by Sinead Kelly of a deciduous tree growing near Half Moon Bay.
Figure B.147	Observational drawing by Maighread O'Leary of a deciduous tree growing in Hazelwood.
Figure B.148	Observational drawing by Michael Gaffney of a deciduous tree growing in Hazelwood.
Figure B.149	Observational Drawing by Jacky Hunt of deciduous tree growing in Hazelwood.
Figure B.150	I appear in Figure B.150 giving some advice to one of the three students making observational drawings of an interesting view of Lough Gill at Hazelwood.
Figure B.151	Wood of deciduous trees across a Lough Gill by at Hazelwood.
Figure B.152	Small boat moored to a stone pier on the wooded shores of Lough Gill at Hazelwood.
Figure B.153	The sculpture "An Iascaire - The Fisherman" stands along the wooded shoreline of Lough Gill at Hazelwood.
Figure B.154	Small boat moored on the wooden shores of Lough Gill at Hazelwood.
Figure B.155	The wooded shoreline of Lough Gill at Hazelwood.
Figure B.156	The wooded shoreline of Lough Gill at Hazelwood.
Figure B.157	Willow Island on Lough Gill near the wooded mainland at Hazelwood.
Figure B.158	Reeds growing close to the wooded shores of Lough Gill at Hazelwood.
Figure B.159	Frances Rooney's untitled sculpture surrounded by many deciduous trees near the Lough Gill shoreline at Hazelwood.
Figure B.160	Deciduous tree near the Lough Gill shoreline in Hazelwood.
Figure B.161	Observational drawing by Raymond McGoldrick of a deciduous tree which grows near the Lough Gill shoreline at Hazelwood.
Figure B.162	Observational drawing by Emmet O'Connor of group of deciduous trees which grow near the lake shore at Hazelwood.

Figure B.163 Observational drawing by Glynn Cummins of deciduous trees which grow close to the lake shore at Hazelwood.

Figure B.164 Observational drawing by Mark Gaffney of Willow Island on Lough Gill which is located close to the wooded mainland at Hazelwood.

Figure B.165 Observational drawing by Maighread O'Leary of a Lough Gill bay at Hazelwood (See Figure B.151).

Figure B.166 Observational drawing by Vanessa O'Connor of a view of Lough Gill which includes a number of deciduous trees.

Figure B.167 Wooden table and wooden seats at Half Moon Bay in Hazelwood.

Figure B.168 Sculpture entitled "The Folly" located near Half Moon Bay.

Figure B.169 Man-made wooden object located near Half Moon Bay.

Figure B.170 Man-made wooden object located near Half Moon Bay.

Figure B.171 Observational drawing by Glynn Cummins of section of sculpture called "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".

Figure B.172 Observational drawing by Raymond McGoldrick of a wooden seat located near Half Moon Bay.

Figure B.173 Observational drawing by Tanya Fox of an area of grass under large decidious trees next to a car parking area in Hazelwood.

Figure B.174 Observational drawing by Vanessa O'Connor of an area of grass under decidious trees, next to a car parking area in Hazelwod.

Figure B.175 Selection of natural objects which students collected in Hazelwood.

Figure B.176 Student Martin McGrath giving written replies to questions which appear of phase two of "Project Winter Woodland" instruction pages (Figures K.1 and K.2) regarding any natural objects he collected in Hazelwood.

Figure B.177 Student Sinead Kelly reading one of the phase two of "Project Winter Woodland" instruction pages (Figures K.1 and K.2). Sinead holds a drawing page upon which she has completed an observational drawing of a small branch.

Figure B.178 Observational drawing by Sinead Kelly of the whole of a small branch which was discovered in Hazelwood.

Figure B.179 Observational drawings by Sinead Kelly of interesting areas of a small branch which was collected in Hazelwood.

Figure B.180 Observational drawings by Jason Mills of various plants found in Hazelwood.

Figure B.181 Observational drawings by Shane Quinn of a rock of crystalline formation collected in the County Sligo landscape.

Figure B.182 Observational drawings by Mark Gaffney of a small section of a plant found in Hazelwood (See Figure N.183).

Figure B.183 Student Mark Gaffney making an observational drawing of a small section of a plant collected in Hazelwood.

Figure B.184 Observational drawing by Jacky Hunt of an ivy leaf collected in Hazelwood.

