

**Dissertation Abstract**

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**Course : B. A. in Art & Design Education**

**Title : SUPPORT STUDIES IN THE TEACHING OF GRAPHIC DESIGN**

This dissertation aims to examine two of the important changes made to Irish "Art" Education in 1987. These changes involve the new course being named "Art, Craft and Design" and the introduction of support studies. The dissertation illustrates the value of the intergration of support studies into practical projects, at Junior Certificate level, with specific reference to the teaching of graphic design.

Chapter I defines the phrase "design", the rational for design education is highlighted, design in the Irish Educational system is assessed, the aims of a good design education are explored and finally, the field of design is narrowed down to graphic design.

Chapter II interprets the term "support studies", their background and the influences that prompted their introduction are discussed. In Chapter III, two Exemplar graphic design projects are given focusing on the use of support studies. The support studies are divided into three categories - Historic, Scientific and Everyday.

Chapter IV contains a scheme of ten lessons which was carried out in Rockford Manor S.S., by a group of second years. The emphasis is again on using support studies in the teaching of graphic design. The final chapter, Chapter V, draws conclusions from the research undertaken, through a review of the literature and from the research project.



THE SCIENTIFIC STUDY OF THE HISTORY OF GREAT BRITAIN

This book is a study of the history of Great Britain from the beginning of the world to the present time. It is a study of the history of the country which has been the seat of the British Empire, and which has been the home of the British people. It is a study of the history of the country which has been the seat of the British Empire, and which has been the home of the British people.

The book is divided into two parts. The first part is a study of the history of the country from the beginning of the world to the present time. The second part is a study of the history of the country from the present time to the future.

The book is written in a simple and straightforward manner. It is written in a way that is easy to understand and read. It is written in a way that is suitable for students of history.



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*Colaiste Naisiunta Ealaine is Deartha*

*National College of Art and Design*

*Faculty of Education*

Support Studies in the Teaching of Graphic

Design:

at Junior Certificate Level

A Dissertation Submitted to the Faculty of Education

in Candidacy for the

B.A. Degree in Art and Design Education

by

DEBORAH KEANE

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## Introduction

The year 1987 marked an immense change in Irish Art Education at Junior Certificate Level. Two major alterations occurred. The first was the title of the course itself, now referred to as Art, Craft and Design. The second important modification is in the structure of the course. The addition of support studies marks the end of students partaking solely in practical activities.

The new course offers exciting possibilities for the art teacher, but many do not use them to their full advantage. This dissertation deals with the two fore-mentioned alterations, with reference to ways of putting them into practice.

This dissertation illustrates how to teach design through support studies.

Chapter I, "Design in Education" underlines the importance of design education at secondary level. Design in the Irish education system is also dealt with. Finally, the benefits of a good education design are illustrated through a section on "What a Good Design Education Aims to Achieve". The chapter closes with design education being narrowed down to dealing specifically with the area of graphic design.





Chapter II is concerned with the second important change in Irish "Art" education in 1987 - the introduction of support studies. In this chapter support studies are defined, their background and the influences that prompted their introduction are discussed.

In Chapter III, suggestions on how to use support studies in the teaching of graphic design are given. Support studies are placed within three main categories - Historic, Scientific and Everyday support studies. The uses of galleries and museums in graphic design projects are also dealt with. Two exemplars are given. Exemplar One deals with an introduction to basic graphic design communication, through signs and symbols. Exemplar Two is concerned with the art of calligraphy, as a means of developing the students' lettering skills. Again, support studies are suggested. In both lesson exemplars potential lesson plans and cross-curricular links are highlighted.

Chapter IV, contains a scheme of ten lessons. This sequence was undertaken by a group of second year girls. The theme of the project was Joyce's "Ulysses". The implementation of support studies in this graphic design scheme illustrates the flexibility of graphic design and the vast availability of support studies for this particular strand of "Art, Craft and Design".



# CHAPTER I

## DESIGN IN EDUCATION

### A Review of the Literature

#### Definition of Design

The word “design” can have several different meanings. For the purpose of this dissertation design will be regarded, not just as decoration, but as a plan to make something - the way it will be made and the materials used for it.

Design is an everyday activity. Every time “we try to solve a practical problem in a systematic way, we are designing”.<sup>1</sup>

“The act of designing is common to all human beings. The primitive tribesman brings about some order and coherence in the jungle when he constructs a village; the housewife follows the “desire of mind” as she rearranges the furniture in her living-room.....because the desire for order is universal, artistic acts, which demand that we achieve an organised form, composition, or design, have potential for all of us”.<sup>2</sup>





In “Learning to Design, Designing to Learn”, design is summarised as the following;

- Constructive - this involves producing a product that meets a specific set of requirements.
- Creative - this is the response in a novel way to an open-minded question.
- Sustained and sequential.
- Subject to analysis from several perspectives. <sup>3</sup>

John Dewey likens design to “an essential seeking of order, for reason and structure out of chaos”.

There is not a human activity that cannot be improved by the utilisation of design. “Designing is not just an indispensable human faculty it is the co-ordination and efficient marshalling of all branches of knowledge”. <sup>4</sup>

David Thistlewood, in “Issues in Design”, states that “design provides the means by which we are enabled to perform activities beyond the unaided capabilities of the human frame”. <sup>5</sup>



## Rationale for Design Education

A publication by an English Working Party in 1980, states that design education

“...contributes to the development of the individual and is part of his her equipment for life. It is particularly important in a society dependant upon technology and manufactured products. Familiarity with the creation man made things and systems is important to both the layman and the specialist. It should be a significant part of education of the financier, the craftsman, the housewife and the executive, developing qualities that will enable them to adapt successfully to the demands of change”.<sup>6</sup>

Design education needs to be a general education for the “lay people”.

Nigel Billington and John Jeffrey are both teachers at Pocklington School, England. They believe that a good approach to design education will lead to;

### 1. Design Awareness

“a conscious and critical awareness of ethical, emotional, aesthetic values, technical possibilities and the ability to make valid and intellectual decisions”.

### 2. Design Activity

This involves the extension and improvement of design education to bring new ideas into realisation.



An experience of creative activity that will satisfy and hopefully last to adult life. <sup>7</sup>

In “Learning to Design, Designing to Learn” three reasons why design education should be a major component in the curriculum are put forward.

- Learning to design - design education allows students to acquire skills in designing for work and for later life.
- Designing to learn - this helps in understanding ideas of the world.
- Engagement - designing allows students to engage in all other disciplines of a well rounded art and craft syllabus. <sup>8</sup>

### Design in Irish Education

Unlike the United Kingdom, where Craft, Design and Technology (C.D.T.) has been a feature of the syllabus for many years, design education has only held a significant place here since 1987. <sup>9</sup> The recognition for a need in course alteration was sparked in 1961 when the Scandinavian Report, entitled “Design in Ireland”, outlined the serious neglect of design within the Irish curriculum. <sup>10</sup> Prior to this year students studied “Art”, now they study “Art, Craft and Design” as a subject. Design became for the first time a major component of Irish





art education, “Design is not a separate and distinct form of art. Design is a structure of any art form”.<sup>10</sup> The word “Design” as stated in the Junior Certificate syllabus is defined as “...a problem solving experience, in either two or three dimensions. There must be a balance between process and product in the teaching and learning of design”.<sup>11</sup>

The field of design covers industrial, environmental and graphic design. According to the Junior Certificate syllabus design includes “printmaking, screen printing, calligraphy, packaging, strip cartooning, book crafts, animation, graphic design, two dimensional textiles, sequential imagery”.<sup>12</sup> This dissertation focuses solely upon graphic design.

### Graphic Design

Design is problem solving. Graphic design is problem solving on a flat two dimensional surface. Graphic design is about verbal and visual communication. Clarity is of the essence. “Graphic design and display is concerned with clear communication through images, symbols, lettering and display, involving the study of basic principles and processes.....”.<sup>13</sup>



“Graphic design is the design of things people see and read. Posters, books, signs, billboards, advertisements, commercials, and brochures are some of the things graphic designers create. They attempt to maximise both communication and aesthetic quality”.<sup>14</sup>

Graphic design has become a member of our “art world” as the need to communicate information is rising constantly, due to twentieth century living becoming more complex. Our current society is based on processing information. As in all other areas of design, students should be made aware of graphic design work that surrounds them.

“The child should become conscious of the extent to which people rely on printed matter for information and visual images that persuade, inspire and imaginatively transport them to other places both real and fanciful”.<sup>15</sup>

This awareness can only come about through a good design education.

### **What a good Design Education aims to achieve**

Design education should enable the student to recognise that everything around them which is man made has been designed. For example “clothing, furniture, tools, magazines, advertising, houses, schools, civic centres, road systems, timetables - all these represent the designed world with which we are surrounded”.<sup>16</sup>

These things, and more, which surround us can greatly affect the quality of our lives. A good design education is one concrete way of





making improvements to the way one lives. Many recipients will not become art producers, or professional graphic designers, but they will all become consumers and in this way they will be affected by and will affect their environment. It enables students to “affect their environment with discernment”.<sup>17</sup> It will also help the student to “develop a critical attitude to his surroundings”.<sup>18</sup> In relation to graphic design students should develop an awareness of bill boards, advertisements etc. For example, a student, upon seeing an advertisement should be aware of the following issues;

- What product is being advertised?
- What audience are the advertisers trying to reach?
- How have they achieved this?
- How has the advertisement been successful or unsuccessful?

For “Art Craft and Design” educators creating this design awareness can achieve this in several ways using different activities. In this dissertation the method being used is the integration of support studies in the teaching of graphic design.



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16. Design in General Education, p.48.





