

BALLYMUN: A GRAPHIC APPROACH

Frederick A. Boss

B. A.

1990

T869.

NATIONAL COLLEGE OF ART AND DESIGN
COLAISTE NAISIUNTA EALAINÉ IS DEARTHÁ



BALLYMUN: A GRAPHIC APPROACH

A Thesis submitted to the Faculty of Education
in
Candidacy for the
B.A. Degree in Art and Design Education

by

FREDERICK A. BOSS

7 May, 1990

ACKNOWLEDGEMENTS

I wish to express my great appreciation and gratitude to all my tutors for their continuing support, especially Prof. Iseult McCarthy and Bill Bolger.

An especial "thank-you" must go to Aideen O'Farrell, who made the finished product possible by her dedicated typing.

I would like to thank my family for their patience and help in completing this written project.

DEDICATION

To Frederick A. Boss Sr. - together we persevere!

TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS	i
INTRODUCTION	1.
CHAPTER ONE: The Logo	6.
CHAPTER TWO: The Poster	14.
CHAPTER THREE: The Book	29.
CHAPTER FOUR: The Theoretical Background	42.
CHAPTER FIVE: Psychology Applied to Teaching	60.
CONCLUSION	75.
BIBLIOGRAPHY	77.

LIST OF ILLUSTRATIONS

No.		Page No.
1.	The 1877 Dubar in Delhi	6
2.	Japanese Mon Symbols	7
3.	Cattle Brands of the Americas	8
4.	Final "Ballymun Logo" Design	10
5.	William Caxton's Placard for his own Pyes of Salisbury, 1477	14
6.	Anonymous Poster for Performing Monkey, Geneva, 1625	15
7.	Jules Cherét - Opening Night Poster for the Moulin Rouge	16
8.	John Hassal - "Skegness is so bracing"	17
9.	Edward Penfield - "Harpers June"	18
10.	Lucien Bernhard - "Priester Matches" and "Stiller Shoes"	19
11.	Ludwig Hohlwein - "Wilhelm Mozer" (1909)	20
12.	Stevan Dohanos - Design using the Iron Cross (1943)	21
13.	Abram Games - British Counter-intelligence Poster (1942)	22
14.	Anonymous - U.S. Anti-Nazi Poster (1944)	23
15.	Per Arnoldi - Danish State Railways Posters (1975)	24
16.	Book of Kells - Chi Rho Page (Late 8th Century)	31
17.	The Limbourg Brothers - A page from the "Book of Hours" for the Duc de Berry	32
18.	Printers Marks - (a) William Caxton, (b) Aldus Manutius, (c) Plantin (d) The Elzevirs	33
19.	Visual Cues which guide Motor Activity	45
20.	Foreground, Midground, Background	60
21.	First Year Students drawing the School Grounds	65
22.	First Year Students drawing the Inner Yard	68
23.	Maslow's Hierarchy of Motives	69

Introduction

As an introduction not just to this Written Project but in order to introduce both my personal and school projects I will place myself in context with and relation to the College and Ballymun.

I entered the B.A. in Art and Design Education course in 1986. At the end of my first year I chose Graphic Design as my area of major study. I had always been interested in Graphic Design. I had spent the previous year following the Certificate in Advertising course in Rathmines College of Commerce. I also worked that Summer as a finished artist and camera operator. It is scarcely surprising then that my personal and school-based practical work should relate to this area of study.

My connection with Ballymun began with my second year out on teaching practice. I had three classes in the Girls Junior Comprehensive School. With the first year students (average age 13), I did a puppetry project. My higher ability, second year students did a project based on camouflage and the human head. The students modelled the face in clay. From this they took a papier maché mask which was then painted to blend in with a painted background. The outcome of these projects and the process of teaching these classes was extremely rewarding. As a result I asked if I might be allowed to return for teaching practice in Fourth Year (1989-1990). This proposal was accepted both by the school and by the College. I also arranged additional classes in the Senior Comprehensive School across the road. This is a mixed gender school. It provides for fifth and sixth year students up to Leaving Certificate level as well as the Vocational Preparation

Training Programme. I am teaching two fifth year classes. During the Summer of 1989 I was accepted to work as a Playleader on the Thomond College/Dublin Corporation Playscheme for children in disadvantaged areas.

Naturally, I chose to return to Ballymun. During the eight weeks in which I worked on the project I saw Ballymun from the eyes of an insider. I was no longer the two-day teacher. I now experienced Ballymun on a day-to-day basis as if I were one of its inhabitants.

Ballymun struck me as an area swamped in problems but filled with islands of people who saw and wanted to develop the better aspects of the area. Proof of this is evident in the fact that there are more than ninety community agencies and organisations in the locality.

Surprisingly, the centre I worked in (affectionately called the "White Elephant" by the locals), had been established for children of the middle social bracket. It had been felt that there were already enough facilities and activities established for the disadvantaged groups. But the Summer-camps were open to all. We had a family of four brothers who were barred from the entire shopping centre because they were known as the local "crime family". The eldest was twelve, the youngest five. They enjoyed the activities we organised.

The other assistants on the Ballymun project were all P.E. student teachers from Thomond College in Limerick. I was the only student from another College to be employed on the project and, not surprisingly, I was given charge of art and crafts.

We tried to introduce elements we had learned in College to vary the routine the children had grown used to, of games, outdoor pursuits and day trips. But the children had been attending for some years and were set in their ways. They only wanted to play the games they were used to. I found this conservatism and reluctance to change or experiment particularly evident in my older classes in the Comprehensive. I think this will always happen to a teacher new to an established environment. I have laid out this written project in a logical order. The first chapter deals with the history behind my logotype design.

I also explain how I approached designing a logo for the Ballymun improvement scheme as proposed by the Ballymun Task Force. This chapter is at the start, as the design of my logo will link all my other projects.

The second chapter deals with the poster. I have considered the history of the poster in some detail. I concentrated on its persuasive powers, its ability to communicate with the observer. As part of my project I will design three large posters (one of which is based on a photographic image) to promote the new image of Ballymun which the Task Force feel is necessary. That is, Ballymun as a community.

The third chapter introduces my school project: a book on the history of Ballymun. I am responsible for its production. For this I will use the Apple Macintosh, Laser-Writer Plus system. The students of my first-year class will be responsible for producing the illustrations. This calls for many trips to many locations.

From their sketches the pupils will then produce black and white illustrations which can be married to the text in the computer system. The book is very much like a guidebook, but it goes further by mentioning local activities. For example, the St. Pappans' Church Scheme where the Church is becoming a local amenity surrounded by a tree and sculpture garden. The book will constantly emphasise the positive side of life in Ballymun.

As I am studying for a Degree in Education the fourth chapter will relate to the theoretical approach I have based my school project around. This chapter deals with Elizabeth J. Simpson's Taxonomy of Psycho-motor Development and its relation to other theories in educational psychology. I feel it is important to lay out the information behind this chapter as I have done.

This leads directly into the final chapter, in which Simpson's taxonomy is related step-by-step to my school project.

CHAPTER ONE



SWEET BROOK
BOND

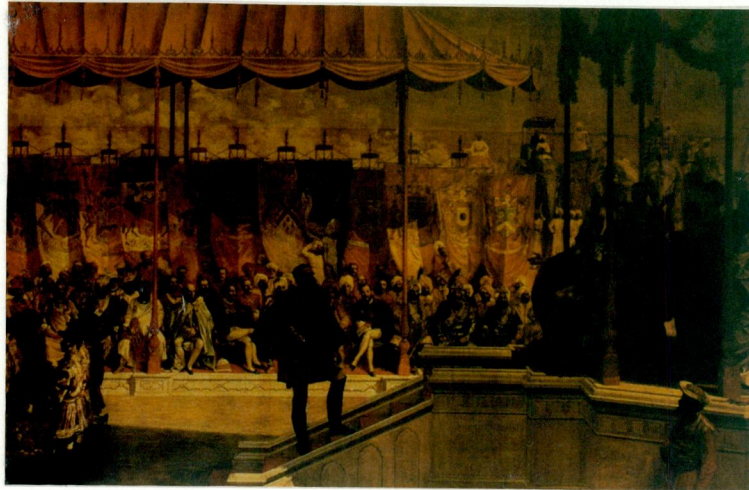


ILLUSTRATION 1

The 1877 Dubar in Delhi

THE LOGO

As my Major Study in College is Visual Communication I have decided to design a trademark which can be associated with the "new look" building project for the Ballymun Flats complex. But before I relate the ideas behind the logo, I feel the history and development of the logo should be explained.

The logo, or corporate identity as it is known today is described in lexicographical terms as "A trademark or other figure frequently associated with an enterprise".¹

Trademarks, or logos as I will refer to them, began as simple identifying marks such as signet rings of ancient kings, priests and generals. These when dipped into wax to seal a letter verified the identity of the sender. Indeed today the rings of the bishops and the Pope still carry an air of special importance about them from such tradition.

Even the humble potter would carefully mark his wares so they would be recognised as coming from his hand. This was important from the customer's viewpoint also. Who, after all, would buy work of dubious quality?

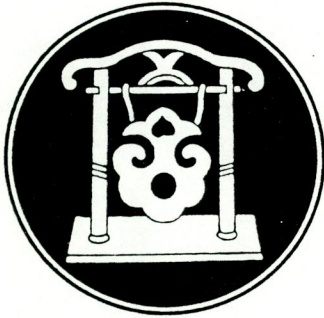
But such logos were used on only a very local scale. The logos such as the fleur-de-lis of France, and the Imperial Chrysanthemum of Japan needed to be known on a much wider scale. Hence, their incorporation into flags, standards, etc.



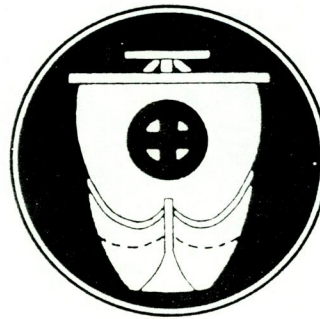
Fan



Keys



Gong



Ship

ILLUSTRATION 2

Japanese Mon Symbols

Heraldry, the designing of family crests for armour, shields and helmets began in the Dark Ages. It was due to the love of medieval kings and knights for pomp and ceremony. Knowledge of such elements as badges, knots and crests became a specialised study in the early centuries.

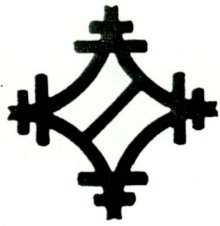
Heraldry flourished for 1000 years and even today is as popular as ever. Indeed it has been skilfully adapted when needed.

After the Indian mutiny of 1857 it was decided to replace the old Mughal Empire with a clearly formalised sense of British rule. Queen Victoria was declared Empress of India and she instituted a royal order of Indian Knighthood. This new identity (or logo) was launched with much pomp at the 1877 Durbar in Delhi (see illustration 1).

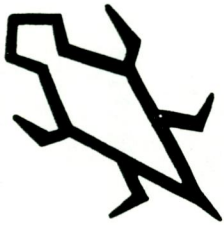
Lockwood Kipling, the father of Rudyard Kipling, had been placed in charge of design. The event, which catered for about 85,000 people was a success. But one commentator on the event later said, "They have stuck pieces of needlework into stone pillars and put shields and battleaxes all over the place".² He was obviously not impressed.

To return to the idea of the logo: most of the Indian rajahs or princes who attended received a new coat of arms. Although based on European medieval heraldry, local animals and flowers were used.

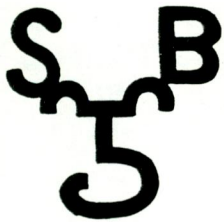
Heraldry flourished in the East, crests or badges, taken from ancient textile patterns were used as the family symbol, or "mon", (see illustration 2). The mon was worn on most garments in five places - the sleeves, on each breast, and at the back of the neck.



Don Francisco Zangotasi, Ecuador
(1594)



Lizard Ranch, Texas (1857)



Solomon Barron, Texas (1860)



Don Jose Tomas Talamantes,
California (1848)

ILLUSTRATION 3

Cattle Brands of the Americal Continent

It does not appear on mourning or wedding robes nor on the garments for hara-kiri. The subject matter varies from animals, birds, dragons and flowers to vegetables, tools and objects of daily use.

Francisco Pizarro and Hernan Cortes built empires in Peru and Mexico respectively, during the first half of the 16th century.

