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GEORGIAN DUBLIN AS A RESOURCE FOR
ART, CRAFT AND DESIGN EDUCATION.

Outline of Dissertation

The primary aim of this dissertation is to promote the value of our Georgian heritage, to the development of the student of visual art. Secondly, it has been written with an intent to serve as a resource for teachers.

In establishing the worth of the Georgian environment in accordance with the aims of visual art education, I have broken the art project down to its core principles, to elucidate the requirements of a suitable resource. Following this, I have presented information on the Georgian ethos, to demonstrate its richness, and also to provide a reference content within the dissertation. Finally, everything comes together in the " suggested projects" which assert the value of Georgian Dublin as a subject, and furthermore, show how the particular theme and its components can be drawn from, in the construction of a project.

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NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

GEORGIAN DUBLIN AS A RESOURCE FOR
ART, CRAFT AND DESIGN EDUCATION.

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

B.A. DEGREE IN ART AND DESIGN EDUCATION

by

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To all my friends and family for sticking with me- I PROMISE
I'll be normal again soon!

Finally, thanks to the students and teachers of Loreto Foxrock.

INTRODUCTION

Georgian Dublin

“ Dublin enjoys a long-standing and justified reputation as one of the world’s finest eighteenth century cities”. (1) Kevin Corrigan Kearns believes this to be true while simultaneously mourning the fact that neglect and decay prevail due to Dubliners’ “insensitivity to this loss or merely (failure) to exert any control over the destiny of their elegant city. (2) M. Cronin tends to agree, referring to Dublin as a “broken, spent, desolate place”. (3)

It was the wonderful concern for classical architecture and decoration, and passion for life, represented by Dublin domestic Georgian structures which alerted me to the opportunities there for students of art, craft and design. Georgian Dublin provides a wealth of historical insight into the resplendent lives of its Anglo-Irish citizens who were instrumental in its establishment in the seventeenth and eighteenth centuries. As Kearns points out, “ by the end of the eighteenth century it was incontestably regarded as one of the great political, cultural and architectural capitals of Europe”. (4)

Georgian Architecture and Decoration

Under notables such as Luke Gardiner and Lord Fitzwilliam, amongst others, splendid mansions and terraced houses were erected in a classically proportioned and deceptive style, holding fabulously ornate rococo plasterwork, ironwork and woodwork inside. The Wide Streets Commission (1757), played a large part in the planning of streets and squares, such as Merrion Square.

Although Kearns educates the reader on the doorways and decoration of the houses of the time, I have found material dealing with Irish ornamentation to be scarce. The fact that this area often demonstrates distinctively Irish craftwork shows the need for particular information. This cannot confidently be found in books such as Decorative Plasterwork in Great Britain or Adam Style which deal exclusively with British houses.

Jacqueline O’Brien and Desmond Guinness in their book, Dublin: A Grand Tour, however,

present a further account of the major Georgian buildings and their components, as does Harold Clarke in Georgian Dublin. O'Brien and Guinness include prolific photographic plates with notes on adornment, accompanied by contextual enlightenment on these buildings. Attention is paid to Classical columnic orders and various craft guilds which were widely employed during this era. As O'Brien points out, "there was no streak of Puritan modesty in the blood of the Anglo-Irish, but then modesty does not make for good architecture." (5)

Society of Georgian Dublin

The cultivation of the fine and decorative arts, and literary culture, was not sacrificed in the heady days of Georgian Dublin as, in 1731, the Dublin Society was set up. The Dublin Society not only encompassed these areas, but science and agriculture too. Consequently, unequal as the class system was, due to Anglo-Irish superiority, Dublin prospered. As John Gamble stated

..... vanity..... seems the prominent feature of every inhabitant of Dublin.....
he is vain of himself, vain of his city, of its beauty, of the splendour of its
private buildings, and of its vast superiority over London. (6)

Such evidence of Georgian Dublin as a glorious city of architecture and a glamorous, exciting society, leads me on to its relevance as an environment full of richness for the student.

Georgian Dublin as a Resource for Art Education

Research into the curricular aims of art education has led me to conclude that much of the material available is either unsuitably dated, or directed towards English or American education. I deem it inappropriate to divine information from sources which contend with such disparate educational systems to that of Ireland.

In Critical Studies in Art and Design Education, David Thistlewood and other contributing authors expound on the value of art historical reserves, yet the potential of our living environment is not adequately discussed. Elliot Eisner too, although taking a valid psychological thrust on visual art education, tends to focus on the appreciation of fine art. To this stage, therefore, my educational research has concentrated on Irish curriculum outlines.

As Colm Lincoln reflects, in Brian Friel's play, Translations, the schoolmaster explains "it is not the literal past, the "facts" of history, that shape us, but images of the past." (7)

The Curriculum and Examinations Board of Ireland (CEB) asserted that " visual arts education is an active process through which the student learns to see and to think visually". (8) Artistic and aesthetic experience form a symbiotic relationship since " the making of art must be fully integrated with appreciation and enjoyment of visual art in all its forms." (9) This underlines the value of Georgian Dublin for the student of art, craft and design. It is not only an accessible source to the resident youth of Dublin, but an enduring, prominent environment.

To understand our roots, one must first consider the historical and cultural background which shapes our lives. Visual art education seeks " to help pupils to know themselves and the world in visual terms." (10) This is supported in the CEB's discussion paper Arts in Education as "all art objects exist in a cultural world ." (11) Through active immersion into our environment, and research from it leading to practical visual work, the students' appreciation is more likely to be stimulated and fostered.

Number 29, Lower Fitzwilliam Street is a vital example of the promotion of our Georgian heritage. Painstaking efforts have been taken in the recreation and restoration of the house to its original style. Meticulous production of original materials and designs from plasterwork, flooring, wallpaper, furnishings, etc. to utensils and leisure items such as dolls' houses, are on fascinating display. An introductory video of life during the seventeenth and eighteenth centuries is shown to visitors at the beginning of the tour of the house; this provides an interesting and contextual basis for the tour.

It is facilities such as Number 29 which allow the whole visual education of the student to be catered for. Art, craft and design is practically based on the elements of line, shape, colour, form, texture and structure. As Holohan and Roche point out, with a knowledge of these elements, the pupil acquires the "freedom to tackle any project ." (12) Their book Art, Craft and Design takes a comprehensive approach to all aspects of visual education. Such guidelines suggest that every area of art, craft and design can be met with a myriad of illuminating resource material in the exteriors, interiors and documentation of society in Georgian Dublin.

and the human past, the future of the past, the past of the future.

The Commission on the Future of the Past, established in 1985, was the first of its kind. It was a unique and innovative body, composed of representatives from the humanities, social sciences, and natural sciences. Its mandate was to study the past in its many guises and to report on the state of the field. The Commission's report, published in 1988, was a landmark document. It provided a comprehensive overview of the field and identified key areas for future research. It also made recommendations for the improvement of the field, including the need for greater interdisciplinary collaboration and the importance of public history.

To understand our past, one must first understand the historical and cultural background in which it was created. Our past is not a static entity, but a dynamic one, shaped by the forces of change and the passage of time. It is a complex and multifaceted phenomenon, reflecting the diversity of human experience. The study of the past is not merely an academic exercise, but a vital part of our understanding of ourselves and the world we live in. It is a journey of discovery, one that leads us to the heart of our shared humanity.

Figure 2: Lower Manhattan, 1901. This is a black and white photograph of Lower Manhattan, New York City, in 1901. The image shows the dense urban landscape of the Lower East Side, with numerous tall buildings and a network of streets. The Hudson River is visible on the left, and the New York Harbor is on the right. The photograph is a historical document, providing a visual record of the city's development at the turn of the 20th century. It is a valuable resource for historians and urban planners alike, offering insights into the city's growth and the challenges it faced at the time.

It is a common mistake to think of the past as a distant and unchanging place. In reality, the past is a living and breathing entity, one that is constantly being reinterpreted and reshaped by the present. The study of the past is not a passive activity, but an active one, one that requires critical thinking and a willingness to challenge established narratives. It is a journey of discovery, one that leads us to the heart of our shared humanity. The past is not a dead weight, but a source of inspiration and a guide for the future. It is a treasure trove of knowledge and experience, one that we must all strive to understand and appreciate.

FOOTNOTES INTRODUCTION

- 1) Kevin Corrigan Kearns. Georgian Dublin. Irelands imperilled Architectural Heritage. (U.S.A. : David & Charles Inc. 1983) p. 11.
- 2) Ibid., p. 9.
- 3) Colm Lincoln. Dublin as a work of Art. (Dublin : The O'Brien Press, 1992) p. 14.
- 4) Kearns, Georgian Dublin, p. 24.
- 5) Jacqueline O'Brien and Desmond Guinness. Dublin A Grand Tour (London: Weidenfeld and Nicholson, 1994) p. 58.
- 6) Kearns. Georgian Dublin, p. 24.
- 7) Lincoln, Dublin as a Work of Art, p. 17.
- 8) Curriculum and Examinations Board. "Report of the Board of Studies." The Arts. (Ireland, August. 1987) p.23.
- 9) Ibid., p. 23.
- 10) Ibid., p. 23.
- 11) Curriculum and Examinations Board. The Arts in Education. A curriculum and Examinations Board Discussion Paper. (Ireland: September, 1985) p. 8.
- 12) Clodagh Holohan and Maureen Roche. Art, Craft and Design. (Dublin: Gill & Macmillan, 1983) p. 15.

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1. Journal of the Royal Society of Medicine, 1933, 26, 1-10.

