



T895.

PROJECT DOCUMENTATION

BY

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MAY 1991

NATIONAL COLLEGE OF ART AND DESIGN

CONTENTS

Introduction	Pages	1	-	17
History	Pages	8	-	28
Personal Project	Pages	29	-	34
Student Project	Pages	35	-	41
Conclusion	Pages	42	-	44
Bibliography	Pages	45	-	47

INTRODUCTION



My own project will entail using a walk, a trail around the canal bank; and my students, a first year group, will use the classroom area as a source. Each of these projects will culminate in a piece of work - a piece of applique*with embroidery. In the student's case, they will each work on an average A4 size piece of fabric to be joined into one finished large panel. I will work on one section of a potentiall larger piece of work using applique and embroidery mixed. -

The main educational basis for by project is found in the essential nature and value of working on a project; the nature of identifying and solving a problem; of taking an idea from its beginning to a fruitful end - the culmination of effort, where the information has been gained by through observation and investigation. James Stephens to this whole enthusiasm and dedication

'..... For since the thought came into my head, I can either stand nor sit :.....'

(from The Irish of Raftery,
The Way That I Went.
 Robert Lloyde Praeger.)



Out of concern for the students and to help them express themselves simply and directly through the medium of art, my project emerged. This project spans the whole art activity. It gets away from media bombardment, from overt influences outside of the child as much as possible. With guidance, the student is left simply with something to work out using his own reasoning, his own judgements, his own critical powers, his deduction, culminating therefore in a personal statement of true creativity.

The students of to-day are more and more being exposed to outside influences, such as the idea of the Global Village put forward in various ways by 'The Benetton Theme' and mode of advertising. This promotes the idea that a unity is desirable. This involves too the idea that individuality is fairly the product of taking from many nations and ending up with an unwholesome whole. This smacks of dishonesty, and has as its object and only concern material gain. This trend of thought in action has killed the meaning and religious part - the true point and reason for human endeavour and existence.

"The new ignorance was gradually strangling the life out of wisdom and was setting up a different and



debased standard of mental values."

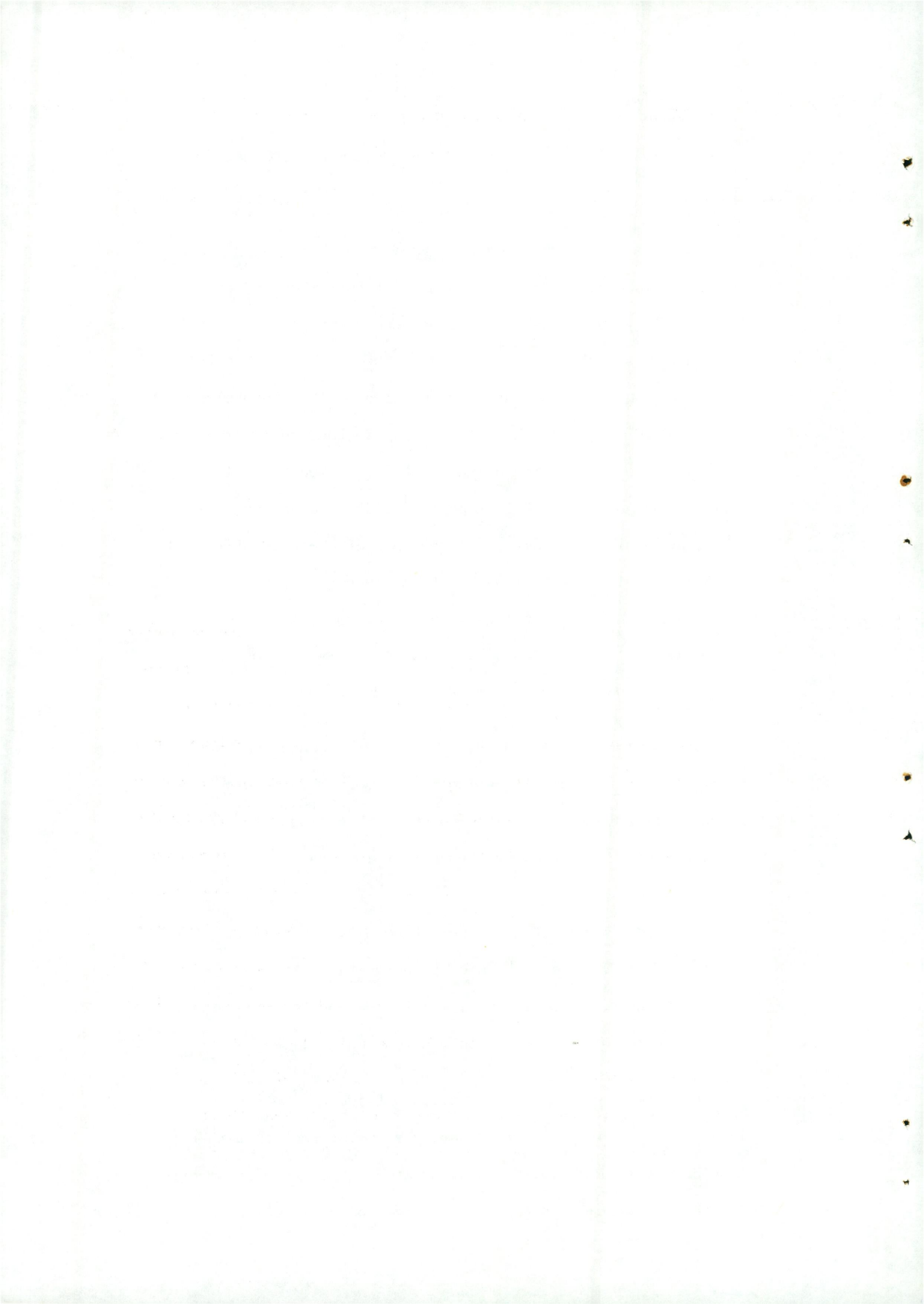
James Stephens.