Figure B.185 Observational drawing by Jacky Hunt of an interesting section of an ivy leaf discovered in Hazelwood.

Figure B.186 Obsevational drawing by Jacky Hunt in an interesting section of an ivy leaf collected in Hazelwood.

Figure B.187 Observational drawings by Shane Quinn of a small branch collected in Hazelwood.

Figure B.188 Observational drawing by Mark Gaffney of a small branch found in the Hazelwood landscape.

Figure B.189 Observational drawing by Sarah Phelan of an ivy branch collected in Hazelwood.

Figure B.190 Observational drawings by Sarah Phelan of interesting sections of an ivy leaf found in Hazelwood.

Figure B.191 Observational drawing by Joseph Rooney of small section of a branch discovered in the Hazelwood landscape.

Figure B.192 Observational drawing by Jason Mills of a small branch collected in Hazelwood.

Figure B.193 Observational drawing by Jason Mills of an interesting area of small branch found in Hazelwood.

Figure B.194 Observational drawing by Dominic Calter of a leaf found in the Hazelwood landscape.

Figure B.195 Observational drawing by Dominic Calter of a section of a leaf collected in Hazelwood.

Figure B.196 Observational drawing by Shane Quinn of an ivy leaf discovered in Hazelwood.

Figure B.197 Observational drawing by Shane Quinn of a section of an ivy leaf discovered in Hazelwood.

Figure B.198 Observational Drawing by Martin McGrath of an ivy leaf found in the Hazelwood landscape.

Figure B.199 Observational drawings by Martin McGrath of an area of an ivy leaf found in Hazelwood.

Figure B.200 Observational drawings by Kevin McDonagh of sections of the fractured protective covering of a seed of a tree collected in Hazelwood.

Figure B.201 Student Maighread O'Leary giving written replies to questions which appear on phase four of "Project Winter Woodland" instruction pages (Figures M.1 and M.2) regarding any two different natural objects she found in Hazelwood.

Figure B.202 Observational drawing by Maighread O'Leary of a leaf and a section of a branch collected in Hazelwood.

Figure B.203 Observational painting by Joseph Rooney of two natural objects collected in the Hazelwood landscape.

Figure B.204 Observational painting by Dominic Calter of a section of a trees trees limb discovered in Hazelwood.

Figure B.205 Observational painting by Fergus Leggett of a section of a plant and a conifers cone which were found in Hazelwood.

Figure B.206 Observational painting by Jacky Hunt of a section of a trees limb and a leaf which were discovered in Hazelwood.

Figure B.207 Observational painting by Emmet O'Connor of three different twigs that were discovered in Hazelwood.

Figure B.208 Observational painting by Kevin McDonagh of a leaf and two sections of a trees limb which were collected in Hazelwood.

Figure B.209 Observational painting by Dominic Calter of a leaf and two small branches found in the Hazelwood landscape.

Figure B.210 Observational painting by Malcolm Fox of a conifers cone, a sprig of ivy and a section of a branch found in Hazelwood.

Figure B.211 Observational painting by Malcolm Fox of a confers cone, a leaf and a section of a branch which were found in Hazelwood.

Figure B.212 Drawing by Malcolm Fox of a view of Lough Gill from Nut Point in Hazelwood.

Figure B.213 Painting by Vanessa O'Connor of a view of Lough Gill from the shores of Half Moon Bay.

Figure B.214 Painting by Dominic Calter of a view of Lough Gill from the Hazelwood shoreline near Fred Conlon's sculpture "Sos Sleibh and Da Ean" (Figures B.124, B.125 and B.157).

Figure B.215 Drawing by Kevin McDonagh of section of James McKenna's sculpture "Fergus Rules the Brazen Cars of "Ghost Riders in the Sky".

Figure B.216 Painting by Richard O'Dowd of section of sculpture known as "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky".

Figure B.217 Painting by Jacinta Wallace of Peter Keogh's sculpture called "Hazelwood Swan".

Figure B.218 Painting by a student of an area of a hill in Hazelwood following a snow shower.

Figure B.219 Photographic study of an area of a hill in Hazelwood following a snow shower.

Figure B.220 Painting by Kevin McDonagh of a Lough Gill bay at Hazelwood following a snow fall.

Figure B.221 Kevin McDonagh at work in the classroom on his painting of a Lough Gill bay at Hazelwood (Figure B.220).