2. Ibid., p. 11.

3. Journal of the Royal Society of Medicine, 1933, 26, 11-12.

4. Ibid., p. 13.

5. Journal of the Royal Society of Medicine, 1933, 26, 14-15.

6. Ibid., p. 16.

7. Ibid., p. 17.

8. Journal of the Royal Society of Medicine, 1933, 26, 18-19.

9. Ibid., p. 20.

10. Ibid., p. 21.

11. Journal of the Royal Society of Medicine, 1933, 26, 22-23.

12. Journal of the Royal Society of Medicine, 1933, 26, 24-25.

CHAPTER 1

THE ESTABLISHMENT OF GEORGIAN DUBLIN

Emergence of the Anglo-Irish

Ireland became a highly attractive island for exploitation among the Norsemen, or Vikings as early as the ninth century B.C. A country inhabited by various tribes, the natives were so preoccupied with warring against each other, that the Vikings gradually crept in, settled and formed a stronghold in Ireland. Dublin's River Liffey provided them with a thriving port for trading and also a route throughout the rest of the country for pilfering from the monasteries. It was the trading potential of the Liffey too, which drew the Anglo-Normans to Ireland in 1170. They subsequently ousted the Vikings from power in Dublin and formed a medieval city loyal to the English throne.

The situation remained largely unchanged until the arrival of English Protestants in the seventeenth century assured in their triumph over Ireland in the Battle of the Boyne (1690). Like their predecessors, this group became sufficiently diluted with native Irish blood to qualify as the 'Anglo Irish'. In effect their adoption of power in the city warranted the title of the 'Protestant Ascendancy' among the Catholic majority.

Many of the Anglo Irish took up residency in large stately houses in the country, and a high percentage of their income came from land rent. With this added wealth, they looked to Dublin to build their townhouses. Dublin, with its dilapidated timber buildings and muddy lanes which were unnavigable to carriages, proved unfit for the sophisticated Anglo-Irish. With the combination of the relative peace and strides in agricultural development which prevailed in Ireland in the eighteenth century, and the strong financially supported aspirations of the "patrons with learning and architects and craftsmen with taste," (1) instilled as a result of the Grand Tour, Dublin embarked on a huge transformation which marked this era as the Golden Age of the city.

Construction of Georgian Dublin's Town Plan (Plate 1)

In 1729 the building of a Parliament House began, furthering Dublin's status as a capital city. At around this time, wealthy citizens such as Luke Gardiner, were acquiring plots of land for

CHAPTER 1

THE FIRST PRINCIPLES OF CHEMISTRY

1.1. THE NATURE OF MATTER

Matter is defined as anything that has mass and occupies space. It is composed of particles which are in constant motion. The particles of matter are held together by forces of attraction. The state of matter depends on the temperature and pressure. Matter can change from one state to another without changing its chemical composition. This is called a physical change. For example, ice melting into water is a physical change. Matter can also change its chemical composition. This is called a chemical change. For example, iron rusting is a chemical change.

The particles of matter are very small. They are too small to be seen with the naked eye. They are held together by forces of attraction. The forces of attraction are stronger in solids than in liquids and gases. This is why solids have a definite shape and volume, while liquids and gases do not. Solids are rigid, while liquids and gases are fluid.

The particles of matter are in constant motion. They move from one place to another. The motion of the particles is faster in gases than in liquids and solids. This is why gases expand to fill their container, while liquids and solids do not. The motion of the particles is also affected by temperature. As the temperature increases, the motion of the particles increases. This is why solids melt into liquids and liquids boil into gases as the temperature increases.

1.2. THE STATES OF MATTER

Matter exists in three states: solid, liquid, and gas. Solids have a definite shape and volume. Liquids have a definite volume but no definite shape. Gases have neither a definite shape nor a definite volume.

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development, and large classically proportioned residential houses were erected along Henrietta Street and Dominick Street. Initially much of the building was north of the Liffey, then considered to be the most lucrative site. This belief continued until the Duke of Leinster built a mansion on Kildare Street, the south city, and contributed to the shift in popular location.

While this boom in construction was going from strength to strength, with every new house that was built, the contrast between old and new became more apparent, and so the need for some kind of urban organisation arose. In 1757, the Wide Streets Commission Act was enforced by Parliament to introduce a large scale urban plan for Dublin's growth. The Commissioners were "men of political power, taste and vision who were prepared to look past London to the continent for their inspiration." (2) A cohesive and spacious symmetry was implemented in the planning of the city. In the Commission's efforts to achieve this, original buildings were ploughed over to make way for the new urban squares, terraces and streets. Ruthless though their methods were, the resulting sophistication of the plans of the Commission justified their actions.

Houses and addresses became the most pertinent of status symbols, hence Dublin's physical make-up prospered due to the individual social ambitions of its inhabitants. These affluent people spared no expense in the creation of their beautiful homes. In 1762, Merrion Square, adjacent to Leinster House, was laid out. An aura of elegance about the square and its majestic terraced houses secured its position as the most coveted address in Dublin, and in turn flaunted the attraction of the south city over that of the north, (Rutland Square (now Parnell), Gardiner Street, etc.). Merrion Square was the home of noblemen, members of Parliament and other high ranking persons, who would exhibit their social presence by promenading around the square on Sunday afternoons or summer evenings.

Squares continued to play a prominent role in the new scheme. In the 1780's, a less magnificent but equally charming square was erected next to Merrion Square under the direction of Lord Fitzwilliam. Fitzwilliam Square was laid out with slightly narrower streets and smaller, less imposing houses lending a domestic quality to the area. To the north of the Liffey building continued, and in 1791 Mountjoy Square, the last of the great squares, became the most architecturally advanced collection of houses to be constructed in this district.

development and progress in the city. The first step was to establish a central location for the city. This was done by the city council in 1850. The city council was made up of the city's leading citizens. They were responsible for the city's development and progress. The city council was made up of the city's leading citizens. They were responsible for the city's development and progress.

While the city's development was going on, the city council was also responsible for the city's defense. The city council was made up of the city's leading citizens. They were responsible for the city's development and progress. The city council was made up of the city's leading citizens. They were responsible for the city's development and progress.

However, the city's development was not without its problems. The city council was made up of the city's leading citizens. They were responsible for the city's development and progress. The city council was made up of the city's leading citizens. They were responsible for the city's development and progress.

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Along with these squares, and the streets established under the Molesworth family, Joshua Dawson, Luke Gardiner (Sackville Street, Henrietta Street), and many others in the first half of the eighteenth century, Dublin's new urban plan had a distinctly unique style. Although this plan put Dublin at the forefront of European town planning, unlike Bath or Nash's London, it was not controlled by a meticulously strict system. A basic outline consisting of squares with surrounding and linking streets was fundamental to the whole, but within this overall pattern there was scope for individual creativity. A vast range of roadway types were initiated and remain the core of Dublin's street system - long streets such as Baggot, Fitzwilliam and Leeson; short links exemplified by Hume Street; single-sided streets like that of Herbert; Herbert Place's raised terrace style; the cul-de-sacs of Wilton Place and Ely Place; the curving vista of Harcourt Street; residential crescents around Mount Pleasant Square; and of course, to this day, Dublin's chief street, Sackville, (now O'Connell Street), which reaches 150ft. wide.

As mentioned in the introduction, I am dealing predominantly with Dublin's terraced residential Georgian architecture. It must not be overlooked, however, that there were two types of houses built during the period- the grand townhouses such as Powerscourt and Belvedere, and the more modest terraced houses along the squares. The diversity of the two strains is more pronounced now than ever, as many houses of the former style have now been converted into large public or state-owned premises, (for instance, Powerscourt townhouse is currently being run as a retailing centre, and Leinster House holds the Dail) , as opposed to the still domestic habitats or offices which exist behind most Georgian terrace doors. The lifestyle emanating from these houses has, however, changed dramatically. With the shift in function of the majority of Georgian Dublin's residences, and urban sprawl, the once centralised social atmosphere has waned into a commuter-oriented hub.

Society and Life of the Anglo-Irish

In the second half of the eighteenth century as we have seen, Dublin bloomed architecturally under the flow of money invested in the city by the affluent landed gentry. The ruling classes, driven by their love of glamorous life and social identity, lived in such an opulent manner that it often shocked their foreign visitors who found them "over-indulgent, vulgar and tawdry" (3) and felt that they "drank too much and stayed up too late." (4) Indeed, the cheaper prices for

food and servant labour in Ireland, which acted as one of the advantages over life in London, bore a significant role in the resplendent social scene. Dublin was widely renowned for its “balls and parties, races, gambling-tables, eating, drinking and duel-fighting.” (5) The meals were lavish with copious amounts of drink, varieties of meat, vegetables, fruits, cheeses and desserts, commonly served by an equally abundant team of servants, all at the one sitting. The extravagance of material exhibitionism also included the acquisition of many luxurious items such as coaches, furniture, paintings, glassware, silverware and jewellery, made and readily available by craftsmen in Ireland at the time.

While it was a matter of principle for the wealthy to display their status and participate in social revelry, they also fostered a more cultural aspect of life. Upon the establishment of the Dublin Society in 1731, the area of the arts and sciences were cultivated. Simultaneously a training school for figure drawing, painting and sculpture and the School of Architecture were set up, which enabled Irish citizens to carry out much of the profusion of work currently on offer. This ensued in a distinctive national stamp within the framework of the international Georgian style.

FOOTNOTES CHAPTER 1

1. Harold Clarke, Georgian Dublin. (Dublin: Eason & Sons Ltd. , 1986) p. 1.
2. Jacqueline O'Brien with Desmond Guinness, Dublin. A Grand Tour. (London: Weidenfeld and Nicolson, 1994) p. 63.
3. Kevin Corrigan Kearns, Georgian Dublin. Ireland's Imperilled Architectural Heritage. (U. S. A. : David & Charles Inc. , 1983) p. 22.
4. Ibid., p. 22.
5. Ibid., p. 22.

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CHAPTER 2

AIMS AND PRINCIPLES OF VISUAL ART EDUCATION

In order to portray the potential of Georgian Dublin as a resource for art, craft and design education , it is necessary to first of all expand on the aims, principles and elements which combine to form the framework of the subject. Only then will it become evident as to how Georgian Dublin can fulfil these aims as a rich facility for project work.

