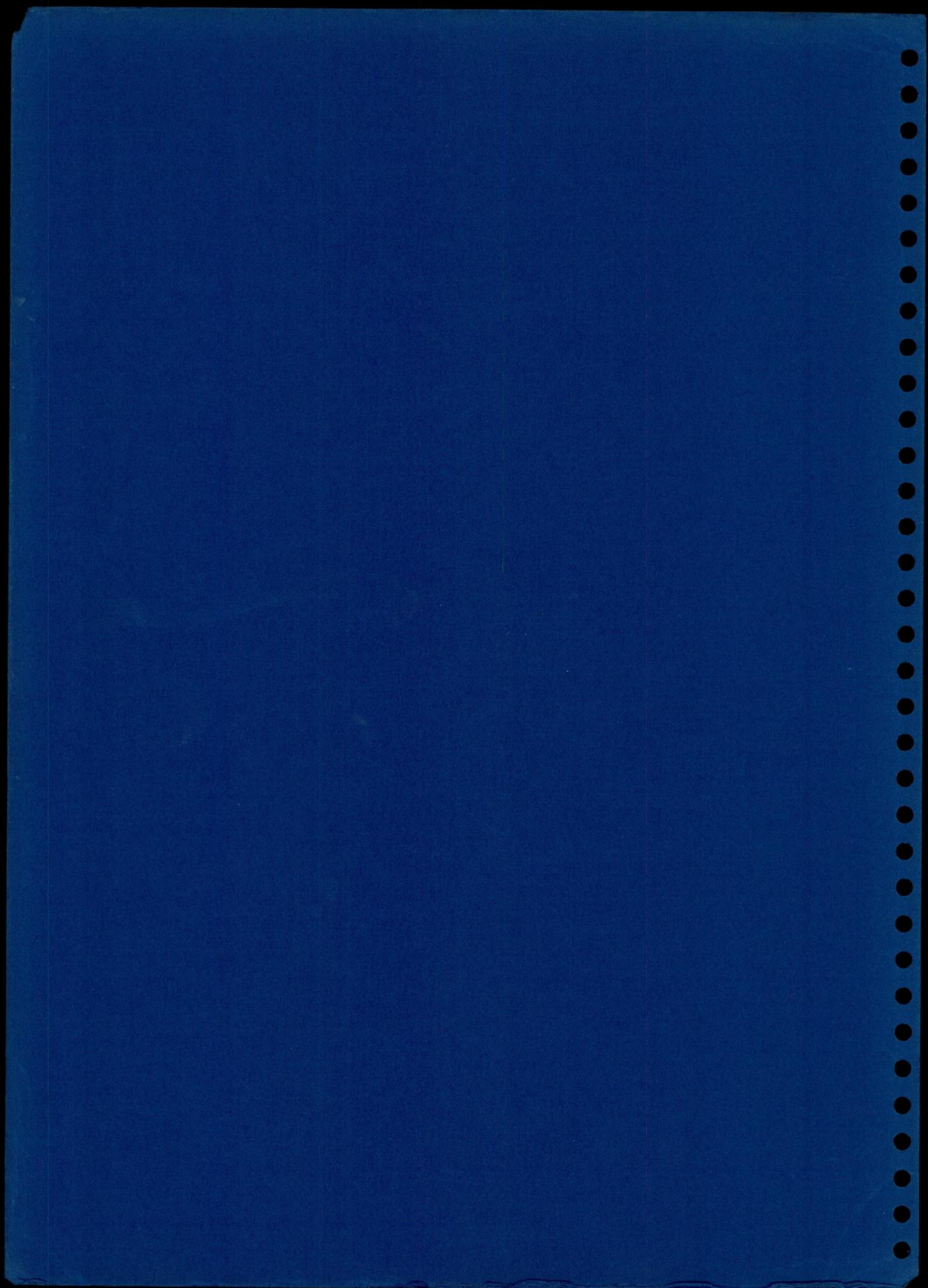


THE MAGAZINE

- Relaxing or Learning



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THE NATIONAL COLLEGE OF ART AND DESIGN

THE MAGAZINE - RELAXING OR
LEARNING

A THESIS SUBMITTED TO

THE FACULTY OF ART AND DESIGN EDUCATION

AND

IN CANDIDACY FOR THE DEGREE

FACULTY OF EDUCATION

BY

DEBORAH CHANDLER

APRIL 1989



CONFIDENTIAL

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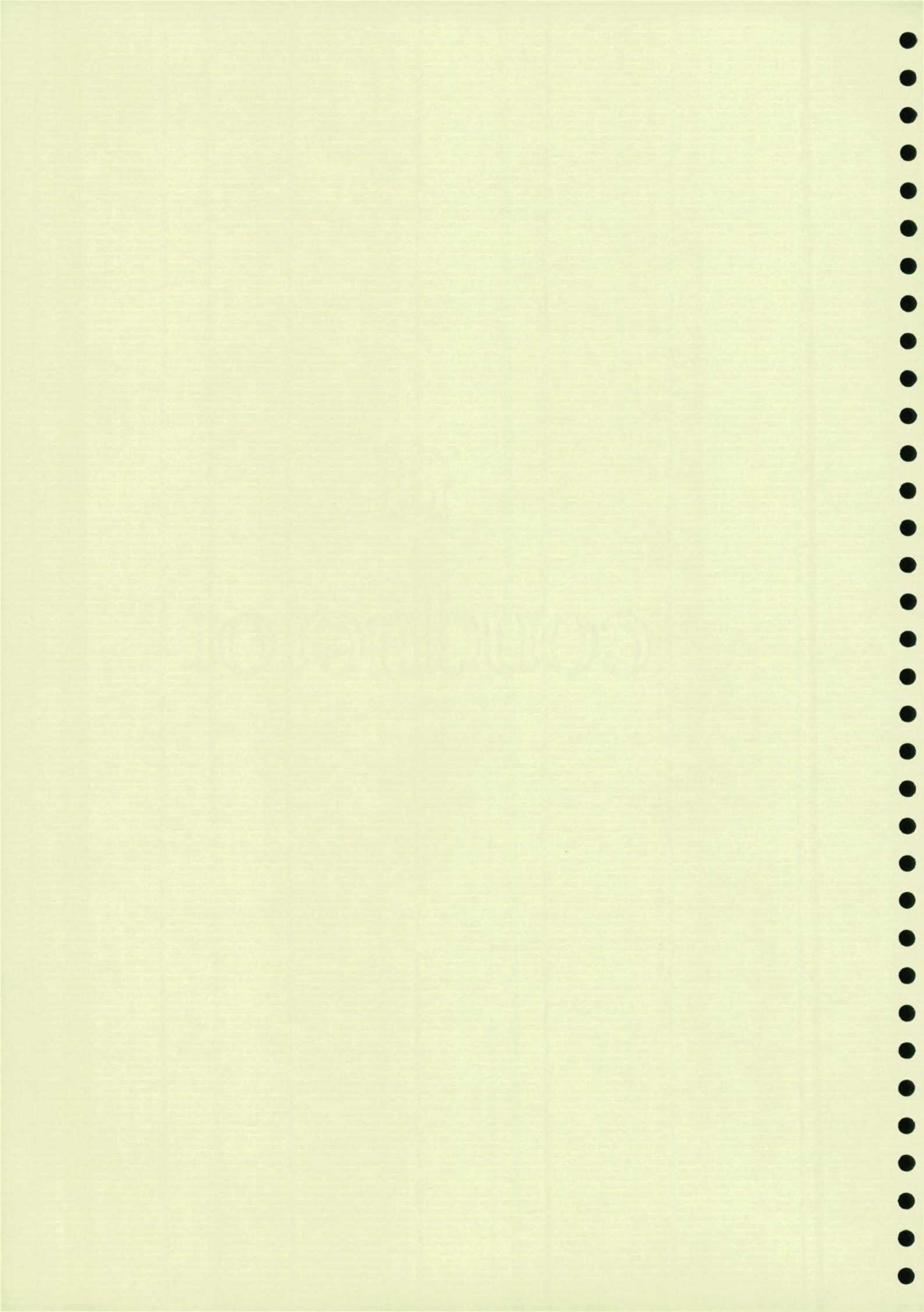
NOVEMBER 1952

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INTRODUCTION



INTRODUCTION

There may have been something approaching the character of the magazine in antiquity but the magazine, as it is now known, began only after the invention of printing in the West and had its origins in pamphlets and other smaller printed material. Later, much of the energy that went into producing these was gradually channelled into publications that appeared regularly. A variety of material was collected designed to appeal to particular groups of people with particular interests. The magazine thus came to occupy the large middle ground between the book and the newspaper.

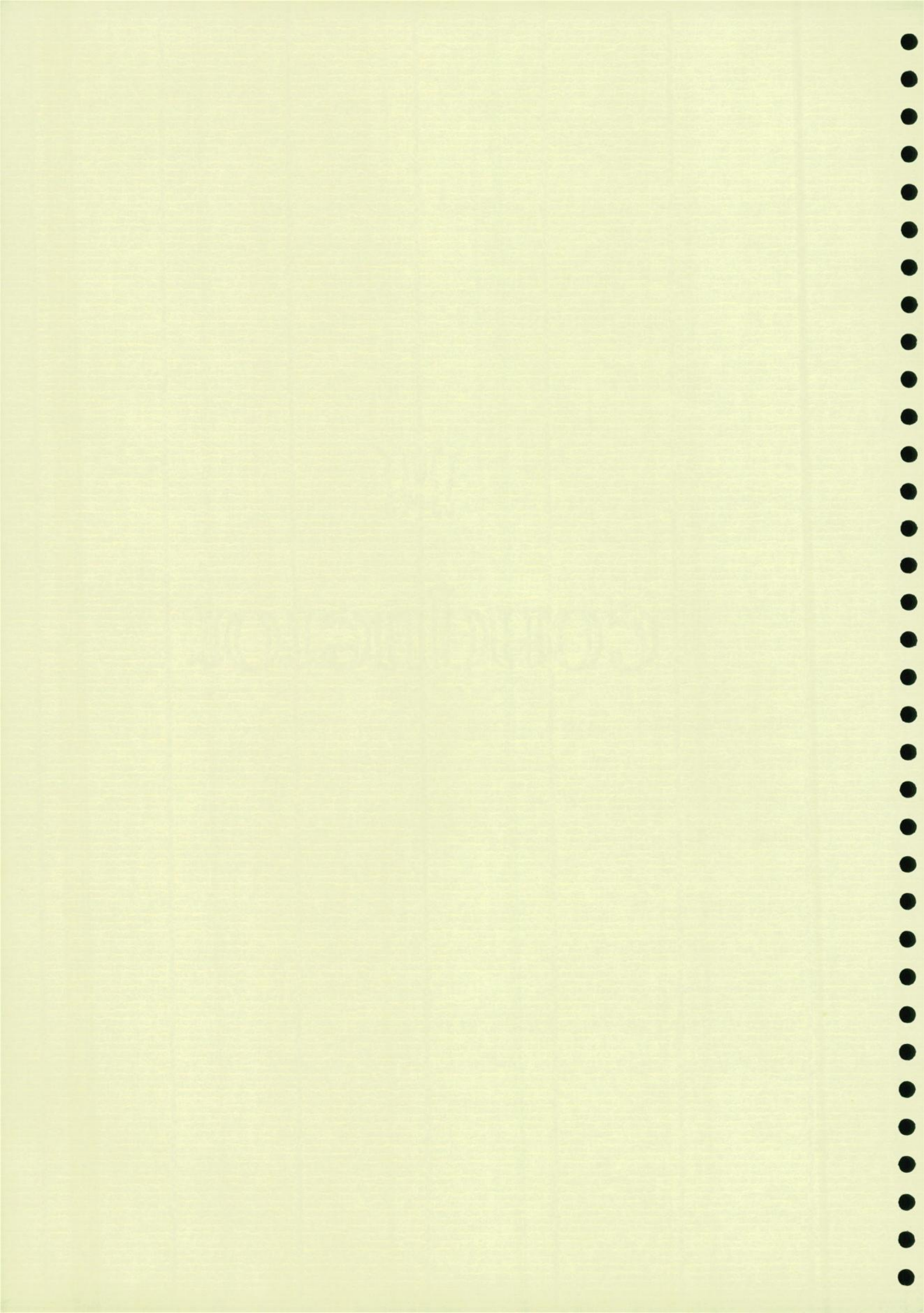
Woodcuts had been used to illustrate newspapers from the beginning, but the early ones were inclined to be decorative and imaginative rather than accurate and topical. The first reliable pictures to portray events shortly after their occurrence date from 1806, when the Times (London) published a picture of Nelsons funeral car. Thereafter, news illustration became more common. The first man to notice their effect on sales and grasp the possibilities was a British newspaper proprietor in Nottingham, Herbert Ingram, who moved to London in 1842 and began publishing the Illustrated London News, a weekly magazine consisting of 16 pages of letterpress and 32 woodcuts.

CONTENTS

The invention of photography and the development of the half tone block began to transform this type of magazine in the last decade of the century. From then on the artist was to be gradually replaced by the camera.

In my opinion the magazine works on the basic principle of putting across up to date information through visual material or at least with the help of visual material. It is the very use of this visual information that attracts thousands and thousands of people to the shelves of newsagents everyday and has interested people for many, many years. Hence, if one looks at the magazine in this light, perhaps it could be said that its principles in fact go back a lot further than we imagine and when one looks back in time it becomes clear that much of what we look at today has been inspired by the work of artists long ago. I hope to look at this work and to examine the sort of art which encouraged the magazine which I was to design.

Glossy magazines are as much part of our fast moving society as the television and the video. Almost every young person at some stage or another buys a magazine every week. Through using magazines as a starting point, and teenager magazines in particular, one can create a link with the culture of students and pupils in second level education.



Something known can be used with which they can indentify and thereby move on to the unknown, imparting new knowledge. It was through this method that I worked. I hope to establish the educational relevance of it and, to show how I went about the project.

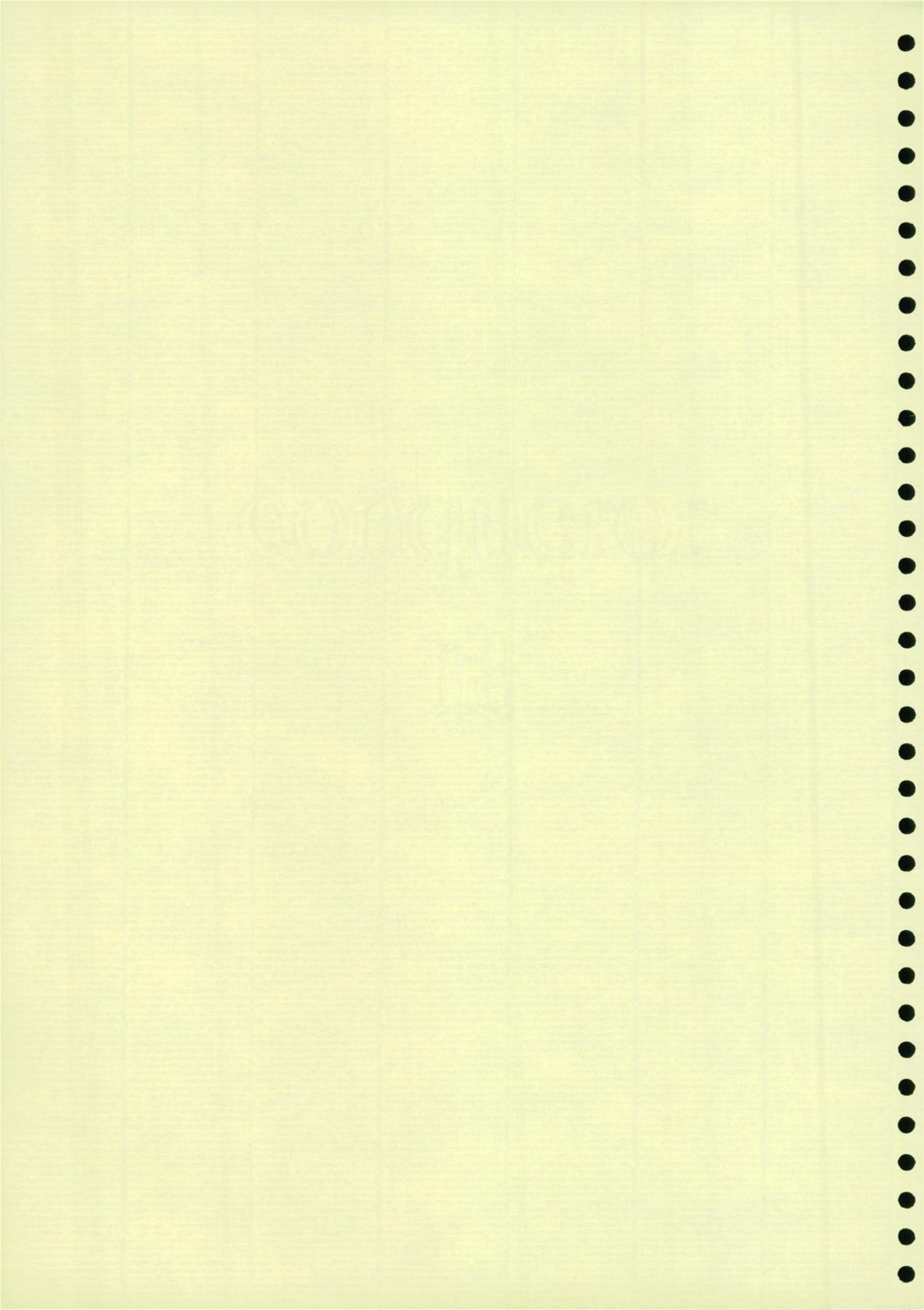
The magazine has many possibilities as a vehicle for learning which often seem to be overlooked. By its very nature, the magazine creates a link with our environment, it contains articles and pictures about the world around us in a very easy going manner.

An area of art, craft and design which particularly interests me is the concept of a visual language. By its very nature the magazine uses a visual symbol system all the time. I mean to look at the systems used in magazines and to explore whether these are the same as those used in Fine Art. Furthermore, I hope to show that the visual language is an area in Irish education which is neglected and that in fact both the art of magazines and of galleries have much to contribute to learning and our education system as a whole.

COMPLETION

"We know that people all over the world speak different languages, and the comparison of our speech with that of our parents or our children reminds us that languages change over time. Language then, we can easily be led to believe, is a cultural 'barrier' between us and objective reality, a 'medium' into which the raw truths of the world have to be translated. And we all know that translations can be untrustworthy. Such a view of language is strengthened by our awareness that we can detect all sorts of social and personal clues in the way people speak and write, no information about the world seems mediated to us in a pure form through language. In contrast to what we hear or read, we see directly: the facts of the world are, it appears, given to us without addition or subtraction: "I saw it with my own eyes" is taken to be a guarantee of reliability".

(An Introduction to
Philosophy of Education"
R.G. Woods & R.St. C. Barrow).



MY PERSONAL PROJECT

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CONTINUED

MY PERSONAL PROJECT

Many people believe that as a result of the numerous developments in our society, ranging from the compact disc to the video and even now to the mini-television, society is becoming alienated from its environment. This may have been one of the reasons why the environment was chosen as the source for all the projects in fourth year. Some students found it difficult to relate the environment to their particular discipline. However, I had already decided that I wanted to make a school magazine.

One other girl, Brona, within the class was also working through graphics and it became clear that we were both interested in following a similar line. Consequently, it was decided that rather than produce two different magazines, we should both work on the same magazine and make one episode each.

Immediately this created both constraints and advantages. Firstly we were going to be tied down to the same general plan, number of pages, and grid layout. We would also have to have the same title and of course we would have to discuss which articles we were going to produce so as they wouldn't overlap, in some cases, and would link in others.

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Nevertheless, it was very helpful to be able to discuss and compare acquired information and knowledge. I feel the end result was that we both learnt more and achieved more due to the partnership.

Why was it that we chose to make a magazine?. Personally, I wanted to produce something at the end of the year which could be a worthwhile contribution to the visual arts. In order to do this I felt that any skills that I may have developed should be used. The two areas which I drew knowledge from were my teaching and education experience and my graphics experience. The result was a magazine for schools which aimed to encourage and stimulate art both in the art room and within other areas of the school.

Both Brona and myself felt that something along this line had been needed for a long time. The educational system in Ireland is such that most pupils become very involved in the academic subjects. The points system which controls the numbers who get into college has developed the views of Irish society to such an extent that certain subjects are now more highly regarded than others. Unfortunately, art is one of the subjects which has declined in esteem.

Consequently something has to be done to improve the status of art and to rekindle interest in the visual things of life.

CONSTITUTION

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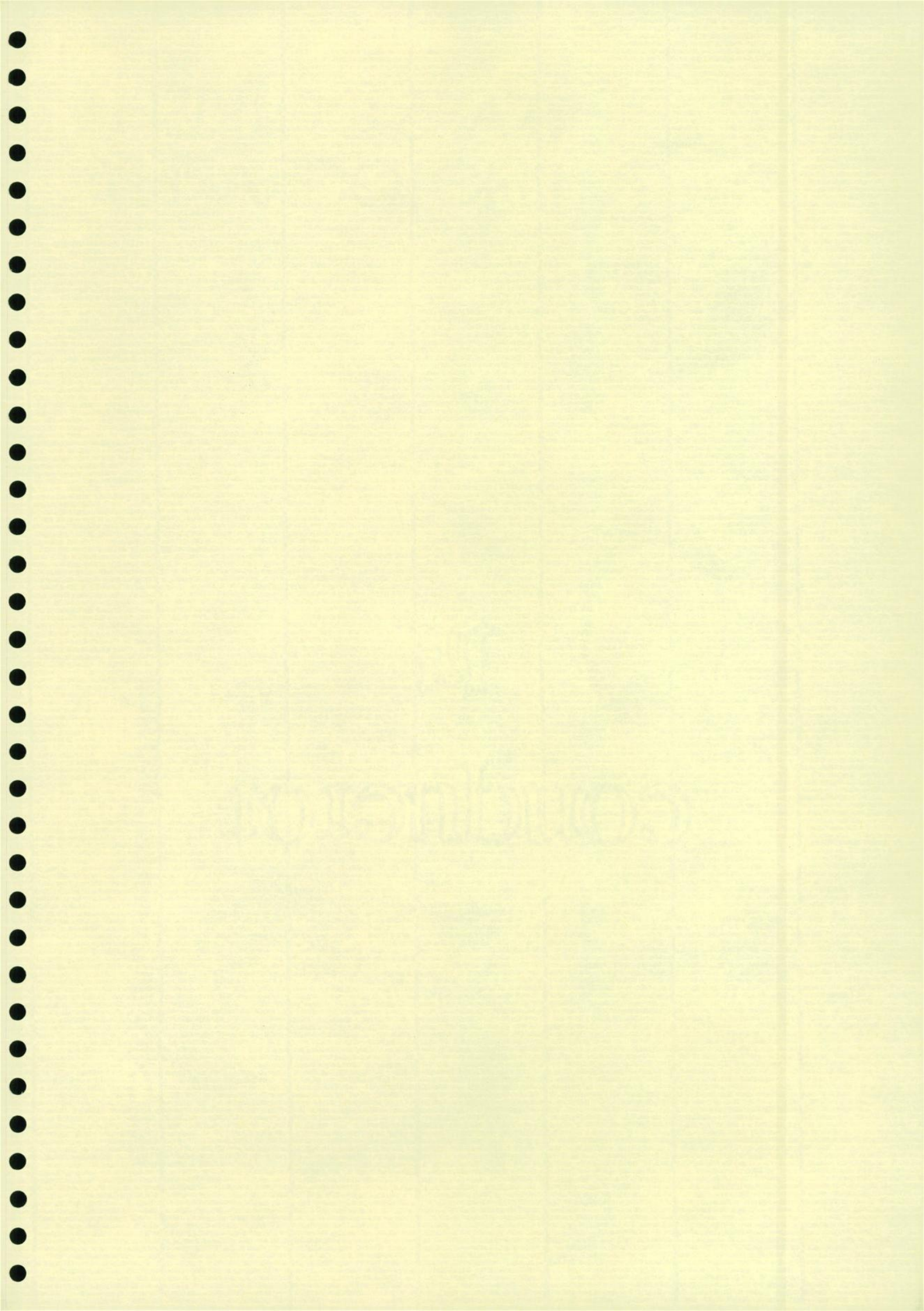
One of the aims of the project was to attract and stimulate the imaginations of second level students and so it was important for us to try to look and work on the magazine through the eyes of their culture. This process made us look at things around us in a more indepth way, not only as an art student, but also as a teacher and former pupil.

Another aim was to encourage students to look and observe the things around them. In order to do this we felt that it was important to include as much visual material as possible into the magazine. These illustrations and photographs were to be used on an equal footing with the text. They were as important as the text and each body continually referred to the other. In this way the pictures were being used to their fullest capacity. It was to show students how the visual can be used for learning and to set standards of visual language to aim at.

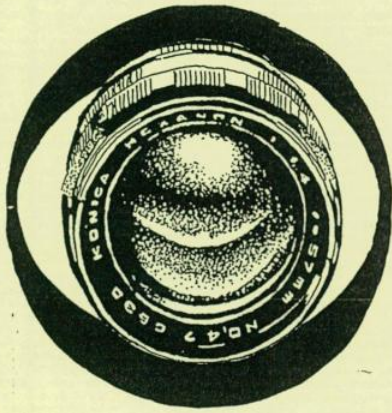
The result was a lot of exciting and new visual material which could be used to encourage young people to look further above and beyond the magazine and perhaps to spur on new ideas for the art room. We were involved in a process where more looking and analysis of information was taking place. Furthermore, our understanding of the magazine was developing along with our skills for motivation.

TECHNICAL

2000



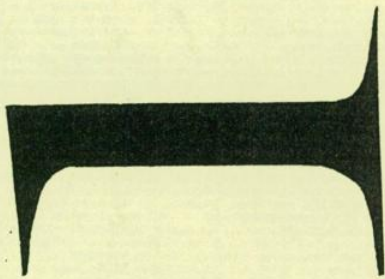
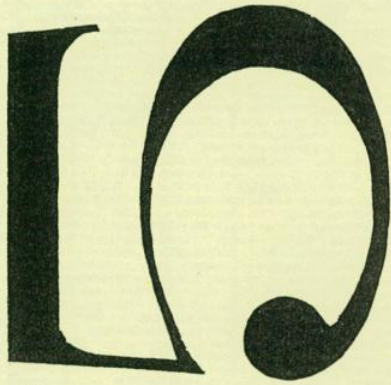
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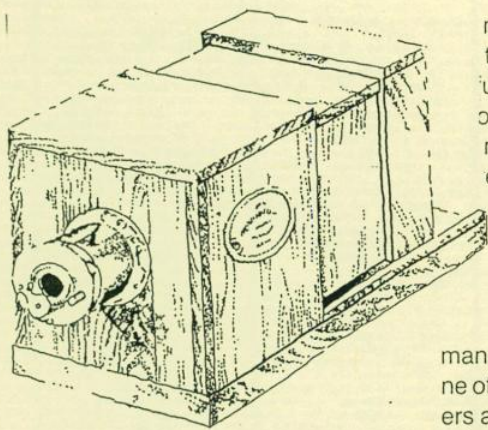


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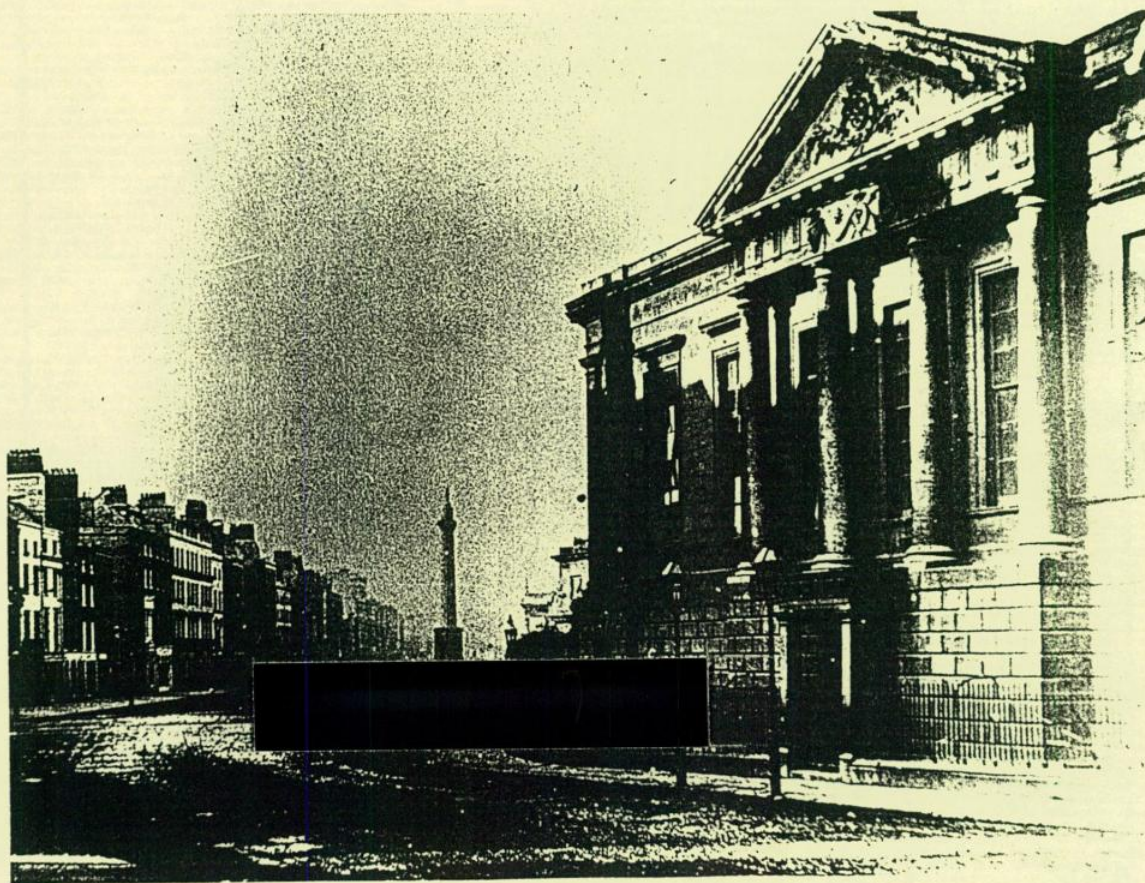


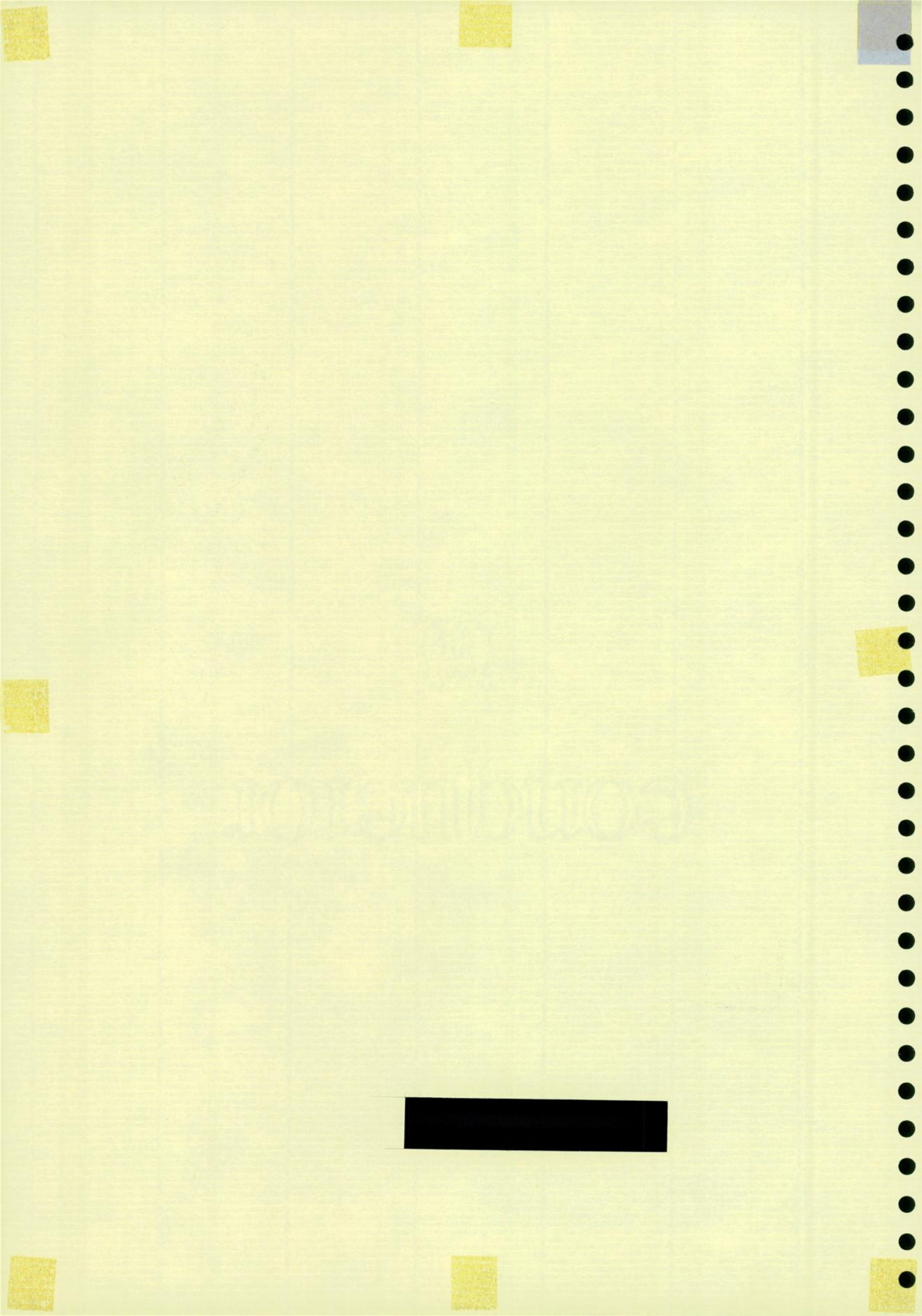


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A page from my Magazine

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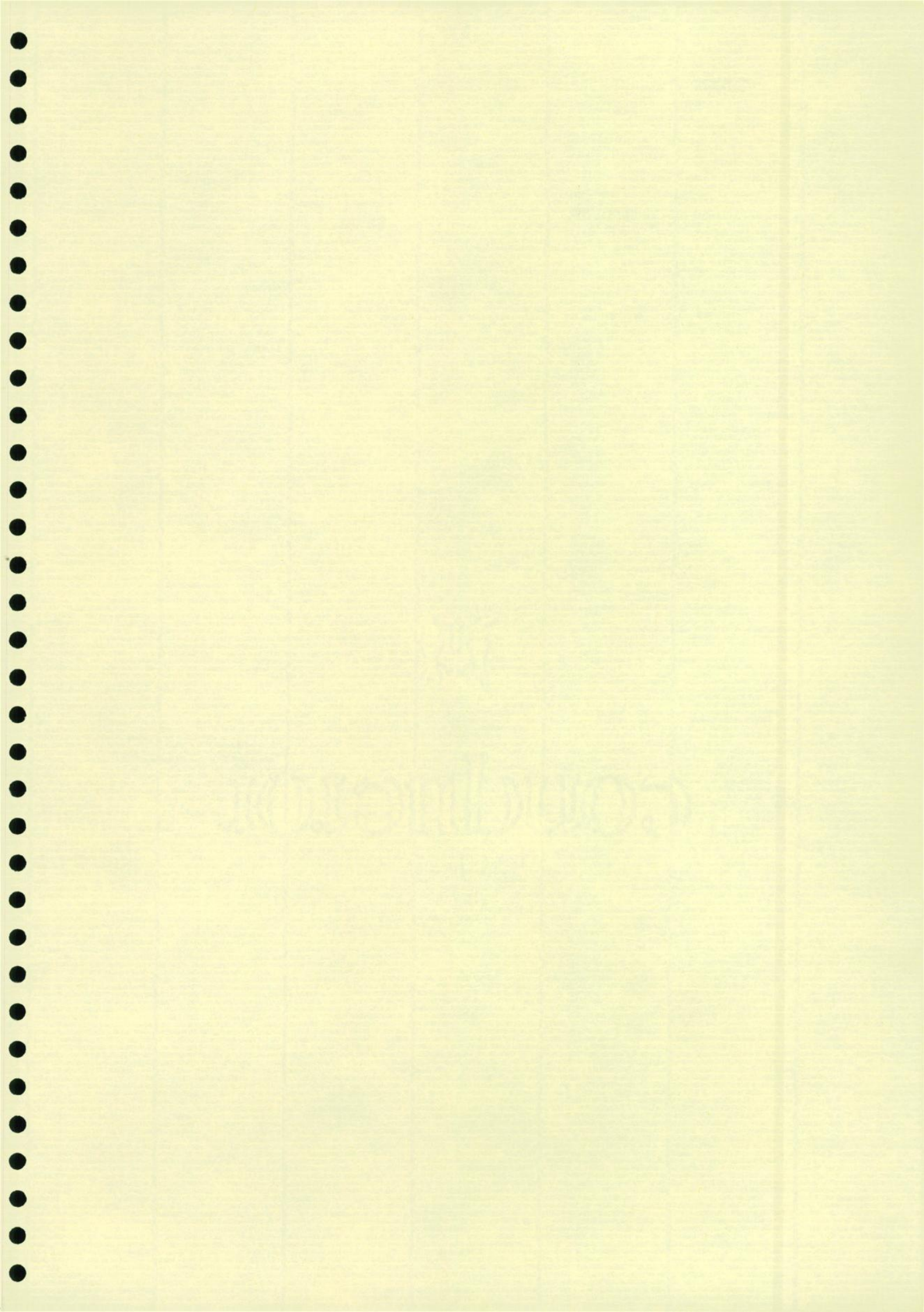
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The project was to be a great personal challenge for both Brona and myself. All the skills and different topics which we had explored and studied over the previous three years were needed to make the magazine work successfully. One area of difficulty which I personally had not anticipated was how many problems can arise when trying to combine all these skills. I developed a new understanding of how much each individual skill relied on another and of the importance of organisation. One example of this is where in a layout the type and the illustrations and the title all need to slot together. In order to complete the layout all these things must already be done individually, otherwise the pieces do not fit together in the end. An so beginning to order things so that they would all join neatly together finally became as much a skill as any other.

As I progressed, I found it increasingly difficult to come to terms with a magazine drawing from purely one source, the environment. I felt that it would limit it greatly and that, perhaps, the dominance of this source would reduce the importance of the aim of the magazine. However, it was at this stage that I began to percieve the magazine in a totally different light. It was this new understanding which I feel was my main area of development.