Figure B.222 Photographic study of a Lough Gill bay at Hazelwood following a snow fall.

Figure B.223 Painting in Tanya Fox of a Lough Gill bay at Hazelwood after a snow shower.

Figure B.224 Painting by Jacinta Wallace of a wooden table and wooden seats at Half Moon Bay in Hazelwood following a snow fall.

Figure B.225 Jacinta Wallace at work in the classroom on her painting of a wooden table and wooden seats at Half Moon Bay in Hazelwood (Figure B.224).

Figure B.226 Photographic study of a wooden table and wooden seats at Half Moon Bay in Hazelwood following a snow shower.

Figure B.227 Painting by Fergus Leggett of a wooden table and wooden seats at Half Moon Bay following a snowfall.

Figure B.228 Painting by Michael Gaffney of a withered leaf resting on a blanket of snow which covers the top of a wooden table near Half Moon Bay.

Figure B.229 Photographic study of a withered leaf resting on a blanket of snow which covers the top of a wooden table in Hazelwood.

Figure B.230 Painting by Sharon McCullagh of a wooden table and wooden seats situated on a acre of grass near Half Moon Bay in Hazelwood following a snow fall.

Figure B.231 Photographic study of a wooden table and wooden seats situated on an acre of grass near Half Moon Bay in Hazelwood following a snow shower.

Figure B.232 Painting by Sinead Kelly of an area at Half Moon Bay in Hazelwood following a snow shower.

Figure B.233 Photographic study of an area at Half Moon Bay in Hazelwood following a snow fall.

Figure B.234 Painting by Emmet O'Connor of a section of James McKenna's sculpture called "Fergus Rules the Brazen Cars" or "Ghost Riders in the Sky" following a snow fall.

Figure B.235 Photographic study of a section of the sculpture "Fergus Rules the Brazen Cars" or Ghost Riders in the Sky".

HANDWRITTEN DOCUMENTS WHICH APPEAR THROUGHOUT THE ARTICLE ON "PROJECT HAZELWOOD".

Handwritten documents or photocopies of handwritten documents appear throughout the article on **"Project Hazelwood".** These documents or photocopies of documents illustrate information that is discussed in the text, and the text, in turn, describes the documents or photocopies of documents.

Figure A. Page one of "Project Hazelwood" drawing book.
Figure B. Page two of "Project Hazelwood" drawing book.
Figure C. Page three of "Project Hazelwood" drawing book.
Figure D. Page four of "Project Hazelwood" drawing book.

HANDWRITTEN DOCUMENTS WHICH APPEAR THROUGHOUT THE ARTICLE ON "PROJECT WINTER WOODLAND".

Handwritten documents of photocopies of handwritten documents appear throughout the article on **"Project Winter Woodland".** These documents or photocopies of documents illustrate information that is discussed in the text, and the text, in turn, describes the documents of photocopies of documents.

The "Project Winter Woodland" drawing book has been designed to help students discover and record information about the winter woodland landscape in Hazelwood. The drawing book has also been designed to help students discover and record information about sculptures located in the woods in Hazelwood. Students are asked to make a number of observational drawings of various aspects of the Hazelwood landscape.

Figure E. Page one of "Project Winter Woodland" drawing book.
Figure F. Page two of "Project Winter Woodland" drawing book.
Figure G. Page three of "Project Winter Woodland" drawing book.
Figure H. Page four of "Project Winter Woodland" drawing book.
Figure I. Page five of "Project Winter Woodland" drawing book.
Figure J. Page six of "Project Winter Woodland" drawing book.

The following "Project Winter Woodland" instruction pages have been designed to help students discover and record information in the classroom about natural objects that they collected in the Hazelwood landscape.

Figure K.1 Page one of phase two of "Project Winter Woodland" instructions.
Figure K.2 Page two of phase two of "Project Winter Woodland" instructions.
Figure L.1 Page one of phase three of "Project Winter Woodland" instructions.
Figure L.2 Page two of phase three of "Project Winter Woodland" instructions.
Figure M.1 Page one of phase four of "Project Winter Woodland" instructions.
Figure M.2 Page two of phase four of "Project Winter Woodland" instructions.
Figure N.1 Page one of phase five of "Project Winter Woodland" instructions.
Figure N.2 Page two of phase five of "Project Winter Woodland" instructions.