As an art teacher I can be with the students in the classroom and facilitate the development of their own wholeness. This wholeness is realized as they enjoy what they work at, as their ability to express themselves grows, and they develop the confidence to listen to themselves. They will see then that they have, and can exercise, some power over their own place in the world. The teacher can develop in them an informed and independent understanding of the best way to become fully functioning adults. It is important that they are as fully aware as possible, to have a clear sense of their identity and their own goals. This means that they understand that all things are connected and associated, that nothing exists in isolation. I would also like to foster in my students their right to choose and to make worthwhile decisions.

In the individual's mind, society's influence can be a constant source of clarification. The more this occurs in a person's life, the greater the potential knowledge can reach. As V. Lowenfeld and W.L. Brittan put it in *Creative and Mental Growth*:

"Art is a meaningful communication with the child's self, it is a selection of those parts of the environment with which he identifies and the organization of those parts into a meaningful life."

Artwork is also a communication outside of the self. Inspiration is always derived partly from interaction with others. I believe a loving as well as stimulating atmosphere is important for the classroom. This creates a safe place in which the students



can grow and develop in a holistic way, not only in an art sense. The materials the students use extends their ability to express themselves and also helps integrate the subject with others on their school curriculum.

"Isolated Art Education should and must be done away with."

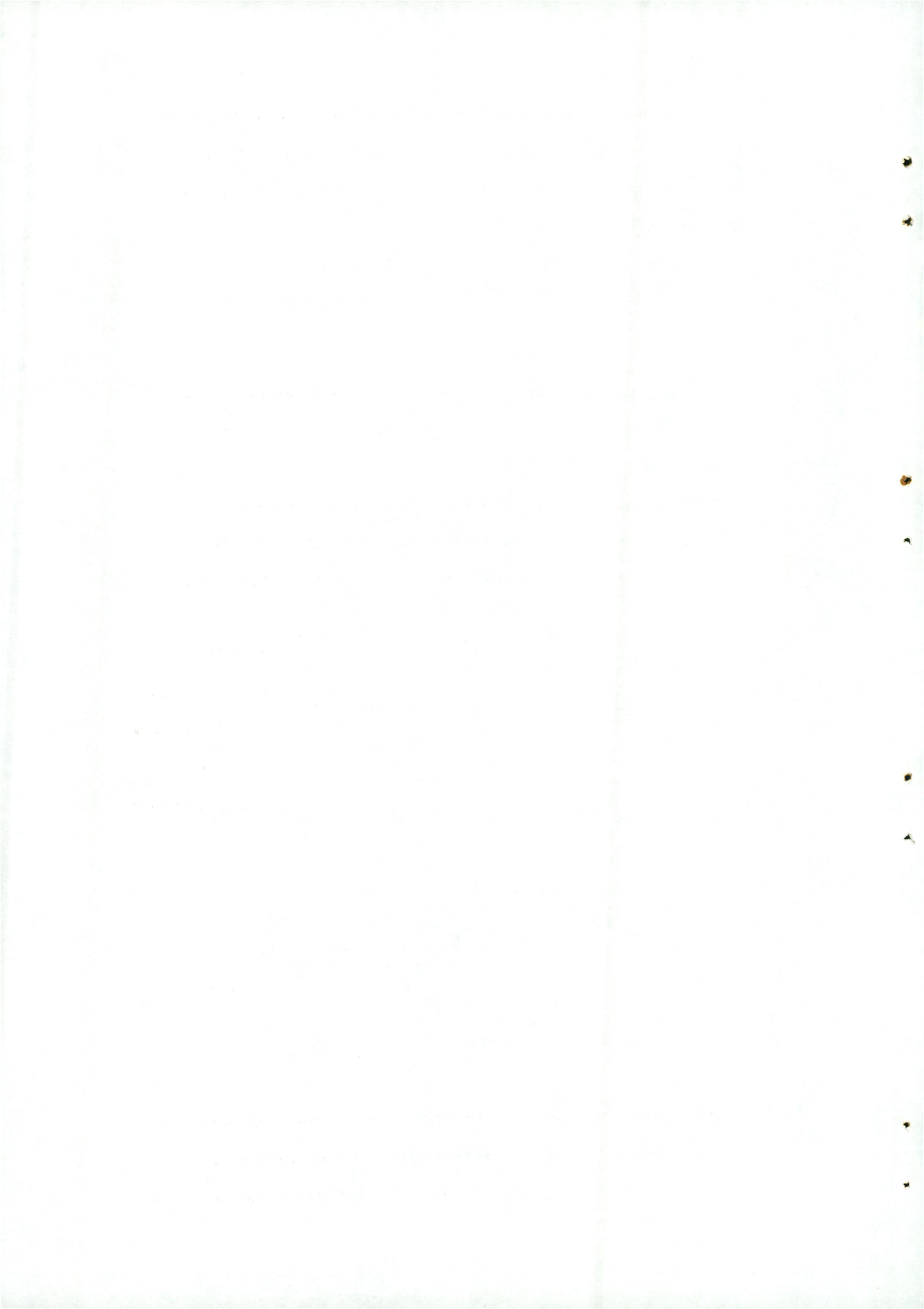
Joseph Beuys.

Here we see Beuys referring to the problem of estranged and compartmentalized education. This can and does exist in varying degrees, from establishment to establishment - taken from A.N.

Whithead, philosopher:-

"As an education which strives to divorce intellectual or aesthetic from the fundamental facts carries with it the decadence of civilisation."

In a practical way school subjects should be as interconnected as possible, worked out to be this way by a good liaison existing between the teachers of connected subjects. This I see as one of my functions - as an art teacher, as a person - to bridge the gap between areas of study and to help achieve unity in the way the information reaches the child. I will also help the child bridge the gap between himself and his own creativity. The gap can be reduced by the build-up of skill. The wall is a different story - this is created by a lack of trust built up over years - a debased self-image - faulty, or non-existent decision making, contributed to by our world today. This world of presumed convenience, actual handicaps when used improperly; i.e. soaked up continually and in an indiscriminating manner. This development limits the growth of the person, reduces their control - and gives away their decision making, power and sense of worth to outside forces.



If we are just to take television and the way it dictates and influences - it assumes people are unable to entertain themselves or be creative with their time and energy. Doris Lessing once said of children,

"You are being conditioned"

