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THE NATIONAL COLLEGE OF ART AND DESIGN

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TOOLS IN PROCESS

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by

BRONA MOLLOY

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FOOTNOTES

11

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## INTRODUCTION

### TOOLS IN PROCESS

I chose the title Tools in Process to describe my personal project and class project. Art revolves around tools - the personal tools, the brain, hand and eye combined with actual tools to develop a skill and produce a product. These tools and the resulting product are needed for the learning process and for growth to occur. All the tools are linked and interacting, steps of learning lead to further learning steps, one is continually growing. I chose an educational magazine as the medium for personal expression and communication. The evolution of my personal style came from; Miro, New Spirit and Neville Brody's work in The Face magazine. To examine the process of development in a historical context I looked at Vogue Magazine and how it used typography and illustration.

After evaluating my influences and calculating their value in my own development in my personal project, I was able to use the information in planning my class project. I describe the educational value of the class project and the source for the design process.

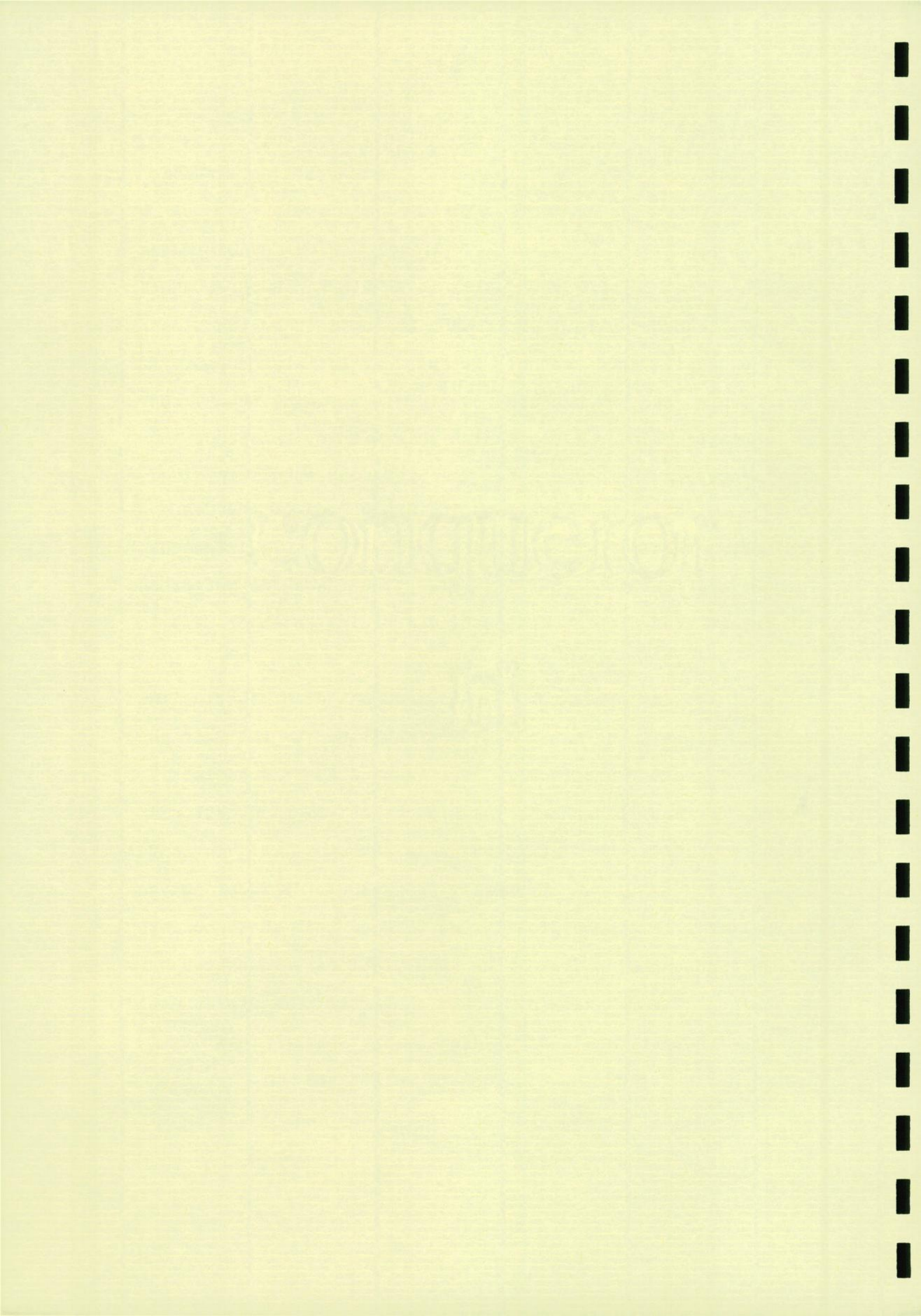
The final two chapters evaluates the educational experience of the class project, and how it connects to my own personal project and I draw final conclusions about the value of the entire experience.

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CHAPTER IThe Evolution of an Educational Magazine

The vehicle for my personal project is an educational magazine, to be produced entirely in black and white, but to have enough visual excitement to engage the attentions of the pupil and teacher in the Post Primary School. I chose this project because Graphics is my major study, and as an Art Teacher I could link this with my knowledge and experience of the classroom. The different stages involved in the production of the magazine are common to any design process, receive the brief and its requirements, incubation, thinking period, collecting ideas for articles and layout, researching and putting articles together.

As part of my research I visited Designing magazine in London. Designing is a magazine published by the British Design Council specifically for second level schools. I wanted to see firsthand, the production of an educational magazine; how the articles were chosen, written and produced. As I am primarily a graphic designer not a journalist, it was helpful for me to know that the problems I was encountering were the same problems encountered by Designing. For example, should the article interpret art for the reader and show "how-to-make-art". This visit provided me with ideas on how to select and vary articles for the magazine and to arrive at my editorial aims. Basically, these aims were:

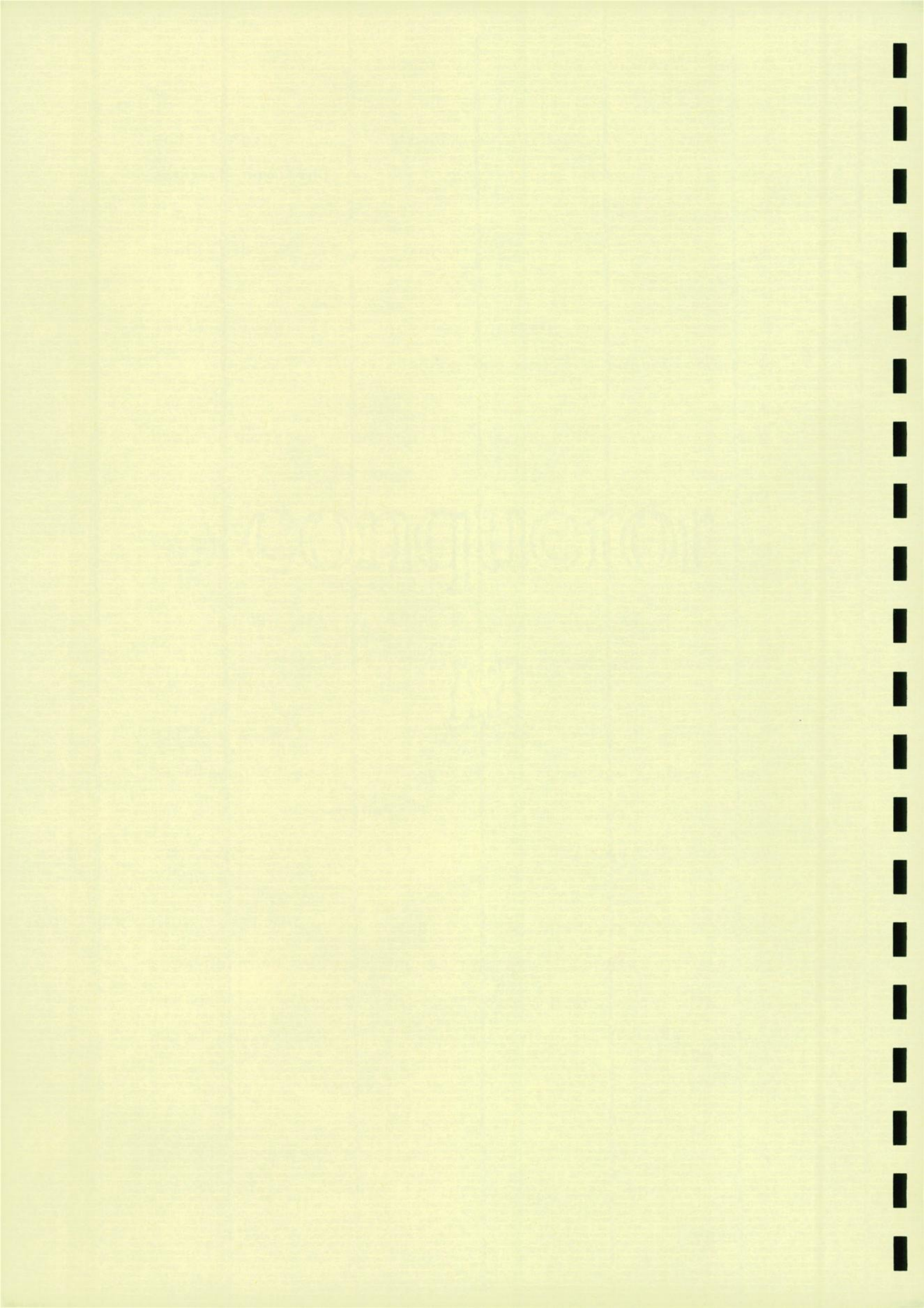




- To make the magazine visually appealing.
- To promote art and design in the school.
- To increase the understanding of Art and Design in the school for both pupil and teacher through graphic design.
- To stimulate teachers' ideas and foster ideas generally.
- To make Art and Design relevant to the pupils lives both inside and outside the school.

To achieve a balanced content I allocated a portion to each area of interest. The articles I decided on were:

1. Environmental Design; Irish Shopfronts, featuring the restoration of shopfronts in Dun Laoghaire Borough. I chose this because I felt it would attract and interest the class I teach, as they all live in this area.
2. Industrial Design: The history of the bicycle and its development. This is relevant to a lot of pupils as the bicycle is a common mode of transport to school and cycling is a popular sport.
3. History of Art/Fine Art - Henry Moore's Air Raid Shelter Drawings. This can be used by the teacher as a way of approaching life drawing and to explore his particular drawing technique; wax and crayon with watercolour.
4. Preparing a portfolio for Art College, because very few schools know what is required for entrance to Art College.



5. Artist's signatures. This is a fun article that all pupils can use as a starting point to designing their own signatures or monograms for work, or to use as letterheadings etc.
6. Craft of the Kite - making a kite. This is an attractive craft that is part of an active sport.
7. Textiles - step by step design process for fabric print of a scarf. This shows a design process and how textiles and fashion work together to create fashion trends.
8. The services the Arts Council offers to schools and Art teachers.
9. An example of an Arts Council sponsored project in Coolmine Community School with a ceramic artist in-residence. This article shows how the project was organised and how a ceramic mural was made based on motifs from the local environment.

For each article I contacted different people for information and then wrote the article. I visited people involved in specialist areas of art education, such as administration and publishing. As a teacher, I was more inclined to ask questions, so I learnt a good deal about each area and got many new ideas for sources to use in teaching.

CONQUEROR

The brief set by my tutors required that I should use the same source from the environment for visual research, for both my personal project and for my teaching project. This helped me to work within a controlled structure. All the articles deal with the environment, but then taken broadly everything is "the environment". From the nine different articles in the magazine I chose to use the article on Irish Shopfronts as the source for the class project. The article is about the restoration and preservation of shopfronts in Dun Laoghaire Borough, and the school is in Dun Laoghaire Borough, so there is a community and environmental interest.

I illustrated the article on Irish Shopfronts with linoprints of shops in Dun Laoghaire. I decided to use lino because it is a traditional graphic illustration technique. Linoprinting involves reversing an image onto a lino block. The image is made by cutting away parts of the surface of the block. The raised surface prints black and the cut away lines and shapes reveal white. It is a medium particularly suited to black and white.

It is difficult to cut thin lines and small shapes in lino because it cracks and breaks so it is most suitable for designs with thick lines and simple shapes. There are roughly three cutting stages, line, texture and white shape. I printed each stage as I went along, looking at each new print to decide what to cut in the next stage. Once the lino is cut it cannot be replaced. The linoprint

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changed the character of the original drawn image by modifying it in the design process. The important point here was the understanding and control of the material, lino, and how the process modified the original image.

It was very important to pay attention to negative and positive shapes, light and dark areas, when designing for lino because they make up the image and their balance helps to make an effective image. I continued to explore negative and positive shapes in my other illustrations. These illustrations involved different techniques; pen and ink, wax resist and photography. Continuing illustration with text was exciting and demanding, it provided a further opportunity to explore negative and positive shapes.

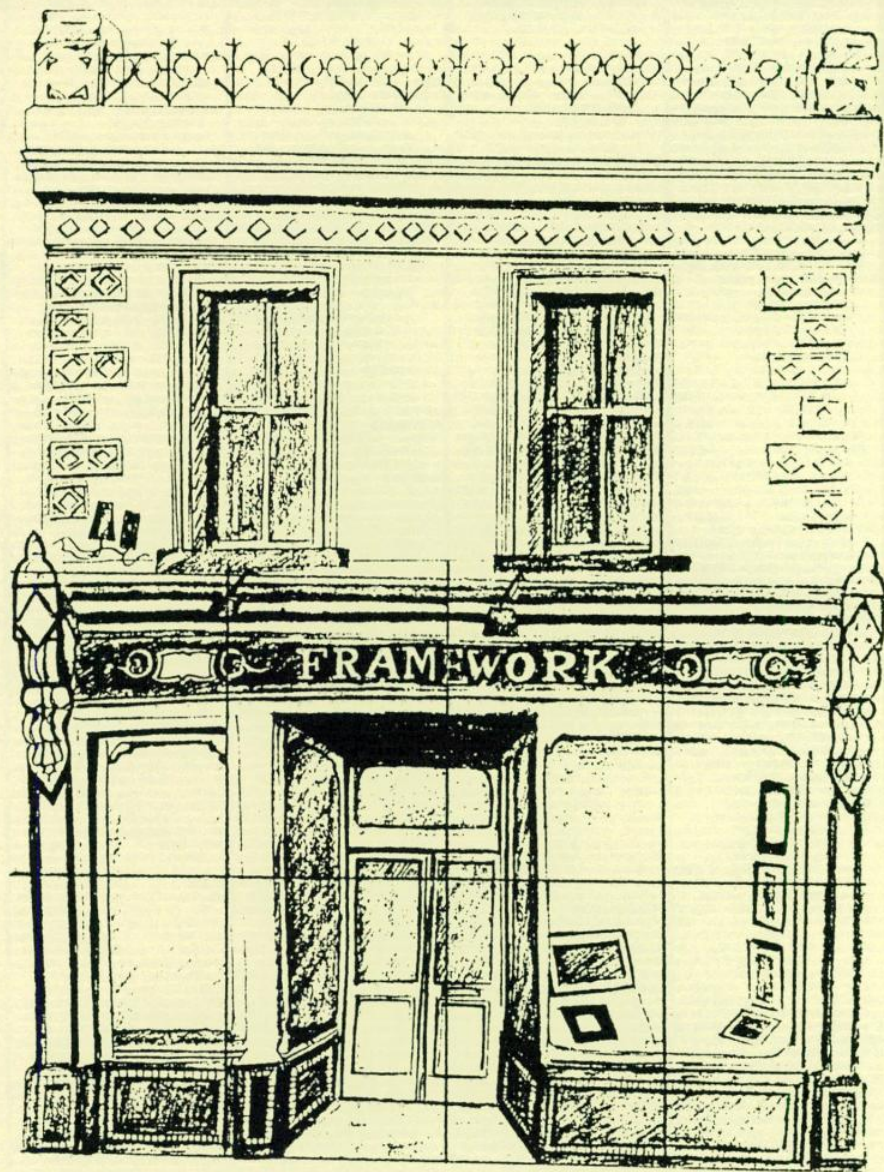
There are certain variables used to produce a pattern of visual organisation which are essential to any composition. Pattern making contrast is an essential factor, manipulation of size, shape, position and space with the text and illustration. White space is as great an element in Graphic Design as type matter and illustration.

I decided on a grid system of Graphic Design. A grid is a page measured and set with margins and columns for text and illustrations. It forms the format of the magazine. It was important that the magazine have an overall unified character.

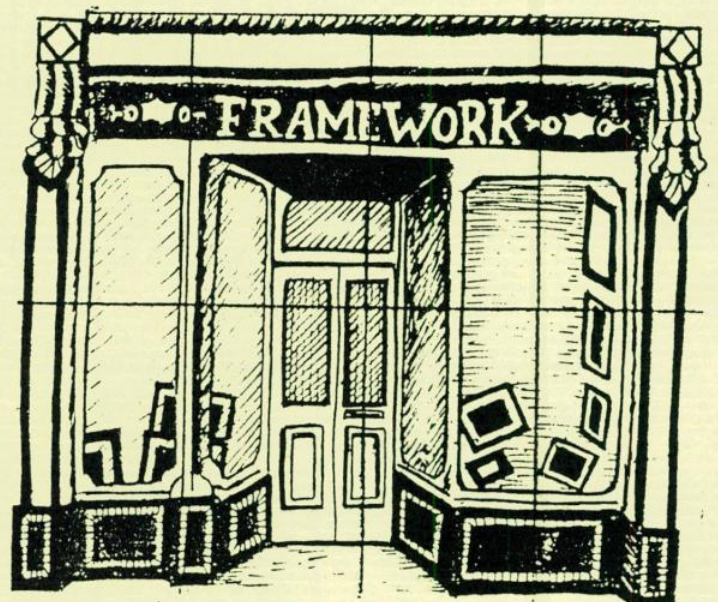
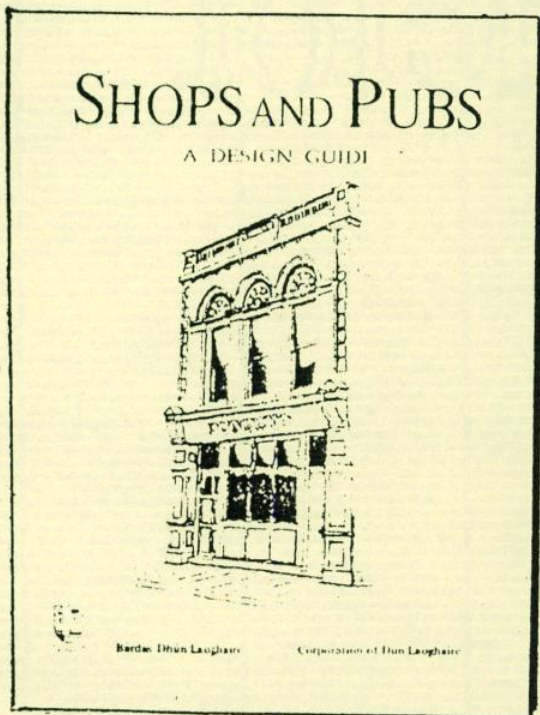
The format of the magazine exerted subtle disruptive pressures through the very nature of its structural

FORNICATION



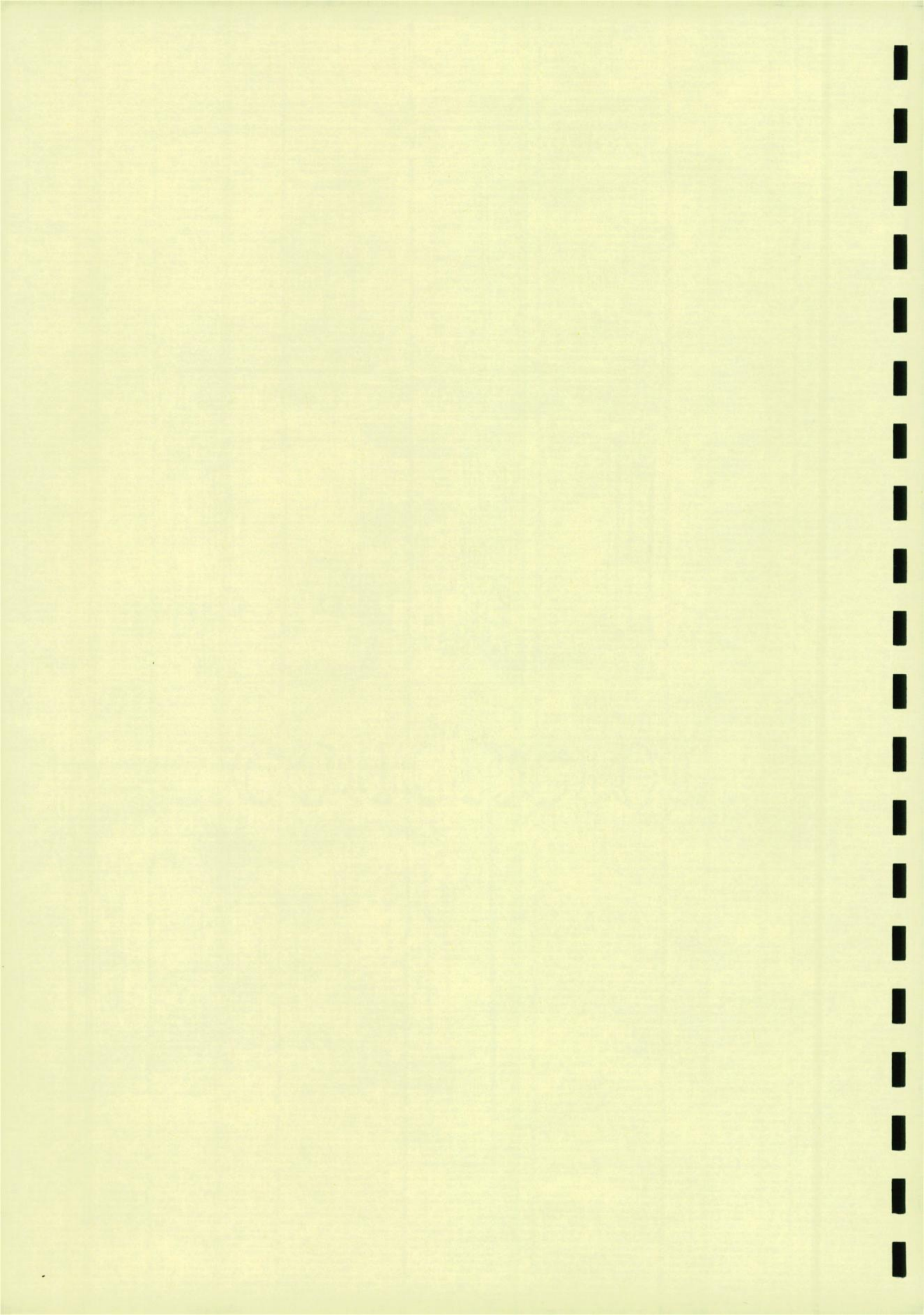


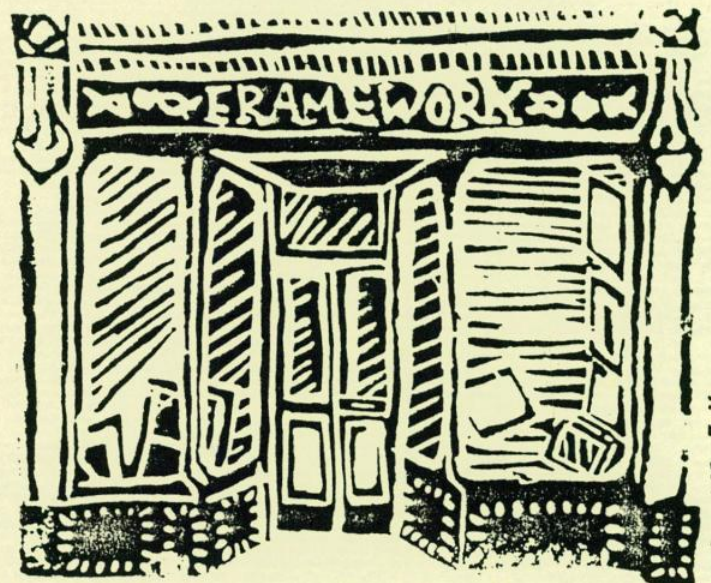
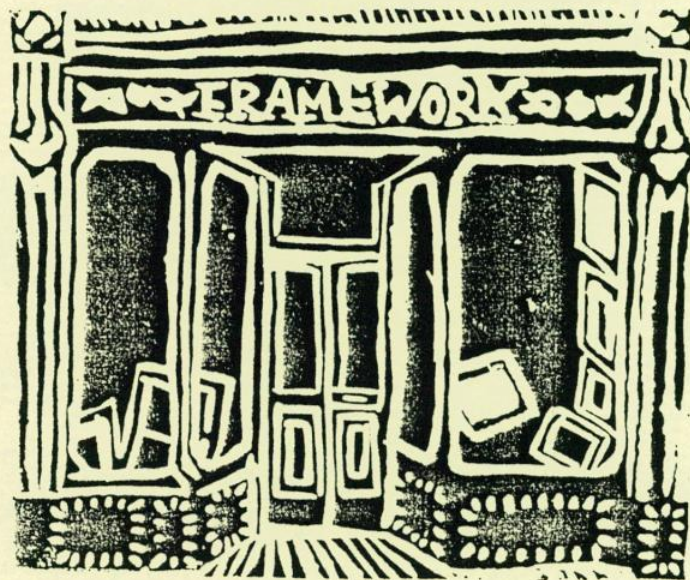
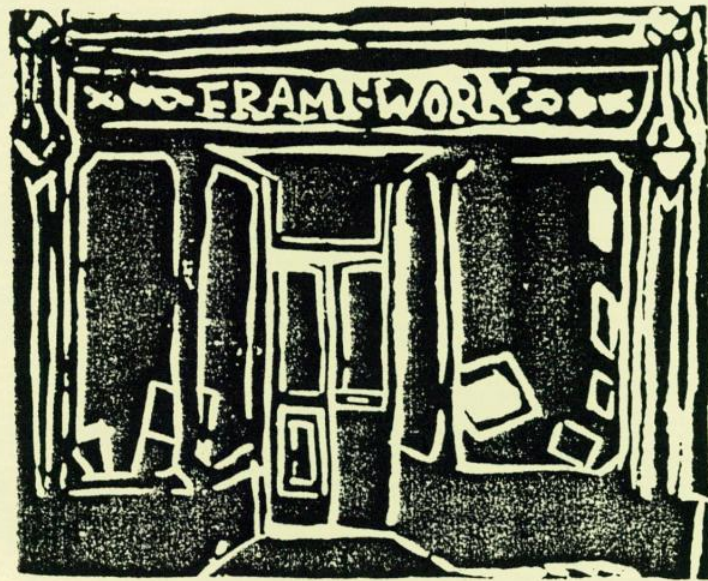
My drawing of the shopfront in  
Dun Laoghaire



Reduced drawing of the shopfront  
translated into black tones

The Design Guide published  
by Dun Laoghaire Corporation.

