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PHOTOGRAPHY in the ARTROOM

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PHOTOGRAPHY in the ARTROOM

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PHOTOGRAPHY IN THE ARTROOM

AN EDUCATIONAL THESIS

J. WHITE

PRINCIPLES OF TEACHING





a fleeting vision



## GENERAL INTRODUCTION

One might well ask why write a Thesis about "Photography" in the Artroom", especially as the subject is rarely used to any great extent in secondary schools. The reason is simple; to point out how photography can be of immense value in the artroom and in other areas of the school if properly taught.

During the series of lessons I gave a 5th year class as part of my teaching practice in Coolmine Community School it became apparent that photography is greatly under-used in the artroom.

The camera is able to capture 'the fleeting vision', to provide a visual notebook, to form a slide collection and aid both teacher and pupil in all aspects of art education.

The reason photography has been so badly neglected in most secondary schools is that there is usually no facilities or equipment provided for the subject and the majority of art teachers are incapable of teaching it.

In the course of this Thesis I will attempt to ellaborate on the benefits of photography, firstly to the student in his/her art studies and secondly to the teacher as a teaching aid. In the final chapter I will suggest further uses of photography.

## ACKNOWLEDGEMENT

I would like to acknowledge the help and advice of Mr. T. Gayer, Department of Education, National College of Art and Design in writing this Thesis.



# PHOTOGRAPHY IN THE ARTROOM

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## MOTIVATION

Following the series of lessons I gave my fifth-year class in Photography, I decided I would like to explore the subject more in relation to other activities in the Art-room.

In the pupil's environment television and photography are becoming the major communicators of our society and it is strange that these influences are often ignored by current educational practice. Almost every book, magazine and newspaper contain photographic images of one sort or another. The need to sharpen our critical responses towards these media is therefore one of the prime reasons for practical photography.

We often complain of the pupils vulnerability to television and other mass media, that complaint will remain superficial unless we are prepared to take the obvious way of developing standards of criticism in children. The way to learn what is well done and what badly, the way to distinguish between the merely slick and an attempt to say something genuine - is to try to do it yourself.

Photography is often a link between diverse forms and disciplines and is essential to any art education course.

## EDUCATIONAL VALUE

Educational values are diverse. Photographic lessons and lessons with a photographic content or link emphasise perception and observation. Often the resulting comment by the pupil crystallises for him/her, a concept or idea which might otherwise have remained ambiguous and ill-defined.



In Flight





The image is frozen, offering opportunity for prolonged discussion and analysis.

The printing and selection within a frame or 'viewfinder' provides an excellent visual training.



...the teacher is to be a guide, not a dictator. He should encourage the student to express his own ideas and feelings, and to develop his own style of expression. The teacher should also be a critic, but a fair and constructive one. He should point out the student's weaknesses and suggest ways of improving them, but he should also praise the student's strengths and encourage him to develop them further.

### Photography as an Aid to Art Studies

When planning the syllabus the teacher should consider the various elements of photography that can be introduced to the student. Photography is not confined to the still camera and 3 1/2 x 4 1/2 prints but includes slides, posters, film making, color, and other visual equipment and is part of the whole area of visual communication.

### CHAPTER ONE

### PHOTOGRAPHY AS AN AID TO

### ART STUDIES

Photography can be used in many ways in the art classroom. It can be used to illustrate the work of other artists, to show the student the results of his own work, to provide a record of his work, to provide a means of communication between the student and the teacher, and to provide a means of communication between the student and the world. The teacher should encourage the student to use photography in all these ways, and to develop his own style of expression. The teacher should also be a critic, but a fair and constructive one. He should point out the student's weaknesses and suggest ways of improving them, but he should also praise the student's strengths and encourage him to develop them further.



## HOW PHOTOGRAPHY RELATES TO THE SYLLABUS PLAN

When planning a syllabus for a particular class one can consider the area of photography in two ways. Firstly as an aid to a lesson and secondly as the element of a lesson or series of lessons.

### Photography - An Aid to the Lesson

When planning the syllabus the teacher should consider the various elements of photography that can be introduced to a lesson. Photography is not confined to the still camera and 3" x 4" prints but includes slides, posters, film making, audio-visual equipment and in fact the whole area of visual communications.

Photography can serve as the motivation in a lesson. The class could well begin with a slide show which would form the basis for discussion and the motivation for the work to be undertaken. The teacher should also consider the various ways photography may be included in the section of the syllabus card or lesson plan "What to Do". When planning a syllabus for a fifth or sixth year class which has had some previous experience of using a camera the teacher might ask the pupils to record the results of a lesson using photography. This would then form the link with the following lesson or a lesson at a later stage in the year. When pupils are required to observe a changing environment such as a river bank or demolition site, photography can be used to freeze within a frame and view or composition and enable the class to carry out a prolonged analysis rather than a momentary observation.



The camera when used in conjunction with a sketch book is a very useful way of recording and storing information which is to be used by the class at a later date. When a lesson is to be given to the class on pattern for example the teacher could use slides of patterns found in the pupils everyday environment. By presenting the patterns much larger or smaller than they are normally found the class could be made more aware of the structure and order that go to make up pattern. The class could then be asked to search for patterns in the school and to record them by means of rubbings and photographs. The photographs would then be compared to the rubbings and to the slides. It is important that the teacher make full use of the facilities at his/her disposal. There is no reason why during one lesson a slide projector, overhead projector and a film could not be used provided there is a need for each one. Materials and equipment should be used not simply because they are there, but because the requirements of a lesson demand them.

#### Photography as the Element

During the first two years in secondary schools children spent most of their time in the Art-room trying to master the basic skills required in Art eg., colour mixing, design, drawing etc. I would suggest therefore that the only areas of photography that are appropriate to that age group are; slide shows, films, posters and magazine photographs. The camera itself should not be introduced until at least third year. From third year upwards the pupils are well capable of taking photographs and using them as an aid to their art studies.



When introducing a class to the basics of photography the element could be, the viewfinder or tone or pictorial composition. Photography should never be given to a class as the beginning and end it itself, but must have a sound educational aim and practical exercise. Lessons on photography should convey the necessary technical information and still keep the interest and imagination of the class.

When a class has reached the fifth or sixth year, there is no reason why a complete set of lessons should not be built into the syllabus plan. It is important that the series be planned in such a way that it links into the previous set of lessons and also the lesson that is to follow it.

#### THE VIEWFINDER

The Viewfinder may be used as part of a series of lessons on photography or as a lesson to introduce a theme or concept eg., Perspective, composition.

The viewfinder is an excellent way of demonstrating to the class how a composition, whether pictorial or design, can be achieved in a very simple and direct way.

By holding a viewfinder at various distances from the eye one can explain 'depth of field', foreground, middle ground and back-ground. This is especially true where figure drawing is concerned. The majority of pupils find it very difficult to relate a person's size to distance.