17. Diarmuid Larkin, Art of Learning and Teaching, (Dublin: The Arts Council, 1981), p.16.

18. Ibid.



## CHAPTER II

### SUPPORT STUDIES IN “ART, CRAFT AND DESIGN” EDUCATION IN IRELAND

#### Definition of Support Studies

Support Studies are defined as “involving critical appraisal, history and appreciation of art, craft and design and related studies”.<sup>1</sup> The Chief Examiners Report (1992) defined them as “ideas, movements, methods, influences, impact, problems encountered and problems solved”.<sup>2</sup>

#### Background

The introduction of support studies arose from questioning the value of the existing course. The Intermediate Certificate, which the Junior Certificate replaced, had focused almost entirely upon the act of making and doing. Students became experts in “how to do”, with little or no understanding of art. Is practical activity alone enough for young people who will not all become professional artists, professional graphic designers? In England, this question was addressed in The National Critical Studies in Art Education Project (C.S.A.E.), which ran





from 1981 to 1984. <sup>3</sup> The objective, numbered nine, of The Northern Examining Association reads;

“Candidates will be expected to demonstrate the ability to make informed responses to contemporary and historical art and design through awareness of artistic qualities, analysis and evaluation of design, and forming and expressing of judgements”. <sup>4</sup>

## A Review of the Literature

### Influences on the Introduction of Support Studies

The Junior certificate, Art, Craft and Design syllabus was greatly influenced by the work of Elliot Eisner. Eisner believed that the isolated production of art is not enough if a student is to be educated in art craft and design. Other aspects are of equal importance such as, “learning to see visual forms, learning to understand how art functions in contemporary culture and how it has functioned in the cultures of the past”. <sup>5</sup> Eisner argues that the historical and cultural aspects seem to have been neglected. He disagrees with the belief that “if children are helped to make art products they would as a consequence of such activity, develop critical skills”. <sup>6</sup> If design awareness is to occur it would not be a matter of maturation, but he states they can be encouraged and developed through instruction.



Eisner describes artistic learning as having three components;

- Productive - This involves the handling of materials and the ability to create two and three dimensional forms.
- Critical - This develops the aesthetic awareness of the student.
- Cultural - The understanding of art within its cultural context.

“The development of a visual code for the expression of visual meaning can be used along three lines, forms can be used as pictographs, they can be used to imitate the visual environment in which we live and they can be used to express emotion”.<sup>7</sup>

In the 1970's, Brian Allison wrote how he believed practical activity was only one facet of art education; “to be educated in art means more than being able to manipulate some art materials”.<sup>8</sup> The Gulbenkian's Report, “The Arts in Schools”, states how support studies and “participation are complementary aspects of art education, not one or the other but both”.<sup>9</sup>

The work of Rod and Dot Taylor has also had a major impact on the Junior Certificate Syllabus. Support Studies according to Rod Taylor should achieve the following;

- Support Studies should encourage the knowledge, understanding and enjoyment that lone practical participation cannot achieve.
- Support Studies should develop students related vocabulary in talking, reading and writing about all areas of art craft and design.



- The use of support studies should stimulate classroom discussions, encourage critical appraisal and judgements (both of their own work and the work of others).
- Support Studies should introduce students to other cultures, eras and places as well as their own environment.
- Support Studies should relate to every aspect of art, craft and design, from ancient to recent forms. <sup>10</sup>

### **Integration of support studies in general art, craft and design**

Support studies have been defined as forming “an integral part of the learning experience”. <sup>11</sup> However, the Chief examiners Report, 1992, showed that support studies were looked upon very literally as support or back up work. <sup>12</sup> Their integration was not occurring in classroom practices. Projects were executed and only afterwards (not during) were relevant cut-outs, pictures, articles and information included. Support studies need to be on-going, complementing and enhancing each stage of the practical work.

“Teachers have failed to replace them with any systematic means of bringing their pupils to a broader understanding and awareness of the visual arts other than that, that might come about through simply engaging in practical activity”. <sup>13</sup>

Simply producing is not adequate. Students must be concerned with making, responding to and discussing all areas of art, craft and design.





Activity should include collecting organising, describing and criticising. “Integration of support studies this way should lead to a greater understanding, balanced and effectiveness of learning as a whole”.<sup>14</sup>

### Sources for Support Studies

Rod Taylor refers to two different sources for support studies

- Primary sources
- Secondary sources

#### Primary Sources

These are what Rod Taylor calls the “illuminating experience”.<sup>15</sup>

These types of sources bring to the students attention issues such as size, medium, traits, techniques etc. Primary sources include;

- Museums/Galleries
- Original art works on loan
- Visiting artists and crafts people
- Statements made by artists about their work
- Students own work
- The environment



## Secondary Sources

Secondary sources would include the following;

- Reproductions such as photographs, postcards, slides etc.
- Monograms
- General background, to place artists within a social and historical context <sup>16</sup>

In “Approaching Art and Design”, Rod and Dot Taylor state that both primary and secondary sources provide students with

“..a very useful checklist of all areas of study which can enable them to develop their critical awareness by understanding contexts, making inter-connections, forming an ever broadening overall view and realising that there are often differing view points about the same work or artist”. <sup>17</sup>





## FOOTNOTES : CHAPTER TWO

1. Department of Education, The Junior Certificate; Art, Craft and Design, Guidelines for Teachers, (Dublin: n.d.). p.4., 2.4.
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8. Rod Taylor, Critical studies in the Present Climate, (London: Longman, 1986), p.3.
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12. National Council for Curriculum and Assessment, Chief Examiners Report - Examination 1992; Art, Craft, Design: The Junior Certificate, (Dublin: An Roinn Oideachais, 1992), p. 6.
13. Rod Taylor, Educating for Art, (London, Longman, 1986), p.3.
14. Guidelines for Teachers, p.5., 2.4.
15. Educating for Art, p.3.



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## CHAPTER III

### SUPPORT STUDIES IN THE TEACHING OF GRAPHIC DESIGN

The introduction of support studies and the importance of design, in the Junior Certificate syllabus holds new and exciting challenges for teachers. The problem seems to be that no concrete approaches to the new structure have been given. The aim of this chapter is to give suggested support studies that could be used for specified graphic design projects.

The suggested support studies will cover three general areas:

Historic Support Studies - An outline of the major developments that have occurred in relation to the topic. This will place achievements into context for the student.

Scientific Support Studies - The classroom situation does not allow for students to become familiar with many techniques. However, it is of great importance that they are aware of issues, such as, inventions, processes, machinery etc.



Everyday Support Studies - The student should be made aware of the graphic design that surrounds them in their own environment. They should be aware that graphic design forms an integrated part of their lives.

Lettering (and its predecessors) has been chosen as the main element running through the following exemplar projects. Lettering is a crucial part of communication, of graphic design. Calligraphy, poster design, record \ book covers, packaging etc., all involve forms of lettering.



## Exemplar 1 : Signs and Symbols

Signs and symbols are both ways of communicating by means of pictures and shapes. Signs and symbols are simple drawings or shapes which represent a thing or an idea.

Aim : For students to gain an understanding in basic graphic design communication through signs and symbols.

Theme : The Campsite.

Description : In this project students have to illustrate the amenities available in an imaginary campsite. This will be achieved through designing suitable signs and symbols. The source for these signs and symbols is still life objects (primary source) and existing signs and symbols (secondary source).

### Suggested Amenities for a campsite:

- |              |                      |              |
|--------------|----------------------|--------------|
| * Car Park   | * Washing facilities | * Basketball |
| * Restaurant | * T.V. Room          | * Tennis     |
| * Bar        | * Bicycles for hire  | * Swimming   |
| * Telephone  | * Golf               | * Sailing    |





Students should use still life objects as a basis for their signs and symbols. For example, if designing a sign for “restaurant” facilities a still life should be set up which includes plates, glasses, knives, forks etc. These drawings from real objects should then be simplified \ stylised by the student

Attention to the following points should be impressed on students while they are undertaking a signs and symbols project:

1. Choose a familiar view point.
2. Keep the design very simple.
3. Use large, bold shapes.
4. Use colour for meaning and contrast.

Related lesson plans:

Logo design - for T.V. channel, or a school run club.

Map design.

Instructions for a task - making a cup of tea, washing your teeth etc.

Cross curricular links:

Geography - geographic signs.

Science - Chemical description apparatus symbols.



### Museums / Galleries

The Chester Beatty Library - Shrewsbury Road, Dublin 4.

Here can be seen fine examples of Eastern writings in the library's vast collection of Koran's.

### Support Studies for Signs and Symbols

#### Historical Support Studies

The earliest graphic images date to around 30,000 BC. The earliest forms of writing are ideal support studies for teaching students communication through signs and symbols.

- Pictographs.
- Cuneiform writing.
- Hieroglyphics.
- Phoenician (Semetic) writing.

Pictographs (Fig. 1) were symbols of the world around these early humans. These can be found at the caves of Lascaux, in southern France and Altamira in northern Spain. They may have represented



changing seasons, lunar cycles etc. They may also have been used as a memory device or to tell stories.

The Sumerians (Fig. 2) developed the first written language. Clay tokens had been in circulation since 9000 BC, these were modelled into different shapes. Each shape represented an animal object or plant. In 3500 BC these tokens were being put into hollow spherical clay envelopes. By 3100 BC this system was replaced by solid clay tablets, upon which the outlines of tokens were drawn with a pointed stick called a stylus. This was found to be very time consuming, to solve this, abstract forms of images were pressed into the clay tablets. These signs were cuneiform writing. Later, the Sumerians let one abstract form represent both the object and the spoken word. This was the first link between writing and the spoken word.

Hieroglyphics (Fig. 3) were Egyptian picture writing, they also represented the spoken word. It was a highly stylised form of writing used mainly for decoration on tombs and temples. Hieroglyphics were arranged vertically, in columns, reading from top to bottom and right to left. Beauty was as important as clarity, but this form of writing was impractical for daily uses i.e. book keeping. A more functional form of hieroglyphics was developed circa 2000 BC. This was called Hieratic. By 500 BC yet another simpler version was devised - Demotic. This





allowed letters to be joined together for quicker writing. These three styles did not replace each other, they existed side by side until the Roman alphabet took the place of all three.