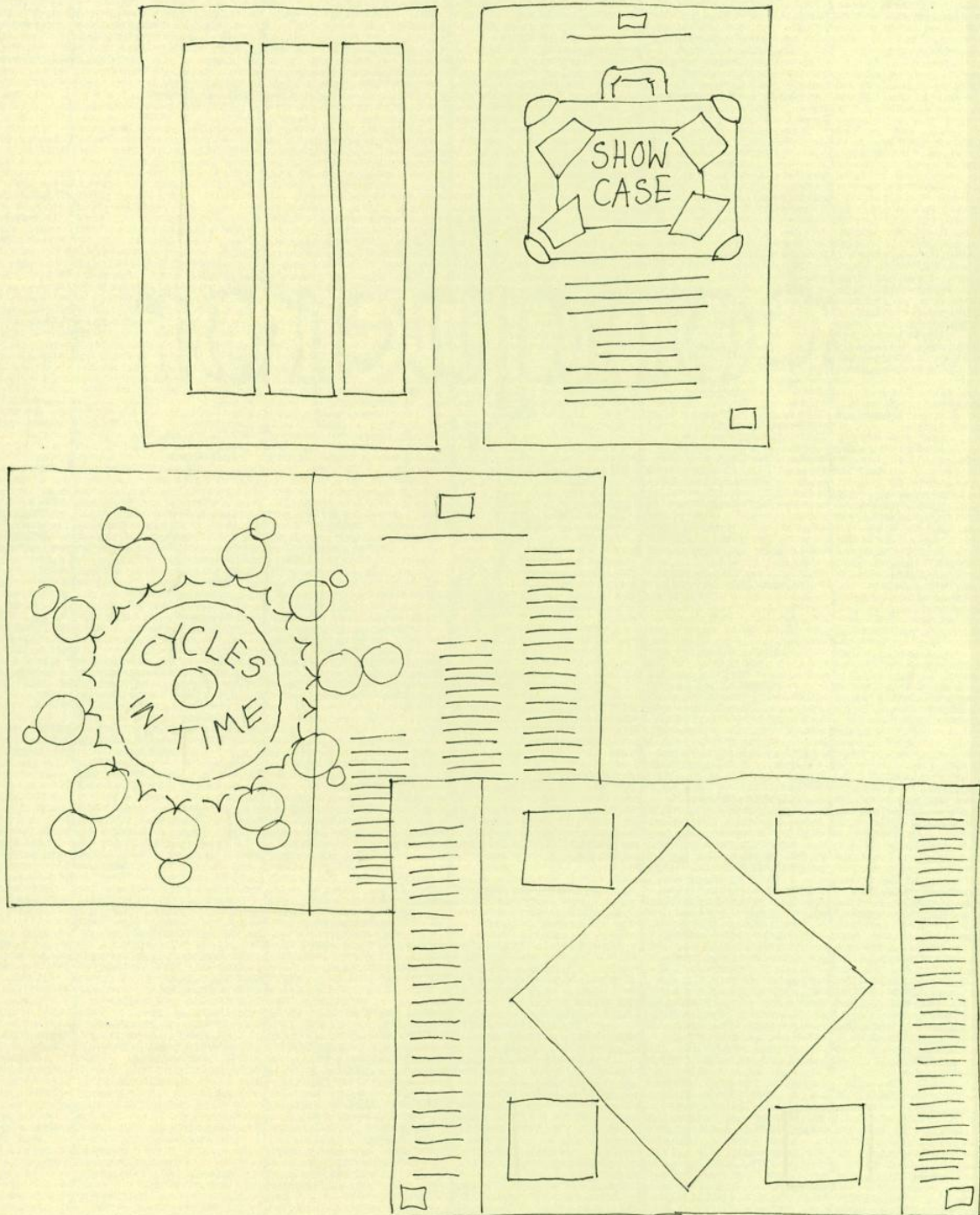




The three different stages of my linoprint.

RECORDED

requirements. I had to centre the article around one illustration, or lots of illustrations, depending on what information I was trying to convey, or which points needed further clarification with a visual image. The most important thing was that the article should be easy to read and the text is not fighting with the illustration for attention, but that they harmonize as a unit.



The grid of the magazine and pages from my magazine.

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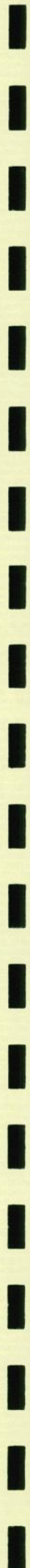
After evaluating a concept, space and time was needed, then I took a fresh look at the work and I selected pieces and began to make up the finished magazine. The magazine text was typed into the Apple MacIntosh computer. The text and certain headings were typeset by computer according to design. Hand drawn calligraphic headings had to be done separately with illustrations. The headings and illustrations were reduced or enlarged on the photocopier to fit the correct space. Each page was assembled, pasted down text, heading and illustration, using the grid.

The title of this dissertation is Tools in Process. The tools of my magazine design were, the visual interaction of type and image with the grid, all three together helped to make the design of the magazine. To achieve this I experimented on a small scale, thumbnail sketches, with rough layouts and final page layouts. I produced the layouts using graphic technical tools. I used linocutting, pen and ink, photography and Letraset, as well as the Apple MacIntosh computer and the photocopier. Some of these tools involved manual skills, while some were technology based.

This chapter explains my graphic project, the problems I had to solve and how I solved them. It is primarily concerned with the acquisition of material, the assembly of the material and the production of the magazine itself. I have not detailed the emergence of my personal style of imagery. This I deal with in relation to identifying influences on my work in the next chapter.

MEMORANDUM

TO :





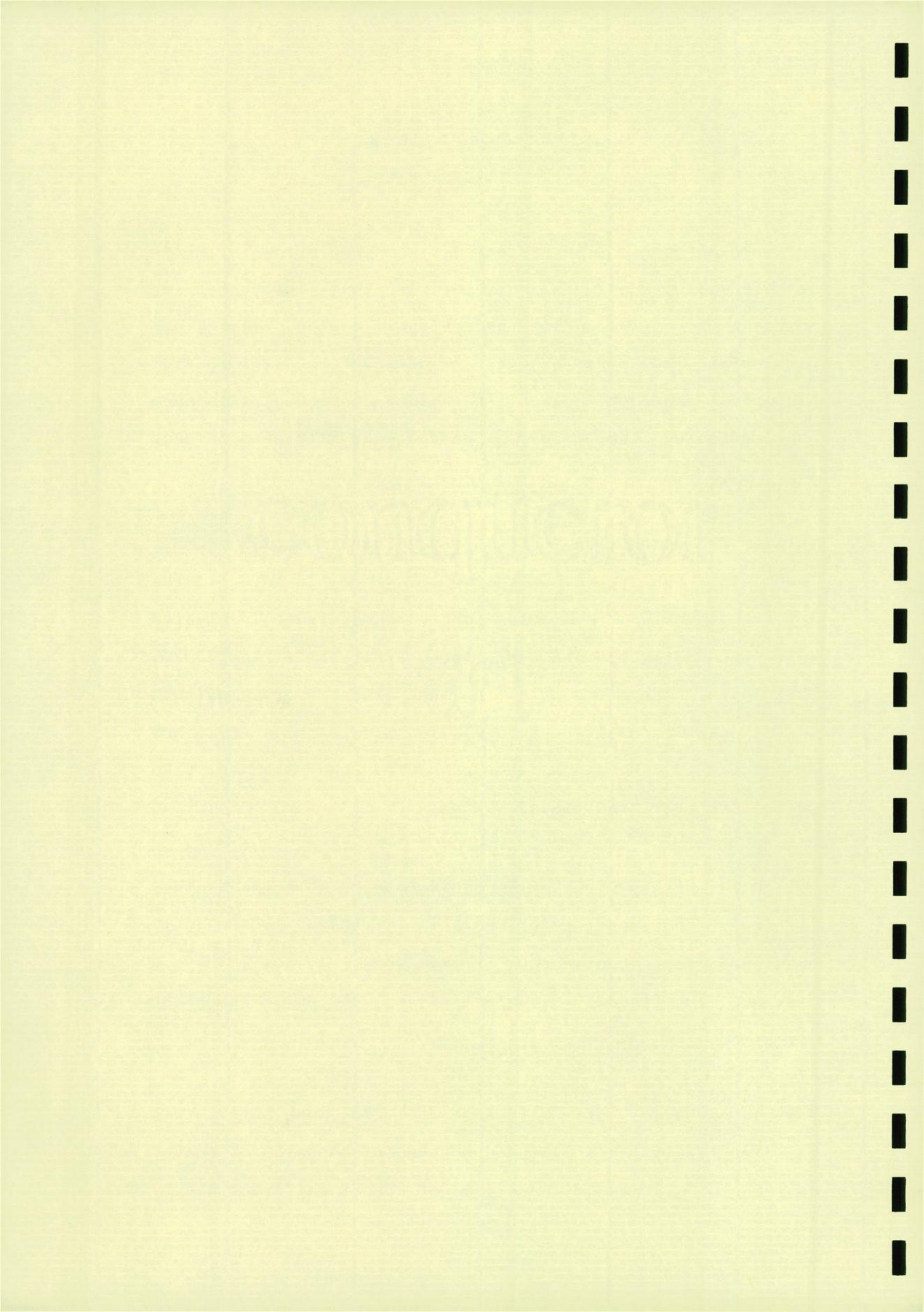
CHAPTER IIInfluences on My Work

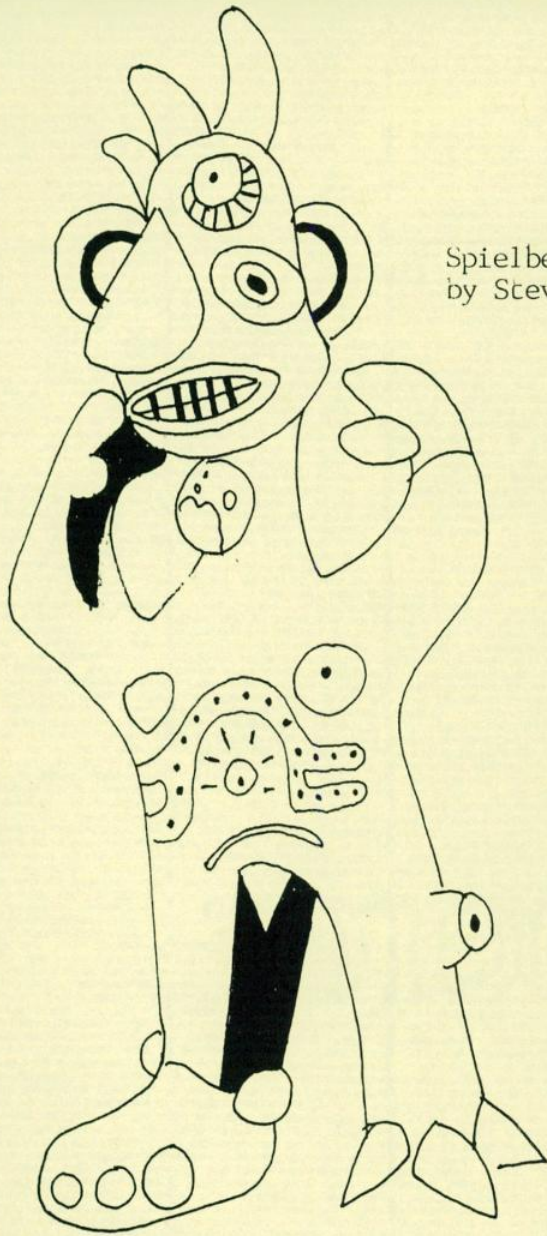
In this chapter I want to consider the innovations of Miro, Neville Brody and the New Spirit that influenced my approach to illustration and visual design. Taking one particular magazine; Vogue, I decided to explore its historical concept, one that has had a continuous existence and reflected the mores of each age as it passed through it.

I saw an exhibition called New Spirit in London, Summer '87. This exhibition was full of brave new ideas. All the artists involved, jewellers, furniture makers etc, recycled scavenged materials and obsolete artefacts of yesterday. This was youth's reaction against almost everything that was thought normal, tasteful, safe, middle-aged, style and nostalgia. Love of the primitive and theatre take preference over traditional values.

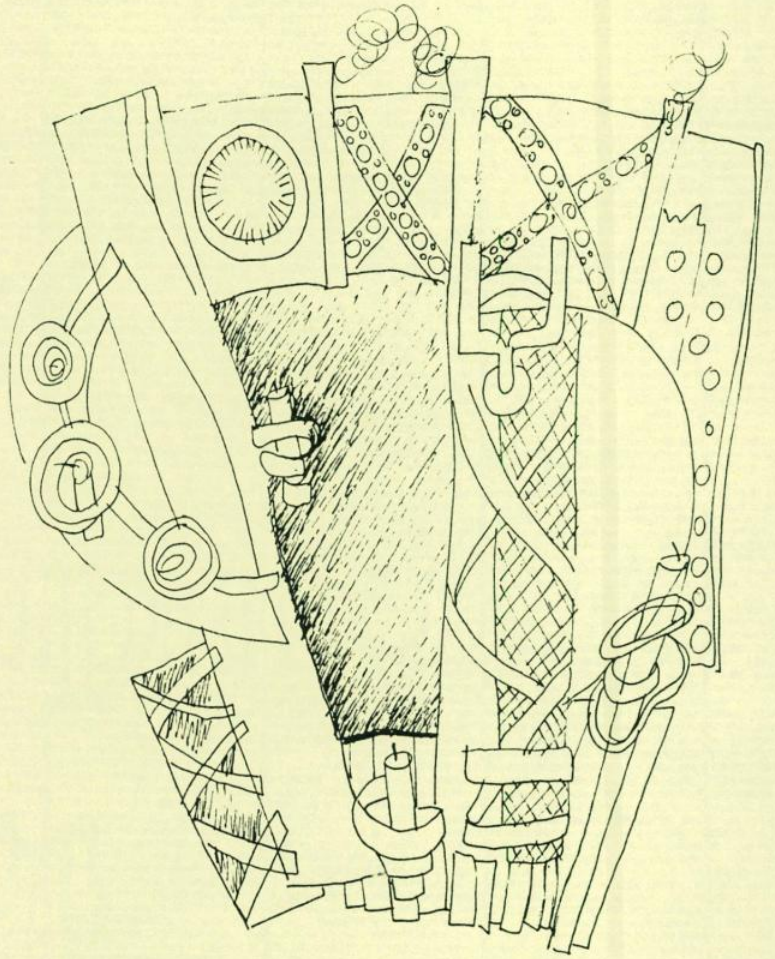
The main influence of the New Spirit on my work was to make it freer and more experimental. I have consequently developed more confidence in my work, I still have a distance to travel, but feel I am moving in the right direction.

Another source of reference of the New Spirit was childrens' art, it challenged bourgeois standards of beauty and taste. Picasso once said of school childrens work -





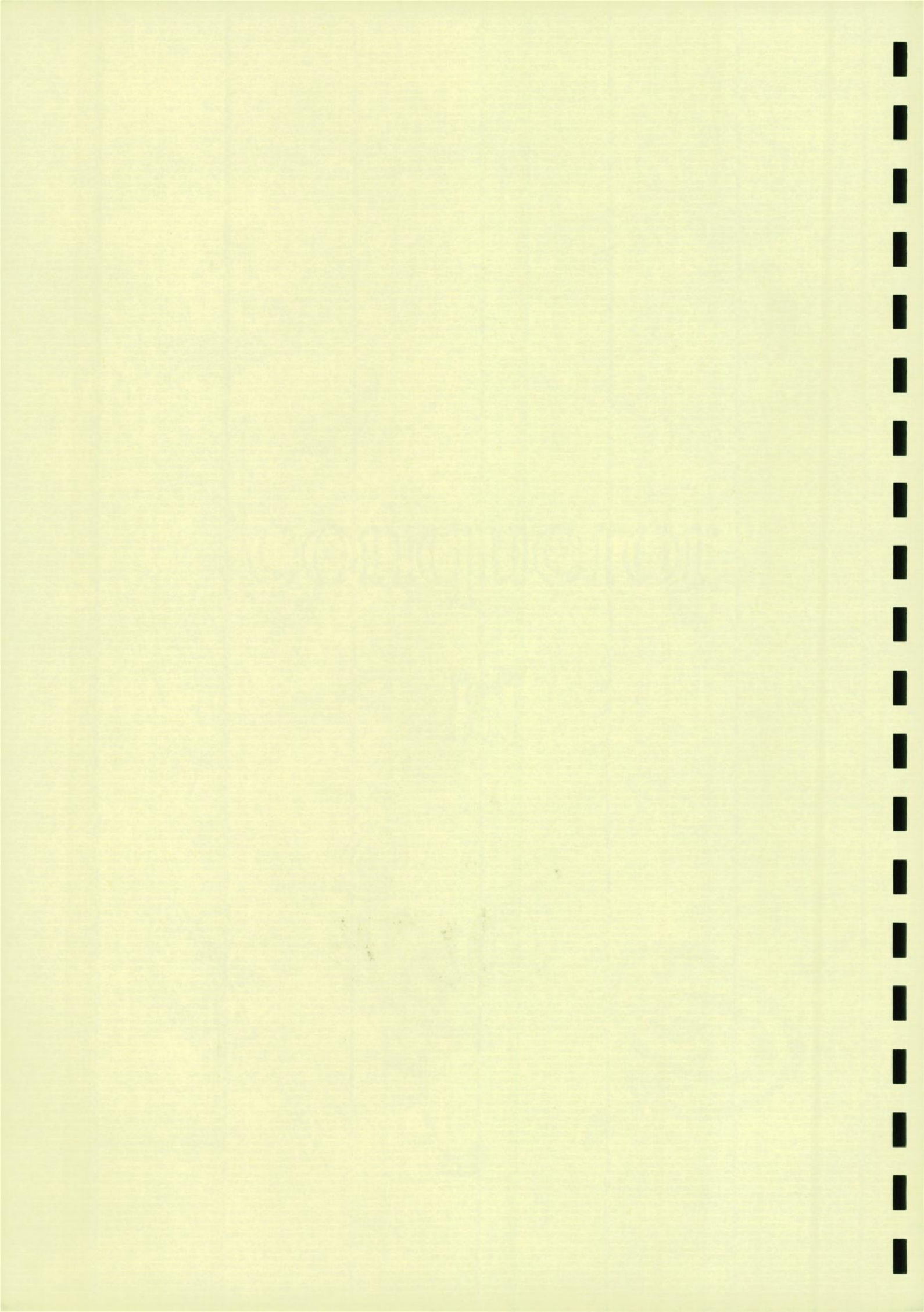
Spielberg's Child? Ceramic Figure  
by Steven Forster, New Spirit



New Spirit "Mirror" by Sue Golden  
1986, Mixed Media

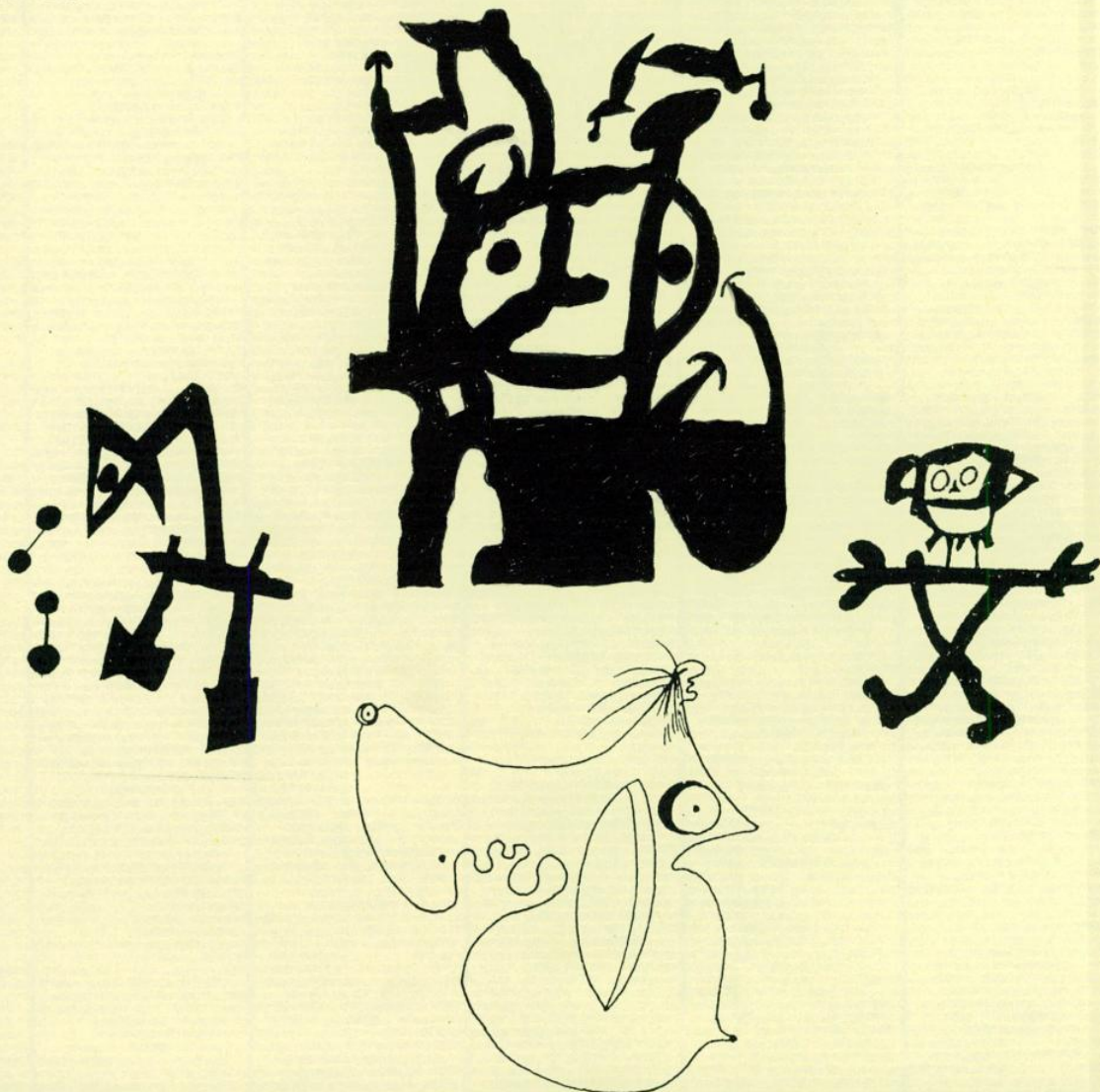


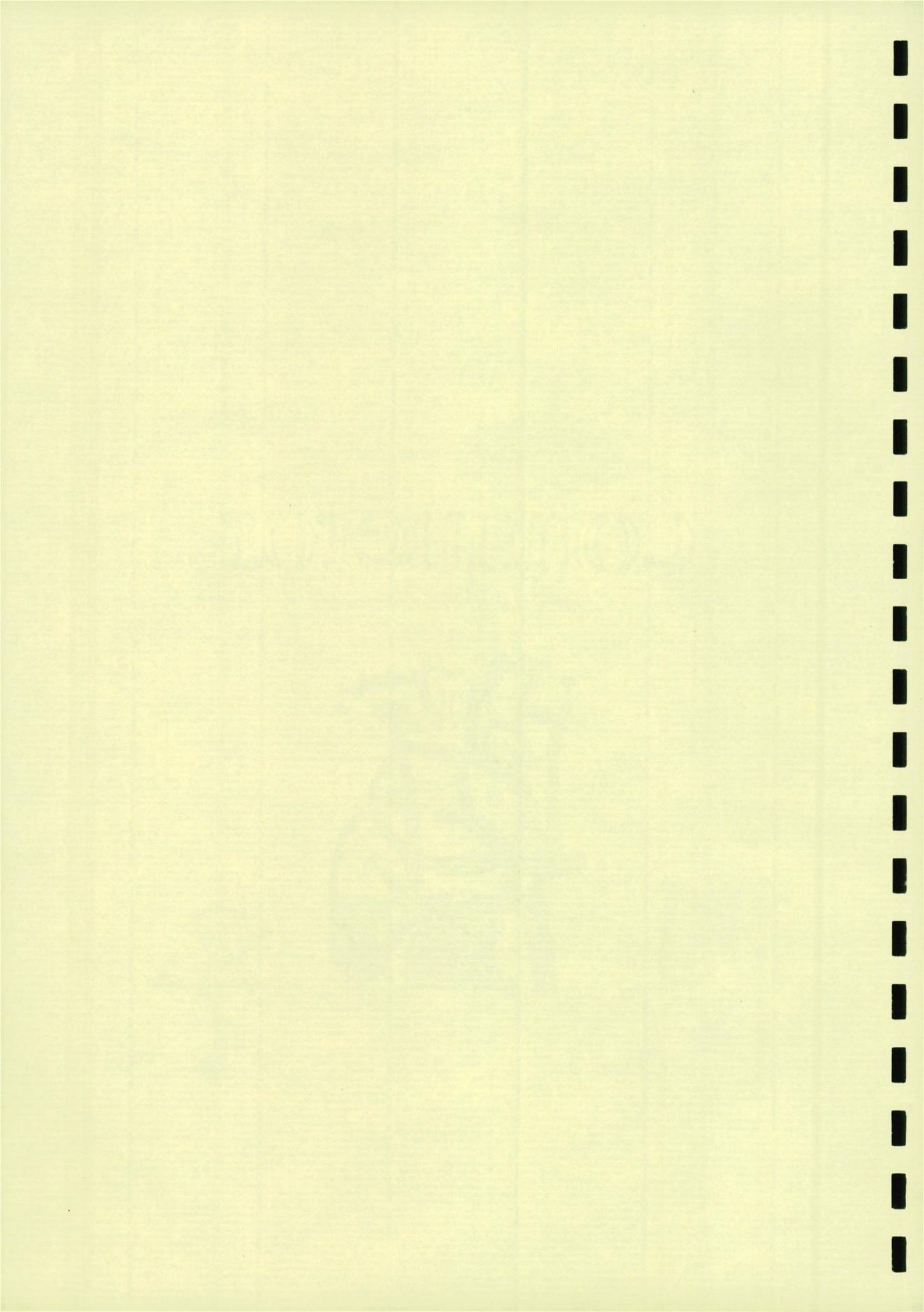
This New Spirit Jewellery by Kim  
Ellwood was inspired by circus  
tents.



"At their age I drew like Raphael and I have spent until now trying to draw like them - their unconcious, simple but accurate view". The work of a fellow Spanish contemporary of Picasso, Joan Miro, could be likened to the work of an adult trying to imitate a child's work. Miro was a Surrealist artist who created images from accidental blobs of paint. His pictures show shapes, both negative and positive shapes, playing with space. I am attracted to Miro's work by these beautiful solid and linear shapes that call on you to use your mind and eye, to play with them. Miro's use of shapes in space was very graphic and Vogue has used his work for a cover.

Miro's influence on my work was in how I used strong lines, simplified shapes and positive and negative shapes with space.





Just as I drew inspiration from Miro's "childlike" work, I got ideas from the pupils' school work. The excitement and unselfconsciousness of children at 11-12 needs to be preserved, while at the same time supporting them in the experience of moving from childhood to adolescence. There is a need to develop more analytical ways of confronting image, and acquiring a visual language from the stand-point of consciousness, to preserve for later development. Unlike the children Miro and Picasso made informed decisions about their work.

I have taken ideas from Fine Art and applied them to my graphic work. This is something that can happen. Neville Brody is a New Spirit graphic artist.

**true West!**

"The new edition of the classic 'true West' series, now featuring the great names of the Western film industry, is available in paperback and audio cassette. The new edition includes the classic 'true West' series, now featuring the great names of the Western film industry, is available in paperback and audio cassette. The new edition includes the classic 'true West' series, now featuring the great names of the Western film industry, is available in paperback and audio cassette."

THE NEW EDITION OF THE CLASSIC 'TRUE WEST' SERIES, NOW FEATURING THE GREAT NAMES OF THE WESTERN FILM INDUSTRY, IS AVAILABLE IN PAPERBACK AND AUDIO CASSETTE. THE NEW EDITION INCLUDES THE CLASSIC 'TRUE WEST' SERIES, NOW FEATURING THE GREAT NAMES OF THE WESTERN FILM INDUSTRY, IS AVAILABLE IN PAPERBACK AND AUDIO CASSETTE.