MEMORANDUM

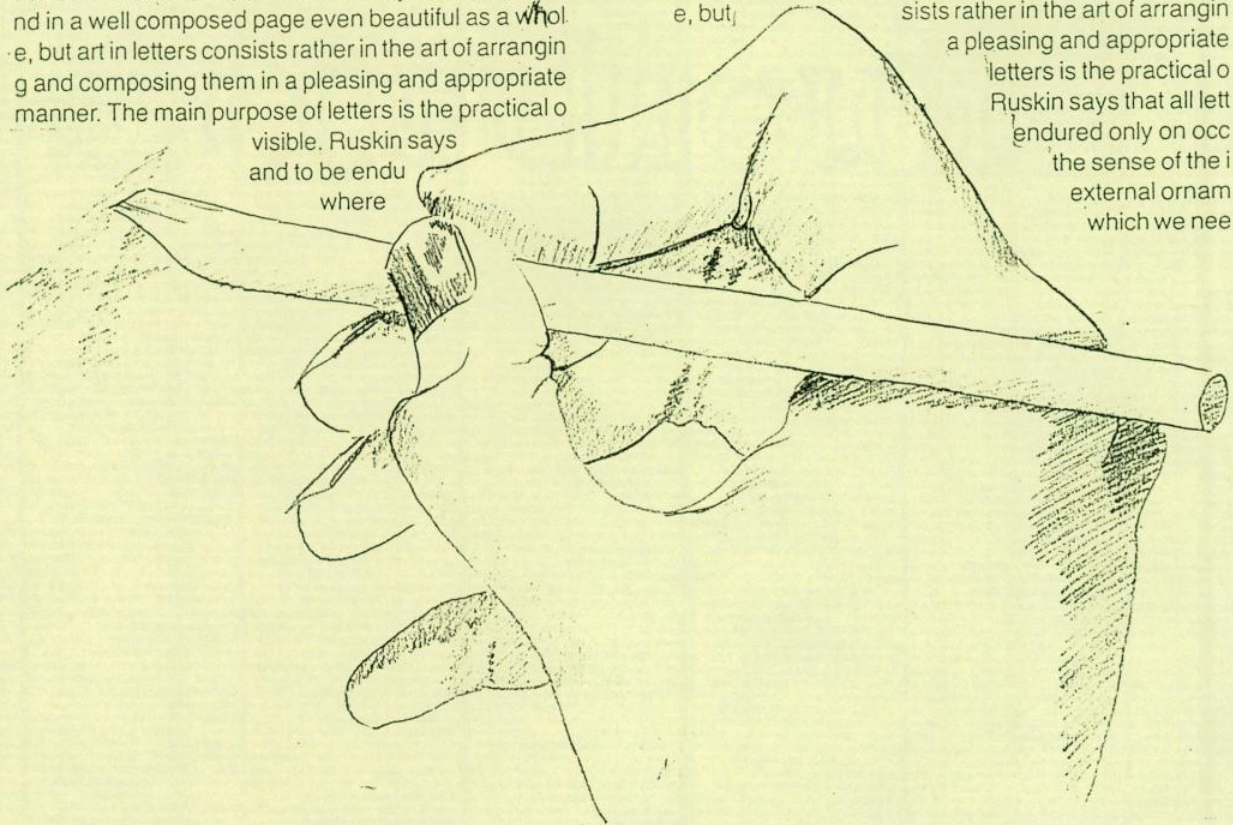
FOR THE RECORD



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GEOMETRY

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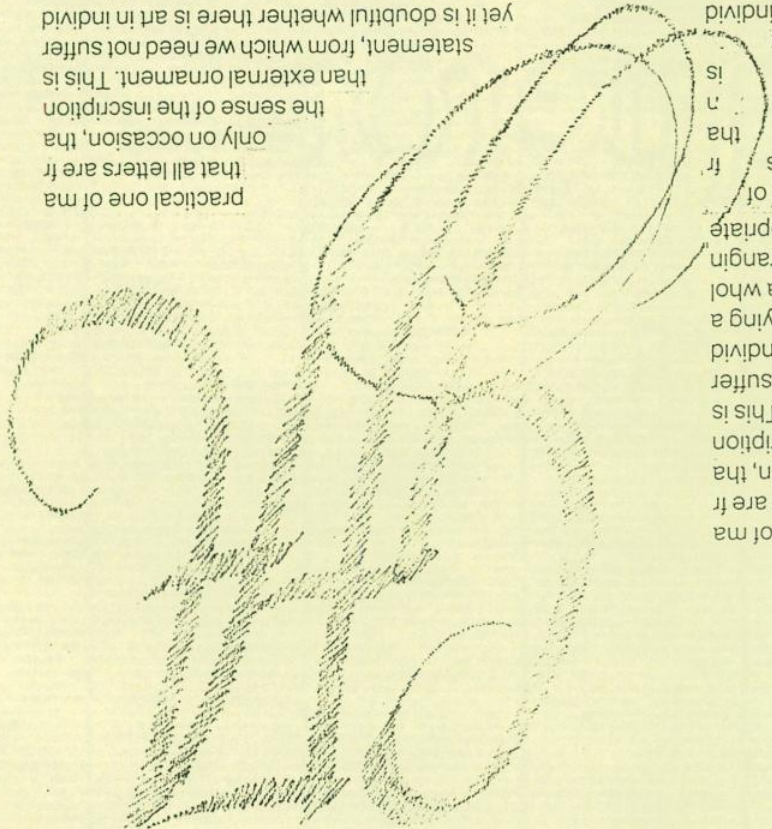
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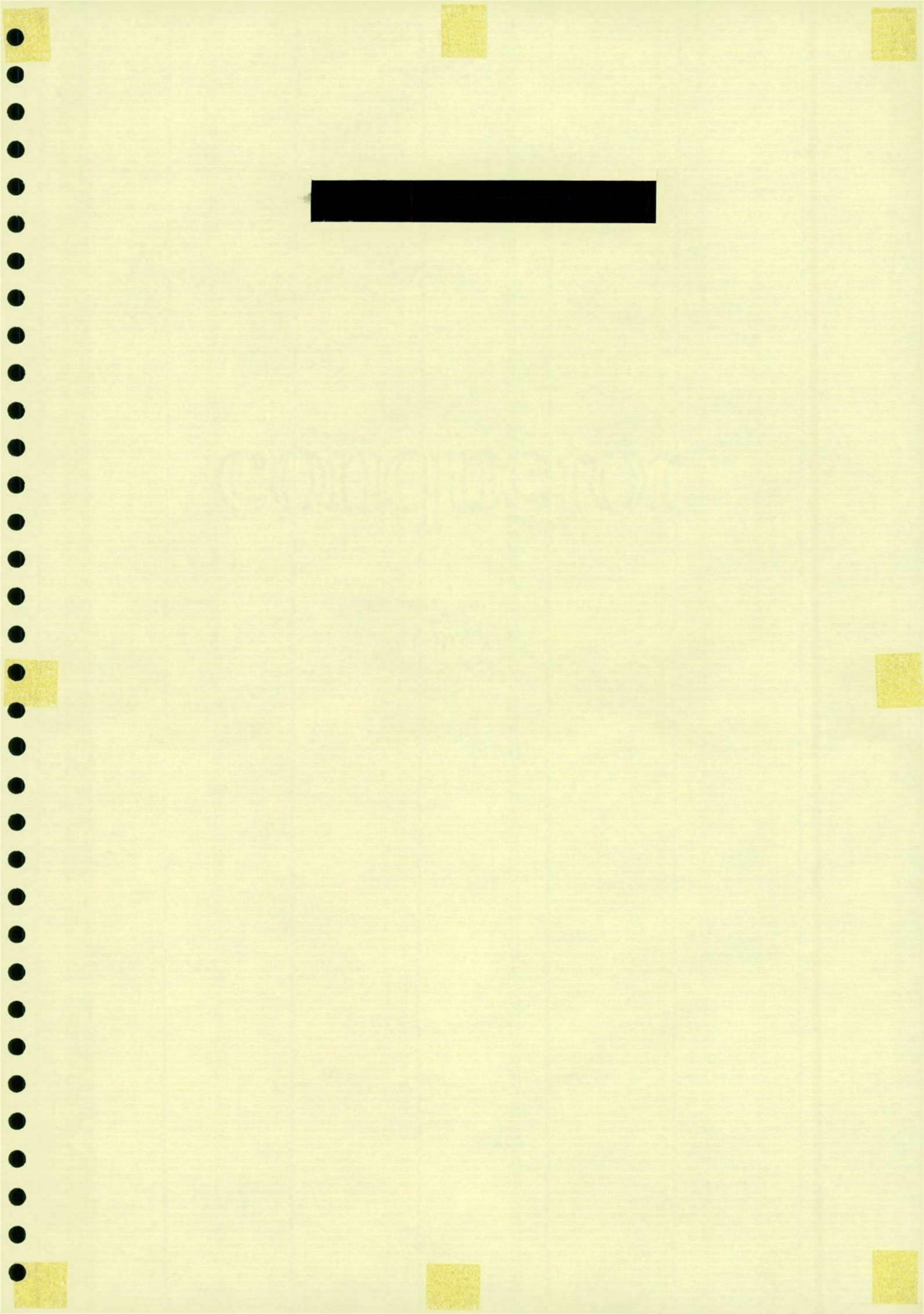
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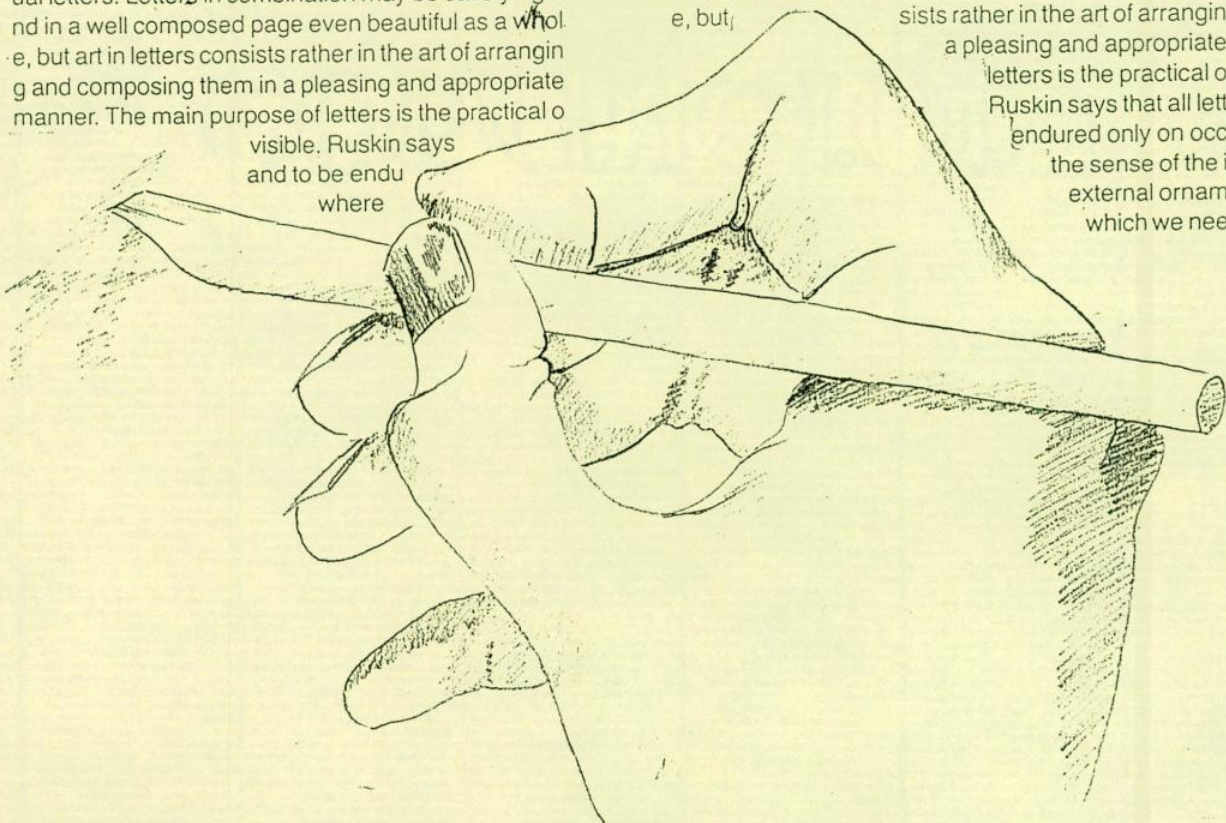




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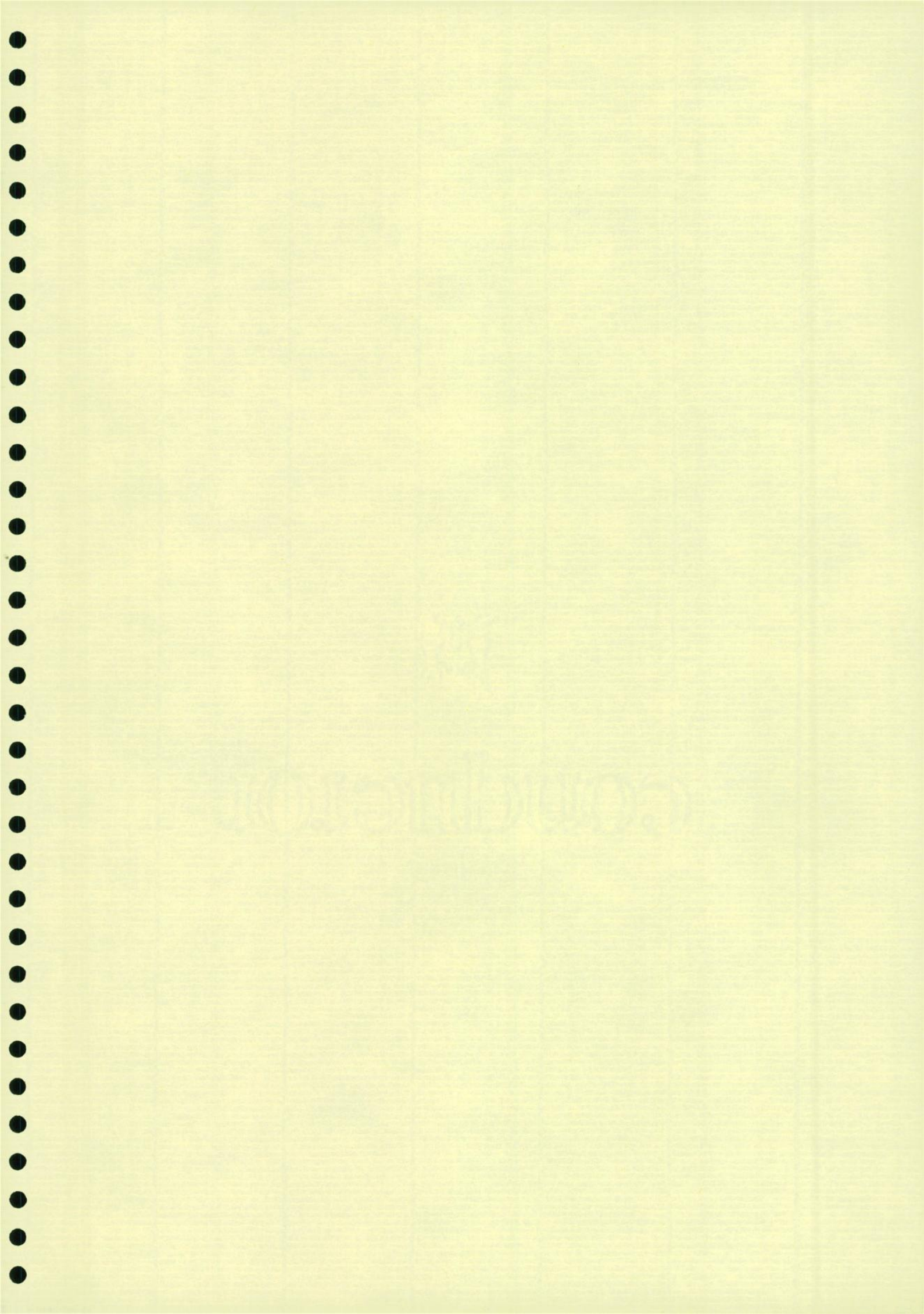


GEOMETRY

LEGIBLE LETTERS

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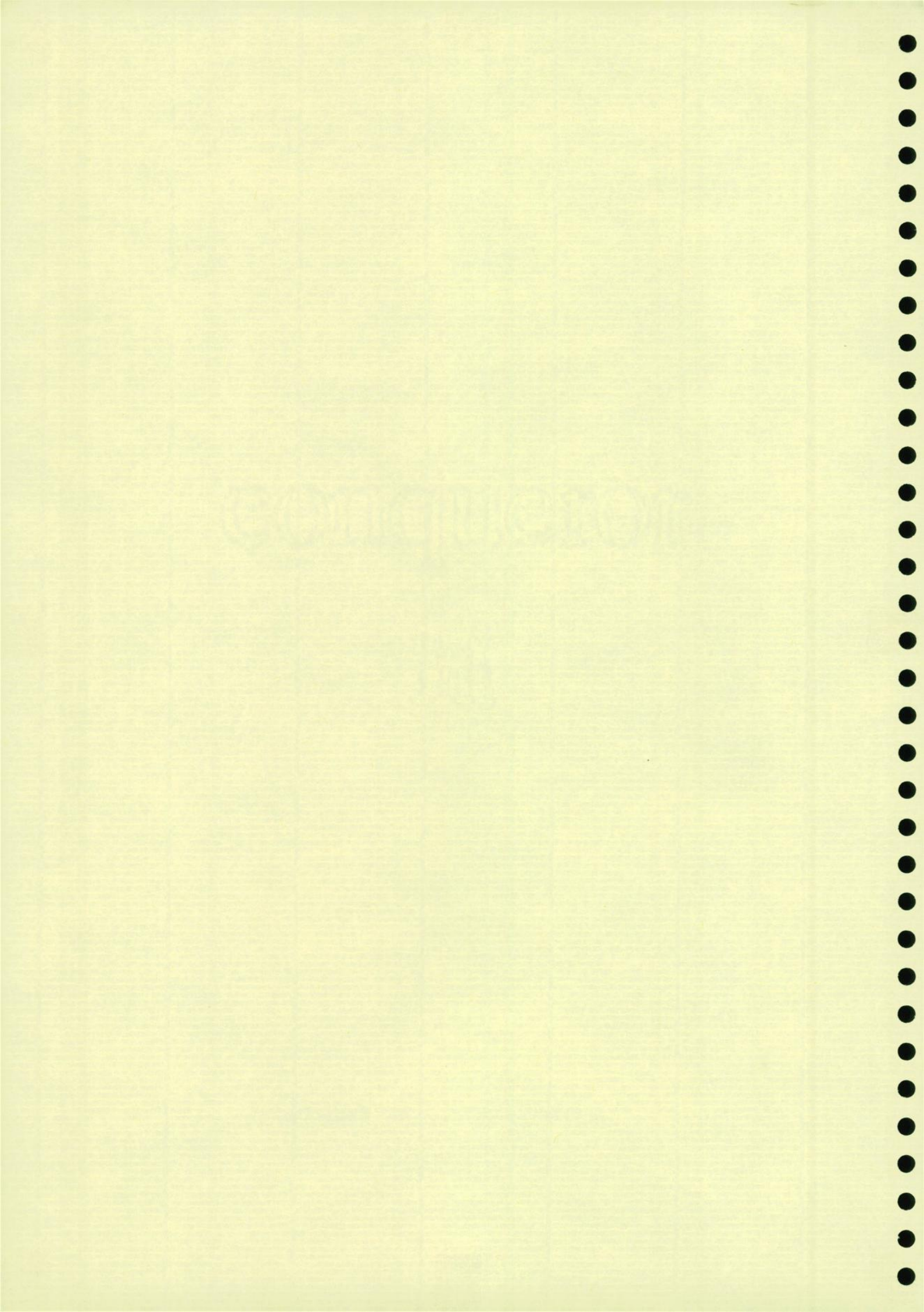
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10.

Another page from my Magazine

FIIAAF



The magazine, by its very nature, draws continuously from the environment. It is an introduction for the public, to everything around us, whether it be fashion, architecture or even just the simple emotions of a comic strip.

Furthermore, at its best it may encourages further thought about what is happening visually around us.

Coming to terms with this new outlook also broadened my concept of the environment. Initially, although I had not realised it, I saw the environment as something natural or organic which was all around us and that it was important to be aware of it, especially in my own locality. However, I had not realised that the environment fed many, many areas in a very direct way. Television, science, fashion, and architecture, to name but a few. Essentially, I had not realised that being aware of the environment involved being aware of so many things.

As I became more conscious of this I began to understand exactly how important it is to experience the environment around us and so I wanted to include something which would direct the readers' attention towards their own environment. At this point I organised two articles which might begin the process of seeing what is around us and of making thoughtful judgements about it. Moreover, it was important to approach

COMPLETION

1952



the articles in a way which would stimulate readers rather than be condescending. I felt that it was important to remember that the youth of today will be tomorrow's decision makers and that it should be an essential part of education to prepare them to be able to play a part in the development of their environment. Even during the last fifty years, society has changed in many ways. There have been developments in all walks of life: science, art, travel, communication. Tomorrows communities should be able to control these changes, not just be swept along by them.

It was gradually through this development that I began to realise that our magazine, in fact any magazine, could be a vehicle for learning. It could encourage thought on any subject and arouse interest in any aspect of the environment. It was these possibilities which initially I had not realised. Furthermore, that the potential of visual presentation could also be used in other subjects and in other books, especially in the school. The visual language can have just as much a place in Maths as it can in Art.

CONFIDENTIAL

HISTORICAL REFERENCES

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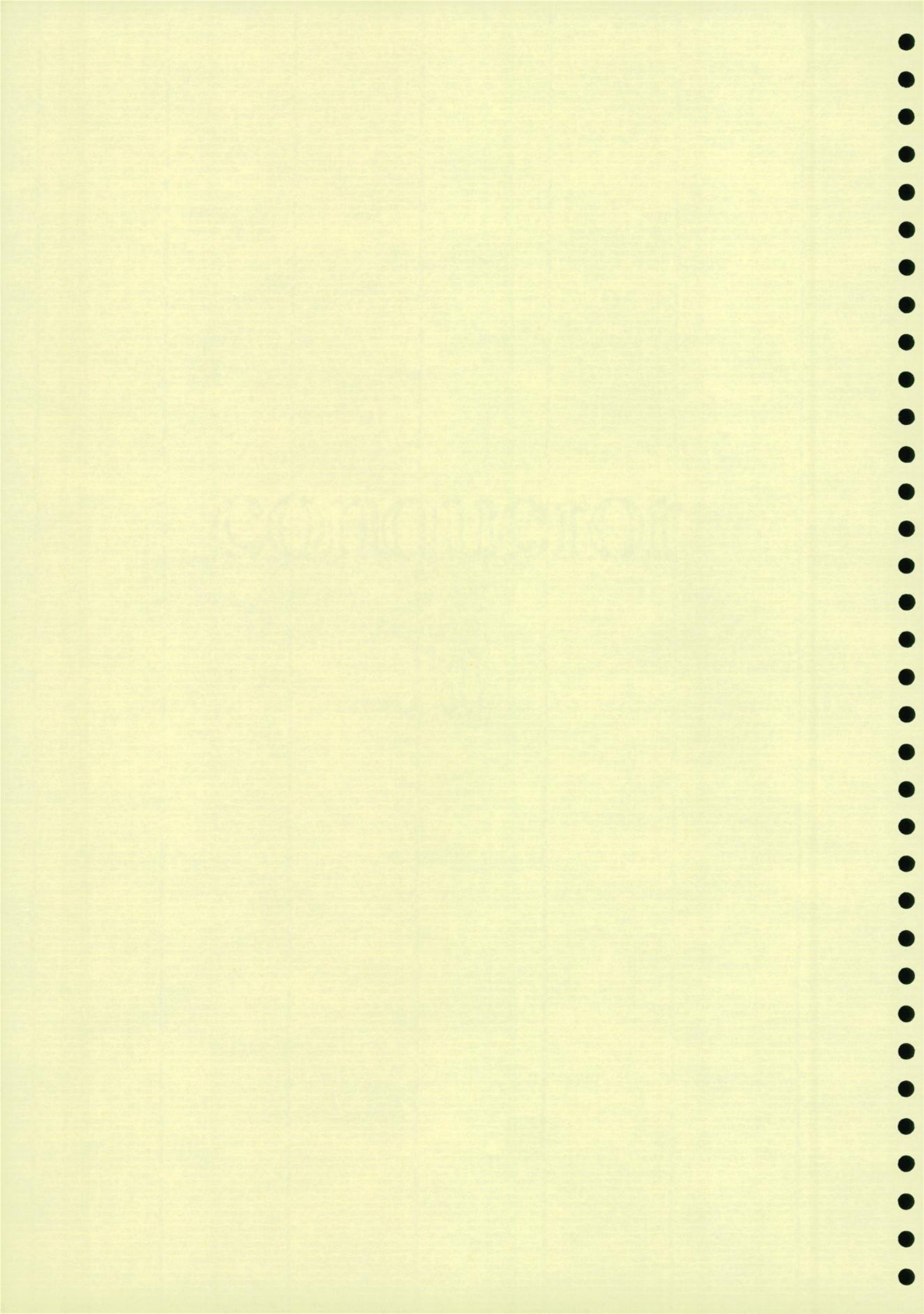


HISTORICAL SOURCES

There were two aspects of art which influenced me most in my project. One was the concept of the visual language, that is, the communication of a story or information using pictorial means, without the assistance of words. The second aspect was the development and use of the visual language in magazines.

Narration or story-telling, implies a series of events and hence a dimension of real time with a beginning, middle and end, a dimension that paintings or sculptures may seem to lack by comparison with moving pictures. And yet artists seem to have been able to achieve this over many, many centuries. It was the way which they had accomplished this which interested me.

Sequential narrative, was common in medieval art - in manuscript illuminations, in the little panels showing the lives of saints at the bottom of alterpieces and, on a larger scale, in the fresco cycles and the radiant stained glass of churches. These were known as the "Bibles of the Poor" and they illustrated the Christian story in terms of a sequence of key events. Two early examples of artists using this type of episodic story telling are, the story of the Norman conquest in England told in the Bayeux Tapestry, and the work of Giotto in the Arena Chapel, Padua.





One could perhaps call these the ancestors of the comic strip or storyboard.

Frequently, however, painters felt under no constraint to observe the unities of time, place and action, and instead showed two or more stages of the narrative within a single frame. An enchanting example of such "continuous representation" is "St. John entering the Wilderness", where the saint is seen emerging from the gate of a town, and again halfway up the hill beyond it.





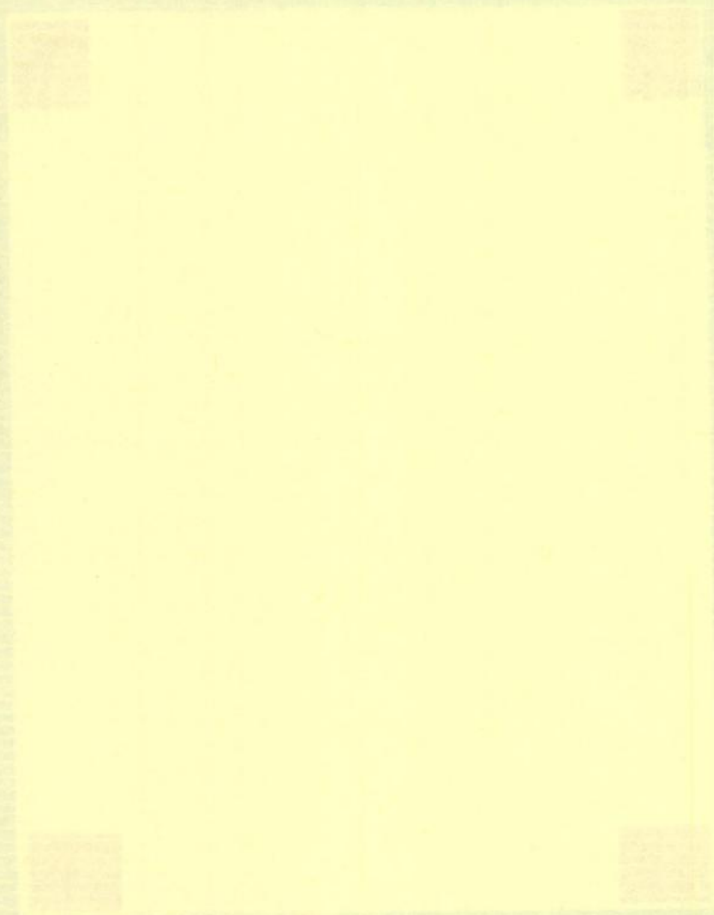
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By the sixteenth century this convention had given way to great, ambitious cycles of paintings by Baroque Masters. One example of this is the "Marriage of Marie de Medicis" by Rubens. It is a sequence of twenty-one paintings, depicting scenes from the life of the widow of Henry IV commissioned for her new Luxembourg Palace.



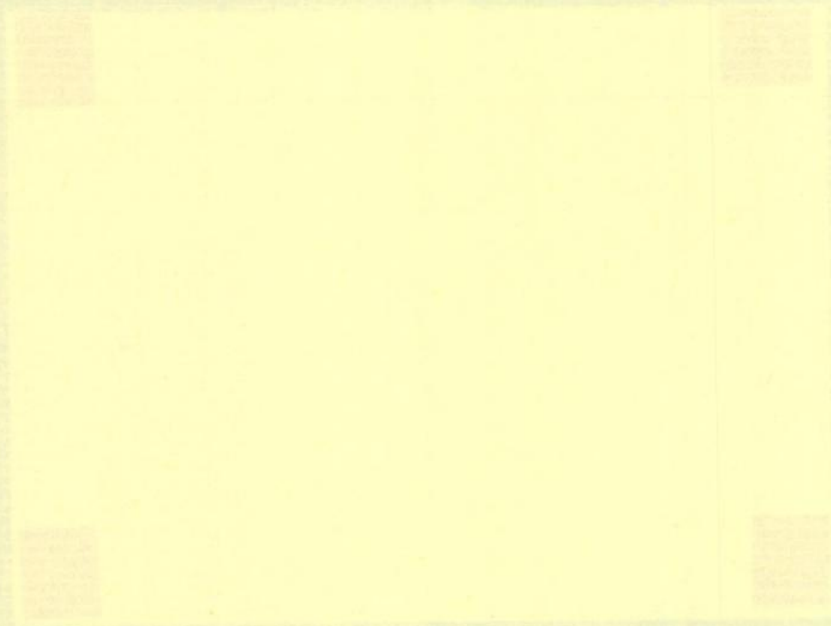


Hogarth turned the method into a satirical account in a number of narrative cycles including "The Rakes Progress".



Equally with historical events, basic human emotions can have implications beyond the expression of a single moment. In this way, what appears to be an austere relief of two figures in a Greek grave marker, can in fact, convey the echo of lost joys as well as a desolation shadowing the future.





In the twentieth century, narrative painting, where it survives at all, has been mainly used as an instrument of political persuasion or exhortation. Diego Rivera's vivid accounts of the history of the Mexican revolution provide rare modern examples of the older tradition of fresco cycles.



One area where the visual language is used in a narrative style very much today is in the comic, and also, in a more indirect way, in the magazine. As I mentioned earlier, the first magazine which began to use illustration in a communicative way was the Illustrated London News. It took the form of a paper with sixteen pages of letterpress and 32 woodcuts. It was successful from the start although it suffered at first from the fact that its pictures were done



EXHIBITION SUPPLEMENT

TO

THE ILLUSTRATED

LONDON NEWS

No. 492.—VOL. XVIII.]

SATURDAY, JUNE 7, 1851.

Two Numbers, 1s.,
WITH HALF-SHEET SUPPLEMENT GRATIS.

THE GREAT EXHIBITION.

NAVAL ARCHITECTURE.

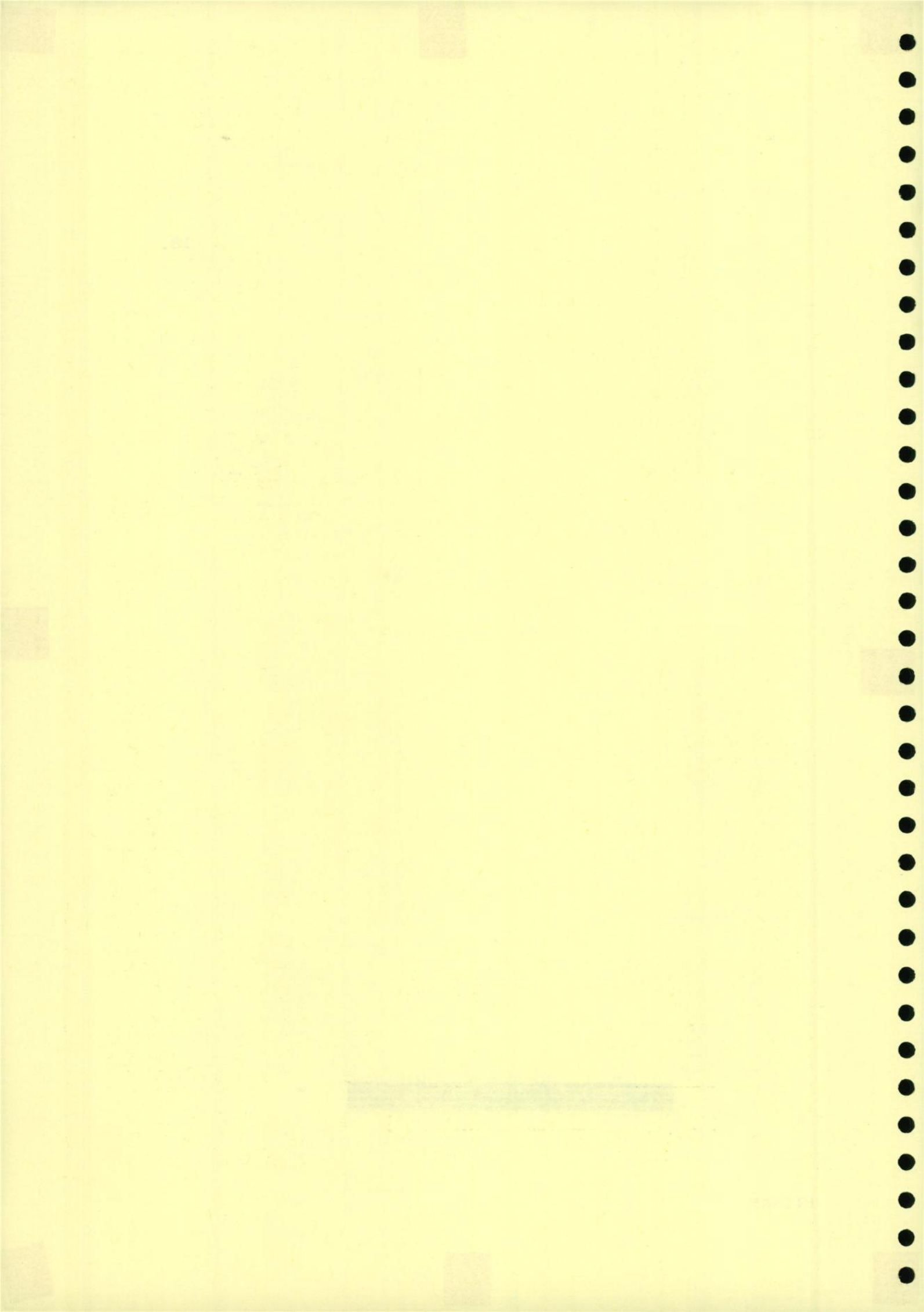
There can, we apprehend, be little doubt in the opinion of all connected with, or interested in, naval art and the national science of ship-building, that Great Britain, in her maritime capacity, is not so fully or so adequately represented in the Exhibition as she ought to be. If there was any one department of industry—any one national pursuit to which, more than another, the place of honour, in all the meanings of the phrase, ought to have been assigned, it was surely that connected with our much boasted empire of the seas; we ought to have had a complete epitome of the naval architecture of the realm, and, if possible, also, a complete epitome (both by means of models, of course) of the history of ship-building in England from the earliest times; we ought to have been able to trace our progress from the days of the currales and the primitive galley, founded, perhaps, in a great measure, upon Roman models, to the last screw-propeller man-of-war launched from Woolwich or Plymouth, or the last crack yacht set afloat at Cowes. A few ancient models are certainly to be found in the Naval Gallery: we have a model of a Roman war-galley, with four banks of oars, very curious; and another of the famed ship of Henry VIII., which carried him to the conference of the Field of the Cloth of Gold; another of a first-rate, built in Charles I.'s time; and several of the not ancient, but old-fashioned, tubs in which Rodney and his sea-dogs won their battles. The collection is, however, but fragmentary: we have only scattered links of the chain which, if completed, would have formed one of the most interesting and purely national portions of the Exhibition. Surely Government had it in its power to do more than it has

done. There is a fine, although by no means perfect, collection of models in Somerset House, to which the general public have no means of access; and there are, doubtless, many more such assemblages of miniature vessels of all ages, and all styles of architecture and rig, connected with our national ship-building establishments at the different arsenals. Surely, from all these a perfect array of specimens of our progressive skill might have been educed. We will answer for it that such a fleet would have attracted much and enlightened curiosity, and that it would have been esteemed a graceful tribute on the part of England to that constructive skill and marine intrepidity which, more than any other causes, have contributed to place her at the head of the list of nations. Or even if the formation of such a collection had been deemed inadvisable or impossible, surely we ought, at least, to have had a series of models of the different species of ships, and coasting and fishing craft, used in the present day round our own coasts. The interest of such a collection would have been the greater when we recollect that it frequently happens that the style of vessel used upon a certain range of coast reflects not only the geographical, and in some degree the atmospheric, conditions of the district, but also often indicates the peculiar descent, race, and blood of the people who inherit it. Thus, take the west coast of Britain, from the Highlands to Cornwall. The shore is in many parts mountainous—at least to a greater extent than the east coast. Squalls and sudden gusts of wind are the necessary consequence—a consequence which we see reflected in the construction of the western coasting craft, which are more generally schooner-rigged, and therefore provided with smaller and more manageable sails than the old-fashioned smack arrangement of spars and canvass, which long held good upon the east coast, and which disposed two-thirds of the sail a vessel carried in one

huge and unwieldy web of cloth. Again, take the range of the eastern coast about Yorkshire and Lincolnshire, from the Humber to the Wash; the shore is remarkably flat, muddy, and sandy. The tide ebbs and flows over long expanses of silty marsh. The land, in fact, reminds you of the Dutch and Belgian coast, in its far-expanding levels. It is evident that coasting craft employed along such a shore must be constructed so as to take the ground kindly, and lie when left by the tide without straining or injury. This is one of the principal peculiarities of the quaint Dutch and Flemish schuyts we often see in the river, and knocking about down Channel and in the North Sea; while, so steadily do the same causes produce the same effects, that an inexperienced eye might be pardoned for mistaking a Yorkshire billy-boy, laden with stones for the New Houses of Parliament, for a Dutch sloop bringing over a cargo of eels from the dams and sluices of that swampy land. One other illustration of contemporary naval architecture as showing national derivation. Upon the north-east coast of Scotland we have frequently watched the fleets of herring-boats assembled at the principal fishing stations in Sutherland and Caithness. Minor differences excepted, there were always to be seen two species of boat, differing in essentials the one from the other. The first of these classes consisted of short, very strongly built craft, of great breadth of beam, and still greater depth and hold of the water, the bow and stern almost perpendicular, each boat carrying a couple of lug sails, the larger spread upon the foremast, which is placed chock forward in the very bows. The mizen is a smaller and less important sail, but helps to counterbalance the broad canvass spread forward. The second class of boats, again, are much longer than the first. They have about equal breadth of beam, but are exceedingly shallow, with the bow and stern sloping at a blunt angle from the keel, and overhanging the water. They carry more sail than the first class of boats,



MODELS OF SHIPS AND BOATS.—INDIA.