## LESSONS ON PHOTOGRAPHY

### CLASS 5A

I wish to use the series of double lessons that I have been given with a 5th year class to introduce Photography to them as an aid to their Art Studies. I have drawn up four lessons which should obtain this result.

#### LESSON 1

How to make a Viewfinder and use it.

Plains of vision - close-up, middle ground, back ground.

#### LESSON 2

How a Camera works.

The camera, film, development.

#### LESSON 3

Animation - How to plan, draw and film a simple cartoon.

#### LESSON 4

Record a Walk - The camera in action, used as a visual notebook.

In order to carry out this set of Lessons or to involve students in any photographic activity which is to be of real benefit to their art studies it is essential that the school should have the following facilities and materials available to the Art Teacher.



- |    |  |     |                                 |
|----|--|-----|---------------------------------|
| I. | 35 m.m. Camera                               | 6.  | Flash Unit                      |
| 2. | Tripod                                       | 7.  | Portable Lights                 |
| 3. | Stock of Film                                | 8.  | Slide Projector                 |
| 4. | Photographic Paper                           | 9.  | Film Projector                  |
| 5. | Chemicals for Processing<br>Films and Papers | IO. | Display Area for<br>Photographs |

II. A small Darkroom is  
Essential





D.



LESSONS ON PHOTOGRAPHY

CLASS 5 A

TIME - 80 MINS.

LESSON I - THE VIEWFINDER

Why. This lesson will be the classes introduction to the whole area of Photography. In this series of Lessons the class will learn the basics of photography indirectly through practical exercises.

This lesson will attempt to demonstrate how to form a composition within a frame. This will prepare the students for the disciplines necessary when selecting a photographic composition.

What. The class will make two viewfinders one  $5^2$  cm and one  $15 \text{ cm}^2$ .

They will place them on a photograph and draw what they see. The class will discuss the results at the end of the lesson.

How. I will begin the lesson with a demonstration of how a viewfinder works. To do this I will mask a poster, which has several "happenings" in it, with a sheet of plack which has several "windows" cut into it. I will then open the windows one at a time to reveal a separate element of the poster. Each of these windows can be described as a viewfinder. I will then show the class how to cut out a viewfinder and how to use it to form a composition using magazines illustrations.



### MATERIALS

Large Poster

Sheet of Black Card

Sheets of Grey Paper

Sheets of White Cartridge Paper

Magazines

Scissors

Pastels and Coloured Pencils

### NOTES

At the end of the lesson I began a discussion with the class on Plains of vision and during this I attempted to explain how a camera works in much the same way as a viewfinder. The class also talked about composition and some paintings they had seen in Art History.



### HOW A CAMERA WORKS

In order that photography be of benefit to a class it is essential that the pupils form a basic understanding of how a camera works. The difference between the various types of camera and how this effects the finished print should also be clearly explained.

The camera offers the pupil an endless variety of possibilities, provided that he/she understands the basic principle involved.

One practical method of teaching a class how a camera works is to show them how to make and use a pinhole camera, which is a further extension of the viewfinder.

Once the class understand the photographic process and have gained a certain amount of skill in using the camera photography can aid them throughout all areas of their art studies.



## LESSONS ON PHOTOGRAPHY

### CLASS 5A

TIME - 80 MINS.

### LESSON 2 - HOW A CAMERA WORKS

Why. The purpose of this lesson is to acquaint the class with the various types of cameras and to show them in the simplest possible manner how they work. If the class are to make use of photography as an aid to art studies in the future it is essential that they learn how to select and use the appropriate camera and/or technique for a particular project.

What. The class will use the cameras to take slides of work done in the previous class.

How. I will begin the class by explaining briefly the difference between the various types of cameras. The pupils will examine the cameras for themselves and use them to record their work from the previous class and also the environment of the artroom. At the end of the lesson there will be an evaluation of what the class have discovered during the double period.

### NOTES

The class enjoyed being able to handle and use cameras that I brought in for the lesson. The idea of photographing work done in the previous lesson provided a good link and made this lesson very relevant for the pupils.



## MATERIALS

Cameras:- 35m.m. SLR  
Polaroid  
Cine  
DLR 2 $\frac{1}{4}$ "  
Pocket Instamatic

Rolls Slide Film

Tripod

Portable Lights (Desk Lamps)



### RECORD A WALK

This is a lesson which is often used in secondary schools especially in early spring when there is an enormous variety of colour, texture and pattern to be found outdoors. Photography can be of great benefit during these walks as a visual notebook, recording faithfully the colours and shapes that are to be found.

The purpose of the walk may be to gain a collection of photographs from which information may be extracted at a later date or it may be to give the class an experience of structure or texture or some other element. No matter what the purpose of the walk is the camera will always be a valuable asset to both the teacher and the class.



LESSONS ON PHOTOGRAPHY

CLASS 5A

TIME - 80 MINS. x 2

LESSON 3 - RECORD A WALK

Why. This lesson will build upon the experiences gained in the previous two. It will help the pupils view the camera as a "personalised machine" to be used when the occasion affords itself rather than to be neglected out of lack of confidence. The selection within a frame, which the camera imposes, is also a very good visual training.

What. The objective of this lesson is to produce a set of photographs which will record a walk undertaken by the class in the school grounds which will be of use in future art lessons.

How. During the first double period I will explain to the class where I am taking them and what I want them to do. They will then split up into four groups with one group for each camera. Each group will be asked to record the walk in the school grounds. The class will return to the classroom after 40 minutes.

When they have returned I will explain how a film is processed and how a black and white photograph is made.

At the beginning of the next double period, with the help of the class, I will turn the large audio visual room into a crude darkroom. When this is done I will develop the films taken on the walk and the pupils will take turns to develop some prints.



These prints will be mounted together on card at a later date and displayed in the main corridor of the school.

#### NOTES

This lesson was very successful and enjoyed immensely by the class. None of the class had seen a photograph being developed in a darkroom and found the whole process very educational. With some practice they could easily work unaided in a darkroom.

#### MATERIALS

Developing Dishes and Chemicals

Photographic Paper

Enlarger

Safe Light

Light Proof Tin or Container



### ANIMATION

Animation is a subject which is popular with all ages and can be a very worthwhile lesson in the artroom. It is an introduction to film making and draws together the various elements of drawing, designing, story-telling and photography.

Animation, because of the varied skills needed, forces the pupils to work in groups to produce a single product. It allows the class to use the full extent of their imagination and comedy is often a dominant feature of the cartoons.

Animation is a very practical way of making a class realise the variety of skills needed to produce a film or television programme.

The results of a lesson on cartoon animation usually gives the class a sense of personal satisfaction. This is brought about by the fact that they have managed to master a completely new process.