**STYLE**

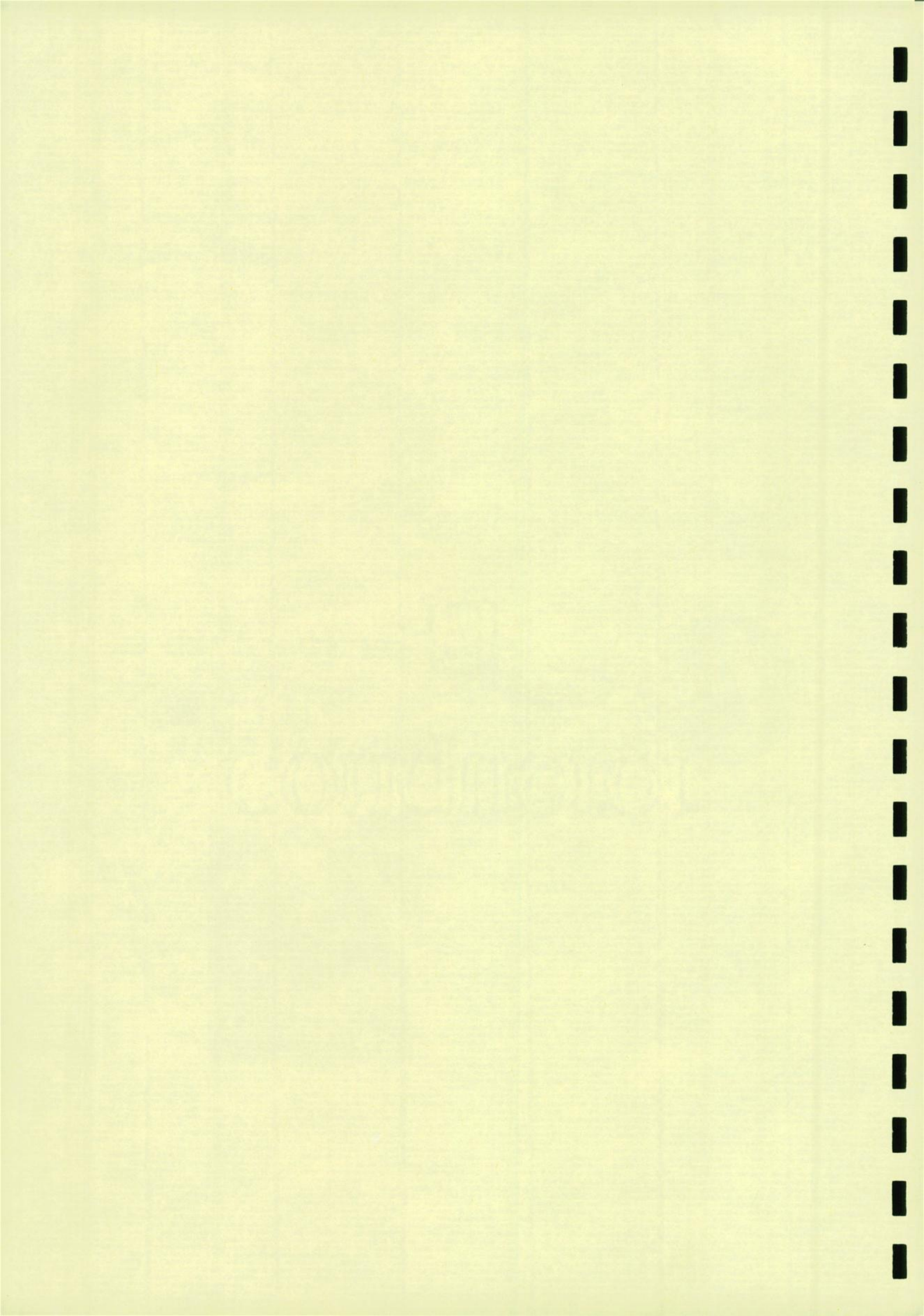
**PILLOW TALKER**

**A**

THE FUTURE OF DESIGN

BEHIND THE SCENES  
FIND OUT HOW  
IN REPORTAGE  
TALKING WITH  
HIS PLAY  
THIS TIME

These pages are taken from "The Face" magazine designed by Neville Brody and are good examples of image working with text to create an unit.

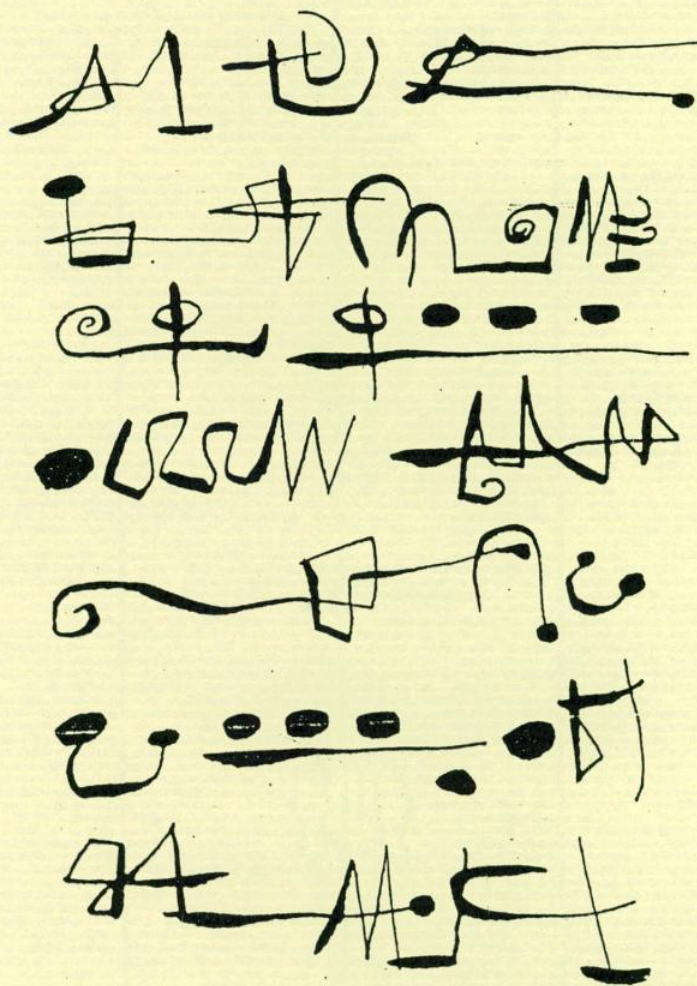




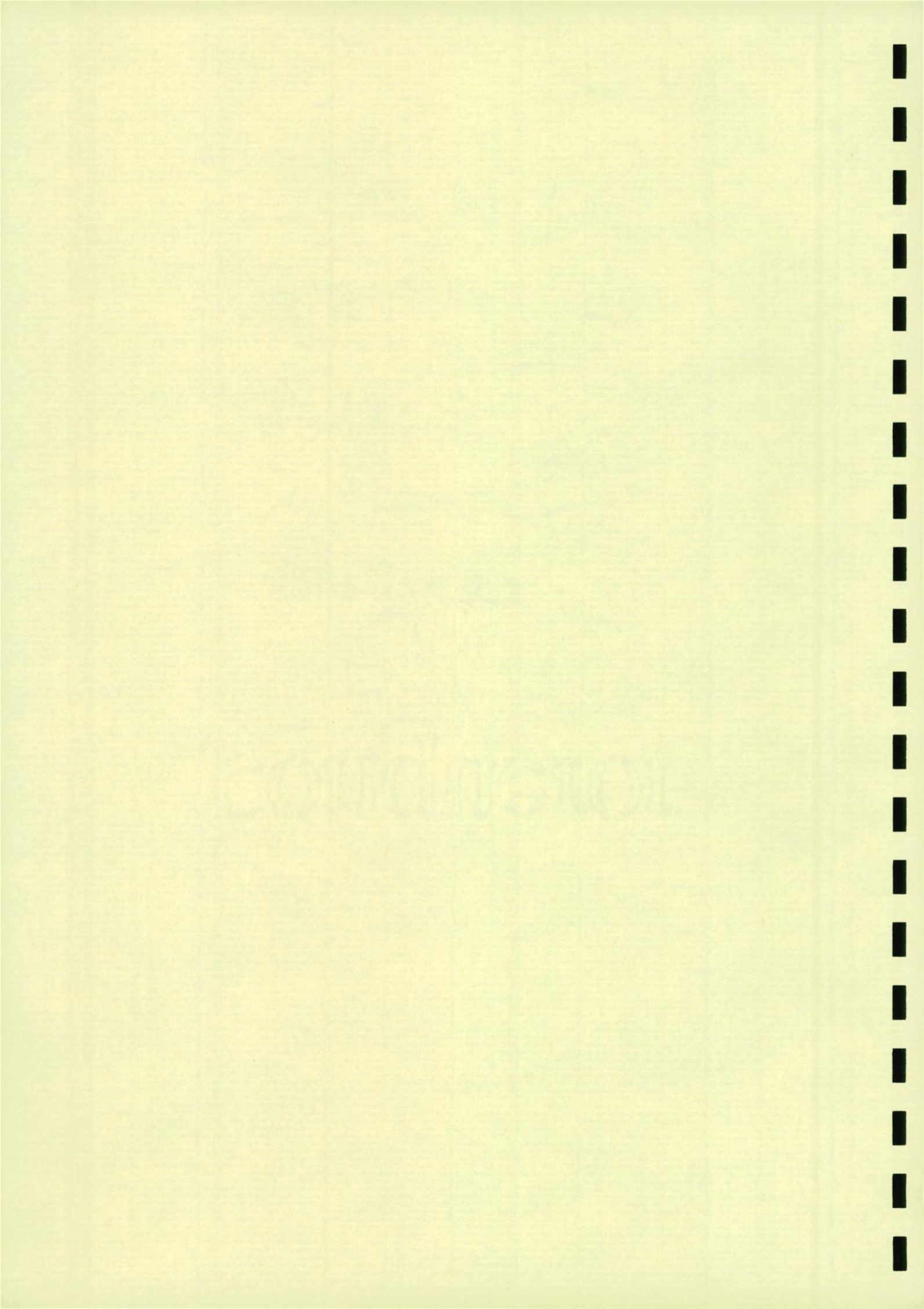
When he began in graphics he felt as I do. He said<sup>1</sup> "why can't I take a painterly approach within the printed medium?". Brody drew inspiration from the Fine Art of Dadaism. The following is a quotation concerned with Dadaism,<sup>2</sup> ("The Art of Dadaism") as it influenced Brody: "We painted with scissors, adhesives, plaster, sacking, paper and other new tools and materials, ..... It was an adventure even to find a stone, a clock movement,..... the corner of one's room, all these things could inspire pure and direct feeling - When art is brought into line with everyday life and individual experience, it is exposed to the same risks, the same unforeseeable laws of chance, the same interplay of living forces." I feel this is a very important quotation not just because of its influence on Brody's work, but in relation to art education and teaching art through the sources of the environment. There is the individual's need for expression and creative thinking.

Lettering is often regarded as a boring field overladen with tradition but it is very exciting. Look at the work of the Dadaists and Futurists! Lettering can be broken into two separate parts - calligraphy, hand drawn letters and typography, printed letters. An example of an exciting calligraphic alphabet is one designed by Miro. It is like a drawing in line, brush drawn, jagged with contrasts of thick and thin much more arbitrary in incidence, more responsive in shape than is possible with pen. This usage is partly due to the influence of Japanese and Chinese calligraphy with its complex characters. Letters offer the

COMPTON



Abstract calligraphy by Joan Miró. From René Char, *A la santé du Serpent* (Editions GLM, 1954).



modern abstract artists elementary forms and movements which he can take over and use.

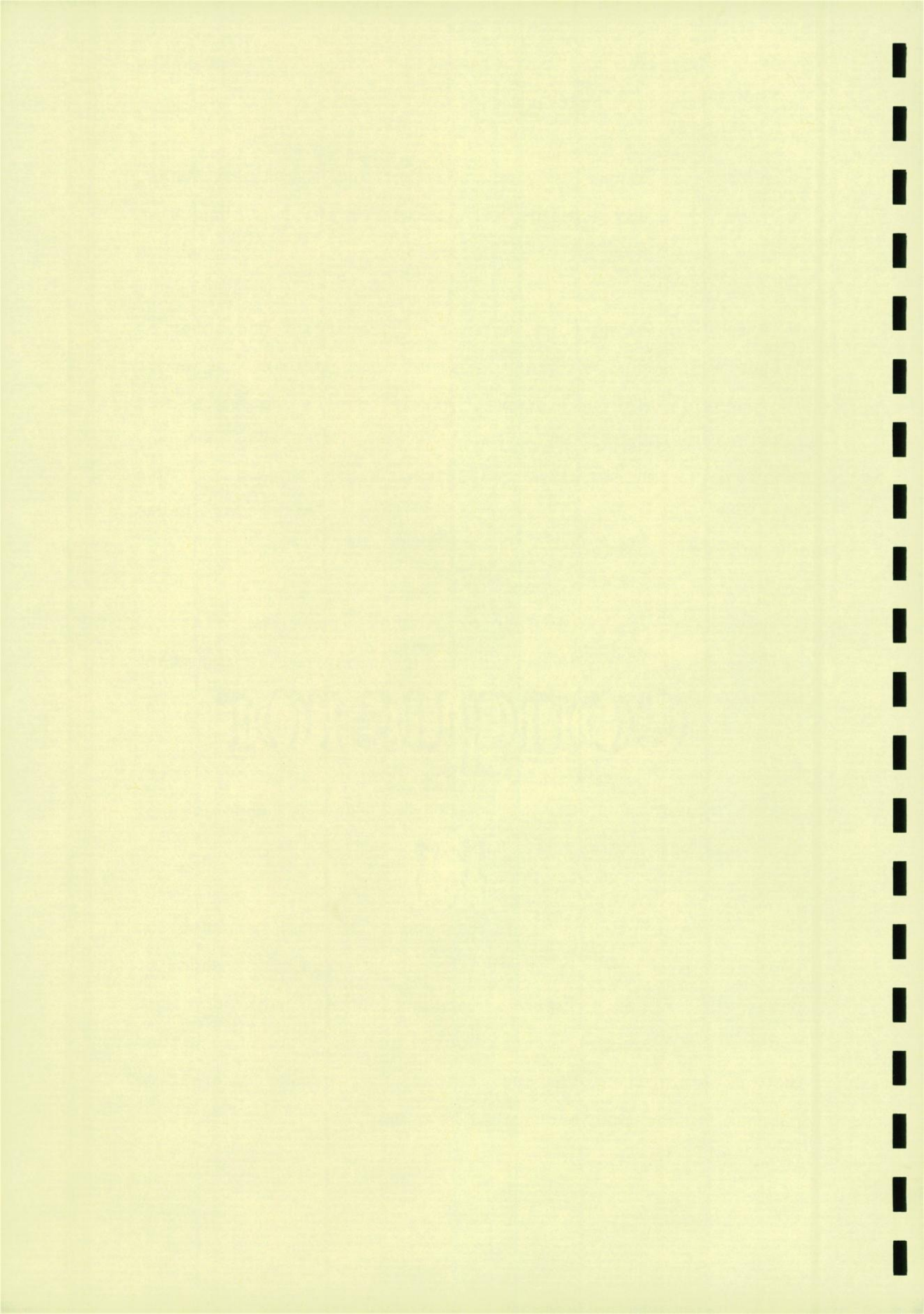
Such forms, since they are abstract and also traditional, provide a ready made starting point for the pupil and also a discipline which is flexible.

I tried to bring this aspect of the abstract character of lettering into my class project as part of a short introduction to calligraphy. The pupils made certain calligraphic marks, which on their own are abstract shapes, but when combined they form the basic shapes of the alphabet. I think it is important to see letters as shapes and not as "letters".

I used the Apple MacIntosh computer to set and print the text and certain headlines. Technology has an important and ever evolving role.

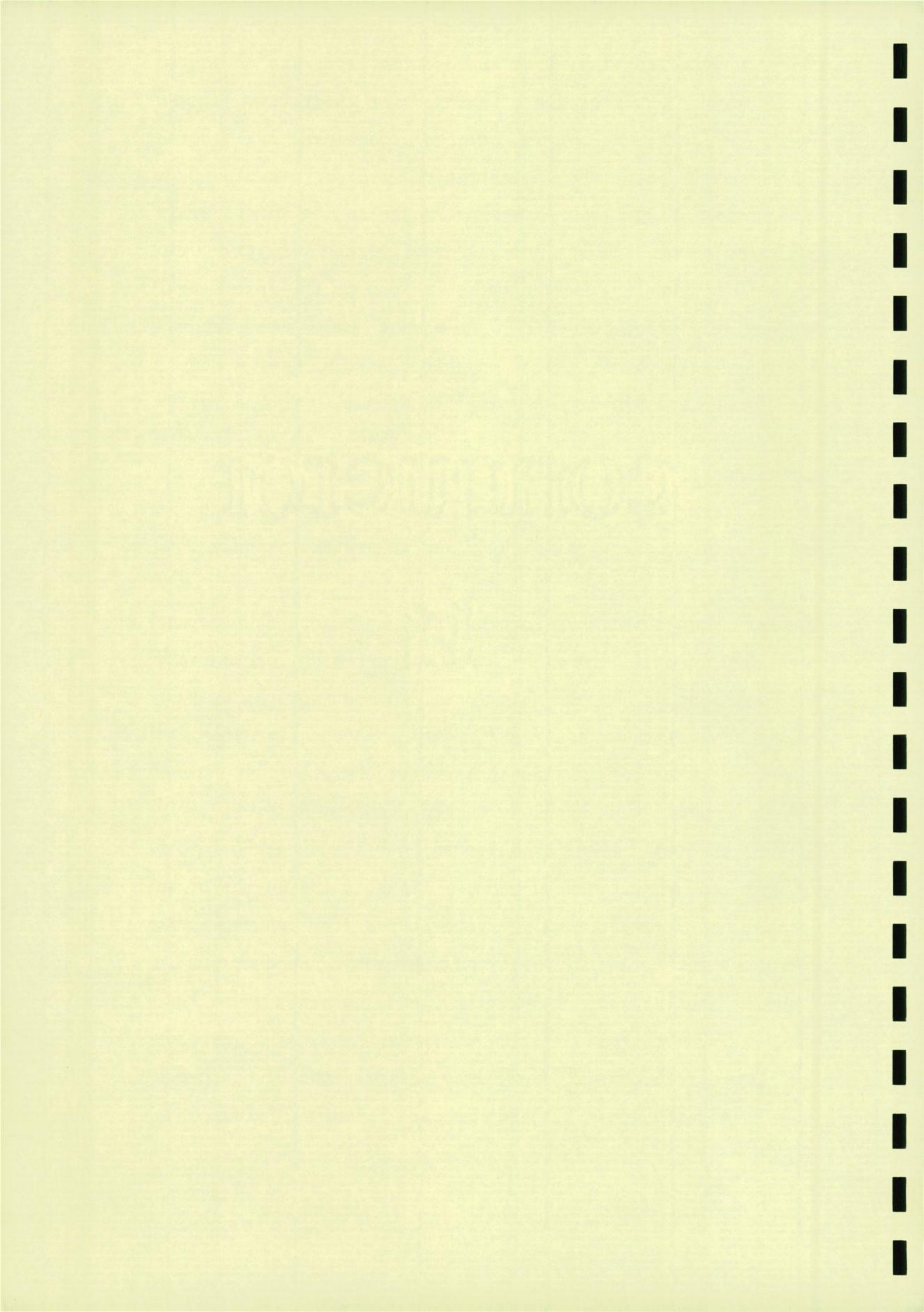
I experimented with Letraset when designing the headlines. Letraset has hundreds of different styles and sizes of typefaces which are used like transfers.

Neville Brody said <sup>3</sup> of the choice between Letraset and Computer Aided Design (CAD), that he prefers the freedom of Letraset to CAD. With Letraset, Brody had much more control of how the letters looked and he could change them by cutting bits off the letter, it became a creative process rather than mechanical transfer.

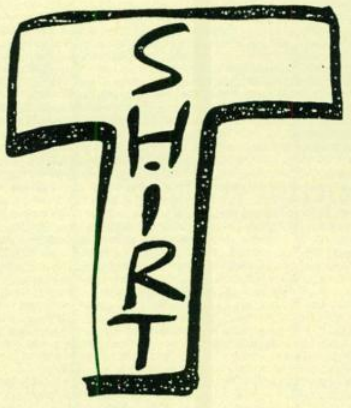


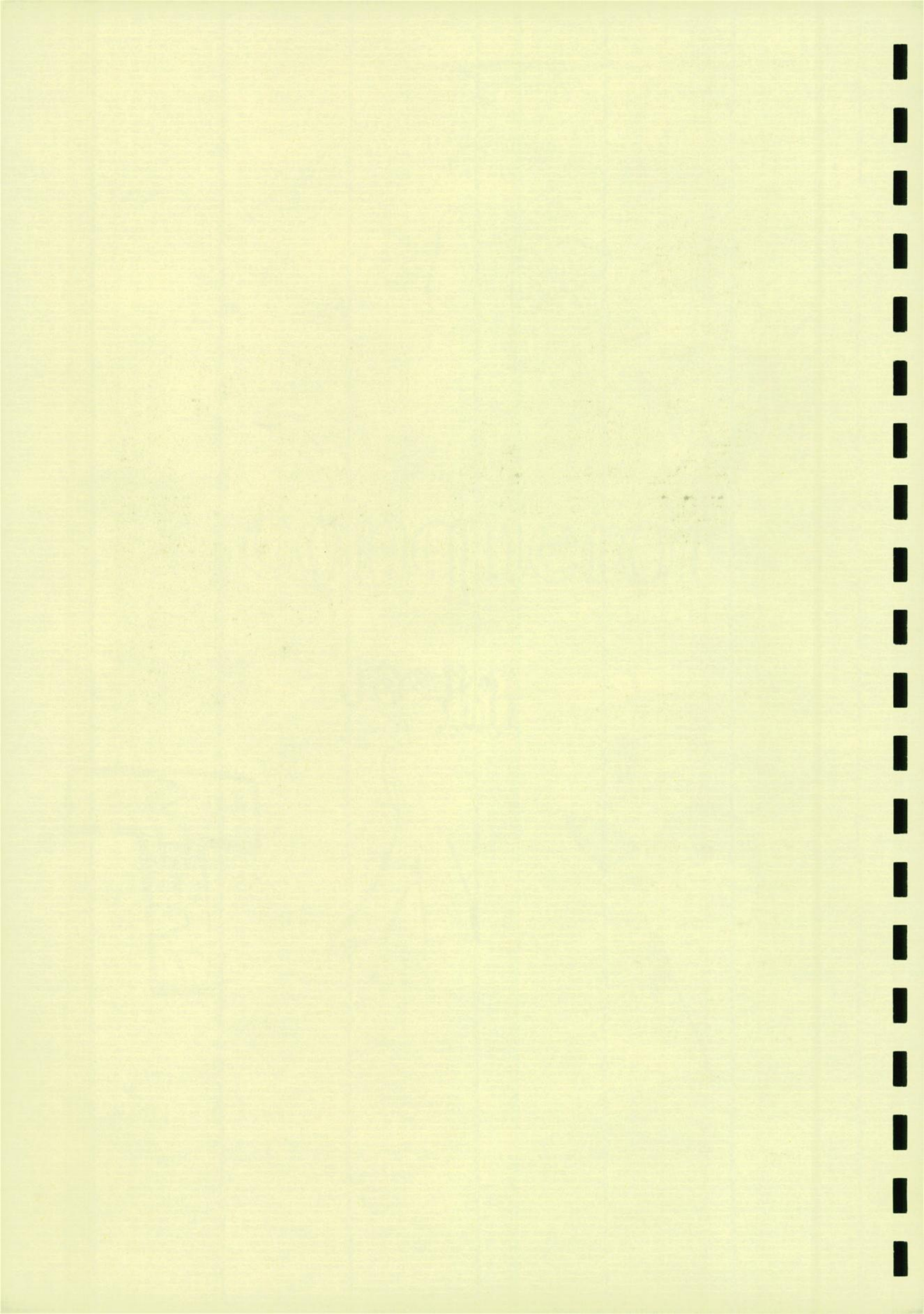
There was a totally free approach to lettering in Vogue. Hand drawn lettering was often used for the title. It was used to suit the style of the image and was often incorporated into the illustration. For example, Carl Erikson or Eric, who worked for Vogue in the Thirties, is an example of someone who was creative and intuitive with tools of technique. His work is close to the late linear Impressionism of Lautrec and Degas, with its natural flowing instructive draughtsmanship. When he drew a model, the whole was loosely and swiftly established by a series of confident brushstrokes with lettering to match. Eric's calligraphic style set its stamp on illustration, especially fashion illustration for more than a generation. Its very simplicity was its effectiveness.