ARCH IN NASSAU-STREET.

columns, in the centre of which stood an elegant vase filled with flowers, and further decorated by white marble figures of the God of Love. This carriage-drive-way was 18 feet wide, the round columns were 2 feet 6 in. in diameter, the space between the two was 4 feet 6 in.—in these the Cupids were displayed. The pillars were of the Ionic order, with appropriate caps and bases, composed of Roman cement painted in imitation of white marble. The pedestals upon which the pillars stood were decorated with the four orders of knighthood. On the summit appeared the crown and harp; beneath these was a mimic shield, in the centre of which was an Irish harp; seven flags, the national ensigns of the three countries, with the Union Jack in the middle, floated from the gates. The interior and exterior of the building were painted in imitation of white marble. The shafts of the pillars were of Siena, with white caps and bases. Nassau-street, being narrow, afforded a magnificent view of the *entree*. The interior of the College railings were filled with persons, and the houses and balconies were crowded with masses of human beings, immediately opposite the Bank the band of the 40th Regiment struck up the National Anthem. The concourse of persons at this point exceeded anything that can be imagined; the human flood, having rolled in from all localities into this great reservoir, surpassed all conception. In front of the University, with a considerable number of persons of distinction, the fellows and students viewed the procession, and warmly cheered the successor of Elizabeth, by whom the institution was founded. At Carliste-bridge the shipping was crowded from the tops with sailors, anxious to give their hearty cheers for her whose flag so long has braved "the battle and the breeze." On clearing Westmoreland-street, her Majesty appeared to be much struck with the appearance of Messrs. Kinnahan's establishment, the Carliste Buildings. Every window in this extensive and splendid structure was filled with ladies, while from the roof floated the Union Jack, and a fine band struck up the National Anthem, and at intervals during the day performed several well-selected airs. The view from this point was very magnificent, and combined in one coup d'œil nearly all the great public buildings, shipping, quays, &c. of Dublin.

THE NORTH CITY.

At this side of the metropolis the preparations for the reception of her Majesty and her Royal Consort were upon the same scale of magnificence as elsewhere. Many hours before the time appointed for the procession to move, crowds of well-dressed persons, men, women, and children, thronged towards the points from which the pageant could be seen; and a vast number of fashionably attired ladies and gentlemen had taken their places upon elegant platforms erected along the route. The windows of all the houses, and in most instances the house-tops, were filled with eager occupants, and the streets through which the procession was to pass, together with many of those adjoining, were almost wholly impassable.

Having traversed the south city, the procession wended its way over Carliste-bridge. As the Royal carriage slowly moved across this handsome thoroughfare, her Majesty and Prince Albert obtained a favourable view of the justly celebrated quays of Dublin, of several of the elegant bridges which span the Liffey, and of the principal public edifices distributed along its embankments. Looking westward, the Aical Bridge, with Essex Bridge, and Richmond Bridge, following one another at considerable intervals, and the imposing dome of the Four Courts in the distance, formed a panorama not unworthy of the Royal gaze. Then taking a glance eastward, the Royal vision was enabled to catch the profile of our truly noble Custom House, an edifice which, in point of architectural beauty, has on all hands been admitted to be superior to that in London; and we are disposed to conjecture that a passing glimpse was obtained of a certain plain-looking building on Burch's Quay, which, though likely to occupy a niche in history, has at present been given over to the dominion of dust and cobwebs. One other circumstance tended to heighten the picturesqueness of this scene. All the vessels in the river were gaily dressed out with flags, and manned to the very topmast; while the quays on either side of the Liffey were filled with dense masses of human beings, as were also D'Olier-street, Westmoreland-street, and the other adjoining streets within view. Hussars kept the street, and doubly lined the entire length of this great thoroughfare from Carliste-bridge to the Rotunda, in order to secure a free passage to the procession. A number of the police were also in attendance, who managed to preserve excellent order upon the flagways. As the Royal cortege, with its attendant procession, advanced into the street, the scene became one of immense excitement. At every point flags of the brightest and most varied hues fluttered from window and roof-top, whilst a profusion of evergreens were tastefully arranged upon the platforms and balconies. Dense masses of people lined the pathway at either side, who, as well as those who were more favourably circumstanced, fully sustained the national character by the loud and hearty cheers with which they greeted their beloved Queen and her noble husband, both of whom, with infinite grace and unabated good-humour, again and again bowed and smiled in acknowledgment of these hearty demonstrations of affection and loyalty. Indeed, the exertions of the people were here so untiring, that we much doubt if the Royal party had leisure to examine the several fine edifices which adorn this beautiful street, with that amount of attention they are entitled to; but we are, nevertheless, gratified to know that both the General Post-office, with its superb Ionic hexastyle portico, and the noble statue of the immortal Nelson, the only triumphal column that graces the city, obtained more than one admiring glance from the Royal travellers. Within the wooden arcade recently erected around the base of the latter the fine boys of the Hibernian School, Phoenix Park, dressed in their neat uniform, were arranged in military order; while at each of its corners one of the sceneries of her Majesty's ship *Dragon* was stationed, flag in hand; and, on the approach of the Royal travellers, the small, but well-disciplined band-boys of the Hibernian School, the National Anthem, and the brave tars of the Hibernian School, the most intense enthusiasm on the part of the people.

Passing Nelson's Pillar, the procession moved on towards the Lying-in-Hospital and the neighbourhood of this fine building, the several gigantic platforms and innumerable windows were densely thronged with spectators, all of whom were thoroughly enthusiastic, receiving the Queen and her Royal Highness with music, cheers, waving of hats and handkerchiefs, &c.

The cavalcade next advanced up Cavendish-row, where, as in the streets previously traversed, the windows and balconies were crowded with fair faces, smiling and animated. The residence of Sir John Kingston James formed an attractive object in his locality, being superbly decorated with silk flags, and ornamented with evergreens and flowering shrubs.

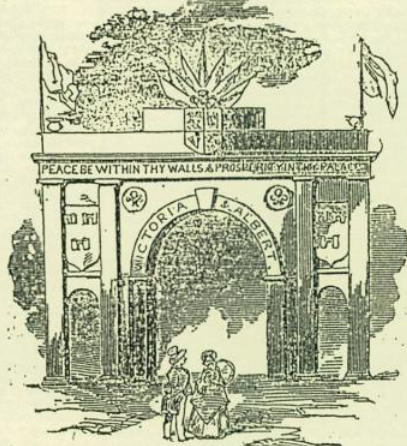
Having proceeded through Gardiner's-row and Great Denmark-street, where the Royal party were received in an equally gratifying manner, the procession wheeled into Upper Temple-street, at the northern extremity of which the Royal carriage stopped for a few minutes, in order to allow her Majesty and Prince Albert leisure to inspect the beautiful church of St. George's parish, which has been so justly admired for its architectural elegance. The graceful and exquisitely proportioned steeple, towering aloft in the full blaze of the noon-day sun, justly excited the admiration of her Majesty and the Prince.

Immediately beyond the church at the foot of Eccles-street, a massive-looking triumphal arch, of plain and chaste design, was the next feature deserving attention. This noble arch, built by Messrs. Williams, of Talbot-street, and erected by them at their own expense, as a mark of respect and a tribute of loyalty to her Majesty, was executed in imitation of stone, and was surmounted by the Royal arms, which in their turn were capped by a handsome *chapeau de frise*, formed of flags and flags. Beneath was the appropriate inscription, "the 122d Psalm—

"Peace be within thy walls, and prosperity within thy palaces,"

and immediately over the entrance the following:—

"Victoria and Albert, 1849."



ARCH IN ECCLES-STREET.

As her Majesty and the Prince passed under the arch, a very interesting occurrence took place. The Messrs. Williams having asked permission to present her Majesty with a dove at this arch, she graciously consented to accept this appropriate emblem in the following letter, which they received from the Lord Chamberlain:—

Lord Bunsdown presents his compliments to the Messrs. Williams and Sons, and in answer to their letter of the 4th instant, begs to inform them that he has taken the earliest opportunity of submitting their intimation to the Queen, and that her Majesty has been graciously pleased to approve of it.
Messrs. A. Williams and Sons.

As the Royal carriage was about entering the triumphal arch, a beautiful fawn-coloured dove, ornamented with a white ribbon, was lowered to her Majesty by Mr. Robert Williams. Her Majesty received this suitable emblem of the effect which her Royal visit was expected to produce with smiles and most graciously acknowledged the simple but significant gift. The bird was held out by her Majesty to the Royal children, to whom it at once became an object of attraction. The Prince of Wales soon obtained possession of the bird, which seemed to absorb his attention.

The procession then advanced to Blacquire-bridge, at which, and its immediate neighbourhood, a vast concourse of spectators had collected. Crossing the bridge, the Royal carriage passed beneath a very elegant arch, in imitation of stone, and in the form of the base of a column, which had been erected just at the commencement of Madras-place.

The scene from this locality along the Circular-road, as far as the Park gate, though but little varied, was yet strikingly gay and picturesque. Flags and evergreens in profusion adorned the innumerable platforms, and the many pretty terraces upon both sides of the road, while eager thousands were clustered in groups along the hedges, and upon every available eminence from whence a view of the procession could be obtained. As the Royal carriage passed, the assembled myriads loudly cheered her Majesty and the Prince, who did not fail to acknowledge the compliment. The Royal party at length arrived at the gate of the Phoenix Park, where it parted company with the procession, and her Majesty, with the Royal Consort and children, were then driven at a rapid pace to the Viceregal Lodge.

VISIT OF HER MAJESTY AND THE ROYAL FAMILY TO THE BOTANIC GARDEN OF THE ROYAL DUBLIN SOCIETY.

Her Majesty the Queen visited the Royal Dublin Society's Botanic Garden on Monday afternoon, accompanied by his Excellency and the Countess of Clarendon. The Prince and his Excellency rode on horseback, and led the way after the outriders. The Countess of Clarendon was in the carriage along with her Majesty and the Ladies in Waiting. The carriage with the Royal children and two ladies immediately followed.

The intention of her Majesty to honour the Botanic Gardens with a visit was so little known, that very little preparation was made to receive her. Notwithstanding the unexpected honour, his Grace the Duke of Leinster, Lord Fyfe, Esq., and Dr. Harrison, Hon. Secretaries R.D.S.; along with Sir F. Staples, H. Wybrants, Esq., members of the botanical committee; J. Darley, Esq., architect, who erected the beautiful new range of conservatories; Dr. Collins, the chairman of the committee of Agriculture; and a considerable number of the members of the Royal Dublin Society, were in attendance to wait on her Majesty.

Mr. Moore, the Curator, was introduced by the Duke of Leinster, when he accompanied her Majesty and his Royal Highness Prince Albert round these beautiful gardens, pointing out the objects most worthy of attention. Her Majesty and the Prince appeared much delighted; and the curator remarked that Prince Albert appeared to possess accurate knowledge of the principal trees and shrubs, as well as the more scientific departments. His Grace the Duke of Leinster pointed out the more attractive objects to the Queen as she passed through the gardens. The ladies and gentlemen present received the Royal party with the most cordial and friendly feelings, and the visit was highly successful.

THE QUEEN'S COURT.

On Monday their Excellencies the Lord-Lieutenant and the Countess

of Clarendon caused invitation to be issued to the following party, to have the honour of meeting her Majesty at the Queen's Palace, at the Viceregal Lodge:—His Royal Highness Prince George of Cambridge, Viscountess Jocelyn, the Lord Primate, the Lord Chancellor and Mrs. Jraldy, the Marquis of Lansdowne, the Duke and Duchess of Leinster, the Marquis of Breadalbane, the Marquis of Headfort, the Marquis and Marchioness of Londonderry, Earl and Countess of Clancarty, the Earl of Clarendon, the Earl of Luccan, the Earl of Rosset, the Hon. Miss Dawson, the Right Hon. Sir George Grey, Sir Edward and Lady Blakeney, the Chief Justice and Miss Blacklock, Colonel Phlips, Mr. Corry Connellan; Captain Bagot, A.D.C. in Waiting. In the evening the Marquis of Ormonde, Sir William Somerville, and all the members of the Viceregal household and staff joined the Royal party.

A notification from the Lord Chamberlain's office, Dublin Castle, was issued on Monday, stating that her Majesty had been pleased to order that the following persons should have the *entree* to the Castle:—The Primate, the Lord Chancellor, the Archbishop of Dublin, the Roman Catholic Primate, the Roman Catholic Archbishop of Dublin, the Duke of Leinster, the Cabinet Ministers, her Majesty's Household, the Lord-Lieutenant's Household, the Lord Chief Justice of Queen's Bench, the Master of the Rolls, the Lord Chief Justice of Common Pleas, the Chief Secretary to the Lord-Lieutenant, the Chief Baron, the Attorney-General, the Commander of the Forces, the Paymaster of Civil Services, the Under-Secretary to the Lord-Lieutenant, the Solicitor-General, the Commander of the Garrison, the Adjutant-General, the Quarter-Master-General, and all who have the *entree* at St. James's.

THE ILLUMINATIONS.

As a further proof of the loyal attachment of the people of Dublin to their Sovereign, the whole city was illuminated in a manner fully worthy of the occasion.

The north side of the city was brilliantly illuminated. Sackville-street was almost impassable, owing to the splendid fireworks and the exhibition of the electric light from Nelson's Pillar, and the many devices displayed from the various houses. The Post-office was finely illuminated. The front of the building displayed a large gas illumination consisting of three pillars, and consisting of a crown, and a flag, of a large size, including a harp, over which appeared a crown, the entire flanked by stars; and upon the parts of the building at each side of the pillars the words "Victoria and Albert" appeared in large capitals produced by oil lamps. The side of the building adjoining Henry-street was adorned with a harp, crown, and stars, formed by oil-lamps; and that on the side of Prince's-street with the letters V. R. and a crown, produced in the same manner.

The most attractive feature of the illuminations was the electric light, by Professor Gilckman, from the top of Nelson's Pillar. It was the most perfect and powerful display of this beautiful light that has ever been produced in Dublin, and much credit is due to the Professor for the time, labour, and money expended on its production to do honour to the auspicious occasion. The trustees of this national monument gave the Professor permission to exhibit the light, which he did by means of a galvanic battery consisting of one hundred and eighty-five cells of Callan's battery, in the most perfect working order.

The establishment of Mr. Thom, of Abbey-street, was tastefully decorated by the initials of the Queen and Prince Albert, and the crown. From the roof of the Royal Hibernian Academy, was suspended a flag, and the illuminations exhibited from it consisted of V. R. and a star. The manner in which the National School Institution, Marlborough-street, was lighted up, reflected much credit upon the taste of those by whom the display was designed. They were not more than of the ordinary character, but these were so neat and so effective as to attract general admiration. At the top of North Great George's-street a brilliant illumination at once caught the eye, and was particularly observable from being contrasted with the other houses, which, though exceedingly well lighted, did not present an object so striking. Mountjoy-square also presented a blaze of light, and the Custom House had a variety of variegated lamps, with other decorations. The view of the city from Blacquire's Bridge was highly effective. The peacefulness of the scene, the calmness of the night, and the impact of the distant scene an aspect of much beauty. As the night advanced, "the distance lends enchantment to the view," and nothing could surpass the brilliant effect of the electric light as seen from Blacquire's Bridge. The hum of the busy bustling population of the city was distinctly heard, and those who could enjoy the illuminations from the retired resting-places of the bridge were not anxious to return to the fearful crash and commotion of the crowd. The Carliste Buildings, Messrs. Kinnahan's establishment, was splendidly illuminated with gas. The devices were, on one side, the harp and crown, with the letters V. R.; on the other side, V. A. The effect was very striking. The entire of Westmoreland-street was splendidly lighted up, and fire-works on a superb scale were set off from the house of Messrs. Goodbody and Co. The illuminations from the shops of Messrs. Moore and Co. were also very effective.

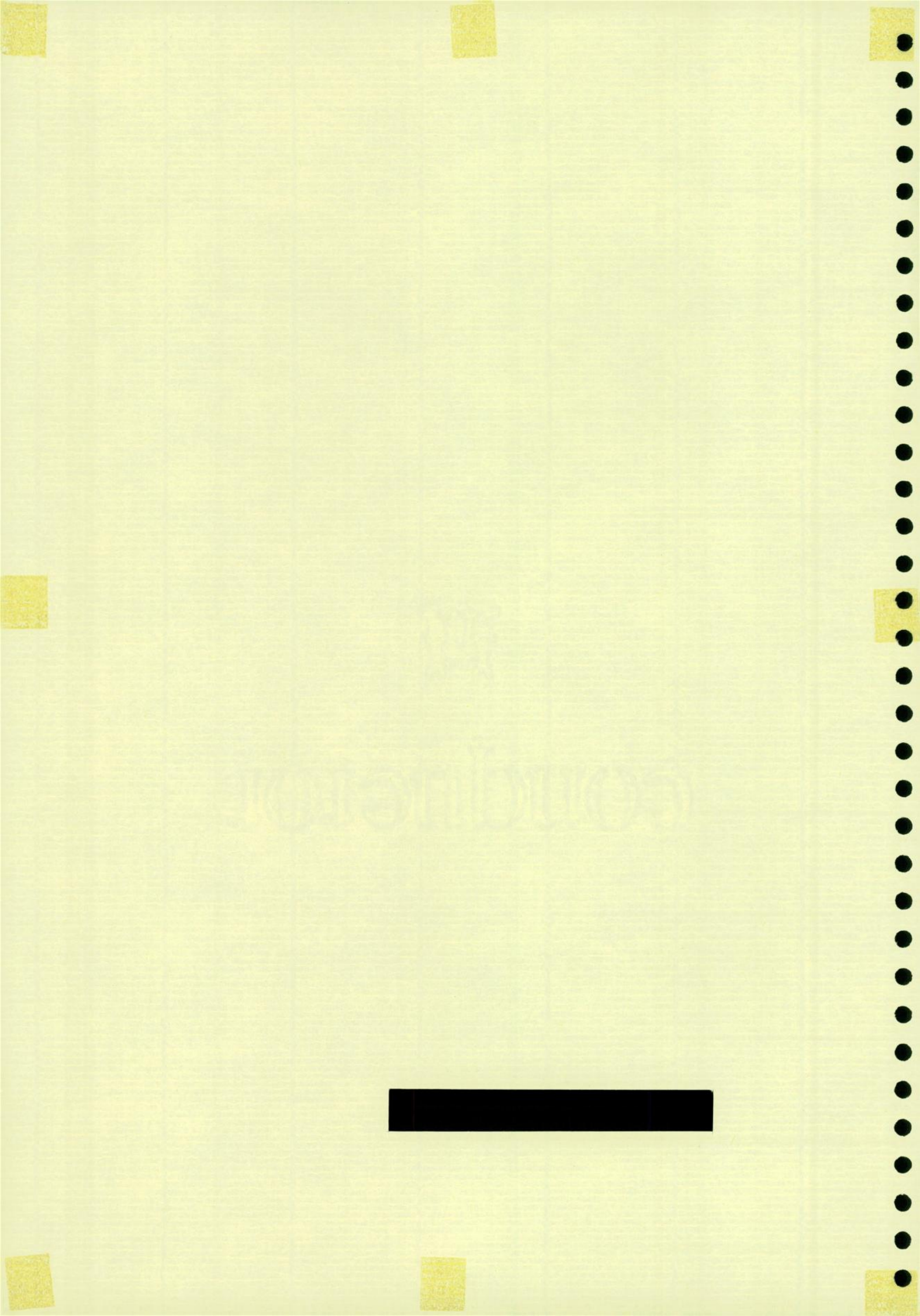
The illuminations in College-green and Dame-street (including, as they do, so many public buildings) were very attractive and varied. The College, with its fine front, offered numerous points of view; and the devices in bold and permanent light shed an ample lustre around. The arms of the University, in characters of flame, were over the entrance. At one side appeared the crown, "Victoria," and a star; and on the other a star, "Albert," and the crown. The Bank of Ireland offered several brilliant designs. A fine star surmounted the centre pediment, round the edges of which lines of flame were thrown out, giving a bold and pleasing effect. The side pediments were similarly decorated. On the entablature to the right of the centre pediment, the word "Victoria" was traced in immense characters of flame; on the other and corresponding entablature, "Albert," was similarly traced, and spiral wreaths of flame ran up along the pillars. On the Westmoreland-street side the letters V. R. were traced, and above them the Prince of Wales's hat and feathers were marked out in flame. The National Bank had the motto, "Cead Mile Failte," in showy letters; and Anderson's Royal Hotel, the initials V. R. and a brilliant crown. In Foster-place, the Hibernian Gas Company, after supplying so much light to others, reserved a good supply for home purposes, and the mystic letters V. A., the star, and shamrock figured on the front of the building. Messrs. Moore and Co., poplin manufacturers to the Queen, 31, College-green, had the initials V. A. and crown brilliantly lighted with gas, surmounted by the Union Jack and two white poplin flags, with the truly Irish and emphatic motto, "Cead Mile Failte." The Messrs. Browne and Co.'s establishment had the initials V. A. and star, and Mr. Parker a star; and the star at Mr. Galley's threw a brilliant reflection across the street.

The Commercial Buildings had a crown and the letters V. A. in gas jets outside, while the mouldings of the windows all round were encircled with oil lamps of variegated colours. A handsome transparency at Waterhouse's, silversmiths to his Excellency the Lord-Lieutenant, represented the universal empire of the Queen, an empire "on which the sun never sets," with four emblematical figures representing the inhabitants of the four quarters of the globe. The Messrs. Anderson's premises, 19 to 22, Dame-street, were very conspicuous; the motto, "There's a Good Time Coming," in gas letters four feet high, extending the whole length of their premises in Dame-street (eighty feet), had a very striking effect. Gregory Kane, military portmanteau and camp furniture manufacturer, had the initials V. A., with handsome crown and gas tubing, surmounting an iron balcony. A very brilliant star at Mrs. Kearney's, fruiterer to the Lord-Lieutenant, was also a very observable object. Dublin Castle, at its lower gate, was ornamented with the initials V. A. in very conspicuous letters, and a star; and at its upper gate double range of lights crossed the archway, with the Royal Crown above. The Exchange was also remarkably well lighted; and the harp and crown and other insignia of Royalty, thrown out in strong relief, could be seen for a considerable distance.

Mr. Joseph Conyn exhibited a very beautiful Irish harp, surmounted with the crown, with wreath of shamrock, and V. R. formed with variegated lamps in oil. Conyn and Co., V. R. with crown, harp, and shamrock; Hibernian Bank, V. R. Mr. Shale, an Irish harp surmounted with crown and wreath of shamrock, and the letters V. R. with variegated lamps in oil.

THE QUAY—SOUTH SIDE.

The quays were magnificently illuminated at both sides from one end to the other, and presented one of the most superb panoramas of this description we have ever seen. Commencing at the south-eastern extremity, the subjoined emblems were most deserving of attention. The front of the shop of the Messrs. Lundy Foot and Co., at the corner of D'Olier-street and Westmoreland-street, was a conspicuous and justly

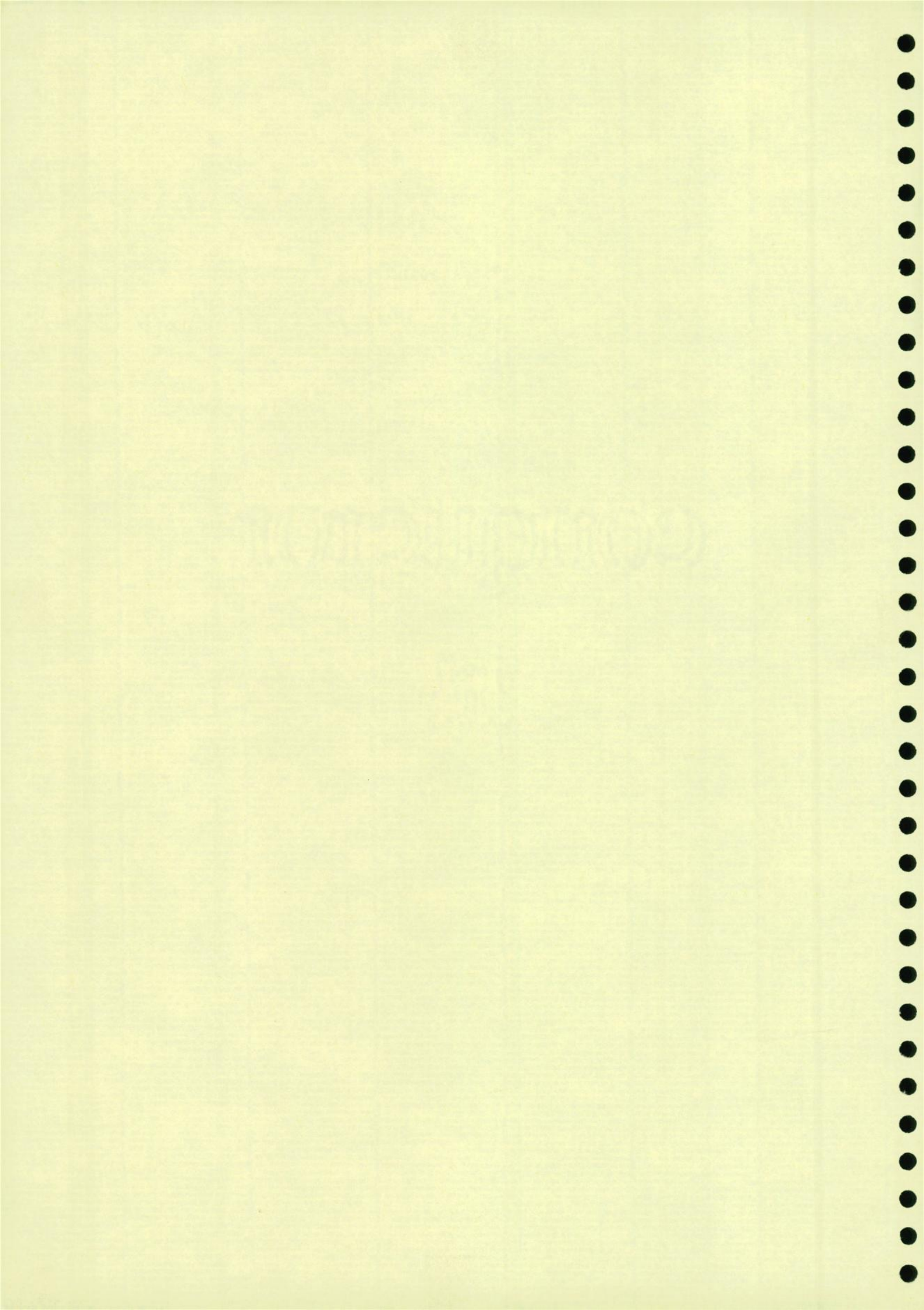


CONFIDENTIAL

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The London Illustrated News

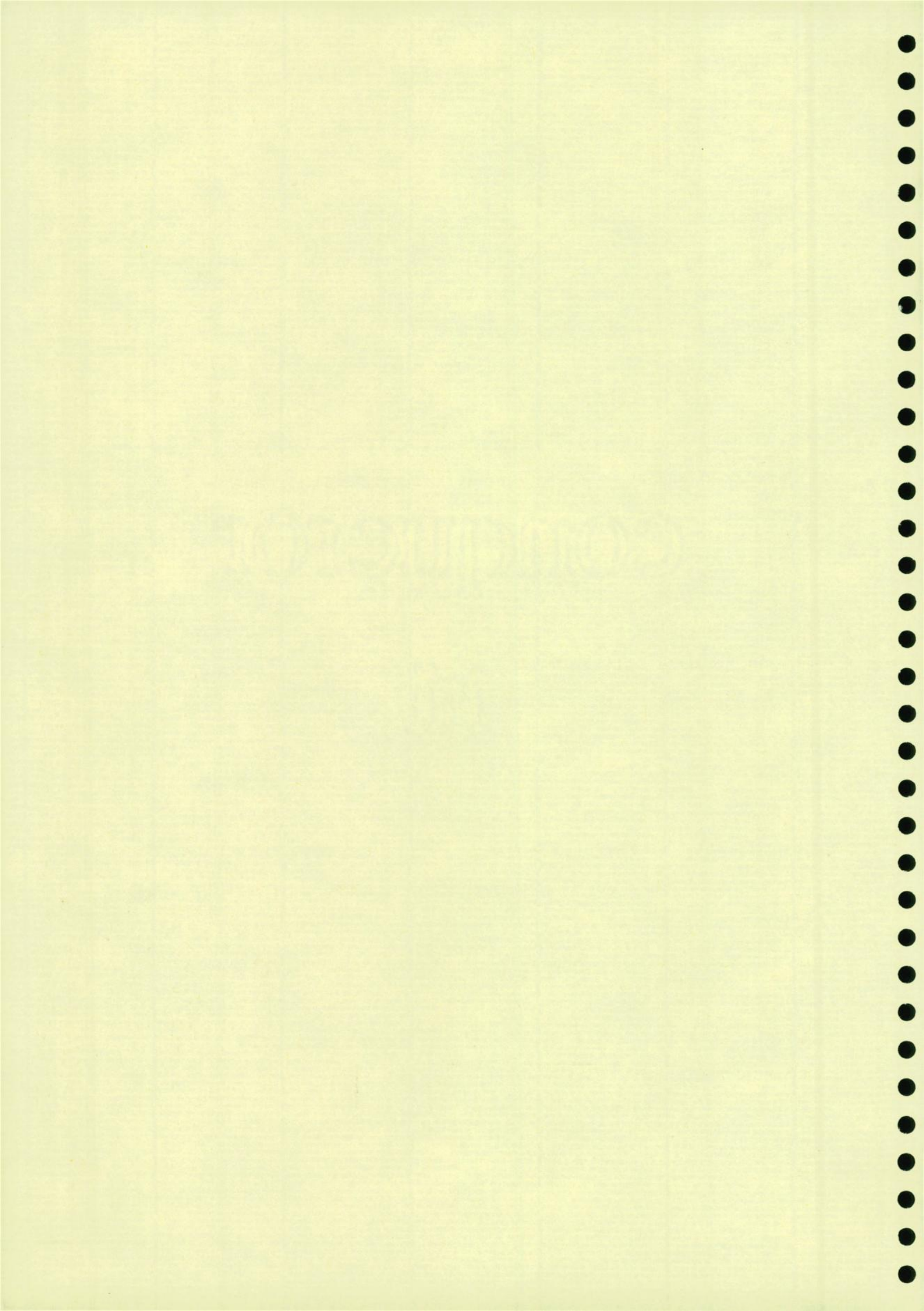
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by well-known artists but were not taken from life. Later they began to send artists all over the world. Drawings were made on the spot during the South African War, sometimes the artists were at considerable risk, but the illustrations were a very popular feature.

Gradually the standard of the illustrations being produced developed and work like "Industries of Dublin" was produced.

The effects of advertising on the appearance of the magazine was stimulating. At the turn of the century, advertisements began to move forward from the back pages into greater prominence among the editorial matter. At the same time, advertising agencies were developing from mere space sellers into designers. Their efforts to produce work of high visual appeal forced editors to make their own editorial typography and layout more attractive. It was this movement which gradually brought the standard of visual work in the magazine up to present day standards. But over the years a change in emphasis had taken place. With the increase in literacy and the development of the printing process the potential of the visual as a means of communication was increasingly ignored.



Joseph Dollard, Lithographer, Letter-press Printer, Account-Book Maker, etc., Printing House, Wellington Quay, and Essex

Street.—The connection of Dublin with every phase of development in the printing trade has for years been of

advancement and the most intimate character, and it is therefore but meet, and in full keeping with the fostering care extended by the metropolis to one of the greatest and most potent arts and inventions of any age, that within its limits should stand to-day, as for thirty-two years past, a printing institution whose fame in the typographical world, it is safe to say, has hardly been eclipsed by that of any similar establishment since the day when Caxton struck off his first rude sheet. The premises are replete with evidences of the vast and comprehensive nature of the firm's operations. A description which would adequately portray the many features of attraction it possesses in the highest phases of the printer's art

is quite beyond the limits of our space. However, this review would be altogether

incomplete if we did not mention the splendid specimen of architectural art that is to be seen in the noble building

constructed in the year 1858, for the wholesale and retail sale of the many celebrated papers and other articles of stationery manufactured. Along the whole line of quays we know of no structure that can rival Mr. Dollard's establishment on Wellington Quay, either in beauty or size. Raised above the other large establishments in loftiness, and with an extension of fully 300 feet, its enormous size alone would suffice to create a feeling of astonishment in the stranger who sees it for the first time; but the astonishment would alone give way to amazement at the beauty of its mosaic passages and ornamentations of ceiling, walls, and floors of interior departments. Though we never to enter its portals, the belief would be impressed on our minds that its exterior frontage of red bricking is, in design, unequalled amongst the many famous architectural buildings in which our city so justly claims pre-eminence for beauty and artistic style.

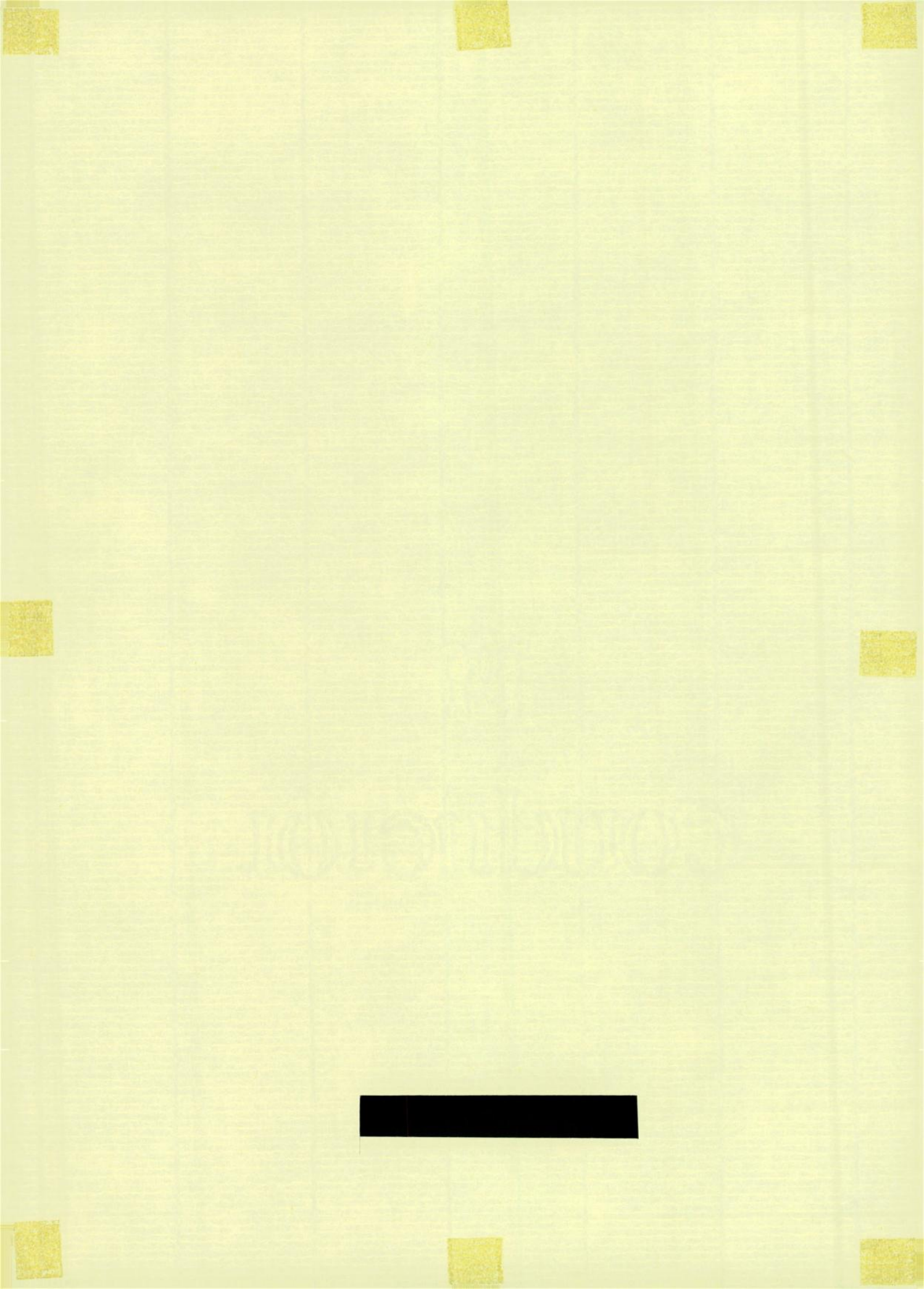
Inside this mammoth concern the constant hum of the printing-machine is heard commingling with the active and never-ceasing sounds of the busy operations in every part of the building. No better indication of its lucrative trade can be seen than in the countless throng around its counters, and the busy packers bundling and tying up its parcels, and filling cases destined for the traders in their line of business all over the United Kingdom. In all matters which tend to constitute a perfect institution of its kind, this house excels in being well-ordered,

well-conducted, extensive, and fully equipped with every accessory requisite to the proper practice of the "Art Preservative." The business might be classed under six heads: letter-press printing department, which includes books, pamphlets, catalogues, circulars, handbills, posters, all kinds of cards, and legal printing, which are executed cheaply and expeditiously.