Cattle were shipped in great quantities from Spain and soon became the basis for wealth in the new communities. The old Spanish custom where a family would mark all they owned was adopted. The cattle were branded with the sign of the breeder. Cattle brands, on the American continent, became the coat of arms for the cowboys of the last centuries, (see illustration 3).

By the 17th and 18th centuries the amount of manufactured fine porcelain, furniture and tapestries had grown quite a lot. Logos were used by such factories (notably Wedgewood), to designate a product of quality to the buyer. The laws on the hallmarking of gold and silver had grown more stringent in order to give the buyer more confidence in the product.

The logo has only really been put to widescale use in the last 100 years. This was due to improvements in the worldwide communications system and manufacturing processes in general. Many of today's well known brand-names began around this time: Coca Cola (1886), Singer Sewing Machines (1851), Kodak film (1888), Heinz baked beans. The Quaker oats man is over 200 years old and still gives the promise of old-fashioned value and solid worth.³

But there has been a veritable explosion in the last thirty years in the need and use of the logo. This has been caused not only by the increasing amount of service industries such as computer companies and snack food manufacturers but also by the growth of fast food chains.

Ford's days of, "any colour you want so long as it's black", are now long gone. The consumer has a greater choice in cars or any product for that matter. Such a degree of choice forces manufacturers to offer high quality at very good value to the buyer.

These products must be instantly recognisable. A product, especially one which is packaged, relies heavily on the look of its printed package to make the sale. The package itself relies upon the logo. Take the Mars bar, for example, which is a strong, simple and direct logo, and also the product's name.

The idea to create a logo for Ballymun came after I had read through, A Programme of Renewal for Ballymun - an Integrated Housing Policy, issued by the Ballymun Task Force. In it the Task Force team stated that, "A key aspect of renewal is the need to promote a positive image of Ballymun, not a P.R. exercise which tries to project an image which does not match the reality, but an ongoing promotional campaign".

The best method to ensure, "an ongoing promotional campaign", is to tie all the promotional material together in some way. A logo is the best way to achieve this. A logo must by its very nature be able to link all aspects of a "campaign".



BOND



ILLUSTRATION 4

Final "Ballymun Logo" Design

It becomes the central spine of the whole organism without which there is no controlled movement towards a fixed objective.

This logo would not only link the promotional material for the Task Force project but also tie in with my own projects.

When it came to designing the logo for Ballymun I decided that it needed to be strong, simple and direct if it was to be effective.

At first I dealt with the word "Ballymun" itself. I began by changing its ascenders in the 'b' and 'l's into flats with happy, smiling and waving people in them. I was thinking along the lines of children's drawings. I felt that they can directly achieve a sense of happiness and yet remain simple and strong. I went as far as to change the 'y' into a road with a driver happily on his way home to Ballymun.

I liked the image, but as a logo it had lost its simplicity. I needed an image which, while retaining a childlike quality, would be capable of fixing the new Ballymun in the minds of the general public.

Eventually I settled on my final design, (see illustration 4). I would use children's building blocks. This achieved the much needed join between the image of the Towers, associated with Ballymun and an image which could also be associated with childhood (and pleasant memories). The building blocks in bright colours would attract the eye. Such an image is strong and simple and direct.

I used the Apple Macintosh Computer System (Applemac) to draw out the image. By using clean lines, this gave it a purity which I felt was part of the new image needed for Ballymun. The use of the different coloured blocks also portrays the need, stipulated by the Task Force, to achieve a broader and ultimately a better social mix in Ballymun,

"Our approach to the 'Social Mix' or composition of the population is an inclusive one ... We regard all sections of the Community as equally valuable ... We do not seek to exclude anyone in need of housing from Ballymun, nor do we wish to impose some arbitrary model of an unreal or 'ideal' social mix. We do, however, aim to give the community the opportunities to attract a wider spread of new tenants from a variety of backgrounds and occupations".⁴

All through history the trademark or logo has been used to identify the owner or product connected with it.

If properly used it may influence a country as large as India. Even today in India at the Independence Day celebrations in New Delhi, old British Raj methods have been accepted as being part of Indian life.

By creating the logo for the Ballymun Task Force I hope that, if ever a real life situation were to occur, it could be used and connected with the new project at all times. I feel that it could also become a successful link in bringing Ballymun into a much brighter future.

Footnotes:

- 1 Clarene L. Barnhart and Robert K. Barnhart (editors)
The World Book Dictionary - Volume Two, p. 1229
World Book - Childcraft International, Inc. 1979.
- 2 Wally Olins
Corporate Identity, Making Business Strategy Visible Through Design, p.18
Thames and Hudson, 1989.
- 3 Adrian Room
Dictionary of Trade Name Origins, (Revised Edition), p.56,
p.103, p.143-144
Routledge & Kegan Paul, 1984.
- 4 Ballymun Task Force
A Programme of Renewal for Ballymun - an Integrated Housing Policy, p.21
July 1988

CHAPTER TWO

It is plese ony man spiriuel or temporel to hye ony
pyes of two and thre comemoraciōs of salisbury vse
enprynted after the forme of this prelet lettre whiche
ben wel and truly correct, late hym come to westmo-
nester in to the almonesche at the reed pale and he shal
haue them good chepe . . .

Supplicatio et cedula

ILLUSTRATION 5

William Caxton's Placard for his own Pyes of Salisbury, 1477

THE POSTER

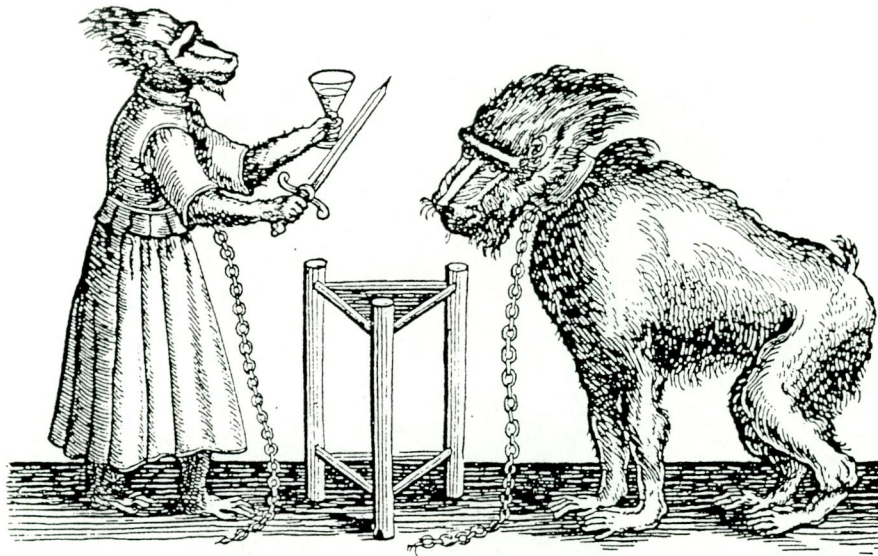
As the logo has an important unifying role in my Ballymun projects, so too must the poster play its part. I will use the poster to convey a Social, or even a Propagandist message.

The very roots of the poster are the cave paintings of Lascaux and Altamira (15,000 B.C.). The images are pictographic. They would trigger the spoken word. This remains the basis of non-typographical posters.

The Roman Empire was first to organise a system of outdoor publicity comparable to our own. Legal notices were displayed in the Forum and private advertising flourished on the more frequented streets. The Barbarian invasions brought an end to this. The poster was not revived until the invention of movable type by Gutenberg in 1450. These posters, used to advertise the printed book, were only 5" by 7" and indicated where the book could be found and who published it, (see illustration 5). Illustrations were included on these cards in 1491. Soon posters were being used for many different purposes, e.g.: circuses.

In the mid-16th century, Francis I of France issued a number of severe edicts reserving all publicity to himself, except signboards. This limited freedom of publicity and creativity. The poster now reverted to placard form announcing Church meetings.

In 17th century Europe travelling performers began using illustrated posters.



Messieurs & Dames,

Il est arriué en ceste Ville, vn tres-honneste Homme lequel à amené deux Animaux desquelz voyez la vraye Figure cy dessus, lesquelz Animaux ont esté présenté au Roy, dans le Ieu de Paulme du Louure à Paris, à la veüe de plusieurs grands Princes & Seigneurs, lesquels n'ont iamais veu leurs semblables, lesdicts animaux ont esté pris en Affrique, les noms desquelz ne sont pas bien cogneus, quelque-vns les appellent Mago, les autres Tartarins, les Holandois qui les amènent des Indes, les appellent Bleuf-nez, lesdicts Animaux font plusieurs belles exercices, comme sauter, dancier, tenant espée & verre en main, &c. si bien que celuy qui les conduit desire & promet renuoyer tous ceux qui luy auront fait l'honneur de les veoir avec vn tres-parfaict contentement, lesdicts Animaux se montrent en la rue de St Geruais, au logis à l'Enseigne de l'Angle d'or.

*de St Geruais, au logis
de l'Angle d'or. à Geneve
ce 7 d'Avril 1625*

ILLUSTRATION 6

Anonymous Poster for Performing Monkey, Geneva, 1625

The earliest example pictures a monkey (1625), (see illustration 6). A space was left for a handwritten message announcing date and venue. This layout is still used by travelling circuses.

By the 18th century artists like Hogarth were using copper engraving, a costly process. But woodcuts remained the most economical and widespread printing process. Colour paper was used in the production of French Theatre posters, each theatre having its own colour. The invention of lithography by Aloys Senefelder in 1796 was the next milestone in print development. The process quickly spread throughout Europe. Chromolithography (the use of colour) was introduced by Godefroi Engelmann (1788-1839). He employed first rank artists such as Gericault. The Industrial Revolution, where for the first time supply exceeded demand, made publicity necessary. But still most posters contained little of artistic merit.

From 1860 on, the poster was given a boost into the present by a Frenchman Jules Chèret (1836-1932), who is recognised as the father of poster art. His poster for the opening night of the Moulin Rouge (1889) contains all the magnificent qualities of his work and suggests to the onlooker the air of excitement in the place, (see illustration 7). Posters became an art form in their own right. During the 1890's exhibitions of posters were the vogue. Special poster shops opened and books and journals on the subject became widely available.

Influences on the poster's development at this time were many and varied - Japanese prints, Art Nouveau, caricature (Belgian political posters of the 1890's) and famous names like William



STANDARD
BOND

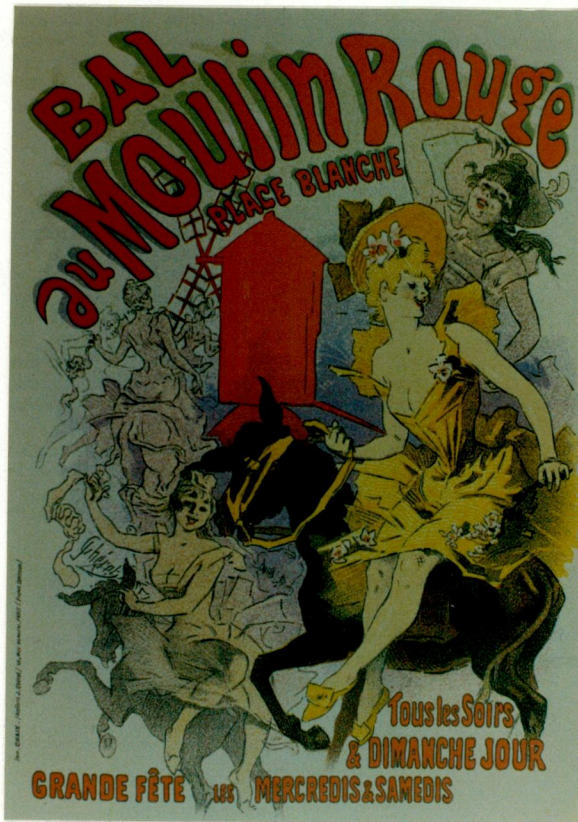


ILLUSTRATION 7

Jules Cherèt - Opening Night Poster for the Moulin Rouge

Morris, Aubrey Beardsley, Toulouse Lautrec, Pierre Bonnard and Eugène Granet. A particular favourite of mine is John Hassal's, "Skegness is so bracing", poster (1909), (see illustration 8). This is a model of visual communication and remains a classic of the English poster, a perfect application of its makers principles, "ideas, ideas, ideas".¹

In the 1880's in America the Press instigated the development of quality posters. In 1893 Harpers magazine decided to use an American artist on their series of monthly issues. They chose Edward Penfield (b. 1866) who became America's first poster artist. He was influenced by Egyptian sarcophagi rather than Japanese prints. Though his style developed, an Egyptian emphasis on outline remained. His work shows scenes of stylish, Eastern coast society in vivid colours, (see illustration 9).