Phoenician (Sematic) (Fig. 4) writing was developed as a result of this sea faring races need for a very efficient way of keeping records. It was realised that only 22 important sounds were contained in their spoken language. A different sign was designated to different sounds. The Phoenicians also adopted the convention of reading from right to left. (Fig. 5)

### Scientific Support Studies

The symbols used for the Olympic Games for different sports can be great references for a project such as this.

Important graphic designers in this area include:

- Masaru Katsunie, (1909 - 1983), Japanese - 1964 Tokyo Olympic Games.
- Lance Wyman, (b. 1937), American - 1968 Mexico Olympic Games.



- Olt Aicher, (1922 - 1991), German - 1972 Munich Olympic Games.

(Fig. 6)

### Everyday Support Studies

Symbols: road signs, in their science books, question marks, multiplication, addition, subtraction and division symbols etc. (Fig. 7)

Pictographs: road signs, lavatory doors, logos, in travel brochures, flammable, toxic etc. Sequential pictographs can be found on instructions on packages, such as, making packet soup, hair dyes, washing detergents etc. (Fig. 8)



Fig. 1.



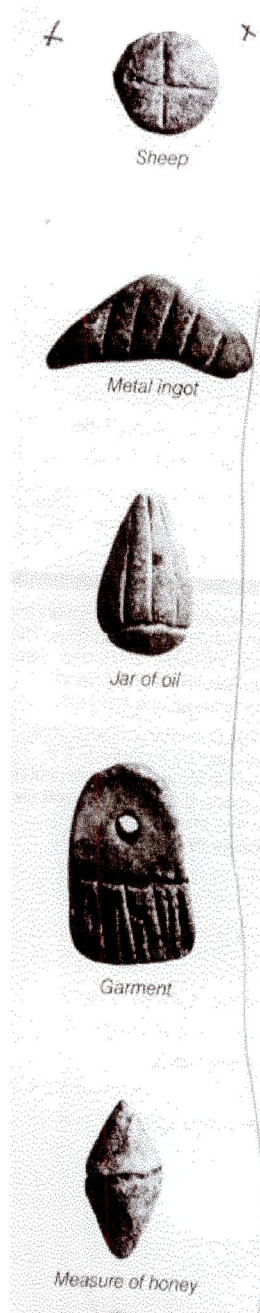
Secondary Source Support Studies for Signs and Symbols  
- An example of an ancient pictograph.





Figure 1. A stylized drawing of a human figure, used as a support for the study of signs and symbols.

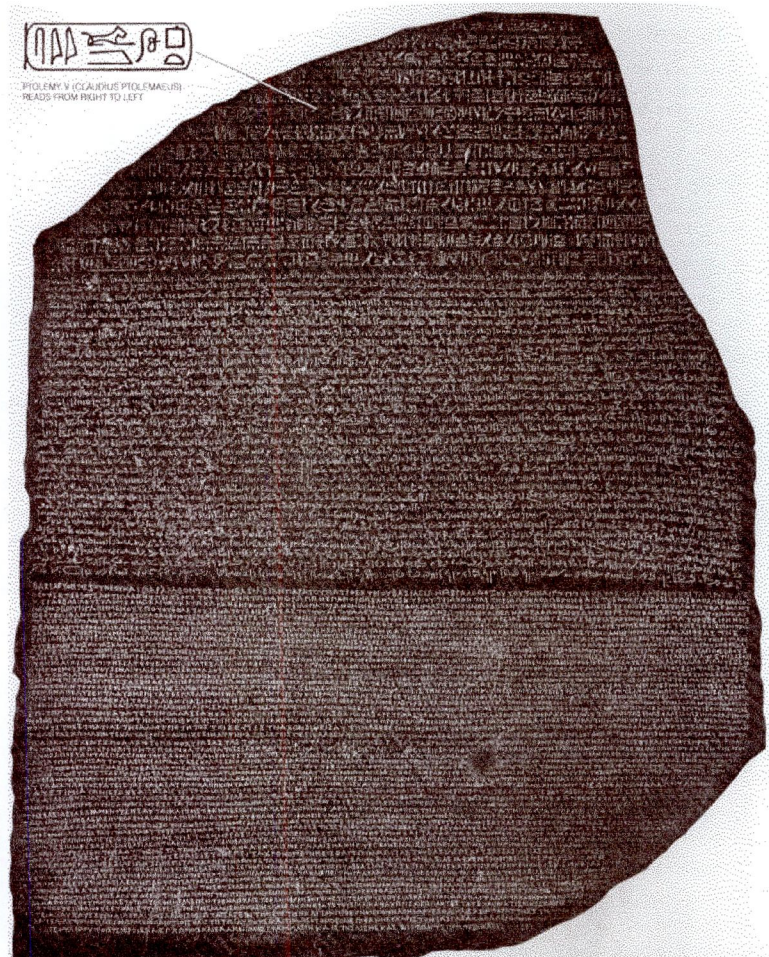
Fig. 2.



Secondary Source Support Studies for Signs and Symbols  
- Sumerian Writing.

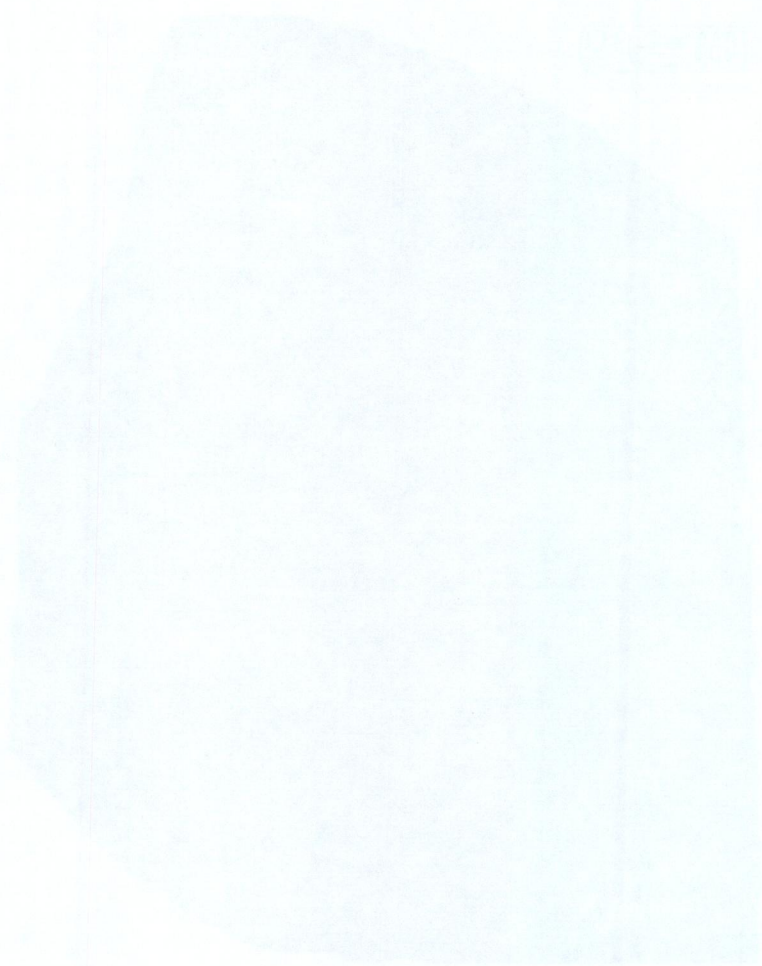
Sealed in 2000's support studies for signs and symbols  
- American Writing

Fig. 3.



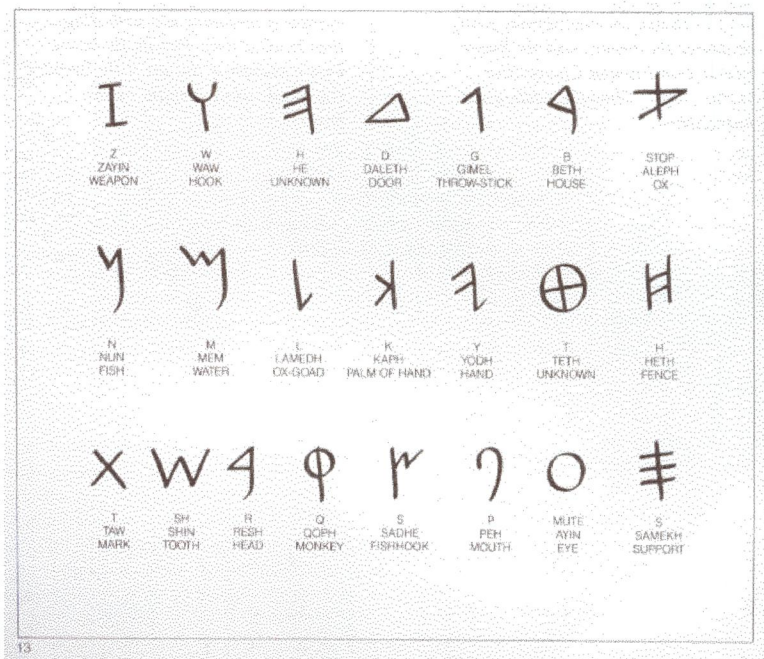
Secondary Source Support Studies for Signs and Symbols  
- The Rosetta Stone.





Secondary source support studies for signs and symbols  
- The Rotorua Stone

Fig. 4.



Secondary Source Support Studies for Signs and Symbols  
- An example of Phonetic Writing.