Every new design in types, borders and other ornamental devices are added to the plant as they are introduced by Irish, British, and American foundries. The lithographic printing department embraces visiting, menu, concert, ball, wedding, and presentation cards, with ornamental work of every description. The account-book department includes almost all sizes, rulings, and qualities of paper and descriptions of binding. Every book has a distinctive number, so that an exact duplicate can be had

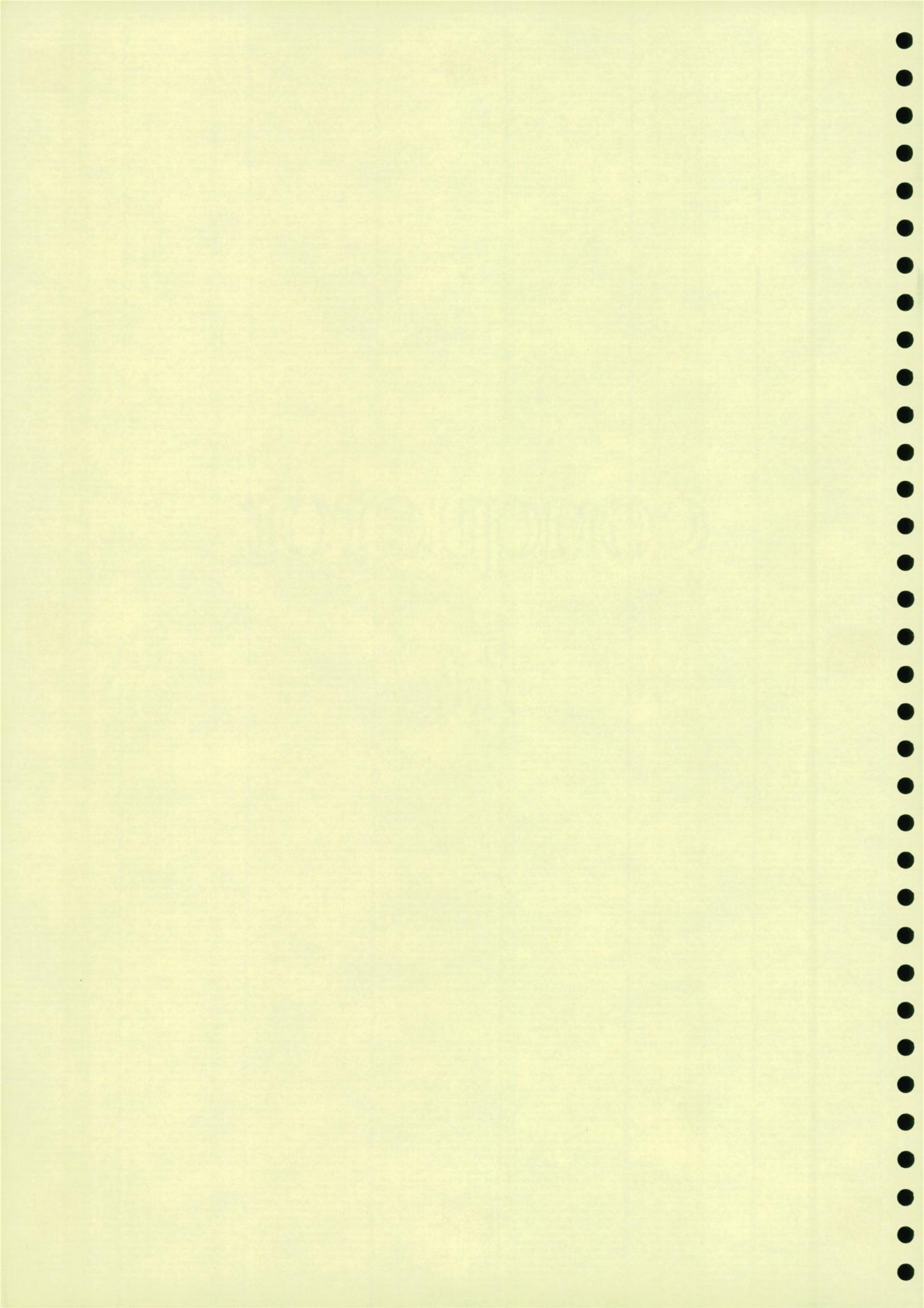
note, cartridge, tissue, and in fact every special makes not to be obtained elsewhere. Over 3,000,000 envelopes are kept in stock in a separate department, consisting of 360 varieties, of every shape, size, description, and quality. In the plain and fancy stationery department are to be found all kinds of requisites connected with writing, such as tablets, gold and silver pencil-cases, gold pens, card cases, scrap books, and an infinity of fancy articles

are also made to order, and equal attention is given to all paper department is replete with large stocks of drawing, and no mention. Some idea of the enormous operations of this firm may be gathered from the fact that two hundred people find employment at this establishment, and it would be superfluous to dwell upon the many well-known merits of the work they produce, or its beauties and excellence. Mr. Dollard's commercial renown and vigorously-directed trading transactions are widely known in their extent and importance; and the business connections of the house, firmly established upon the basis of

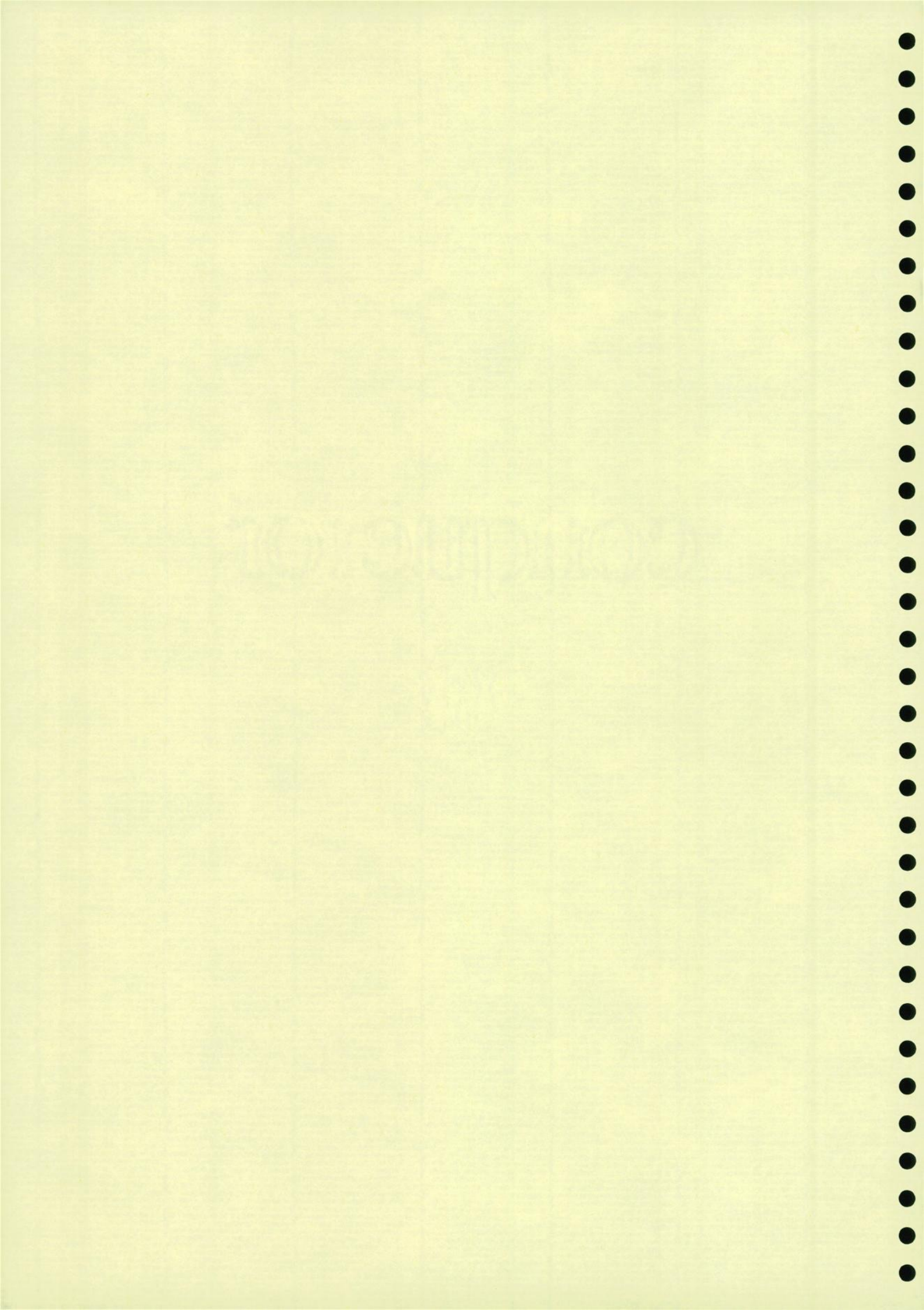


Industries of Dublin

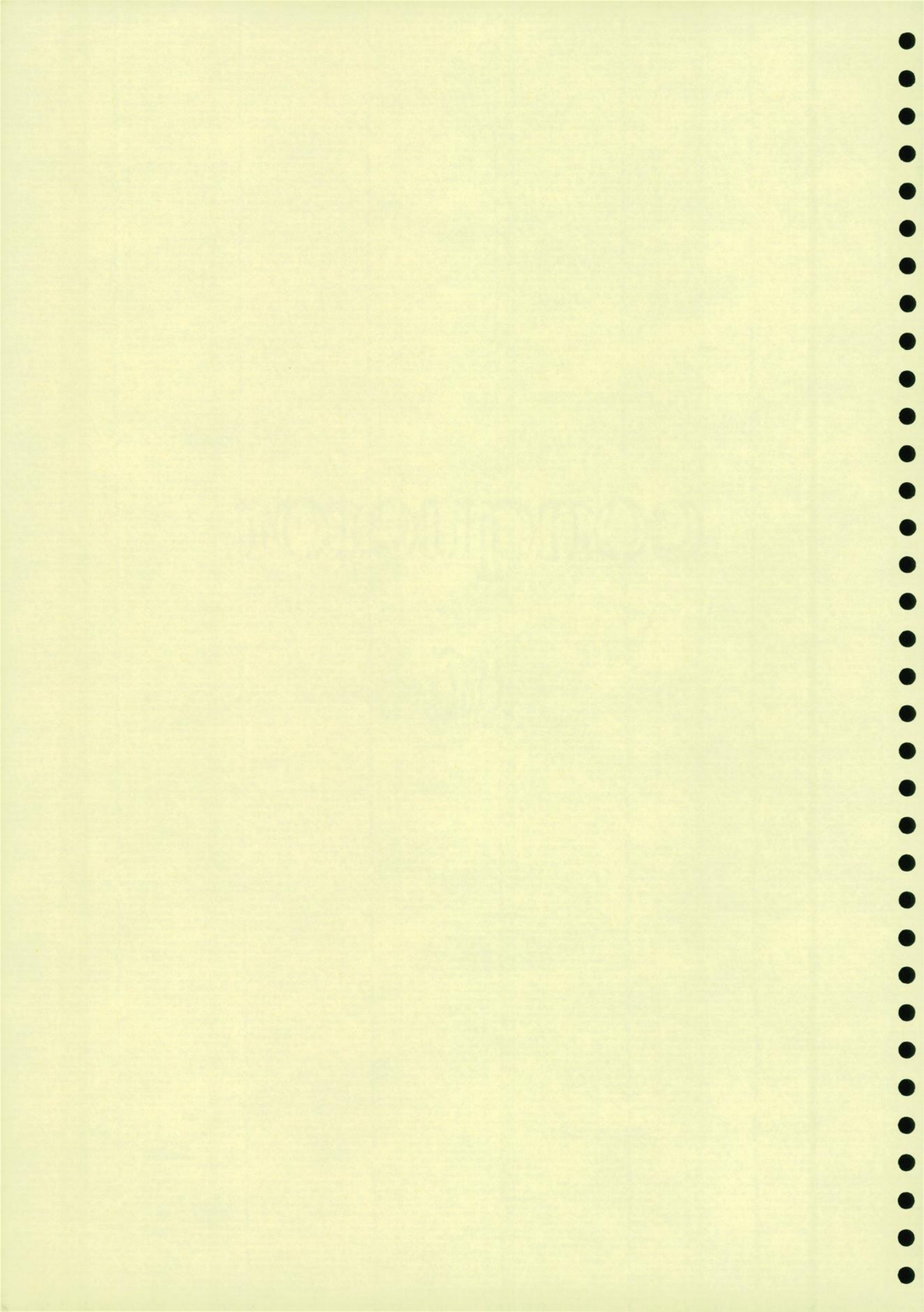
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In many cases today, the visual is not used to its full capacity. Often it is found that it is purely used to attract the eye and so I seemed to be more inspired by the work of these earlier designers than modern day magazines like Vogue etc. Nevertheless, there is one English publication that I think is particularly successful in achieving the same sort of aims as I had. This magazine is called "Designing". It uses the visual language in a highly successful way and in a style that would encourage and stimulate many second level students. It was this sort of material that I was aiming towards.



EDUCATIONAL RELEVANCE

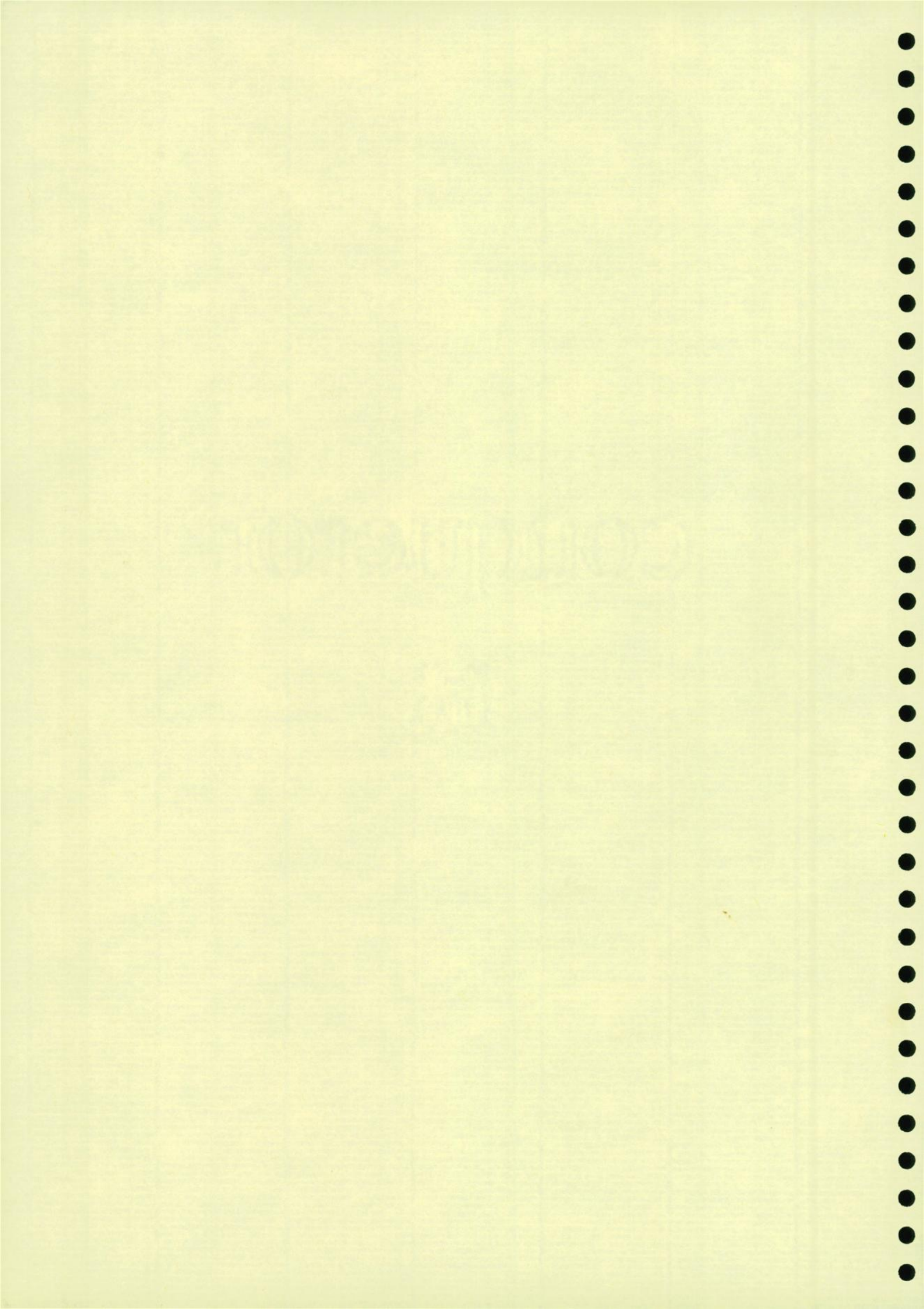


EDUCATIONAL RELEVANCE

'Children's books are full of pictures. There is therefore an early link established between pictures and narrative. A close examination of most children's books will reveal that the pictures play a supportive, confirmatory and often purely decorative role. There are exceptions, the most obvious is the comic but something happens to the relative emphasis given to words and pictures as the child grows. The changes probably begin with the beginning of schooling'.

• (Learning & Visual Communication - David Sless).

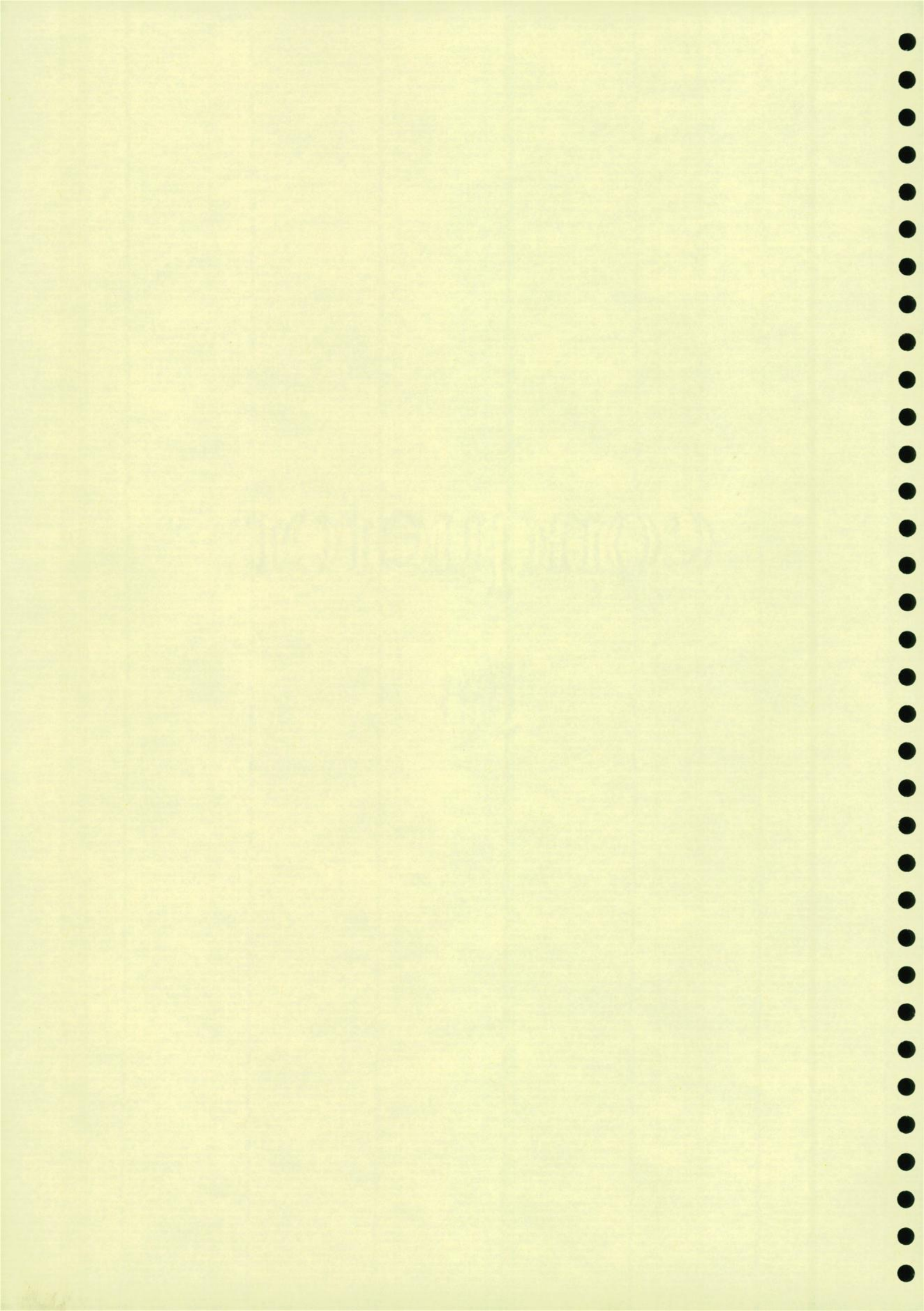
If we really expect to develop an inquiring mind in a child, one that is eager to tackle the problems of today, a mind that is flexible, inquisitive and seeks for solutions in unusual ways, then the attention that we have paid to the so-called "3R'S" may be ill placed. The arts can play a tremendous role in learning and may be more directly linked to thinking processes than the traditional school subjects. Every drawing, whether by a scribbling child or a high school student demands a great deal of intellectual involvement.



'When a young child moves from the scribbling stage, about the age of 4, to the stage of making his first representations, he develops a symbol or symbols for parts of the environment. For example, the head-feet symbol stands for man. In attempting to represent what he has seen and experienced, he produces an image that is more faithful to his thoughts than to his perceptions. He remembers this image and is able to reproduce it as a symbol in context with other symbols. And it is the child's individual reaction to things around him and his own personal form of categorizing, cataloging and organising the aspects that are important to him'.

(Lowenfeld and Brittain
'Creative & Mental Growth' - 7th Edition).

What we must remember is that it is only through our senses that learning takes place. Out of our many senses only hearing and, to a limited extent, sight are used in Irish education. This is because of the emphasis placed on the acquisition and retention of existing knowledge. The other senses and the wider use of sight are hardly engaged at all. They could be used to enliven and stimulate the imagination of many students. Can we afford to ignore this anymore.



'Seeing comes before words. The child looks and recognises before it can speak'.

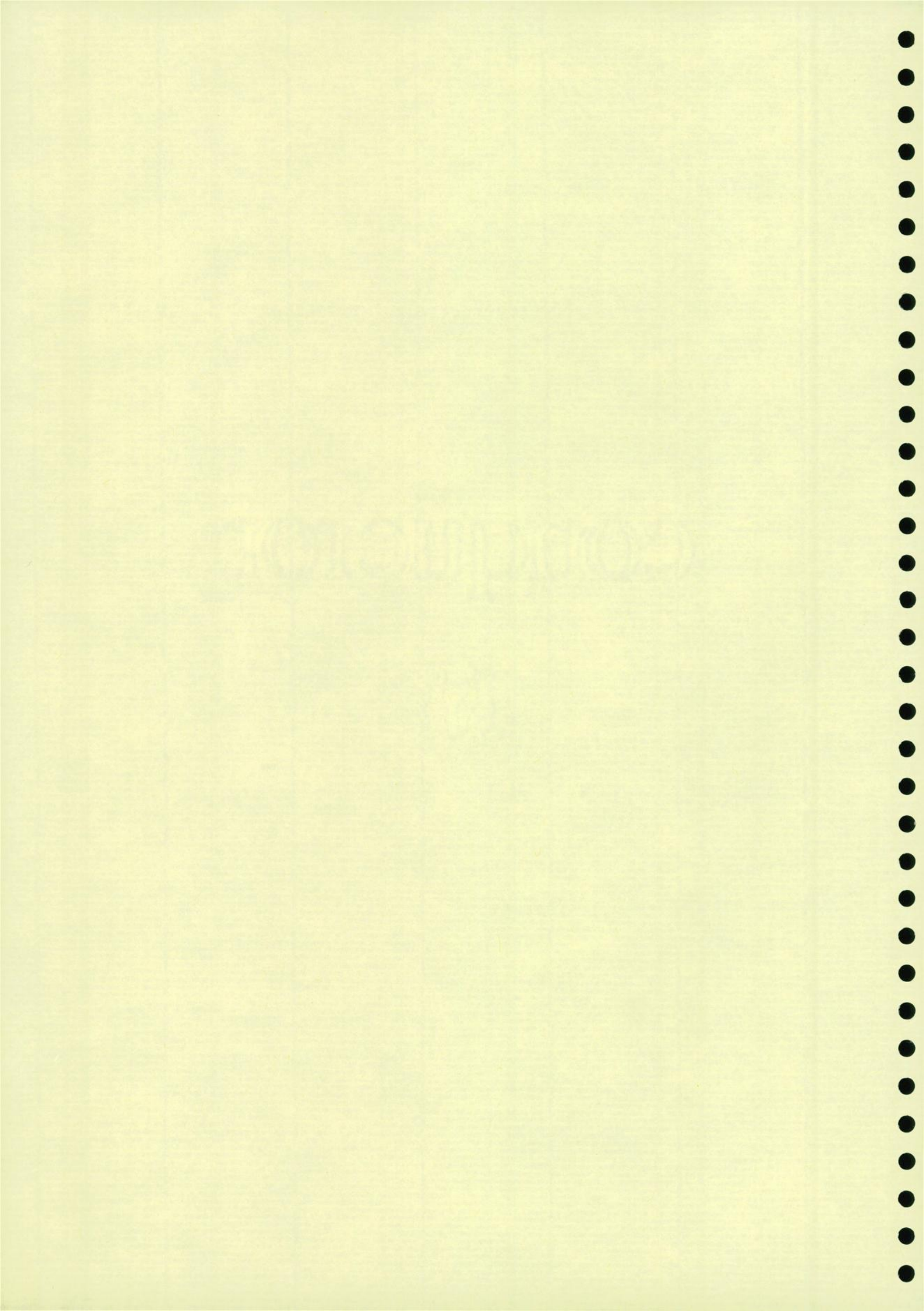
John Berger - "Ways of Seeing".

In our society, this same child sees thousands and thousands of images every week. He sees mass media - posters, television, photographs, pictures, and paintings all around him. He sees all of these and recognises them before he can speak. How can we, with the knowledge of this, allow ourselves not to address the visual language sufficiently in schools?.

However, does the child, or anyone, see these images as language?. Furthermore, do we see them at all?.

John Berger answers this question for us when he says

'One may remember or forget these images but briefly one takes them in, and for a moment they stimulate the imagination by way of either memory or expectation. The publicity image belongs to the moment. We see it as we turn a page, a corner. We are now so accustomed to being addressed by these images that we scarcely notice their impact. A person may notice a particular image or piece of information because it corresponds to some particular



interest he has. But we accept the total system of publicity images as we accept an element of climate'.

("Ways of Seeing" - John Berger)

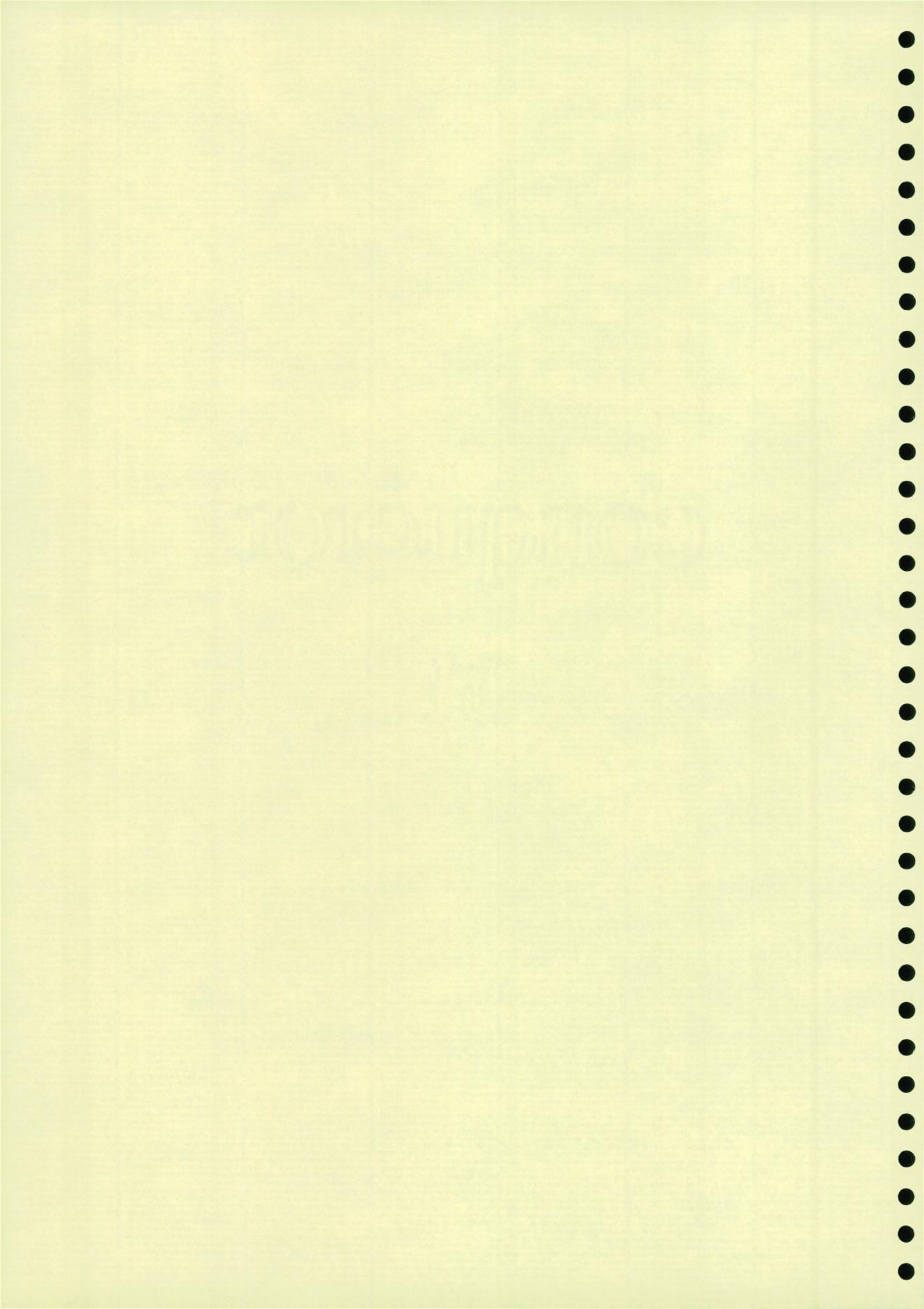
The conclusion that we must come to from this is that the child that looks and recognises before it can speak does not see what the world sees as Art. It sees mass media. They are apparently two quite different things. John A. Walker tells us:-

"Fine Art is regarded as a highly experimental and risky area of work, where the emphasis is upon creativity and self fulfilment".

He describes the mass media as:-

"The mass media reproduce dominant ideology and are thus a conservative and counter-revolutionary force, they encourage passivity and apathy the culture associated with the mass media tends to be of low quality, bland, escapist, standardised, stereotyped, conformist and trivial".

(Art in the Age of Mass Media).

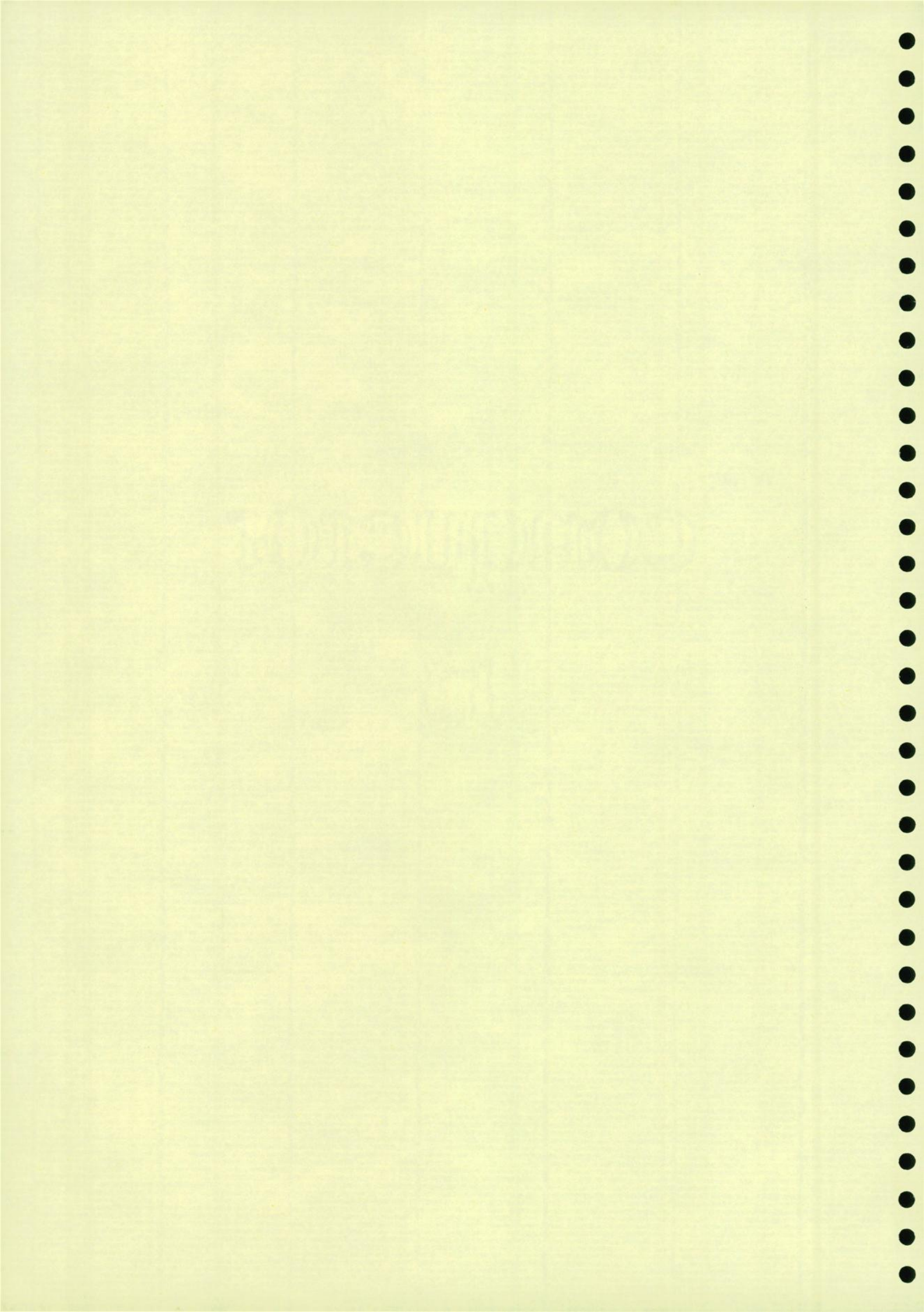


And yet, is this true?. There are many common characteristics between the art we see in the museum and the art we see in magazines and posters. Firstly they are both visual. In many cases the mass media use 'oil paintings' within their work to put across an air of authenticity.

The continuity, however, between oil painting and publicity goes far deeper than the quoting of specific paintings. Publicity relies to a very large extent on the language of oil painting. Very often, it speaks in the same visual language about the same thing.

This is apparent in many advertising pictures where, the mood and colour, use of lines and composition are very similar to some well known masterpieces. If we look at the pictures on pages 28 and 29 it is obvious that both are of young naked women, but the similarity goes beyond this. There is a sameness of mood in both pictures, and air of tranquility and peace. Where, Ingres the original artist, saw this in the scene and sought to portray it, the advertisement uses it to sell its soap products. Both also use a rather muted and subtle style. This reinforces the sense that both young women are in a relaxed frame of mind. Furthermore, the two pictures endeavour to portray the same type of girl. They are not shown in a very sensual, suggestive way, neither are they pure and innocent. One gets the feeling that they are ordinary, everyday girls painted in an attractive way.

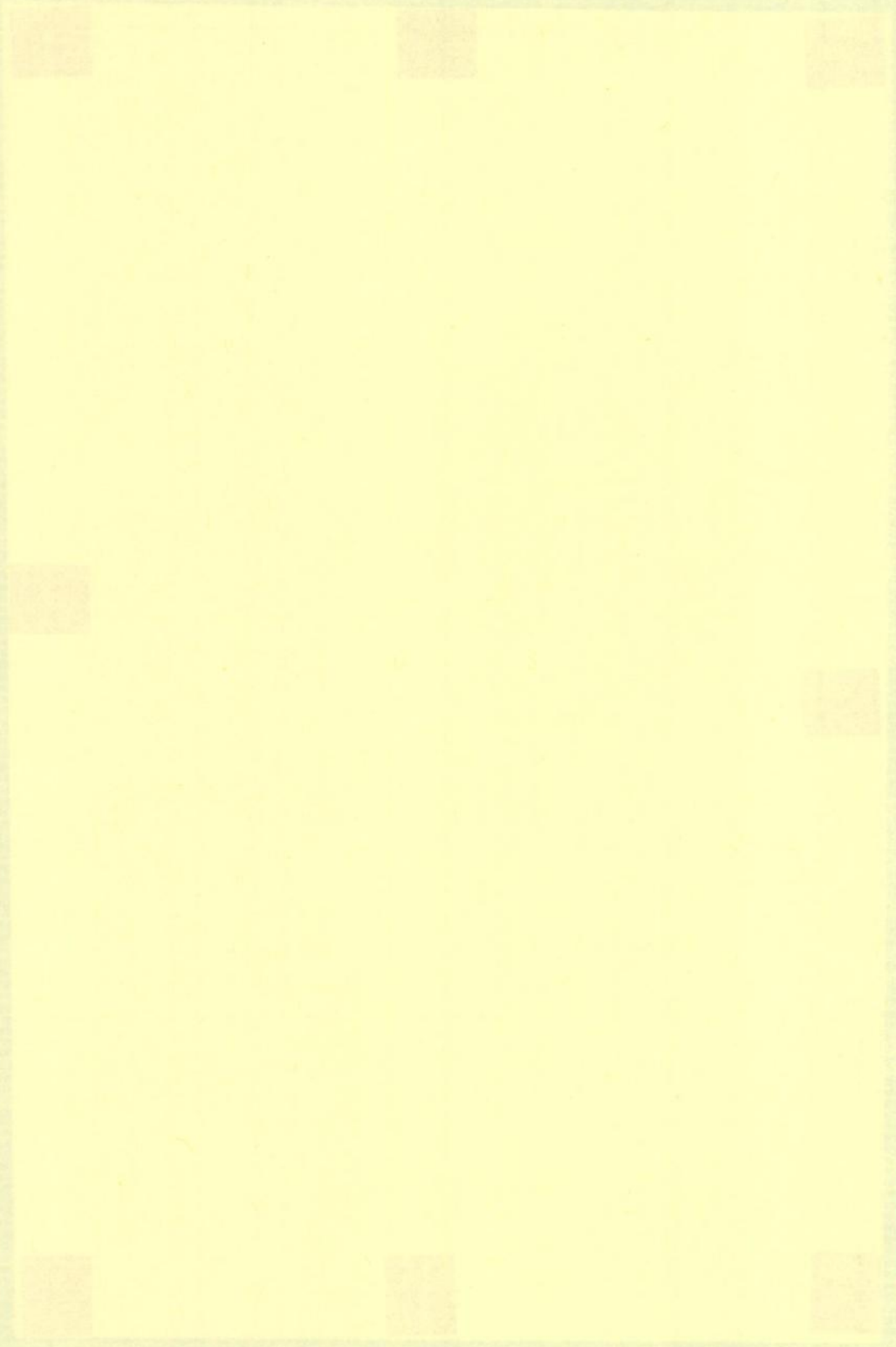
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28.