In Germany Lucien Bernhard was the first to break with the Chèrèt-style poster. His "Priester Matches" poster of 1906 and "Stiller Shoes" of 1908 show his "Sach Plakat" (object poster) style, (see illustration 10). All unnecessary detail had been removed and only the product and the brand name remained in careful text with simple but direct colours.

The German poster reached its zenith with Ludwig Hohlwein (1874-1949). He kept his composition simple and uncluttered by placing his figures against a uniform background. But the figures are not flat; Hohlwein used light and dark flat tones to produce a sense of mass, (see illustration 11). He influenced not only future German artists but also artists abroad and especially in England.



ILLUSTRATION 8

John Hassal - "Skegness is so bracing" (1909)



Its s

BOND

Cappiello in France had discovered such graphic simplicity at around the same time. But both artists managed to retain a certain ethnic/national look and feel to their works.

I have provided a brief resumé of the poster since its inception in the Roman Empire and its rebirth in the Renaissance in the bookshops of Europe. My principal interest in the poster is to see how it sends its message to the public. This is the heart of the advertising poster to-day. **Its** success depends on its ability to communicate. Until the graphic discoveries of Hohlwein and Cappiello the poster remained in the realm of fine art where its message had to compete with its looks. Now both are combined to give a new force to the poster.

This force was to echo in the posters of both World Wars and it gained in momentum throughout the 20th century.

It wasn't until shortly into the First World War that Governments began to use the illustrated poster now so common in product advertising. When war broke out everybody thought it would be over quite soon. When it became evident that it would not the poster was drafted in to launch a recruitment drive. The best known example of this is the poster bearing Lord Kitchener's face and pointing finger with the message "Your Country Needs You". A more subtle example was used for Ireland - "For the glory of Ireland, will you go or must I" - a woman pressurises her husband into joining the Army.



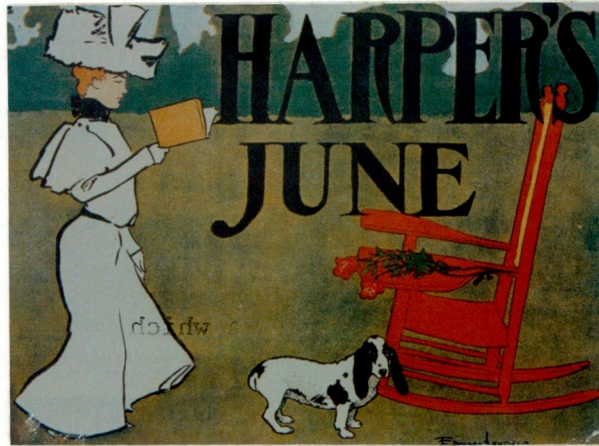


ILLUSTRATION 9

Edward Penfield - "Harpers June"

Once the manpower was enlisted the poster next focused on money to keep the men supplied and the war machines working. Scare tactics such as showing dead soldiers were quite rightly not employed. Instead the symbols of the enemy were used - British Lion, Fleur-de-Lis and German Eagle. As military and civilian casualties increased, money was needed for medical supplies and the care of orphans and refugees. Hohlwein produced the best of these images using his old style but with restraint and sincere emotion.

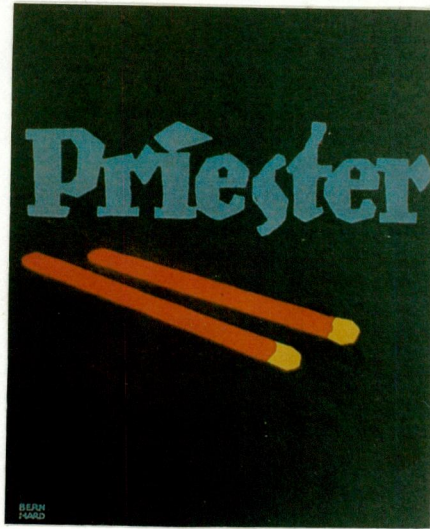
The French came up with a novel idea which is still used to-day, both by Governments and large corporations. They ran a competition in the schools to produce posters to advertise the necessity of rationing. They got a myriad of possible designs and at the same time ensured that the children of the country understood the need for rationing.

In the period between the wars, the poster advanced by leaps and bounds worldwide, except for Germany, where it stagnated in the obsessive promotion of Nazi propaganda. New methods of design and exploitation were developed in France and the United States. Advertisers had begun to pinpoint their consumers. The poster could now be fine-tuned to the interests of specific groups while still having appeal for a general audience.

The greatest influence on the commercial poster artists between the wars came from, "The Three Musketeers", (so named because they were four). They were Adolphe Mouron Cassandre, Charles Loupot, Paul Colin and Jean Carlu, and they dominated French poster design for fifteen years and influenced "Modern" poster design right up to the present day.



2



Priester



ILLUSTRATION 10

Lucien Bernhard - "Priester Matches" and "Stiller Shoes"

"We all began by copying Cappiello"² they declared.

But they did so in a more cubist/constructionist way, combining Cappiello's principles with the new American scientific approach to advertising. This approach was laid down in books and cited rules on legibility, compatibility of colours, campaign development, etc.

The four have outlined their own ideas on poster advertising:

Cassandre says "the poster artist is only a medium of communication between the merchant and the public, something like the telegraphist: he doesn't emit messages, he transmits them".³

Cassandre felt that lettering was very important too - "The design should be based on the text and not inversely".⁴ Loupot declares: "The lazy eye must be continually surprised by a simple and perfect graphic art".⁵

Paul Colin, who taught these theories at his own school for poster artists, agreed with the others in his statement: "The poster should be a telegram addressed to the mind".⁶

Carlu sums everything up by saying that the basic rule for posters is "the graphic expression of the idea".⁷

World War II saw more advances in portraying the message of the poster clearly and evocatively. In World War I the civilian population became involved rather late in the war. This time, however, the countries mobilised the populace earlier in the conflict and used their posters to mobilise their allies too.



BOND

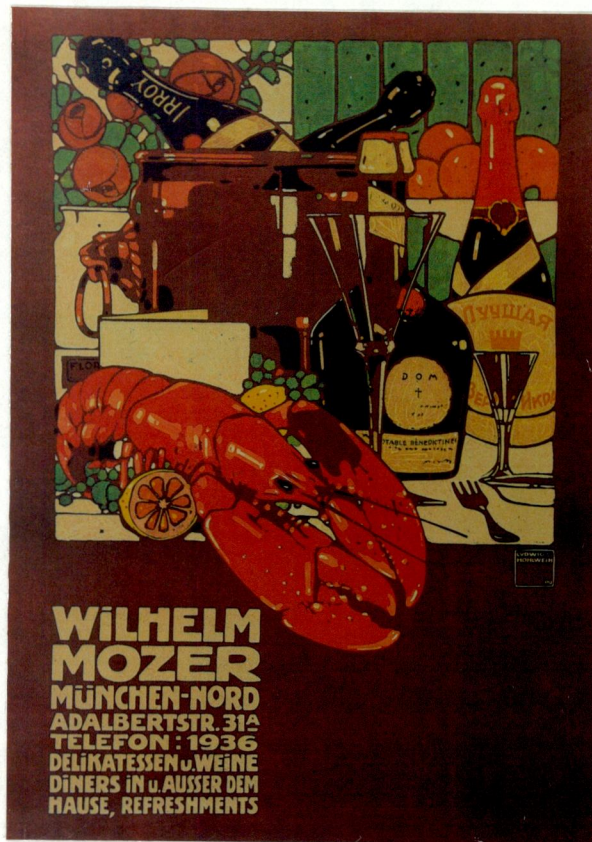


ILLUSTRATION 11

Ludwig Hohlwein - "Wilhelm Mozer" (1909)

From the very start of the war the poster called on all categories of the population. Patriotism was again described to the viewer, using graphic constants such as the national flags, or symbols like the hammer and sickle and the cross of Lorraine.

Goebbels, very firmly in control of propagandist material in Germany, boosted the early World War 2 spirits of Germany with slogans such as "The New Europe is unbeatable, One battle, One Victory!" Mjölfnir was the official Nazi graphic artist. The Nazi black, white and red colour scheme became almost obligatory for all posters.

National defence became the object of many of the war posters. They included civilians in their message that the greatest rule is silence! But there were no readily available graphic images for this theme. Sentimentality and realism were both found to lack power in conveying the message. A new inventiveness and subtlety was needed.

This can best be seen in the 1943 poster by Stevan Dohanos in which he exploits the "attributes of the enemy".⁸ The message is troubling and not easily perceived: only the bottom line of text removes the ambiguity and addresses itself directly to the reader: "Don't discuss troop movement - ship sailings - war equipment". Such graphic simplicity and lack of emotion produced the best security posters, (see illustration 12).

In England, Abram Games, who was made official war artist in 1942, brought out another such image - "Your talk may kill your comrades".

AWARD



FOR CARELESS TALK

DON'T DISCUSS TROOP MOVEMENTS · SHIP SAILINGS · WAR EQUIPMENT

ILLUSTRATION 12

Stevan Dohanos - Design using the Iron Cross (1943)

In this, sound-waves spiral from the mouth to form a deadly sword, which pierces the bodies of three identical soldiers who fall in unison below the carefully constructed lettering, (see illustration 13). These security posters united the civilian and the soldier in the fight against their common enemy.

Soon after this, posters again called on the civilians to help. The factories had been emptied of workers, and money in the form of war bonds was urgently needed. The drive to get people to purchase war bonds took on the feel of an intensive advertising campaign.

Posters were used to rally civilians. Russia, called for increased productivity. Italy and England actively encouraged women to work in the understaffed factories. In the United States, slogans such as "When? It's up to you!" brought home the idea that civilian productivity could hasten the end of the war. In Germany, the image of the soldier urging on the worker was used.

Posters were also needed to rally the various allied forces, and it was these posters which came closest to out-and-out propaganda.

"The Victory of the U.N. is now Assured" shows three soldiers - one American, one British, one French - marching forward in unison. Behind them is a multitude of tanks, planes and warships.

Artists, such as McKnight Kauffer produced a series of posters for the minor allies, e.g. "Greece fights on".



EXHIBIT 10
BOARD

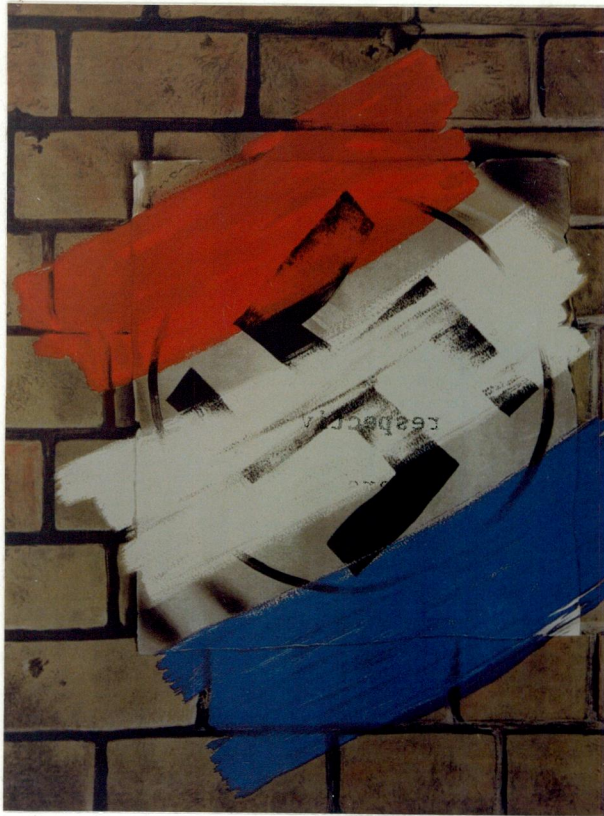


ILLUSTRATION 13

Anonymous - U.S. Anti-Nazi Poster (1944)

The Germans used their posters to try to draw the occupied countries to them, especially the Poles and the Danes. These countries met the criteria for racial equality.

A good example of "image-only" propaganda is the anonymous American poster of 1944 which shows a Swastika on a wall, painted over in red, white and blue, (see illustration 14).

All these posters, irrespective of their country of origin, are positive. They are bearers of hope, and seek "to unite men around an ideal, calling upon moral values: courage and brotherhood".⁹

But there were posters which tried to appeal to man's vilest sentiments. For example, after the attack on Pearl Harbour, American posters portrayed the Japanese as bloodthirsty, ravenous beasts and bore the slogan, "THIS is the enemy".