## LESSONS ON PHOTOGRAPHY

### LESSON 4

#### CLASS 5A

TIME - 80 MINS. x 2

### ANIMATION

Why. As this class has had no previous practical experience of photography and will only be given this set of four lessons I do not want to leave them with a very narrow and rigid idea of what photography is and what it's possibilities are. The way to do this is through Animation, because this involves putting life and a whole new meaning into simple 2D drawing. This lesson will also involve group planning and the allocation of various jobs to people with different skills.

What. Produce a simple cartoon which tells a story. The story will have four parts:- a beginning, two happenings and an ending. The cartoon will consist of a subject and a background.

How. I will begin the lesson by demonstrating to the class a cartoon which has two elements (1) A subject in the foreground and (2) A moving background. I will explain how the plan of the story for the cartoon is worked out and drawn up. The class will then split up into groups of five. Each group will plan their own story and draw the cartoon which clearly tells the story.

During the second double period the class will complete the work on the cartoons. Each group will take it in turns to film the result with a cine camera which I will provide.



### MATERIALS

White Paper in Long Thin Rolls

Sheets of Clear Plastic

Viewing Screen (built by class)

Coloured Pencils

Double-sided Tape

### NOTES

The idea for this lesson came from the audio visual lessons carried out by the Principles of Teaching Class in the National College of Art and Design. It was very successful in the college and likewise with this fifth year class. It is a very good lesson for integrating different skills and disciplines.



## THE CAMERA A VISUAL NOTEBOOK

From earliest times one of the major problems facing the artist has been how to depict something which is not permanent, "the fleeting vision". We see in the drawings of Michaelangelo and Leonardp a constant search for a way to depict, both mechanical and natural movement. There still remains numerous drawings of machines, horses and other animals, people moving, water flowing and motion caused by the, weather. Imagine the difference it might have made to the lives of these two great renaissance men if today's photographic techniques had been available to them. Today we have the ability to stop the object while in motion and study it closely. We can capture within a frame a changing vista. Just as earlier artists made use of the discoveries of oil based paints, synthetic materials etc., pupils in today's classes should be encouraged to take full advantage of photography. It should be studied and appreciated in much the same way as Art History or Design or any other element of Art.

Photography can drastically change our appreciation of an object, especially if in the photography the familar object has been distorted or an element of it changed. Often if we look at a negative we find it very difficult to recognise the subject even when it is quite simple. Students in an Artclass should be made aware of the various qualities contained within a subject and one way of doing this by using the various techniques of photography.



If a class is doing metalwork or ceramics as a craft then it is essential that students themselves form their own appreciation of the area. This can only be done through research and forming a visual library to which they can turn for information. Obviously it is not possible to build up a collection which covers every aspect of the craft, therefore the class should be shown how to form their own slide collection and how to use it to the full.

Somewhere in the region of seventy-five per cent of all knowledge is achieved visually. Since the camera is one of the most 'personalised' machines creating intimacy by the sense of direct visual means it is ideal for negotiating any situation relating to the students art activities. For the student, photography has ever-increasing uses, as a visual notebook, for reference and records, a visual library, or as a personal language of directly observed or mentally evoked imagery. It permits not only a directness of attack on a subject but with reasonable efficiency the student can achieve a range of coverage virtually unequalled.

Everybody should have the opportunity of using these processes, and in recent years it has become apparent that photography is vital for all art students. As a process, photography is particularly effective in the integration of different media, often a link between diverse subjects and disciplines. Although photography has a precise and effective technology and has evolved it's own aesthetic characteristics it is still open to significant development in the future especially by people with artistic talent.



## PHOTOGRAPHY AS ART

Photography, because it is considered by many to be a technical skill, has been sadly neglected in Art Colleges and Schools. This is very apparent in every secondary in Ireland. The camera is only used when there is a school outing, a sports day or prize-giving.

It is strange that people can consider a badly executed painting or drawing as Art, and yet ignore totally a photograph which clearly expresses the individuality and emotions of the photographer. Print-making is recognised inter-nationally as a form of Art while at the same time printing in general is the biggest form of mass production in the world today.

This separation of values is not in effect where photography is concerned, however. Very few people, including Art students show any great appreciation for the work of today's finest photographers.

Art as taught in schools is the expression of emotion by an individual in a visual form.

Surely then Photography is as valid an Art form as Landscape Painting, Design for Craftwork etc.

If pupils are to be given as broad an education as possible within the artroom it is essential that photography be included in the syllabus plan.



Artists throughout history have tried to make use of the discoveries and inventions of their era. Photography is a relatively modern discovery and has not yet reached it's full potential. It's artistic possibilities have only just begun to be explored and we will undoubtedly see many new inovations during the next decade. A valuable contribution to this exploration could be made by art classes if the opportunity was available to them.



## CHAPTER TWO

### PHOTOGRAPHY AS A TEACHING AID



### ELEMENTS OF PHOTOGRAPHY

Photography is not confined to the still camera and standard 3" x 4" prints. It is an important element in every form of visual communication and all forms of mass communications other than radio would never have developed had it not been for photography. Even the printing industry has been completely revolutionised by the introduction of phototype-setting.

When introducing a class to the area of photography or when using some element of it in the classroom the art teacher should be aware of it's full potential.

The various elements of photography are ideal teaching aids. Imagine trying to teach Art History to a class without photographs, slides or films. Direct experience of Art works is of course the ideal form, to gain an appreciation of Art, however this will never be possible for many pupils. Today almost every Artroom has at least a collection of books and slides which enable the teacher to give the pupils an indication of how the visual arts developed in Europe and In Ireland. In urban centres it is often possible to get films on various aspects of Art History from institutes and places of higher education.

It is often impossible to introduce a new concept or technique to a class without referring to photographs. Films are an excellent way of introducing a craft to a class.





record a walk



The method of approach, the history of the craft and the results that are obtainable are usually to be found within one film. With an older class it would be a worthwhile exercise to reverse the process and ask them to make an audio-visual presentation of their selected craft.