"The Valplingon Bather" - Ingress





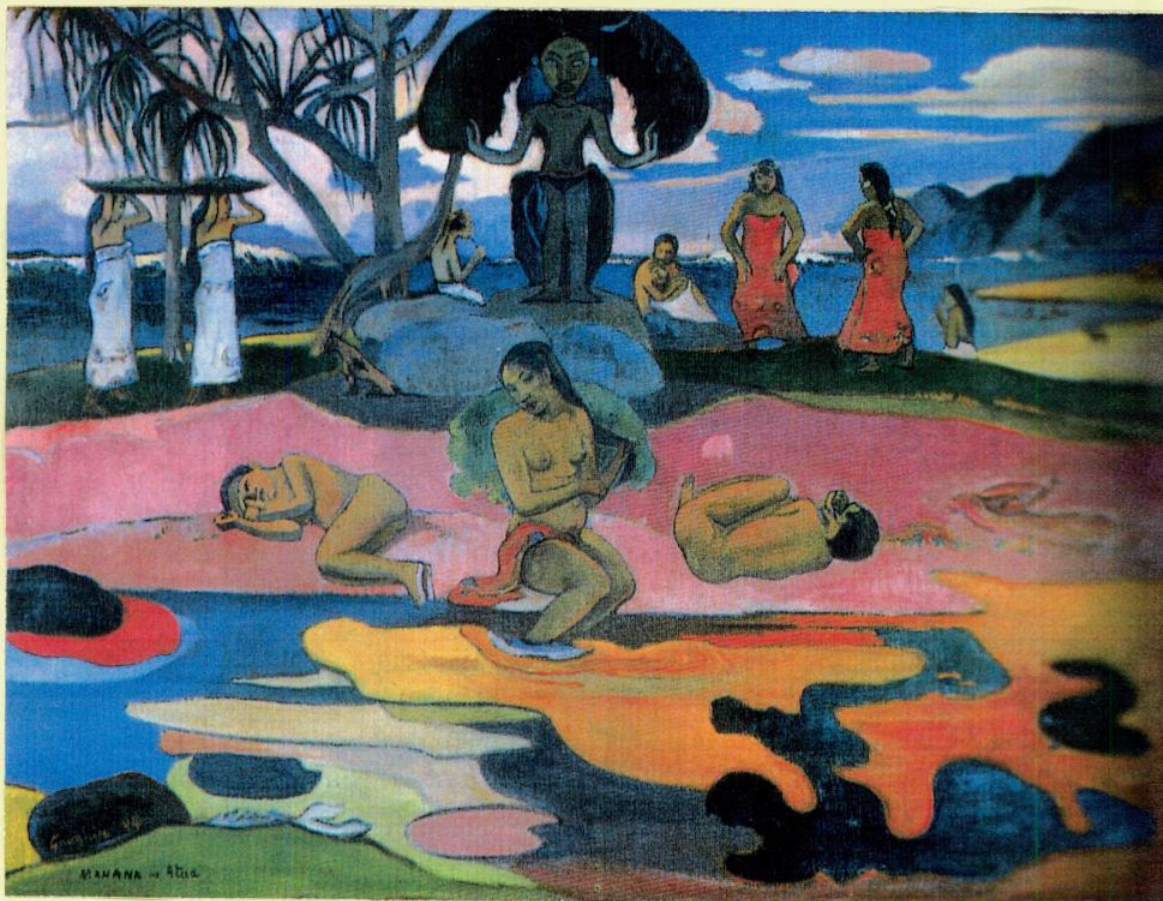
An Advertisement for Soap Products

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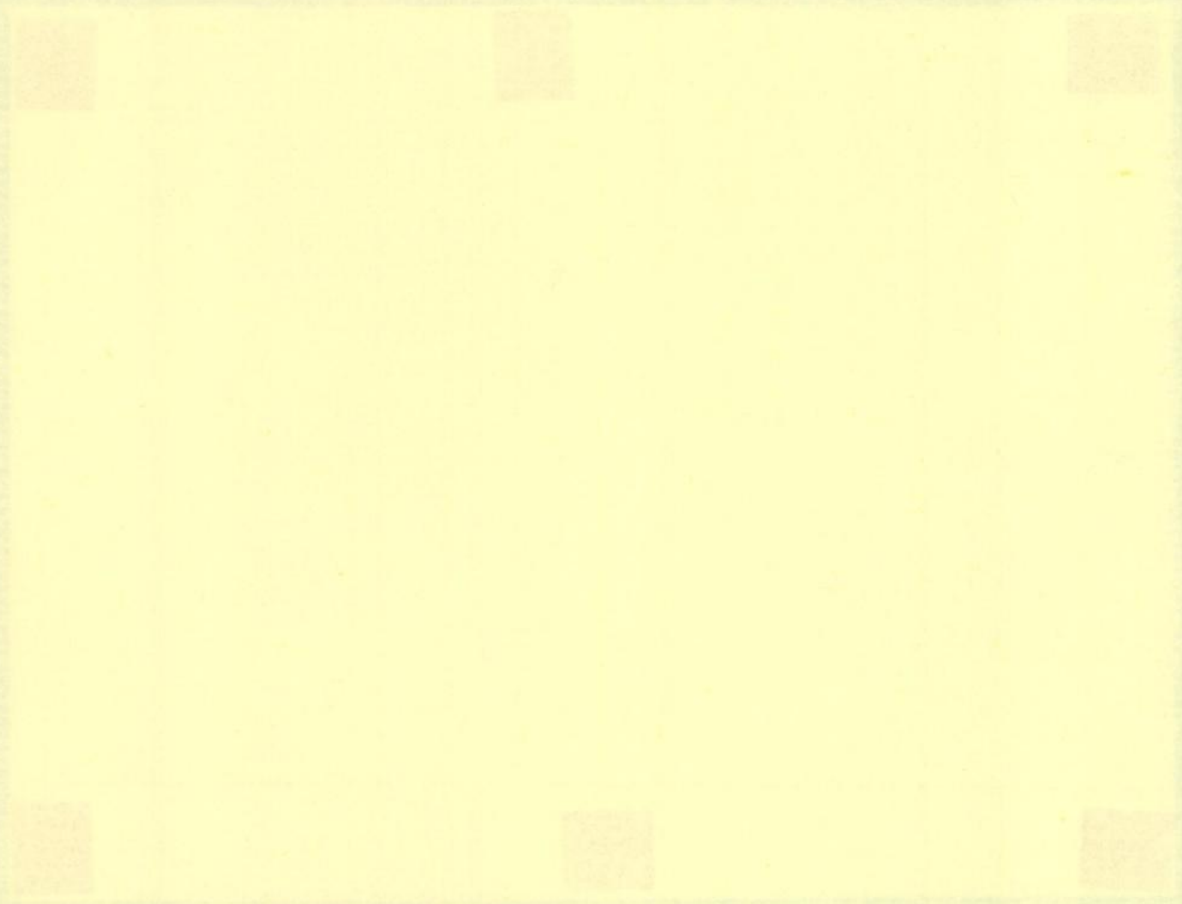


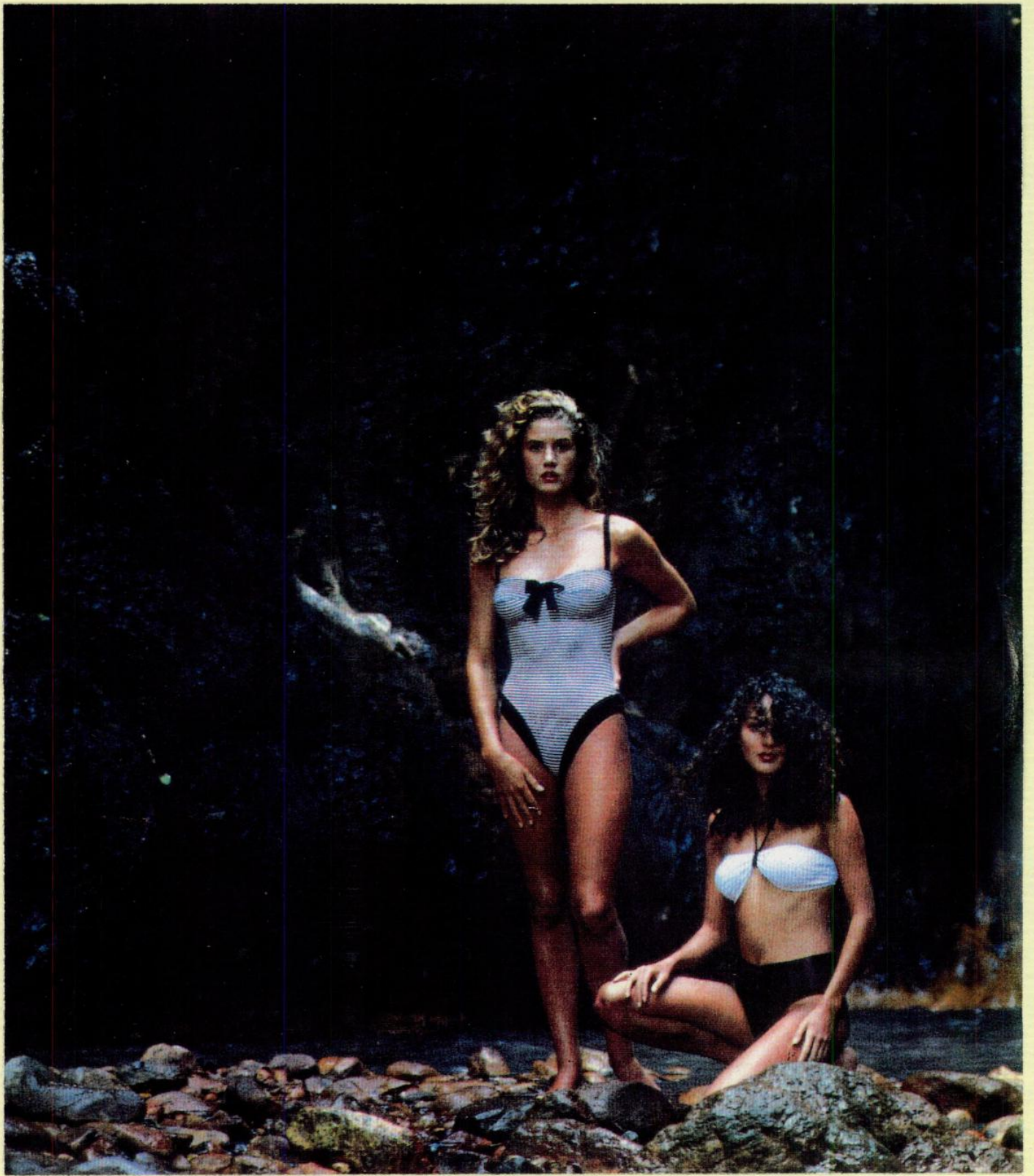
John Berger talks about some further similarities in 'Ways of Seeing'.

- " 1. The gestures of models (mannequins) and mythological figures.
2. The romantic use of nature to create a place where innocence can be refound.
3. The exotic and nostalgic attraction to the Meditteranean.



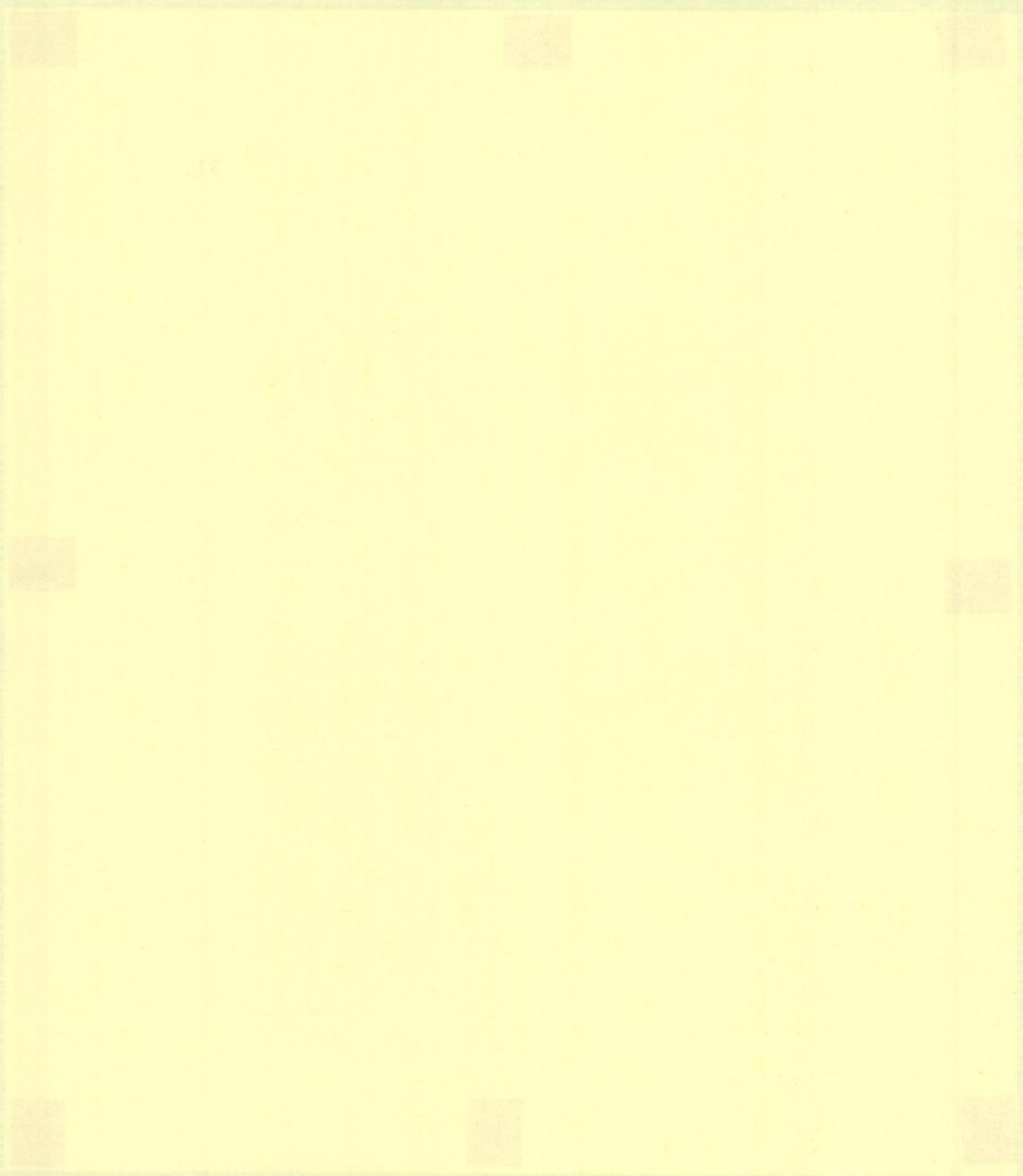
"The Day of the God" - Gauguin





A Fashion Page

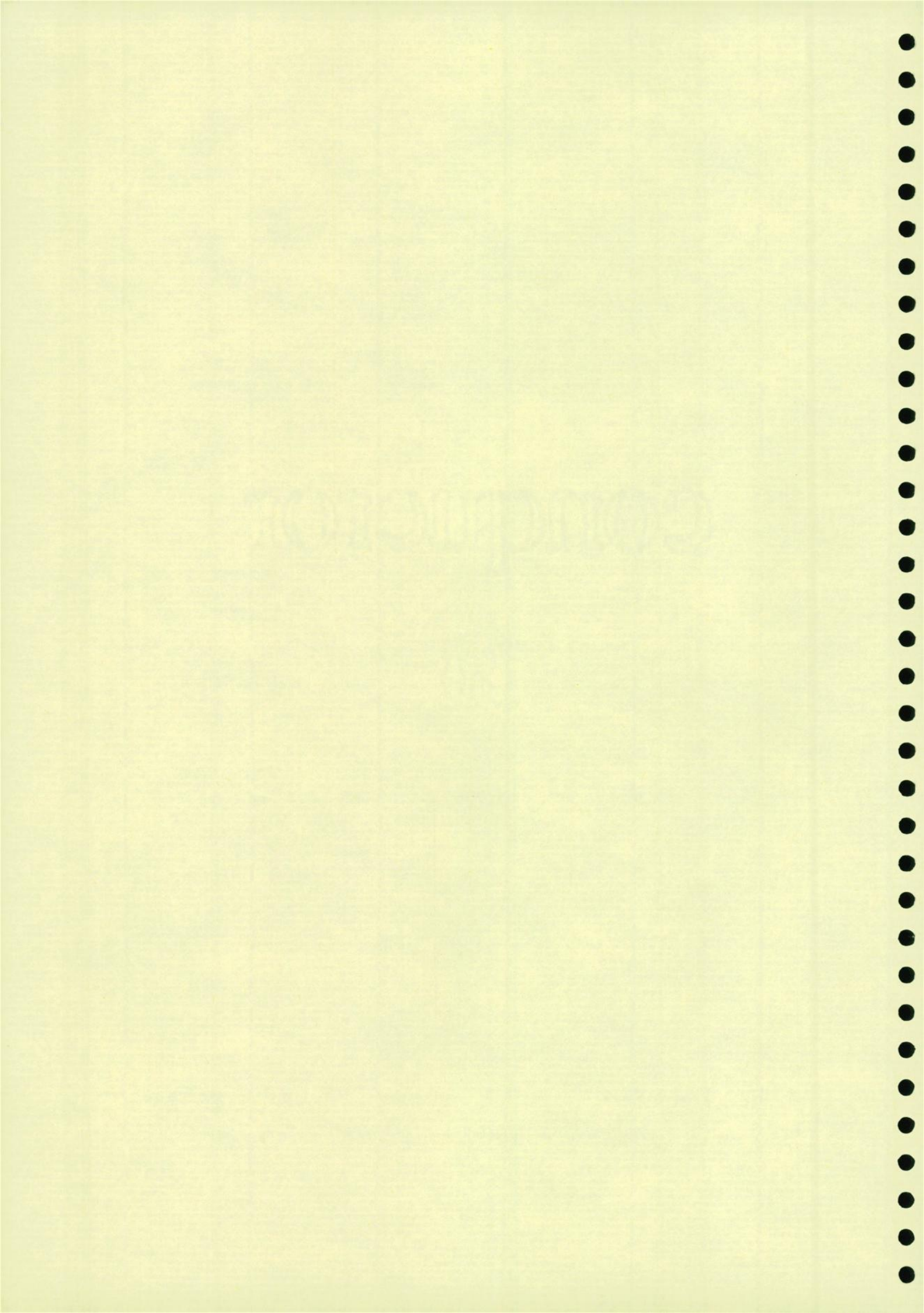
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4. The poses taken up to denote stereotypes of women (e.g. freewheeling secretary/mistress or serene mother/madonna).
5. The materials particularly used to indicate luxury (e.g. engraved metal, fur, polished leather)".

Furthermore, contrary to what John Walker tells us, not all mass media products are low in artistic quality. In fact to some extent the injustices and problems of the contemporary world are represented and discussed in the media. Many mass media products explore the conflicts and contradictions of our society, a few are even sharply critical of its present structure.

And mass media could achieve the status of art. One person who led this development by using the process of the mass media was Andy Warhol. It was very perceptive of Warhol to industrialise artistic production in order to produce industrial art, or pop art, for an industrial society. It was also a highly unorthodox and disturbing step to take because, ever since the advent of the industrial revolution, a succession of writers and social critics had regarded the machine as the very opposite of art and therefore a serious threat to it. Machines imply repetition, standardisation, the mass production of identical objects and the destruction



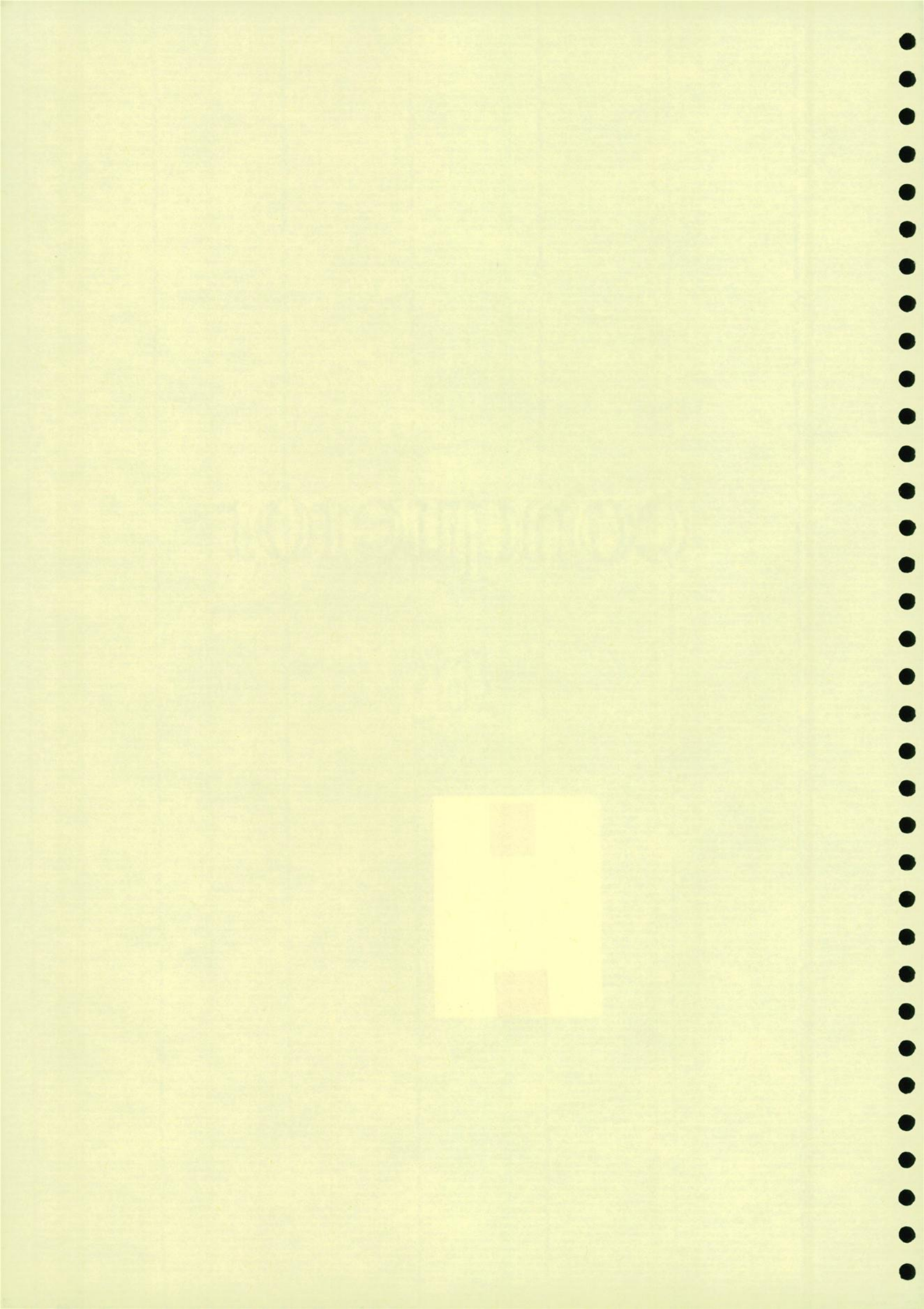
of craft skills. Art, by contrary, stood for the values of the individual or personal expression, originality, uniqueness, and skilled handwork. John Walker summarises this very well.

"By turning his studio into a factory, by professing to admire machines, by selecting the most banal and obvious imagery available, by denying that he had any special talents or skills, by celebrating repetition, monotony and boredom, Warhol effectively inverted and challenged the values conventionally associated with art and artists".

(Art in the Age of the Mass Media)



"Marilyn" - Andy Warhol



In the consideration of these points it seems that the products of the mass media are not so far removed from oil painting. Furthermore, it may be possible that there is equally as much to learn from them as there is from museum art.

Quite apart from the varieties and styles of art, what is it that the visual language as a whole can give us?.

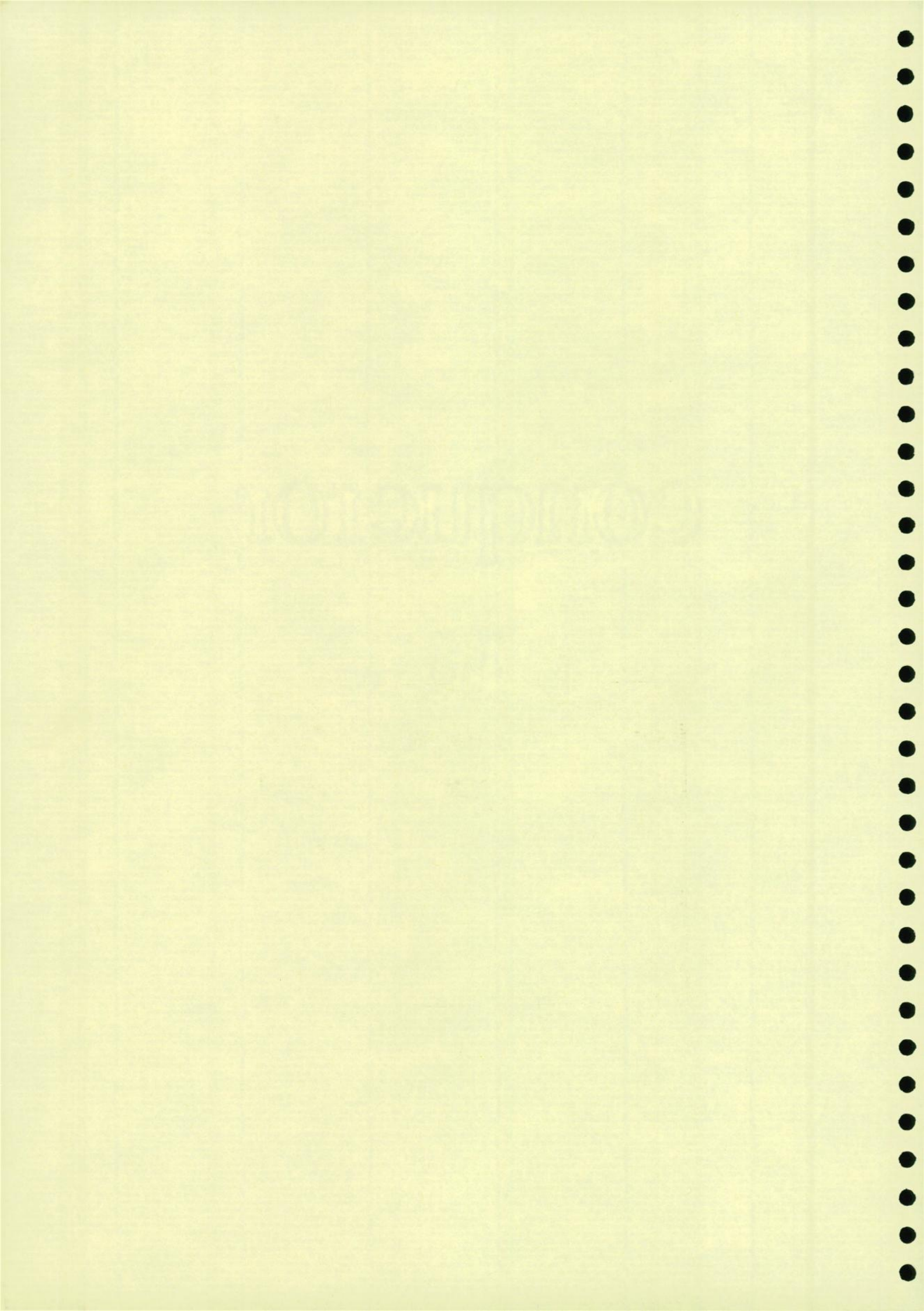
Firstly, we have been talking about vision as being a purely sensory process. Infact, the eye is not biologically separate from the brain. It is actually part of the same organ. More accurately, the brain is part of the eye.

Stephen Polyak explains this when he says

"In the development of the embryo, the eyes are first to appear, the brain being a subsequent outgrowth".

(The Vertebrate Visual System, 1968)

Neither is the eye a recorder of visual information; infact with the development of microelectrode techniques it has been made possible to compare the information being presented to the eye with the neurological activity in the brain, and it has been discovered that single neurons are



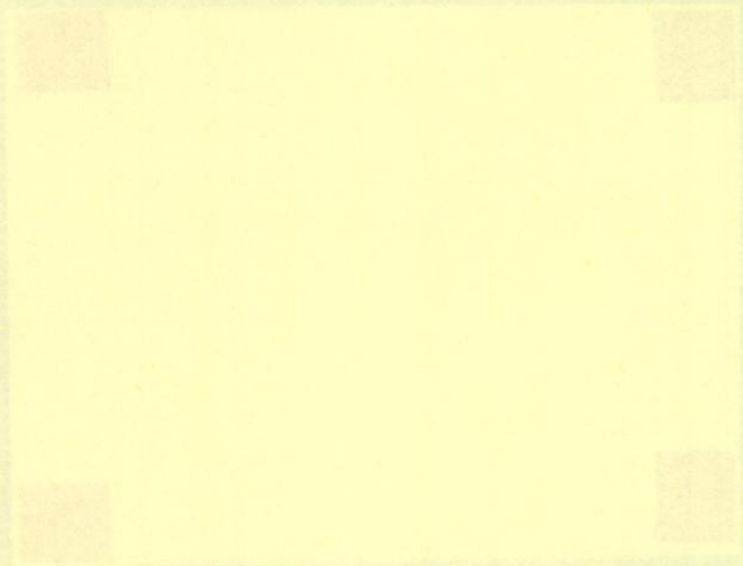
"feature specific": that is, each one responds to a particular line or a particular direction of movement rather than to a particular focused image on the retina.

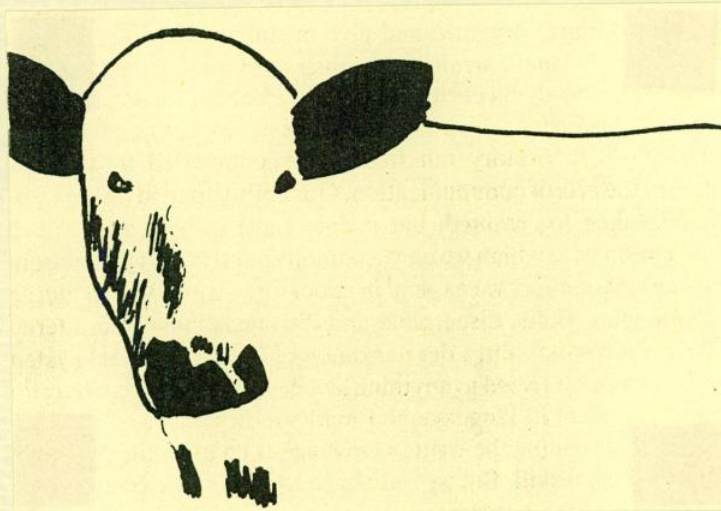
From these findings, one must come to realise that there is more to vision than just seeing. Moreover it must suggest to us that seeing and thinking are, infact one process. One way of beginning to understand this notion is through Kant's notion of Schema. The eyes' selective organising capacity is directed by schemata and these schemata are learnt. An example of the operation at one level of schemata can be seen in Fig. 1.



It may not be readily apparent what the figure represents, that is, you may not have the necessary schema that will enable you to read it. If I provide you with the necessary

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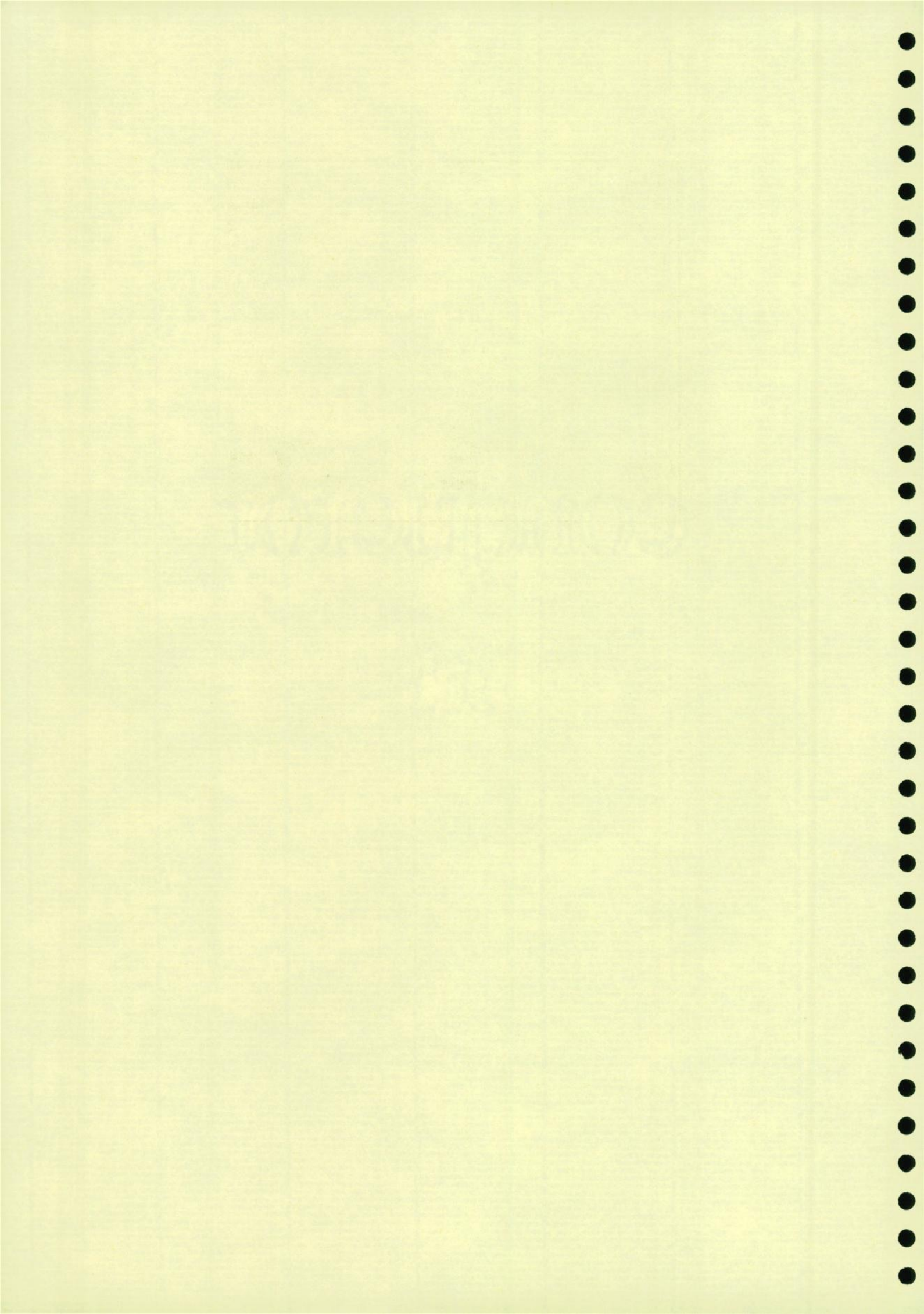
The Hidden Figure Revealed



schema by telling you that it is a picture of a cow you may now be able to read the picture. If the form still eludes you look at Fig. 2 and you will find an outline that will give you the correct schema. It should now be possible to make sense of the picture. The transformation that has occurred is a dramatic demonstration of the mutability of vision.

More interestingly, the change that occurred seemed to do so before one's eyes. We know that the picture has not changed and yet there is a strong impression that a change has taken place outside ourselves. Realistically the only change is in our visual thinking. Hence vision is a mutable process, it is not for recording what is there, it is learning and thinking and developing with experience.

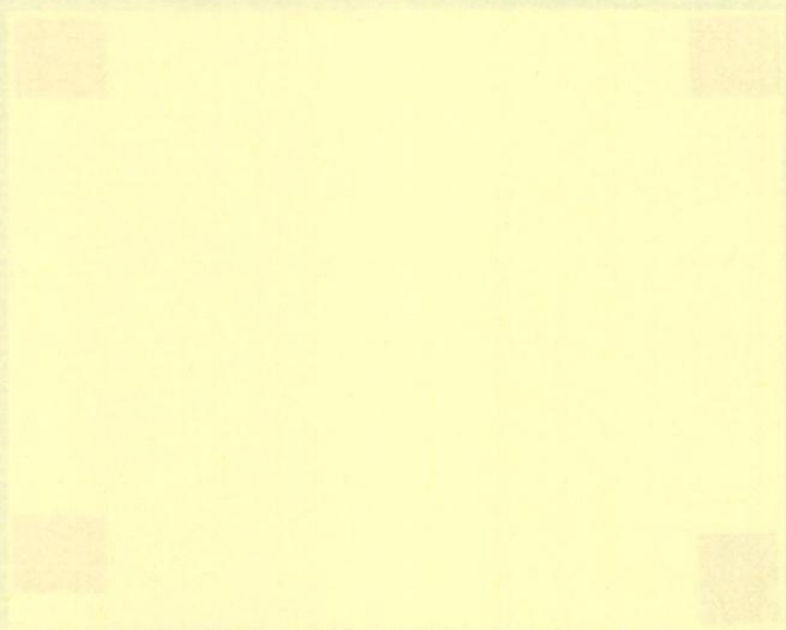
In order to understand the messages we must read the information which we see in an art work. However, all of the information may not be conveying a message and it is in the differentiating between the two types of information that we begin to understand visual language. Suppose we were examining Fig. 3 in the context of a study of the craft of paving, we would recognise that the photographer was showing the pattern of the cobblestones.