The Vichy Government of France was responsible for the "Churchill-the-octopus" poster.

The Germans concentrated their efforts against Bolshevism, but always returned to the persecution of the Jews. Officially, in Germany, the Jew was the usurper of power. In 1944, two German propaganda posters assured the French that 97% of the Press and 95% of cinemas in the United States were in Jewish hands. But such works did more harm to the Germans than good.

For poster artists the outcome of the war was that many of the "greats" of the industry were now a spent force, or found they



SMITHSONIAN INSTITUTION
BOND



ILLUSTRATION 14

Per Arnoldi - Danish State Railways Posters (1975)

could not adapt their styles to suit the demands of the modern, post-war world.

The Influence of Per Arnoldi:

In looking at the work of Danish painter Per Arnoldi, I see the influence of many of the poster artists of history. Here are Hohlwein's simplified shapes, Penfield's use of composition, Cassandre's lettering, Bernhard's "Sach Plakat" simplicity and, at times, Raymond Savignac's visual gag, tinged with John Hassal's air of fun. Arnoldi is all of these and more.

A perfectionist, Arnoldi has taken time to master composition, drawing, typography, etc... But it is his use of colour which is of paramount importance. The use of a few bright colours gives life to his work. They are applied on clean, unbroken areas of the poster. Per Mollerup in his booklet on Arnoldi quotes from Oscar Wilde: "We are all lying in the gutter, but some of us are watching the stars"¹⁰.

Whatever the theme, Arnoldi has always concentrated on the positive. His poster of the D.S.B. train does not deal with timetables or prices, but with the joy of travelling by train, (see illustration 15). So great an impression has his work had on me that I have tried to base my Ballymun posters on his principles.

One Irish newspaper, on the topic of Ballymun, began -

"Violence, squalor, suicide, child abuse, poverty, crime, broken marriages, unemployment, illegitimacy - every deprived or abused group is represented when we hear about Ballymun".



STANDARD BOND



ILLUSTRATION 15

Per Arnoldi - Danish State Railways Posters (1975)

This view of Ireland's only high-rise residential complex is still prevalent. But there is hope. A group calling themselves the Ballymun Task Force Committee has published a report outlining a solution to the problems of Ballymun. Selecting the Silloge estate, they sought advice from experts and viewed a similar scheme in Glasgow.

I found this report to be sensible and practical. The problems and their causes are thoroughly explained and the remedies comprehensively listed. The most important element is the positive attitude. This has been backed-up recently by Dublin Corporation who decided to follow the proposals in the report and allocated £4.5m to the project.

In my own project I have tried to emphasise the positive. In the text I have marked the contribution of the local people to the activities in the area, and made mention of contributions from local businesses. There is no reference to the more impoverished side of Ballymun. By focusing on what is positive and reinforcing it, a sense of pride may be achieved.

As I consider text to be a subsidiary element in posters I have tried to capture the viewer's attention by using:

1. **Bright Colours:**

In my Domino and Bingo posters I have chosen colours which shine out from the dullness of the page and arrest the viewer's eye. This idea comes from Arnoldi. He uses a small palette of bright colours to attract the eye and emphasise the positive.

2. **Composition:**

Arnoldi's composition conveys the message; it is simple and uncluttered. With nothing else vying for the viewer's attention, the message stands clear. The composition in my Domino poster is simple and restful, yet it is strong. The colours work to attract the viewer's eye to the image and then to the text.

In the Bingo poster the composition is dynamic. The numbered balls stand away from the dark background, leaping into the air as if to shout "Hey! look at me!". It is a different approach to composition, but just as strong and eye-catching as the Domino poster.

3. **Photographic Imagery:**

My third poster will be based on a photographic image, concentrating on locations and life in Ballymun. I may also include the toy building bricks of my Logotype. I will choose one of these photographs as the image which is the strongest and most suited to my aims - to promote Ballymun in a positive manner.

To Summarise:

As I have shown in this chapter, the poster, throughout its history, has progressed and evolved spasmodically. But always, past performances have influenced and pushed forward to future ideas. Even the calamity of the Second World War had a positive effect on the development of the poster.

The Danish poster artist Per Arnoldi learned from history, and his work shows the influence of past masters. Arnoldi's ability to soak his work in "positivity" has influenced me in relating it to the Task Force project. This project, though dealing with a small area of Ballymun, nevertheless covers a representative aspect.

I feel that I have succeeded in producing posters which, in their use of colour and composition, backed by a supportive text relating to Ballymun as a community, convey a very positive feeling.

Footnotes:

- 1 Allain Weill
The Poster - A Worldwide Survey and History, p.68
Sothebys Publications, 1985
- 2 Ibid, p.196
- 3 Ibid, p.198
- 4 Ibid, p.200
- 5 Ibid, p.208
- 6 Ibid, p.211
- 7 Ibid, p.207
- 8 Ibid, p.288
- 9 Ibid, p.297
- 10 Per Mollerup
Arnoldi Posters, p. 1
Royal Danish Embassy, London, 1981

CHAPTER THREE

THE BOOK

This project will involve not only my skills as a Graphic Designer but also the first year class I teach in the Girls Comprehensive School in Ballymun. I have made the students responsible for the illustrations.

The book provides a short history of Ballymun. This history is linked with the buildings of the area. It is these buildings which the students will sketch and then produce as pen and ink illustrations for the book.

As I noted in the preceding chapter on the posters of the two World Wars, nations base their sense of pride both in their people and their history. The Task Force Report on Ballymun says that to create a sense of pride in the community more chances for participation must be made available to the people. My posters will state this involvement and, I hope, create more interest. The book will also accomplish this, but on a more personal level. The text of the book concentrates very much on all that is positive in Ballymun. Also, by focusing the students' attention on their environment, I hope to help them see the positive in it and to reflect this in their illustrations, thus supporting the text.

I feel it is important to trace the development of the book to its present day form. A book, of its very nature, will appeal to the reader on a more personal level than posters and logos, which are designed to reach the masses. Book illustration has been deemed important throughout history. It helps to draw the reader's attention to the message.

Physically, the modern book relates more to the Egyptian Papyrus Scroll than to the earlier Babylonian Clay Tablet. A scroll was formed by attaching a roller to each end of a long roll of papyrus. The Ptolemies established the first great library at Alexandria. It held about one million scrolls.

The papyrus scroll reached Greece, and by the 5th Century B.C., some of these scrolls were about five inches high. But there was little standardisation in scrolls; choice of lettering and column size was left to the scribe. Illustrations were employed to explain difficult passages.

Rome depended very much on imported Greek classics but by 2nd Century B.C. the Romans were producing works in their own style and language. By the first Century B.C. a thriving book trade had been established, followed shortly by the development of private libraries. The Romans changed to papyrus because it was cheaper than bronze tablets, wood, and even the wax tablets used for quick notes. The use of parchment led to the development of a rounder script, called Uncial.

The burgeoning Christian Church equated the scroll with pagan writings and so the Codex evolved. Similar to the modern book it was made from sheets of vellum sewn together. This use of parchment and the Uncial script influenced books for the next 1000 years. The codex had totally replaced the scroll by the 5th century A.D.

With the attacks of the barbarians, secular literature declined.





ILLUSTRATION 16

Book of Kells - Chi Rho Page (late 8th Century)

The book was now exclusively in the hands of the Church, where it remained for 1,000 years.

The books and the monasteries which produced them originated in the Eastern regions of the Roman Empire - Byzantium. These books, or manuscripts, now held the Holy Word, which made them objects of veneration in their own right. They were not just illustrated, they were illuminated. The Byzantine Empire fell to the Turks in 1453.

In Western Europe the manuscript steadily improved in quality. An Irish Majuscule, a round half-uncial style, was developed. The earliest example of this is the Book of Durrow. But the finest example is the Book of Kells. Beginning with Canon Tables, each Gospel starts with a symbolic portrait of its Evangelist. The first and facing gospel page consists of just a few large ornate letters (e.g. the Chi-Rho page - see illustration 16), with room for only a couple of words. The 600 or more pages contain a consistent evenness of letter form, enlivened with plants and small animals throughout the text.

The Emperor Charlemagne (724-814 A.D.) systematized education and book production, and developed the Carolingian script which was used throughout Europe for the next 300 years.

France took the lead in the production of illuminated manuscripts by the mid-13th Century. Bibles and Psalters were the most frequently produced manuscripts of the time.



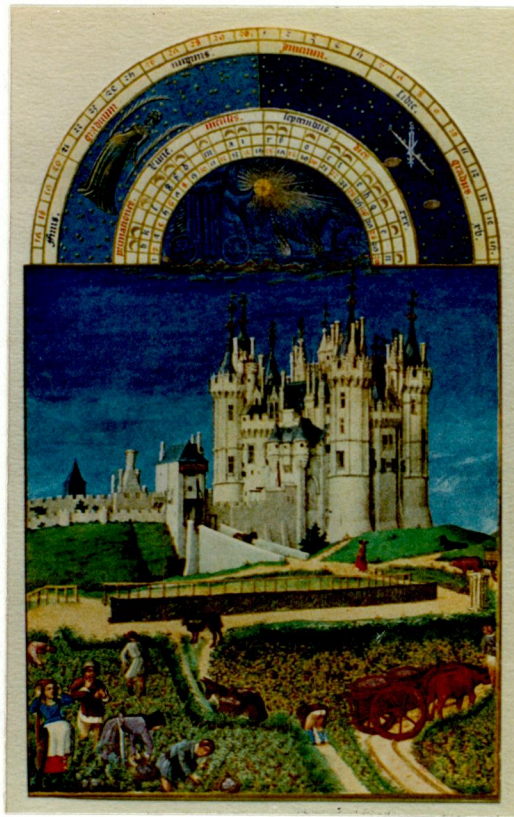


ILLUSTRATION 17

The Limbourg Brothers - A Page from the "Book of Hours"
for the Duc de Berry

Secular reading began to increase in this century with wealthy merchants and the nobility establishing their own libraries. Books were no longer monopolised by the monasteries.

From the late 14th to the early 15th century, noble patrons began to commission devotional books for themselves. From their psalters were born the Books of Hours. These were varied to suit each patron's needs.

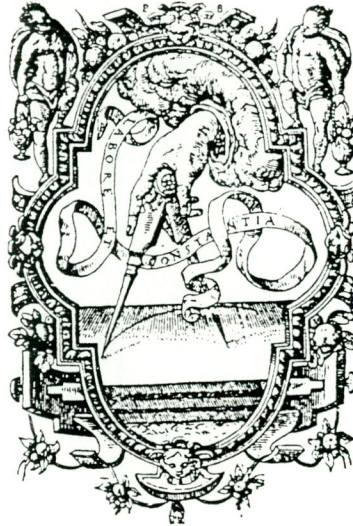
The finest example is the Tres riches Heures for the Duc de Berry, who died before its completion. It was illuminated by the Limbourg brothers in a new, more realistic style. Scenes depicting peasants tilling the fields (see illustration 17), and detailed interiors of the Duc's castle were common on its pages. It had a perfect finish. Its elements, embroidered initials, borders or bindings were superbly worked together. This influenced Flemish panel painters to employ a greater sense of realism. These included the Van Eycks, Van der Weyden and Memling. By the end of the 15th Century the Flemish book had surpassed its French counterpart.

Printing in Europe began with the production of single page religious pictures from wood-blocks with a few hand-carved lines of text. The "Block Book" was a natural development of the block print. Europe's most popular block book was the Ars Moriendi (The Art of Dying), consisting of illustrations with facing pages of carefully cut text.

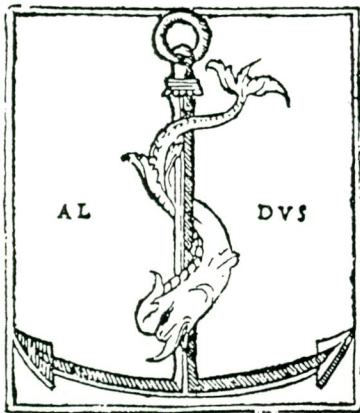
In China block books had been in existence since 868 A.D. when the Diamond Sutra was printed. The Chinese also experimented with



(a) William Caxton



(b) Plantin



(c) Aldus Manutius



(d) The Elzivers

ILLUSTRATION 18

- Printers Marks - (a) William Caxton
(b) Plantin
(c) Aldus Manutius
(d) The Elzivers

moveable type, but found it totally impractical for use with an alphabet of over three thousand characters.