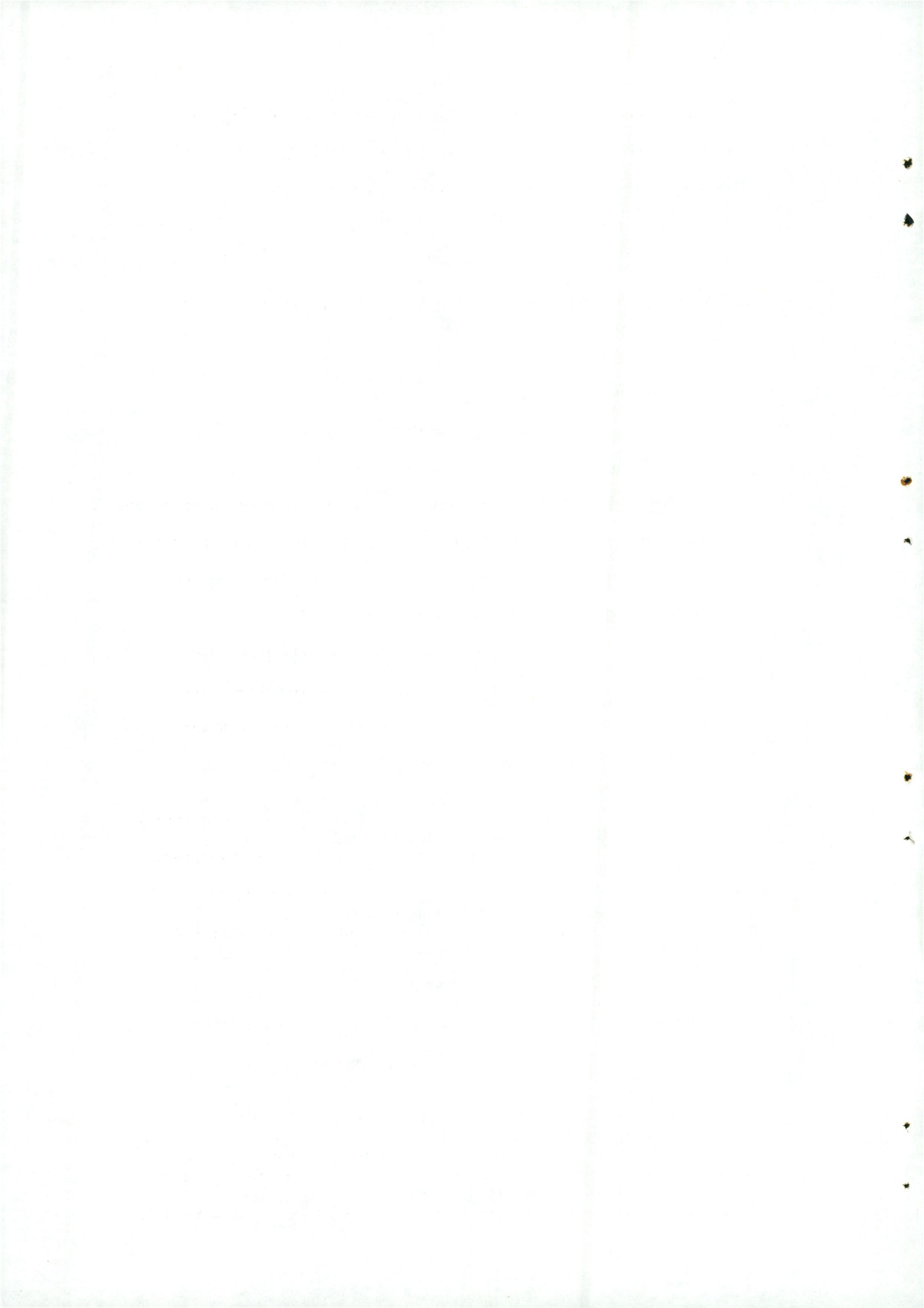
She went on to recommend that they be told this at all stages of education.

Another way of looking at my role in the classroom is in the position of the medium between the child and his inner self. It is my job to try to keep healthy decision making as alive in my students as possible or to rekindly it if it be dead. By working with various materials and making decisions basically while dealing with the work in hand, they learn to trust their instincts and gain a measure of control over that which is immediate. Once this power is realized, I do not think they will ever want to lay it down again. This feeling is not merely either power or control - it is a good positive feeling of wholeness that brings all elements together yet makes their separateness important at the same time. It is a magical feeling that combines the doing of that physical work with a soulful understanding of what is right and appropriate.

"We have an insight we call it the third eye ... the projection of the eye is the highest order we humans are heir to. It's the quickest way of communicating and I think it's the most joyous."

Louis Nevelson.