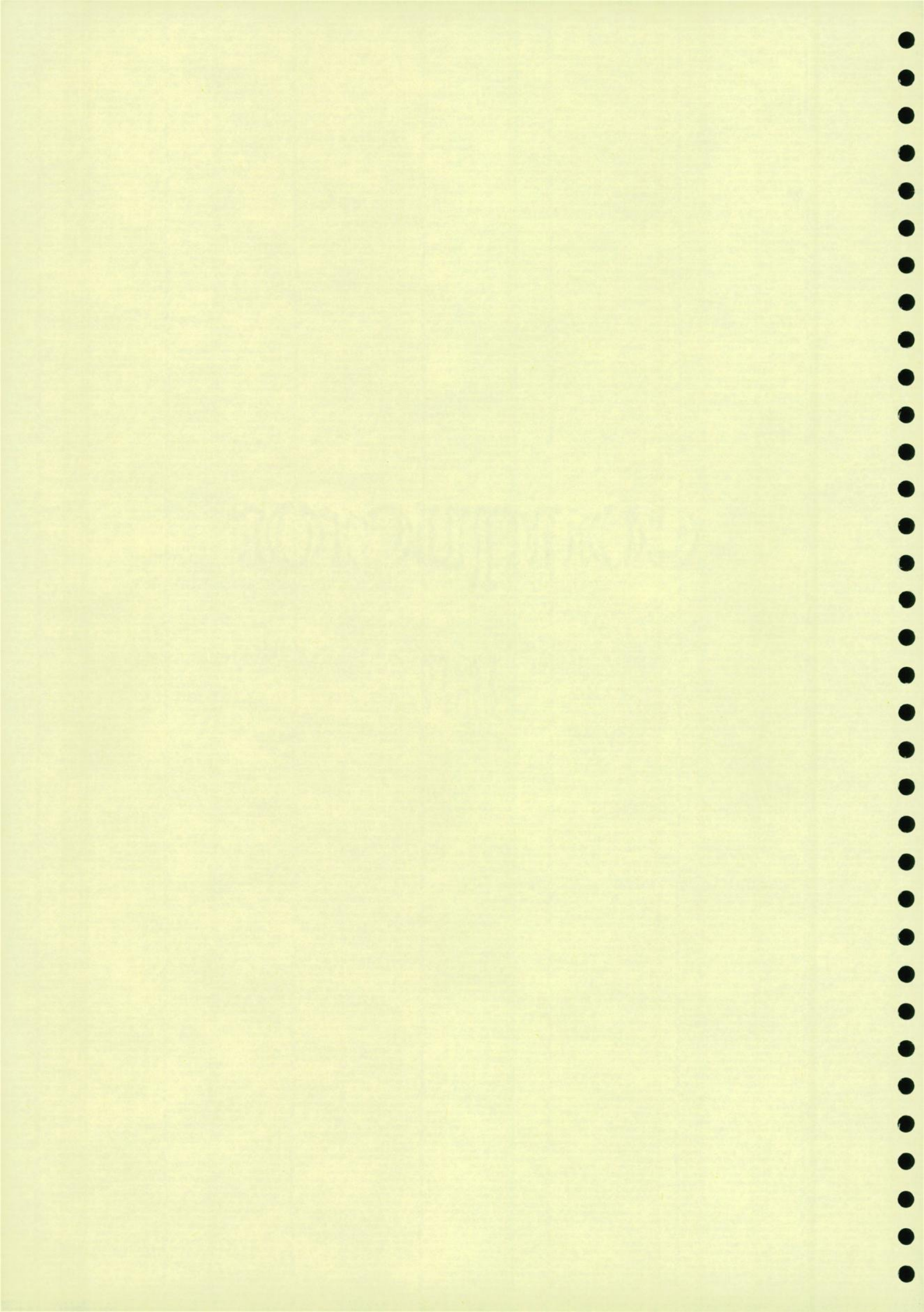
"What is the meaning of this message?".

But what about the man in the top right hand corner?. Could it be that the photographer simply did not notice him or that he saw him but found it difficult to exclude him?. Or perhaps he deliberately included him as a comment about man in his environment. Much more could be read into this single instance of visual communication and each reading accords different status to different parts of the image. One can begin to see the distinction between pure information and communication and how they can alter according to the changing patterns of meaning given to the photograph. It is this stimulation of thought which is more closely associated with the visual than with the reading of text. And it is through the development of this understanding that awareness of the environment and self comes about.



It is this very awareness that so few seem to experience today. John Dewey explains the importance of developing our consciousness of the environment.

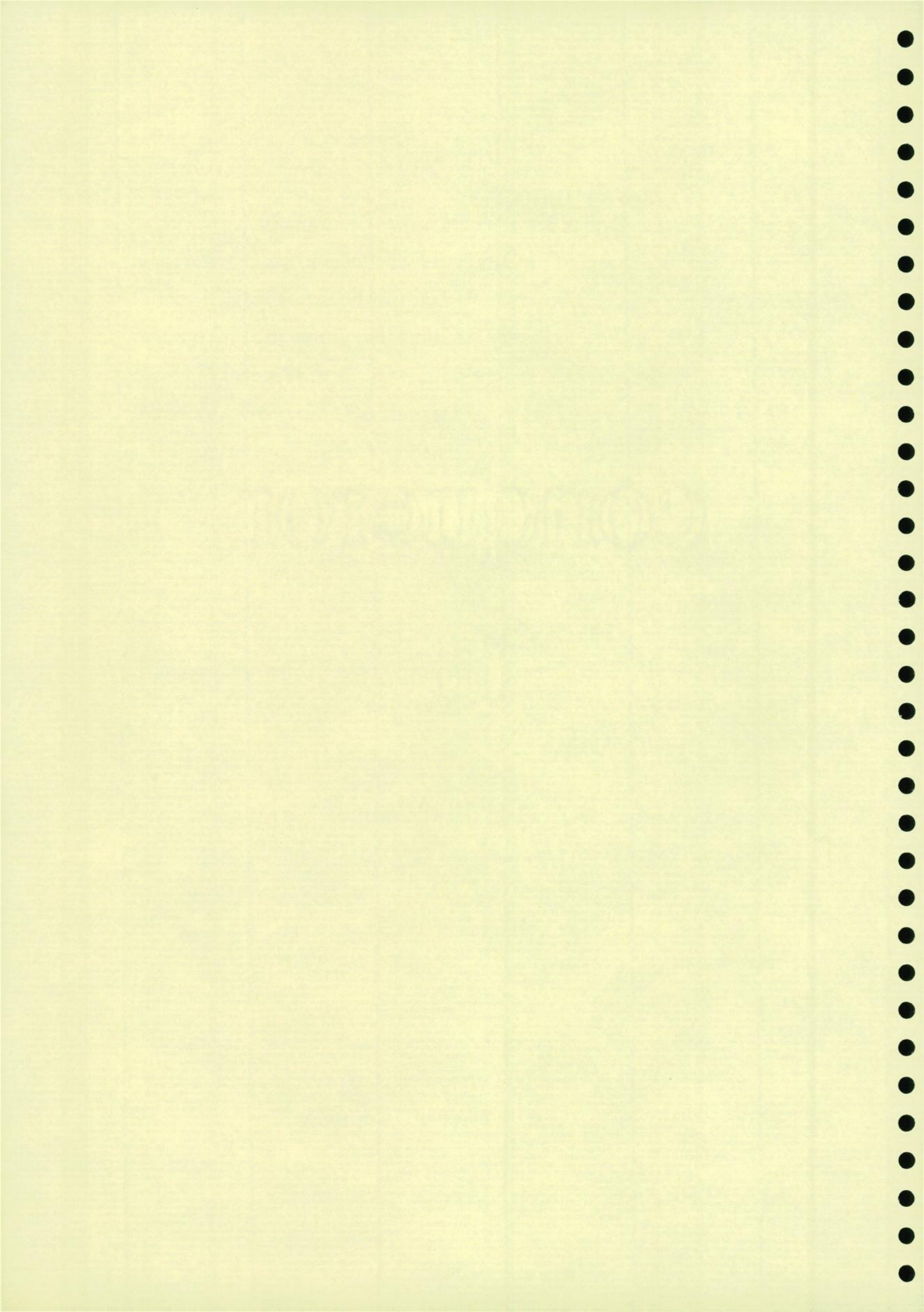
"In order to understand the aesthetic in its ultimate and approved forms, one must begin with it in the raw, in the events and scenes that hold the attentive eye and ear of man, arousing his interest and affording him enjoyment as he looks and listens. The sources of art in human experience will be learned by him who sees how the tense grace of the ball player infects the onlooking crowd, who notes the delight of the housewife in tending her plants, and the intent interest of her goodman tending the patch of green in front of the house, the zest of the spectator in poking the wood burning on the hearth and in watching the darting flames and crumbling coals. These people, if questioned as to the reason for their actions, would doubtless return reasonable answers. The man who poked the sticks of burning wood would say he did it to make the fire burn better, but he is none the less fascinated by the colourful drama of change enacted before his eyes and imaginatively partakes in it. He does not remain a cold spectator".



Dewey is saying that becoming aware of the visual language and thereby understanding it should not begin with the great masterpieces in the gallery. It is in the everyday pastimes that we begin to see communication as distinct from pure information and as we begin to see them as something outstanding and wonderful so the great masterpieces begin to seem more straight forward and approachable. Furthermore, through this one can begin to see that the visual language is far more than just looking at or creating pictures, it is developing a whole new approach to life.

Why is it, then, that nowadays we do not notice so much of the visual world around us?. Why is it that when we read a magazine we don't see much of the visual material?. Is it a deterioration in attitude?.

Perhaps the reason for this indifference to the visual language is because illustrations in texts, and magazines in particular, are not regarded as having educational value. There are however, some theories on the subject. Two men with interesting concepts are Philippe Duchastel and Robert Walker. They developed a functional approach to illustration. Their view is that there are three categories of purposes for which illustrations either are used or could be used. These are attentional, explicative and retentional.



"Attentional illustrations are those that make the text more interesting to pick up, more interesting to browse through and more interesting to read An attentional illustration is one which need only provoke the eye".

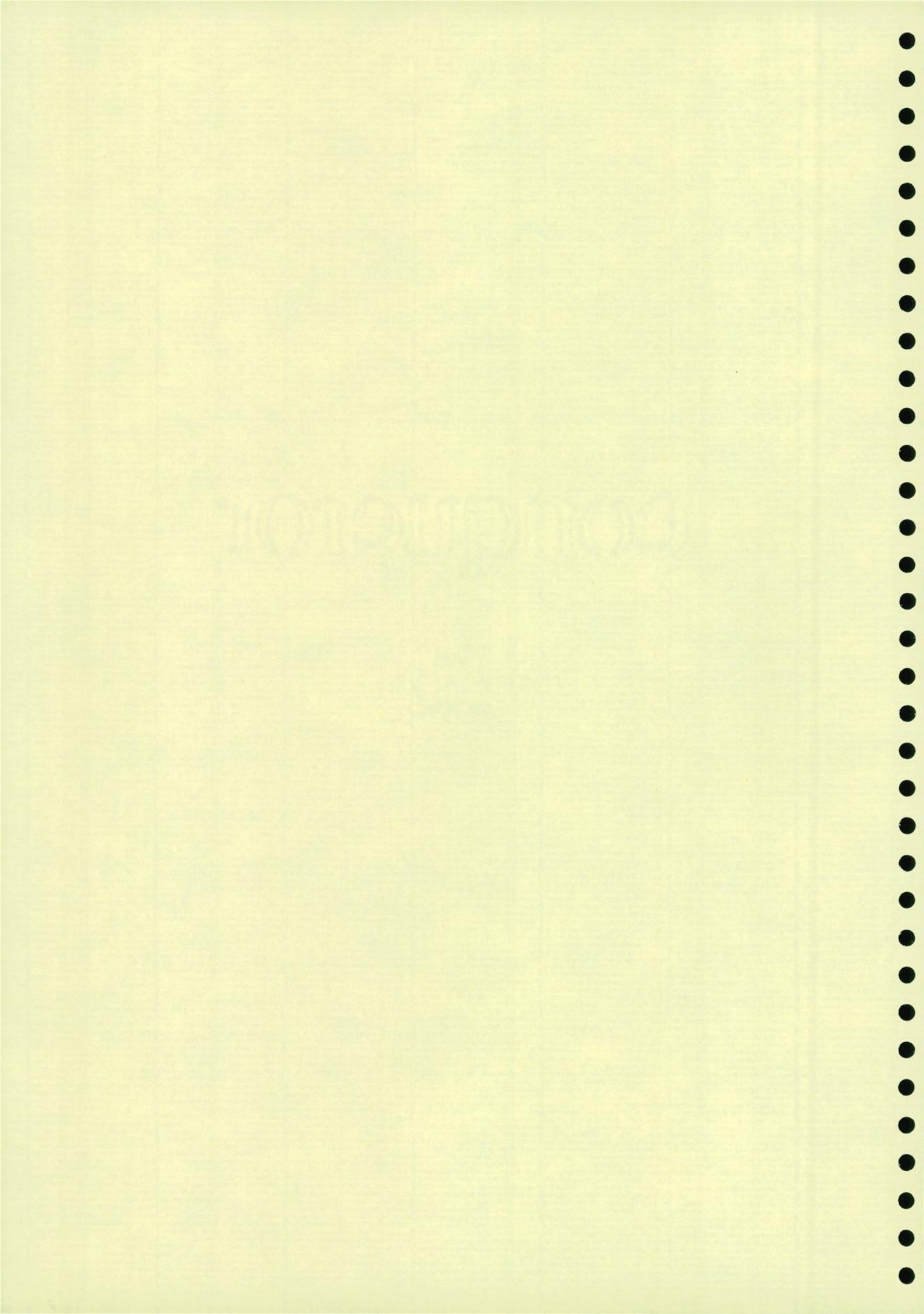
"Explicative illustrations explain a given aspect of the topic being presented or they add something which is not clearly expressible in words".

"Retentional illustrations are of a less obvious kind. Their role is based on the established fact that the human capacity for memorising pictures is less degradable than memory for verbal information.

"Illustrations are therefore presumed to act somewhat as do section heading".

(Pictorial Illustration in Instructional Texts"
Educational Technology, Vol 19, No. 11 (1979). pp 20.5.

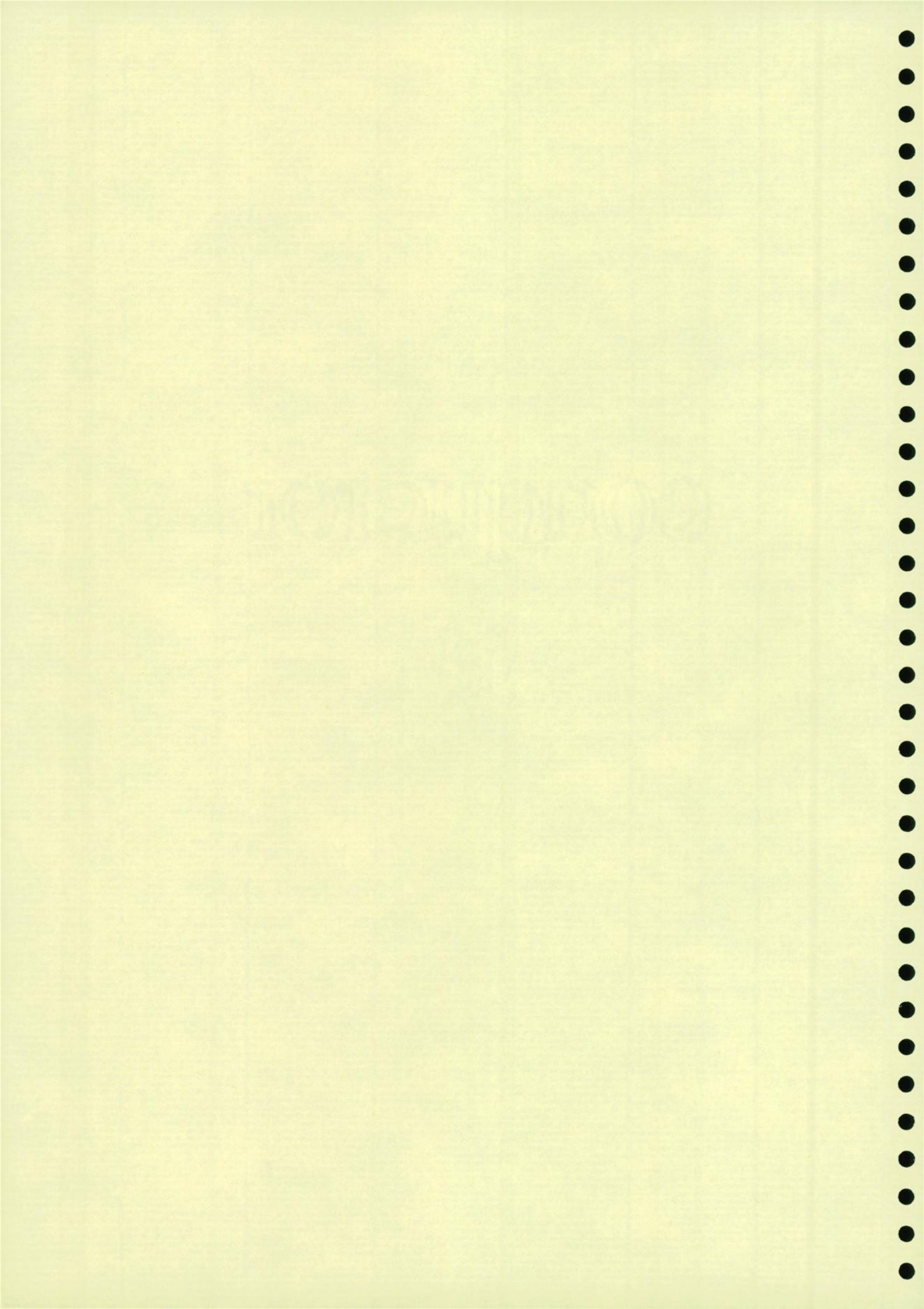
Can this be the correct answer?. This belief appears to be only dealing with the "utilitarian" aspects of images in learning and not with their development value. We have already seen that vision is not, in fact just sensory, it is a learning process. David Sless in Learning and Visual Communication has stated his thoughts on the subject.



"There' is a point where education becomes prostitution; and that point is reached with illustrations when they are merely there to provide sensory titillation".

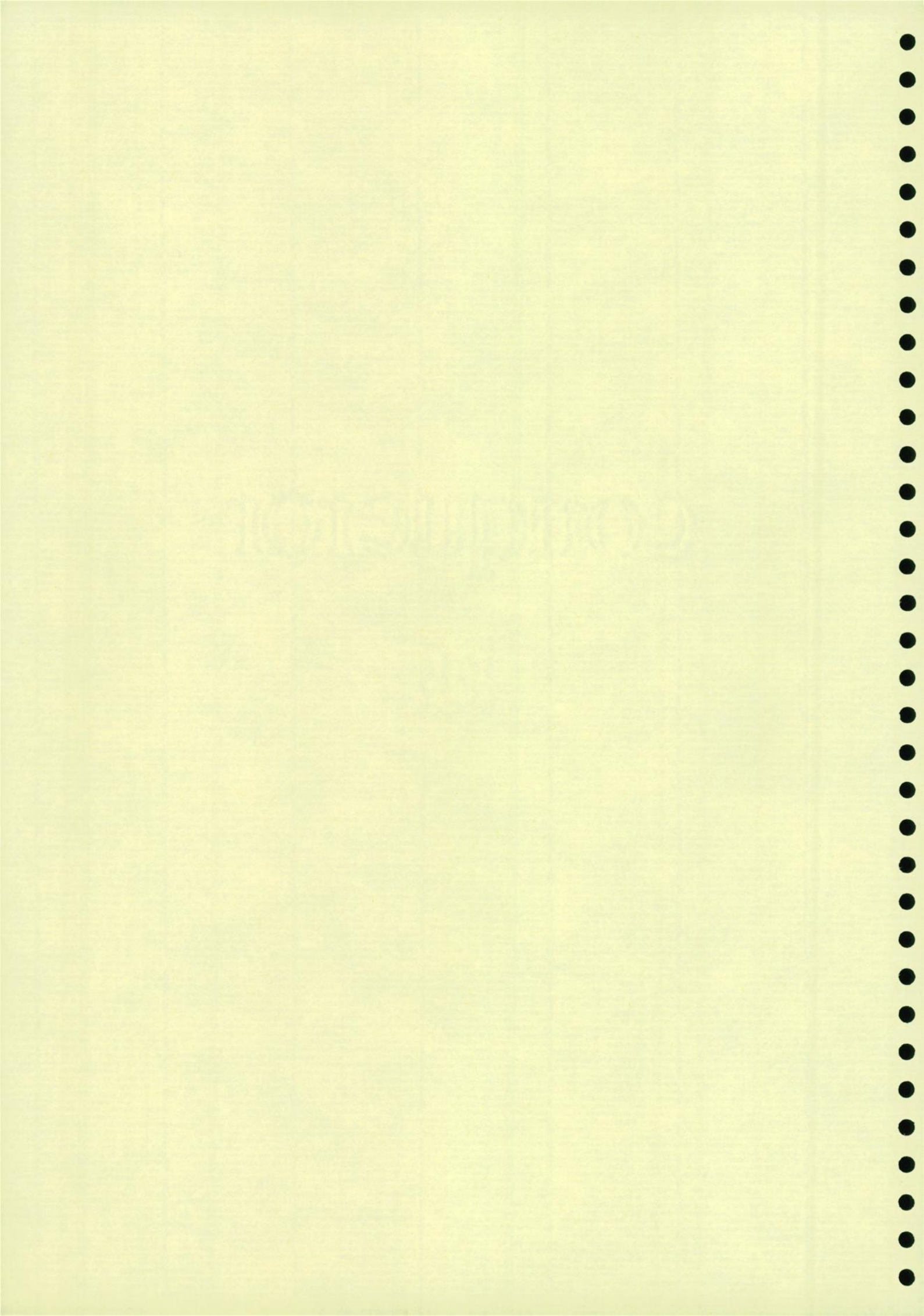
What then is the reason for society's neglect of the visual?. I suggest that perhaps it is lack of understanding of the very nature of the visual language. When an illustration is used in text, of course it will immediately attract the attention of the reader. However this visual attraction only reveals the superficial value of the illustration and induces the observer to read the text. The text should define the context of the illustration and redirect the attention of the reader to it so that the full meaning of the visual is revealed. Again David Sless expresses this interaction very clearly.

"Illustrations can be the subject of fascination but it is a fascination that flows from an open acknowledgement of the magical skills of the picture maker. Photographs of the unique, the exotic, the unusual, have this fascination precisely because we assume action by someone especially privileged or gifted - a traveller perhaps, or somebody with an ability to capture the decisive moment or see the world anew. However, these images do not merely provide the



eye, they enrich our experience and they do so not because of their content but because of our understanding of the special skills or privileges that make them possible".

"Learning and Visual Communication"



It is hardly surprising that there is a lack of understanding and appreciation of the visual language.

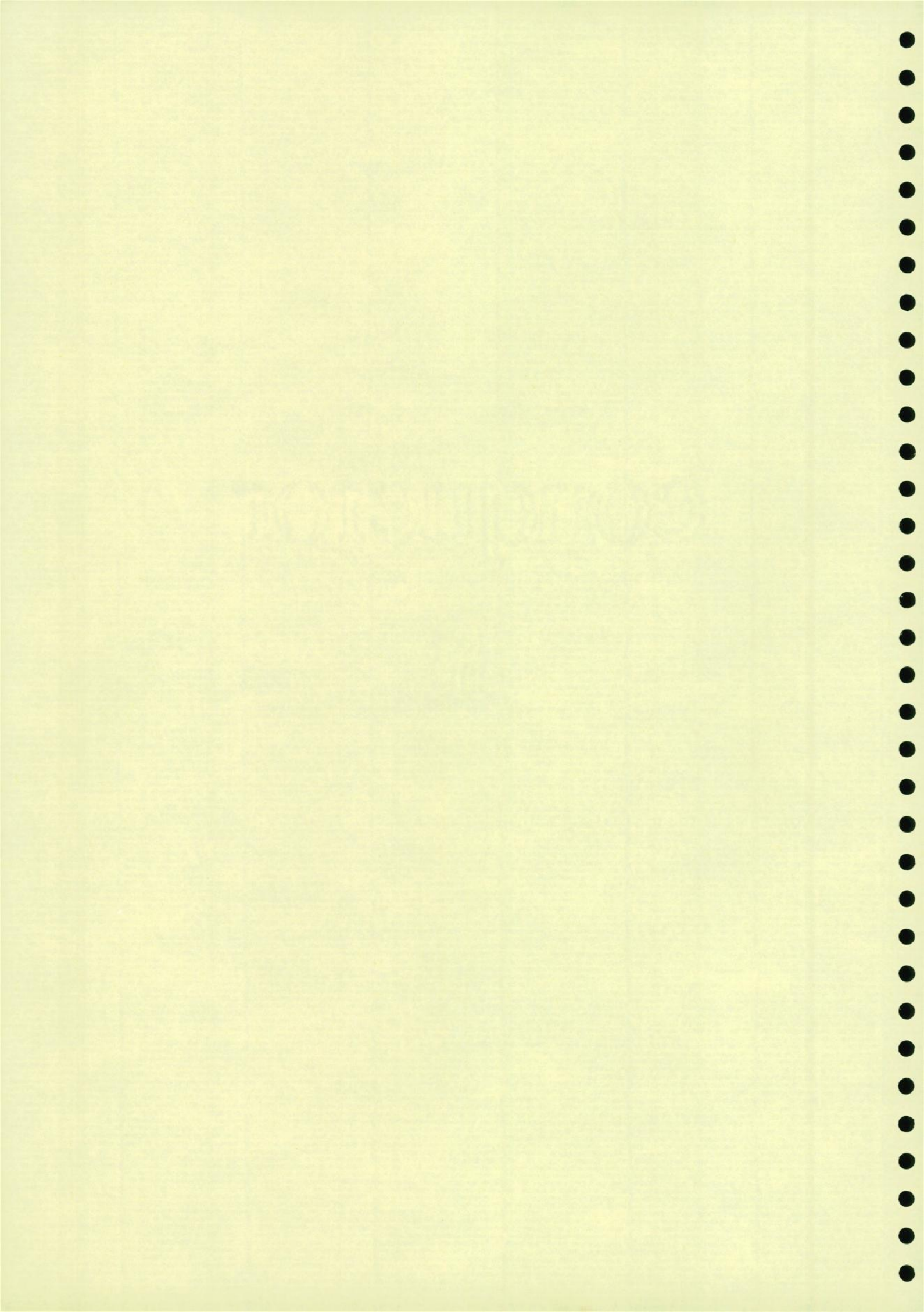
"We do not as a matter of course provide people with an education in how to use pictures in order to learn. To invoke the contrast with language again, skills in comprehension, precis, style, argument, and reasoning all form part of language education in schools to enable students to see language as an aid to learning. There is no equivalent for picturing".

"Learning and Visual Communication" - David Sless

What role, then, can art play in education?. To discuss this we must return to the original concept stated. That is that if we expect to develop an inquiring mind in a child, perhaps the attention paid to reading, writing and arithmetic is misplaced. The Curriculum and Examinations Board Discussion Paper mentions this:-

"The symbol systems which dominate Irish education are verbal and numerical. However, these are far from the only symbols necessary to become a fully productive and understanding member of our culture. Many other systems exist, central among which are the arts, and the neglect of such forms of meaning in the school experience of most young Irish people is educationally indefensible".

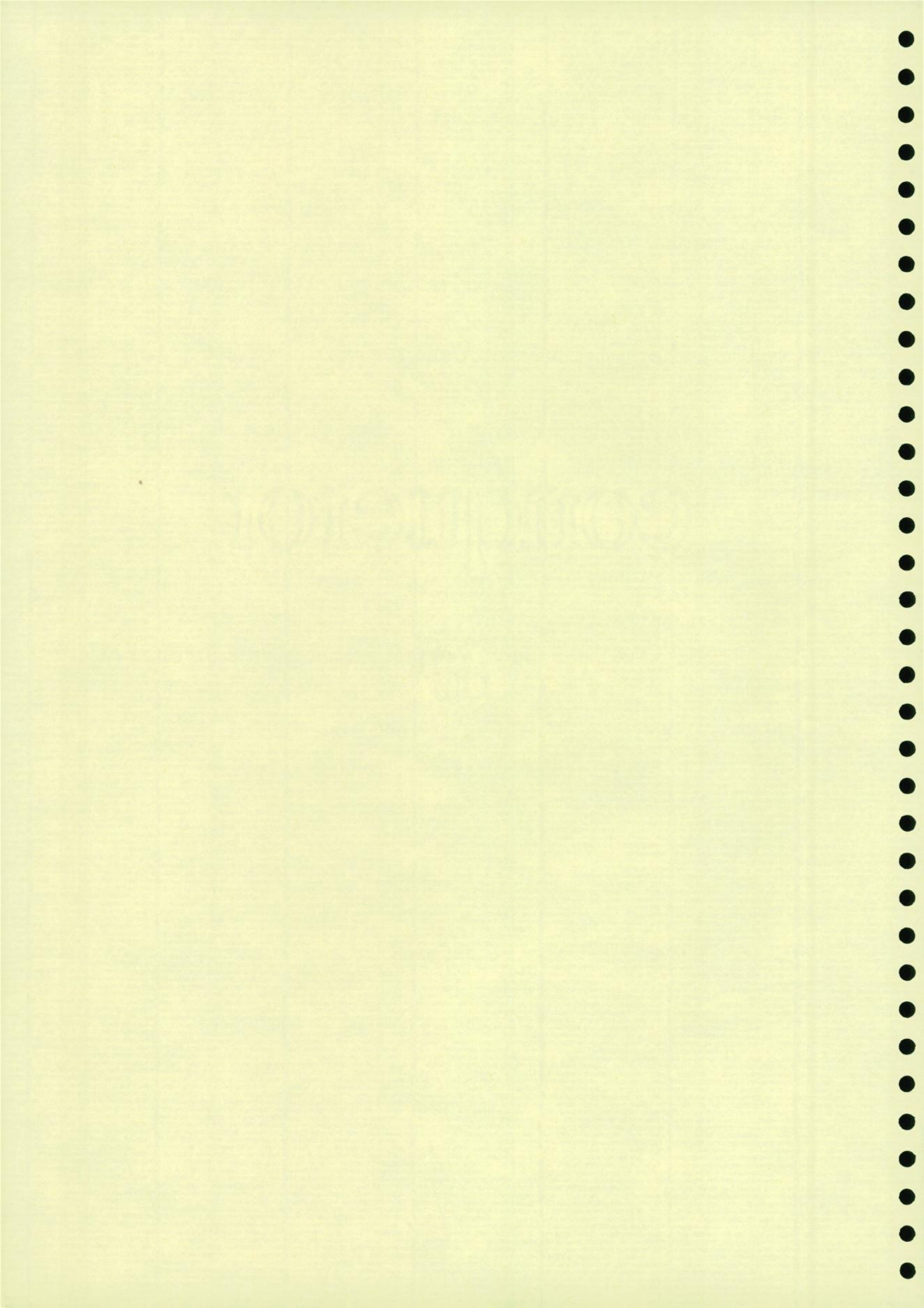
("The Arts in Education" - Sept. '85).



What the quotation is saying is that there are many more symbol systems or languages than verbal and numerical. It seems to leave a tremendous gap in the education of Irish people that they are not taught how to use other language types. However, when one talks about the visual language being different to the verbal language it is not only by the fact that it is there to see i.e. visual. The visual language is a totally different approach to communication. Again "The Arts in Education" refers to this:-

"Every art form uses its own particular materials from which emerges a distinctive realm of meaning. The ideas of painters are ideas in paint. A poet does not have an idea and then translate it into poetry. The idea is intrinsically poetic. The arts are not just ways of expressing ideas or self expression. They are ways of having and making ideas, and of making self".

Art, however has more to give to learning than just this. "Visual arts education relies more on the active involvement of the student rather than on the passive receiving of an existing body of subject matter. Visual thinking and curiosity are developed through sight (the education of visual perception), touch (sensitivity and dexterity), light (tone, colour and form), space (shape, form and location)



and an interaction with and mastery of the diverse materials of the visual arts".

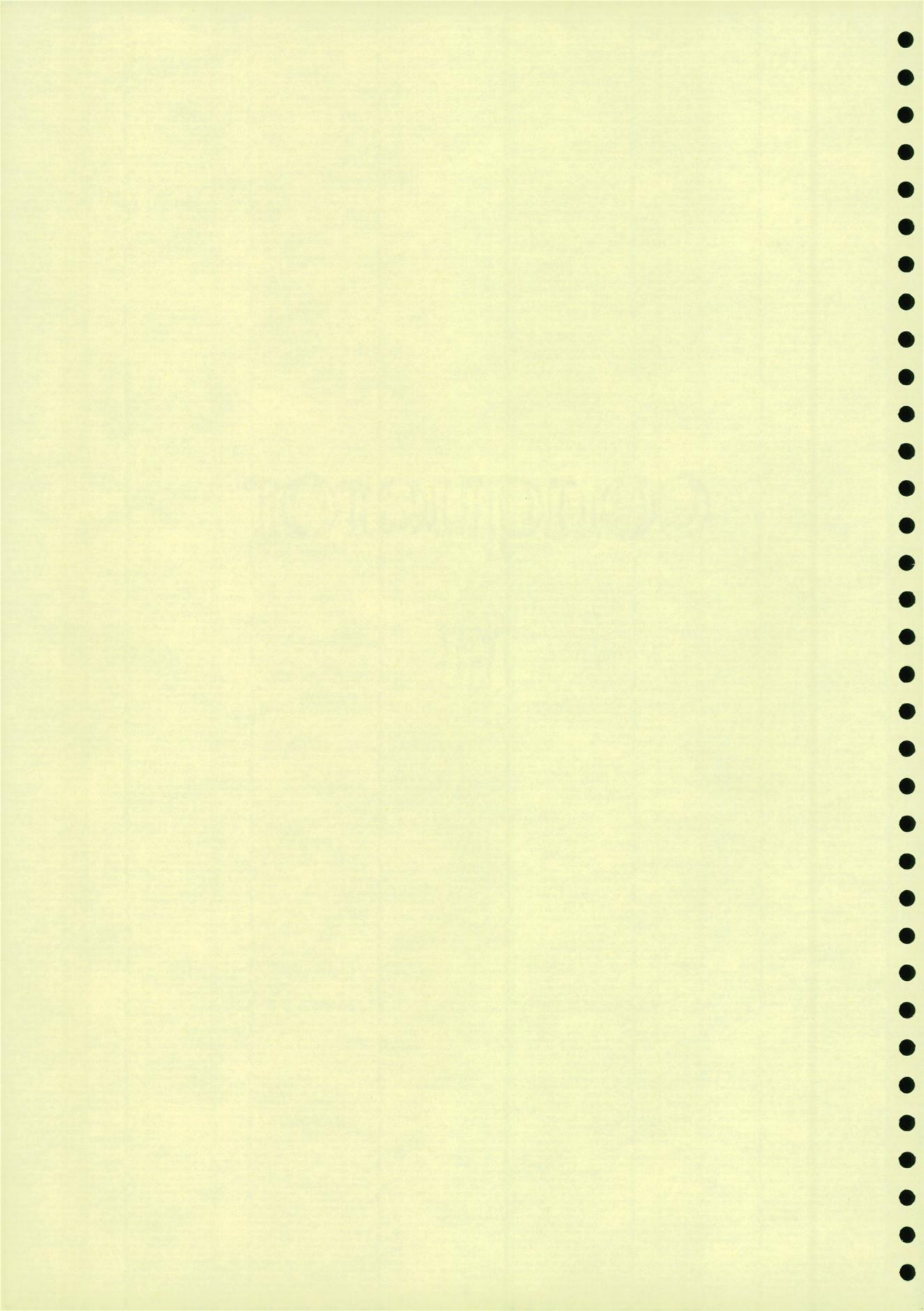
(**"The Arts in Education - Curriculum & Examination Board Discussion Paper '85)**).

And so art develops a wide variety of areas which are not really considered elsewhere. But it is not this alone; it is the entire approach, which creates a true learning experience for the pupils. They are actively involved in finding out the information they need to know. They learn to think for themselves and to make decisions.

"The visual arts differ from many other school subjects in that they do not seek to provide ready made answers, but to equip students with ways of working, to identify problems and to arrive at their own answers at their own pace".

(**Curriculum & Examination Board Discussion Paper '85)**)

This difference is evident in the approach of art teachers in schools to their subject. This could simply be because they are teaching in terms of different forms of languages, i.e. visual, aural etc. but in many cases it has been found that they have a totally different approach to



teaching and to students. What is it, then, that art teachers, in particular believe in?. What is their philosophy?.

"Art teachers look and dress differently, they think and see things in a different way, they hold different values, they use different teaching methods and approaches, they relate differently to students and they have a different perception of what their role involves".

(Sikes, Measor & Woods, 1985 "The Arts in Education" Research Studies).

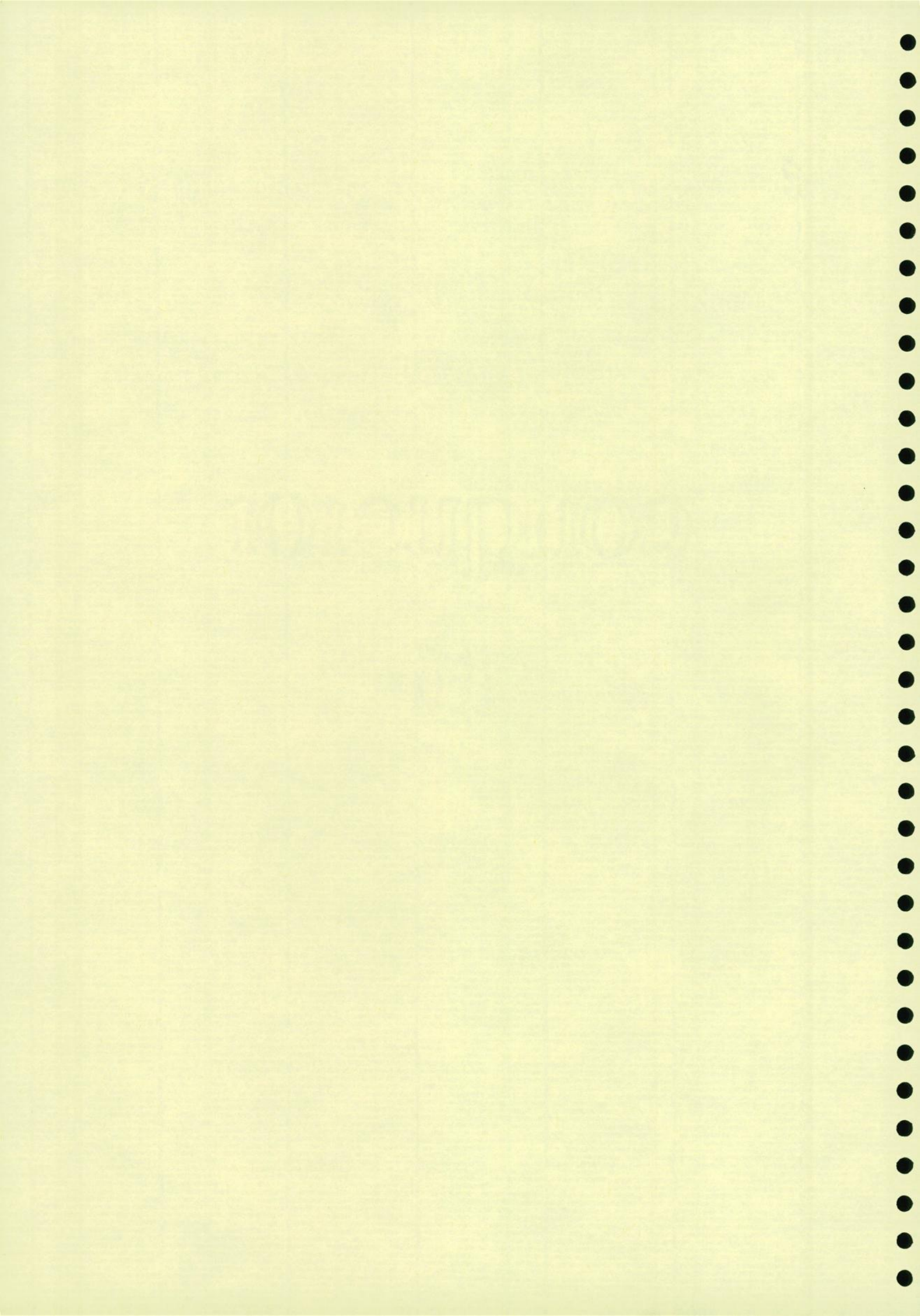
Art teachers also tend to enjoy their work and be relatively satisfied with teaching as a career (Sikes '86)

"I don't just like art, it's sort of my life it's very important to me I can't imagine life without it. Without it I'd be bored and when I'm not doing some work I feel sort of depressed, fed up' (Ann, 43).