W E T

H K L P

S T V W

An example of a typical finding  
of a single support finding for signs and symptoms

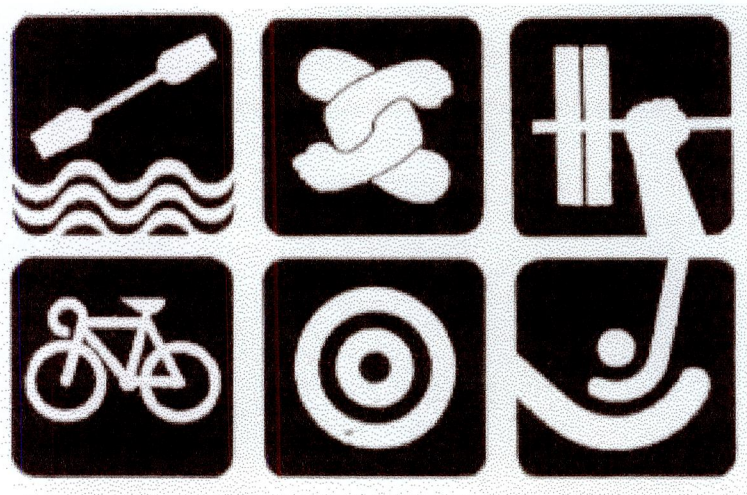
Fig. 5.

PHOENICIAN	GREEK	ETRUSCAN	ROMAN
𐤀 𐤁 𐤂 𐤃 𐤄 𐤅 𐤆 𐤇 𐤈 𐤉 𐤊 𐤋 𐤌 𐤍 𐤎 𐤏 𐤐 𐤑 𐤒 𐤓 𐤔 𐤕 𐤖 𐤗 𐤘 𐤙 𐤚 𐤛 𐤜 𐤝 𐤞 𐤟 𐤠 𐤡 𐤢 𐤣 𐤤 𐤥 𐤦 𐤧 𐤨 𐤩 𐤪 𐤫 𐤬 𐤭 𐤮 𐤯 𐤰 𐤱 𐤲 𐤳 𐤴 𐤵 𐤶 𐤷 𐤸 𐤹 𐤺 𐤻 𐤼 𐤽 𐤾 𐤿	Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω	𐌀 𐌁 𐌂 𐌃 𐌄 𐌅 𐌆 𐌇 𐌈 𐌉 𐌊 𐌋 𐌌 𐌍 𐌎 𐌏 𐌐 𐌑 𐌒 𐌓 𐌔 𐌕 𐌖 𐌗 𐌘 𐌙 𐌚 𐌛 𐌜 𐌝 𐌞 𐌟 𐌠 𐌡 𐌢 𐌣 𐌤 𐌥 𐌦 𐌧 𐌨 𐌩 𐌪 𐌫 𐌬 𐌭 𐌮 𐌯 𐌰 𐌱 𐌲 𐌳 𐌴 𐌵 𐌶 𐌷 𐌸 𐌹 𐌺 𐌻 𐌼 𐌽 𐌾 𐌿	A B C D E F G H I K L M N O P Q R S T V X

Secondary Source Support Studies for Signs and Symbols  
- A comparative look at Ancient Alphabets.

Secondary source support studies for signs and symbols  
/ comparative look at common alphabets

Fig. 6.



Secondary Source Support Studies for Signs and Symbols  
- Use of Symbols for The Olympic Games.



Secondary Source Support Studies for Sports and Physical Education  
• Use in Studies for The Olympic Games

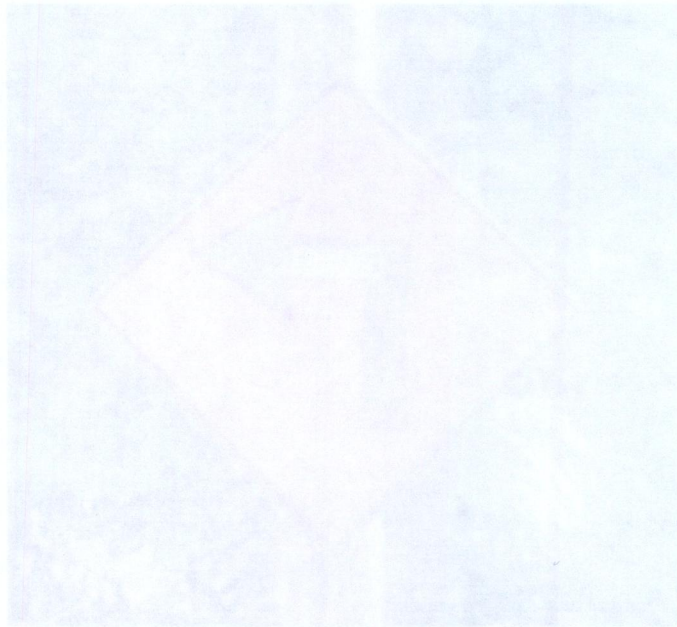


Fig. 7.



Primary Source Support Studies for Signs and Symbols  
- Road Signs.





From the points support studies for 2000 and 2001

Fig. 8.



Primary Source Support Studies for Signs and Symbols  
- An Example of Sequential Pictographs on Packaging.



Figure 2. A 3x2 grid of six square panels showing various patterns and textures, likely representing different stages or types of biological growth or development.

## Exemplar 2 : Calligraphy

The word calligraphy, meaning “beautiful writing” derived from the Greek words Kalli and Graphas.

**Aim** : For students to gain further understanding of lettering techniques through calligraphy.

**Theme** : Irish Poetry (taken from the Irish Junior Certificate Syllabus)

**Description** : Using a poem from the Irish Junior Certificate Syllabus, the students are to produce one page of calligraphy. The page of calligraphy is based upon the old Irish manuscripts, for example, using decorated initial letters as in the Book of Kells. The typeface to be used is Irish Half-uncial. This typeface is chosen because it was used in these old Irish manuscripts. An Irish poem is to be selected because the Half-uncial typeface is only suited to either the Irish or Latin languages.





Related lesson plans:

Book binding.

Poster design \ advertising for an Irish event i.e. National Symphony Orchestra Recital.

Saint Patrick's Day cards.

T-shirt printing - printing the decorated initial letters onto the T-shirt as the design.

Cross curricular links:

History - The arrival of Christianity, the development of manuscripts.

Irish - The use of poetry from the Junior Certificate Syllabus.

Religion - Religious education through the spreading of Christianity.

Science - The mixing of compounds to create coloured pigments.

Museums / Galleries:

The Cathach - The Royal Irish Academy.

The Book of Kells - Trinity College Library, College Green, Dublin 2.





## Support Studies for Calligraphy

### Historic Support Studies

It was during the Early Middle Ages that priests and monks found themselves heirs to the cultural tradition of the Roman Empire. Monasteries were literary and writing centres, where scribes worked in their scriptoria. No graphic arts in the Early Middle Ages could be complete without looking at the Irish contribution. It was during the Fifth Century that the Irish were exposed to Christianity and the Latin alphabet, both of which were introduced by Saint Patrick.

Saint Patrick and his followers brought examples of calligraphic text with them from the Continent. This was the first time that stories of old could be recorded in writing as opposed to being passed down the generations through word of mouth.

The Cathach (Fig. 9) was one of the first illuminated manuscripts to come from Ireland. It is a copy of the Psalms. It dates from the second half of the Sixth Century. The Cathach is thought to be the work of Saint Columba. Cathach means the battler and was thought to protect those who carried it during combat. The letters in the Cathach form



black shapes with simplified animal heads, cross designs and leaf shapes. Limited amounts of colour were used, such as black, red and yellow. Decoration of the capital letters involves surrounding them by little red or sometimes yellow dots.

During the Seventh Century other manuscripts were written, for example The Book of Durrow (Fig. 10). This was a small manuscript which contained the gospels, it was compiled for everyday use. The left hand pages are particularly decorative (known as “Carpet Pages”), but the book contains mainly text. The colours used in The Book of Durrow are red, green and yellow. The letter forms were usually outlined in black. The four Evangelists are illustrated in a symbolic way, Saint Matthew is shown as a simple male form, Saint Mark as a lion, Saint Luke as an ox and Saint John is depicted as an eagle. Interwoven Celtic designs can be seen throughout this illuminated manuscript.

By far the most famous of these manuscripts, is The Book of Kells (Fig. 11 / 12). This is credited to the Eighth and early Ninth Centuries. This time was called the High Christian Period. The Book of Kells was used for special occasions only. It contains 680 pages. The manuscript is



believed to be the work of four major artists, the gold smith (Chi-Rho page) (Fig. 13), the story teller (The Arrest of Christ) (Fig. 14), the portrait painter (Portrait of Saint John) (Fig.15), the observer (scenes from everyday life). The typeface used was Irish Half-uncial, with the initial letter of each page being highly decorated.

### **Scientific Support Studies Scientific Support Studies**

Vellum or Parchment, that is prepared animal skin, usually of cow, goat or sheep, is an ideal material for illumination. It provides a very receptive surface and also it can be manufactured from various animal skins to give different colour, weight and size.

Vellum is prepared by soaking the skins in running water for several days. Then they are immersed in a lime and water solution for up to two weeks. All the hair is then scraped off the skins. After this process the skins are placed back into the solution for another fortnight. Next, they are rinsed and sketched over a frame, the edges being caught up over pegs and tied at these points with string. The skins are dried slowly in the sun. They are cleaned repeatedly with





pumice and water. Plenty of running water is a crucial part of vellum making.

Vellum has a smooth side and a rough side. The smooth side is the original flesh side and is usually whiter than the rough (original hair) side. The penman prefers the smooth side. This side is easily damaged but is more suitable for writing upon.

The “illuminating” Procedure : In the majority of cases, all the text was written first. Because the extent to which alterations could be made was limited, the illustration and decoration was placed and planned before the illuminators began their work.