General Aim of Education

The general aim of education is to enable the individual to develop on every level - aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual .“ (1) This aim seeks to improve the quality of personal and family life, the quality of living in the community, and leisure.

Art, craft and design is a subject which offers great opportunity for the fostering of many of these aspects, depending on the principles which are maintained by, and dictate the methodologies adopted by the teacher.

Trends in Visual Art Education

Art education has been subjected to many different theories and taught under the guise of various movements over the years. The progressive tradition was particularly popular from 1940 to 1970. Self-expression was the dominant focus, encouraging spontaneous reactions to the sensuous qualities of experience, (2) and originality in the making of art. As Rod Taylor points out, however, in this purely artistic experience, the complementary needs of “presenting”, ” responding”, and “ evaluating “ (3) are ignored. Modernism , apparent in the 1960’s took a more objective approach. Design and technology became the key activities, emphasising problem-solving. This proved to be an “anaesthetic practice,” (4) dealing with visual stimuli, which bore no relation to tradition or to the self, expressively or critically.

General Aims of Visual Art Education

In stark contrast to these constricted views, the fundamental principles of visual art education in Ireland today , draw on all perspectives to provide a thorough experience for the student.

Indeed, the value of the comprehensive syllabus undertaken in art, craft and design in second level education is not yet fully recognised. As, in the NCCA's consultative paper Assessment and Certification in the Senior Cycle, the need for appropriate revised methods of assessment in art at Leaving Certificate level have not been addressed in accordance with other subjects.

“Art, craft and design provide a unique part of the education of the whole person , through heart, head and hand, enabling the person to shape his or her world with discernment, and to understand and appreciate the work of others.” (5)

The awareness of the possibilities of art, craft and design inferred in this statement permeate the general aims of visual art education as expressed by the Curriculum and Examinations Board. These aims are as follows --

- To foster in pupils a love of, an interest in and a value for the visual arts.
- To help pupils to know themselves and the world in visual terms through a structured integration of the dynamic between perceiving, thinking, feeling and expressing.
- To offer each pupil a wide range of visual arts experiences with an appropriate balance between artistic education (the pupil making art) and aesthetic education (the pupil receiving art).
- To develop pupils' ability to make a wide range of symbols, images and forms appropriate to their developmental level, cultural background and personal disposition.
- To develop the ability and confidence of pupils to make and understand visual symbols and so to think visually.
- To foster personal and social development through encouraging the making of art individually, in pairs and in collaborative group subjects.
- To engage pupils in the creation of problems which must be perceived and solved and which are inherently ambiguous and have no single correct solution.
- To place value on the individual visual expression of each pupil and so to foster a sense of purpose and achievement in each one and a mutual respect for the work of others.
- To provide pupils with experience in a wide variety of media so as to develop their awareness and understanding of the range and quality of ideas, meanings and feelings that can be created and expressed.
- To foster in pupils a developed understanding of the continuity between art / craft / design and

The objective of the comprehensive design is to provide a design in second level education is not only to be a good design, but also to be a good design in the design process. The design process is a process of learning and growth, and the design process is a process of learning and growth.

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other curricular areas and between art /craft / design/ and the world outside the classroom.

-To introduce pupils to the history and traditions of art, including the art of other cultures, and to develop a particular understanding of the work of contemporary artists. (6)

Artistic and Aesthetic Practices

Clearly, these aims suggest that art education is not a purely practical one, rather, it appeals to the student on a variety of levels and is taught in accordance. In English, the literary abilities of the pupil may be promoted with a knowledge and understanding of examples set by previous or contemporary writers. Similarly in art, the visual abilities of the pupils may be improved by subjection to the work of others.

Fundamentally, there are two approaches to visual art education, as highlighted by the CEB, the “artistic” and the “aesthetic” . The term ‘artistic’ refers to the practical visual work carried out in the classroom and home activities, that of aesthetic incorporates the appreciation of art, craft and design in our society (fine art, design, architecture and every visual man made thing), other cultures and past works of art. Often called “support studies” , introduction and exposition to the areas mentioned, enrich the aesthetic experience of the student.

The co-dependence of practical and support studies work is deemed inevitable in a successful education in visual art.

Practical activities in art , craft and design fall into three categories - drawing (observation / analysis / recording); two-dimensional (image making; image manipulation and development; lettering; and lettering and image); and three-dimensional (additive; subtractive; constructional). Secondly, within each process, one or more of the art elements (line, shape, colour, texture, form and structure) are inherent. These elements combine to make a work of art in the same way as grammatical components combine to form a sentence.

Support studies play two main roles, each of which is vital to the growth of artistic ability. The first is that of evaluative and critical appraisal skills, acquired through discussion of works outside the classroom, which in turn will be internalised by the student as regards her own work and that of classmates. Awareness and knowledge of other pieces of visual art serves to

other work which is not so much a study design and the world outside the classroom. It is to introduce pupils to the history and evolution of an idea, and to show how it has been used in the work of other artists.

Art History and Visual Arts

Clearly, there is a great deal of overlap between the two subjects, and it is not a purely academic exercise to study art history. The study of art history is a study of the human mind, and it is a study of the human mind which is not only a study of the human mind, but also a study of the human mind. The study of art history is a study of the human mind, and it is a study of the human mind which is not only a study of the human mind, but also a study of the human mind. The study of art history is a study of the human mind, and it is a study of the human mind which is not only a study of the human mind, but also a study of the human mind.

fundamentally, there are two approaches to visual art education, one is highlighted by the CIE, the "artistic" and the "academic". The "artistic" refers to the traditional visual work, and the "academic" refers to the traditional visual work. The "artistic" refers to the traditional visual work, and the "academic" refers to the traditional visual work. The "artistic" refers to the traditional visual work, and the "academic" refers to the traditional visual work. The "artistic" refers to the traditional visual work, and the "academic" refers to the traditional visual work.

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increase the students own visual repertory from which to draw inspiration. Moreover, the "illuminating experience" (7) emphasised by Rod Taylor also becomes more likely with every new work revealed to students, particularly when in contact with the original. This experience is felt when one encounters a work of art and becomes so transfixed by it that time is lost and a whole new world is opened up "as if some already existing core of the self is suddenly being touched and brought to life for the first time." (8) Occurrences such as these add to the students personal being and also to their motivation towards art.

The correct use of tools, materials and various devices and techniques are intrinsic to advancement in practical abilities. Initiated by seeing results of such elements and hence learning and mastering them, the second role of support studies comes to the fore.

Georgian Dublin, as I will demonstrate further on, is a resource rich in its exponency of such skills.

Holistic Development of the Pupil through Art Education

Pivotal to visual art education is awareness of the world around us, as a means of visual and expressive stimuli. This awareness is significant of the broader influence art, craft, and design education has on the growth of the student as a whole being. The NICED in its guidelines puts forward that visual art education develops the whole child - emotionally, intellectually, spiritually, etc.; her attitudes; skills; and art concepts, while also promoting cross-curricular relationships and most obviously a sense of personal enjoyment, wonder and purpose. In the process of bringing a project from conception to realisation each of these qualities emerge to some degree by drawing on external references, and interpreting them to be executed in a skilled use of media and tools with interim evaluations involving communication with others. As such, the aims and principles of art, craft and design education are fulfilled.

FOOTNOTES CHAPTER 2

- 1) National Council for Curriculum and Assessment , the Junior Certificate, Art, Craft and Design p. (i).
- 2) Rod Taylor, Visual Arts in Education (London : Falmer Press, 1992) p. (vii)
- 3) Ibid., p. (viii).
- 4) Ibid., p. (viii).
- 5) NCCA, Junior Certificate, p. (i).
- 6) Curriculum and Examinations Board. Report of the Board of Studies. The Arts. (Dublin, August 1987) pp. 23 and 24.
- 7) Taylor, Visual Arts, p. (vi).
- 8) Ibid., p. (vii).

FOOTNOTES

¹ National Council for the Handicapped, *Handicapped Children's Education Act of 1975*, P.L. 94-142.

² *Handicapped Children's Education Act of 1975*, P.L. 94-142, § 121.

³ *Ibid.*, § 121.

⁴ *Ibid.*, § 121.

⁵ *Ibid.*, § 121.

⁶ *Handicapped Children's Education Act of 1975*, P.L. 94-142, § 121.

⁷ *Handicapped Children's Education Act of 1975*, P.L. 94-142, § 121.

⁸ *Handicapped Children's Education Act of 1975*, P.L. 94-142, § 121.

⁹ *Ibid.*, § 121.

CHAPTER 3

GEORGIAN ARCHITECTURE AND CRAFTWORK FOR ART EDUCATION

The Environment as a Resource for Visual Art Education

It is imperative that each project undertaken by the student of art, craft and design has a solid starting point which will endure the process from conception to realisation. This is essential to the development of student's "capacity for focussed personal response". The starting point, or subject matter, should derive from the student's personal experience "real or imagined, of the natural, human and man-made environment" and should provide a motivating, visual orientated source of reference. After encountering the work of Vincent van Gogh for the first time in 1890, Frederick van Eden writes "I see his colors in objects everywhere around me, so that I am surprisingly able to see beauty before." (1) Our environment which one frequently takes for granted is a haven of visual symbols. The attention of students' should be drawn to such aspects so that the previously mundane blur is transformed into an assembly of compelling features- lines, shapes, colours, textures, etc.

This awareness and fascination with detail is inherent to the practice of drawing and visual art. With so much visual inspiration and information accessible to us everyday, our environment proves an invaluable site for artistic and aesthetic exploration.

Georgian Dublin, its architecture, decorative components and social heritage, which I have already touched upon is the target environment for this study. Proceeding from here, I will give a more detailed account of the former elements to demonstrate the relevance of this setting as a resource for visual art education.

Palladian Revival in Dublin

The houses we know today by their generic label "Georgian" were built during the successive reign of monarchs from George I to George IV (1714-1830). Dublin's Georgian style marks an era of architectural "good manners," (2) adhering to accepted canons of taste and design deriving from classical architecture.