However Vogue in the Forties saw the introduction and continued use of technology based illustration, photography and the end of hand drawn covers. The photographs by such people as, Irving Penn and Cecil Beaton, saw Vogue as suave, serene, projecting an ideal beauty. But technology and its uses continued to change. In the Sixties, David Bailey arrived. He transformed the illustration into a vehicle for sex, fame and money. Illustration in the broad sense has never fully recovered from photographic illustration. David Bailey's<sup>4</sup> approach to photography in Vogue, influenced television and other magazines, especially with regard to advertising, it helped to develop the "Thirty-Second-Culture". The children that I teach are very much a part of this culture. The television has conditioned people to read an image quickly, largely based

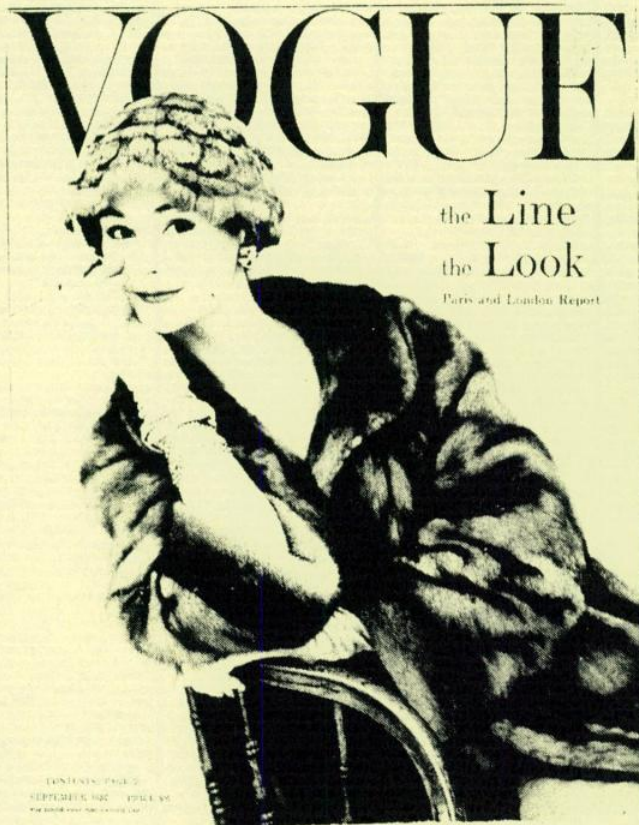








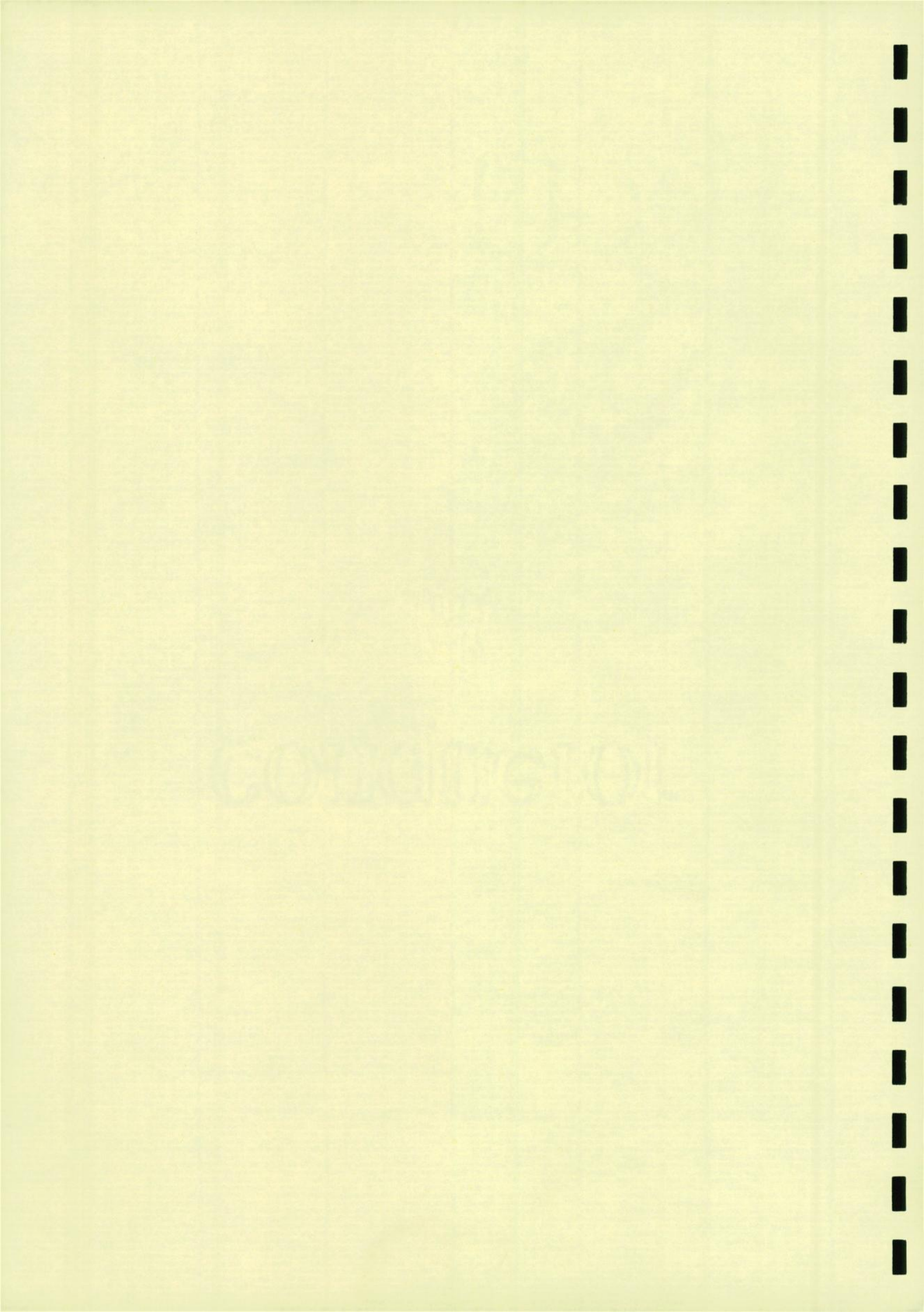
on assumptions in a matter of thirty seconds. People are now media educated and can quickly associate images with messages.



Vogue cover by Irving Penn  
Photograph by David Bailey.



Vogue magazine over the years reflects typographically the hanging trends, influences and ultimately the graphic history of the Twentieth Century consequently it could be used as a similar type of focus to enlighten less motivated students of Art, who find it hard to identify with History of Art and relating to cultures long ago. Vogue offers, the social, graphic and fine art history of the Twentieth Century through it's visual images which shows the style and culture of each age and how it recorded the artefacts,

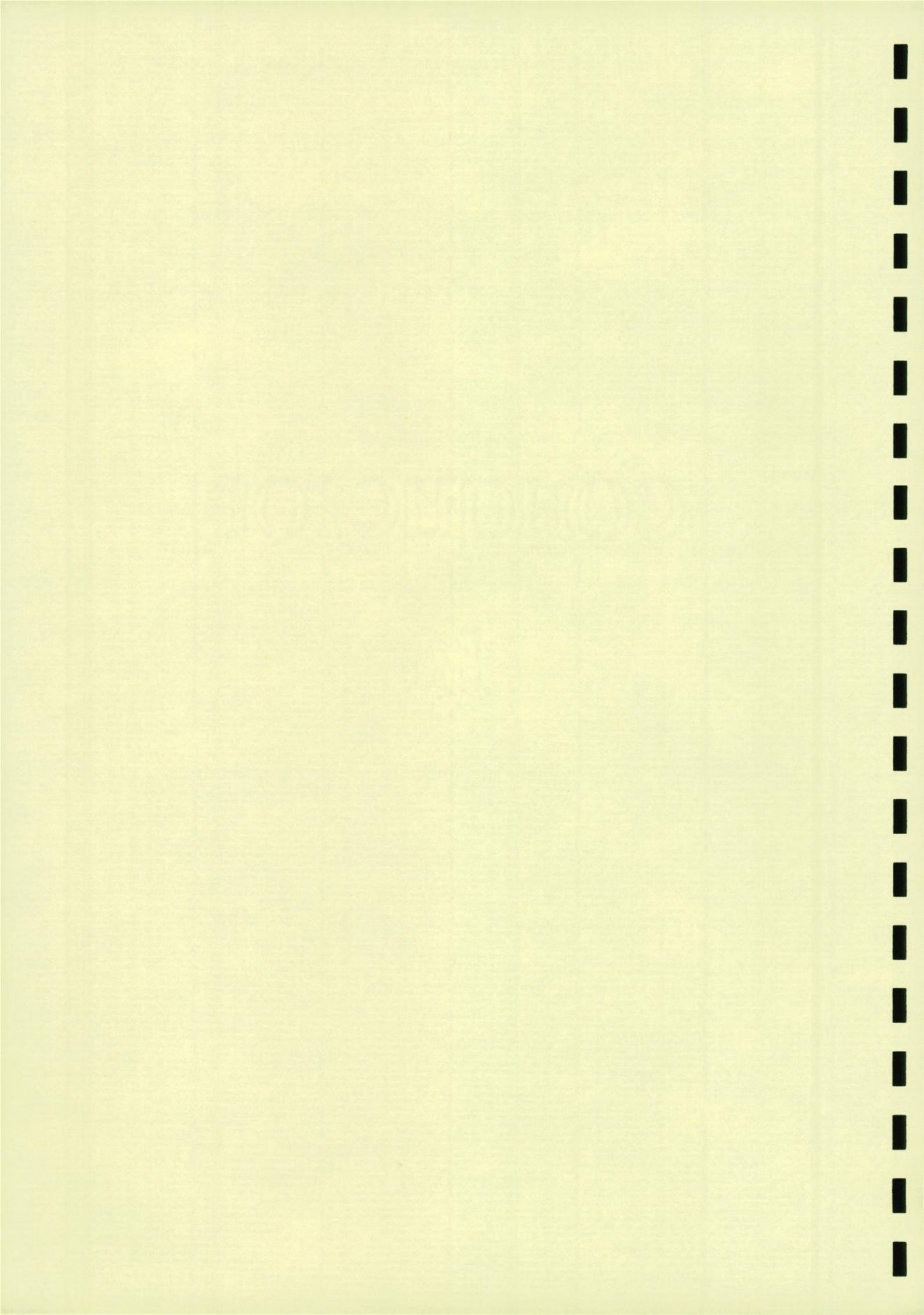


architecture, fine art and graphics. I could continue this into past centuries by suggesting to students that the fashion of Fifteenth Century Florence could be discovered through storyboard type imagery in Giotto's decoration of tapestry in Florence, and so on through the ages, even to the description of daily life in Egypt. In fact we know this exact form of research for designing is used for stage sets and theatre costumes today.

Having looked at these areas; Miro, the New Spirit, the graphic work of Neville Brody and the graphics of Vogue Magazine, I find that these innovations whether they come from Graphics or so called Fine Art, have the necessary new injection of energy that is needed from time to time, in any area of communication, but especially the visual aspects of the magazine.

Jon Wozencroft, The Graphic Language of Neville Brody

1. p.5
2. p.6
3. p.20
4. The Sunday Times Supplement magazine. Feb.'89, p.26.



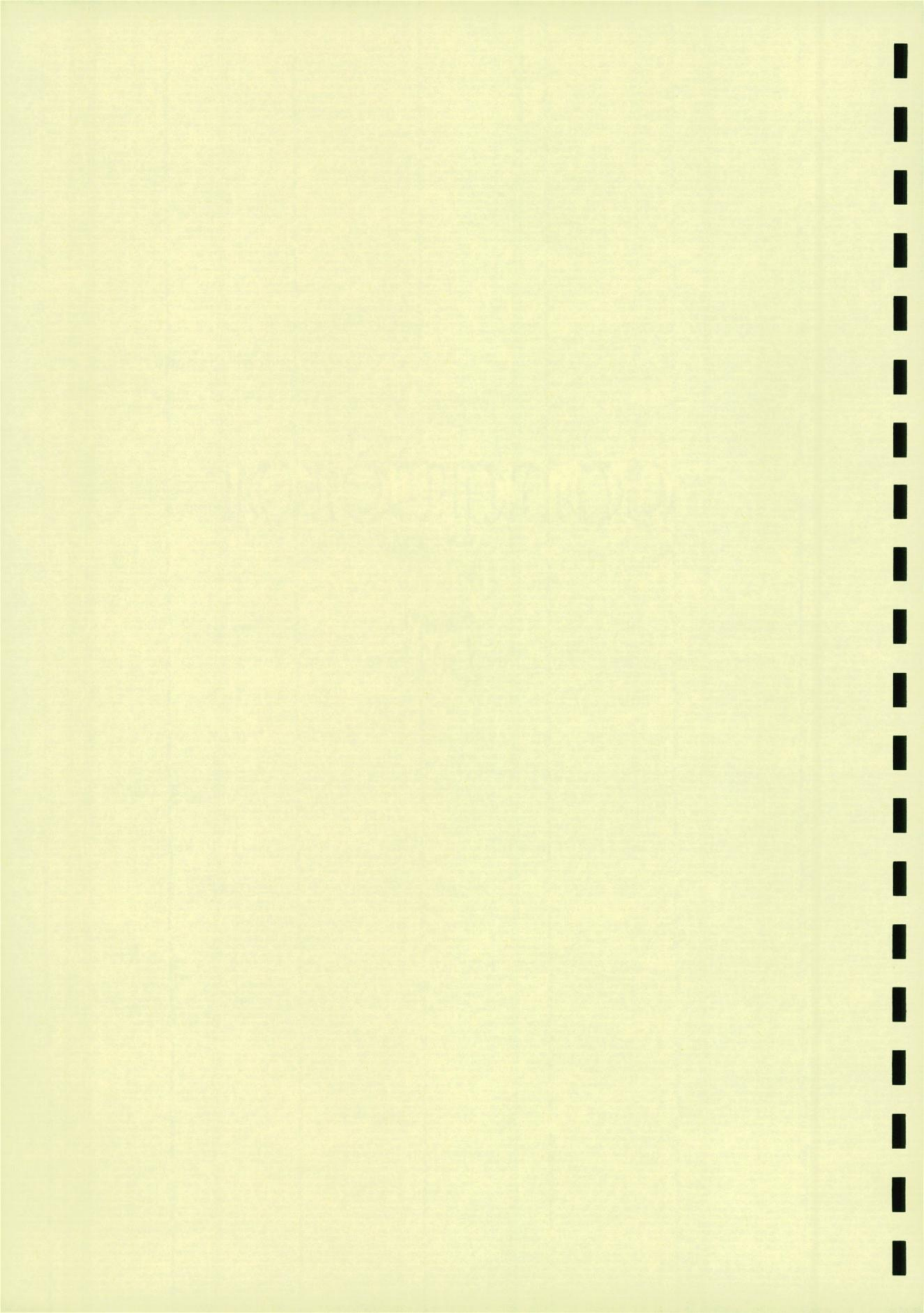
CHAPTER IIIIntroduction to Class Project

This chapter is an introduction to the teaching of my art educational project. I deal first with how the subject art has a role to play in every persons' life, the background of the class and the relevance of the projects source; shopfronts to the class.

How is this art project important to the pupils development as an individual? Art opens up insight into life. Art can make you stop and think. It draws your attention to the environment. Art is a fundamental means of orientation born from man's need to understand himself and the world in which he lives. Education should be an artistic experience, opening up the world, posing questions, creating interest and discovery.

Lowenfield in Basic Aspects of Creative Thinking<sup>1</sup> (1961) said "We have to regard it as our sacred responsibility to unfold and develop each individuals creative ability as dim as the spark may be and kindle to whatever flame it may conceivably develop". This is a basic requirement of a reasoning and imaginative human being.

Art, uses the right side of the brain, gains access to the inventive, intuitive and imaginative powers. These and the



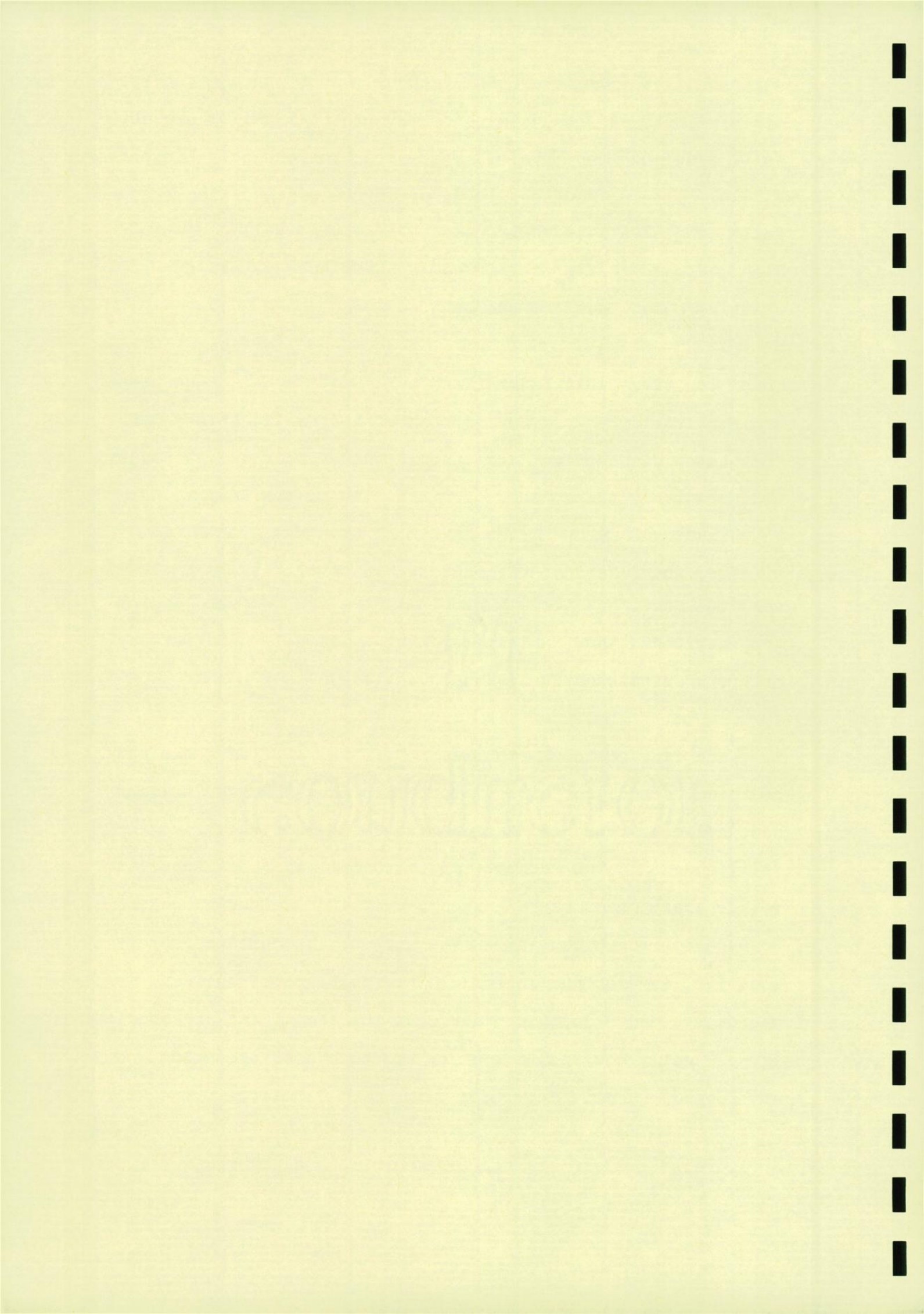


perceptual skills that Art teaches, almost anyone can use again, just as language and mathematical skills use the left side of the brain, are used to enhance thinking skills. It is important to develop both sides of the brain fully and avail of their uses. Perceptual skills combined with verbal skills are viewed as basic necessities for the creative human being of the future.

This is very well summarised by: S.J. Parne's Education and Creativity<sup>2</sup> - "The importance of creative thinking is that the discoveries and innovations of the next 20 years will probably make the previous 100 years seem to have progressed at a snail's pace. Therefore a person cannot foresee exactly what knowledge he will need 5-10 years from now to meet his life's problems. He can however develop the attitudes and abilities that will help him meet any future problem creatively and inventively."

I teach in Rathdown School. It is a private day and boarding school for girls. There are many Spanish, Mexican and African students, a rich mixture of cultures, race and religions. The school is situated in the suburban residential area of Glenageary within the Dun Laoghaire Borough of Co. Dublin. The school atmosphere is very positive and enthusiastic. The main school building is basically made up of prefabs, but the facilities are good, large, well equipped computer, science, home economics and art rooms.

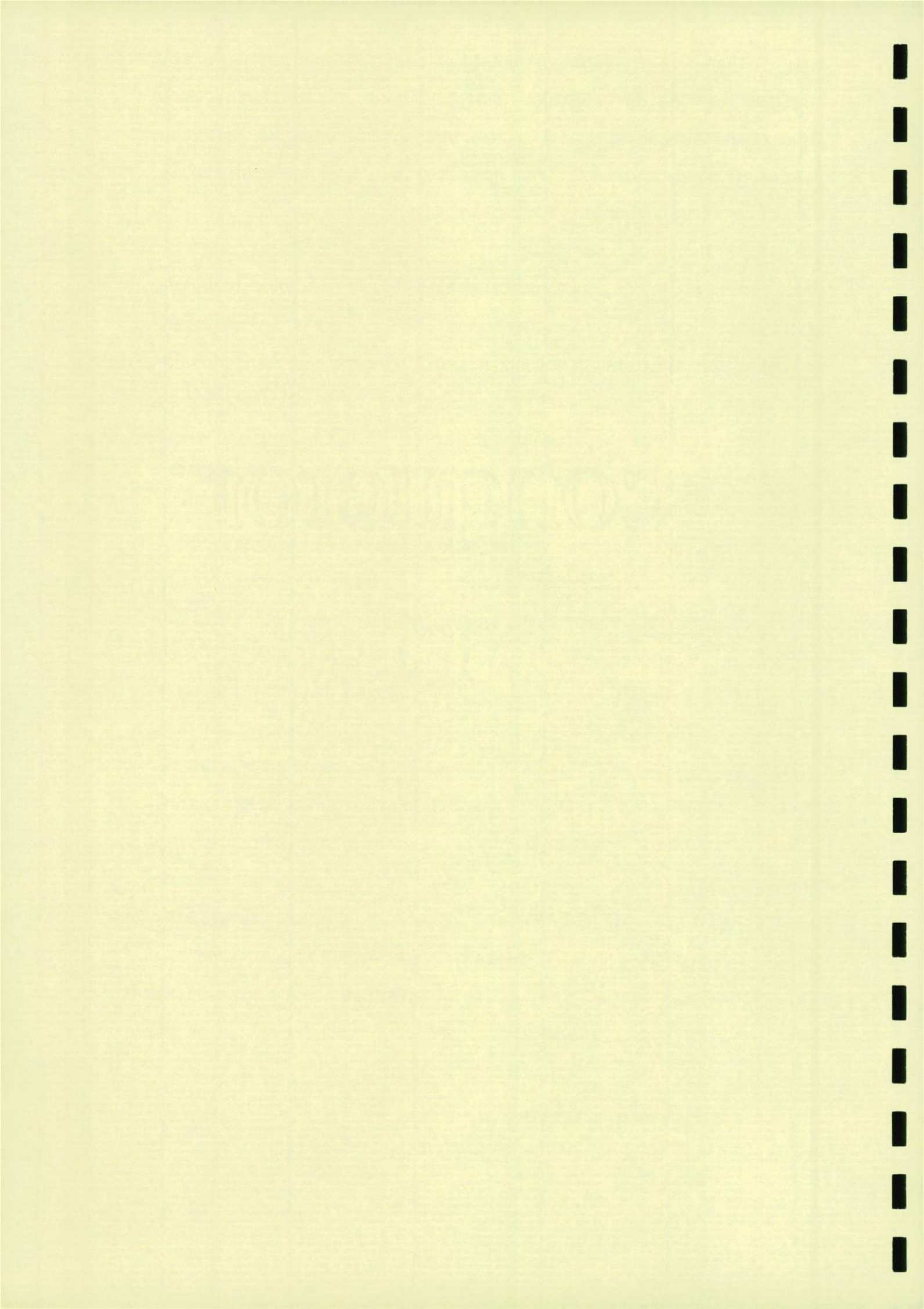
I decided to do the project with the first year class.



This class of seventeen pupils had a choice to do art instead of doing another subject, so I feel they are committed to the subject. They are aged eleven to thirteen years of age and come from middle class homes where Art is generally treated quite seriously.

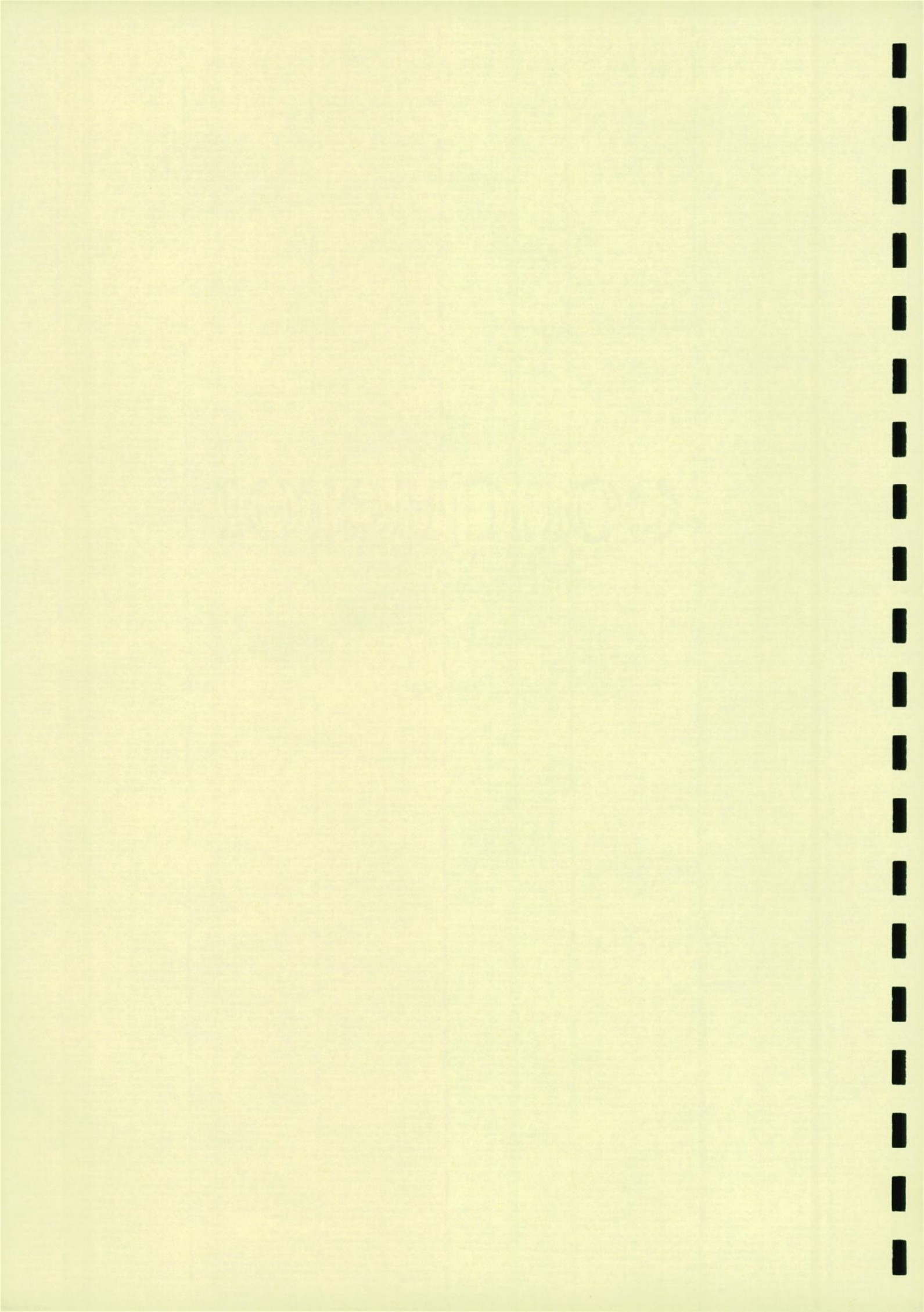
The Dun Laoghaire Borough Council published a design guide for shop owners, encouraging the preservation and restoration of shopfronts in the Borough. In my research for the magazine article, I took photographs, made drawings, traced the history of the shopfront and studied the lettering on shopfronts. This article made me more aware of shopfronts and how they contributed to the appearance and atmosphere of their local environment, both new and old shopfronts. Many of the old shopfronts involved crafts that are now dead, or are barely alive, wood carvings and hand painted lettering. The design of the old shopfront was carefully worked out, based on a design of classical proportions. Careful consideration was given to the shop's appearance and the use of decoration with the building materials eg. carved woodwork and stained glass. Modern shopfronts are much simpler, they usually consist of large panes of glass set in aluminium frames. Shopfronts are an important source of graphic materials, their lettering and design, as well as being of environmental value for their character and the service they give to the community.

This project was particularly relevant to the school, highlighting the work Dun Laoghaire Council was doing



within the school's immediate environment. Taking this source the pupils were able to develop their own views on the role of shopfronts in an informed way, from knowledge rather than through ignorance and a development of aesthetic appreciation of the environment, and especially of the pupil's individual gifts and skills in its interpretation. In this project shopfronts are the starting point for exploration of man's attitudes and living styles, past and present.