Before a scribe began to write, the page had to be measured out carefully. This more often than not dictated borders, initials, height and width of text and columns. Illuminated manuscripts therefore began with layout which related directly to script and decoration. The following stage was to make a design in hard point i.e. graphite. The second stage involved the inking in the page, in which the design is completed. Next, came the colouring.

The Colours used : There is little evidence that gives an idea of how paints were prepared or obtained. Most of this information can be located in customs levies or accounts of the patron or illuminator. If gold was to be used it was put in first, following this came the colour



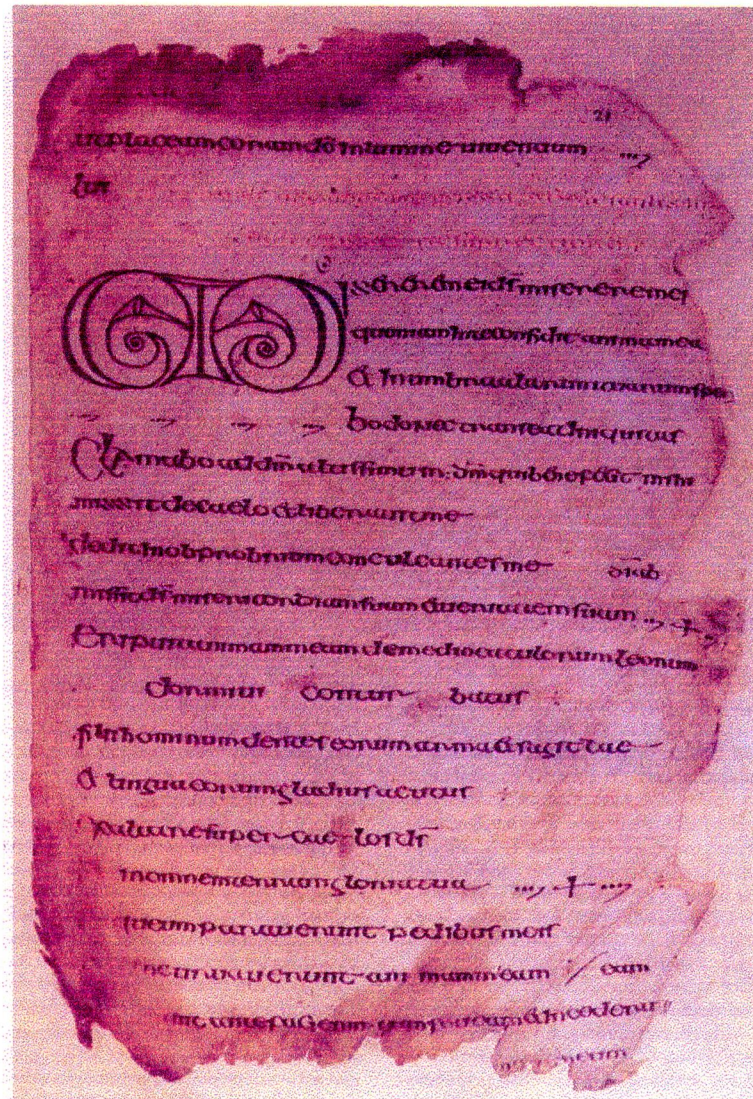
### Everyday Support Studies

Calligraphy is not a member of the graphic design family which a student will encounter everyday. There are numerous examples of calligraphic lettering to be found and students attention should be drawn to these. For example, banners in churches, glass engravings, tombs stones, certain shop fronts, house name plates, plaques on the fronts of buildings etc.





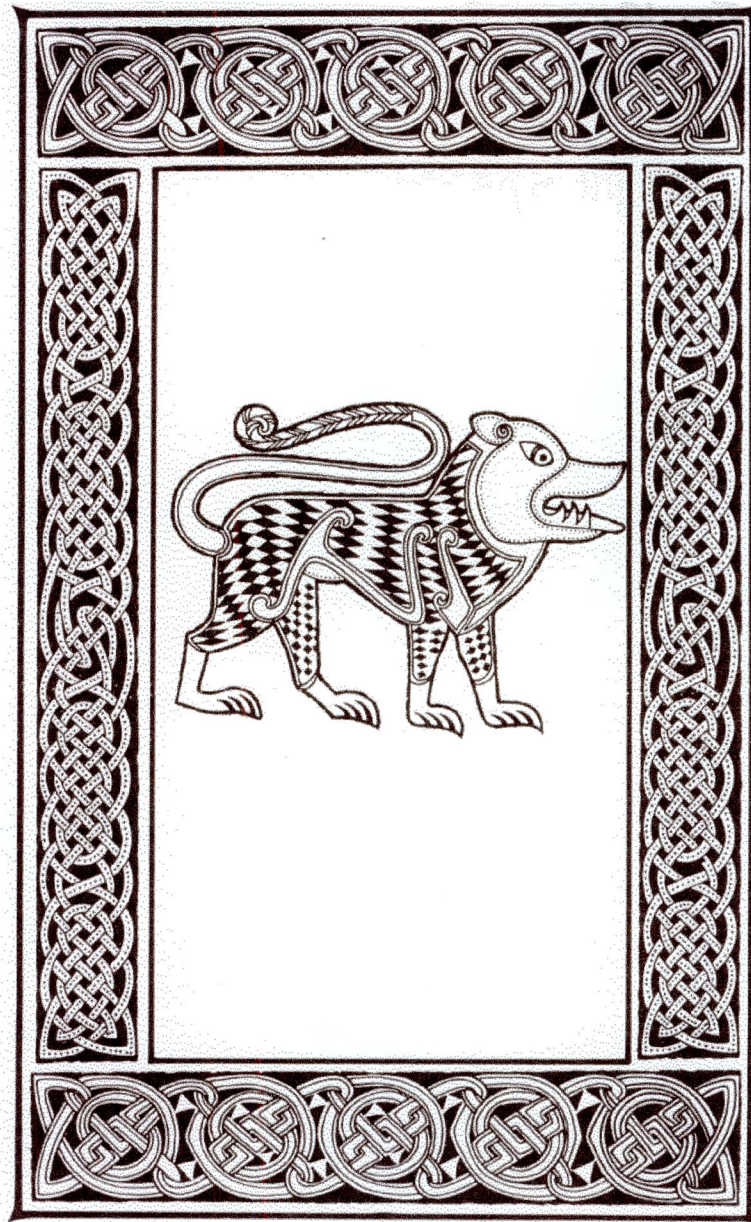
Fig. 9.



Secondary Source Support Studies for Calligraphy  
- A page from The Cathach.



Fig. 10.



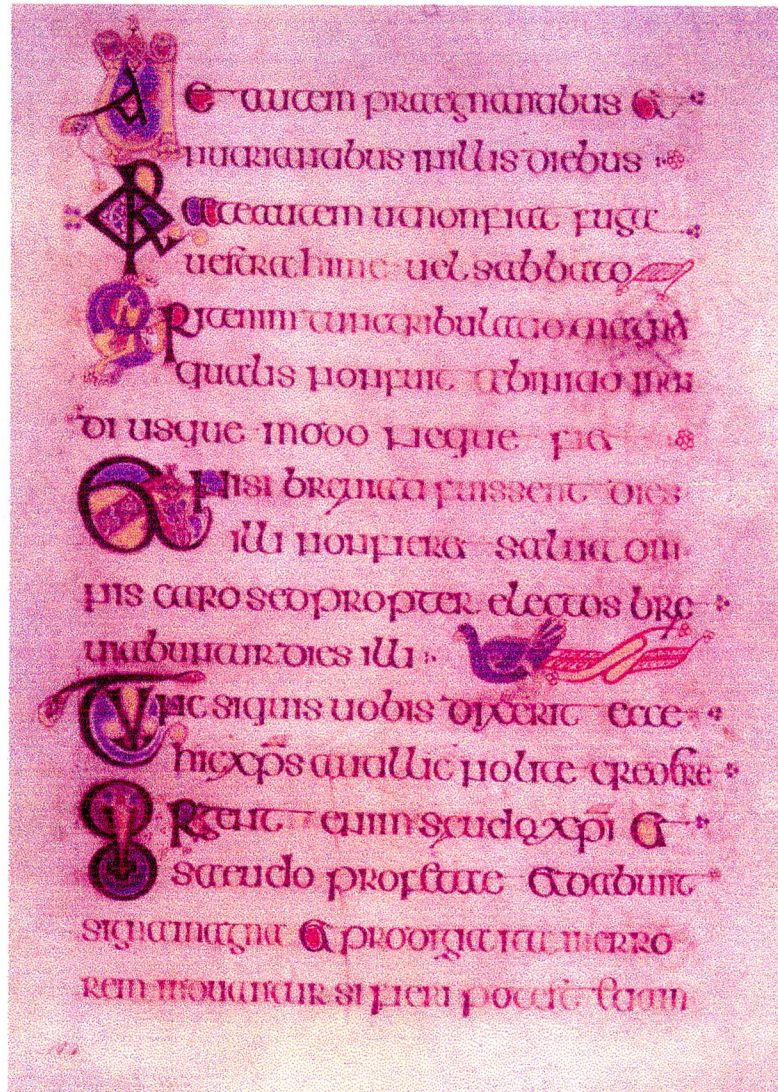
Secondary Source Support Studies for Calligraphy  
- A page from The Book of Durrow.



Seated figure, possibly a deity or historical figure, enclosed within a rectangular border. The figure is seated on a throne or similar structure, wearing a crown or headpiece, and holding an object in their hands.



Fig. 11.