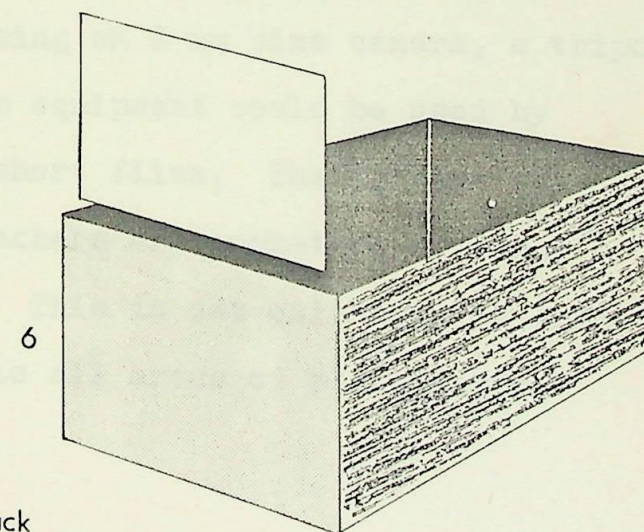
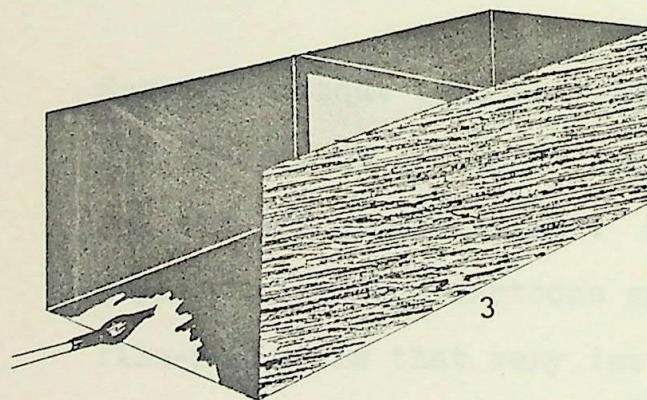
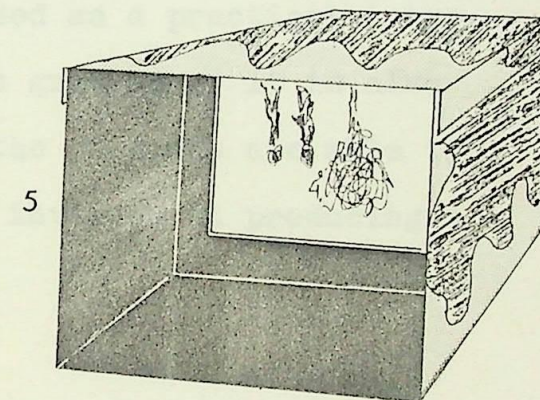
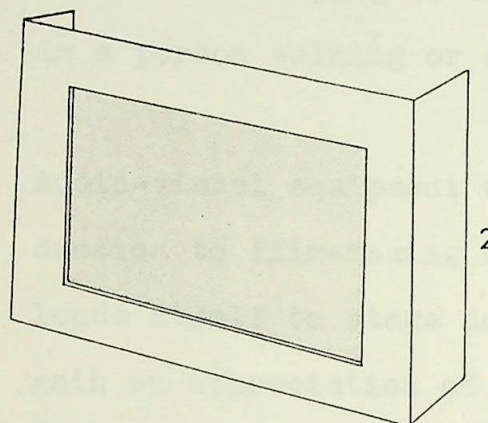
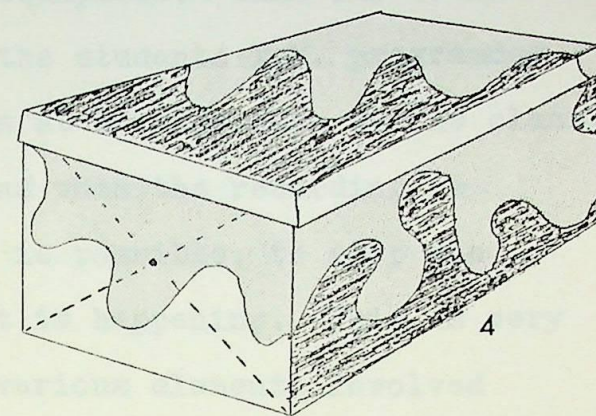
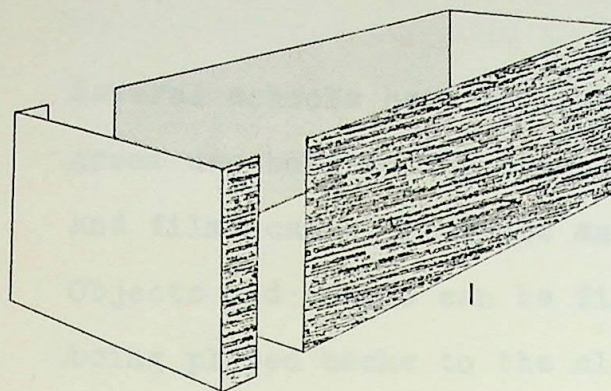
All schools relay heavily on photocopying and it is something which is taken completely for granted. It is an extremely efficient method of mass producing information for use in the classroom. What is not appreciated by the majority of people who use the process is that it is a further development of basic photography. The workcard on the following page is an example of how the photocopying can be used as a teaching aid in the Artroom.

Slides can not only be used to introduce some aspect of Art History but also any element of art and design. It is important that the artroom should have a comprehensive collection of slides which could be used as part of a lesson on Pattern, Structure etc. This collection can be added to by both the teacher and the pupils. Magazine illustrations and posters are readily available and are often a very effective aid in teaching a class. When introducing perspective to a class it is very simple to cut out photographs of interiors and exteriors of buildings and use them to demonstrate how the illusion of three dimensions can be achieved on a two dimensional surface.



# Pin-Hole Camera

Shoe box, glue, tracing paper, poster paints



1. Cut off end section of box
2. Cut out middle, cover with tracing paper
3. Stick the section into the box, paint the interior black
4. Make a pinhole, decorate the box
5. Point it towards any bright area
6. Do not cut the box but add a sheet of photographic paper



This can be developed by showing the class photographs and/or slides of various works of art that depend on the illusion of perspective for their effect.

Several schools have audio-visual equipment. This can be of great use both to the teacher and the students. T.V. programmes and films can be recorded and shown at a later date to the class. Objects and people can be filmed and when the recording is being played back to the class it is possible, to stop the action at any time and examine what is happening. This is very useful when trying to explain the various elements involved in a person walking or an object moving.

Audio-visual equipment can also be used as a practical introduction to film-making and television graphics. It also lends itself to stage designing and the students are able to gain an appreciation of the problems involved in producing a stage play or television programme.

Schools without this equipment could introduce their pupils to film technique by simply purchasing an 8 mm cine camera, a tripod and several studio lights. This equipment could be used by pupils to produce cartoons and short films. The problem with film-making is that very few teachers are competent to teach even the very basic techniques. This is not only true of film but could in fact be applied to all areas of photography.



It is sadly true that the majority of art teachers, whose purpose in a school is to show people how to communicate visually, are incompetent where photography is concerned. This is probably why the subject has been so badly neglected in secondary schools despite the fact that Art has gained in status during the past decade.

Until such time as Art teachers are required to have a working knowledge of photography this situation is unlikely to change.



### WHAT IS A DARKROOM?

In the case of photography in secondary schools a darkroom is exactly what it's name suggests, a room which is dark - not black! As all developing and printing in school will of necessity be confined to black and white photography it is not essential that the room be totally black. The only requirements for developing is that the amount of light in the room be kept to a minimum. Provided that the area of glass in the room is not too great, it is sufficient to cover all windows with cloth or heavy card. If the artroom is very bright it may be advisable to use the school's audio-visual room or some other area of the school.