1. Vernon. P.E. ed. Creativity: Selected Readings
2. Vernon. P.E. ed. Creativity: Selected Readings.

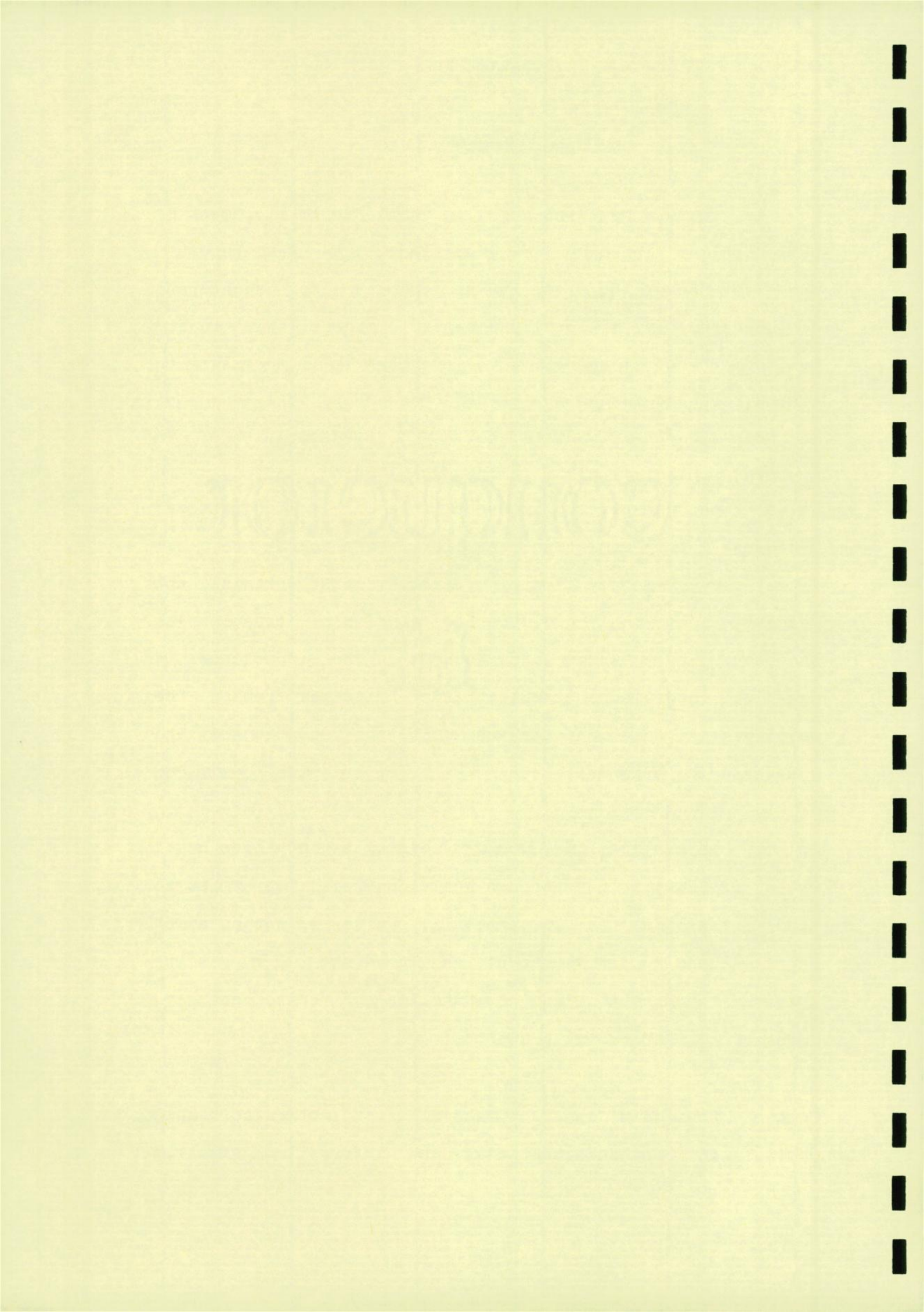


CHAPTER IVAims of the Class Project

How is doing a magazine going to enable me to implement my philosophical approach to education? As R.S. Peters'<sup>1</sup> suggests something of value should be taught and communicated in a morally acceptable manner. With regard to "something of value", I believe that it is necessary to teach for understanding rather than mechanical learning. In this chapter I want to show how I tried to do this. In my own project I had to go through a process of having to select and use particular types of layout, making personal decisions and relating earlier experience to new situations. So my learning process was certainly not automatic or only related to a single situation as suggested by Barren and Woods.<sup>2</sup> The importance is grasping and understanding the principal behind the particular solution which can be continued and understanding expanded.

In my own project I developed my eye by taking three basic rules of design and through applying them I learnt how to handle and use them to express my own way of seeing using negative and positive shape and drawing. It was the informed combination and computation of these that gave identity to my personal project.

One of the main aims of the class project is to enable pupils to communicate ideas and information visually





through their use of graphic media. To achieve this aim, I had to create a situation which encouraged and developed in pupils, certain qualities which are necessary when designing, as recognised by Alyward<sup>3</sup> (1973):

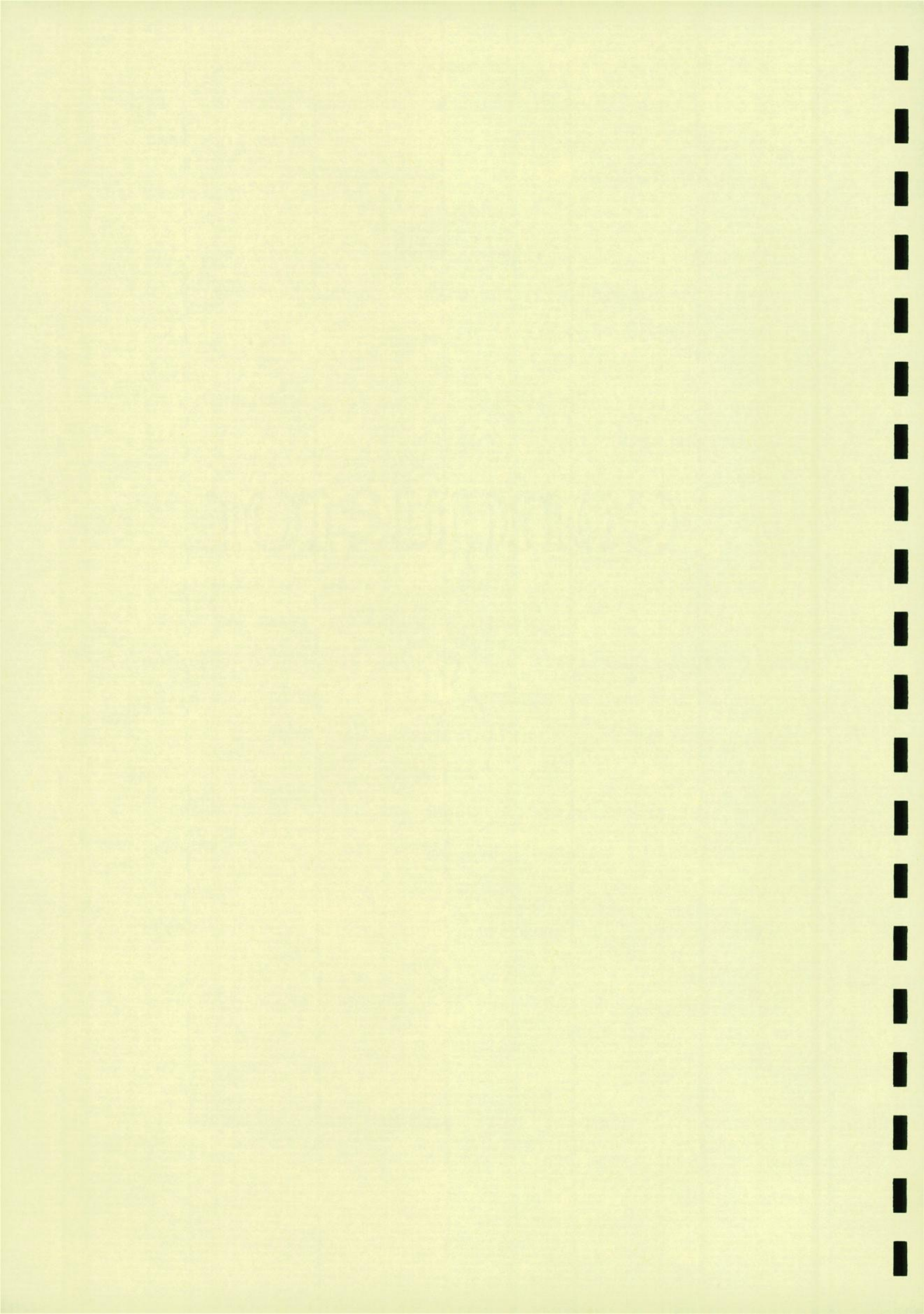
1. The ability to analyse a problem and find a solution and the knowledge of the materials and processes which are necessary to carry it out.
2. The ability to use materials as they were made to be used and to find a solution which is not simply functional but which is also visually pleasing.

Aylward<sup>3</sup> (1973) argues strongly for a design element in the classroom. The main reason for its inclusion is to give students an understanding of how decisions are made. In our lives decisions such as; how a car is put together are made for us by designers. A design element gives students an idea of how these decisions were made.

I added further qualities, to those recognised by Alyward:

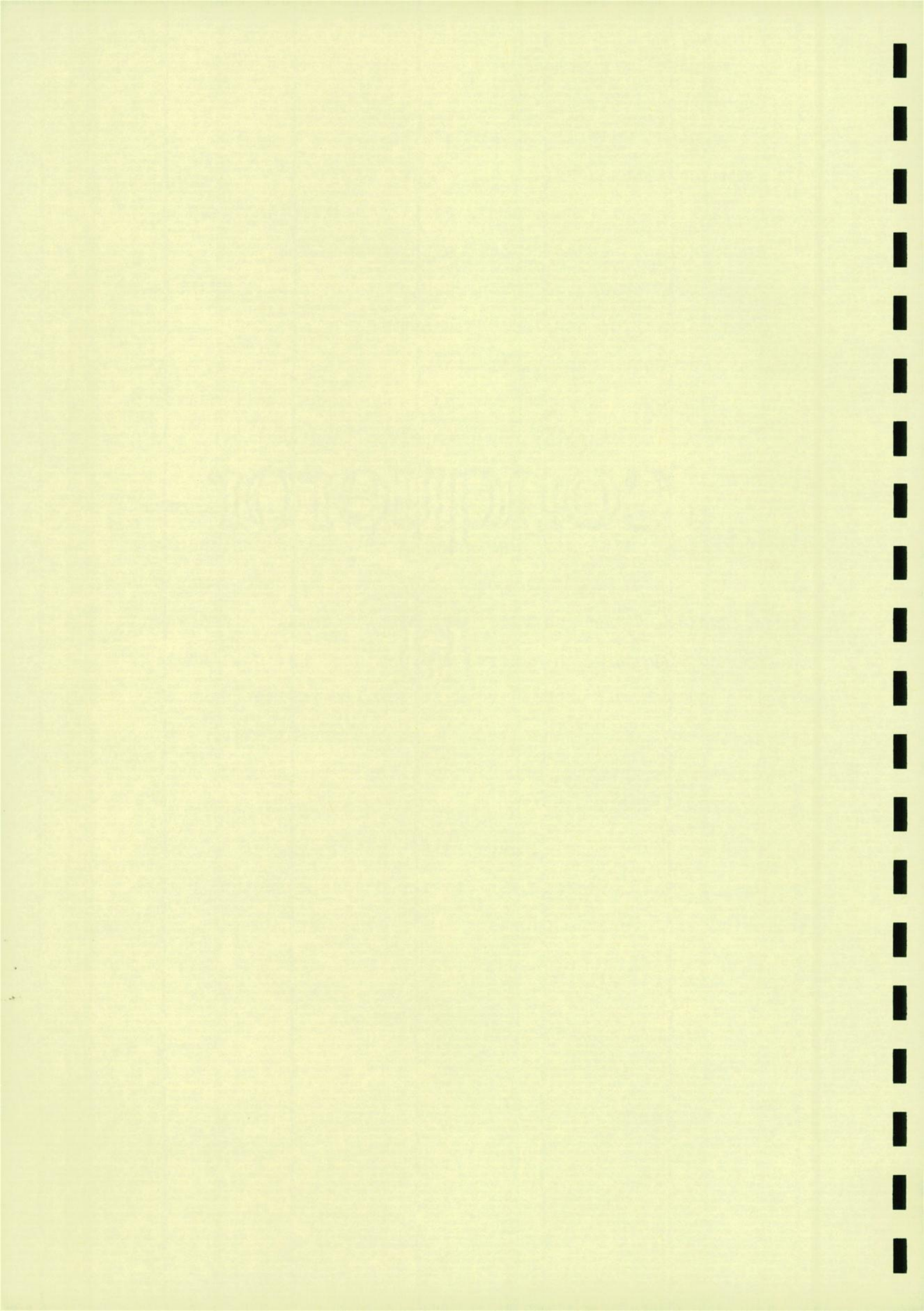
- A 'visual' awareness and appreciation of the man-made world through direct observation
- The ability to analyse, record, organise and make decisions.
- The ability to evaluate at all stages in an objective way.

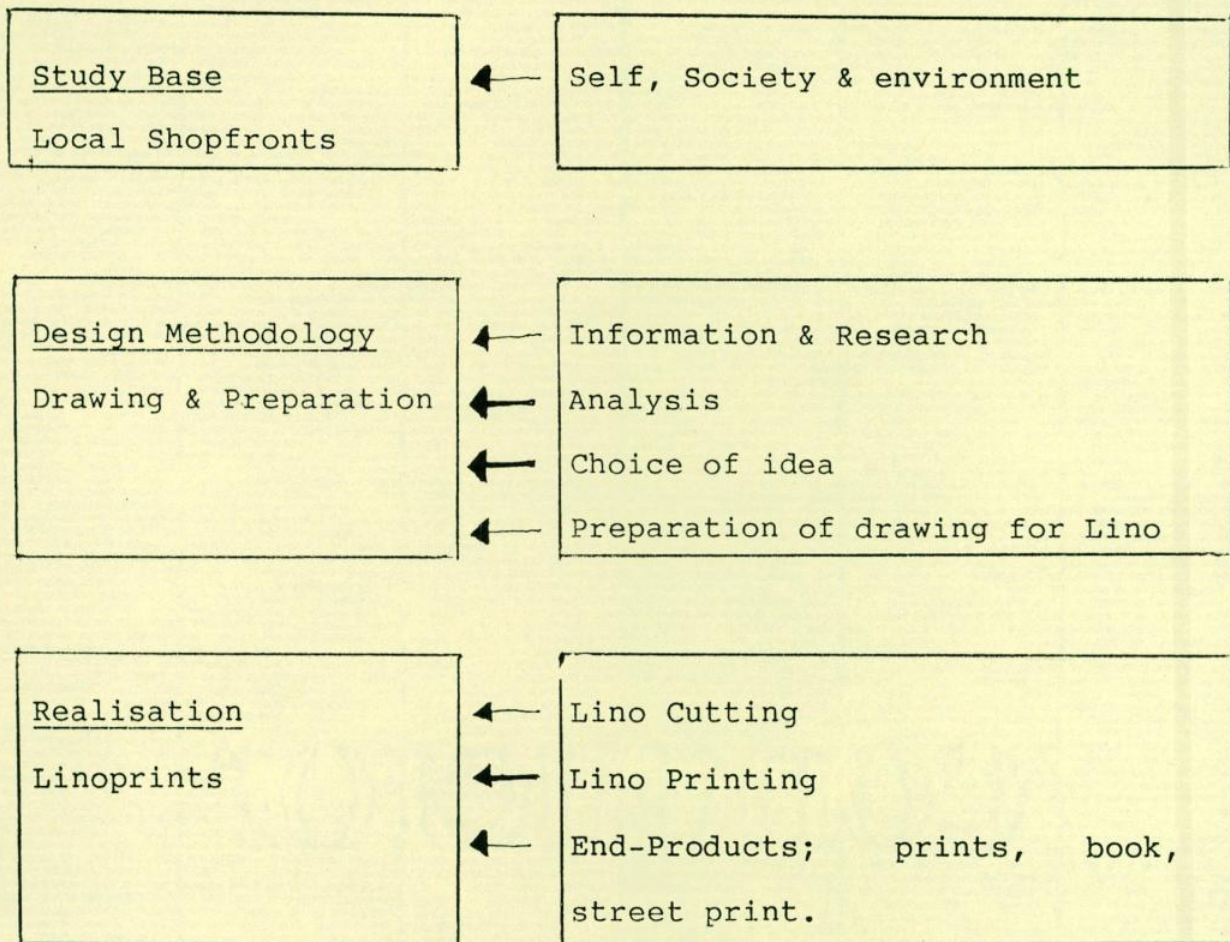
The general aims of this project were influenced by Dewey's<sup>4</sup> Thinking in Education - "The Essentials of Method". He suggests that:



1. A genuine situation or experience should exist with continuous activity.
2. A genuine problem develops within this situation as a stimulus to thought.
3. Possession of the necessary information and make the observations needed to deal with the problem.
4. Suggested solutions occur which the pupil shall be responsible for developing in an orderly way.
5. To have the opportunity and occasion to test the pupils' own ideas by application to make their meaning clear and to discover for themselves their validity.

The emphasis of this project was on the acquisition of a skill, visual analysis and problem solving in conjunction with one another, through an environmental source. Dewey<sup>4</sup> said, "The positive principal is maintained when the young begin with active occupations, having a social origin and use and proceed to a scientific insight into the materials and laws involved, through assimilating into their more direct experience the ideas and facts communicated by others who have had a larger experience". I organised the project according to the steps I had gone through. The project was developed and presented in the following way, for the pupils:



Content

This work involves the four stages of creativity or of problem solving as identified by Wallas, preparation, incubation, illumination and verification. This occurred in each class and the project as a whole, how and why the process of linoprinting changed the original image.

The age group of the class is eleven to thirteen years. Both Rousseau<sup>5</sup> and Erikson<sup>6</sup> describe this period as a time when the pupils are anxious to "get it right". They don't wish to make mistakes or fail. They have developed a more innate curiosity about the world around them. This is a crucial stage of their development, from children into

CONDUCTOR

1911

young adults, where their own personal looking and understanding needs to be given a lot of support, encouragement and handled with sensitivity. I found a lovely poem by Sean O'Tuama which describes this stage.

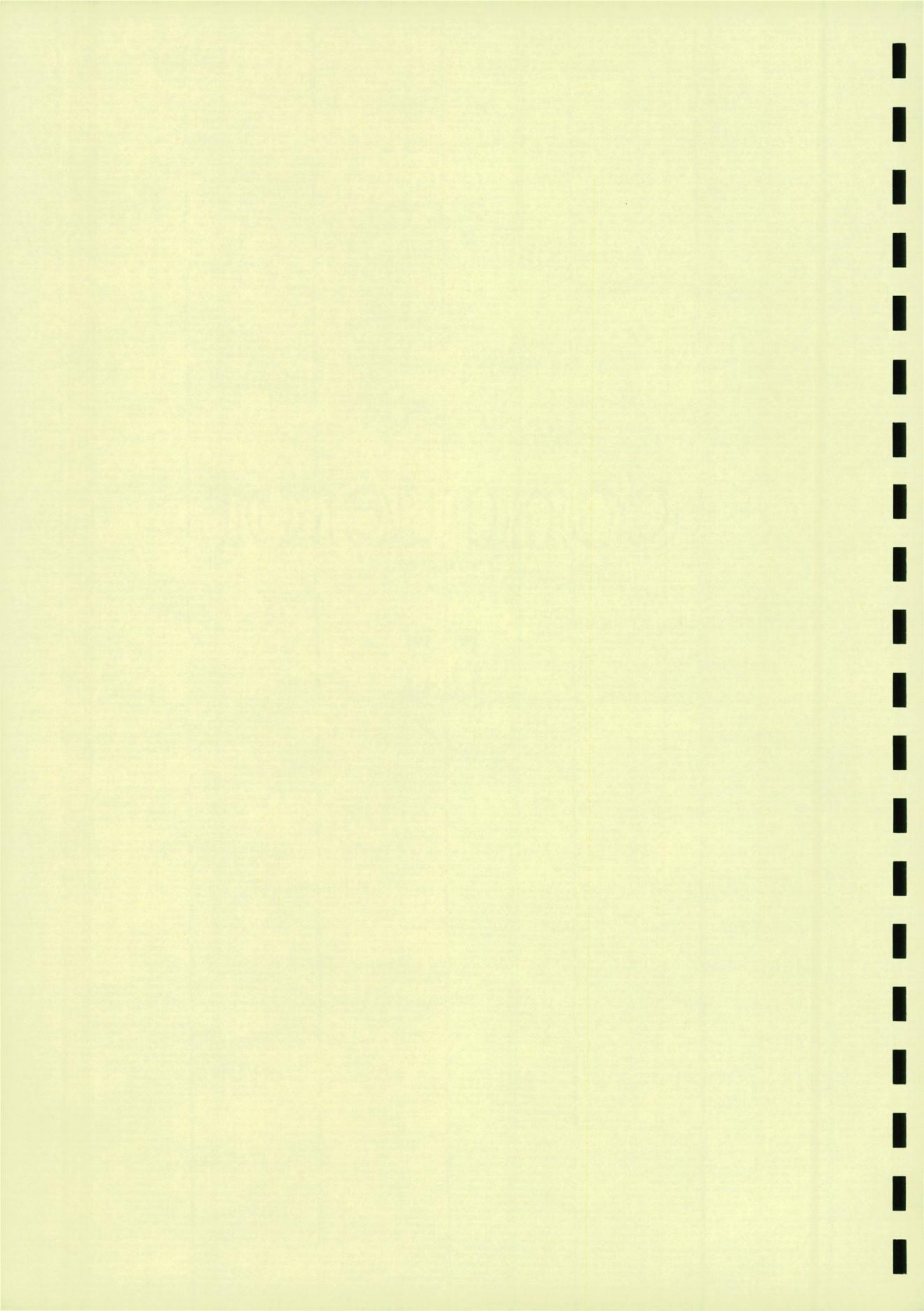
A Gaeltacht Rosseau

Sean O'Tuama

Let her be, said the poet,  
do not chastise her  
she is still a stripling  
and fear is a sickness  
that stunts all human growth.

Let her be, said the poet  
do not chastise her  
let her grow unimpeded  
to whatever height she is meant for  
the air is still soft above her head.

I used the knowledge gained from my reading of Rousseau<sup>5</sup> and Erikson<sup>6</sup> in determining and planning each stage of development in the project, taking the humanistic view to encourage growth choices by enhancing attractions, minimizing risks. The preparatory stages leading up to the project are very important. "Sensitive teaching will not inhibit the child, but if the learning process is well planned it will help his imagination to grow" - Eisner.<sup>7</sup>





Quoting Brunner's Observations on Transfer (p.256-7 Biechler & Snowman) - The first object of any act of learning over and beyond the pleasure it may give, is that it should serve us in the future. Learning should not only take us somewhere it should allow us later to go further more easily". John Dewey<sup>9</sup> identifies the role of learning with conditions of growth - "It is essentially the ability to learn from experience something which is of value in coping with the difficulties of a later situation. This means power to modify actions on the basis of the results of prior experiences, the power to develop dispositions. Without it, the acquisition of habits is impossible.

Habits means acquaintance with the materials and equipment to which action is applied. There is a definite way of understanding the situations in which the habit operates. Modes of thought, of observation and reflection, enter as forms of skill and of desire into the habits that make man an artist - habits of judging and reasoning as truly as of handling a tool.

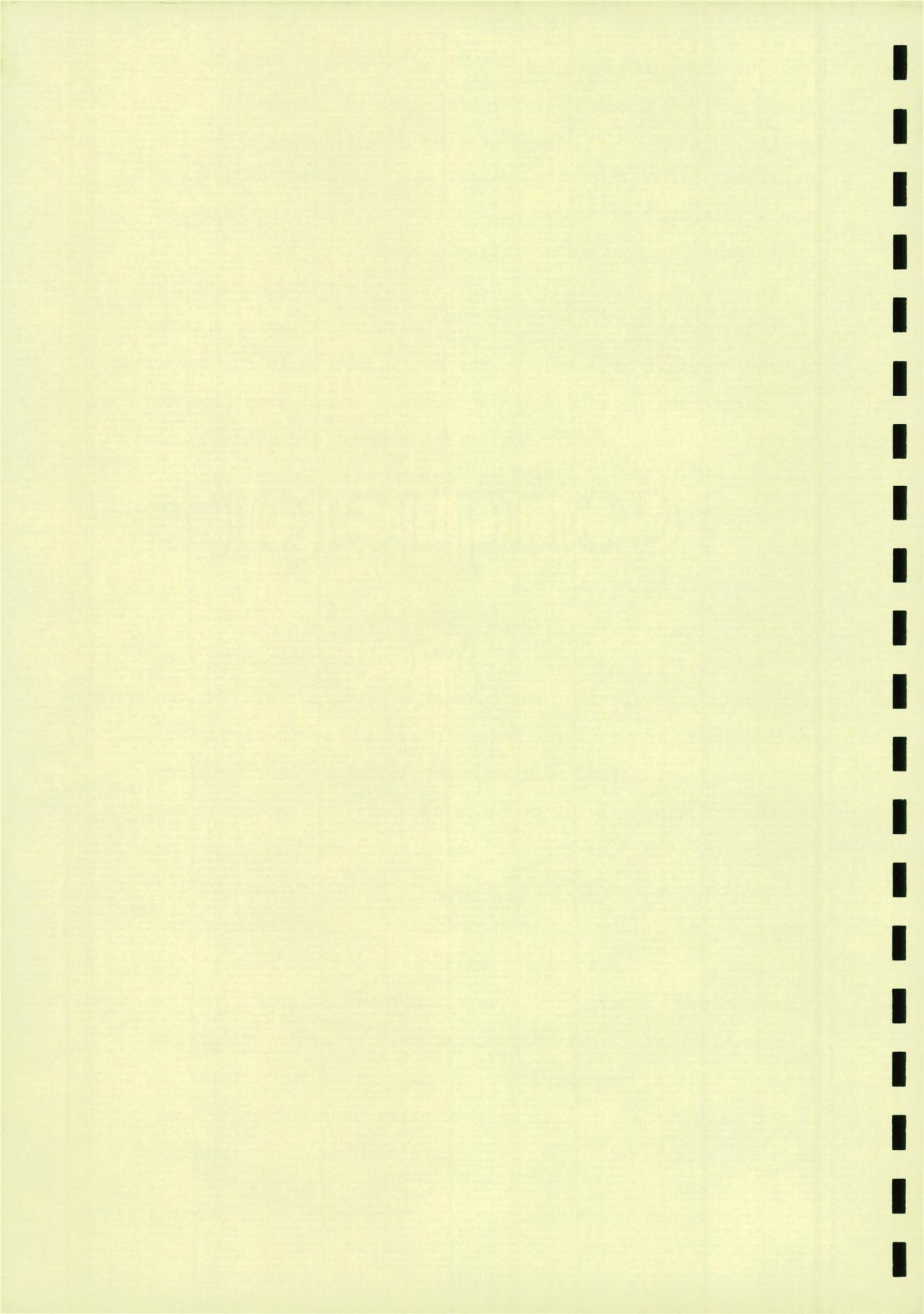
The teacher should guide the pupils along this path of knowledge, not to be the source of knowledge but to help the to find knowledge and to draw out from within them their ability to utilise this knowledge.

1910-1911

"Rationality includes the capacity to play, to explore to search for surprise and effective novelty" (Eisner). as a teacher, just like an artist, you have to be able to view situations from varied perspectives, know and understand what different theories provide and thus be in a position to avoid the narrowness of a single view.

To help motivate the pupils I had a display area with relevant visual aids to the day's class, to help reinforce the learning objective. I showed examples of other artist's work, using the same source and medium of expression to show different approaches and treatments. Provocative displays of materials and visual aids helped to motivate the pupils by creating interest and investigation into "what is going to happen".