It is the third person, the extra dimension - it is when the student realises not necessarily consciously that the third part of the mystery that is him/herself, that a breakthrough occurs. Part



of my role as an art teacher is to be third person or try to emphasise and make that third person believable to them. By working through materials, the students will come to understand that the more they put into what they do, the more they and others will get out of it. The pleasure of the making will be expressed in the finished object, just as in any professional work of art or design.

"A way of seeking truth about ourselves and our place in nature."

H. Read.

Art can be a catalyst for the students' experience in more ways than one. During the making as well as in the finished product, our consciousness and instinct are moved, alerted and together move and change us ultimately.

"Further looking at things made by heaven and earth one may find that one spirit causes all transformation no one knows that it is and yet it is something natural."

The spiritual connection between man, fellow man and matter - they interact and growth takes place. The reasons we have for living - not just the creation of our surroundings and our existence therein, but to have a purpose and a sensitivity that is real.

Our initial experiences need not grow stale due to familiarity. It is only by seeing things afresh that anything moves. It is important to know yourself and know the material so that when you come to the material and you interact - growth takes place. You learn things you did not know existed, the material speaks to you from within yourself and the source of inspiration. As a result,

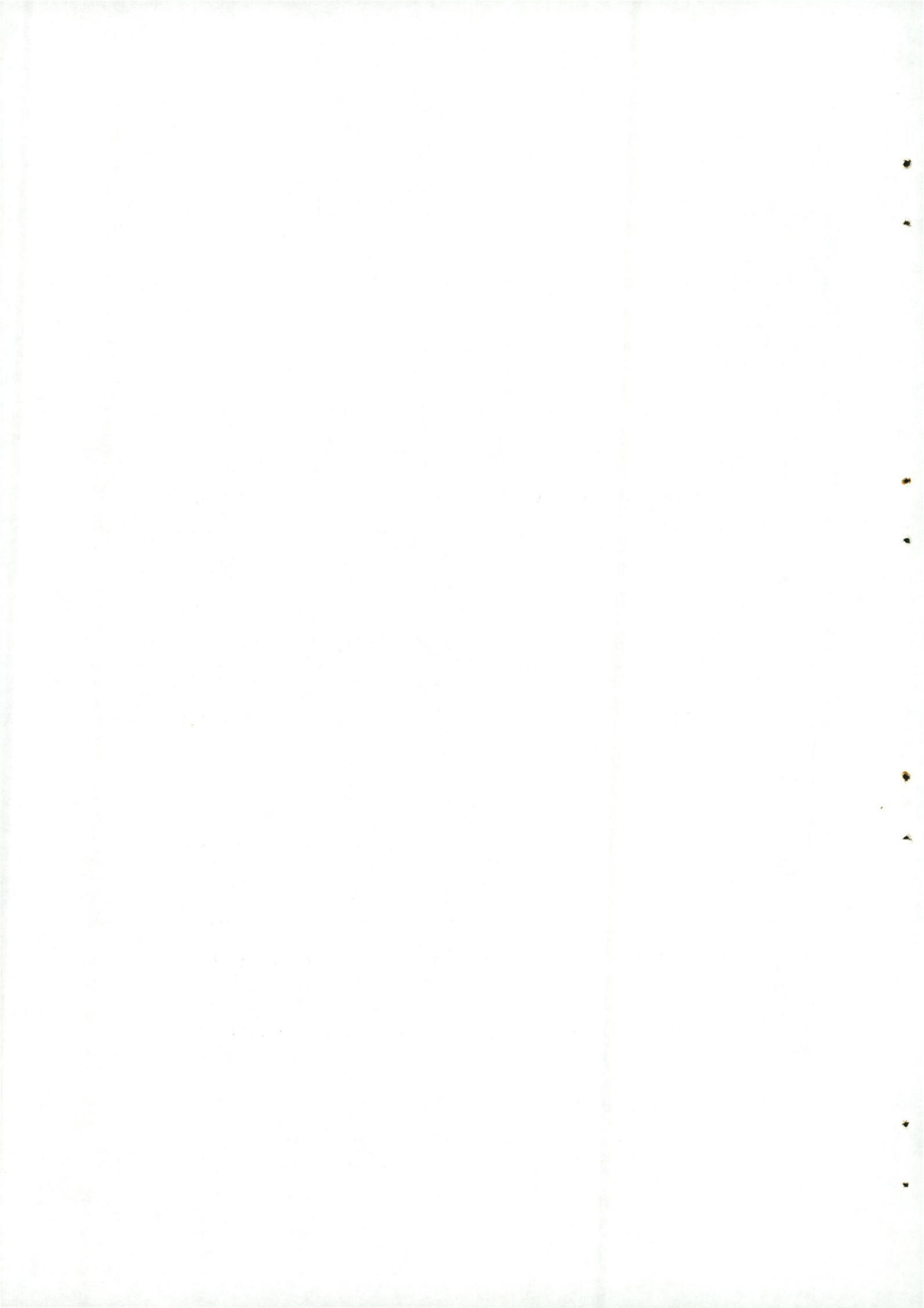
the work emerging embodies your latest statement - the new you.
The work emits a feeling if it is good. It should possess life,
a presence.