It might be a useful design exercise to give a class a list of requirements for a darkroom and ask them to choose an area within the school and convert it is simply as possible into a darkroom.

### THE BASIC REQUIREMENTS OF A DARKROOM ARE:-

- |                      |                      |
|----------------------|----------------------|
| 1. Safe Lights       | 5. Timing Device     |
| 2. Enlarger          | 6. Sink with Running |
| 3. Processing Dishes | 7. Water             |
| 4. Locking Door      | 8. Shelving          |

It is quite simple to convert a large cupboard space or small room into a darkroom.







### PHOTOGRAPHY THE LINK WITH OTHER AREAS

Art should not be taught as a separate and independent subject within the school, but should be integrated with other subjects and work areas. It is important that this integration be instigated by the Art Teacher and have a direct relevance to the work already carried out in the artroom. School's with facilities for academic and technical subjects offer the greatest opportunity for the Art Teacher to link what he is doing with what is being taught in a different area of the school.

Often photography can be the link between Art and another subject. When for example a lesson is to be given which is relevant to Art and History photographs can be used in the History lesson to demonstrate costumes of the period, style of architecture etc. The same photographs can then be used as the visual research for fine art painting, period design etc.

In the case of design education photography can be used to record the design problem. The photographs can then be referred to while the design solution is being sought. When the prototype built in another area, eg., woodwork, it can be photographed to record the result and also to show important details of the structure.



## LESSON

### DESIGN EDUCATION

#### DESIGN A DOOR-HANDLE

Why. To integrate the artroom activities with what has been taught in the woodwork area. To give a practical experience of designing a three dimensional object and also to show the relevance art education has in other areas of the school.

What. To produce a door handle in wood which is easy to grip, durable and can be operated by all age groups.

How. Using a camera record door handles in use throughout the school and your local environment.

Next. Draw up a list of requirements for the handle of a door List in the order of priority.

Then. Experiment with modelling clay to obtain a suitable shape.

In the woodwork area try to produce the shape you have found to be most suitable.

Finally with a camera record the prototype being used by people of different age groups.





a dog's life



CHAPTER TWO

The function of a good picture is to tell a story. It is not a picture of a thing, but a picture of a person or a place. It is a picture of a moment in time, a moment that is captured and made permanent. It is a picture that can be shared and that can be used to tell a story. It is a picture that can be used to educate and to inspire. It is a picture that can be used to make a difference in the world.

There is a great deal of talk about the importance of photography in the world. But what is the real importance of photography? Is it just a way of capturing a moment in time, or is it something more? Is it just a way of making a record, or is it a way of making a statement? Is it just a way of sharing a story, or is it a way of creating a story?

CHAPTER THREE

CONCLUSION

SUGGESTED USES OF PHOTOGRAPHY

In general, photography is a very useful tool. It can be used in many different ways. It can be used to capture a moment in time, to make a record, to share a story, to create a story, to educate, to inspire, to make a difference in the world. It can be used in many different ways, and it can be used in many different places. It can be used in the classroom, in the office, in the home, in the field. It can be used in many different ways, and it can be used in many different places.

The uses of photography are many and varied. It can be used in many different ways, and it can be used in many different places. It can be used in the classroom, in the office, in the home, in the field. It can be used in many different ways, and it can be used in many different places.



#### PERSONAL COMMENT

The inventions of George Eastman and his Eastman Kodak Company heralded the beginnings of modern photography. He produced a flexible film (1884) that could be rolled around a spool before insertion in the camera. This roll of film could take up to 100 photographs and could be loaded in daylight. These developments transformed photography from a specialised area of technology to a popular pastime. These films were used by Thomas A. Edison to develop the Kinetoscope the forerunner of modern film cameras.

Thanks to the pioneering work of men like Alfred Steglitz, photography has gained recognition as a legitimate Art form and not simply a way of recording images. With the easy availability of high quality cameras, more and more people are enjoying the satisfaction of creating their own images.

In commercial photography Irving Penn's subtle use of lighting makes him one of the best exponents of colour. Cornell Capa and Eugene Smith are distinguished war photographers and have given us a personal insight into the suffering and destruction of the Vietnam and Arab-Israeli wars. Ansel Adams and Edward Weston have done fine interpretations of the American Landscape. Richard Avedon is famous for his portraits, which combine candid photography with immense technical skill.

The work of these men has proven to the artistic value of photography in its various aspects and should be appreciated by teachers and pupils alike.





Andy Cap



Photography can be of immense value in the artroom if taught and used correctly. It is largely because of it's mixture and the inability of teachers to teach photography that it has been dis-regarded in the artrooms of secondary schools. Photography will only be used to the full, both as an aid to pupils and teachers, when some facility is set aside for it within the schools and staff in the Art departments are competent to teach it.

Slides, films and overhead projectors are now in common use in all schools. It is only a matter of time until the camera becomes a standard piece of equipment as well. Photography can be used in any lesson; as the element, the motivation or part of what the class is asked to do. It can be used by the pupils as part of their research, as a visual notebook or an art in itself. The teacher may use photography as a teaching aid, a reference library and a method of recording work done. It can be the link between diverse study areas within the school especially where project work is concerned.

It is important to remember that photography is not confined to the still camera but covers a very varied range of processes and techniques ranging from the pin-hole camera to holography

Photography is continually being developed andt this will undoubtly affect modern education.

Artists throughout history have used the discoveries of their eras to further their own ideas.



## Movement!





This is the age of mass communication and an essential element of this is photography. If Art Education is to be of real value to secondary school children in the future it must contain a photographic input at all levels.

SUGGESTED LESSONS USING CHRIST CHURCH CATHEDRAL AS A  
TEACHING MACHINE

Colour and Light	(Stained Glass)
Structure	(Styles of Architecture)
Pattern	(2D and 3D)
Record a Walk	(Photography)
Craftwork	(Ceramics, Stained Glass etc.)
Movement & Space	(Cathedral as an Environment)
Texture	(Variety in and around the Cathedral)
Shape	(2D and 3D)
Perspective	(Interiors and Exteriors)
Art History	(Styles of Architecture etc.)



## SUGGESTED USES OF PHOTOGRAPHY

### AUDIO-VISUAL PRESENTATION OF CHRIST CHURCH CATHEDRAL

#### MOTIVATION

The practical project is designed to link in with the written thesis. It is a proposed follow-up project to it and also will include a workcard. This workcard will meet the requirements of the Art History brief "Use a Museum as a Teaching Machine".

#### EDUCATIONAL VALUE

The Cathedral building houses almost every form of Art-stained glass, architecture, wood carving, metal work, sculpture, tapestry, embroidery etc.

It is indeed an ideal teaching machine and can be used repeatedly to emphasise points in a variety of lessons. Not just lessons with a photographic content but all lessons eg., tone, colour 3D design etc.