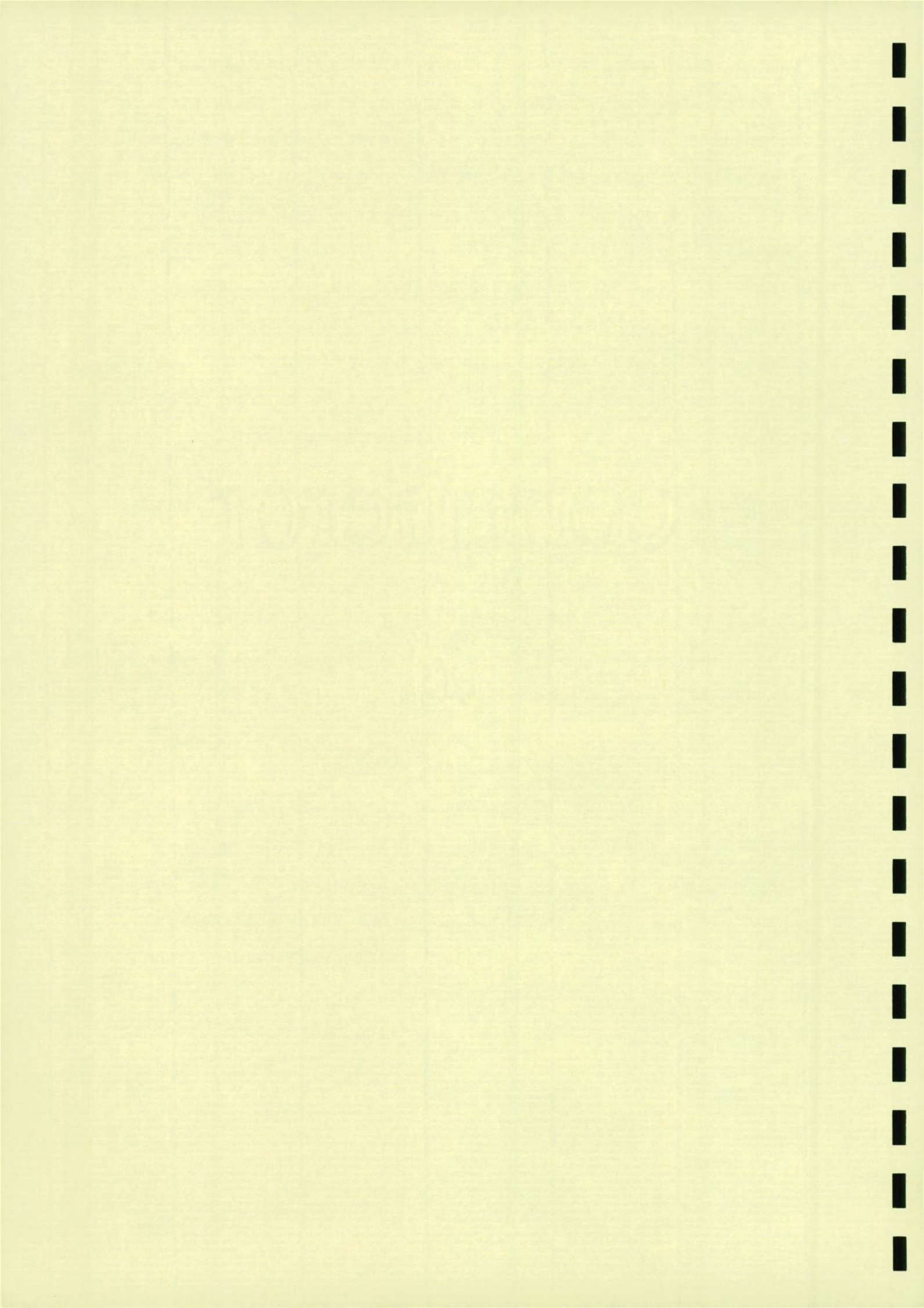
The investigation continued with questions. Step by step questioning reinforced the correct answer, in this way the pupils find the answer themselves and gradually learn analytical criticism. There is adventure during class through "doing" leading to discovery and solving the problem given at the start of the class. Further adventure is created by field trips, changing the arrangement of the classroom to suit the activities - the influence of the environment can motivate them. The limited time of the class helped pupils to create a dynamic of work, and the satisfaction of a personal adventure. According Brieler & Snowman class motivation is maintained by including investigation, adventure, social interaction and usefulness in the lesson.



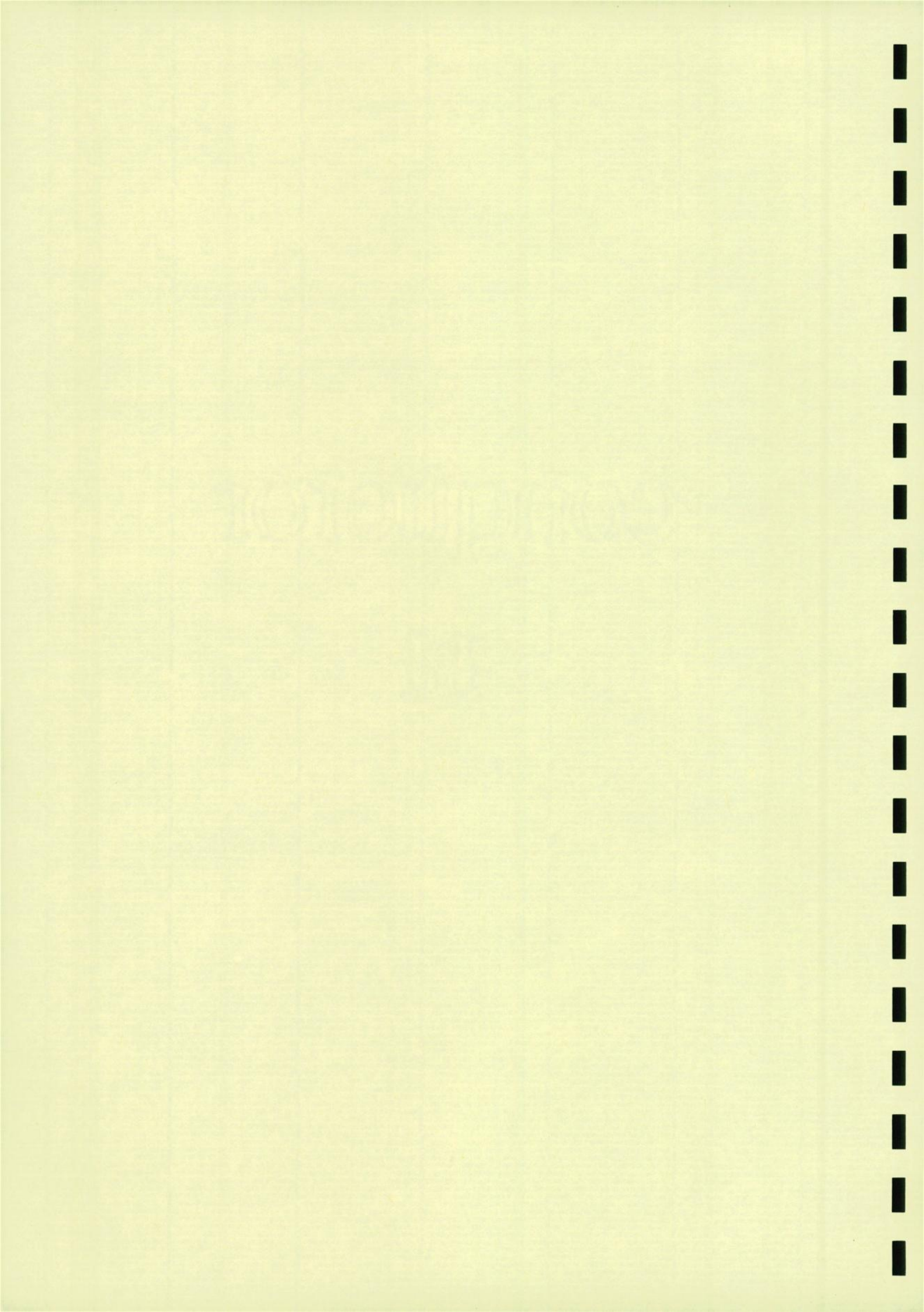
"One of the educational responsibilities of the teacher is to help students appreciate the character of their work. Conceptual schemes are tools that make such appreciation more likely. Evaluation of an art product can focus on at least three aspects of the work - technical aspect, aesthetic - expressive aspect and creative aspect' as stated in Eisners' Educating Artistic Vision The goal of criticism in the evaluation or during the class, is to sharpen perception of work and the use of tools. The goal of evaluation is to enable the student to improve the quality of work and to see the work more completely.

Through the design process of lino the pupils have made their own image which records an experience and has a value in itself. The original idea and drawing had to be adapted to suit the medium. This exploring of design and change of image is an exciting world of its own, with its own strange laws and it's own adventures.

Selecting, analysing and recording all lead to an extension of understanding and enrichment of the imagination through which the capacity of the pupils to make personal statements will grow. Art Education must try to take the pupils across this threshold to extend their thinking and take them beyond mere technique, function and illustration to where they see and feel for themselves the power of the medium as a means of enriching their life.



1. Peters, R.S. (Ed) The Philosophy of Education
2. Barren & Woods, The Philosophy of Education
3. Alyward, Bernard (Ed). Design Education in Schools.p.15.
4. Dewey, John, Democracy and Education Chapter 8. Aims in Education.
5. Bowen & Hobson, (Ed) Theories of Education, Chapter 6, Emile
6. Biehler, Elliot, Educating Artistic Vision.
8. Biehler & Snowman, Psychology Applied to Teaching, Chapter, Motivation.
9. Dewy, Jon, Democracy and Education, Chapter 4, Education as Growth.





## CHAPTER V

Class Project

Preparatory Work  
for the project

Practical Work of  
the project

Linear Drawing

Outline of an object  
Still Life Drawing  
Draw view from classroom  
Using thick and thin lines

Draw Shopfronts in  
line and tone

Reduce drawing with grid  
and trace reversed onto  
linoblock.

Shape

Positive and Negative shape  
Shape content of an object

Experiment with a small  
piece of lino; cutting,  
and printing 3 different  
stages; line, texture,  
shape.

Texture

Make texture from flat paper

Cut drawing on lino, in  
lino and make a black  
print.

Colour

Primary and secondary colours  
Warm and cold colours  
Advancing and receding colours  
Flat colour  
Mix different colour tones

Cut texture into lino  
and print using  
complementary colours

Finish cutting white  
shapes in lino. Split  
into pairs and make black  
prints for class book.

Lettering

Enlarge letter with a grid  
for Christmas mural

Make calligraphic  
marks and write  
the alphabet

Print together  
a street using  
all the lino  
blocks

Use calligraphy  
to write a para-  
graph for the  
book.

Arrange and stick  
lettering onto the  
page in the book.

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CLASS PROJECTLESSON ONEProcess:

Outline drawing of a shopfront in Sallynoggin roundabout Shopping Centre.

Learning Objective:

To explore how line (thick and thin lines with pencil) can describe a shopfront through drawing.

Problem for the Pupil:

Choose a shopfront to draw

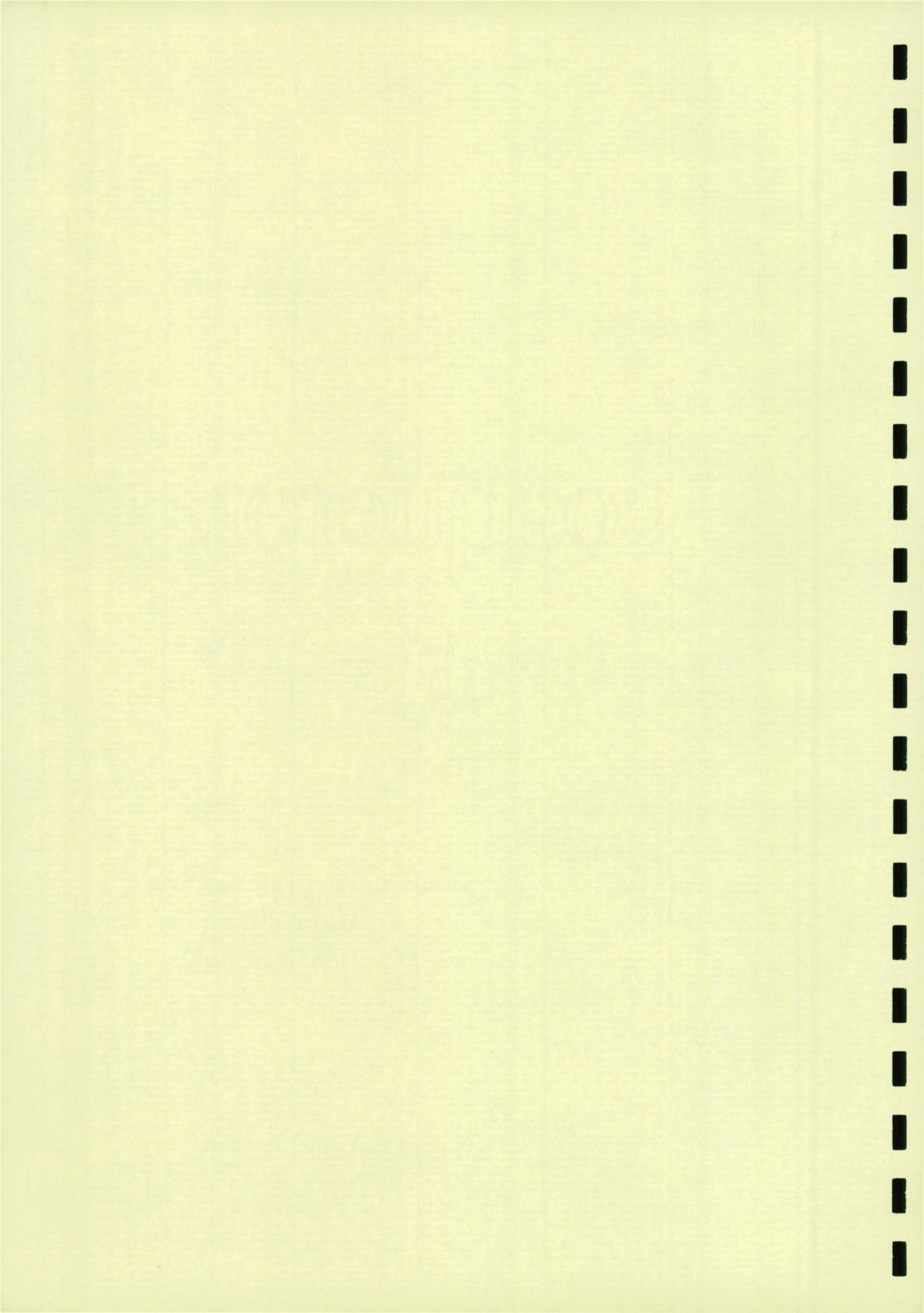
Draw main outline shapes using thick and thin lines.

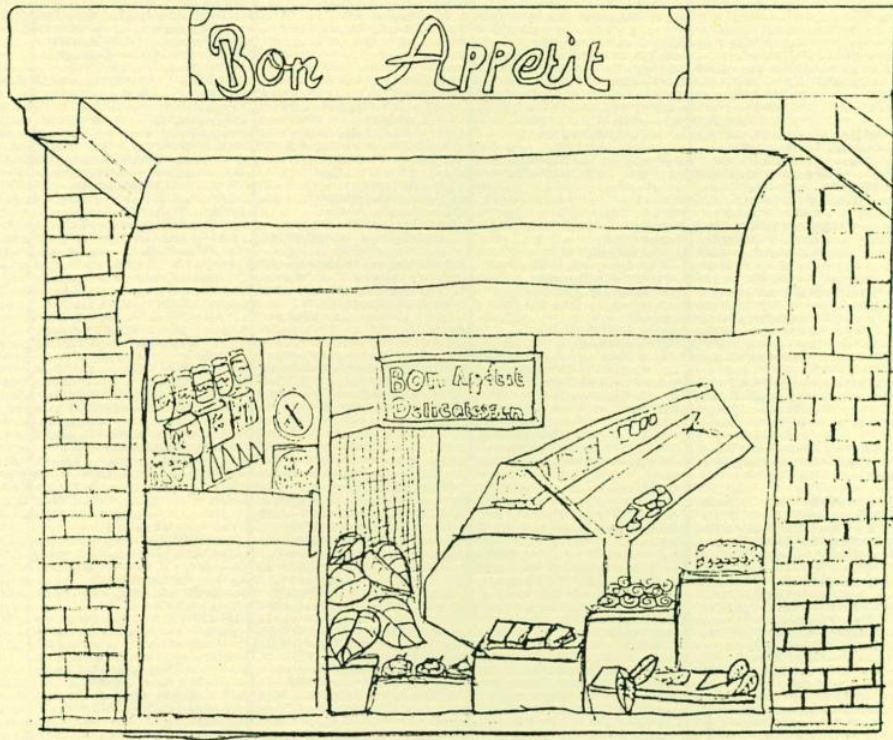
Draw details (e.g. drainpipes) of shopfront

Use thick and thin lines.

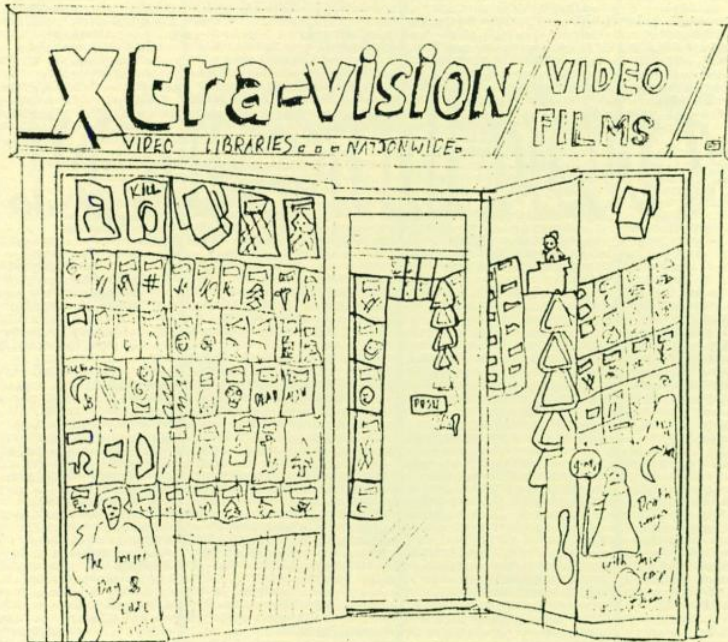
Evaluation of the Class

Their preparatory work shows through their use of thick and thin pencil lines in their drawings. Of particular interest was the way they showed the difference by line alone between the framework of the shop and the window display.

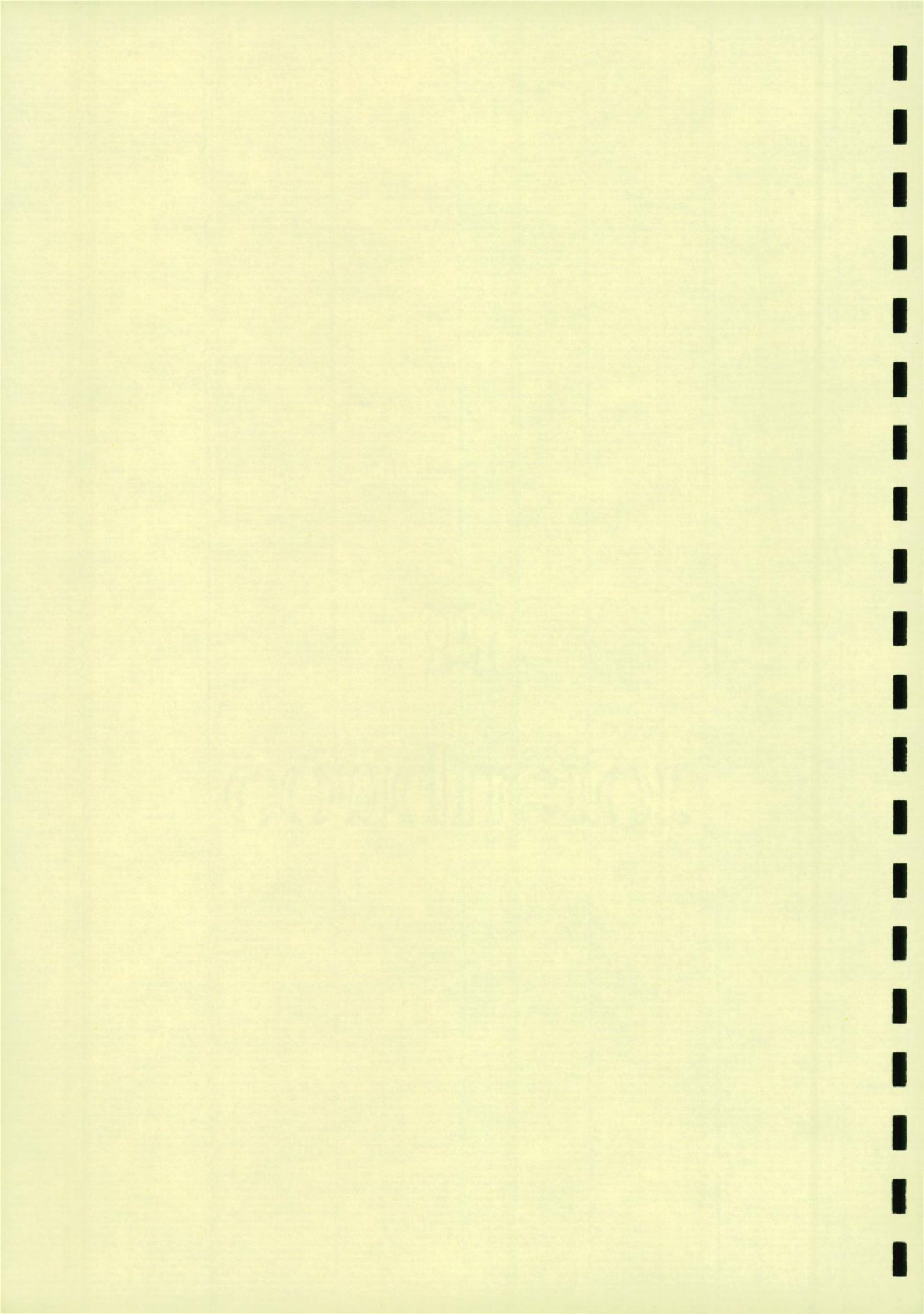




## Family Butcher



Drawings of shopfronts:  
First Week



LESSON TWOProcess

Draw a shopfront in O'Rourke's shopping centre and use tone in the drawing.

Learning Objective

Introduce and explore tone through drawing a shopfront using different directional lines (cross hatching) to describe variations of light and dark.

Problem for the Pupil

Choose a shopfront to draw

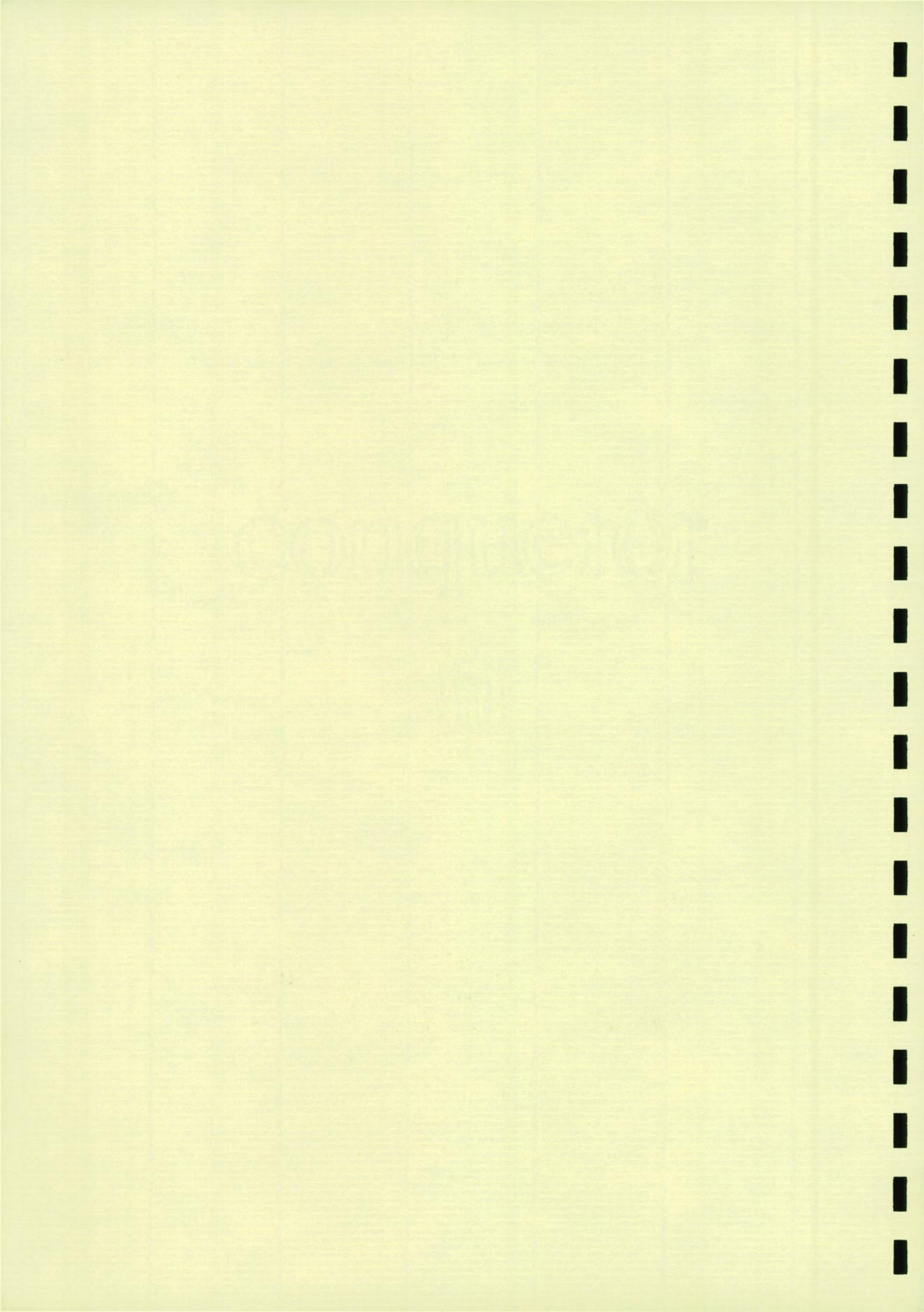
Draw the main shapes of the shopfront

Draw the details

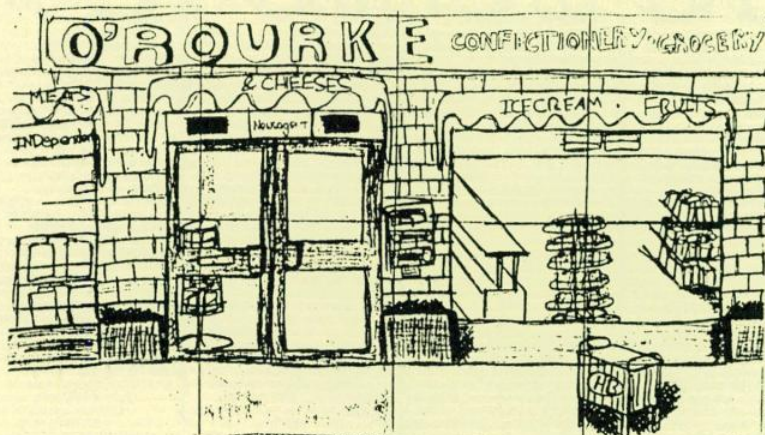
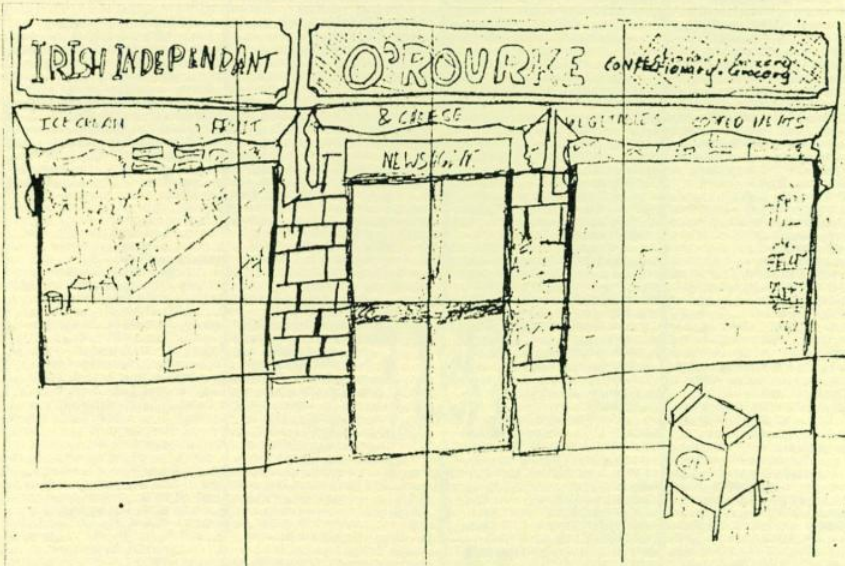
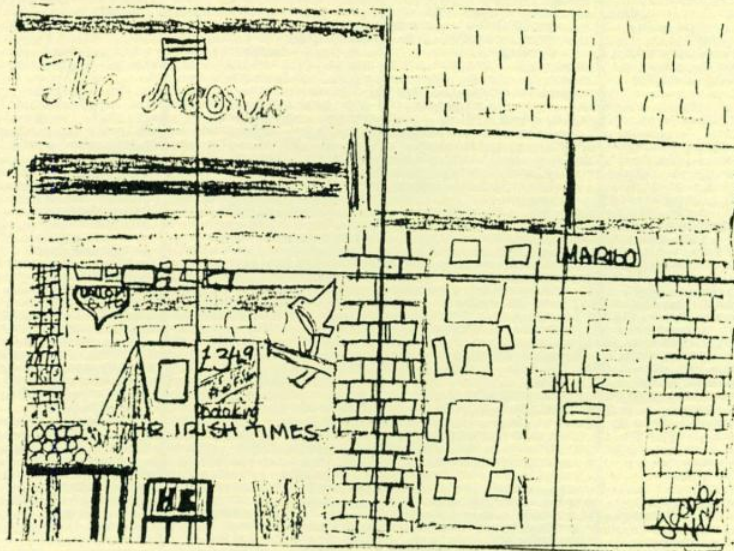
Add dark and middle tones to drawing

Evaluation

The class time was shorten, so many of the pupils did not get time to add tone to their drawings.