CHAPTER 1 GENERAL PRINCIPLES OF DESIGN

1.1 THE DESIGN PROCESS

The design process is a series of steps that lead to the final design. It is a process that is often iterative, meaning that the designer may need to go back and forth between different stages of the process. The design process is often divided into three main stages: problem definition, concept development, and detailed design. In the problem definition stage, the designer identifies the problem and the requirements for the solution. In the concept development stage, the designer develops a range of possible solutions and evaluates them. In the detailed design stage, the designer develops a detailed design for the chosen solution. The design process is often supported by a range of tools and techniques, including computer-aided design (CAD) and finite element analysis (FEA).

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1.2 DESIGN TOOLS

The design process is a series of steps that lead to the final design. It is a process that is often iterative, meaning that the designer may need to go back and forth between different stages of the process. The design process is often divided into three main stages: problem definition, concept development, and detailed design. In the problem definition stage, the designer identifies the problem and the requirements for the solution. In the concept development stage, the designer develops a range of possible solutions and evaluates them. In the detailed design stage, the designer develops a detailed design for the chosen solution. The design process is often supported by a range of tools and techniques, including computer-aided design (CAD) and finite element analysis (FEA).

From the eighteenth century, the Grand Tour was the social tradition by which the sons of noblemen and gentlemen were sent to Europe and especially to Italy to study the customs and art of the countries they visited in the company of their tutors and servants.

The work of Andrea Palladio (1508-1580) dominated the Tour. Palladio returned to Classical antiquity of Rome and Greece for his inspiration and created designs and buildings of simple lines and satisfying proportions. Tranquil, symmetrical and serene, their lack of exterior ornament often concealed elaborately frescoed and stuccoed interiors. Palladian architecture became widespread throughout the world, not least due to The Four Books which he published in 1570. This contained designs for townhouses, country villas and advice on preparation, building materials and “correct classical orders”, porticoes, columns and other useful details.

Protestant nations in particular took to Palladio, and though Ireland had a Catholic majority, it was governed as we have seen, by the Ascendancy who belonged to the Protestant church.

With the restoration of the monarchy and improved economic conditions, the royalists returned to a kingdom with new ideas and enthusiasm from Paris, Brussels and Amsterdam. The Viceroy, Ormonde meditated the erection of a “magnificent palace and court house.” (3) Although these were not realised, he left his mark on the Royal Hospital, Kilmainham, Dublin’s first great classical piece of architecture, begun on 20 April, 1680. This classical revival was inherent in the hitherto unknown professionalism assumed in Dublin architecture with the appearance of Captain Edward Lovett Pearce (1699-1733) and Richard Castle (or Cassells) (c. 1690-1751).

Parliament House, College Green (1729) as aforementioned, was the first of many monumental buildings constructed in the Georgian era. Designed by Pearce under Palladian influence which he had studied and observed during his travels in France and Italy in 1723 - 4, it combines elements of classical architecture - Roman arches, symmetrical geometrical proportions and especially the Ionic colonnaded portico - to arrive at a masterpiece of design.

Parliament House, still unrivalled for its nobility and splendour saw the rise in large - scale architecture take place all over Dublin, in Leinster House, Newman House, Powerscourt - House, Dublin Castle, additions to Trinity College and later in neo - Classical edifices such as the Hugh Lane Gallery, Casino at Marino, the City Hall, the Blue Coat school, the Customs House, the Four Courts and the Kings Inns, amongst others. Conspicuously displayed on the last three buildings are imposing statues carved by the notable sculptor Edward Smyth whose prolific work also features in Parliament House.

To expand on these outstanding examples of architecture would be to enter into a project already much written about and far greater than this dissertation allows. Rather, it is the remarkable taste and skilled execution of classical proportions and interior decoration, exemplified by these, incumbent in the more modest terraced houses which I will be referring to .

Lord Orrery of Dublin, writing to an English friend in 1731 reproaches “our nobility (who) like the old patriarchs live in cottages with hogs, sheep and oxen. Your Patricians sleep but in Palaces and under splendid Rafter.” (4)

It is fascinating to note that in 1749, the same man is able to write “ I have known this Kingdom for fifteen years. More improvements I have visibly observed of all kinds could not have been effected in that space of time.” (5) This refers largely to the emergence of the previously mentioned opulent buildings, however, development was taking place all over the city in various guises.

Terraced Houses-Scale/ Layout

Approximately half of Dublin’s architects during the eighteenth century were of British or other foreign origin - for lack of natives accomplished in the profession - and there is no doubt that it was they who were responsible for constructing the majority of Dublin’s prestigious buildings. On the other hand, Dublin’s Georgian terraced houses were usually built by anonymous native architects and craftsmen - although notables, such as Castle and Robert West amongst others, were responsible for some such houses. These architects, whose role was often indistinguishable from that of builder, were ordinarily not men of great artistic ability. They

were fortunate that the Georgian style is one of the simplest of the great styles, relying almost exclusively on proportions. But since the upper - class Dubliners or country landlords could afford to invest a lot of money in the construction of their town / houses, builders were encouraged to be creative and original, hence the quality of craftsmanship prospered. Classical principles and respected traditional architectural etiquette were borrowed and made their own. In later years, Robert West's school of architecture greatly bolstered the trade.

Together with the prevailing architectural ideology and plot size available, terraced houses proved to be the most efficacious system of residential building. Usually houses were built in two's or three's, (discernible by roof lines), by a consortium of several small tradesmen. Adjoining houses were built in the spaces between and combined naturally to form the larger cohesive mass. (*plate 2*) This was one of proportioned and unified facades, yet the facade treatment lent to a deceptively varied streetscape. Built directly on to the street, a maximum amount of space was left at the rear for private gardens. Flower and vegetable gardening was very popular during the eighteenth century hence the "backland" territory was highly valued and much used. Many houses have curved back walls and large arched windows looking out on to the garden. At the end of these gardens were situated small mews buildings which served as carriage houses, accessible by a lane at the rear of the main building.

The size of the terraced houses varied too. Generally, those north of the river are older and larger - largest on Henrietta Street - and have about 9,000 square feet excluding the basement, whereas the smaller houses of Baggot Street have only 3,000 square feet. Merrion and Fitzwilliam Squares are representative of the average sized house, somewhere in between these. Due to the Wide Streets Commission, a prescribed formula was set for street size, this dictated the size of the houses on each street.

Terraced houses were restricted in height to four storeys or less over the basement and were usually two or three windows in width, but sometimes extended to four or five . The windows graduated in size according to the importance of each floor.

The basement was dimly lit from the lower ground area. It was large as it was used for storing large quantities of provisions - food, water (both for and washing), fuel (coal and turf), soap,



2. Merrion Square, Dublin.



2. Member's Name: [Name]

candles, and in wealthier houses, beer and wine. Where ice was available, meat, fish, poultry, cheese, butter and vegetables were hoarded in the basement too. (*plate 3*)

The main door led into a narrow vestibule (*plate 4*) off which was the dining room. The windows of the dining room and the drawing room on the next floor were the largest as dictated by their importance. Moving up the secondary staircases to the third floor (bedrooms) and top floor (nursery / governess' room) the respective windows reduce in size. Sash in style, the windows were generous in scale as only the front and rear of the houses were exposed to light.

Exterior of Terraced House

Turning our attention to the exteriors of these houses, I have already pointed out the slight variation in roof lines arising due to the erratic construction of the various units. The roofs were quite high pitched, hidden to an extent behind a parapet. Slate tiles were used in the roof assembly, and like many of the materials apparent in Georgian terraces, were of native origin. Even at this time, the implementation of resources found within Ireland was promoted. Most of the houses were built of brick varying in colour from claret or light red, to brown, yellow, orange and grey - some brick was imported from England as ballast in ships, but most was from local brick yards. Granite was introduced to many of the buildings on the ground floor as a compromise, and was quarried in counties Wicklow and Dublin. The stone steps and pavements were also composed of granite, interrupted by iron coal hole covers through which coal was deposited into the cellar of each house. Water was drawn from the canal and poured into special tanks in the basement areas to the front of the houses. Any timber used for structural or joinery purposes was of high quality, largely imported, (often from Norway), but some was cut from nearby Wicklow forests.

Ironwork is a further craft intrinsic to Dublin's Georgian houses and squares. Significant mainly for its use in railings and gates, it is also in abundance in window guards, metal arches and lantern posts. The wrought iron and cast-iron craftsmen had strong guilds in Ireland during the eighteenth century and they created ornately curved pieces in the style of the day which handsomely embroidered buildings and streetscapes. Iron ore was smelted by charcoal in a blast furnace and then beaten into wrought iron. Abraham Darby substituted the far cheaper



3. Typical Georgian kitchen - No. 29, Lower Fitzwilliam St.



4. Typical Hallway of Terraced House - No. 29, Lower Fitzwilliam St.



Physical Highway of Landmark House, No. 10, Lower Lexington St.

coke for charcoal and effectively inaugurated the Industrial Revolution of the second half of the century. The former substance actually produced a far more resistant iron and due to this, lack of corrosion and rusting has preserved our iron-work to this day. Cast iron was used for more domestic items such as cooking pots, beds, firebacks, etc. Iron was also used in the internal structure of houses, along with timber.

A distinctive atmosphere of unity and contrast singles out the terraces of Dublin from those of Georgian London and Edinburgh. Due in some part to the irregular erection of houses along the same street, and moreover, to the creative freedom allowed to the builders, a vertical accent prevailed on the horizontal plane. Where possible, the various craftsmen of the period took advantage of the few facial features susceptible to individuality. Aside from brick colour and minor differences in house size, the most amenable aspect was the doorway. North Merrion Square in particular, shows tremendous divergence in the treatment of doorways.

John Ensor, assistant to the architect, Richard Castle, was employed by Lord Fitzwilliam in 1762 to draw up plans for Merrion Square. The north side was the first to appear. Most of the thirty-four buildings have rusticated granite up to the first floor. They have more individuality than their neighbours on the eastern and southern sides, having been built at an earlier date and by eight different builders.