#### PROCEDURE

Procedure will be as follows:-

Firstly, take slides of interior and exterior of the Cathedral concentrating on the aspects that I think important for a class to see.

Secondly:-

Take a class around the Cathedral, providing them with a workcard before they begin. The purpose of this is to record the classes reaction and experiences.

Thirdly:-

Following the visit, draw up a series of suggested lessons which could be used in the classroom using the Cathedral as a







teaching machine.

Fourthly:-

Make a tape which will go with the series of slides. When this is finished it will be 'pulsed' so that the type and slides will run automatically without any manual control.

Fifthly:-

Produce a booklet on the Cathedral some posters and visual material done by the class.

### RESEARCH

The Cathedral stands upon a hill within the ancient walled city of Dublin and just above the controversial Wood Quay site. The building stands on a site which has been used as a place of worship since 1038 AD. The Romanesque door of the South Transcept is thought by many to be the most splendid example of 12th century work of this kind to be found in Ireland.

On the north side of the Great Nave is the original 13th century wall, a fine example of early Gothic. The wall leans out by as much as 18 inches and would undoubtedly have collapsed as did the South Wall, were it not for the flying buttresses that support it.

The Normans built the Sanctuary with a chapel on either side and the East end of the Cathedral which remains to this day. To the North and South they raised the surviving transcepts in the Romanesque style of architecture. Characteristic of this style are the rounded arches ornamented with chevron (zig zag) mouldings.



The western end of the Cathedral, which was built early in the 13th century is in the early-English or Lancet style of Gothic architecture.

The South Wall and Roof collapsed in 1562 and were rebuilt only 100 years ago. The Cathedral was extensively renovated in 1871 and much of what we see today dates from this period. The cost of the restoration was met by a Mr. Henry Roe under the direction of Mr. G.E. Street, .R.A., of London.

The only portions of the old building still remaining are the crypt. The transepts, the North Wall of the Nave above the capitals of the piers and the two arches of the chancel east of the tower together with part of the walls of the Lady Chapel. The stained glass dates from 1871 and later.

Christ Church is similar in many ways to the great Cathedrals of England; York Minster Durham, Chichester for example.

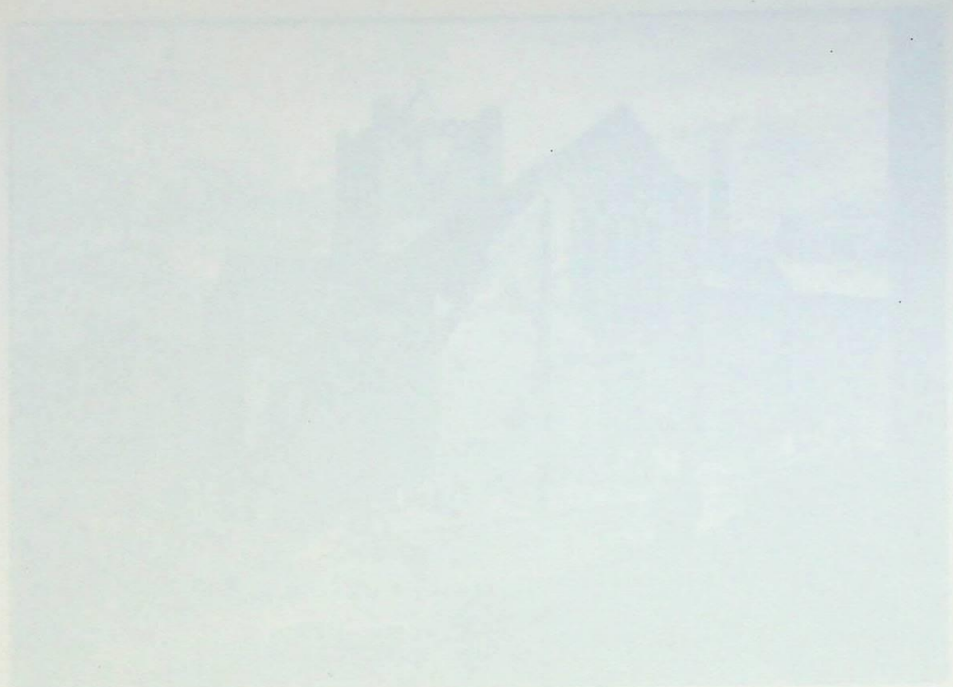
This is probably because the masonry glass, metalwork, and wood carving are all English and are noticeably lacking in Irish character. In fact Christ Church could almost be described as an English Cathedral.

The most unique feature of the building is the arched passage bridge linking the Cathedral with the Synod Hall. It is in this hall that the general assembly of the Church of Ireland meets. As already mentioned the Cathedral contains both Romanesque and Gothic features. This can be seen throughout the Cathedral in the columns, arches, windows etc.