Drawings of Shopfronts:  
Second Week

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LESSON THREEProcess

Redraw drawing of shopfront to reduced size of lino and trace reversed onto lino.

Learning Objective

To discover the main characteristics and limitations of the lino image from shade in order to adapt source drawing to requirements of the material i.e. simplifying and reducing image.

Problem for the Pupil

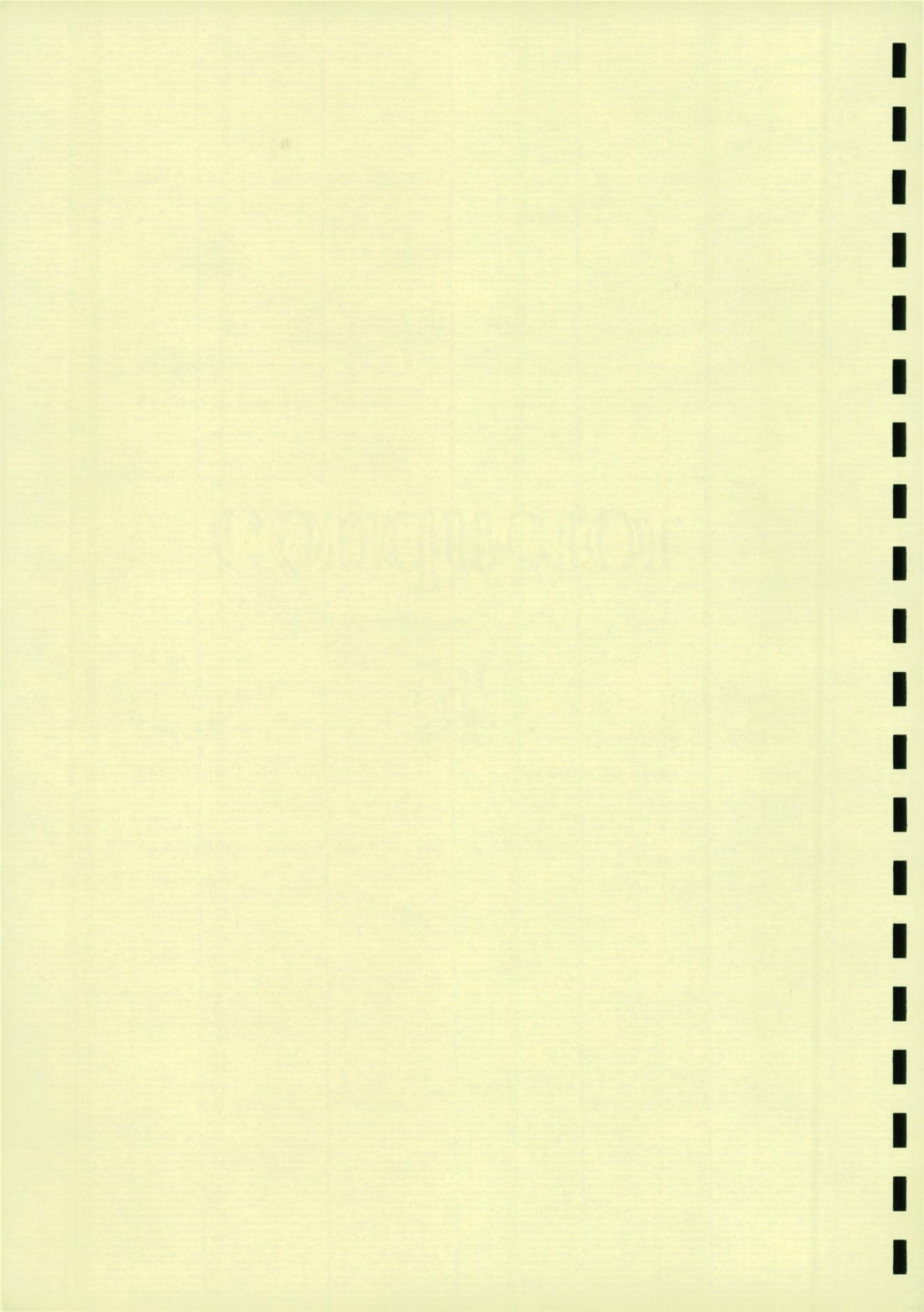
Choose one of the two drawings to use

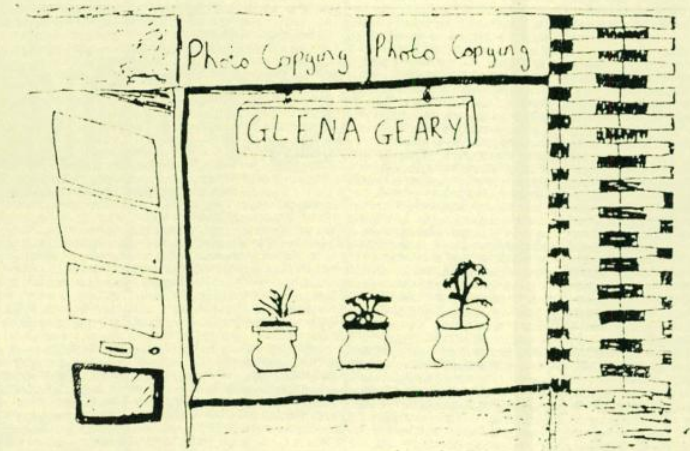
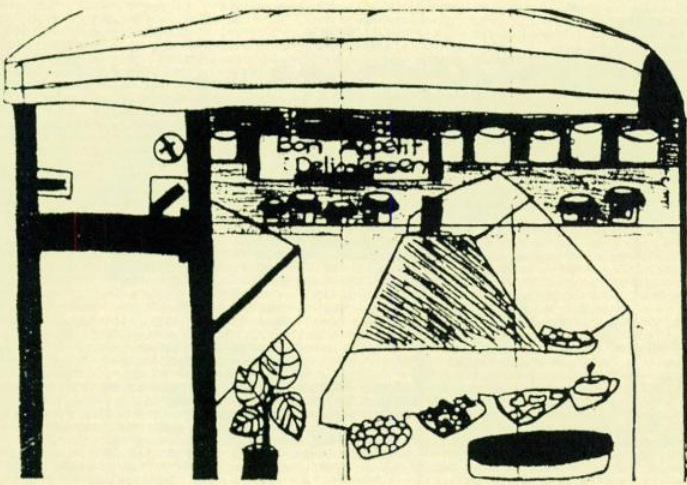
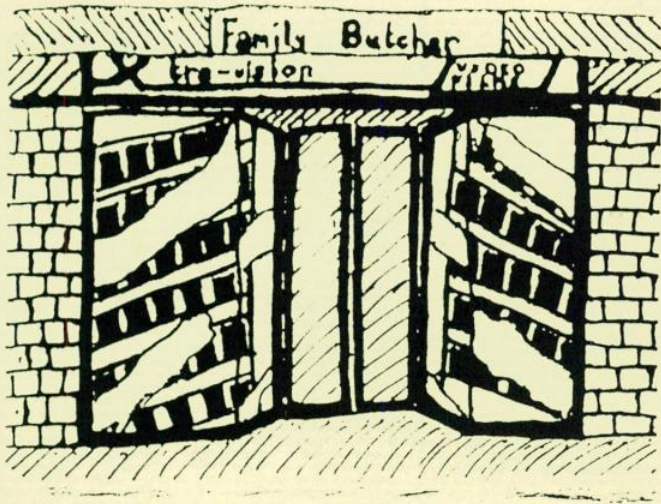
Reduce drawing to fit size of paper

Simplify drawing in black and white suitable for linocut

Evaluation of Class

Earlier preparatory work enables them to make and use a grid for reducing drawing. The reduced simplified drawings included small details that will not be able to be cut out in lino. This highlighted their need to understand the material they were designing for.





CONFUSION

LESSON FOURProcess

Cut a small piece of lino in line, then add texture and shape. Print an example of each stage.

Reverse and trace black and white drawing onto lino using carbon paper.

Learning Objective

To explore the qualities of lino and lino printing process, through experimenting with small piece of lino in line, texture and shape.

Problem for the Pupil

Draw a shape on lino

Cut the shape in line and print

Cut texture and print

Cut white shapes and print.

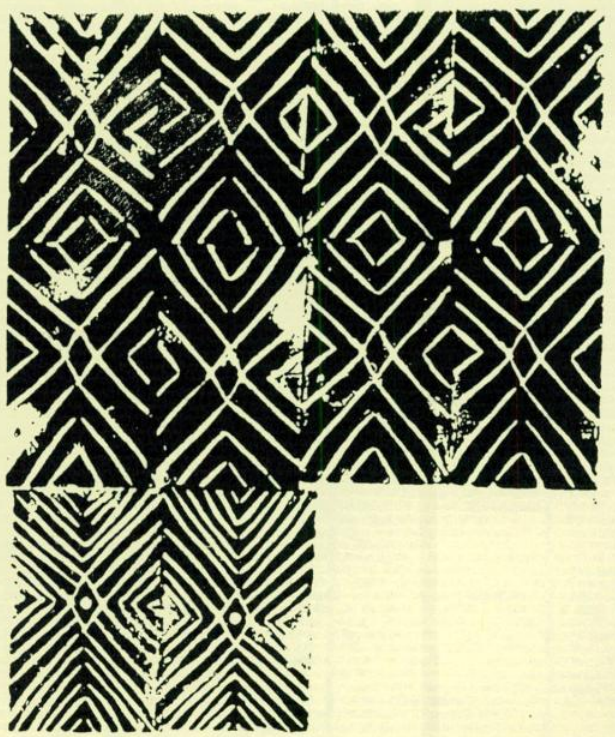
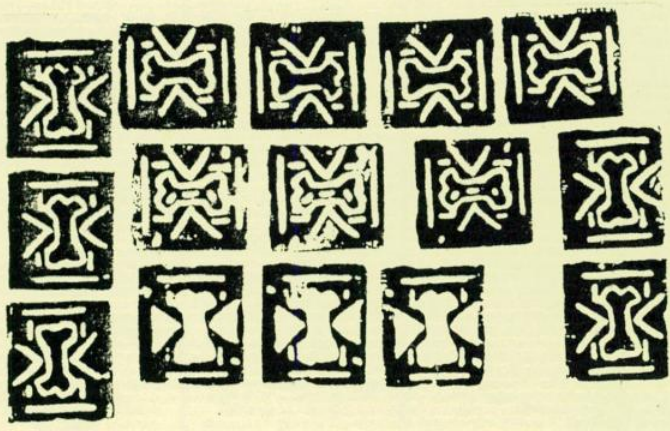
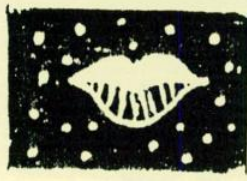
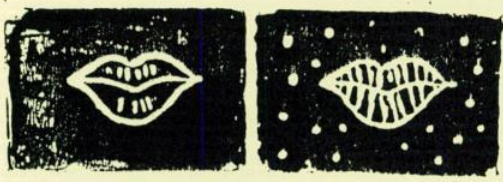
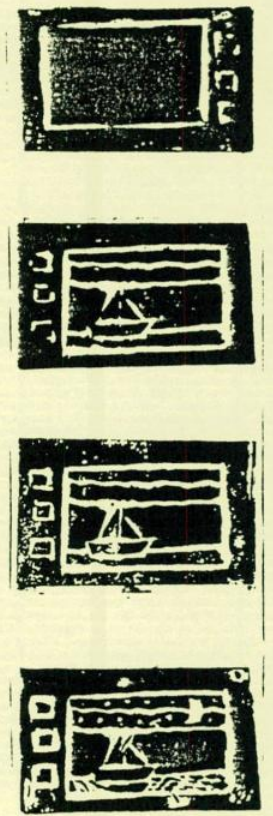
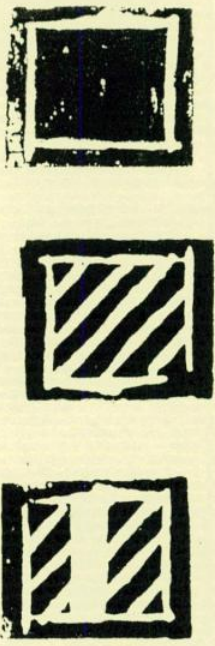
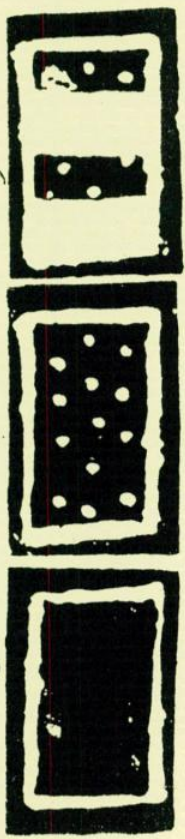
For homework: Reverse reduced drawing and trace onto linoblock using carbon paper.

Evaluation of the class

In last week's class their drawings showed a lack of understanding of lino qualities. This class introduced and explored the lino cutting and printing process through experimenting with a small piece of lino.

COMPTON





Different stages of cutting, printing lino.



LESSON FIVEProcess

Cut outlines of drawing reversed on lino and print.

Learning Objective

Continue exploring quality of lino and printing process through cutting outline of shopfront drawing on lino and print revealing why the drawing and lettering was reversed.

Problem for the Pupil

Reversed image of lettering and drawing on linoblock

Cut outlines and lettering of drawing on lino.

Make two black prints.

Evaluation of the Class

Last weeks introduction to linocutting and printing showed in this week's work. They all cut the lino in line only, slowly and carefully. They realised they had to accept that thick lines were part of lino's quality so they had to adapt and change their image, by leaving out small details, to suit the process. Their prints were well burnished, flat solid black and showed the difference between linoprint and original drawing.

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LESSON SIXProcess

Cut texture in lino and make a colour print using complementary colours and mixing ink to make multicoloured prints.

Learning Objectives

Introduce Fauvism and explore complementary colours through lino printing and mixing lino inks to make multicoloured prints.

Problem for the Pupil

Make a flat colour print

Print an example of complementary colour

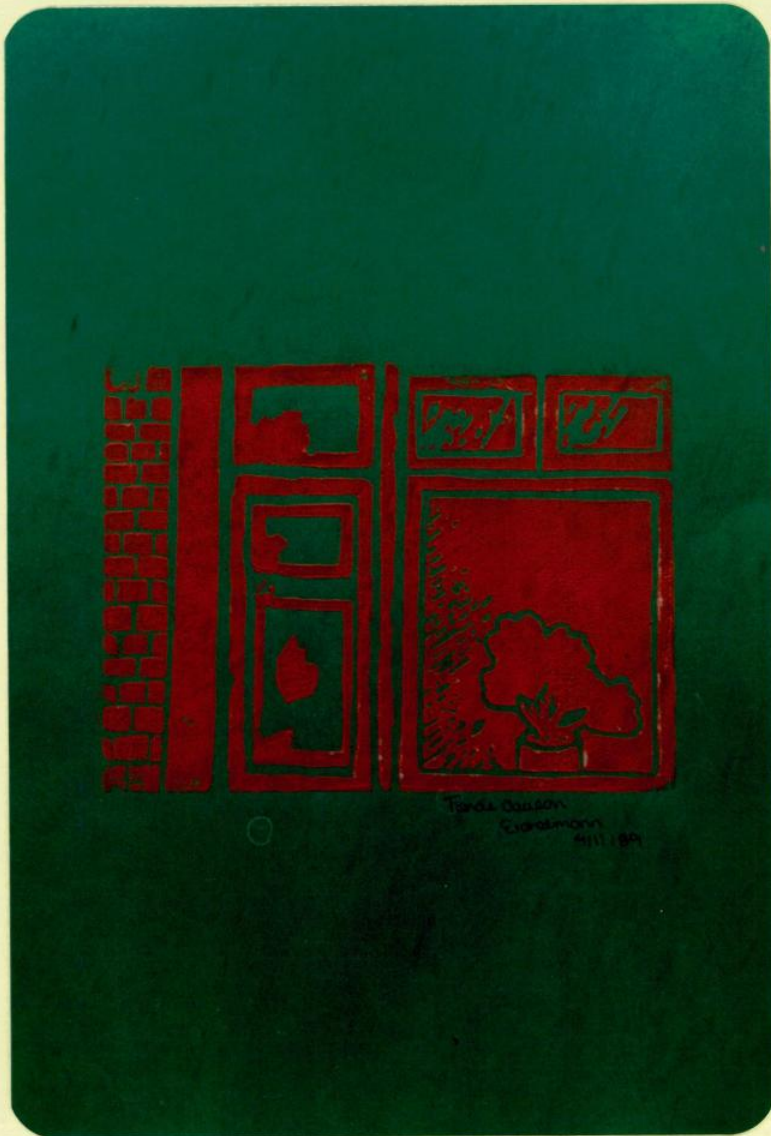
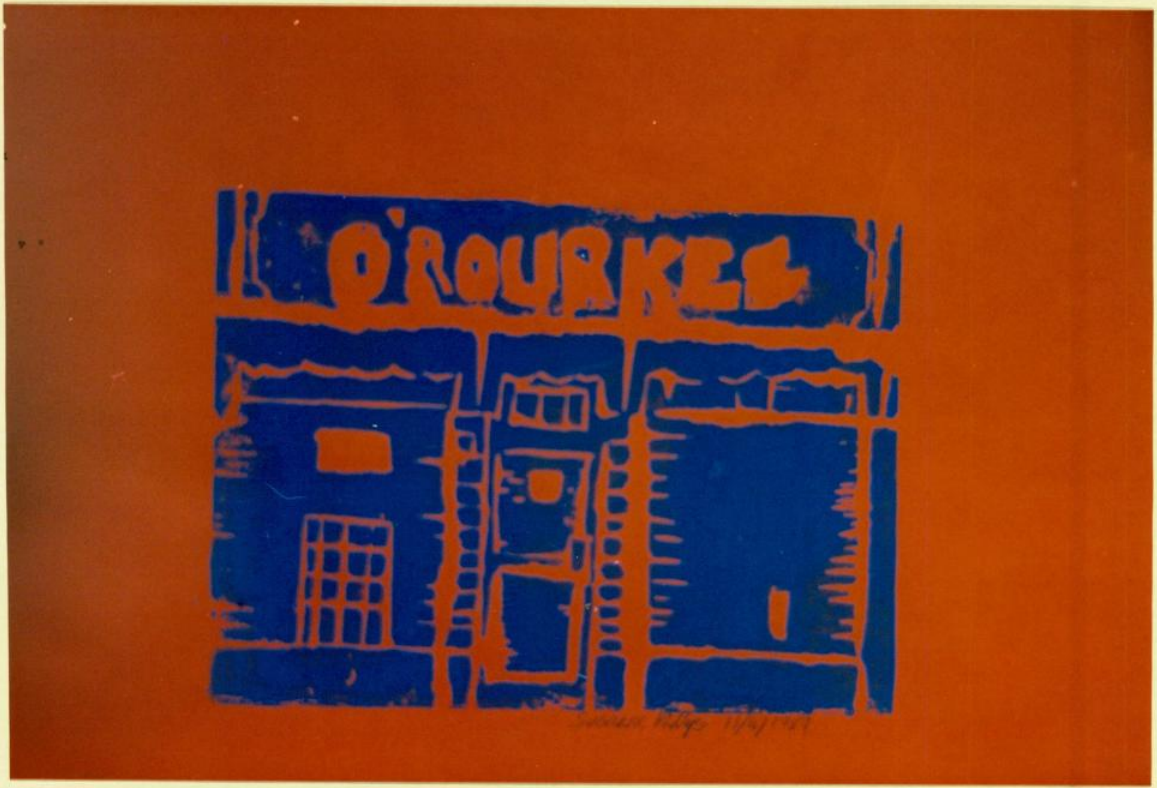
Mix colours to make a multicoloured print

Evaluation of the Class

This was a very exciting and productive class. They used their knowledge of colour to experiment with colour combinations. They enjoyed this class immensely and their work shows it. They were excited by the possibilities of colour and how different colour combinations could make their work look so different. This was generated by a very lively discussion about the words of the Fauvists. A lot of the linoprints have too much solid area, this needed to be rectified.

CONQUEROR





Complementary colour linoprints.



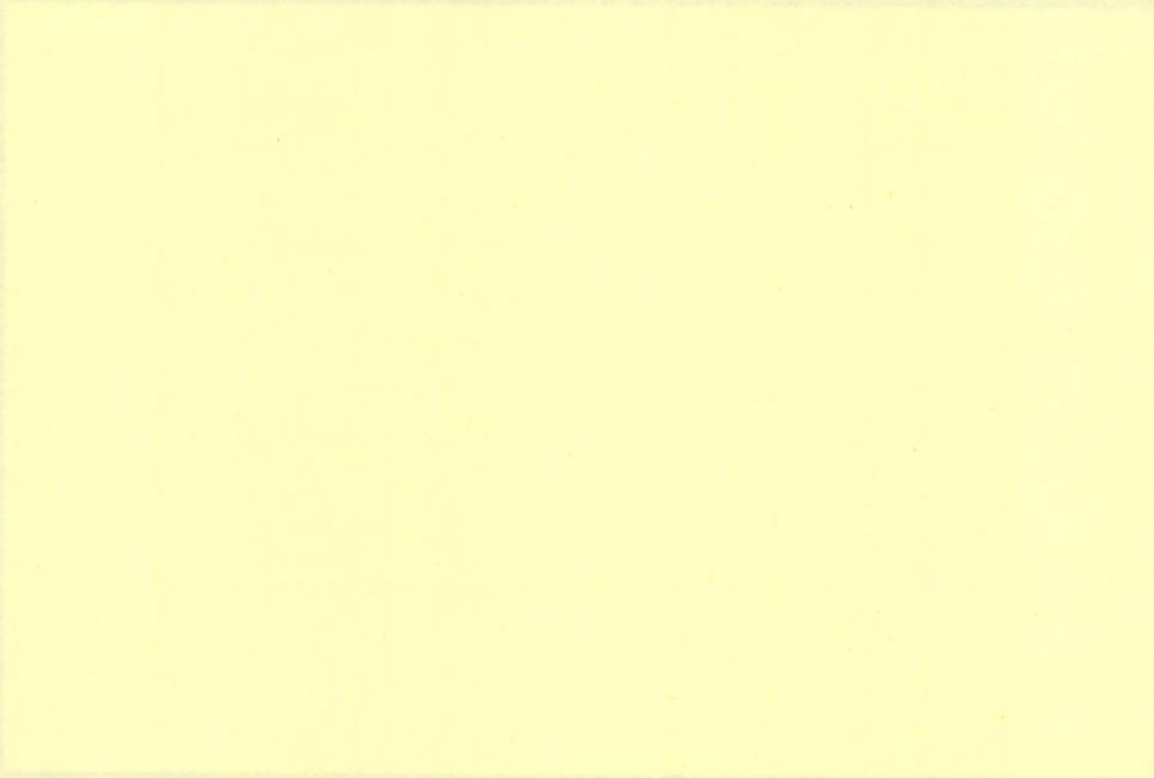


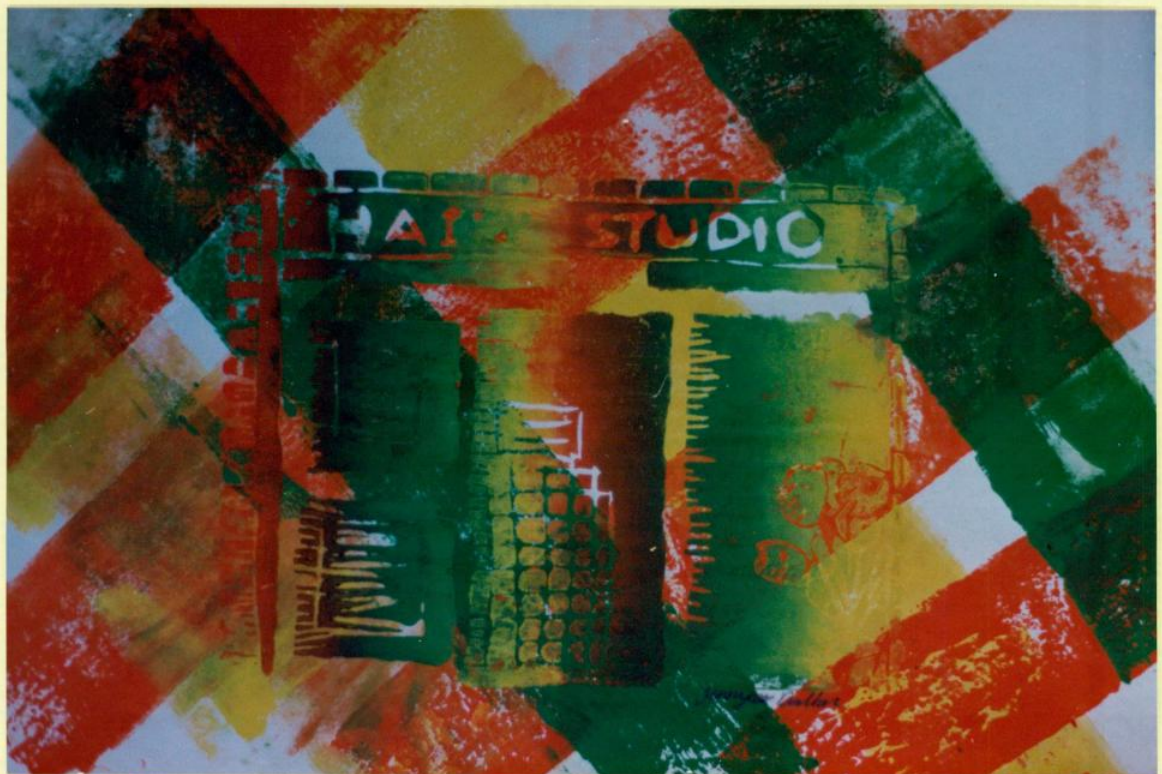
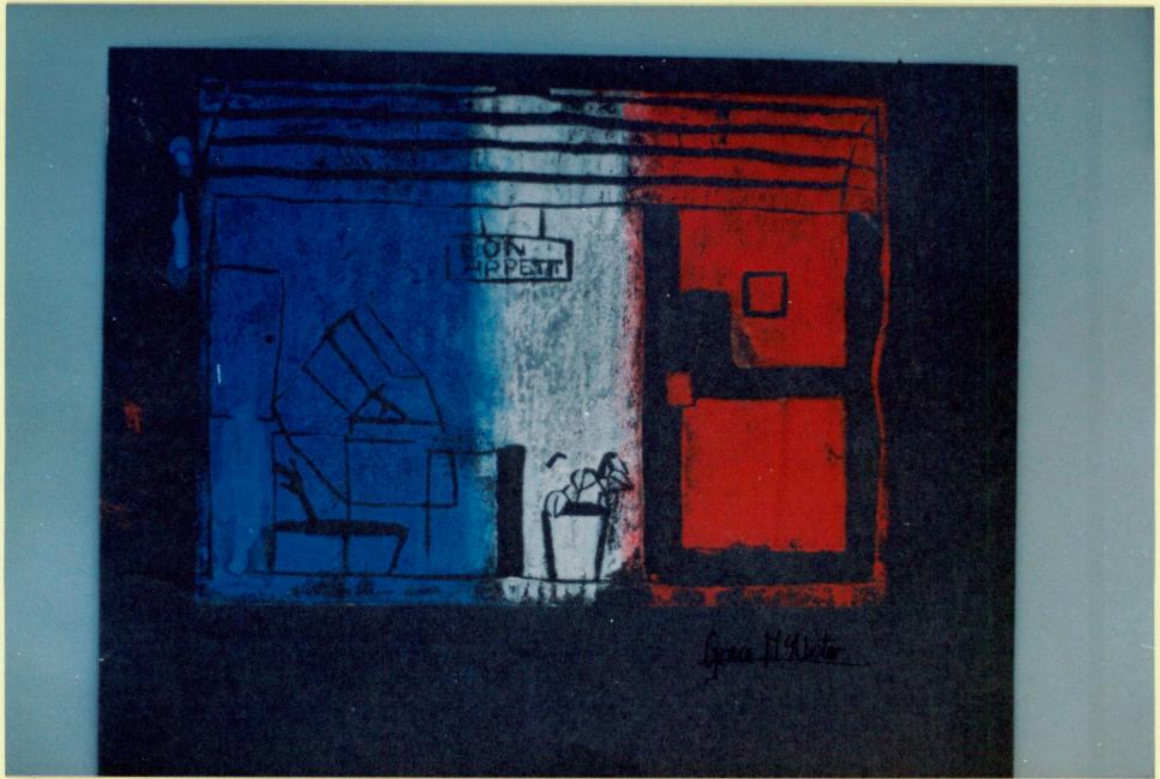
The use of colour in this linoprint gave me the idea of making multicoloured linoprints for the class project. This linoprint is taken from an advertisement for "the Secret Garden" Aromatherapy in "Good Housekeeping" Nov. 1988.