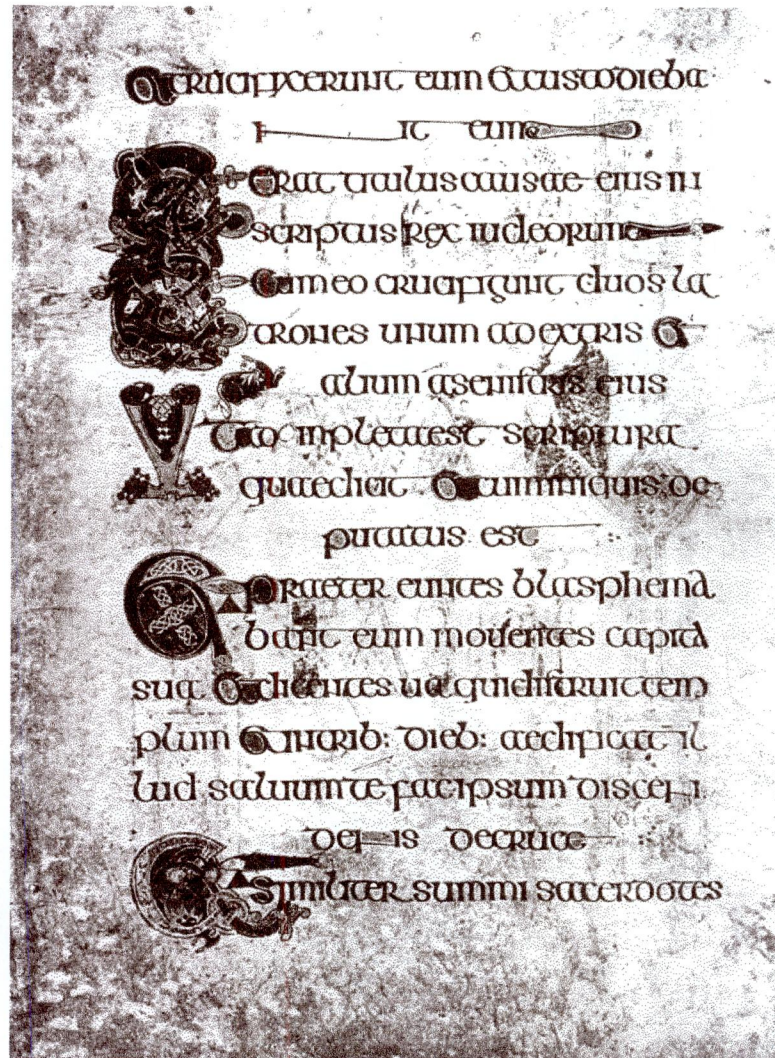


Secondary Source Support Studies for Calligraphy  
- A page from The Book of Kells.

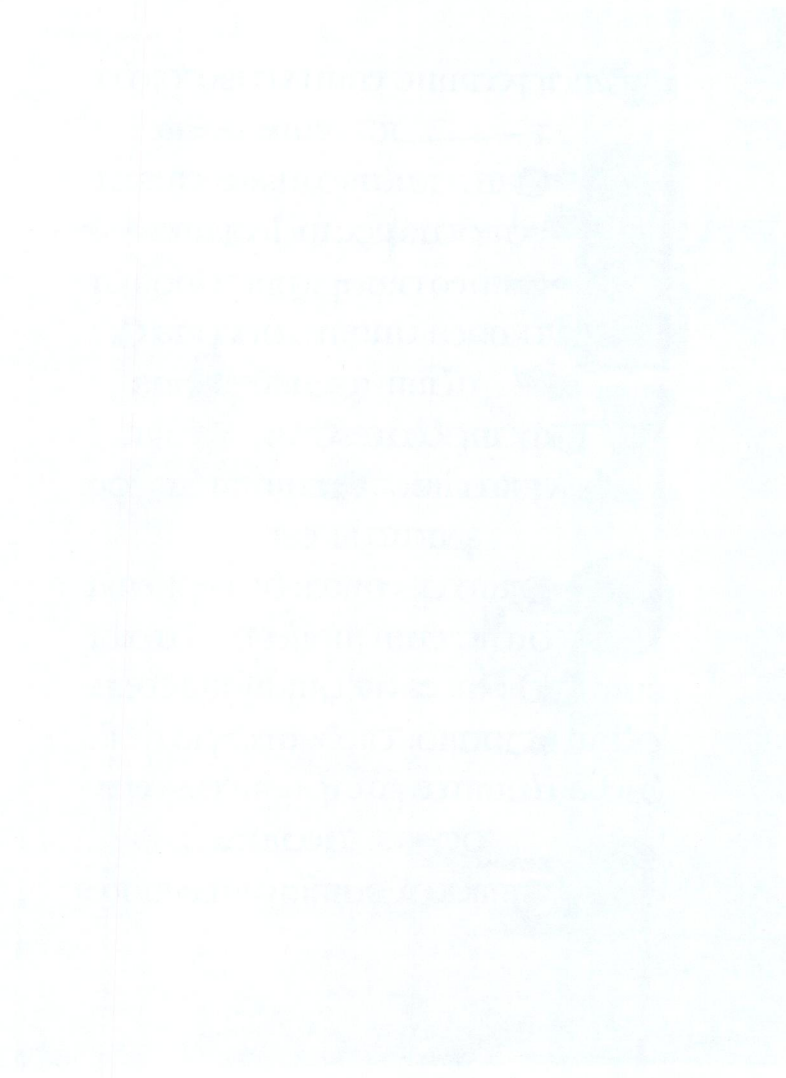




Fig. 12.



Secondary Source Support Studies for Calligraphy  
- A page from The Book of Kells.



University of California, Berkeley  
A page from The Book of Kells



Fig. 13.



The Chi-Rho page.





Fig. 14.



The Arrest of Christ.

Fig. 11



The Journal of the



Fig. 15.



Portrait of Saint John.





## CHAPTER IV

### EDUCATIONAL PACKAGE PROPOSAL

The following project was undertaken in Rockford Manor Secondary School, Blackrock, Co. Dublin. This second year group were all girls and of mixed ability. There was a total of 26 pupils. The project ran for the duration of ten weeks.

#### Project Details

Theme : James Joyce's Ulysses.

Aim : The aim of the project was to further develop the students graphic skills through combining image and lettering.

Brief : To design a brochure using lettering and image for an exhibition that was held in the Irish Museum of Modern Art, entitled "Literature Based Art".

The previous scheme of work introduced the students to basic block lettering design. The history of lettering, the use of lettering, where



lettering can be seen and different typefaces, were all dealt with prior to commencement of the IMMA project.

### Project Description

This project was centred around the exhibition “Literature Based Art”, which was held in The Irish Museum of Modern Art, from January to June of 1996. The exhibition included works by various artists. The scope of the exhibition covered paintings, etchings, prints, sculptures and textile pieces. These works were all inspired by recognised writers of the twentieth century, such as, Hemmingway, Orwell, Kinsella and James Joyce.

A selection of works in this exhibition found their inspiration in “Joycean” culture, particularly in Joyce’s “Ulysses”. Therefore, as an introduction to this project students were familiarised with “Ulysses”. This was accomplished mainly through a discussion of the book and it’s characters. The year that the publication was set, 1904, was extremely important insofar as support studies are concerned.

- Dublin 1904: Photographs and newspaper articles were used to describe Dublin city at the time of Bloom’s walk. Students





compared and contrasted these findings with the city as they know it today (1996). Street names, buildings, shop-fronts, transport and fashion were among the topics explored. (Fig. 16)

- Dun Laoghaire 1904: The first of Bloom's famous walks took him near the students' own environment, Sandycove, Dun Laoghaire and Dalkey. This was the main reason for choosing Joyce (as opposed to any other of the writers illustrated in the exhibition) to be the basis of the project. The students discussed Dun Laoghaire (formerly known as Kingstown) exploring the same topics which arose when they were discussing Dublin city in 1904. (Fig. 17)

The exhibition was used as the basis for their own images. These images were to be used in the brochure design. An entire double period, during the week prior to the going to the exhibition, was given over to preparing the students for the gallery visit. It is very important for students to be made aware of exactly what they are expected to record and take note of during their visit. For this reason each student received a worksheet which had to be completed during their attendance at the exhibition (Fig. 18). This worksheet emphasised the relevant information to be collected by the students. The worksheet covered aspects such as, information on colours, patterns, shapes and techniques used by the various artists.



The gallery visit itself consisted of a short talk by one of I.M.M.A.'s educational officers, this was prearranged. The students then commenced the tasks outlined in their worksheets.

Upon returning to the classroom, students were introduced to brochure design. Several different examples were discussed in terms of:

- What are brochures used for ?
- What is the front page of this brochure advertising?
- What information does the front page give us?
- How is this information conveyed to us, i.e. By text / image alone or by the combination of both?
- Why is the image used?
- What audience do you think this brochure is trying to reach?
- How has this been achieved (through colour etc.)?

Students had to decide what type of audience their brochure was being aimed at. All the brochures taken as example included both image and text (Fig. 19). Students had to determine where to place their text in relation to the image which they were going to use. The



students then made ten thumbnail sketches of different brochure layouts. Each individual chose their preferred design.

Every brochure had to include the following information:

I.M.M.A.

LITERATURE BASED ART

JANUARY - JUNE 1996

The designs for the images were acquired by combining the information they had collected using their worksheets during the exhibition visit. When the designs were completed, students then began placing their block letters onto their brochure covers (Fig. 20). Their images were then added (Fig. 21 / 22). To create their images some used techniques which were used in the exhibition such as printing, pen and ink, cross-hatching etc. (Fig. 23)





### Support Studies used in the project

The project used a wide variety of support studies. It demonstrates the diversity of support studies material that can be used in the teaching of graphic design (not just the over used Toulouse de Lautrec posters). Both primary and secondary support studies have been employed in this project.

#### Primary sources:

- James Joyce's "Ulysses".
- The Museum of Modern Art.
- Brochures.
- Newspaper Articles - regarding life in 1904.

#### Secondary sources:

- Photographs - Dublin city, Dun Laoghaire - 1904.