In Europe the man credited with inventing moveable type was the German, Johannes Gutenberg, about 1455. He used moveable type, made from metal, to produce his two volume Gutenberg Bible. Shortly after this Gutenberg got heavily into debt and his financial backer, Johann Fust, confiscated the presses and set up shop with Peter Schoeffer, one of Gutenberg's apprentices. They were the first to produce a printer's mark - a logo. Printers throughout Europe soon developed their own printer's marks, (see illustration 18). Within fifty years of Gutenberg's invention, over 30,000 different books had been printed. Half of these were religious books, the Bible being the most popular. By 1476, printing had spread throughout Germany and into Italy, France and England. But layout and typefaces remained stylistically close to the manuscript.

Its resemblance to the familiar illuminated manuscript, made the illustrated book very popular. Jean Dupré's Paris Missal was France's first illustrated book. William Caxton, who introduced printing to England in 1476, produced his first illustrated book in 1481, The Mirror of the World. Nicolo Malermi published his illustrated Bible in Italy in 1490.

Savonarola, the Florentine preacher (later burnt at the stake), was very aware of the persuasive power of illustration. He had all of his printed speeches illustrated.

Martin Luther, like Savonarola, appreciated the, "persuasive value of the pictorial image".¹

In the early 15th Century the demand for books increased immensely, due to the influx of pagan texts into Italy and the requirement of the adherents of both the Reformation and Counter Reformation to spread their ideals. Later, it became exceedingly dangerous to produce books which either Church or State might deem unfavorable. Many of the early pagan classics were prohibited. The quantity of books declined and much of production was devoted to cheap propaganda pamphlets. The institutions of Church and State which had earlier fostered printing now feared its "power" and sought to control it. However, with the new interest in science, illustrated, descriptive texts returned after 1550. These were the only books of high quality, and they were also the first to use engraved illustrations.

The 18th Century was a time when novels and plays came into their own. In the preceding century religious books outnumbered all others. By the 18th Century the balance had shifted. The leisured classes were reading and collecting much more. The enthusiasm for beautifully illustrated copies of old and new literary classics began to grow. In attempting to reproduce painting techniques such as engraved plates and wood-blocks printed in different tones, the three-coloured plate process and aquatint were used.

England and France were the world leaders in book production in the 19th Century. The Industrial Revolution brought about the development of the cylindrical press (the basis of all future developments in printing) and the steam-powered press. Lithography became a popular medium for illustrating the natural history books of the period. After 1840, chromolithography was used in art books to give quality reproductions of paintings.

About 1880, the half-tone was produced in France, England and America.

At this time there was a serious decline in the quality of printing, due to over-mechanisation. William Morris, the leader of the Pre-Raphaelite Brotherhood, established the Kelmscott Press to redress the situation. He used handmade paper and his own woodcut borders and initials and a "blended" Roman-Gothic typeface which he himself had redesigned to produce a more unified style of book design.

David, Napoleon's official state-artist, had influenced French book illustration with his Classical paintings. But David had already prophesied the end when he said:

"Within ten years the study of the Antique will have become neglected ... gods and heroes will be replaced by knights and troubadors".²

It actually took twenty years for the Romantic Revolution to come about. It began with Delacroix's illustrations for Goethe's Faust in 1828. These illustrations sought to interpret the text, not merely fill an amount of space on the page. He used lithography which allowed him to achieve expression in the prints.

Monet also illustrated books. In 1875 he did full page lithographs for Mallarme's translation of Edgar Allen Poe's Raven. Like Delacroix before him Monet also illustrated Faust. These works did more to interpret the mood of the text than simply to fit in with it.

In America, Harpers Illuminated Bible was the most ambitious of the early 19th Century books. It was printed in 1846 using 1,600 meticulous wood engravings based on Italian paintings framed in Renaissance printed borders. Papers such as Harpers Weekly not only revitalised the poster in America but kept alive the art of illustration. When the half-tone plate became practical Harpers Magazine pioneered its many applications. By 1892 colour half-tones were feasible.

Will Bradley, as art director of Century Magazine and editor of The Chapbook adapted William Morris' ideas to commercial printing.

In France, Renoir, Redon and Lautrec produced illustrations. Their methods were as a breath of fresh air to the world of illustration. They had an astounding ability to liberate the illustration not just from the text but from the confines of the page.

In the 20th Century, while artists and designers in England, America and Germany were preoccupied with typography, France concentrated on illustration. Ambroise Vollard, the art dealer, had artists such as Bonnard, Derain, Chagall, Degas, Dufy, Roualt and Picasso illustrate books for him.

Vollard's rival Albert Skira also employed Picasso to illustrate Ovid's Metamorphoses (1931), Picasso's first important book. In 1932 Skira used engravings by Matisse. French books used material from the past as much as artists from the present. The Imprimerie Nationale produced some of France's finest books such as Goethe's Promethée illustrated by Henry Moore.

Movements in art began to profess their ideas in book-form. Whereas Da-Da illustrations were non-objective woodcuts, the Bau-Haus, founded in Weimar Germany (1919), and based on the English Arts and Crafts movement, incorporated photography into their books.

I have looked very comprehensively at the history and development of the book especially in relation to its use of illustration. From this I have chosen two definite examples to relate to my school project. These two examples date from within twenty years of each other.

"Savanarola, the preacher was very aware of the persuasive power of illustration. He had all of his printed speeches illustrated", (see above, page 30)

and,

"Martin Luther, like Savanarola, appreciated the persuasive value of the pictorial image", (see above, page 30).

At this time in Europe illiteracy was widespread. Illustration in this case was very important. To instruct the poorer clergy of the time the Poor Man's Bible, replete with illustrations, was produced.

In their own way Savanarola and Luther have used illustration like a small poster. The image was relied upon not just to arrest the viewer's eye but also to illustrate the text, and present the message clearly and simply. However, the book is much more personal than the poster because the reader has freely chosen it and its message.

Illustration is defined as, "to provide with pictures, diagrams or maps that explain or decorate".³ This has been the purpose of illustration down through the centuries.

"The reading public was broadening rapidly and publishers realised that illustration extended the appeal of their books".⁴ This was in the 19th Century when formal schooling existed. Reading and writing were widespread, yet people still found illustrations appealing. Why?

Illustration can be a factual representation, showing the readers places they have never been or things they have never seen. But, fact or fiction (e.g. Alices Adventures in Wonderland), illustration will always be a stepping stone to the imagination. This is its principal appeal.

In dealing with the history of Ballymun I have encountered some very "colourful" stories. For example, "Behind the church (St. Pappins) is a vault enclosed in railings which was erected by the Domville family of Santry Court in memory of James Kelly, who was in their employ as a coachman. This unfortunate man perished in a most appalling manner as the victim of local whiskey-crazed bucks who poured whiskey over him and set him ablaze".⁵

The pupils in my first year class are producing the illustrations for this book. For the example given above, I had related this story to the class at the scene of the tomb. Two pupils especially took to the story and decided to draw the tomb. It is very flat, unimposing and unmarked.

This reflects, very much, Lord Domville's wish that although his servant should be buried, the tomb need not relate anything of the unfortunate circumstances - Domville himself had initiated the attack. In their drawings, the tomb appears very low and the use of simple outlines reflects that it is unmarked.

This quality, the ability to reveal the story in a picture is at the heart of illustration. In revealing a particular aspect of a building, which is walked past and ignored most of the time, it asks the viewer to look again.

The Task Force wish the people of Ballymun to look again. To see the positive in their community. I feel that my book shows Ballymun as a place which has a history, and one to be proud of. Posters during war-time used this pride to motivate people. This is what I feel my posters can do for Ballymun. A recent example is the Millennium catch-phrase "Dublin's Great in '88". This focuses very much on pride. The book, being much more personal, has a better chance of success.

Footnotes:

1. Norma Levarie
The Art & History of Books, p.184
Da Capo Press, New York, 1968
2. Ibid, p.257
3. Clarence L. Barnhart & Robert K. Barnhart.
The World Book Dictionary - Volume I, p.1053
world Book Childcraft International, London, 1980.
4. Levarie, p.278
5. J. Wren
The Villages of Dublin, p.18
Tomar Publications, 1982.

CHAPTER FOUR

THE THEORETICAL BACKGROUND

In the preceding chapters I have outlined the history of the logo, poster and book in relation to my own work and the project I am undertaking with my art class. In this chapter I will look, in some depth, at the psychology I applied to my class project (Book on the History of Ballymun). I have chosen the work of Elizabeth J. Simpson (1966, 1972)¹. Simpson produced her Taxonomy of Educational Objectives for the Psychomotor Domain, dealing with the importance of teaching physical skills in the school. I have used this taxonomy as a starting point to discuss other areas of educational psychology and philosophy of interest to me.

It should be noted that Simpson's is one of three taxonomies devised by psychologists "who specialised in testing, to seek a better way to describe educational objectives"².

I include here a brief outline of the other two:

I Categories in the Cognitive Domain (After Bloom et al, 1956)

1. Knowledge: of facts, terms, theories, etc.
2. Comprehension: understanding this knowledge.
3. Application: using knowledge and comprehension in new situations.
4. Analysis: breaking material into its constituent parts and seeing the relationship between them.
5. Synthesis: reassembling these parts thus forming a new whole.

6. Evaluation: judging the value of material using explicit and coherent criteria.

II Categories in the Affective Domain (After Krathwohl et al, 1964)

1. Receiving: the student pays attention.
2. Responding: the student participates willingly.
3. Valuing: the student assigns value (moral or social) to things. It differs from "Evaluation" (I. 6) above.
4. Organisation: the ability to compare and relate separate values. The student modifies, relates, organises or accepts responsibility.
5. Characterisation by a value or a value complex:
This goes beyond "Organisation" in that the student builds a coherent value system or philosophy of life.

Simpsons taxonomy identifies the following categories in the "Psychomotor Domain":

1. Perception
2. Set
3. Guided Response
4. Mechanism
5. Complex Overt responses
6. Adaptation
7. Origination

To relate these categories in the Psychomotor Domain to my own project I will begin with:

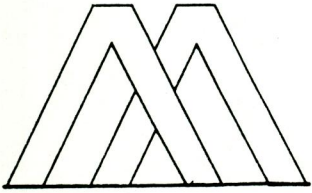
1. **Perception:**

The acquisition by the senses of cues to guide motor activity.

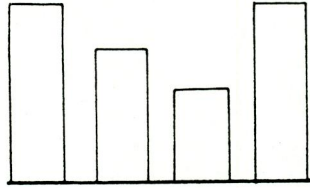
Perception is defined as the process by which we categorise and interpret sensory input. The analysis of this information begins very early on in life. For example, the baby on seeing an object directly ahead will automatically reach for it even if it is well out of the child's grasp. Once again there is the old argument whether such ability is born with the child or is acquired slowly over time (nature versus nurture viewpoints).

Perception is not just visual although a great part of it must be, as the world in which we live, which we have shaped, visually orientated.

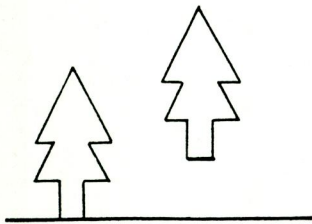
Gestalt thinking has played a very important role in "discovering" perception. They have noticed that we tend to impose a structure on our environment. When we look, we scan for the figure ("the form of anything in outline"³), and create a background ("the space behind the principal figures of a picture: that against which anything is, or ought to be seen"⁴). The four basic visual cues used to guide motor activity are; (see illustration 19):



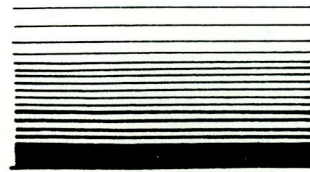
(i) Superimposition



(ii) Relative Size



(iii) Height in Plane



(iv) Gradient of Texture

ILLUSTRATION 19

Visual Cues which guide Motor Activity

- (i) Superimposition ("to place vertically over or on something else"⁵):

When seen in a picture this creates a sense of distance. One object is behind another.

- (ii) Relative Size:

Even though objects may be standing on the same plane their relative sizes may create a sense of depth.

- (iii) Height in Plane:

If one object is higher in our sight than a similar object then we naturally assume (due to the laws of perspective which we would know at least instinctively) that the higher the object the further away it is.