"I think that this thing, my work has made me, in a
sense what I am, the work possesses a consciousness
which shapes that of the worker."

Donal Barthelmew.

Art work at its best becomes a physical embodiment of the
person's progress; state of mind, thought process and emotional
state - a rounded statement of the time.

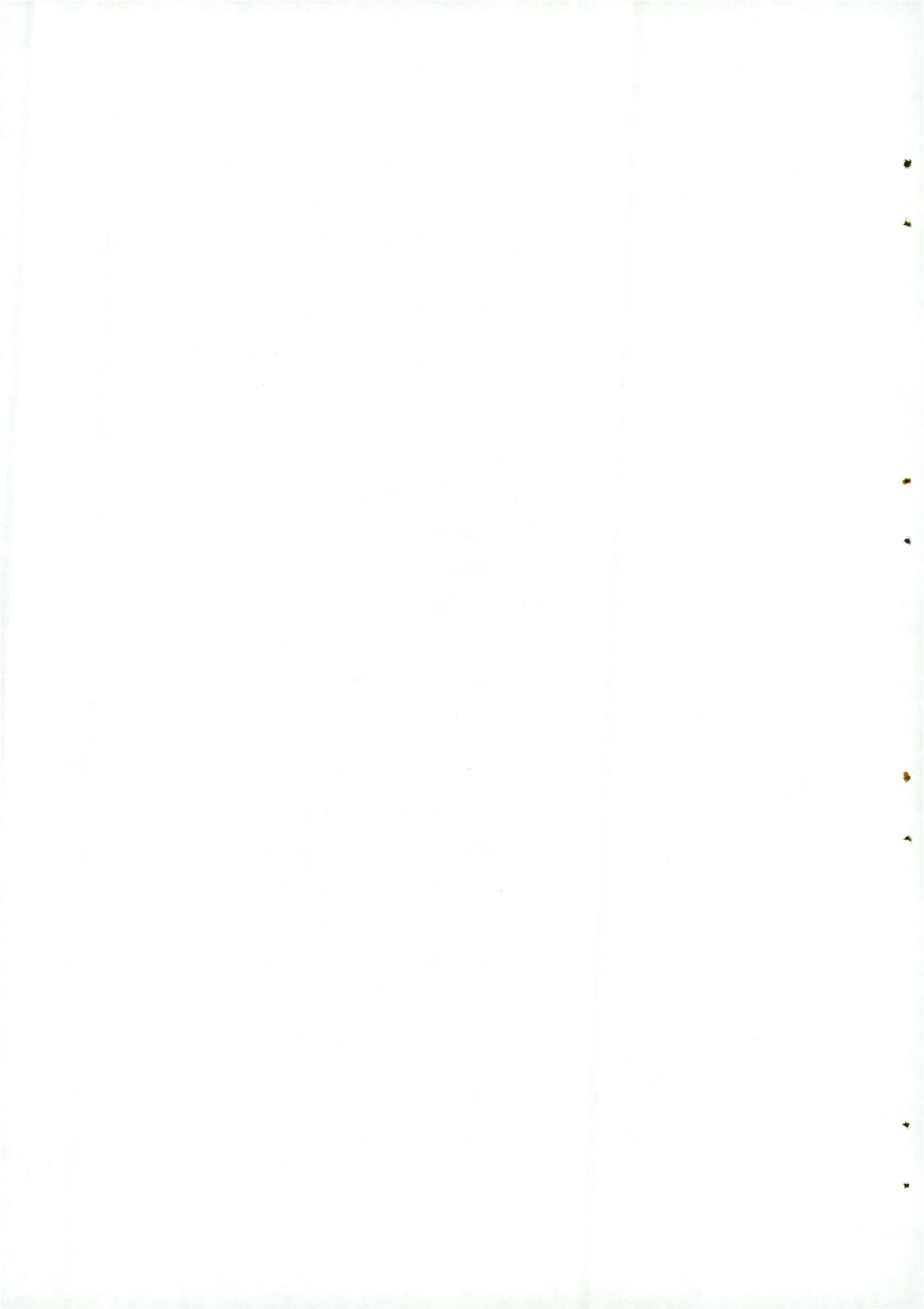
HISTORY



Our environment has been the inspiration for both my personal project and for my class project. I believe that an environment touched by our expression is vital for our healthy development. I have considered what craft would be suitable for my 1st. year student group, and I came to the conclusion that using embroidery with applique as the culmination and largest part of the project work would be the most fruitful area to choose. I felt that they would be producing a piece of work that, for them, would be a step forward from drawing, and yet be within their scope of understanding. It