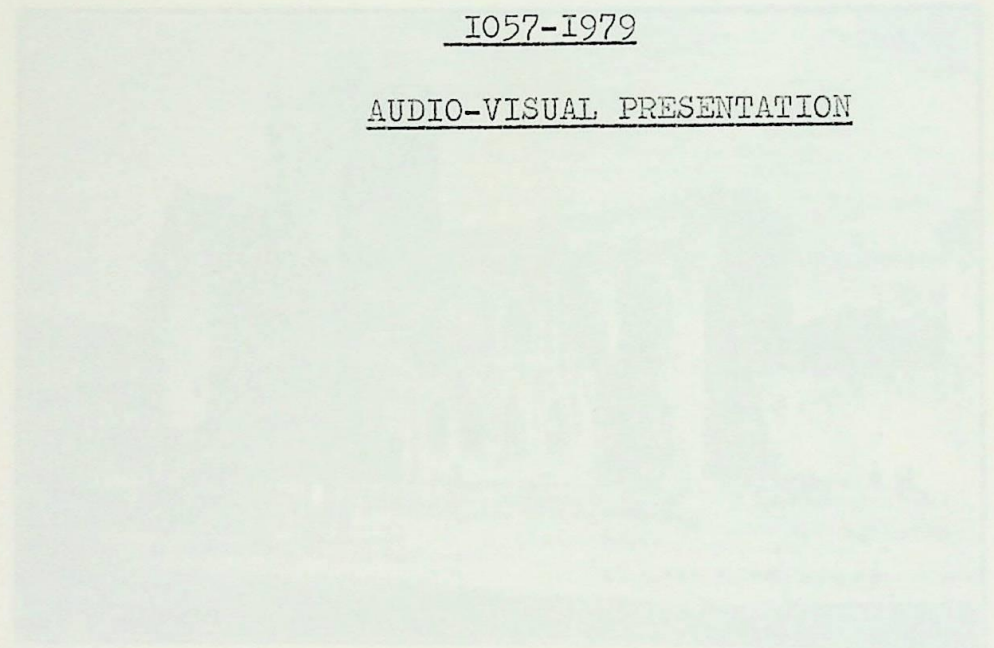




CHRIST CHURCH CATHEDRAL

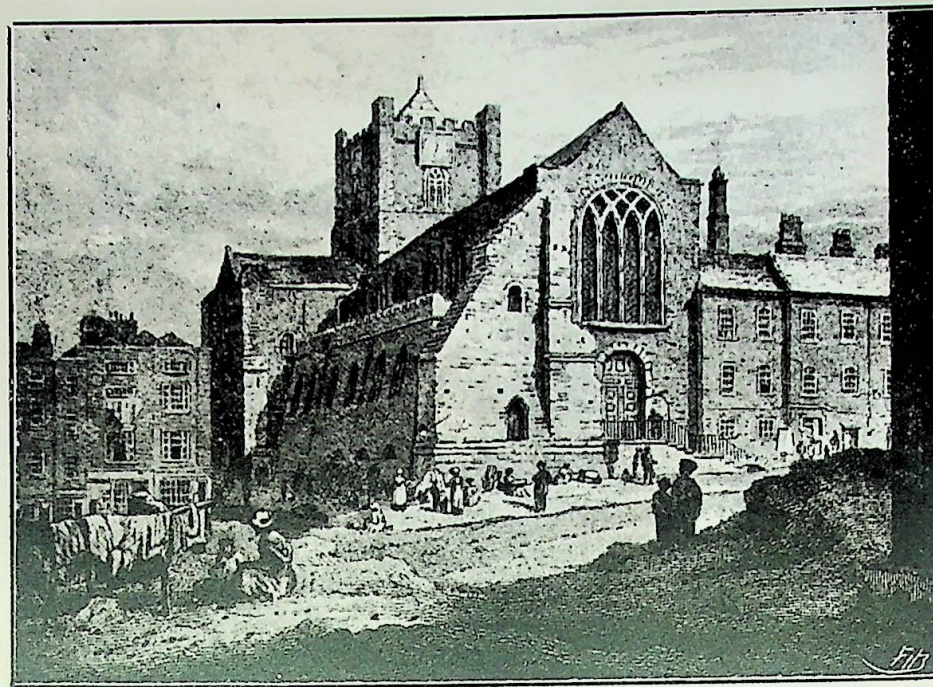
1057-1979

AUDIO-VISUAL PRESENTATION



NORTH-WEST AND SOUTH-EAST CORNERS, 1979





NORTH-WEST AND SOUTH-EAST VIEWS (*circa* 1800)



## SCRIPT

\*Christ Church Cathedral\* stands on a hill over-looking the controversial Wood Quay site on the South Bank of the River Liffey within the old walled city of Dublin.\* It was begun by the Normans in 1057\*\* and because it was built over a long period of time it contains both\*Romanesque and\*Gothic features. The builders originally planned a Romanesque building - Typical of this style are the rounded arches of windows, doors etc.

\*The Romanesque door of the South Transcept is a splendid example of 12th century work.\*Romanesque architecture called for thick solid walls which\*we can see from the plan. The thinner walls are Gothic in style.\*\* While Christ Church was being built this style was becoming widely used all over Europe.\* York Minster is an example of this.\*The builders of Christ Church decided to use this style and this is why we find pointed arches\*along the Nave,\*a barrel-vaulted roof and\*tall pointed windows.\*Gothic architecture allowed the builders to use less material in the walls\*and to make buildings higher and full of space.\*The Crypt underneath the Cathedral is Romanesque and is full of solid pillars\*that are part of rounded arches.

\*Gothic architecture in the Nave required flying buttresses on the outside of the North and South walls to prevent them from falling down.\*The buttresses carry some of the weight of the roof.

The Cathedral was extensively rebuilt in 1871 by a Mr. G.E. Street, R.A. of London.



\*The only portions of the old building that still remain are Crypt, the transepts, the North wall of the Nave and the arches of the Chancel east of the tower,\* together with parts of the Lady Chapel.

\*The glass is all of this period and was produced in London.

\*There are two brass lectures outside the sanctuary one of which is a copy.\* How would you distinguish the original? \*

A unique feature of the Cathedral\* is the bridge linking the \*Cathedral with the Synod Hall.\* This is where the Bishops of the Church of Ireland meet every year.

\*The Cathedral contains fine examples of wood carving,\* stone work,\* metal work, and\* stained glass and is an ideal source of \* information for all art students. \*

\* Indicates slide changes.

Slides must be placed in the Projector in numerical order.



WORKCARD NO. 3

With a camera record as many different patterns as you can find in and around the Cathedral.

Photograph a pattern which is common to metal, wood and stone.

Photograph a piece of architecture which is Romanesque in style.

Make a sketch of a piece of architecture which you think is part of the original building.