- (iv) Gradient of Texture:

This technique of showing distance by grading texture can best be seen in traditional Japanese prints. The area in the foreground is clear and unambiguous but as we move back in the picture the density of the colour is shaded off imperceptibly. Such an effect mimics the effect of the atmosphere on our eyes and so we perceive not a flat work of art but one which contains depth and distance.

Such cues can be observed in young animals and children from a very early age. The Visual Cliff is a piece of apparatus used to show this effect⁶. The baby is placed on top of the sheet of glass which runs the length of the "Cliff" to where the mother stands calling her child.

The baby will reach the edge of the Cliff but as it moves its head from side to side the baby will notice the effect of superimposition. The baby will not cross the glass to reach its mother. It is the same with young animals. But there may be times later on in life that the child will need to re-learn these cues. "Many children in adolescence go through what is called the 'gawky age', they are clumsy. The reason for this is that, with the development of the long bones, the arms and the legs lose some of their previous co-ordination. A boy handing you a cup of tea has accommodated himself to move his hand so far: but if his arm has grown half an inch longer it reaches your hand too soon and knocks the cup over"⁷.

2. Set:

The readiness to take a particular kind of action.

To be ready the student must be willing and eager to begin (the emotional set is then prepared) and the student must be ready physically (the physical set) to move and focus attention where needed. The student must also be mentally ready to act. Problems may occur visually at this stage. It seems that the more we have learnt about perception the more we are fooled by it. This effect has been called Perceptual Constancy. We tend to compensate for things we want to see but which are not really there.

Five such areas of visual perception have been explored.

(i) Lightness constancy:

The tendency to see the object as retaining the same shade in different light conditions.

(ii) Colour Constancy:

The tendency to see the object as retaining a subtle colour.

(iii) Shape Constancy:

Where we would view an object's shape as remaining constant whatever our viewing angle might be.

(iv) Size Constancy:

No matter how far away the object, we tend to see it as being of uniform size.

(v) Location Constancy:

The tendency to see that the object retains its place in space regardless of how we view it.

The most notable of these "constancies" is the one involving shape. In all the schools I have taught in I have noticed this caused the most difficulties for the pupils.

Pupils as they grow, perceive so many images that they assimilate some of these as "law". Their use becomes a habit (that is, an automatic pattern of responses to specific stimuli). Later on in life they find it difficult to break this habit. The best example of this would be to consider the lifedrawing class. Most children, when it comes to drawing the figure draw it from a "straight on" viewpoint.

In the art class, when the students can obviously see it from a sideways position they maintain the habit of drawing from a "straight-on" view. This can be remedied by actually looking at the figure with the pupil and talking about the view which the pupil can see. When trying to "break" this habit, positive reinforcement is very important as the child is now trying to take on board a new approach an old subject.

3. Guided Response:

The ability to copy an instructor or to be guided by knowledge of results.

The ability to copy an instructor occurs very early in life. Freud says that in order to resolve the Oedipus/Electra conflicts the boy/girl involved identifies more strongly with the parent of their sex and the "appropriate masculine/feminine interests". As the child enters school this attention focuses on the teacher and then later on the peer group.

Albert Bandura is the psychologist most noted for this area of research. He called it "Vicarious learning"⁹, that is behaviour which is acquired through observation rather than direct experience. In his research he noted, "four interrelated components of observational, vicarious learning - attentional, retentional, motoric reproduction, and observational reinforcement processes"¹⁰.

(iii) The motoric reproduction process:

When first repeated will not be as skilful as the instructor's. The "fine motor co-ordination that is required may be achieved only through gradual shaping of the desired skill accompanied by feedback of results"¹¹.

(iv) The observational reinforcement process:

If the child thinks it will be rewarded/punished then this will inhibit/reinforce the observed behaviour, as shown by Bandura's experiment on modelling.

Trial and error is another way to learn skills. Trying various responses to achieve a desired result.

4. Mechanism:

Is the ability to carry out a task habitually with some degree of proficiency and confidence.

It can be extremely difficult to change pupil's habits when it comes to drawing the human figure from the side. Lowenfeld and Brittain in their study into creativity and mental growth have identified five developmental stages¹². These five stages are:

- (i) The Scribbling Stage (0-4 years).
- (ii) The Pre-Schematic Stage (4-7 years).
- (iii) The Schematic Stage (7-9 years).
- (iv) The Dawning Realism State (9-12 years).
- (v) The Pseudo-Naturalistic stage (12 years +).

The first three stages were found to be universal and consistent.

(i) The Scribbling Stage:

The child enjoys the process and the image is understandable to the child only.

(ii) The Pre-Schematic Stage:

The child draws funny-shaped, stylised imagery, randomly placed on the page.

(iii) The Schematic Stage:

The child has a definite concept of form and develops a scheme (much as drawing the figure "straight-on"), which is repeated every time.

These stages are progressive and any attempts at instruction have no effect. So it becomes difficult to change the child's "habits" or schemata later in life.

(iv) The Dawning Realism Stage:

The peer group becomes influential. The drawings reflect awareness of environment, but to a degree which mirrors the child's ability. This makes the child self-conscious about showing its work.

(v) The Pseudo-Naturalistic Stage:

Lowenfeld and Brittain note a distinct interest in producing "cartoon" imagery. The stereotyped images of the Beano or Dandy reinforces this.

They have also noticed that within two years the child's interest in art has grown immensely. It is at this point (if not earlier) that the child's ability to see (not just to look, but to observe) and then translate into a drawing, model or whatever, can be nurtured and improved. When the child senses an improvement it will be motivated to improve hand-eye skills. This leads to improved self-expression.

5. Complex and Overt Response

This is a further development of "Mechanism". It involves performing tasks with a higher degree of proficiency and skill. The ability to carry out simple movements with confidence has developed further into an ability to carry out more complex movements with greater control.

Lowenfeld and Brittain note that in the final two stages, instruction and reinforcement are very important. They are so because the child wishes to advance to more technical levels. At this stage positive reinforcement is essential. Lowenfeld and Brittain note that children of higher I.Q. progress faster through these stages than children of average or below average ability.

The teacher is thus responsible for providing a challenge-to-improve to the better able, the average and the less able students.

The problem for the teacher is that all this is taking place in, at most, an eighty minute period. A teacher must know his/her pupils well to be able to gauge individual ability and direct individual pupils to new, but definite and achievable objectives.

6. Adaptation

"Using previously learned skills to perform new but related tasks"¹³.

The ability to transfer information or skills from one art project or even another subject area is a step forward for the pupil.

The new Junior Certificate Syllabus which was introduced this year (1989-1990) is attempting to promote such inter-disciplinary skills.

This concept began with the publication of The Arts in Education: A Curriculum and Examinations Board Discussion Paper, issued in September 1985. Section two of the Discussion Paper focuses on the adaptability and the need for such ability in Ireland in its "Extrinsic Arguments for the Arts in Education."

"The skills and dispositions promoted by a good arts education are transferable into a wide range of non-arts contexts.

In particular, the nature of artistic problems requires a flexibility of approach and inventiveness which is essential in a society with rapid and unpredictable changes in employment patterns and in technology.

Good design is recognised by the Industrial Development Authority, AnCo, Coras Trachtala, and Kilkenny Design Workshop to be an indispensable condition of industrial development and economic expansion"¹⁴.

In the Report of the Board of Studies on The Arts in August 1987, again by the Curriculum and Examination Board, they focused on the, aims of each art form, both in general terms and as appropriate to primary and post-primary education.

One of the aims in the "General Aims" section states, "To foster in pupils a developed understanding of the continuity between art, craft design ... and the world outside the classroom"¹⁵.

More specifically the focus is on the need for students to transfer skills from the field they have experienced in art, craft and design to other areas of the curriculum and to the world of experience outside the classroom.

The next step was for the National Council for Curriculum and Assessment to establish Course Committees to draw up the syllabi for the new Junior Certificate course. The Junior Certificate replaces the existing Intermediate and Day Vocational (Group)

Certificate on a phased basis. The Junior Certificate launched this school year, comprises seven new syllabi, of which Art, Craft and design is one. This syllabus has been formally launched and has been in effect since September 1989.

The Junior Certificate refers to adaptation in the syllabus. It states as one of the general aims that the Junior Certificate should:

"extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;

"prepare the young person for the requirements of further programmes of study, of employment or of life outside full-time education"¹⁶.

Finally, the document states as an assessment objective that by the end of the course the student should be able to: "use a variety of materials, media, tools and equipment". These skills will be needed when the student handles the core syllabus which is drawing and two and three dimensional art/craft/design. The Option(s) undertaken by the pupil, along with the Core Syllabus, will require these skills. Each student taking Art/Craft/Design at Higher level must do two Options and at Ordinary level one Option. Choices in the Options list range from Animation and Batik to Videomaking and Weaving. For this, skills learned whilst using elements such as line and colour must be used to maintain a sketch/note-book of the student's progress. The history and appreciation of art, craft and design will also be needed. These skills must be used with areas of art and other areas of the curriculum.

History can be used to elaborate the history of the chosen Option(s) and Science will help to explain Colour Theory among other phenomena. For Videomaking, S.F.X. (sound effects) and ZOOM IN/OUT will become familiar terms as part of a specialised vocabulary.

7. Origination

Having developed the skills the pupil should be competent in creating new movement patterns.

The young child by the age of two is steady on its feet and can walk in a relatively straight line. At this early early age, gross motor skills (e.g. walking and running) are more important than the finer motor skills. But these fine motor skills have also been developing since the age of six months. By the age of two the child has fully developed left or right handedness, and the manipulation with the preferred hand is smoother and more co-ordinated. The child has already begun to make marks on paper and other surfaces. This in itself is origination. The marks, although totally unrecognisable as objects to an adult, capture the child's attention totally.

The philosopher Martin Buber in his essay on Education in Between Man and Man has discussed origination. He stresses the importance of practice in the arts as part of developing the person as a whole. Lowenfeld and Brittain have also argued that art for the child is more than a pastime, it is a communication with self. The child selects elements of its life which are of special importance to it. Buber entitles this activity the "originator instinct".

Buber has said -

"it is also to be observed how even in the child apparently 'blind' lust for destruction his instinct of origination enters in and becomes dominant. Sometimes he begins to tear up, for example, a sheet of paper, but soon he takes an interest in the form of the pieces, and it is not long before he tries - still by tearing - to produce definite forms."¹⁷

He also states,

"It is important to recognise that the instinct of origination is autonomous and not derivatory."¹⁸

Unfortunately for Art, Plato considered work of the hands to be less important than the work of the head, thus assigning Art to an inferior status. E.J. Eisner regrets Plato's view which "distinguished between the work of the head and the work of the hand, assigning the former to higher levels of goodness than the latter, there has been little question about which realm the arts occupied".¹⁹

It was not recognised (and still broadly is not recognised) that experience and creativity in the arts, required thought and developed qualitative aspects of intelligence. "After all, distinctions between working with one's head as contrasted to working with one's hands, are a part of the 'common sense' language of daily life."²⁰

With the new Junior Certificate established at post-primary level and its emphasis on links across the curriculum, origination may now arise from many wide and varied sources.

For example, the writing of an art history essay involves essay-writing skills taken from the English class, knowledge of the relevant period as learned in the History class and the terminology of the Art class.

I have just discussed Elizabeth J. Simpsons' Taxonomy of Educational Objectives in the Psychomotor Domain. To recapitulate, these are: Perception, Set, Guided Response, Mechanism, Complex Overt Responses, Adaptation and Origination. In the next chapter I relate them to the work I am doing with my First Year students in producing illustrations for a book about the history of Ballymun.