Fig. 16.



Secondary Source Support Studies for Brochure Design  
- Grafton Street, 1904.



Secondary Source: Report Studies for Economic Design  
Chilton Press, Inc.



Fig. 17.



Secondary Source Support Studies for Brochure Design  
- Dun Laoghaire, 1904.

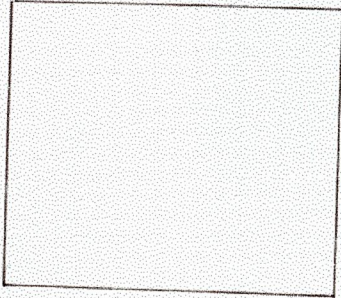


Standardized Support Studies for the Pacific Region  
The Pacific, 1974



Fig. 18.

\* . LOOK AT THE PICTURES FROM THE BOOK "THE OLD MAN AND THE SEA".

. DRAW IN OUTLINE ONLY WHAT THE OLD MAN LOOKS LIKE IN THIS BOX → 

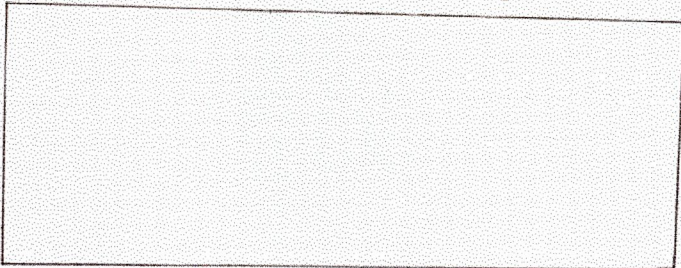
. WHICH PRINTING TECHNIQUE HAS THE ARTIST USED?  
\_\_\_\_\_  
\_\_\_\_\_

. WHAT IMAGES (OBJECTS) CAN BE SEEN IN ALL THE PICTURES? \_\_\_\_\_  
\_\_\_\_\_

. IS COLOUR USED IN ALL THE PICTURES? \_\_\_\_\_

. FILL IN WHAT COLOURS ARE USED  

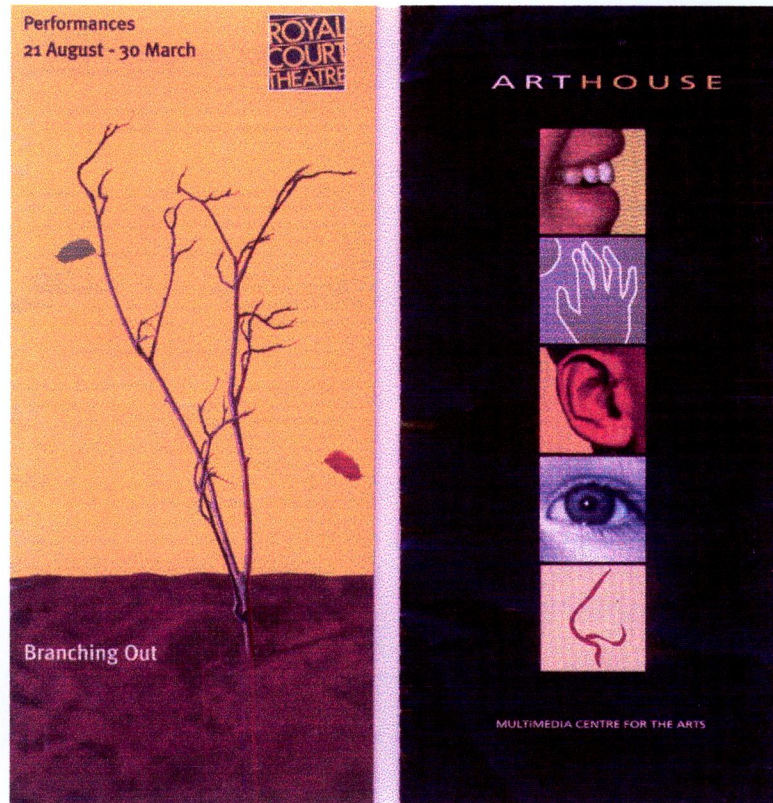
--	--	--	--	--	--	--	--	--	--	--	--	--

. PICK YOUR FAVOURITE PIECE FROM THE "OLD MAN AND THE SEA" PICTURES, AND LIKE WE DID IN CLASS, DRAW AS MANY PARTS OF THE PICTURE AS YOU CAN.  


An Example of a page of the Worksheet  
- Used for the Museum Visit.

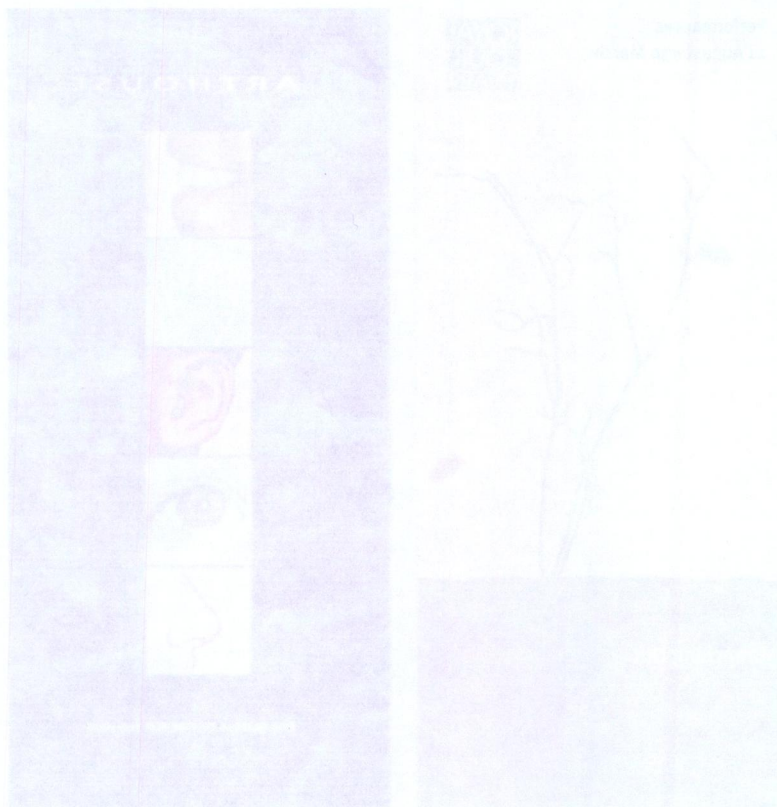
An example of a page of the /worksheet/ sheet for the Museum / Jan.

Fig. 19.



Primary Source Support Studies for Brochure Design  
- An example of the brochures shown.





Primary Source Support Studies for Healthcare Design  
- An example of the brochures shown.

Fig. 20.

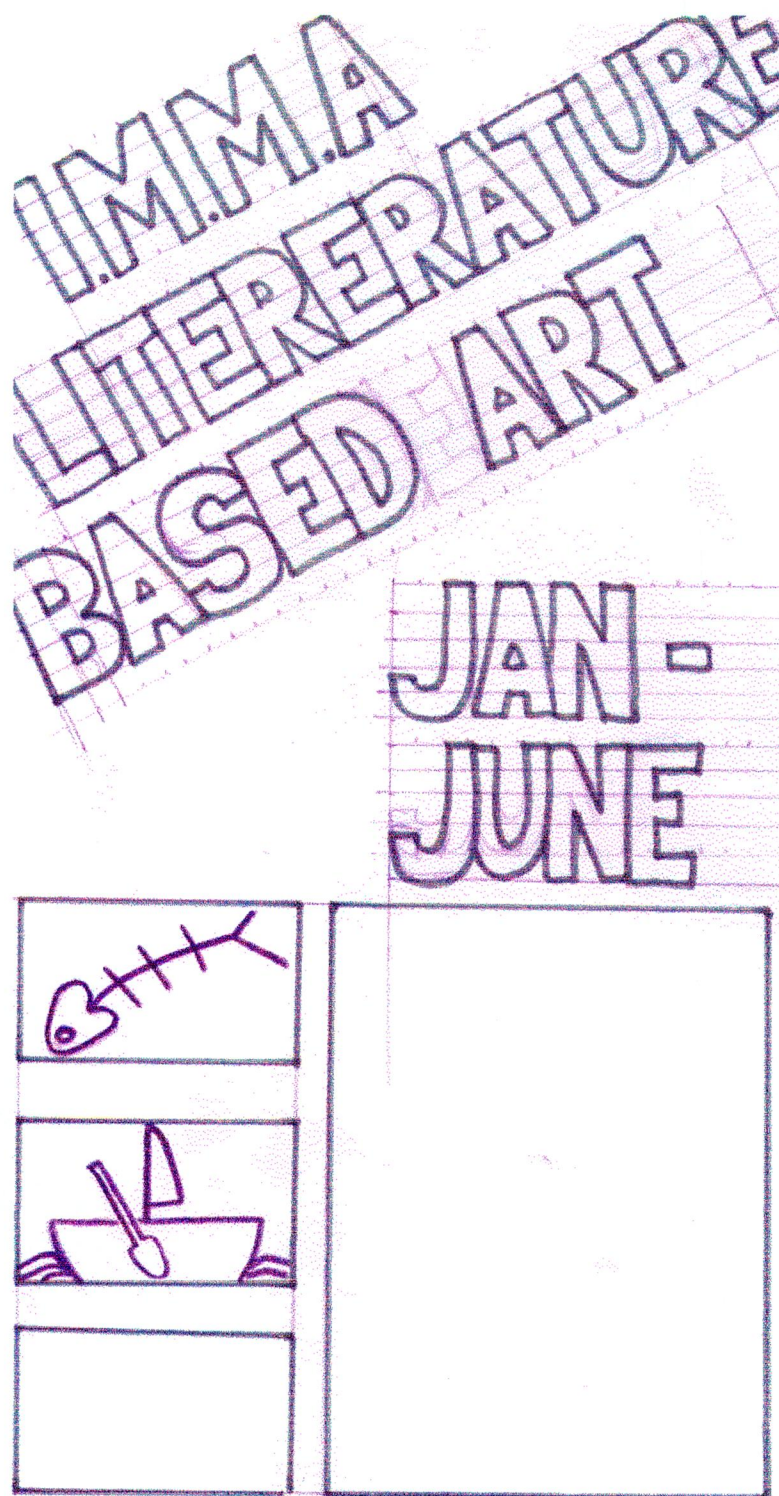


Student's Work - Lettering for the Brochure Design.