Georgian Doorways

The Georgian door has come to be something of a symbol of Dublin. The remarkable variety of Georgian doorways is the result of inevitably changing styles and personal tastes represented in door types; fanlights; sidelights; doorknobs; knockers; post-boxes; and paint colour; but all hold a Classical reminiscence. (*plate 5*) In the early Georgian period, door cases were more robust and massive than in later years with the door in good proportion, taking up the whole entrance. During the eighteenth century, a gradual shift replaced robustness with refinement in doorways and all aspects of architecture and design. Around mid-century, influenced by the large country houses of Richard Castle and others, sidelights and then fanlights were introduced. Doorways containing both fanlights and sidelights became quite popular, giving excellent light in the vestibule.



5. Georgian Doorways - Dublin.



Stretching the whole width of the doorway, covering both side panels and door, the arched fanlight emerged as the chief decorative feature of the entrance. More often than not, the fanlight was fitted with delicate iron tracery and backed by an iron grille for security. Design of these panels ranged from the plain to the ornate, usually centred around a semicircle at the bottom with lines radiating from this. Infills of echoing curved lines or patterned bands, concave or convex lines between the radiants formed a peacock tail design. Other fanlights were more diverse with whole circles being the focal point. Sidelights too were decorated with patterns, like those of the fanlights, which reflected the shape of the window.

It was common for a whole street of houses to have the same pattern on their fanlights, yet this depended on the individual crafts person and inhabitant.

In later years, stained glass was introduced to these door-lights, and in the last quarter of the century it became fashionable to reduce the width of the fanlight to that of the door, set off by a band of decorative plaster work. Another popular accessory to the fanlight was the added dimension of the hexagonal glass box designed to hold a lantern.

The proportions of the doors were similar to that of the windows. They were less than seven feet three feet in height and two feet nine inches in width . The doors, made of fir wood were panelled - in the early seventeenth century the frame projected beyond the panels with light mouldings and around mid-century, the opposite evolved.

Door fittings such as knobs, knockers, letter boxes and keyholes were made of brass. The door-knobs were variants of a spherical form, plain, faceted or banded by rings. Detailed work is often incorporated into the knockers - some demonstrating pendant forms. others more figurative, displaying relief plaques of lion busts, etc.

The return of Classical Antiquity and Palladianism of Georgian architecture is most significant in the exterior of the doorways. Reflecting the imposing, noble entrances of the larger Georgian buildings, Classical orders, columns, friezes, entablatures, and pediments were introduced to terraced doorways through a plaster medium. Flanking the recessed door on either side, Ionic columns are the prevalent order evident around Dublin. Where sidelights are

included in the door case, there may be a second half or whole column on the outer frame also. All columns are mounted on plinths, even those inspired by the fluted Greek Doric order which are tipped by a short echinus.

The majority of Ionic columns have plain shafts, although some are fluted, rising up into the scrolled volute top, with an occasional low relief capitol under this. Atop the column its abacus meets with a frequently friezed entablature - sidelit doorways generally conveying a split level entablature with the band above the door receding behind that of the protruding columns and sidelights. A wide range of frieze treatment is visible - some remain plain, others panelled, gradually gaining more attention (largely seen in sidelit entrances) with unbroken triglyphs, and at its height triglyphs and metopes bearing adornment. The metopes are usually situated over the sidelights and in the centre of the door. Motifs such as rosettes and swags are predominant, paralleling the interior plaster work. In accordance with the overall decoration of the doorway and the contemporary emphasis on robustness or refinement, other elements of dentils, egg and dart mouldings, corona, cyma recta and filleting appear.

Surrounding the fanlight which, like the door, is set back into the wall, is a thinly tiered arch which continues down to the ground, forming the perimeters of the doorway. Light decoration is seen here and there on the arch, however, as previously mentioned, when the fanlight is reduced to the width of the door, the arch becomes wider and plaster swags and rosettes were applied.

North Merrion Square, home to many highly embellished entrances holds examples of pediments. Monumental in appearance, pediments can be triangular, broken, segmental or open. Where these are evident, they generally act as canopies over the fanlights.

Plasterwork

Timber was much used throughout houses both structurally and superficially, up until the beginning of the eighteenth century. Ceilings and walls were wood panelled with bevelled skirting boards, dados, and doorways. This practice changed enormously, however, with Berkeley's Querist (1735-7) and Dr. Samuel Madden's Reflections and Resolutions Proper for the Gentlemen of Ireland (1738). Both men inveigh against "the mean houses of men of

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estates in Ireland" (6) and both extol the superiority of plaster to wainscot (timber) and Norway fir, on grounds of security from fire and wise national economy, urging "furnishing in a much noble manner with our own manufactures from local materials." (7) Changing attitudes such as these ensured the principal position of stucco in house decoration.

No element of interior decoration more vividly expresses the wealth, gaiety and vitality of the Georgian period than the exquisite plasterwork which adorns so many of the houses. Simultaneously, of all the interior crafts particular to this era, it has best endured the years in its original and abundant state.

Plaster is made from burnt gypsum, a fire resistant substance, and when prepared with water gives it a supreme malleable quality. It is reinforced according to age and national resources with elements such as reeds, split laths, hair, shells and twigs, the latter two used in Dublin. Today large-head nails, open mesh scrim and metal netting are used.

The plasterworkers of Dublin belonged to the Dublin Guild of Bricklayers and Plasterers, the Guild of St. Bartholomew, probably established in the sixteenth century. (8) The purpose of guilds was to act as a union of craftsmen and trainers in the profession. As with most trades, the occupation passed through families, and numbers in the guilds grew with the increasing demand for plasterwork in the seventeenth and eighteenth centuries. In the late 1670's and 80's, however, disputes arose between guilds over the allocation of techniques- plasterers undertook painting, and so on. Added to that, the governing Protestant Ascendancy monopolised the guilds and ostracised Catholics. As a result, bad feeling ensued in a lack of unity within these groups, and they were officially disbanded in 1840.

When plasterwork was first exercised in house decoration, the craftsman tended to work in an architectonic fashion, in keeping with the wooden structure of the roof above. More often flat than coved, these ceilings led to plasterwork of rectilinear panels with ornamented bosses at intersections. As the plasterer became more familiar with the plastic qualities of his material, he gradually freed himself from this wooden technique and incorporated a flowing style. Contrary to popular belief, much of Dublin's plasterwork was carried out by natives, albeit under strong foreign influence. The best known stuccodores of Dublin were Robert West, Michael Stapleton

and the Italian- French brothers, Philip and Paul Francini.

Plasterwork from 1730 to the end of the century can be roughly divided into periods with 1730, 1750, and 1775 as central dates. The first period sees the transition from compartment or framed ceilings to a more open style of Louis XIV pre-rococo ornament. Rococo was, as its title suggests, at its peak in plasterwork in 1750, as in all branches of the arts. It was represented by a fully figured, open ceiling of allegories, birds, animals, fruit, flowers, foliage, figures and swags arranged asymmetrically, and exuding gaiety. Adamesque neoclassical style took over from rococo. At its height in 1775, a geometrically governed, low -relief plasterwork permeated Dublin ceilings.

Plasterwork was, however, amenable to many influences- the plasterer's own style, older habits of the craft, and foreign ideas. Moreover, it was common practice for a number of different stuccodores to work together on the same project, increasing the variety of adornment. Published French designs were widely included in the portfolio of the Irish plasterworker, and in the hugely attended Academy of Robert West (no relation to the stuccodore) and James Mannin, the instruction was of French derivative. Rococo designers such as Jean Berain, Oppenort and Pineau were regarded as reputable authorities in the field and much evidence of their work is observable in the decoration of Dublin houses.

Classically inspired swags, garlands, wreaths, rosettes, strapwork, urns, heraldry, medallions, flowers, fruit, are visible in a vast number of buildings, often, in the earlier stages of plasterwork, in framed and symmetrical compositions. Medallions and pictorial reliefs of hounds and hunts represent people and social activities at the time. In this revival of antiquity, gods and allegories feature strongly, particularly in the work of the Francini who arrived in Ireland in 1734. Subject matter expressed the highly cultured interests of the moneyed classes of Georgian Dublin.

The Francini, operative mainly in large country houses- Riverstown House, Co. Cork, Carton, Co. Kildare- introduced meticulously handled figures into their historiated work. They portrayed Greek scenes such as Marcus Curtius personifying Heroic Virtue and Grammar , amongst others , in ten panels of the Riverstown dining room. Although masterful in their

creation, the framing of these allegories and the somewhat didactic figures, gave an aura of constraint. Even in their bolder forms of putti and foliage in the resplendent grand salon of Carton (1739), a controlled symmetry prevails. (*plate 6*) The work of the Francini, however, at their ordinary standard was “classical and uninspired.” (9) At their highest level though, their constructive power and nobility in conception and design was outstanding, the Italian stamp in art. No. 85, St. Stephen’s Green, one of the few terraced houses decorated by LaFrancini, further emphasises the distinctive style of these artists in the age of Rococo, “preferring the Muses to the Graces.” (10)

Robert West epitomised the Rococo style. Working in high, frequently freestanding relief, his talent as a stuccodore lay in his expression of spontaneity and movement in everything he created. Active from the 1750’s (he died in 1790) West called himself a ‘master builder and stuccodore’ due to his purchase and decoration of various houses in Dublin. Of these, No. 20, Dominick St. , is his unrivalled masterpiece. (*plate 7*) Musical instruments and birds, two of West’s best known motifs dominate the decoration of walls and ceilings in this house. The latter illustrate his supreme technical ability, with birds in flight, peacefully feeding their young, muscular tension and ruffled feathers of quarrelling birds with fierce beak and talons or shrieking at passer-by from the staircase wall. Forms come alive under the hands of West, and their erratic Rococo arrangement accentuates the naturalistic theme.