Footnotes:

- 1 Robert F. Biehler and Jack Snowman
Psychology Applied to Teaching (5th Edition), p. 249-251
Houghton Mifflin Boston: 1986
- 2 Ibid, p. 244
- 3 A. M. McDonald O.B.E. B.A. (Oxon)
Chambers 20th Century Dictionary, p.487
W. & R. Chambers, Edinburgh, 1973
- 4 Ibid, p.575
- 5 Ibid, p.1354
- 6 Rita L. Atkinson, Richard C. Atkinson, Ernest R. Hilgard
Introduction to Psychology, (8th Edition) pp. 157-158
Harcourt, Brace, Jovanovich, 1983
- 7 J. A. Hadfield
Childhood and Adolescence, p.188
Penguin 1975
- 8 Atkinson, Atkinson, Hilgard, pp.139-143
- 9 Morris L. Bigge
Learning Theories for Teachers, p. 162-163
Harper & Row, 1982
- 10 Ibid, p. 163
- 11 Ibid, p. 163
- 12 Elliot W. Eisner
Educating Artistic Vision, pp. 89-91
Macmillan, 1972
- 13 Biehler and Snowman, p.251
- 14 Curriculum and Examinations Board
The arts in Education: A Curriculum and Examinations Board
Discussion Paper, p.5
Curriculum and Examinations Board, September 1985
- 15 Curriculum and Examinations Board
Report of the Board of Studies on the Arts, p. 24
Curriculum and Examinations Board, August 1987
- 16 The National Council for Curriculum and Assessment
The Junior Certificate: Art, Craft, Design, p.1
An Roinn Oideachais, 1989
- 17 Martin Buber
Between Man and Man - Education, p.111 - 112
Collins, 1973
- 18 Ibid, p.112
- 19 Eisner, p.262
- 20 Ibid, p.262

CHAPTER FIVE

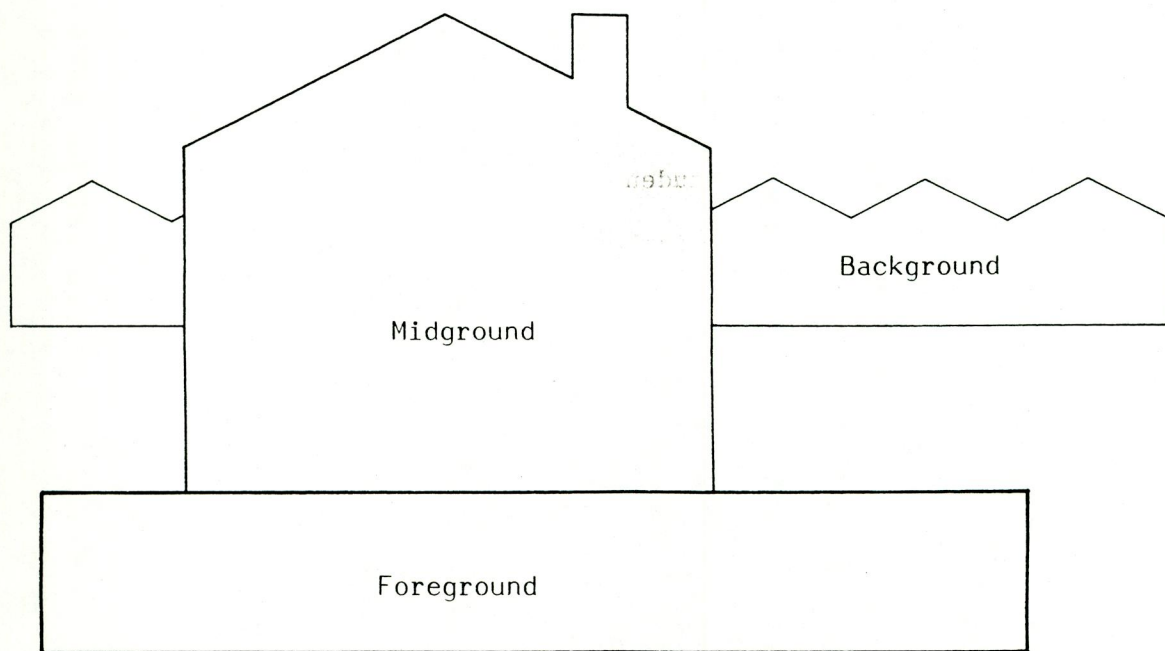


ILLUSTRATION 20

Foreground, Midground, Background

PSYCHOLOGY APPLIED TO TEACHING

The project I have set myself and my First Year students is to design and illustrate, respectively, a book which relates to the history of Ballymun, is based on its buildings, and stresses their historical relevance.

In drawing the buildings the students will need to develop their psycho-motor skills. I took Elizabeth Simpson's taxonomy and developed it in the preceding chapter. In this chapter I will develop it further, in relation to my students.

Simpson's first element is "Perception", which uses the sense organs to obtain the cues for motor activity.

The Gestalt psychologists discovered four types of visual cues for locating objects in space - Superimposition, Relative Size, Height in Plane and Gradient of Texture.

When it came to introrducing these I used the first three on that list to relate the idea of positioning the subject (the building) in real space. In other words, there should be a foreground, a mid-ground and a background, (see illustration 20). This involves the idea of Superposition straight away. It also involves the idea of Relative Size. Through questioning, I found that the students understood the first three cues as this is how, they see things in life. When it was pointed out to them, it became almost like a new concept, and I could see them battle with it in their drawings.

The students could now "see" how distance and depth occurred, and they had to work it out for themselves.

Constant reinforcement was needed. I picked out what was best in a student's drawing and used it as her own yard stick. From this basic standard, set by the pupil herself, a definite and achievable goal can be aspired to, and areas of weakness in the drawing improved upon.

It is at the stage called "Translation", that confusion is most likely. The student has hitherto drawn what she knows. Lowenfeld and Brittain have shown that by the age of nine the child has developed fixed schemata for the drawing of figures, buildings, cars etc. but the same child also realises that these fixed "symbols" do not look like the object she is drawing. The pupil is beginning to understand that there is a difference between seeing and looking. This is the point where the art teacher can do the most good. By reinforcing the new visions of the student, the art teacher is helping the child to move forward to new levels of skill. By "reinforcing new visions" I mean showing the pupil that what she sees, i.e. Superimposition and Height in Plane is actually what is needed to create the feel of three-dimensional space on a flat sketchbook page. Through reinforcement and practice such newly gained psycho-motor skills will become second nature to the pupil.

Simpson's second stage, is "Set", which she sub-divides into three areas: the Mental set, the Physical set and the Emotional set.

Being eager to act fulfills the requirements of the Emotional set. I have not found this a problem with any of the First Year students. Their enthusiasm has been boosted to new heights by the fact that they are going outside the classroom to draw. I feel that this liberates them from many of the normal constraints of school. Their sense of freedom acts very much like the kick-start of a motorbike. It is the springboard the pupils use to be ready, both mentally and physically, to record their observations in their drawings.

By being emotionally ready, the pupils will be mentally ready to use old concepts together with newer ideas in their drawing. They are now open to accept these "new" ideas, i.e. foreground, mid-ground and background. When the student is ready both emotionally and mentally, then they will be ready physically. However, this does not hold true at all times. I have a student in my Second Year class who has very little power in her hands, yet she is eager to draw and use clay. She cannot achieve the high execution levels of some of her classmates, but she does produce work which shows she understands what she is seeing.

It is important that the student be ready to perform. The best results in art work come from within the students, backed by their own resolve. With such strength of purpose, such self-motivation, the teacher can point out new avenues of learning. As the student progresses, the old emotional, mental and physical sets, upon which she relies, are developed further, and she will be more than willing to accept other chances to develop her new-found skills.

Reinforcement is very important in motivating the student to take that extra step forward. The motivated student, especially one who is self-motivated, learns more than an un-motivated student.

Reinforcements, such as grade, teacher approval and exams, are extrinsic motivation. It is far better if the motivation comes from within the pupil. These sources of intrinsic motivation are twofold. The first is the students natural curiosity. The second is the degree of interest the student derives from the learning experience. Externally, the role of the teacher is crucial at this point. It is important that the schoolwork of teenagers should be relevant to the world outside the school system which the student will soon enter.

To motivate the students, I have tried to make the project as relevant as possible to their situation. I have based it on the environment in which they live. I know that they have visited some of the buildings and done projects on them in their Primary school. I have based my project on their past experiences, i.e. their old emotional, mental and physical sets. I have then given them more information about their abilities to see and record. With this information they should be able to move forward to new levels of emotional, mental and physical sets. From there, I intend, after Easter, to take these new sets and use them as a stepping-stone to reach even more developed sets.

The third stage Simpson points out is the "Guided Response" stage. This involves "imitation" and "trial-and-error", as it is the student's ability to perform under the guidance of an instructor or by knowledge of results.

I feel that both these methods, one extrinsic, the other intrinsic (but motivated by an external object), are equally valid in the development of pupils' skills, and I have employed both in this project.

Before we go out sketching, I remind the students about the ability to show depth by the use of fore-, mid-, and back-ground. When we have reached the building I again question them as to how best they can achieve a sense of depth in their illustrations. Once the idea is reinforced, my role as the "guide" is over for the moment.

I then allow the pupils to walk around the building. As we move, I question them as to which parts of the building they feel are the best to illustrate it. The onus is on the students now to choose the view which they feel will best show the building, and then to give reasons why this is so.

When this tour is over, the students divide into small groups and spread around the building to draw it from the chosen angles. I give them time to settle down and begin their drawings before I go around to see how each one is getting on.

I make a point of seeing each pupil's drawing. Some are very definite in the view they want. I do not try to change their minds on this, but try to help by drawing their attention to details which could make an illustration interesting. I talk these details through with each pupil and get her to express her own views on what I have suggested and also on her own drawing.



BOND

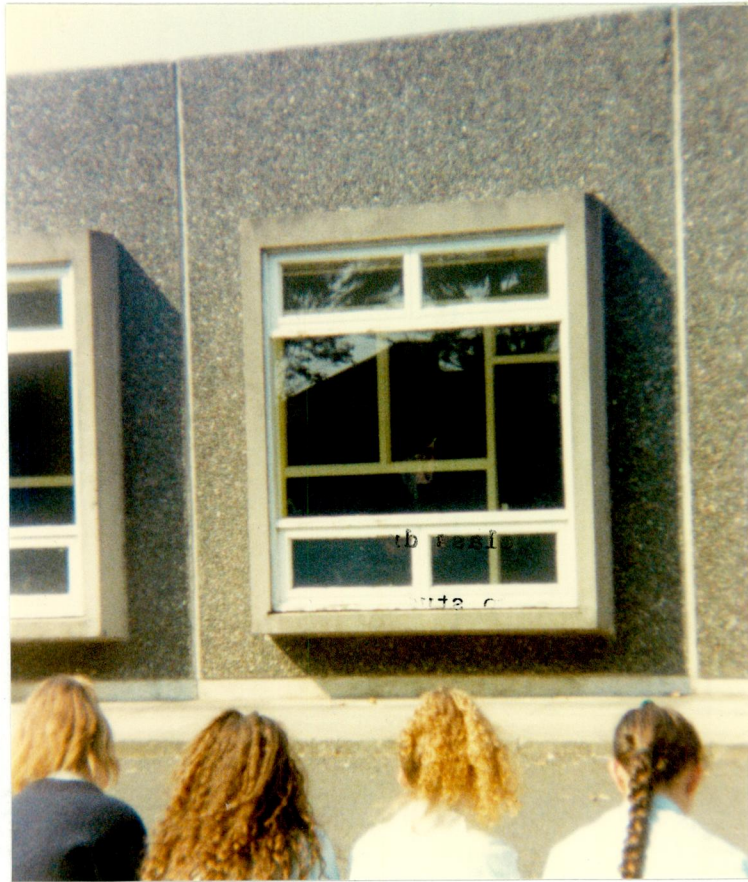


ILLUSTRATION 21

First Year Students drawing the School Grounds

By pointing out new areas of possible discovery, I increase her response to the building she is drawing and also to anything she might draw later.

However, as can sometimes happen, a student may be undecided, with just a few lines drawn. Motivating this student is all-important for development of skills. As a student develops, the greater will her self-motivation become. I discuss with her what she sees in the building and then how she might approach it in her drawing.

For example, I had the class drawing the outside of their school as part of the project. Two students had chosen a most uninspiring view of wall and windows, as they felt it would be easy, (see illustration 21). I asked if they saw this in a book would it interest them, or would they just close the book and throw it aside? I then asked how they would go about making it interesting and reiterated the idea behind creating space in their drawings. This was difficult for the pupils, as they had placed themselves so low down that they could see nothing of the buildings behind the school. Then one of them suggested drawing a view of the interior as seen through the window. This was the perfect solution for them. But I did not let it rest there. I asked them was there any other way to make the drawing interesting. I suggested re-creating the pebbledash pattern of the wall, and asked them how they might do this. They suggested using dots or drawing each stone. They had begun to be interested now in the nearly impossible task they had set themselves.

of any

is not

test

I suggested placing their pages on the wall and taking rubbings of the areas they had drawn as the wall. This fired them with such enthusiasm that they literally leapt to try this new concept! This is an example of imitation. When I returned later to view the results, I saw they had been experimenting on their own initiative. After doing rubbings of the wall they had moved on to do the window frames and the tarmac drive around the side of the building.