"A lot of what I do out of school is wrapped up around art, because in a sense, that's part of my life". (Brian, 44)

"Art is incredibly important to me, in my understanding of the world". (Chris, 28).

(The Arts in Education - Research Studies).

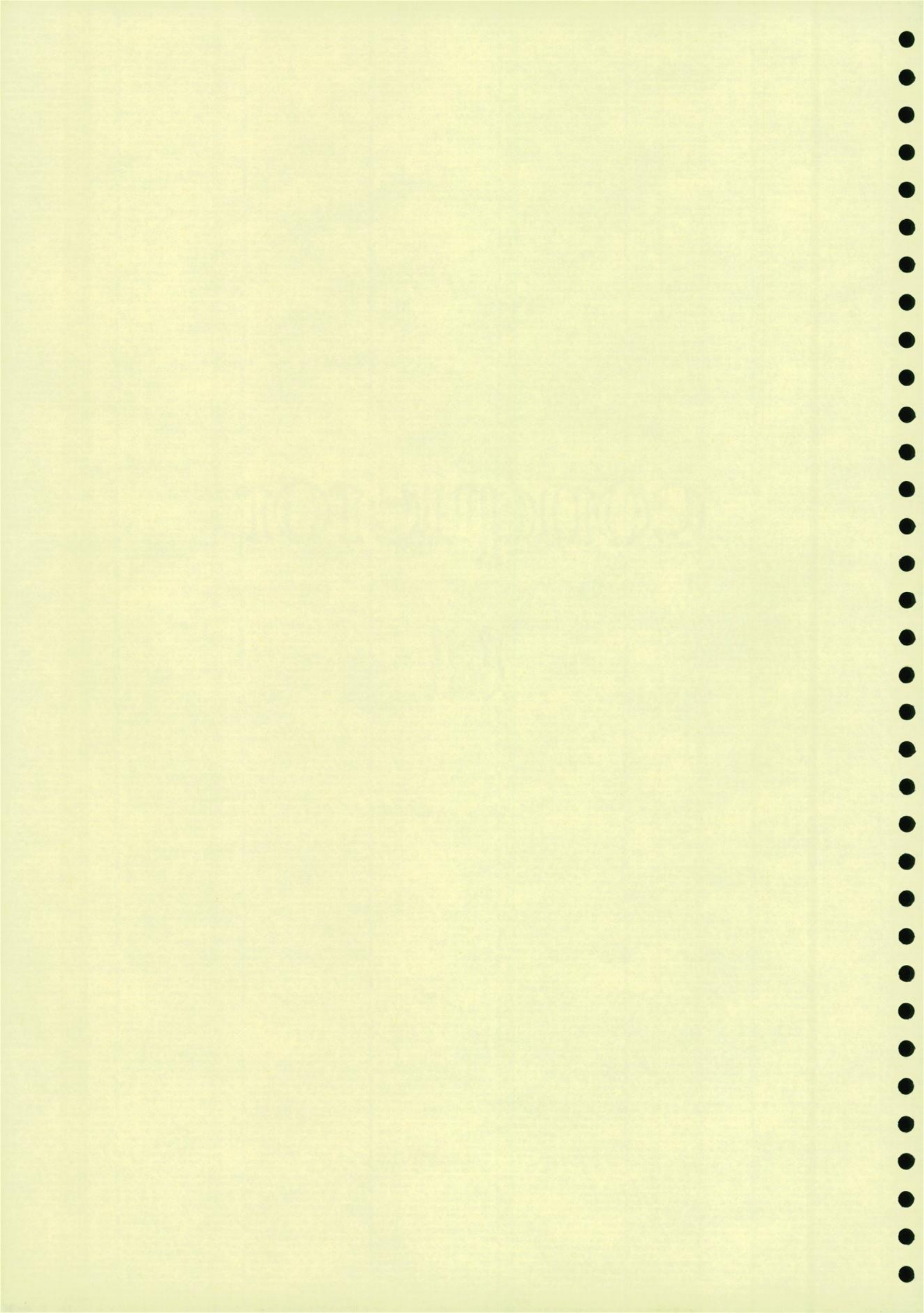


These teachers all felt that art was far more to them than purely their subject. To them, it was as much a means of communication as speaking, it was self expression, a form of thinking and a way of understanding. Perhaps this is part of the reason why they are able to communicate to the students in such a lucid way.

It is most improbable that every art teacher would have exactly the same aims and views on the role of the art teacher. However, those involved in the research studies of Sikes, Measor & Woods '85 (within the "Arts in Education" Research Studies) were bound by a common philosophy. They shared the aim "of offering and making art available as a means of communication, as a source of personal satisfaction and achievement, and as a way, or a valuable part of life".

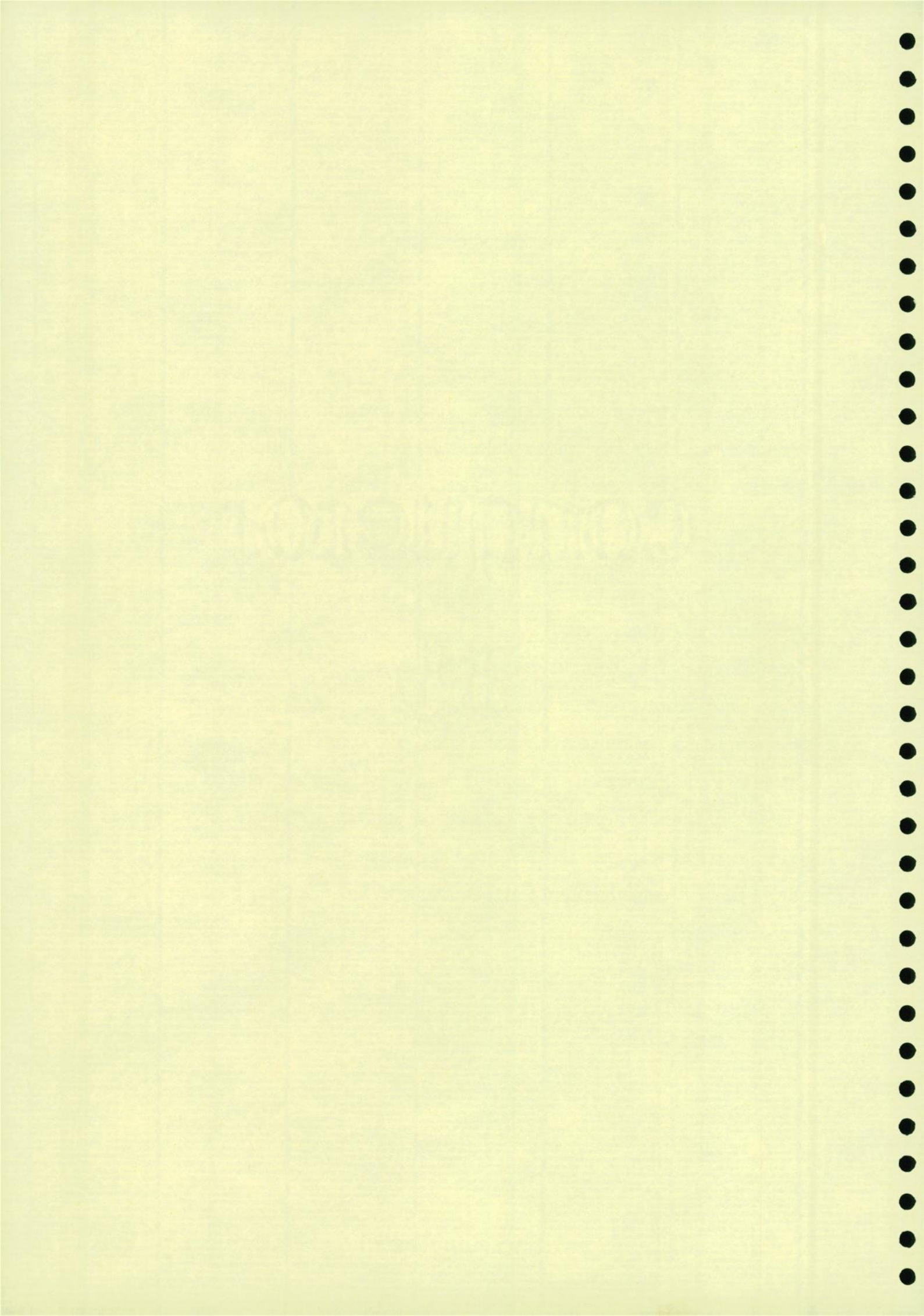
And so, perhaps, the philosophy proposed earlier is true. Art can be more than purely looking at pictures, it can be a way of life.

At this stage, I ask myself whether or not I too share this philosophy. Personally, I find that art has a lot to do with experiencing things, and it is through these experiences that we learn and grow. Furthermore, these experiences are not confined to the studio or to the



classroom or even to periods when working. They are something as common while walking the street as they are while painting.

Although art teachers did teach craft skills and techniques, they saw their fundamental job as drawing out, or facilitating the expression of, potentialities and possibilities already within and possessed by the child. By making it clear that their aim is to develop attributes the student already possesses, those art teachers are making a statement about how they regard them. The teachers' behaviour towards the student also reflects this and, it seems that students are more likely to be treated with respect as individuals who have something worthwhile to develop - rather than as individuals who have to listen to something and absorb it (in order to become worthwhile). Seen from this angle, it is the teachers' task to create conditions in which they can make the students aware of their own potential, and to find ways in which students experience art as communication, and self expression. Hence, in having a good self concept students are more likely to be able to appreciate what is around them.

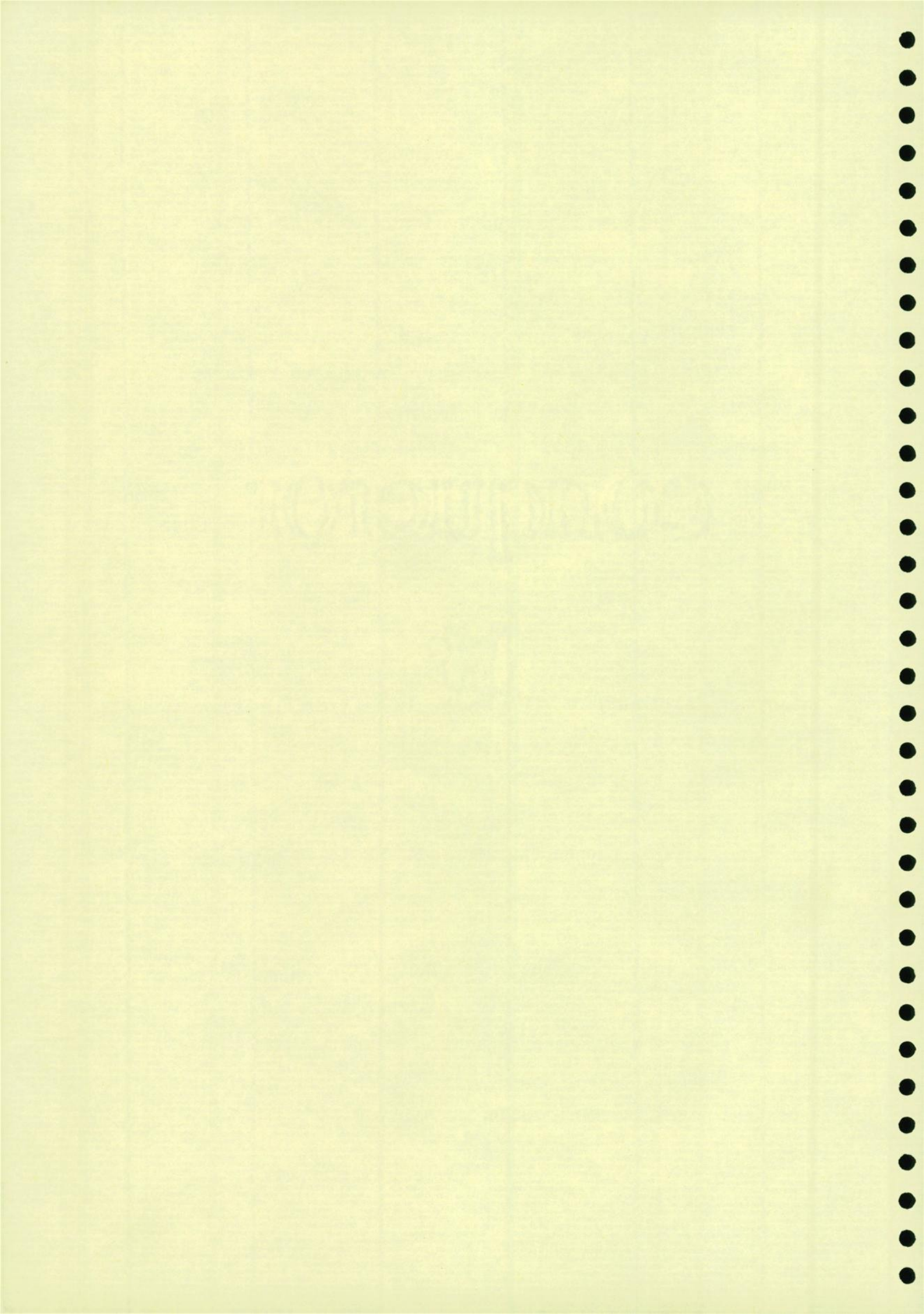


"Experience: Instead of signifying being shut up within one's own private feelings and sensations, it signifies active and alert commerce with the world; at its height, it signifies complete interpenetration of self and the world of objects and disorder, it affords our sole demonstration of a stability that is not stagnation but is rhythmic and developing. Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is an aesthetic experience".

John Dewey ("Art as Experience")

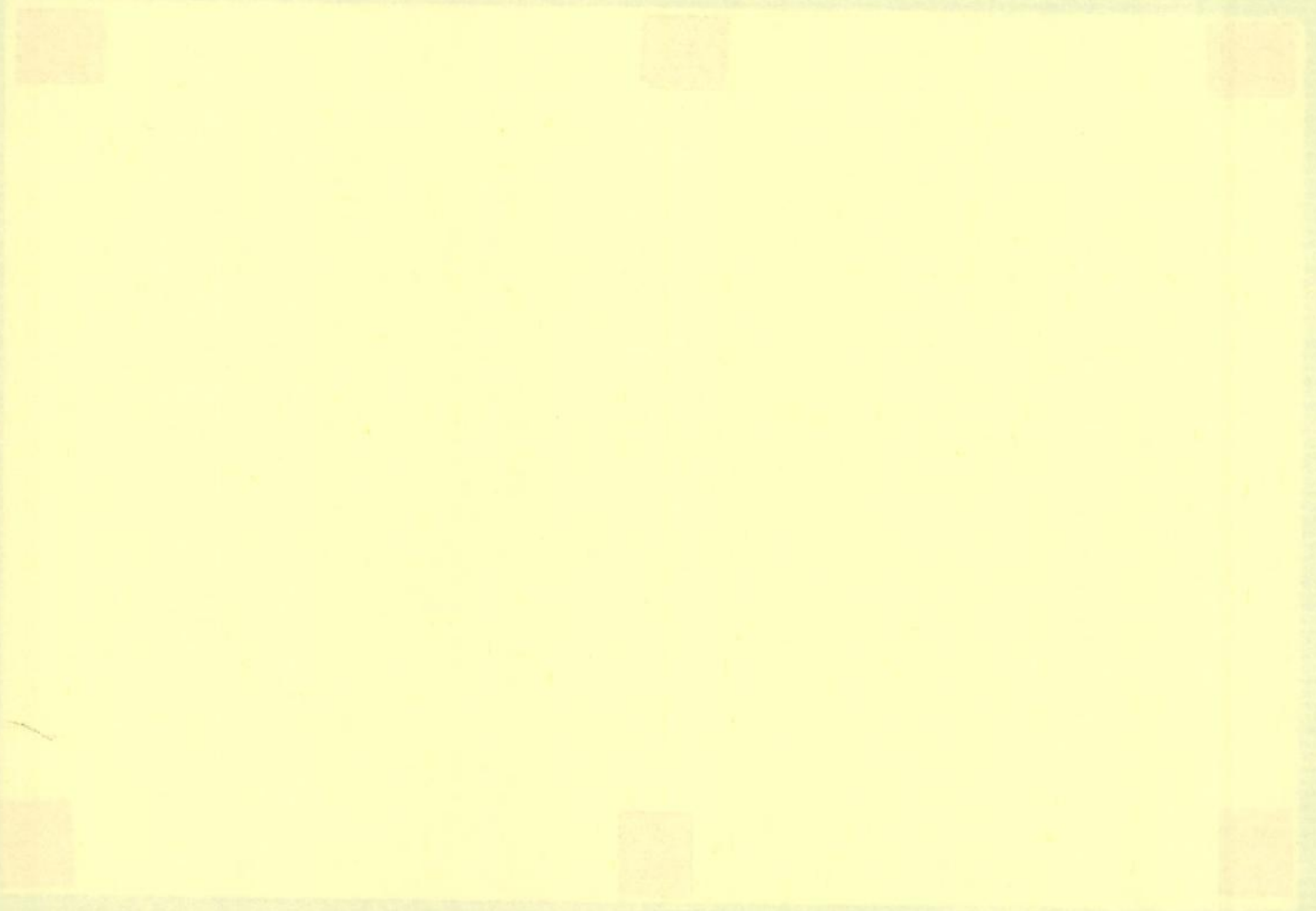
As we have said earlier, unfortunately many of the students in schools today are never under the tutorage of a qualified art teacher. A magazine, therefore, would be of great benefit as a supplement to the education system. It could reach an audience beyond the art room and would have benefits on two levels.

Firstly, it might encourage more students to become directly involved in art with the realisation that it is not as elitist as they might have thought. Secondly, it could give other students a better appreciation of the visual even if they never took any more active participation in the subject.





Working in the Classroom



THE CLASSROOM

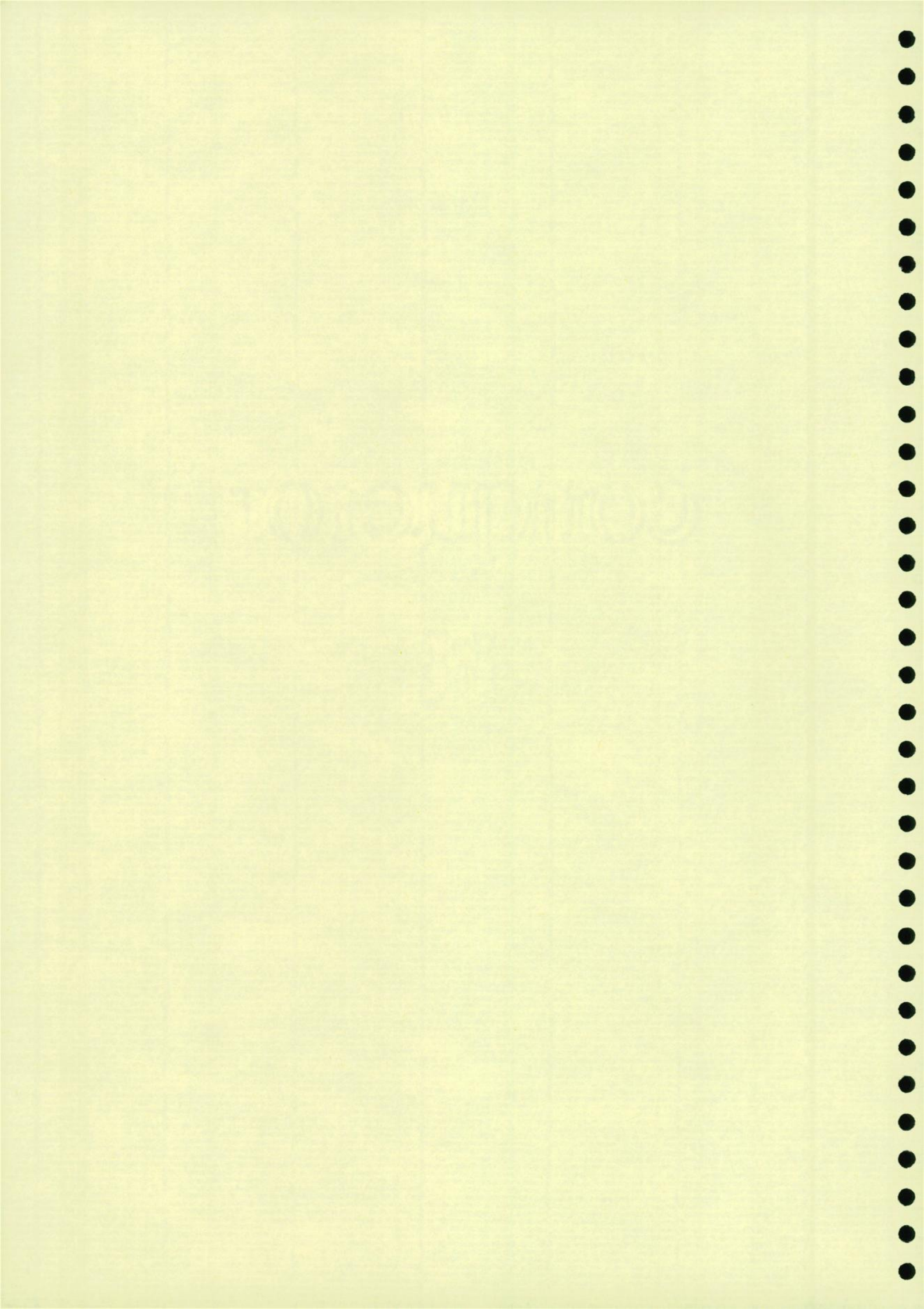
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THE CLASSROOM

In relation to the kind of new understanding which I was developing in my own personal project, I felt that it would be of educational benefit to one of my classes to look at the same sort of problems as I had faced. The class with which I chose to undertake the project was a first year group and because they were so young the product they were to work on had to be simplified.

It was decided that they should make a storyboard. There were thirty-five students in the class and each one would work on one step of the story. The story was about winning the lottery and was made up of 35 pictures which all fit together to make a visual story.

There were a great many reasons why I chose to do this project; however, there were four main aims and I felt that the storyboard fulfilled these in a very successful way. The first of these aims was that the pupils be introduced to the idea of a visual language, that they should begin to understand it and explore the possibilities. Through making and telling a story purely in pictures, I hoped that the girls would begin to understand that words were not always needed to communicate with somebody else.

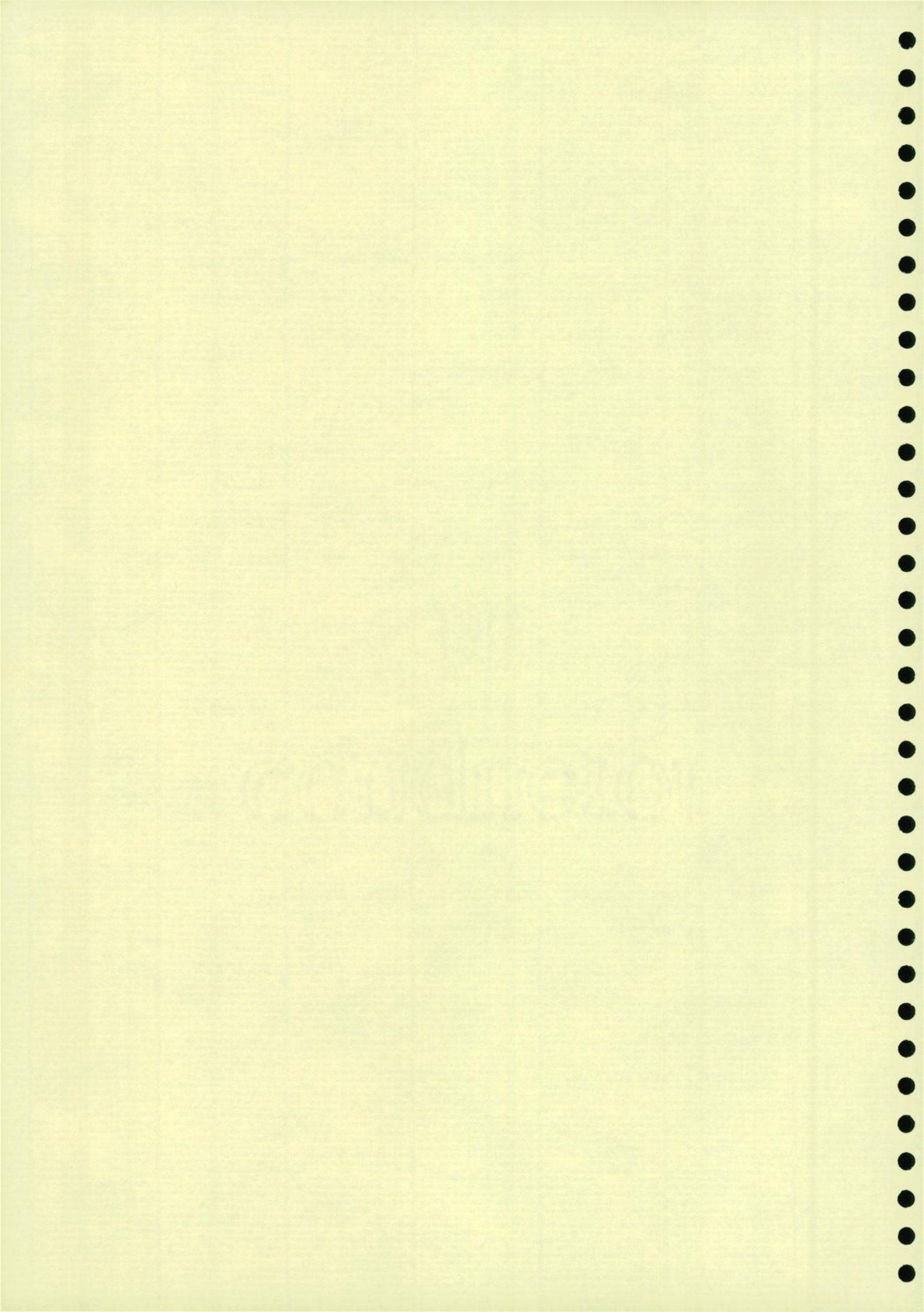


The next aim was that the pupils learn through experience and that the project begin at their own level of experience and then grow from there. Again, I felt that the magazine or comic was something which they all would have dealt with before and therefore be comfortable with.

The third aim was to improve the pupils ability to see. Initially the class's level of perception was quite low and they were inclined to draw and look at things in a very simplified manner. Through the research for the storyboard I hoped that these levels would improve as they looked more often and in more depth.

Finally, the last aim was that the girls should become more aware of their own environment and again I felt that through the storyboard they would be continuously drawing from their environment, as my own magazine did from mine.

In order that the class would find the problems of realising these aims more approachable, they were broken down into smaller sections or objectives. There was at least one objective for each week, and as each objective was achieved another step was taken towards reaching the aims of the project.



If we look at some of these objectives we can begin to see the gradual approach to the aims of the project. For instance, one particular class was based on facial expression. The objective was to develop an understanding of facial expression and the individual. In order to achieve this the girls had to look at each other in a very indepth way. They had to consider the sort of expressions they themselves might make and the sort others might make and how it is that these differences make us individuals. Through drawing these expressions they had to look and see in a lot more depth than purely a glance would give them. Furthermore, through describing a particular emotion visually, they began to communicate through the visual language.

I found that there were a lot of objectives which I had to cover with the girls before they were going to be able to approach the storyboard successfully. In order that all these objectives should slot together, a scheme of work was written for each term, showing the order of classes and what each student should know and understand at the end of each term.

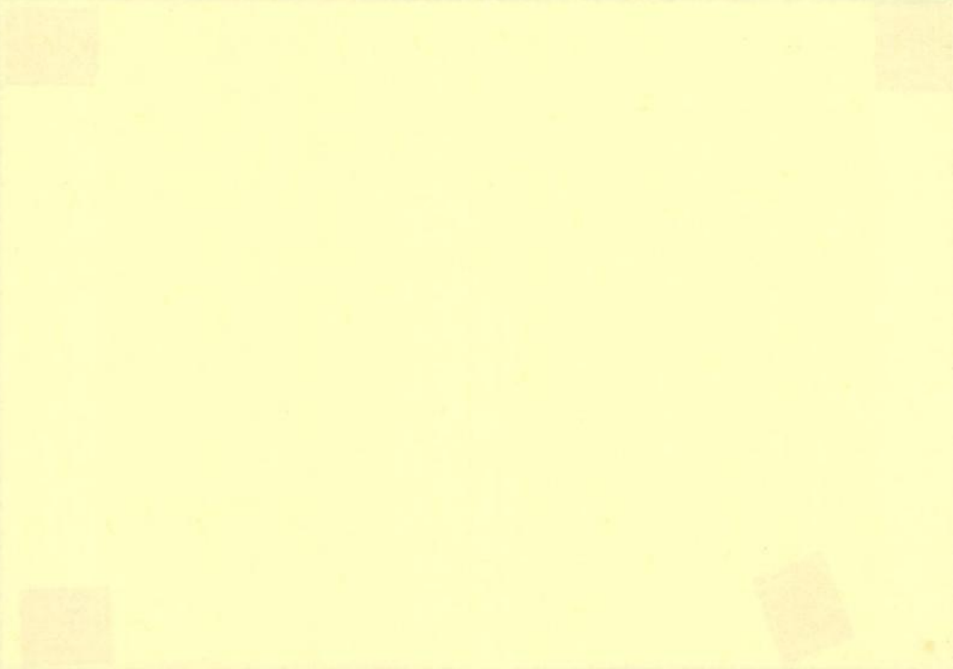
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The Girls examining their work so far



Continuing the Work



Within the scheme some of the areas which I felt they should look at before making the story board were:-

1. Life Drawing:

I felt that the class needed some introduction into how to approach the figure since many of their sections in the story would be figurative. It was difficult to introduce life drawing in a way which they could find manageable. Finally, I decided to start using purely silhouette, where the model was behind a screen. In fact this worked particularly well because the class were able to come to terms with the proportions of the figure without getting too confused with its form. From this starting point I was then able to develop the life drawing with the use of gestural drawing and central line.

2. Depth:

The concept of perspective and depth was one which I was going to have to introduce. Again most of the images in the storyboard were bound to have a foreground, middleground and background. Once more, it was important that the subject was simplified. Initially it was introduced through the figure. The class used

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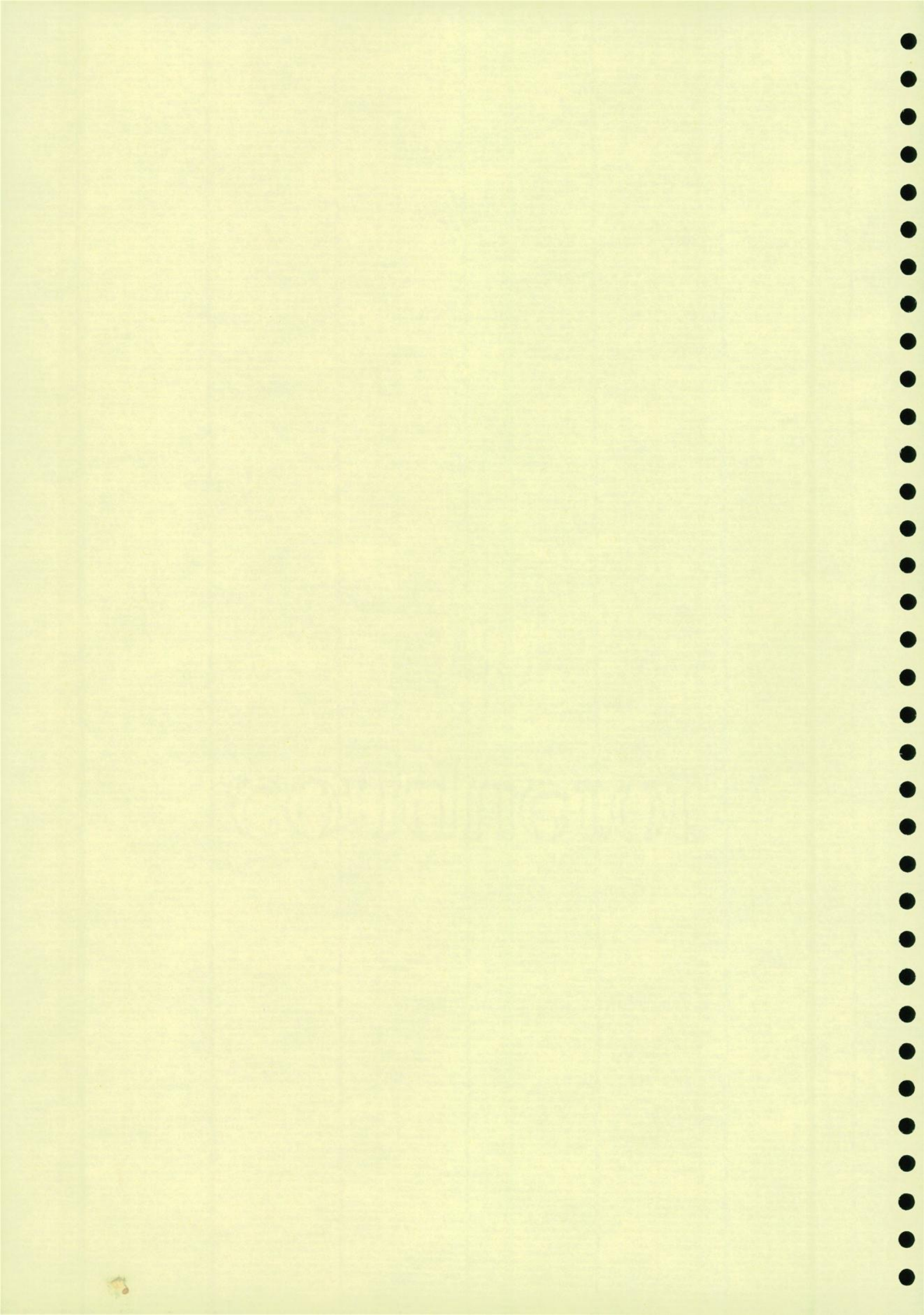
stencils of different sizes to explore what happens to the figure as it moves further away. They then transferred the knowledge they had learned to the classroom and discovered how to look for the direction of lines travelling away from you. The class developed a very simplified view of perspective. Nevertheless, I felt it was worthwhile to give them an introduction to the concept of depth and this concept would also improve the quality of the storyboard.

3. Shape:

Shape was much more directly related to the final project in that the storyboard was to be made in shape. This was a difficult concept for the class to grasp because it needs the maturity to be able to break form down into much more simplified shapes. Initially the class found it very difficult; however, later in the context of the storyboard, I was to find that in fact they understood the process.

4. Colour:

As the storyboard was to be produced in colour, it was important that the girls have an understanding of how colour is made up and how one colour relates to another. I began the process by encouraging the class to purely

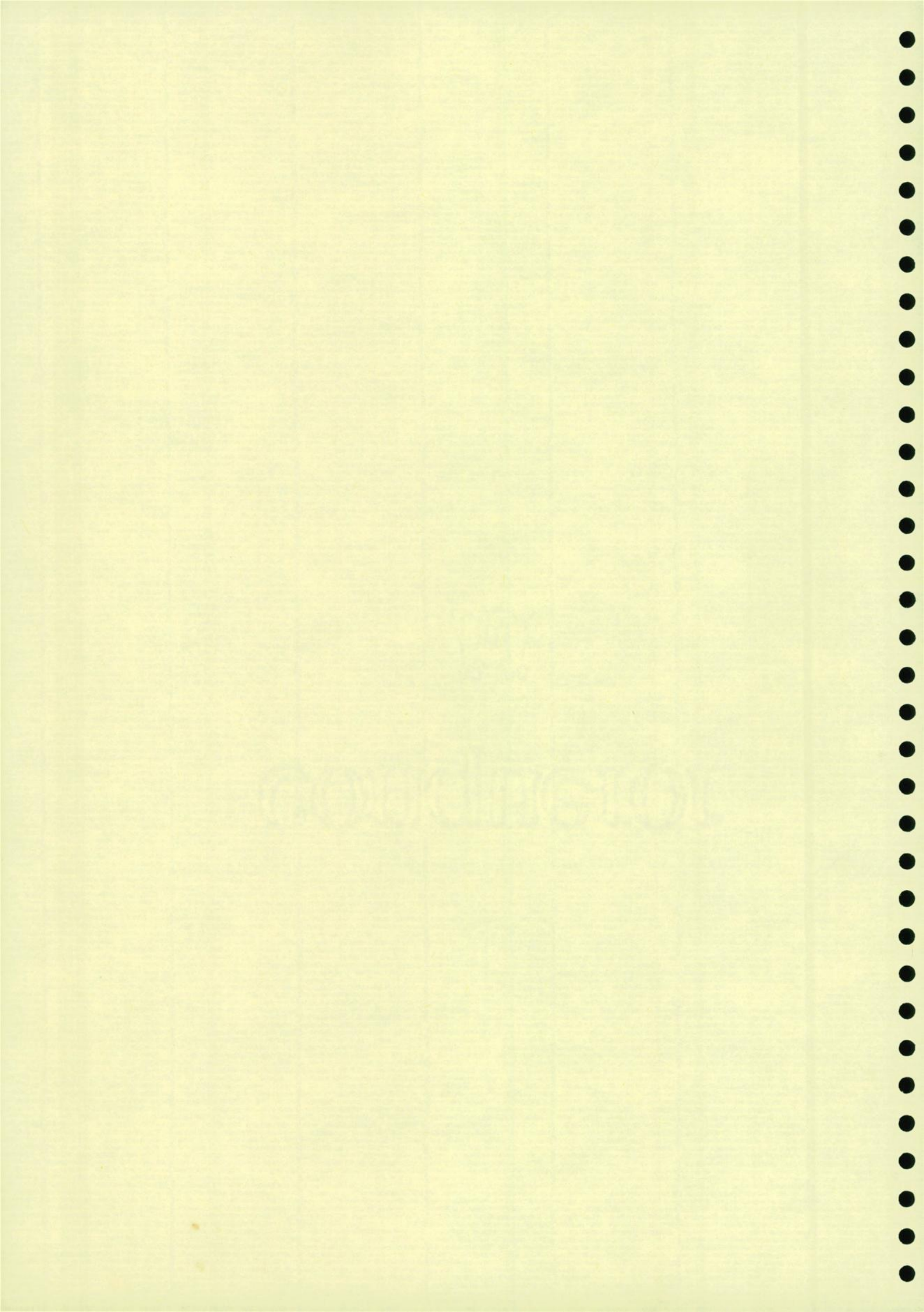


mix the primary colours and to discover what sort of tones they produced. This activity served to motivate the class to colour. I was then able to develop the concept further by encouraging them to look in great depth at colour, tints and shades. One area which I felt was particular important to look at was the idea of advancing and receding colours. This was an area which they needed to cover before doing the storyboard because this would accentuate the illusion of space.