Michael Stapleton, representative of the refined Adamesque style in Ireland was born around the 1740’s (died 1801) and worked from the late 1760’s. Like his good friend, West, he described himself as “master builder and stuccodore”. Powerscourt House, part of Trinity College and a few terraced houses, feature Stapleton’s work . His most accomplished delivery however, is that of Belvedere College. Drawings he made of these ceilings are held, amongst others, in the National Library, establishing him as an architect too.

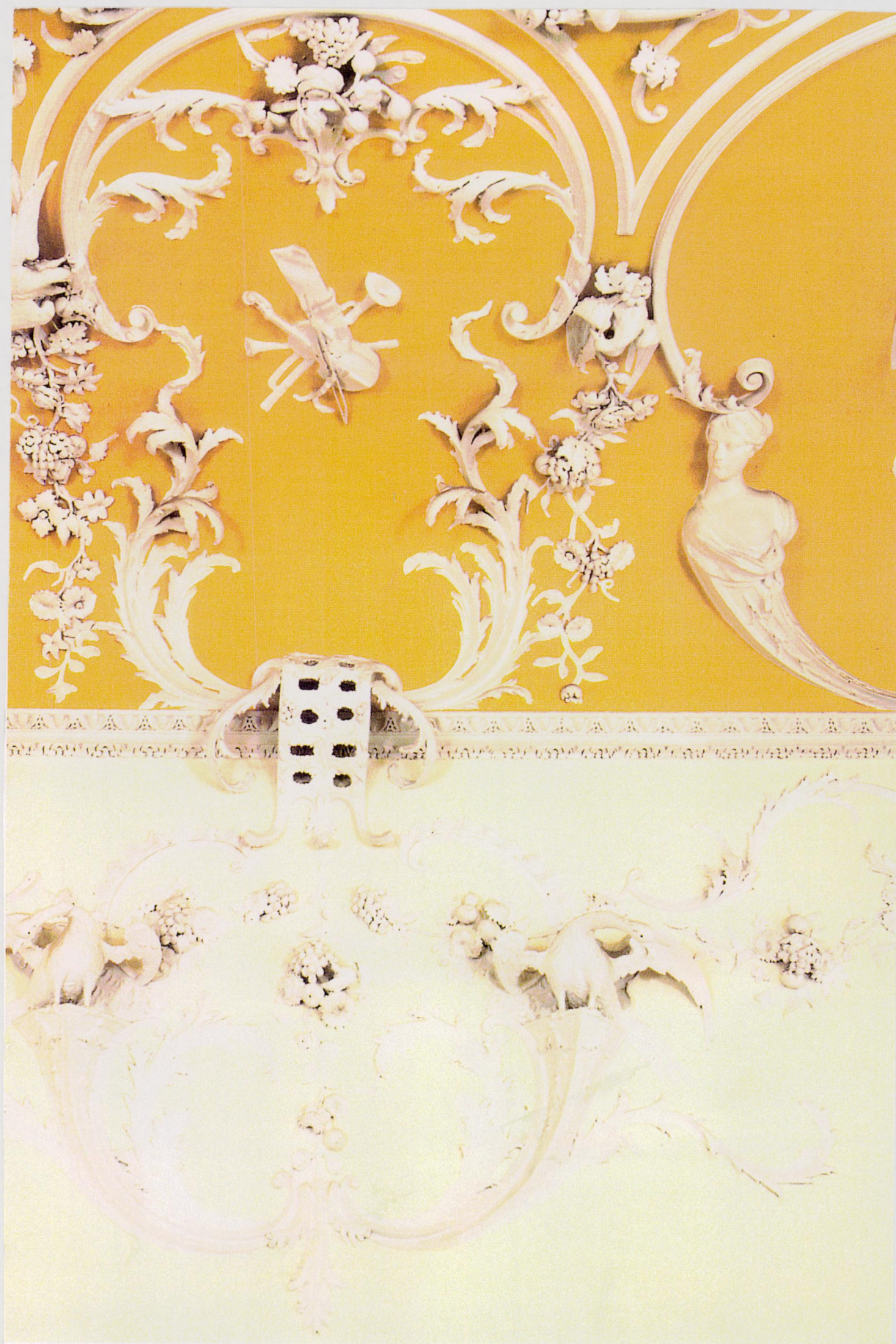
Completed in 1786, Belvedere House was built by Stapleton for George Rochfort, second Earl of Belvedere. It is interesting to note that the lion, antlered stag and bird crest of the Rochfort Arms occur regularly in some form or other throughout the plasterwork of the house - a common inclusion in Georgian stucco design. The staircase of Belvedere is Michael Stapleton’s greatest achievement along with the other reception rooms in the house - typically



6. Grand salon, Carton, Co. Kildare - LaFrancini.



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7. No. 20, Dominick St. - Robert West.



bearing most ostentation. Neoclassical tastes prevail - friezes of urns, swags and lions; framed, symmetrical low-relief plaster panels with arabesques surrounding elliptical plaques of classical allegories; and in the front drawing-room the famous Venus ceiling.

Stapleton used many moulds in his work, hence like others, worked in "letters of a limited, recognised alphabet." (11) His talent lay in selection and good ordering, marrying taste and charm with natural and formal ornament - distinctly Adamesque. Although vastly different in style to Robert West it is telling of the effect of personal interpretation, since they both referred to the same French designs of Berain, Oppenort et al.

Each of these craftsmen are exponents of the various styles exercised by all Dublin plasterworkers throughout the eighteenth century. The quality of Stucco decoration however varied from house to house depending on financial status, but in some way represented the style of the day.

Basic plaster pieces in houses were the bands of mouldings, along cornices or doorways, such as egg and dart; leaf and dart; bead and reel; guilloche; acanthus leaf; etc. Friezes were commonplace, but their decoration was variable, as with the ceiling rose.

These fundamental mouldings were usually cast first and then applied to the appropriate area with wet stucco. The more ornate, individual pieces were often made in situ, by hand. Where foliage was executed, it was not unusual for the plasterer to insert a branch into the ceiling or wall, and cover it with plaster. Nails and copper wiring were also used as armatures for forms, the stuccodore building up layers of plaster around the projectile and modelling it with hands and tools.

Other Features of the House Interior

Other notable features of the Georgian House design include flooring, wallpapering, lighting and fireplaces. The basement floors were stone leading up the stairs to the main house where timber was used. Oak was the preferred type, but in houses where it was not affordable, pine or Norway fir was laid down. Inconsistent in size, the floorboards were ideally fixed by horizontal dowels, secondary to this technique was that of nailing or wainscotting. In common

with stone and marble floors, timber boards were often limewashed to create a sheen. They would be scrubbed with limewater daily which resulted in a whitish appearance and an air of freshness. Dry sand, was sometimes mixed with fresh herbs adding a fresh odour and darker stain. Stencilling floors with geometric patterns in oil paint was a popular device in an effort to imitate the grander stone or marble floor patterns. (*plate 8*)

Rugs were imported from Turkey and such places to be laid down on drawing and dining room floors. Like other carpeting they were brightly coloured and patterned, in line with the eighteenth century taste for opulence. Wall to wall carpeting was occasionally acquired too, particularly for drawing rooms, with a border running the perimeter of the room around which the residents and their guests would "take a turn".

Wallpaper, like the carpet in the drawing room, was organically patterned, usually in two or three colours. (*plate 9*) It was hand-printed, a precious alternative to the usual paint treatment of walls.

The desire for comfort extended to having a fireplace in each room of the house. Surrounded by a stone or marble mantel, the once open fire place had to be minimised in width to avoid oversized chimney stacks. Grates were made of iron and were regularly elegantly constructed and engraved, as was the mantel, being a focal point of the room.

Interior lighting in Georgian houses consisted of either gas lamps or candle lights. The chandeliers and light boxes were usually of Irish origin, namely Co. Waterford, and exuded meticulous craftsmanship. When lit the candles in light boxes send reflections of the glass patterns onto the walls of the rooms creating an enchanting display.

Georgian Dublin as an Environmental Resource

Georgian Dublin provides a domestic social context to the turbulent history of Ireland, familiar to students through the history syllabus studied in second level education. During this period, the constant fight for independence from Britain was upheld by such figures as Henry Grattan and the United Irishmen, led by Wolfe Tone. As we have seen, however, it was as a result of this British invasion and subsequently, the money spent by the Anglo-Irish, that Dublin

The first thing I noticed when I stepped out of the car was the heat. It was a sticky, oppressive heat that seemed to wrap around me. The air was thick with humidity, and the sun was beating down on my face. I could feel the sweat starting to form on my forehead. The first few minutes in the car were a relief, but as soon as I stepped out, the heat was back. I took a deep breath and tried to adjust to the new environment. The heat was a challenge, but I knew I had to push through it. I was determined to see this through, no matter what.

I was surprised to find that the heat was not as bad as I had expected. It was a warm blanket, not a suffocating force. I had heard that the heat was unbearable, but in reality, it was just a little uncomfortable. I was used to the cold weather back home, so the heat was a bit of a shock. But I knew that I had to adapt. I had to learn to live with the heat, just as I had learned to live with the cold. I was a survivor, and I knew I could handle anything that came my way. I was going to make it through this, no matter what.

William, the Englishman, was a friendly, easygoing man. He was a bit of a jokester, but he was also very serious when it came to his work. He had a sense of humor, but he was also a very hard worker. I had heard that he was a good man, but I didn't know what to expect. He was a bit of a mystery, but I was determined to get to know him. I was going to see this through, no matter what.

The first time I saw the house, I was blown away. It was a beautiful, old house with a large porch and a big tree in front. It was exactly what I needed. I had been looking for a place like this for a long time. It was a perfect fit for me. I was going to make it my home, no matter what. I was determined to see this through, no matter what.