"Mechanism" is the next stage in Simpson's taxonomy. It is also the first "real" stage of any motor activity to be undertaken, and as such, the skills are not advanced. The student can perform simple patterns of movement with confidence and proficiency. In the preceding chapter, devoted wholly to psychology, I mentioned the child's development of schemata (shapes for people, cars, etc) as the child progresses from the Pre-Schematic to the Schematic stage (Lowenfeld and Brittain).

Unfortunately, these schemata are carried on into later stages of drawing, most notably, the final "Pseudo-Naturalistic Stage". It is very difficult, although not impossible, to change the view of the child at this stage. The very fact that the pupil wishes to improve his/her artistic skills is extremely helpful, as the teacher can wean these pupils from their old schemata and help them to move forward.

I have seen this happen in my own classes. Pupils rely on what they know rather than what they observe. Then, when they produce drawings which they would classify as "bad", they cannot see where they went wrong.

developed

with respect

When I brought the class out sketching, I expected at first to encounter a lot of difficulties with "depth" in the pupil's drawings. Most of the earlier drawings of the first day of sketching showed the pupils' initial inability to grasp the idea of creating depth by using overlapping forms. But with constant reminders, the students now accept and understand the concept.

Elliot Eisner conducted a study of 1,300 students, half of whom were from low socio-economic status backgrounds and half from the upper middle-class, "to develop a scale that could be used to rate childrens' drawings with respect to their ability to create the illusion of space through the use of overlapping form, (fore-, mid-, and back-ground, as I am calling them) and to determine, once such a scale was constructed, what differences in pattern or rate of development existed between children living in radically different environments"¹.

However, Eisner also believed that "in the area of drawing, children who were disadvantaged in academic-discursive areas might not be disadvantaged...." The reason for this belief was that "my (Eisner's) contact with children living in ghettos suggested to me that this environment was visually rich and that in many ways the visual complexities and pulse of such environments was more conclusive to the development of visual sensibilities than what is available to children in neat, quiet suburbia"². Eisner had two teachers evaluate the childrens' works on a scale of one to fourteen. When the scores of the groups were compared, a number of interesting findings emerged:



BOND



ILLUSTRATION 22

First Year Students drawing the Inner Yard.

"First, it was found that, on average, children who came from advantaged communities tended, at all grade levels, to be more advanced in their ability to create visual depth through the use of overlapping forms than did children from the ghetto areas. The finding was contrary to what I (Eisner) had thought - and hoped - might be true"³.

At first grade in school, the disadvantaged children were so far behind their more advantaged counterparts that it took them until fifth grade to catch up in ability. By the seventh grade, however, the difference had evened out almost completely.

"Complex or Overt Response", the next stage in the taxonomy, is a further development of the psycho-motor skills listed under "Mechanism". By this stage the child has gained more control and produces smoother, more accurate movement patterns.

I have noticed this development in the class over the weeks. The pupils have become more astute in finding interesting scenes which will make equally interesting illustrations.

In the beginning their sketching showed that quite a few had not grasped the concept of depth created by overlapping forms.

When it came to drawing the school, however, three of the pupils chose an immensely interesting viewpoint. They sat facing the inner yard of the school, (see illustration 22). This involved sketching many overlapping forms. Two of the girls restricted the effect by placing the lowest line of the building on the bottom of the page.

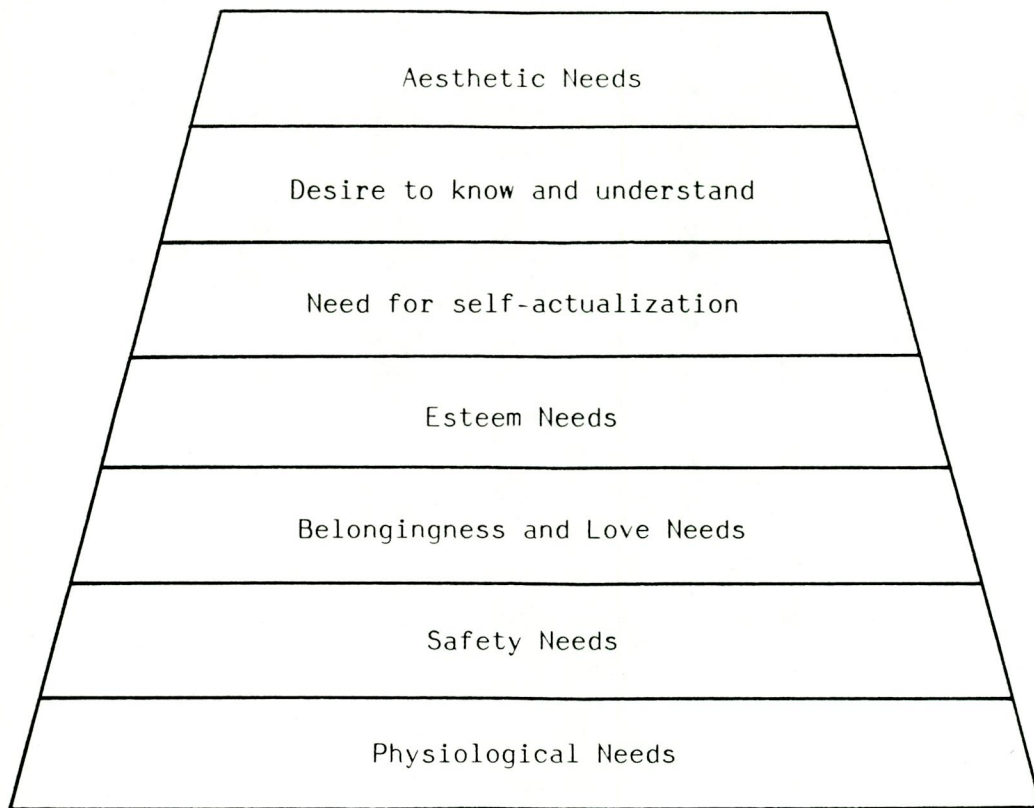


ILLUSTRATION 23

Maslow's Hierarchy of Motives

But the third girl left ample space at the bottom to allow the viewer to see that the path ran under the shelter and into the yard. The overlapping forms worked best in this view.

These were girls who had taken their basic skills and knowledge that extra step further.

Simpson then focuses on the next stage of development - "Adaptation".

My pupils have adapted their previous skills well to deal with overlapping forms and through adapting have learned new skills. But they will have to adapt yet again. The sketches of the buildings must be produced as black and white illustrations, to enable the computer to scan the images and marry them to the text.

Maslow argued a "hierarchy of motives", (see illustration 23). It goes from the simple to the more complex. Maslow holds that self-actualisation is impossible if basic physiological needs like hunger and thirst are not satisfied, as the person's mind will be on other things. Maslow's "hierarchy of motives" is a step-by-step process - each level must be attained before proceeding further⁴.

Simpson's taxonomy is also a step-by-step process, and I am using it with my First Year class to produce the illustrations. The pupils must grasp the concept of depth-creation using overlapping forms. Next, the production of good quality sketches is needed - this provides extrinsic proof that the pupil has mastered the idea.

Then, the student further adapts her skills to produce black and white illustrations, which, after Easter, will lead into the final stage - producing the lino-prints.

Simpson's final stage, "Origination", is encountered as the pupils are producing their lino-prints and illustrations.

Up to now, the pupils have amassed skills. They have also begun to think about their drawings in a new way. With practice and persistence they have developed their skills.

It is of course, possible to interpret the pupils' every new line or shape in their drawings as, "Origination", but I feel that much work is needed to satisfy Simpson's definition. This view is supported by Henri Poincaré's stages of "Mathematical Creativity" (Creativity, Vernon Ed. pp. 77 - 78).

(i) Labour:

a period of unconscious work with no intrinsic value of its own.

(ii) Quiescence:

a period of incubation which terminates in insight.

(iii) Inspiration:

the emergence of new insight. This is usually accompanied by feelings of conviction and aesthetic delight.

(iv) Verification:

the period of re-appraisal and evaluation of the work achieved.

Graham Wallas also outlined four stages for "Artistic and Scientific Creativity" (Creativity, Vernon Ed., pp. 91 - 97), which parallel Poincaré's study.

(i) Preparation:

a long period spent collecting information.

(ii) Unconscious Cerebration:

the ideas are unconsciously worked over in the back of the mind.

(iii) Inspiration:

this can occur during a totally different activity, and is usually accompanied by great emotional excitement.

(iv) Elaboration and/or Verification:

is no less important than the other stages. It is the sewing-up and finishing-off of the final details.

Origination occurs after much work and mulling-over of ideas. At times, it can even occur when you least expect it, says Wallas. Most of us have experienced this sensation and so will understand it when it is seen in others. Although Simpson's Taxonomy ends at this stage, i.e. the creation/discovery of new patterns of movement

- Origination, I feel sure that she means it will continue full circle from the latest developments in psycho-motor skills achieved by the student. So, in a way, Origination is just the start.

Footnotes:

1. Eisner
Educating Artistic Vision, p.126
2. Ibid, p.126
3. Ibid, p.127
4. Biehler and Snowman
Psychology Applied to Teaching, fifth edition, pp. 474-478

CONCLUSION

My interest has always been in the development of skills for arts and crafts. I was drawn to Simpson's Taxonomy as best suiting my aims in teaching practice as it applies to the development of skills. I have dealt with Simpson's Taxonomy in depth, relating it to other educational psychologists and philosophers. I have used the best features of all of them in my teaching practice.

BIBLIOGRAPHY

Assessment, National Council for Curriculum and, The Junior Certificate: Art, Craft, Design. Dublin, An Roinn Oideachais, September 1989.

Atkinson, Rita L., Atkinson, Richard C., Hilgard, Ernest R., Introduction to Psychology. San Diego: Harcourt, Brace, Jovanovich, 8th Edition, 1983.

Barnicoat, John, Posters, A Concise History. London: Thames and Hudson, 1988.

Biehler, Robert F. and Snowman, Jack, Psychology Applied to Teaching. Boston: Houghton Mifflin, 5th Edition, 1986.

Bigge, Morris L., Learning Theories for Teachers. New York: Harpers & Row, 1982.

Board, Curriculum and Examinations, Report of the Board of Studies: The Arts. Dublin: Curriculum and Examinations Board, August 1987.

Board, Curriculum and Examinations, The Arts in Education: A Curriculum and Examinations Board Discussion Paper.. Dublin: Curriculum and Examinations Board, September, 1985.

Buber, Martin, Between Man and Man. London: Collins, 1973.

Chapman, Laura H., Approaches to Art in Education. New York: Harcourt, Brace, Jovanovich, 1978.

Eisner, Elliot W., Educating Artistic Vision. New York: Macmillan Publishing 1972.

Encyclopedia, The World Book. London: World Book - Childcraft International, 1980.

Hadfield, J.A., Childhood and Adolescence. Harmondsworth, Middlesex: Penguin Books, 1975.

Harré, Rom & Lamb, Roger, The Dictionary of Developmental and Educational Psychology. Oxford: Blackwell. Reference, 1986.

Havercroft, R.H., A Book Is Made For You. London: George G. Harrap, 1970.

Lansdown, Richard (M.A., Dip Psych, PhD), Child Development, Made Simple. London: Heinemann, 1984.

Lehner, Ernst, Symbols, Signs & Signets, A Pictorial Treasury with over 1350 illustrations. New York: Dover Publications, 1969.

Levarie, Norma, The Art & History of Book. New York: De Capo Press, 1968.

McDonald, A.M., OBE BA (Oxon), Chambers 20th Century Dictionary. Edinburgh: W. & R. Chambers, New Edition, 1973.

Mollerup, Per, Arnoldi Posters. Royal Danish Embassy London, 1981.

Olins, Wally, Corporate Identity, Making Business Strategy Visible Through Design. London: Thames and Hudson, 1989.

Room, Adrian, Dictionary of Trade Name Origins. London: Routledge & Kegan Paul, Revised Edition, 1984.

Santroek, John W. & FYussen, Steven R., Child Development, An Introduction. Dubuque, Iowa: W.M.C. Brown, 3rd Edition, 1987.

Sylva, Kathy & Lunt Ingrid, child Development, A First Course. Oxford: Blackwell, 1986.

Taske Force, Ballymun, A Programme of Renewal for Ballymun, An Integrated Housing Policy. Dublin

Vernon, P.E., Creativity. England: Penguin Books, 1982.

Weill, Alain, The Poster, A Worldwide Survey and History. United Kingdom: Sotheby's Publications, 1985.

Wren, J., The Villages of Dublin. Dublin: Tomar Publications, 1982.