Student's View of the structure for the function design

Fig. 21.



Student's Work - Brochure Design in progress.



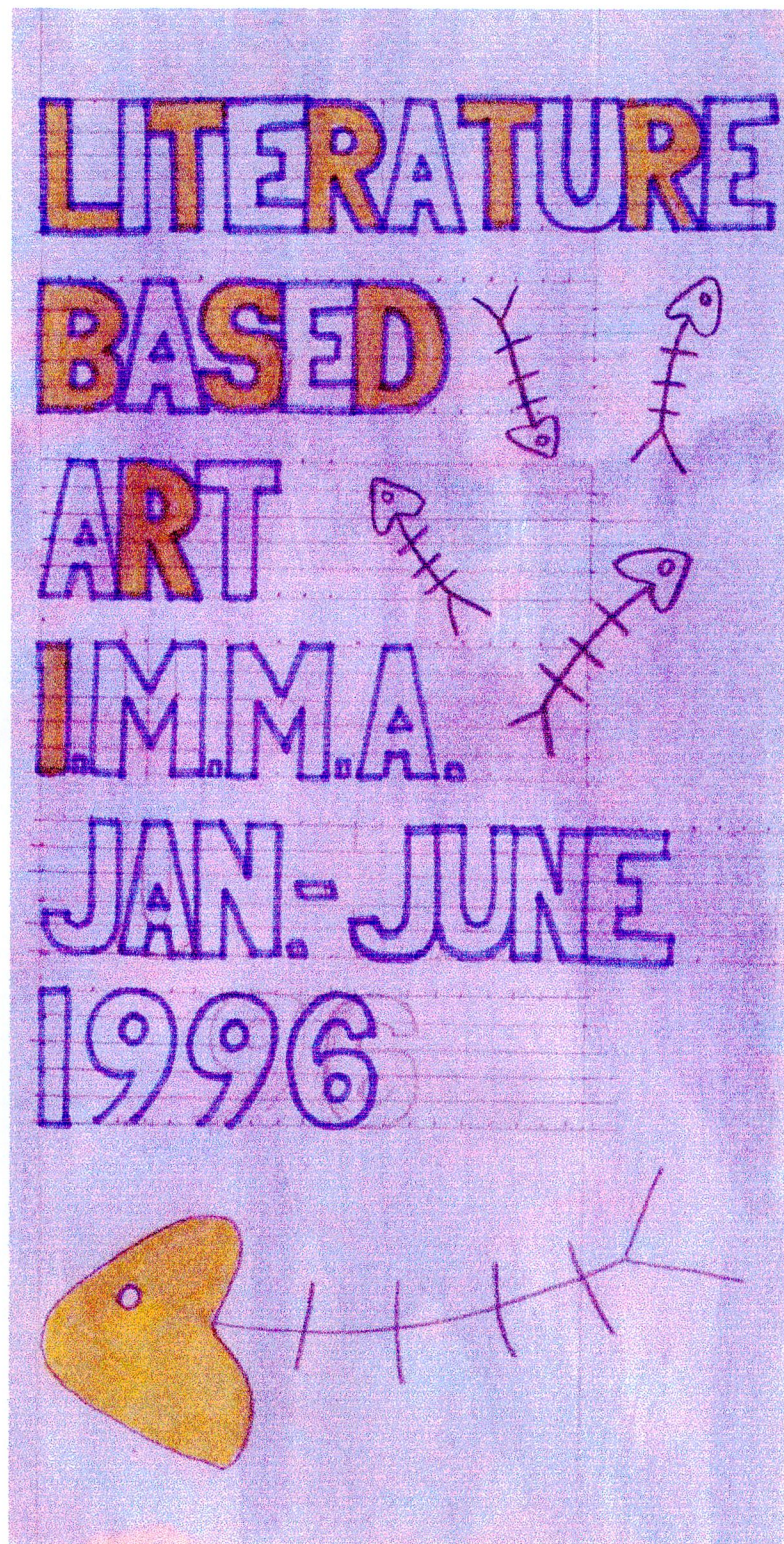
1. The first part of the paper is devoted to a general discussion of the problem of the existence of solutions of the system of equations (1) for arbitrary values of the parameters  $\alpha$  and  $\beta$ . It is shown that the system has solutions for arbitrary values of the parameters  $\alpha$  and  $\beta$  if and only if the condition  $\alpha + \beta > 0$  is satisfied. In this case the solutions are unique and can be found by the method of successive approximations.

$\alpha$	$\beta$	$\alpha + \beta$
1	1	2
1	0	1
0	1	1
1	-1	0
-1	1	0
1	-2	-1
-1	-1	-2
2	-1	1
-2	1	-1

Translated from *Mathematical Journal*, Vol. 1, No. 1, 1967



Fig. 22.



Student's Work - Brochure Design in progress.

1. The first step in the design process is to define the problem. This involves identifying the user's needs and the constraints of the design.

2. The second step is to generate ideas. This can be done through brainstorming, sketching, or other creative techniques.

3. The third step is to develop a solution. This involves selecting the best idea and refining it into a detailed design.

4. The fourth step is to create a prototype. This allows the designer to test the design and make any necessary adjustments.

5. The final step is to produce the final design. This involves creating the final product and ensuring it meets the user's needs.

6. The final step is to evaluate the design. This involves assessing the design's effectiveness and making any necessary improvements.

7. The final step is to present the design. This involves showing the design to the user and explaining the design process.

8. The final step is to implement the design. This involves creating the final product and ensuring it meets the user's needs.

Student's Work - Prototype Design in Progress



Fig. 23.



Student's Work - A completed Brochure Design.



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## Evaluation and Conclusion

Support studies are a vital element of any art, craft and design course. This project aimed to prove just how accessible support studies are, when dealing with an area like graphic design. This scheme also endeavoured to demonstrate how galleries / museums can be applied to a graphic design project, not just projects on Impressionist paintings! The students themselves, learned a great deal through our visit to The Irish Museum of Modern Art and the related discussions. To begin with, the choice of I.M.M.A. allowed students to see a type of art that most had never been exposed to before - modern art. Almost all the students had previously visited an art gallery, but would have only seen an array of large oil paintings hung in immense gilded frames. I.M.M.A. opened a new world of art for the students, sometimes weird, sometimes wonderful.

Looking at their own environment contrasted between 1904 and 1996, not only started cross curricular history links, but also encouraged lively discussions. It forced the group to think about elements of their current society, elements that would usually be taken for granted. The changing face of their environment was given a great deal of attention.

Another cross curricular link was introduced by the project's theme. "Ulysses" brings Irish literature and one of our most celebrated writers





to the students' attention. This again proves that graphic design need not and should not be an isolated part of the art, craft and design curriculum.

Demonstrating brochure design through the use of "actual" brochures is an essential part of this project. The use of primary source support studies is crucial. In questioning the students on brochure designs, they are forced to consider factors that are of the essence in graphic design. These factors include purpose, the desired market, layout, style, colour etc. Once this thought process has been conveyed to the student it can then be related to any other design project.

On conclusion of this project students acquired a number of vital skills:

- The students were introduced to lettering as a communicator. Students learnt how to convey a given set of information about a particular event. Because the lettering was to be used on a brochure, design problems such as size had to be addressed.
- Creating an image /images for the brochure involved another learning process for the students. Primarily, students had to understand how to record relevant information from their gallery visit. The images chosen for the brochure design had to entice, inform and persuade people to visit the exhibition. Students also became aware that the lettering on the brochure had to "stand-out".



The group became aware that a lighter colour should be used for the background while strong hues were required for the lettering itself.

- The use of colour was a key element at this stage. Students had to learn to use colour to create an impact for their brochure.
- Combining lettering with the chosen image, required students to attain skills in composition and in balance. After deciding on the placement of text in relation to image, students had to make valued judgements and critically assess "real" brochures.

I feel this project worked well both as a graphic design educator and as an educator in broader sense through the use of support studies.





## CHAPTER V

### CONCLUSION

This dissertation set out to illustrate how support studies should / could be integrated in the teaching of graphic design at Junior Certificate Level. The importance of design as an element of Art, Craft and Design was discussed in Chapter I. Design, especially graphic design affects us all. A good design education allows students to make aesthetic design judgements both in their own work and in the graphic design work that surrounds them.

Chapter II dealt with the importance of support studies as an integrated part of any Art, Craft and Design syllabus. Practical activity cannot be performed in isolation. The use of support studies in the class room promotes and enhances any "hands-on" work that is being undertaken by the student. For the purpose of this dissertation, graphic design cannot be taught within a vacuum. Support studies must be interwoven with graphic design.

Chapter III gives two examples of graphic design projects. These outline in detail how support studies can be used. Because graphic design is such an integral part of our daily lives, the selection of



support studies is endless. This chapter also illustrates the importance of primary source support studies. Graphic design is one of the (if not the most) adaptable component of the Art, Craft and Design syllabus. For this reason, primary source material is within every art educators' reach.

To conclude, using support studies in connection with graphic design practical projects endorses the learning situations which are taking place. Also the students are made aware of, and introduced to the graphic design world that exists outside the boundaries of the classroom walls.



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