In the beginning, I was a bit of a nervous wreck. I was used to the cold weather, and the heat was a bit of a shock. But I knew that I had to adapt. I had to learn to live with the heat, just as I had learned to live with the cold. I was a survivor, and I knew I could handle anything that came my way. I was going to make it through this, no matter what.

My first experience in the South

My first experience in the South was a bit of a shock. I was used to the cold weather, and the heat was a bit of a shock. But I knew that I had to adapt. I had to learn to live with the heat, just as I had learned to live with the cold. I was a survivor, and I knew I could handle anything that came my way. I was going to make it through this, no matter what.



8. Stencilled floor - Governess' room, No. 29, Lower Fitzwilliam St.



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9. Drawing Room - No. 29, Lower Fitzwilliam St.



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prospered. Due to the emphasis placed on elaborate decoration of houses at the time, this environment proves to be a haven of stimulation for visual art education.

The aforementioned Number 29, Lower Fitzwilliam Street, offers the most indepth exhibition of the Georgian terraced house and its components. Facilities such as this act as sources for both support studies- historical and technical- and inspiration for practical art work in a highly interesting and motivating environment. The architecture, plasterwork, wallpaper, flooring and other decorative features are significant of the styles and techniques popular at the time. The vast variety and handling of elements used in the decoration, provides one with a myriad of ideas which may be successfully translated into projects for the classroom- incorporating period themes, styles, techniques and drawing comparisons to those of today, etc.

FOOTNOTES CHAPTER 3

1. Rod Taylor. Visual Arts in Education. (London: Falmer Press, 1992) p. 123.
2. Kevin Corrigan Kearns, Georgian Dublin. Ireland's Imperilled Architectural Heritage. (U.S.A.: David & Charles Inc., 1983) p. 29.
3. C.P. Curran. Dublin Decorative Plasterwork of the Seventeenth and Eighteenth Centuries. (London: Alec Tiranti, 1967) p.13.
4. Ibid., p. 16.
5. Ibid., p. 16.
6. Ibid., p. 16.
7. Ibid., p. 16.
8. Ibid., p. 1.
9. Ibid., p. 31.
10. Ibid., p. 31.
11. Ibid., p. 31.

CHAPTER 4

SUGGESTED PROJECTS

Using Georgian Dublin as a Resource

Within the syllabus, and indeed the nature of art, craft and design education at secondary level, there is an infinite range of possible activities through which learning experiences may be fostered.

Projects differ according to the aim and the selection of starting point; theme; technique; materials; art elements; etc. By changing just one or two variables, a new project and learning emphasis is created. For instance, a lino-printing project may centre around the elements of line and shape; if the elemental variable is changed to texture, a completely different result will emerge.

Georgian Dublin lends itself most effectively to each area of a project, being accessible as both a visual and historical environment. This environment in its entirety constitutes a solid starting point for a project. Its architecture and decorative features as previously described, encompass a huge variety of techniques, materials, art elements and styles which may be incorporated into student work. Many techniques which are explored in the art room are to be found in the decoration of Georgian houses- weaving/ carpeting; printing/ wallpaper, stencilled floors; modelling/ plasterwork; construction/ architecture; and so on. Moreover, within these features is the stylised handling of elements such as shape, colour, pattern, structure, texture and form which enriches the students' repertoire of visual symbols and their creative potential.

This practice of using the living environment as a resource helps to make students aware that art, craft and design work carried out in the classroom is not restricted to the narrow boundaries of the school syllabus, but extends to the outside world.

By taking inspiration and information from the Georgian environment, the student is intrinsically learning about the period- popular styles and means of their execution. Particular to this era is the revival of classicism. Classical antiquity permeates many aspects of the architecture and decoration, and in so doing educates the pupil on one of the most enduring styles in art.

The scope for support studies pertaining to the Georgian theme is vast. Habitats of various eras, cultures and living organisms present themselves for exploration, as do decorative styles; methods of decoration and construction; lifestyles; domestic utensils; furnishing; etc. The theme is so expansive that opportunities for further development are omnipresent.

Transition Year Project

The Transition year 'Mission' aims to "promote the personal, social, educational and vocational development of pupils and to prepare them for their role as autonomous, participative and responsive members of society." (1) As such, the transition year syllabus incorporates not only academic education, but experience in areas outside the highly structured school environment. Through more diverse subjects such as media studies, cultural studies, work experience and social work, the student is exposed to a direct education of life.

With this in mind, the theme of our Georgian environment proved highly appropriate to the Transition Year module. Over the duration of four weeks, I carried out a project based on Georgian plasterwork. (*exemplar 1*) The aim of the project was to 'promote in students an awareness of art, craft and design in our Georgian environment', taking as its theme 'Georgian Plasterwork in 1996'.

Through substituting objects significant of our contemporary life for those of the Georgian period, the students participated in a project which related art in the classroom to that of our environment, and present life to that of the past. Throughout the module, slides of Georgian plasterwork and other sculptural work were shown, but the most instrumental integration of support studies was the excursion to No. 29 in week two.

Having been already introduced to our Georgian environment through a slide show in week one, the girls' appreciation and motivation towards the project was greatly increased by their experience in No 29. It was imperative to the overall aim that the students were exposed to the whole environment in an artistic and aesthetic context. I prepared three worksheets (one for each group) which drew attention to the art, craft and design content of the house, and also to the features of the lifestyle which shaped it. Questions on the worksheet required the pupils to compare the decoration and contents of the house with that of our own, and hence bridged the

time gap. Upon returning to the classroom in week three, the pupils eagerly approached their task in a more discerning manner with a broader understanding and confident direction.

In just three weeks in the classroom, the students successfully brought their project from conception to realisation. (*plates 10-13*) The practical work began with observational drawings of contemporary objects which were used as research for their panel design. Upon completion of the design, the modelling was undertaken in clay, a technique similar to that of plaster modelling. The results reflect a comprehensive knowledge of all aspects of the project from theme to technique, and furthermore, suggest a wide and valuable personal experience.

As previously stated, the Georgian environment is an extremely versatile resource for project work. By using it as a basis for thematic or technical work, activities appropriate to all levels may be devised, ensuing in a thorough learning experience.

Suggested Project - Fifth Year (*exemplar 2*)

The classical content of Georgian architecture is especially suited to fifth year students as it is included in the art history syllabus. Taking as its aim 'to introduce students to classical architecture through a design project on doorways', this scheme finds its Georgian impetus in the doorways characteristic of the time. The project entails a merging of classical proportions and borders with representational motifs of various careers to arrive at a finished design for a doorway to an office. The principal art elements are line, shape and form / tone, with colour being introduced as the final element of the design, dictated by the chosen career. The practical work is supported by examples of ancient classical architecture and that of Georgian Dublin, and more modern design, especially that of pictorial logos and shop fronts. Learning is achieved on several levels - classical and Georgian architecture, observational drawing, design principles and further practice in the development of a project.

Development of this project may proceed into areas such as three-dimensional construction or corporate identity.

The paper is an attempt to show that the present position of the theory of the firm is in a state of confusion and that a new approach is needed.

In the first section, the author discusses the importance of the firm as a unit of analysis in economic theory. He argues that the firm is a complex organization with many different functions and that it is not possible to understand the firm by looking at it in isolation. He then discusses the different theories of the firm and how they have developed over time.

In the second section, the author discusses the different approaches to the study of the firm. He argues that there are two main approaches: the neoclassical approach and the institutional approach. The neoclassical approach is based on the idea of rational choice and the institutional approach is based on the idea of social norms and values.

3. The firm as a social institution

In the third section, the author discusses the firm as a social institution. He argues that the firm is a social institution because it is a group of people who are organized together to achieve a common purpose. He then discusses the different functions of the firm and how they are related to its social structure. He argues that the firm is a social institution because it is a group of people who are organized together to achieve a common purpose. He then discusses the different functions of the firm and how they are related to its social structure.

The author concludes that the firm is a social institution and that it is important to study the firm as a social institution. He argues that the firm is a social institution because it is a group of people who are organized together to achieve a common purpose.

Suggested Project - Second Year (*exemplar 3*)

Graphic design is one of the most important factors in the commercial world. With the increasing recognition of this fact. Its prominence in the visual out curriculum is simultaneously augmenting. "Welcome to Georgian Dublin" is the theme from which the second year scheme takes its subject matter. The aim of the sequence is to "promote in students an understanding of graphic design and an appreciation for our Georgian heritage through the creation of an information booklet."

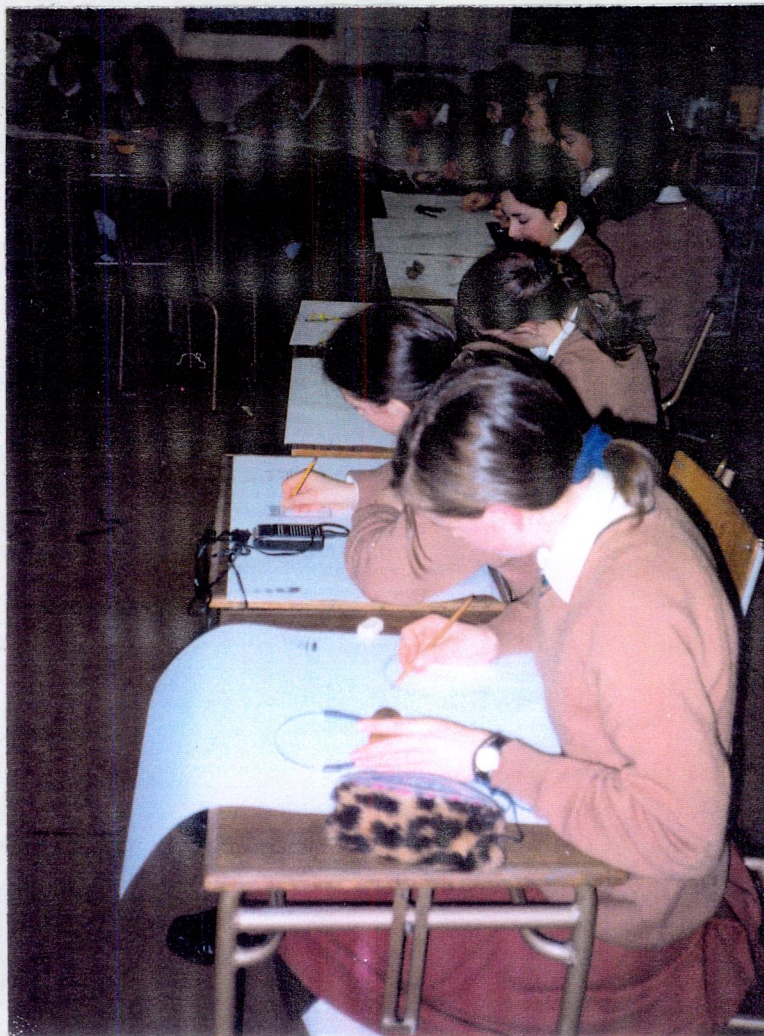
The project is set with a view to group work. Using No. 29 as the primary source, the house is divided up into sections dictated by nature and resource material: (i) basement - kitchen / pantry / wine cellar / scullery; (ii) housekeeper's room / governess' room; doorway / hall / stairway / landings; (iii) doorway / hall / stairways / landings; (iv) drawing room; (v) dining room; (vi) master bedroom / dressing room / boudoir; (vii) nursery / playroom.