5. Composition:

Composition was also an idea which the class would need to experience before attempting the storyboard. Having explored all the other concepts it was essential that the girls learn how to link them together in a way satisfying to the eye. Selectivity was a crucial element of this part. What did they need in their picture to tell their step of the story?. In this way composition was very much part of developing their skills of communication too.

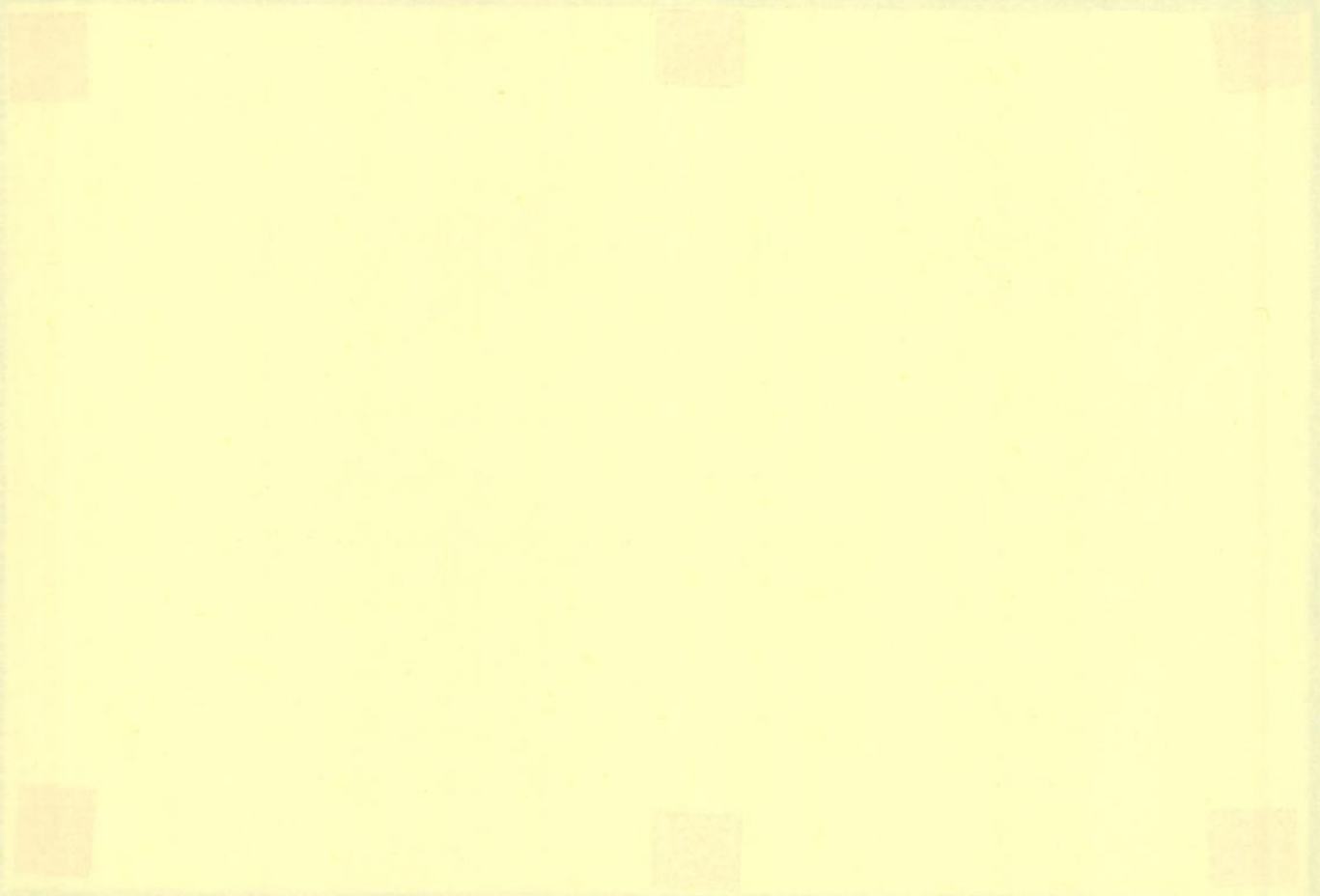
It was decided that the final storyboard be made from coloured paper rather than paint. In this way the individual pictures could be linked through an exact continuity of colour as well as the storyline.





Working in the Classroom

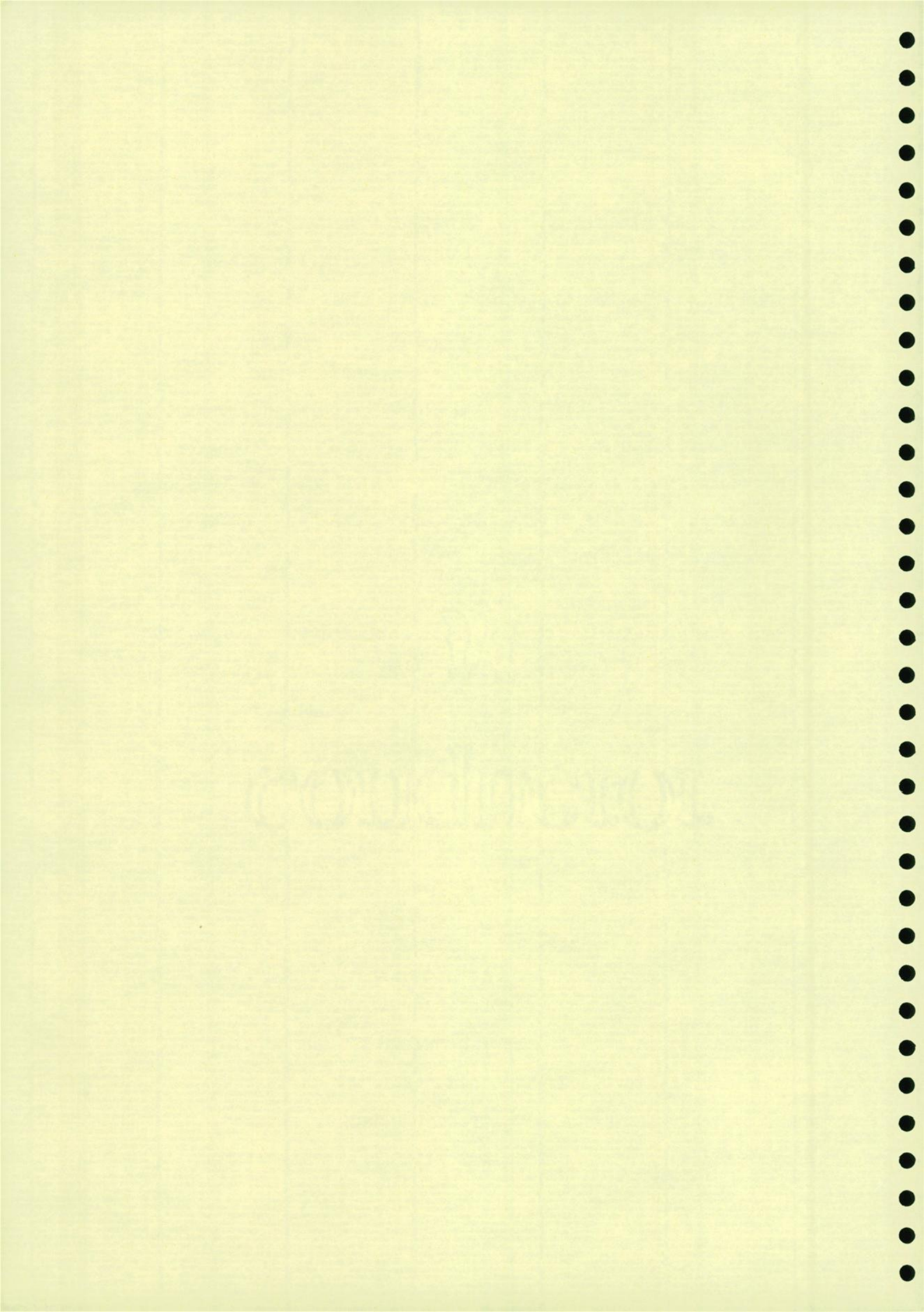
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The way I had visualised the storyboard was not how it eventually turned out, because of the fact that I had worked on a magazine myself and especially because I had worked alone, I expected the storyboard to have much more unity than it actually did in the end. I had envisaged each step using exactly the same characters, however, in reality each step was an individual picture. Nevertheless, the result still communicated the story in very clear visual language and the storyboard had a charm that the one which I had imagined just didn't have.

I was very pleased with the final product and the entire process because I felt that class developed and grew a great deal over the year. Because of the link between one picture and the next they developed a relationship working together which they had not had before. This relationship continued outside the project. They discovered the benefits of working side by side with others, as I had through experiencing it.

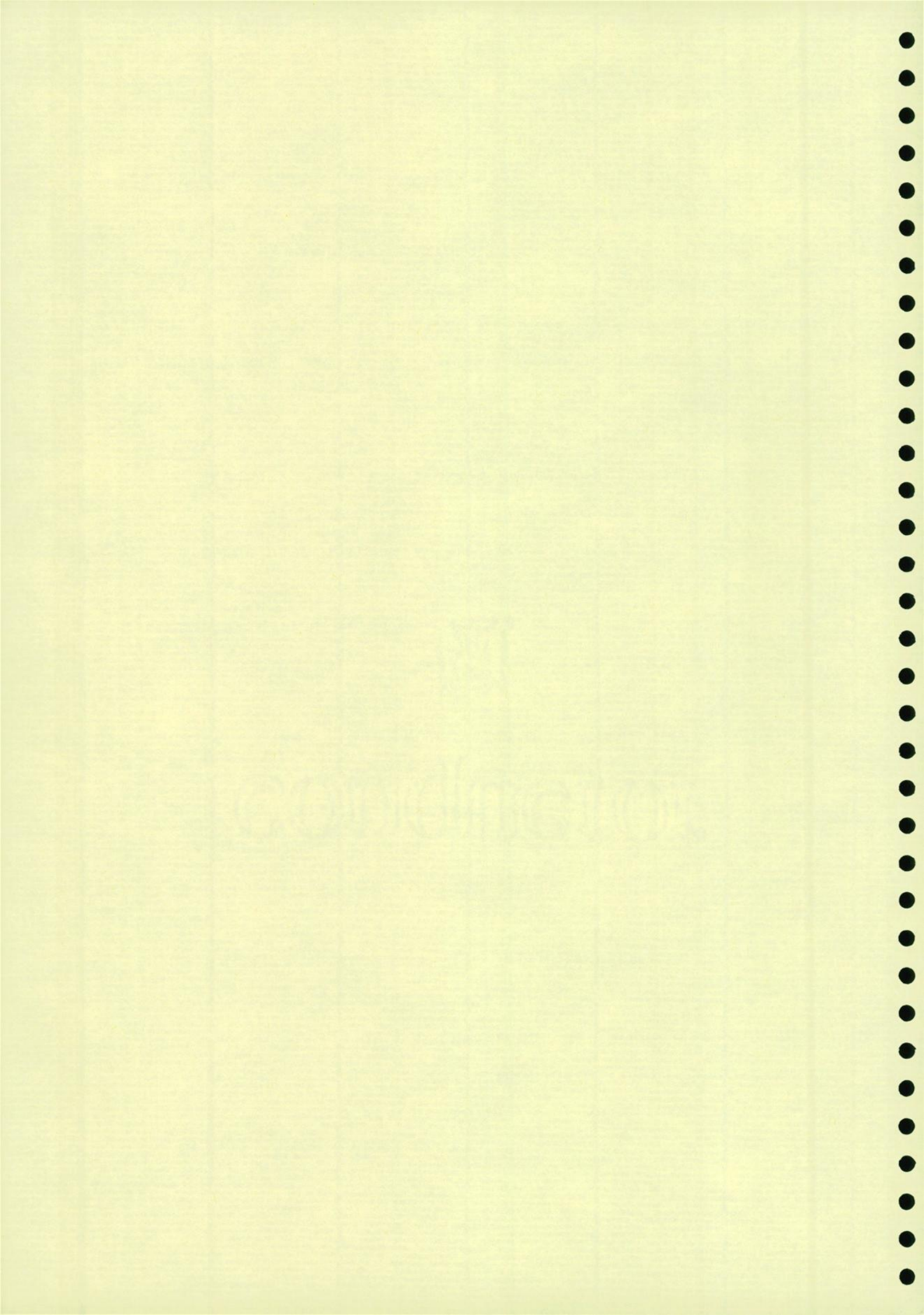
Apart from the communication the class achieved through the storyboard, they also developed a level of visual communication in much of their other work also. Initially, they had often included words and descriptions on their pages. However, this gradually faded away as the year progressed and their imagery became more communicative.



Overall, I feel that the class has matured a great deal since they started the year. They tend to make more judgements on their own about their work, where originally they would almost always ask me. They also seem to think more often about what they are drawing or saying. They make much more informed judgements about things and they include these judgements within their work.

I also feel that I developed a great deal as a teacher over the year. Not only did I gain confidence in myself, I also became a lot more certain of my own approach and philosophy to teaching. I felt that wherever possible it was better for a child to learn from his/her own experiences and so I thought that it was my duty as a teacher to facilitate them. Of course, I realised that this method of teaching is not always appropriate; however, where relevant I used it. I feel that the results have shown that in fact the girls did learn a lot and furthermore, that they enjoyed the processes which they explored. Having experienced this, I hope that they are less likely to forget it as adults.

I also found that working directly from the experiences of the class and their culture made my job a lot easier. They found it much easier to understand concepts with which they were already familiar in some way. This familiarity also created a very effective tool for motivation.



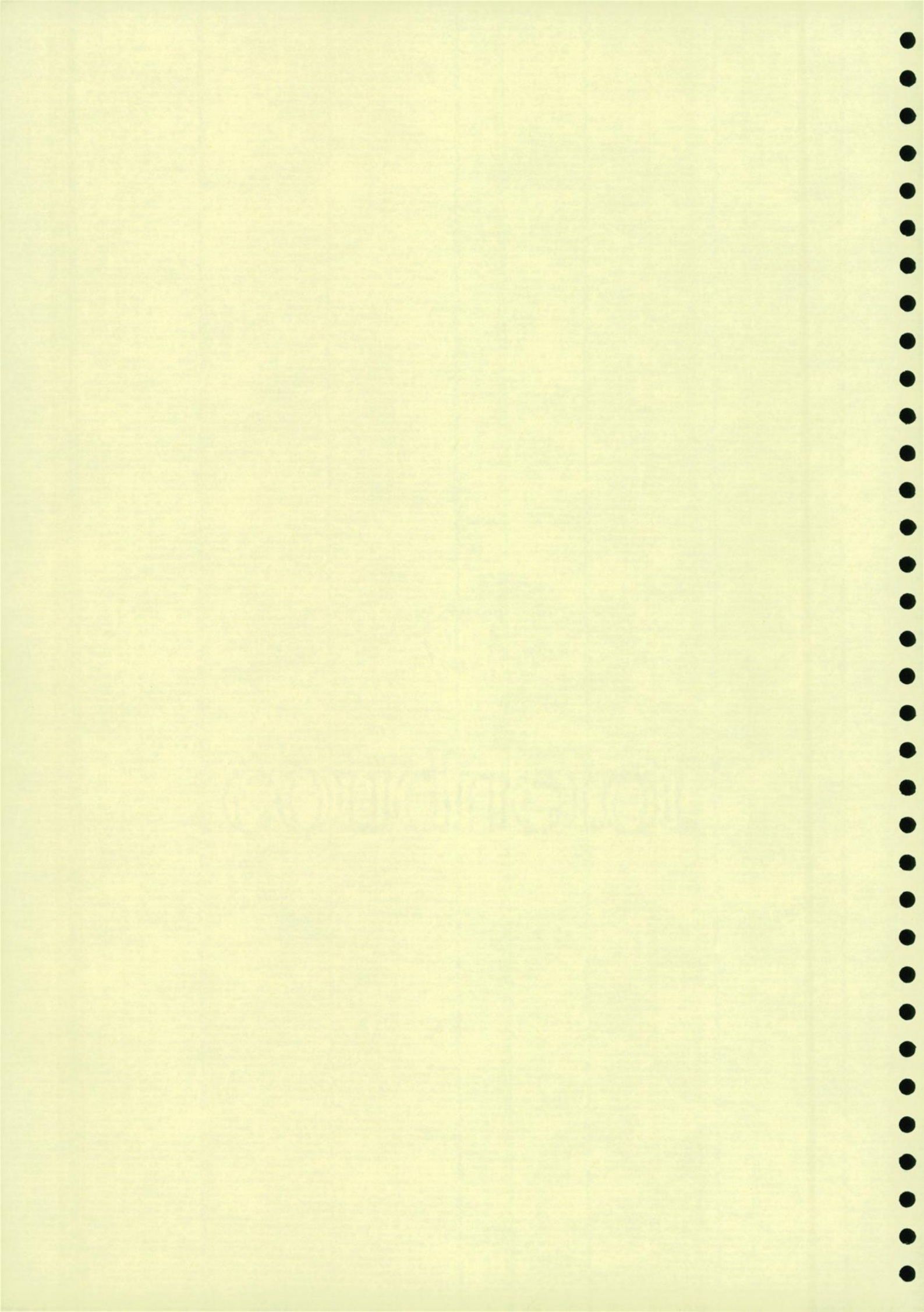
In general, I was very pleased with the project. However, I feel it was the process through which the girls achieved the aims which was more important. Any project developed along a similar line should be successful.

"It is essentially the ability to learn from experience, the power to retain from one experience something which is value in coping with the difficulties of a later situation".

"Art as Experience" - John Dewey

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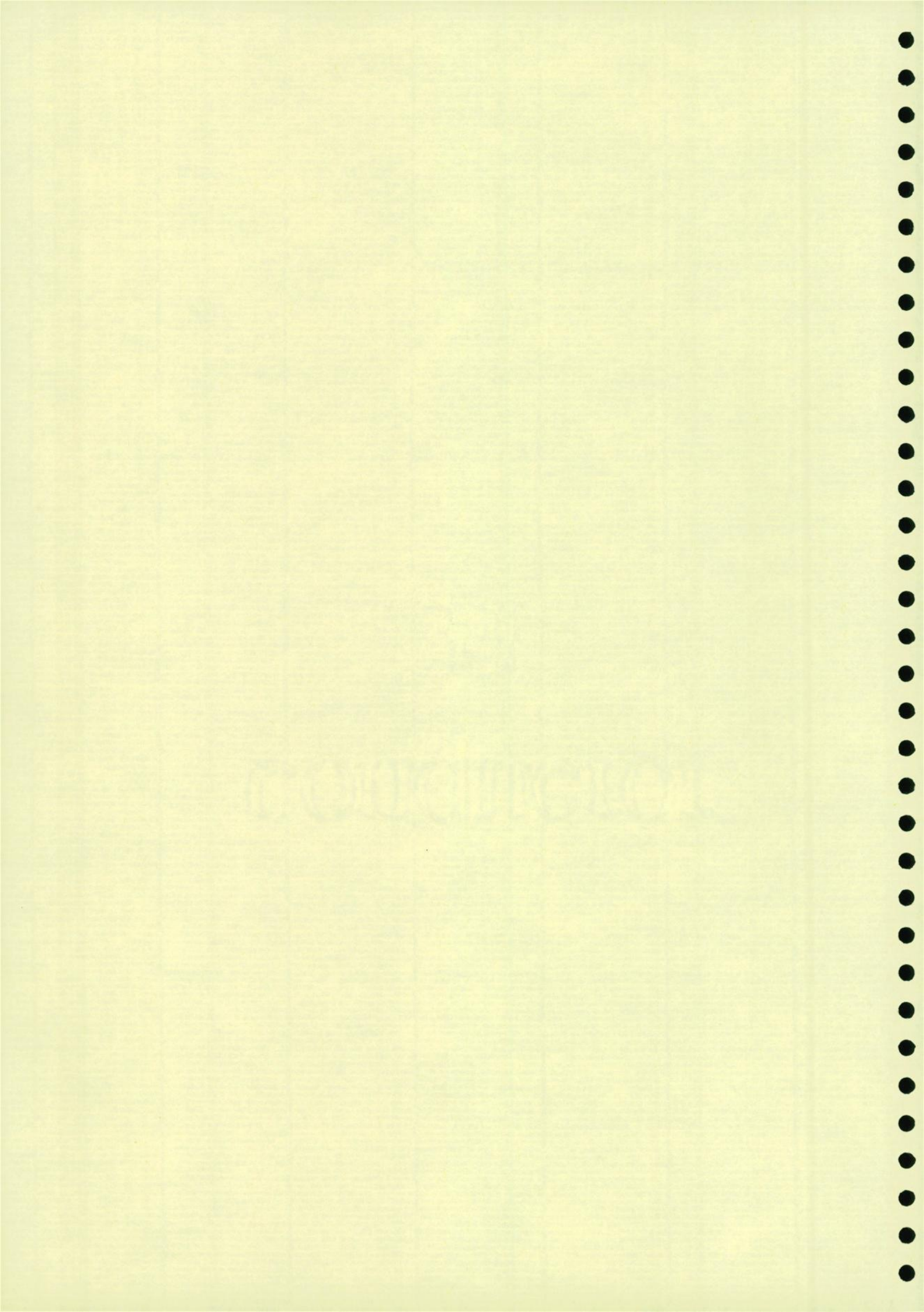
CONCLUSION



CONCLUSION

Throughout the year, while working on my own magazine and while guiding my class through their version of it, my thoughts and understanding of the magazine developed a great deal. Having studied the work of John Berger and of John Walker, my thoughts were confirmed that infact there was more than a tentative link between oil painting and the mass media. More often than not they use exactly the same language to express very similar messages. The discovery of this was a very important one for me because it suggested that the magazine had a capacity for use within the classroom. This is a very significant discovery because it means that art does not always have to be tied to the Great Masters in the gallery, with which the average school going pupil has very little contact.

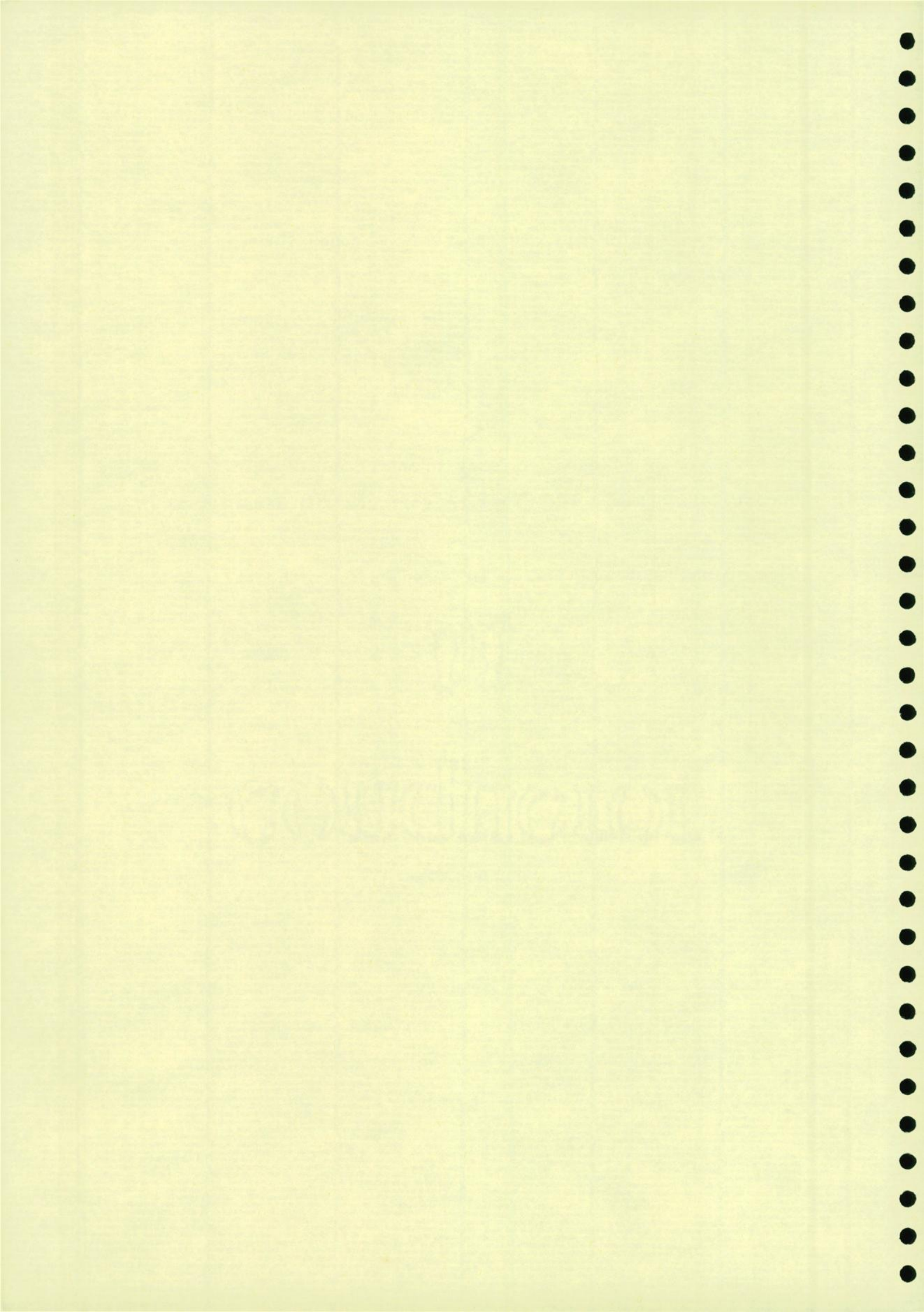
It was for this reason that I used the project in the school. In many cases, it is difficult for pupils to come to terms with new concepts because they have little or no experience of them. My plan was that I should use the magazine as a common link between them and me, and develop the new concepts from there. I found that this worked in a very successful way. Not only did it make my work easier because the class understood things quicker but it meant that they were creating something from their own culture and era. They had a true learning experience. Thus



the work that I pursued with the class was confirmation that in fact the magazine did create a very strong link for me with the class and promote learning in a very beneficial way. This is not to be regarded as evidence of the suitability of any magazine as a vehicle for learning in a broader sense.

However, all my research already provides ample evidence to support this claim. The magazine does use the same visual language as the work of the Great Masters, and this visual language has much to give to Irish education; an awareness of the environment, a development of self concept, a means of communication, a way of life. Of course to be a vehicle of learning such as this, the magazine would have to be very specially designed. It was these goals which I was trying to achieve when designing my magazine. Any magazine that is successful in reaching these targets would have every chance of attracting the student reader and having done so contribute to his educational experience.

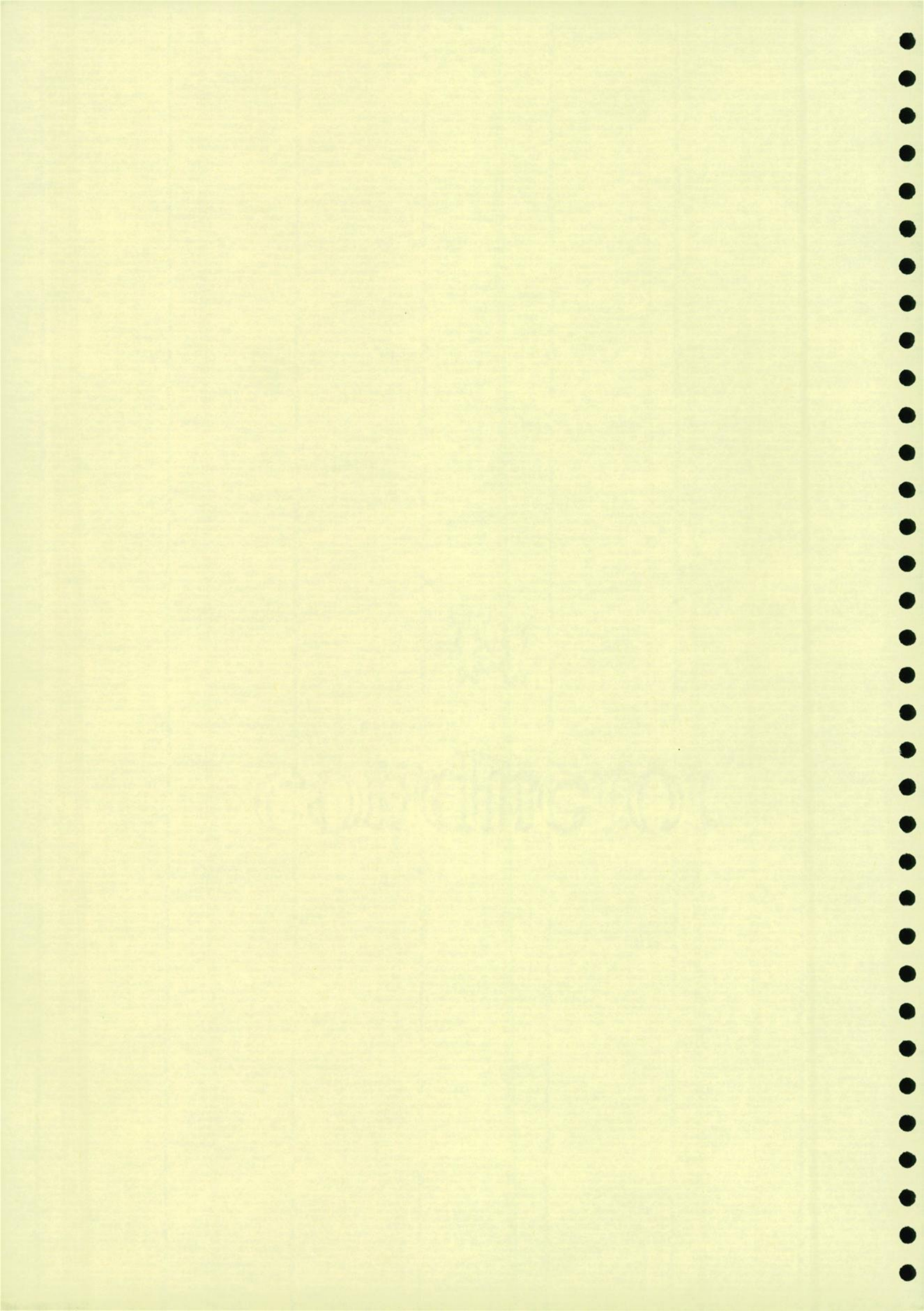
Moreover, such a magazine could also seize the attention of the non-art reader, who unconsciously would be exposed to the visual language and the gaining of knowledge from it. Furthermore, they may receive another benefit in the shape of the beginnings of a new interest in art. They may also



develop from this initial exposure as they begin to realise that, infact, the visual language is as valid a means of learning and communicating as text.

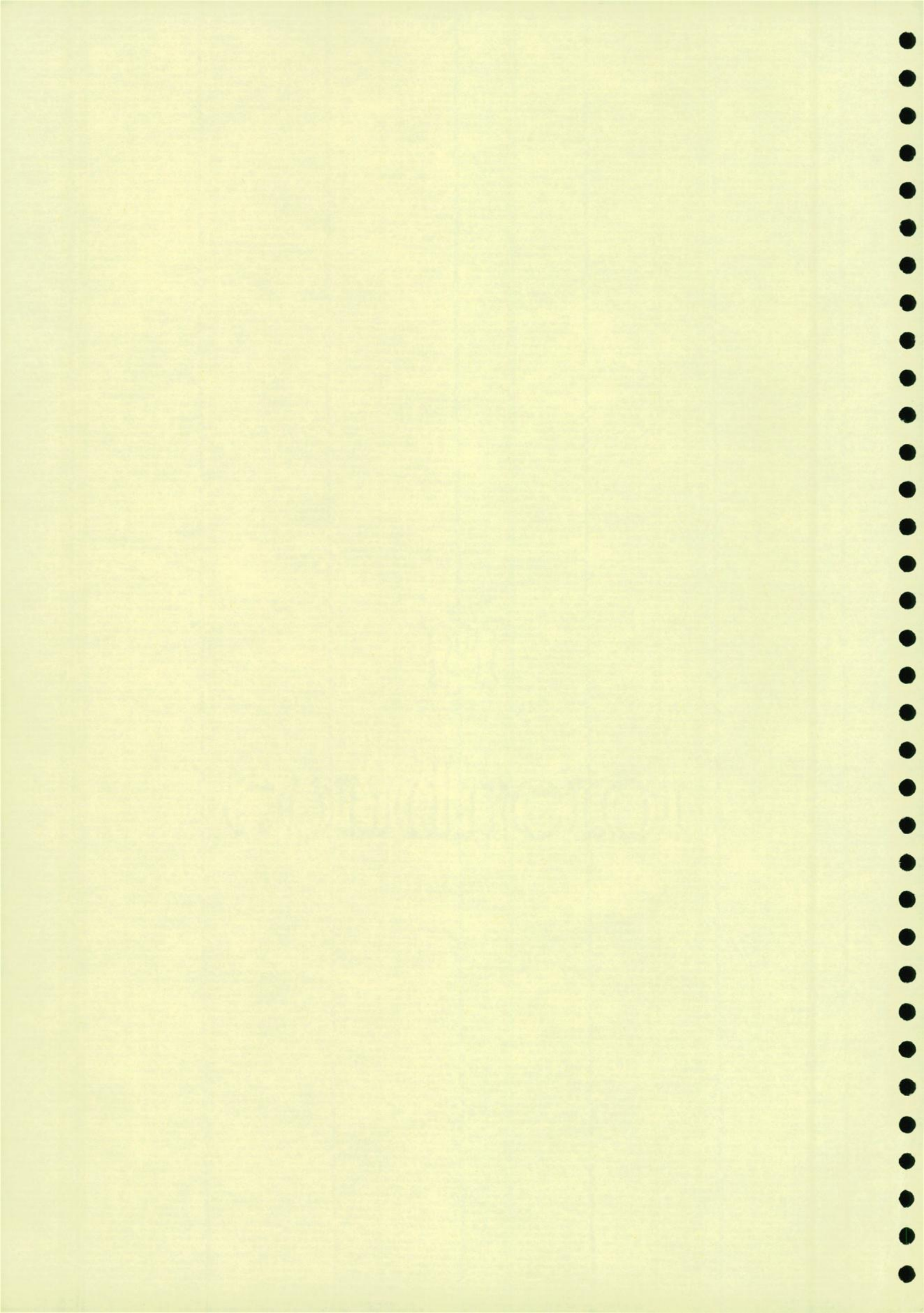
In a similar way this was what I was trying to achieve with my magazine. I was endeavouring to reach beyond the art room, to those who are never in contact with the art teacher. Hopefully, with its attractive visual appearance and interesting subject matters the magazine would have as great a stimulation for them as it would for art students.

It is slightly ironic that the development of education itself has depressed the role of art. In earlier times before reading material and reading ability was freely available, art and the visual played a much greater role in learning. However, as text and printing developed, reading seemed to overtake the visual. Perhaps now is the time for the value of the visual to be reappraised in view of the fact that it clearly has a large role to play in the Irish educational process.



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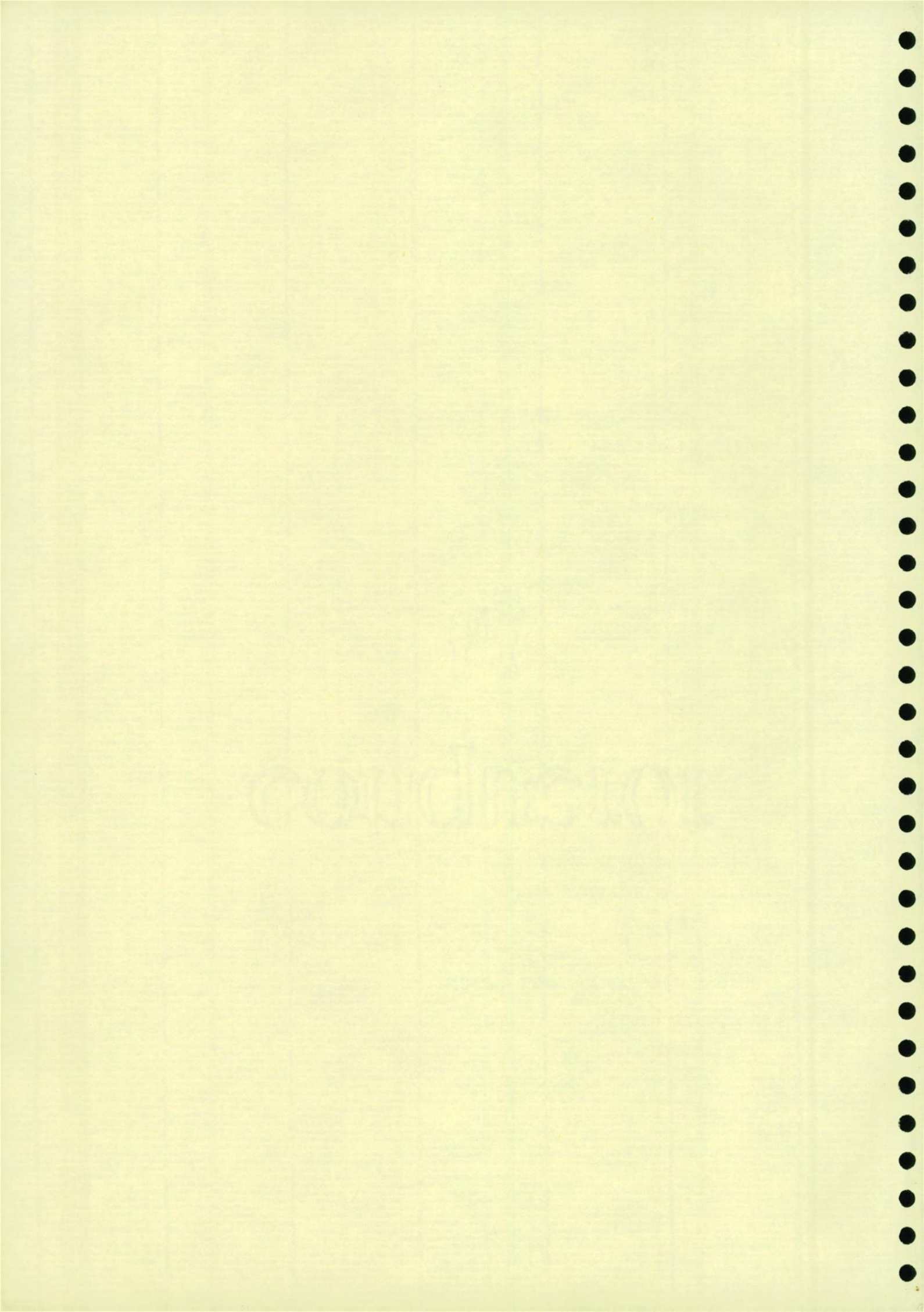
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