The following "Project Winter Woodland" instruction pages have been designed to encourage students to look again at the observational drawings they made in the winter landscape in Hazelwood. Students are encouraged to study their observational drawings and recall what it was like to be in the landscape. Students are asked to further develop their observational drawings by using their imagination to create a drawing or painting of something their observational drawing suggests to them.

Figure O.1 Page one of phase six of "Project Winter Woodland" instructions.
Figure O.2 Page two of phase six of "Project Winter Woodland" instructions.

ACKNOWLEDGEMENTS.

I would like to take this opportunity to express my sincere thanks to Professor Iseult McCarthy, the Head of the Faculty of Education at the National College of Art and Design, for her patience and understanding, and for her invaluable suggestions with regard to the design, execution and documentation of my personal Art, Craft and Design project - "Project Eanach".

I also wish to thank Professor McCarthy for her encouragement and enthusiasm, and for her helpful suggestions regarding the design, execution and documentation of "Project Hazelwood", the initial phase of an Art, Craft and Design project which I designed and later carried out in the classroom at Junior Certificate level using a certain method of teaching. I wish to thank Professor McCarthy for her useful suggestions regarding the design, execution and documentation of "Project Winter Woodland", the second and final phase of the Art, Craft and Design which I designed and later carried out in the classroom at Junior Certificate level using a certain method of teaching.

I would like to thank Professor McCarthy for her helpful suggestions concerning Section 1 of the project in which I examined the subject of "Education" in general and the subject of "Teaching" in general. I also examined the contents of The Arts in Education, a Curriculum and Examination Board discussion paper of 1985, and the contents of The Arts, a report of the Board of Studies for the Arts which was published in 1987 by the Curriculum and Examination Board. In the concluding part of Section 1 I examined the Art, Craft and Design Junior Certificate Syllabus.

I wish to thank my lecturer Maureen McDevitt for her encouragement and enthusiasm and for her helpful suggestions with regard to my entire project which I have entitled "

I would like to express my gratitude to my lecturer Terence Gayer for his patience and understanding and for his invaluable suggestions concerning the design, execution and documentation of my project.

I would like to express my gratitude to my lecturer, Ann Bourke for her patience, understanding, and encouragement and for her invaluable suggestions with regard to the design and execution of my personal Art, Craft and Design project - "Project Eanach".

Thanks is also to my lecturer Mark Lawless for his patience, understanding and encouragement and for his invaluable suggestions and help with regard to the design, execution, and documentation of my personal Art, Craft, and Design project "Project Eanach".

A thank you is due to Robert Sower, technical assistant in the department of Printed Textile for his patience and understanding and for his useful suggestions and help with regard to the execution of part of my personal Art, Craft and Design project - "Project Eanach".

I wish to express my gratitude to my lecturer Niamh O'Suiilvan for her patience, understanding and encouragement and for her invaluable suggestions with regard to the design, execution and documentation of a section of the project.

I would like to express my gratitude to all of the lecturers of the Faculty of Education who helped me in any way to design, or to execute, or to document my project.

May I extend my thanks to Helen Fagan, Faculty Secretary for her encouragement and enthusiasm and for her helpful suggestions concerning the documentation o my project.

I wish to thank the staff of the National College of Art and Design Library, for their assistance in locating books and other sources of written and visual information which I required to help me design, execute and document my project.

I would like to express my sincere thanks to Mary Reynolds, Xerox Business Centre, Wine Street, Sligo, for her patience and understanding and for the superb job she has done typing this thesis.

May I extend my thanks to the staff of Xerox Business Centre, Wine Street, Sligo for their patience and understanding and for photocopying the entire text of this thesis a number of times.

A thank you is due to "Premier Photo" of Sligo for photocopying, in colour, a number of hand written documents. The handwritten documents or coloured photocopies of the handwritten documents appears throughout this thesis.

I wish to thank "Premier Photo" of Sligo for their understanding and for printing all of the photographs which appear throughout the text.

I want to thank "The Thesis Centre" of 47a South Great Georges Street, Dublin 2 for their understanding and for binding the pages of this thesis.

I wish to particularly thank all my fellow students who studied alongside me for the Diploma for Art and Design Teachers in 1989-91, for their encouragement and enthusiasm and for their invaluable suggestions with regard to the design, execution, and documentation of the thesis.

Finally, may I extend my sincere thanks to my family particularly my mother and father for their help and understanding during the many months I have spent designing, executing and documenting this project.