A group of approximately three pupils undertakes the representation of the section allocated to it by means of illustration, text and layout. The illustration would take as its subject matter objects and decoration characteristic of the period and particular room. The function of the text is twofold, playing an essential part in the production of a booklet, and moreover, for its educational content.

With so much stress placed on the role of support studies in the Junior Certificate, the booklet serves as a premium format. It ensues in an insight of the environment, its lifestyle, and decorative elements which may well provide inspiration for illustration and background principles. The layout of the booklet and individual sections would be supported by research into brochures, posters, and other graphic products, either commercial or artistic, which incorporate layout and lettering styles.

The nature of the group project encourages interaction and communication among the pupils which may not be as inherent in the individual project; hence, the scheme enhances all aspects of the students' growth.

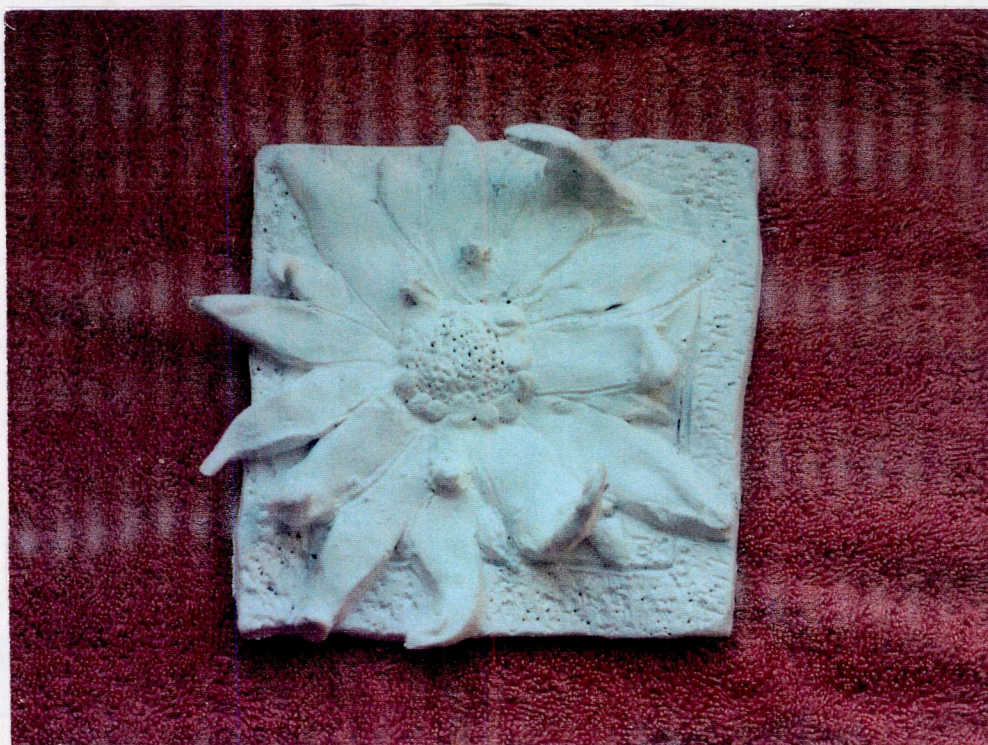
Development of this project could lead into set design, construction or poster design.



10., 11. Transition Year students at work.







12., 13. Finished 'Plasterwork' pieces.





WEEK/ DATE	CLASS/ TIME	THEME	SOURCE	ART ELEMENT	ACTIVITY/ SKILL	MATERIAL	SUPPORT STUDIES	CROSS DISCIPLINE CONNECTION
1 18-1-96	TY Module 3 1:40-3:40	Georgian Plasterwork in 1996	Contemporary found objects	Line; Shape; Form/ tone	Research drawings	White cartridge paper; pencils	<u>Slides</u> - Georgian plasterwork; Durer.	History : Home Economics; English.
2 25-1-96	"	"	No. 29, Fitzwilliam St. (exhibition)	Support Studies	Museum visit; Worksheet	Worksheets; pens	No. 29; Life now.	"
3 1-1-96	"	"	Drawings from week 1	Line; Shape; Clay modelling.	Design panel; Begin work in clay.	paper; pencil; clay; water; modelling tools.	<u>Slides</u> - plasterwork; sculpture.	"
4 8-2-96	"	"	Design and drawings	"	Finish panel with border	"	<u>Slides</u> - plaster borders; handout of classical mouldings.	"

WEEK	CLASS/ TIME	THEME	SOURCE	ART ELEMENT	ACTIVITY/ SKILL	MATERIAL	SUPPORT STUDIES	CROSS DISCIPLINE CONNECTION
1	5th Yr. 80 mins	Classic careers	Found objects	Line; Shape; Form/Tone	Observational drawing; Slide show - classical arch. Brainstorm careers	Paper; Pencil/ marker/ pen	Classical arch.; Georgian doors	History; Classical studies; Business Studies
2	Georgian doorways of Dublin	" Pattern	Drawing trip - doorways of Nth. Merrion Sq.	Sketch pad; drawing tools	Georgian Dublin	"
3	Objects related to chosen career	"	Research drawing, focussing on representational shapes etc.	Paper; Drawing tools	Durer; Designers	"
4	" Research drawings	" Colour	Design doorway substituting career motifs for classical accessories-ideas	"	da Vinci; artists' research work	"
5	"	"	Start refined piece	"	Architects; Product design; Graphic design	"
6	"	"	Finish piece	" Paint	..	"

WEEK	CLASS/ TIME	THEME	SOURCE	ART ELEMENT	ACTIVITY/ SKILL	MATERIAL	SUPPORT STUDIES	CROSS DISCIPLINE CONNECTION
1	2nd Yr. 80 mins	"Welcome to Georgian Dublin"	Georgian houses and contents; No. 29	line; shape; colour; pattern; form/ tone	Group work Research drawing; Tour	Sketch pad; drawing tools; pen/ paper	Georgian Dublin	History; Home Economic
2	"	"	research drawings photographs; written information	composition line; shape; colour; pattern;	Organise information- brainstorm design Select design	Paper/pen/pencil	Brochures; leaflets; etc.	Business studies
3	"	"	" Design concept from week 2	pattern; line; shape; colour	Design and create patterned backdrop - stencil print	Paper; paint; card; sponge; brush; pencil	William Morris; Soft furnishings clothes; text	Home Economics
4	"	"	"	line; shape; tone	Illustration	Paper; Drawing tools; Glue	Books; Aubrey Beardsley; Cave art	English; History
5	"	"	"	shape; line	Lettering	"	Lettering; Posters; Calligraphy;	Business Studies
6	"	"	"	composition shape; line; colour	Add text; Final layout; Assemble booklet	"	Presentation techniques	"

FOOTNOTES CHAPTER 4

1. Department of Education. Transition Year Programmes. Guidelines 1994-1995. (Ireland: Department of Education, 1994) p. 4.

FOOTNOTES CHAPTER 4

1. Department of Education, *Transition to Postsecondary Education: A Guide for Students* (Washington, D.C.: U.S. Department of Education, 1997).

CONCLUSION

The general aims that shape visual art education embody a desire to develop the student on every level. Imperative to this process is the exposure of the youth to a learning environment which encourages exploration of all aspects of the self and of life. The artistic and the aesthetic elements which dominate the practice of art, craft and design are interdependent parts and must be cultivated as a whole to fulfil the potential of the subject. As such, the suitability of a prospective resource should be strongly considered for its value to the education of the student in the broader sense.

The wealth of stimuli which pervades the Georgian fabric of Dublin is evident in chapters 1 and 3. There are few settings as accessible to the student which constitute such a comprehensive experience, encompassing a historical, social and visual insight. In fact, our Georgian heritage was recognised for its worth in 1994/ '95 when it was included in the group of themes offered to students of art, craft and design in the Junior Certificate. The schemes which I put forward to exemplify the versatility and fruitfulness of this environment, demonstrate to a small extent how Georgian Dublin can lend itself to a vast range of activities, conducive to a thorough and exciting involvement at any standard.

Furthermore, by motivating the student to find inspiration in our surroundings, the longevity of Dublin's distinctive essence that is Georgiana, is reinforced and continues to provide a fascinating resource for visual art education.

The general aim of this study was to develop a model for the design of a learning environment which is based on the principles of the constructivist approach. The model is based on the principles of the constructivist approach, which states that learning is a process of constructing knowledge from experience. The model is based on the principles of the constructivist approach, which states that learning is a process of constructing knowledge from experience. The model is based on the principles of the constructivist approach, which states that learning is a process of constructing knowledge from experience.

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