Gradual colour linoprints.









LESSON SEVENProcess

Finish cutting white shapes in lino and make black prints for a class book and print a shopping street together.

Learning Objective

Introduce history of illustration and discover relationship of lino images both historically and visually, making prints for a class book on shopfronts, concentrating on balance of negative and positive shapes.

Problem for the Pupil

Choose and cut out white shapes from lino

Make two black prints

In pairs, each print a leaf of book

Decide where to put prints, top/bottom/left/right.

Put leaves together to make the book

Work as a class to print a shopping street

Evaluation of the Class

They finished cutting white shapes in lino making a balanced image. They had to consider the appearance and layout of illustrations on the book printed in traditional black and white for maximum contrast of negative and positive shapes.

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Catherine Bryan 11/4/39



Catherine Bryan



Small Miller 11/4/39



Small Miller 11/4/39

These linoprints show different stages of cutting.



LESSON EIGHTProcess

Practice making calligraphic strokes and letters with pen and ink. Write paragraph about shop with calligraphy pen.

Learning Objective

Introduce and explore a practical application of lettering through writing a paragraph about the shopfront linoprint.

Problem for the Pupil

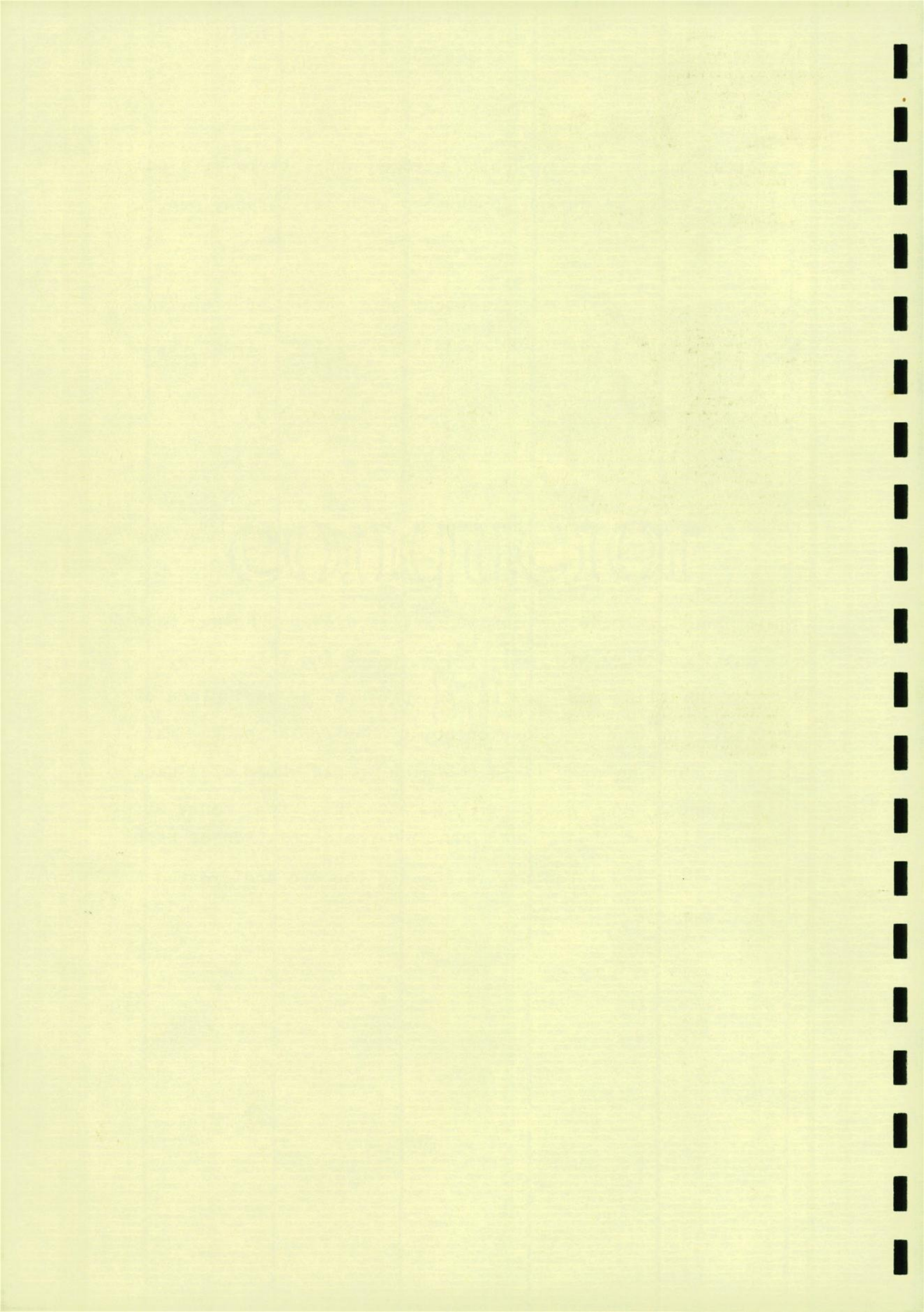
Practice calligraphic strokes with pen

Make calligraphic letters

Write a paragraph about the shop

Evaluation of the class

Their use of pens and ink in earlier drawings helped them to make calligraphic marks, e.g. thick and thin lines. A lot of practice is needed to produce a good piece of writing. We had a discussion about shopfronts and the main feeling was they they liked shopping in old shops with nice knick knacks and antiques e.g. Memoirs, Sth. Anne St. because thought had been put into the decoration of both the exterior and interior, it pleased the eye and created a nice atmosphere.



Handwritten practice lines showing calligraphic marks and the alphabet (A-Z) on a ruled background.

Handwritten practice lines showing calligraphic marks and the alphabet (A-Z) on a ruled background.

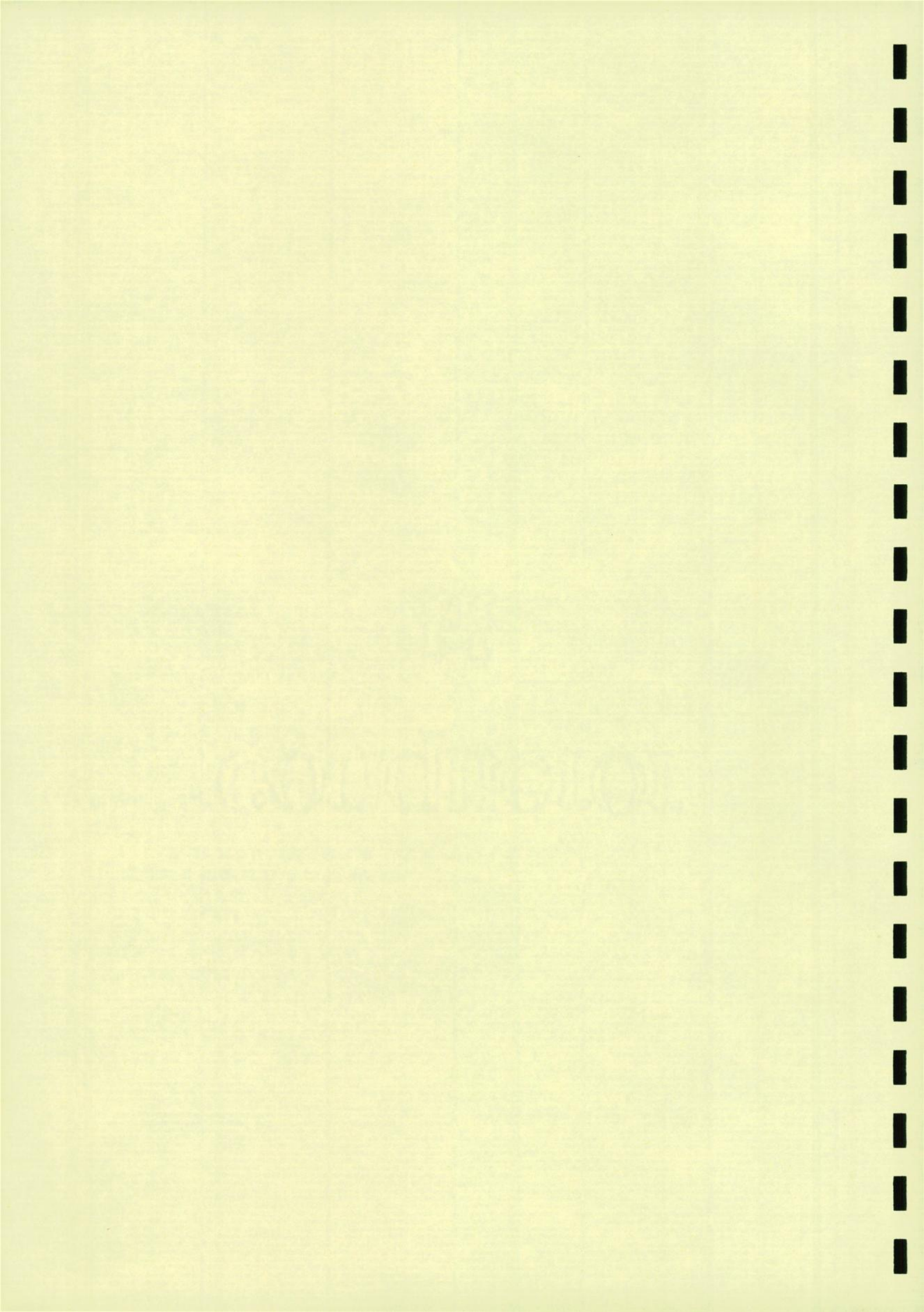
Handwritten practice lines showing calligraphic marks and the alphabet (A-Z) on a ruled background.

Handwritten practice lines showing calligraphic marks and the alphabet (A-Z) on a ruled background.

Handwritten practice lines showing calligraphic marks and the alphabet (A-Z) on a ruled background.

Handwritten practice lines showing calligraphic marks and the alphabet (A-Z) on a ruled background.

These are examples of the short introduction to calligraphy, calligraphic marks and the alphabet.





LESSON NINEProcess

Write a paragraph using calligraphy to work with illustration in the book.

Learning Objective

To learn and explore properties of book design through arranging lettering with illustration using a grid.

Problem for the Pupil

Decide width and length of paragraph to suit illustration, rule paper and cut.

Write paragraph on shopfront using calligraphy.

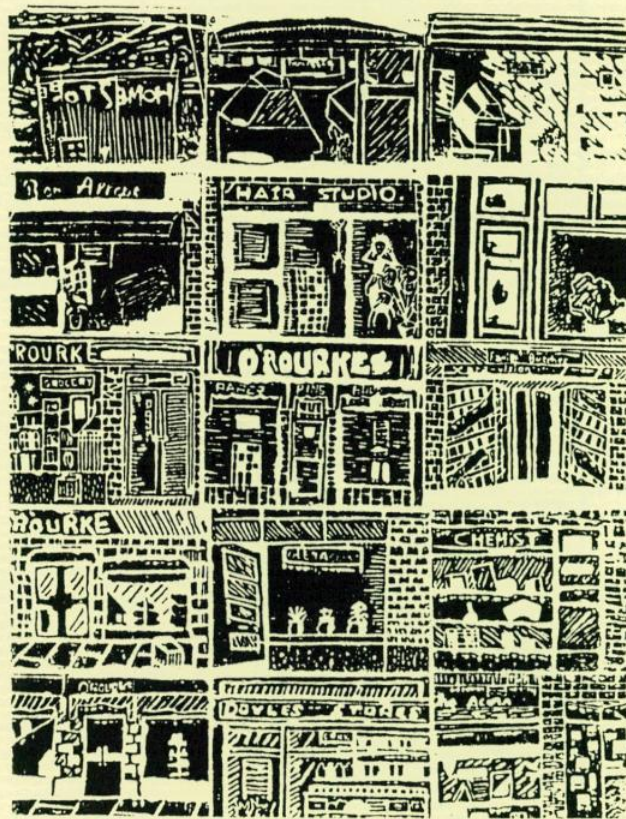
Experiment with layout of lettering on page e.g. ranged left/right, top/bottom.

Stick lettering in correct position.

Evaluation of the Class

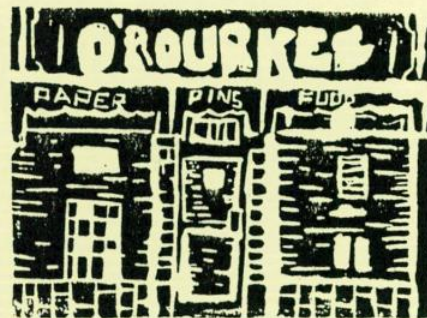
Some of the class went for safe solutions while others worked out good ideas for layout. Their calligraphy would have benefited from more practice.

COMMISSION

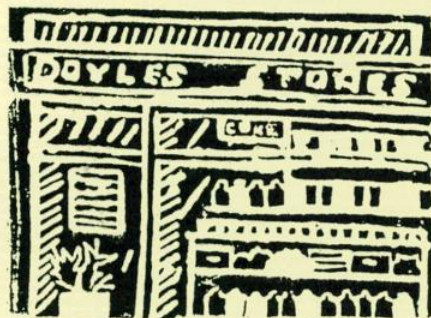


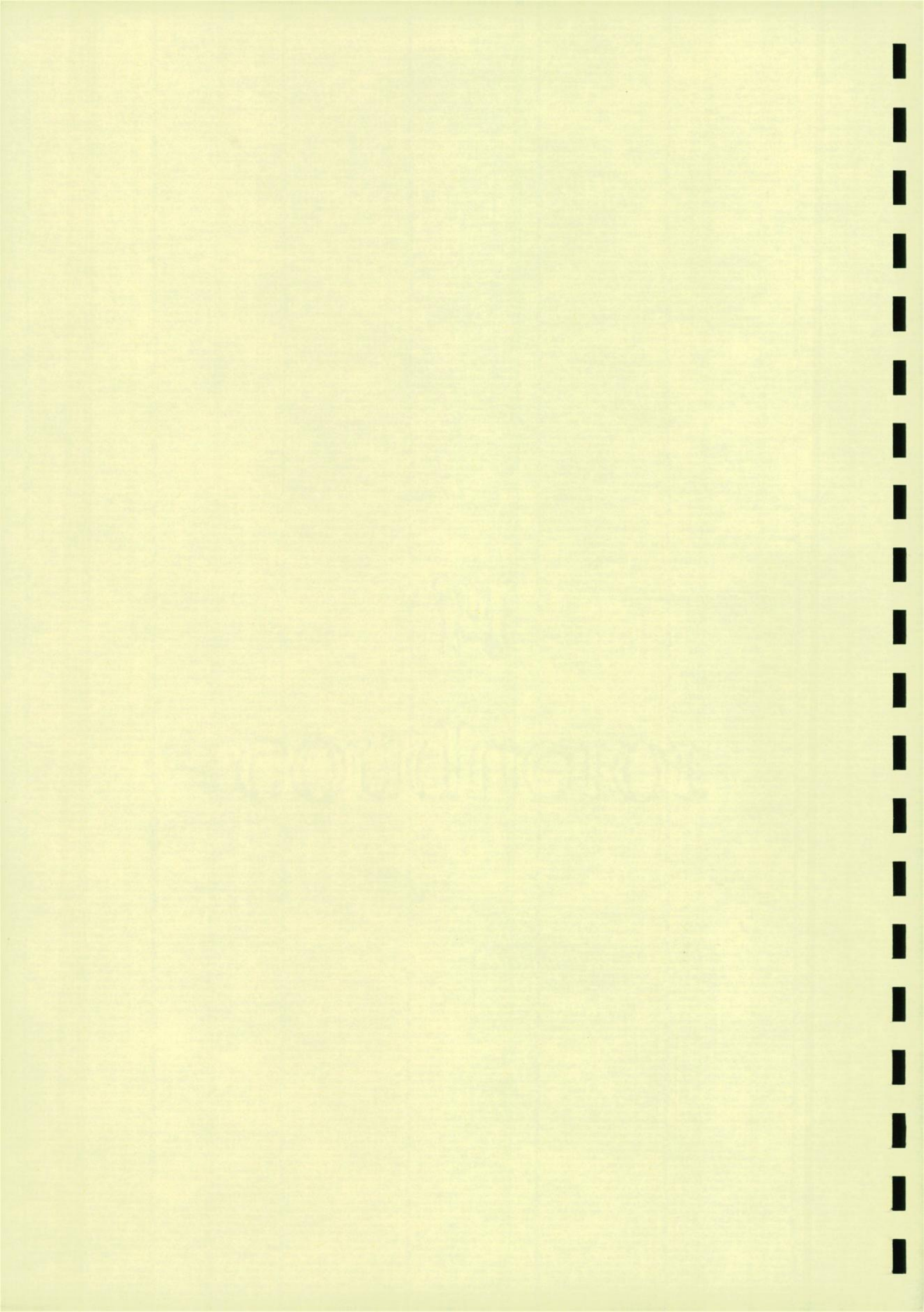
"A Shopping Street" - printed by the class using all their linoblocks. It was then used as the cover of the class book by reducing it's size on the photocopier.

Sarah Namirembe 13.  
 Doyle's Stores is a busy  
 shop, it is in Glengary  
 it has food and stuff in  
 it. It is more like a local  
 Super Market.



Sue Phillips Aged 13  
 O'ROURKES  
 This shop is situated in Glengary.  
 It is a grocery shop but  
 it sells all kind of things. It is  
 close to the railway line.

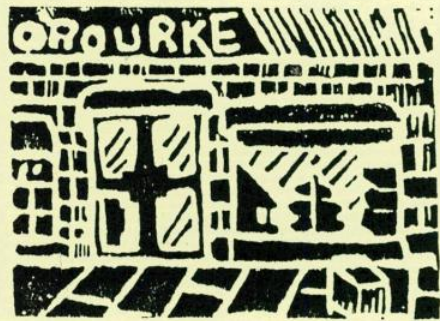






Julie Short  
Age 13 years.

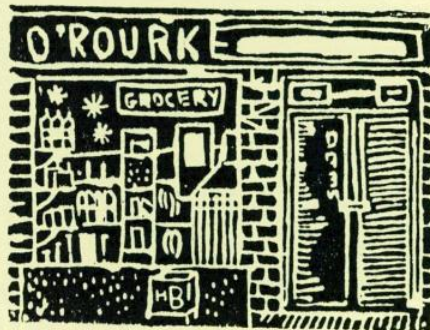
The Acorn is a modern shop.  
The name is written in old hand -  
printed writing.



Susan Pilkington Age 12.

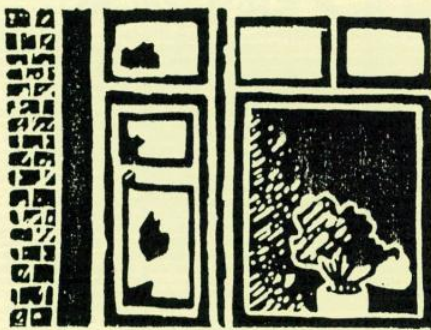
The shop is in Glenagary. Its called  
'O'ROURKE' and sells all sorts of things.  
It's a pretty busy shop. It's along the  
metals and not far from BATH DOWN.  
It's just down past the train station.

Francine Coulton:  
this shop has a simple brick front  
it does photocopying and is situated  
at genagary near the dart.  
age: 13.



Francesca Age 12

It is a grocery store.  
It has a brick front with a MB  
bin in front.  
O'Rourke (the word) is in capitals  
above the shop.  
It is a tidy shop with lots of  
different produces.



These are some pages from the class book which show how the writing and linoprint illustrations were arranged.

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SUMMARY OF THE CLASS PROJECT

To summarise, the class project involved drawing a shopfront and making a linoprint from the drawing. The linoprint extended into new areas which were constructive and had a useful purpose. The class put together a lino illustrated book with lettering. This complemented what I was doing in my own work. The class having taken the subject matter from the locality, formed a link with the local community by presenting their linoprints to the shop owners.

The preparatory skills were very important to the project and contributed towards it's success. I would not have been able to do this if I had not gone through the same design process.

In order to maintain the pupil's confidence, skilful and sensitive teaching was required to build on and refine the pupil's own looking and perception. This was where my role as a teacher and my understanding of the subject was so vital. All the earlier sequences of the year's work were aimed at providing skills for this project. I gently led up to drawing a shopfront by a step-by-step process. At the beginning of the school year they drew one isolated object, then a still life and then a drawing of a view from the classroom window.

Children at this age are capable of making precise and accurate visual statements employing drawings to solve problems which are too difficult or complex for words alone. It is in the area of problem solving in it's widest



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sense that changes in a child's perception of space and form occur. The way objects are related in space the use of scale and proportion are aspects which become evident at this stage of their development yet they have only limited skills and knowledge to make these statements. To help them to solve this problem I used a viewfinding system to focus on certain visual elements of the shopfront, breaking it down into different details which could then be joined together. I used work sheets to help them look and see. It was important that the pupils saw and understood the subject properly, to be able to draw it. The acquisition of a skill through a drawing actually frees the pupil because they can then express their experience by recording it.

The organization of the class and preparation was very important. How well prepared am I for the class? Have I calculated all the problems they will encounter in their work? It is important to think through the class in advance. The only way I could ensure that I was well prepared was to have gone through the process myself. So doing the same project as the pupils was fundamental to the preparation. This preparation was vital for me as a teacher it made all the difference to the project being a success or failure. I could see ahead to what problems they would encounter, some of these problems I helped them to avoid. These were the ones that wasted time and energy. It is important that the atmosphere was positive, eager and motivated. Frustration as encountered in discovery learning, is to me a waste of time and energy, as

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it could not be relevant to a project based on technical skills.

The problems which involved good learning points, I let occur. For example in their reduced drawings a lot of the class left in small details that they would not be able to cut in lino. They discovered this for themselves when they started to cut and so they simplified the shapes. Their designs for lino showed their lack of understanding of its qualities. They needed to actually experience the lino process cutting and printing. This was rectified by the following class in which the pupils explored the different cutting and printing stages.

When the class started to cut out the shopfront they found that the linocutter made thicker lines than the drawing and that if the detail was too small the lino cracked. The black printed image with white lines was very different from the grey pencil on white paper. They had to adapt and accept these qualities of lino. Printing with colour was one of the most exciting classes of the project. They were utilising their learning skills, a new situation. They explored colour through making complementary colour prints and making multicoloured prints. They were excited by the possibilities of colour and how different colour combinations changed the appearance of each print.

I introduced Art History into the colour class through looking at Fauvism. I continued this in later classes through the history of lettering and illustration along



with discussions about shops, their role and design. There were lively discussions and it was a valuable part of the project, helping pupils to formulate views about Art and Design.

The final prints are the best comment on the level of learning achieved.

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CONCLUSIONThe value and relevance of the projects to each other

In providing the pupils with the opportunity to investigate their immediate environment using shopfronts, I believe it made them more aware of the possibilities their surroundings present for their artistic development and how their qualities affect us as a society.

The pupils were faced with a series of situations which called for a problem solving approach. It required new ways of looking which pinpointed and particularised their visual awareness.

Their exploration and development of visual awareness on a new dimension when being transferred into the reduced lino image as they then had to come to terms with assorted materials, making decisions as to the best use that could be made of these materials.

The work in my own personal project helped enormously in my preparation for the class both in formulating the learning objectives and the problems ahead. My personal work contributed to my performance as teacher but the pupils helped me in my own work. They gave me new ideas for exploring lino printing and in my approach to my work. Through this project I discovered that the two roles of art teacher and artist need not be separate, but one linked by using the same source. Both the pupils and my self as a teacher benefited from this approach to teaching.

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I have in this dissertation brought together my ideas and experience in an effort to formulate a method of teaching Art. I see Art projects based as much as possible on the local area involving personal contact and observation, as essential in developing critical faculties in the pupil.

"It is important that critical and communication faculties, verbal and visual, should be learned and exercised. It is important to educate people to be visually literate, sufficiently confident and erudite to express their thoughts and considered opinions on art and design, to make critical appraisal of the world around them". Frederick Palmer, Author, Themes and Projects in Art and Design.

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