CHRISTCHURCH CATHEDRAL - WORKCARD NO. I

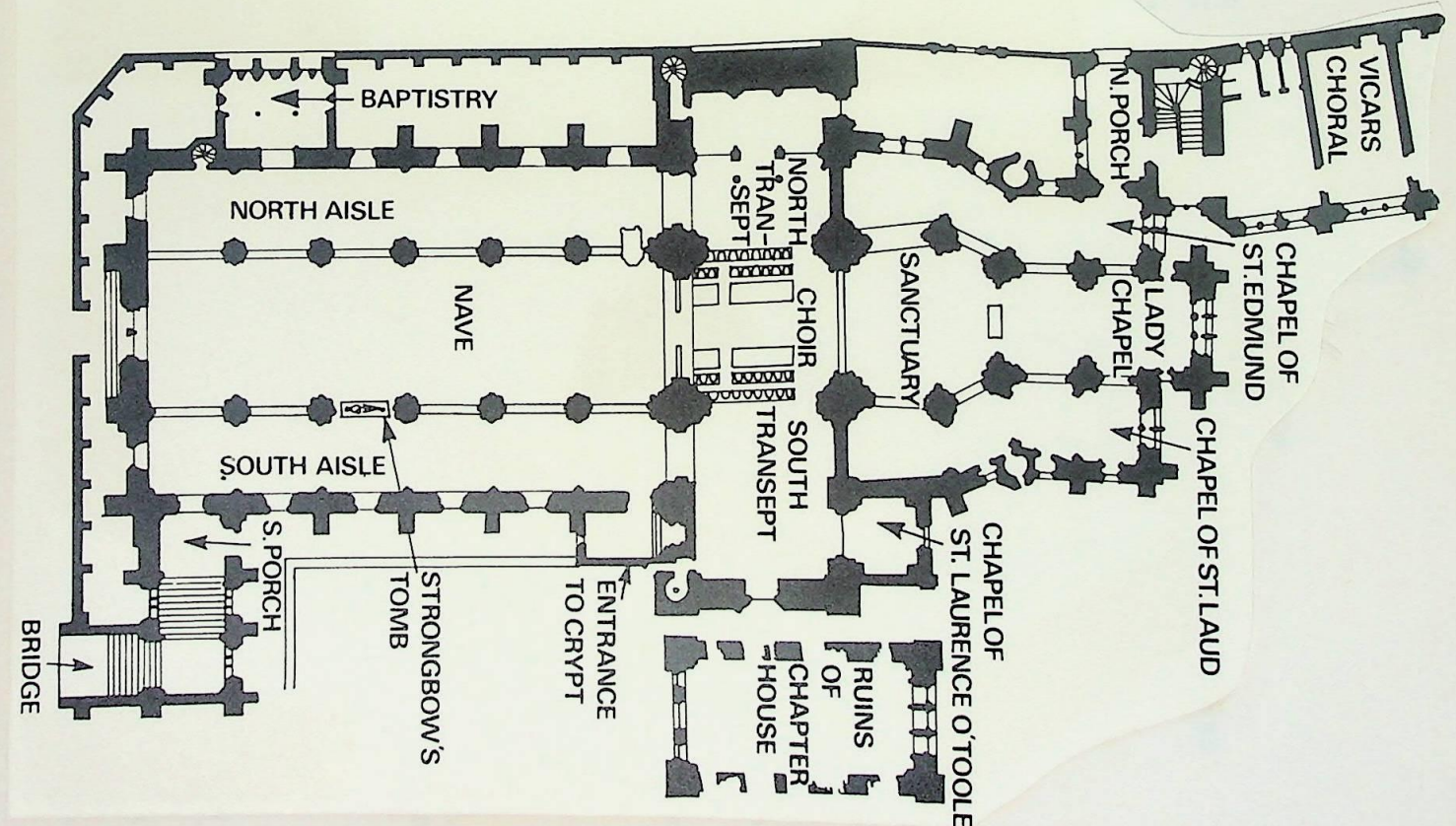
You have been given a ground plan of the Cathedral to help you find your way around the building.

How many clustered columns are in the Great Nave of the Cathedral.

How many flying buttresses are there in the South Wall?

Where are there Romanesque windows to be found in the Cathedral and how many are there)?

In your sketchbook draw one piece of stonework which you think is clearly Gothic in character and one piece which is Romanesque.





CHRISTCHURCH CATHEDRAL - WORKCARD NO. 2

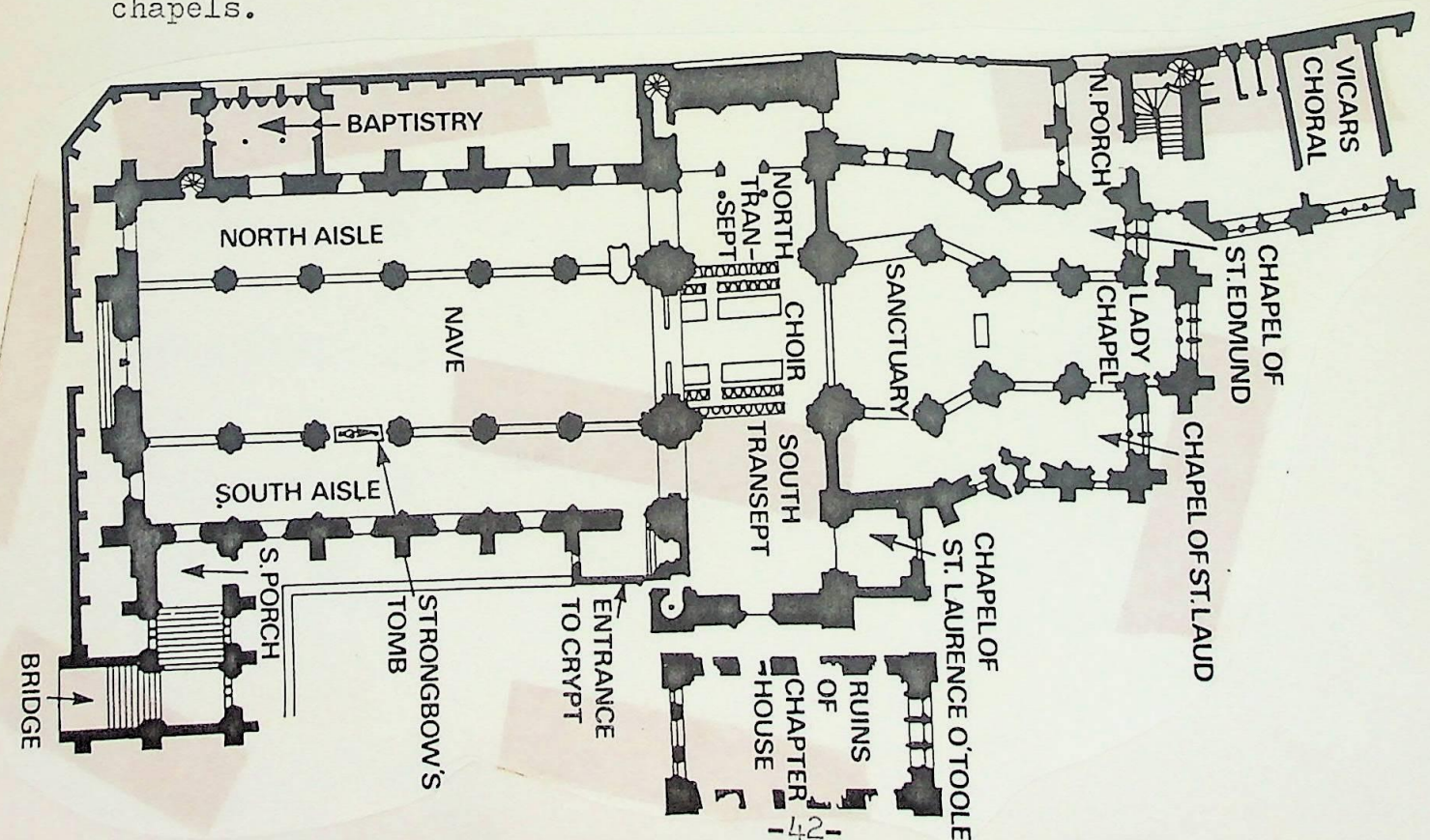
Use the ground-plan supplied below to find your way around the Cathedral.

Try to find a pattern or motif which is common to a piece of wood-carving and a piece of metal-work or another material.

There are two brass lecturnes at the end of the Nave just outside the sanctuary. One dates back to the 19th century, the other is a modern copy. How would you identify the original.

Go to one of the small chapels within the cathedral.. Walk slowly about it looking carefully at the stained glass, stonework wood-carving and metal-work. Now write a few short sentences describing the chapel to somebody who has never seen it.

Draw either one of the lecturnes or a detail from one of the chapels.





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