also allows them total freedom as to the kind of shape, line and colour they can use. I felt the students would have more responsibility for control over the finished product. In this craft where the students work directly I felt they would therefore find it more satisfying. The tactile experience as well as the problem of overcoming technical problems was important for them. The material lent itself to a freedom of expression that is inherent at first year level.

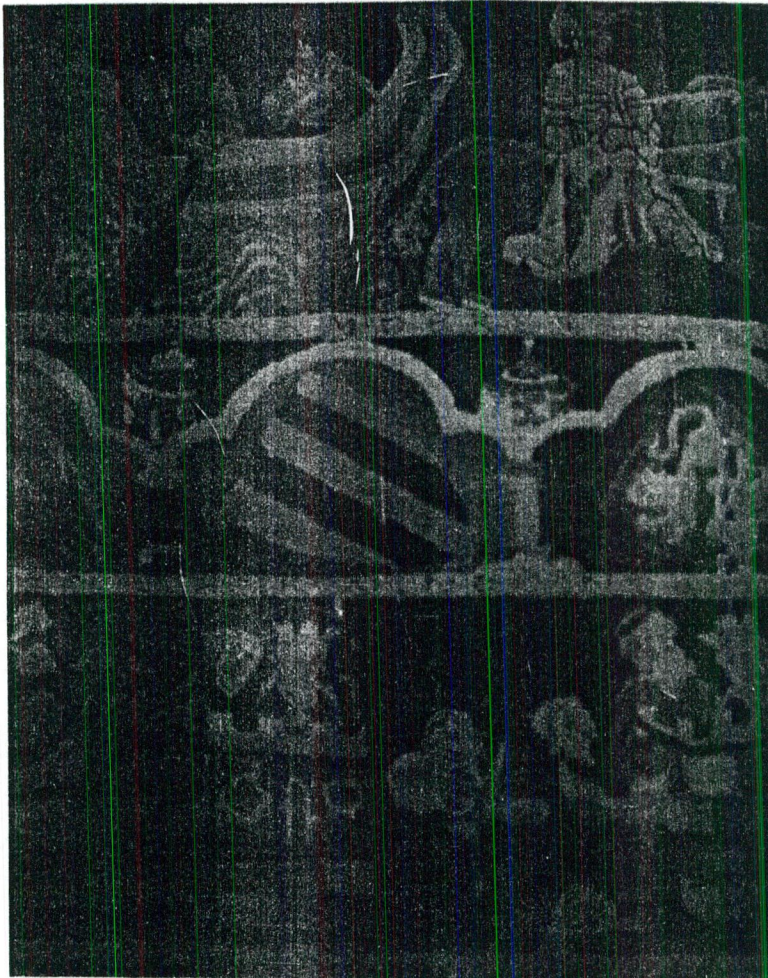
In working on the project, the historical aspect was of course a concern, and is a method, a way of placing our efforts today, of showing us where we are now - a definite method of introducing and bringing the project to a conclusion. I will at these critical times encourage the students to consider the following questions:

- 1) Where do we place applique embroidery - as an art/craft?
- 2) What is its function?
- 3) How do we view it?

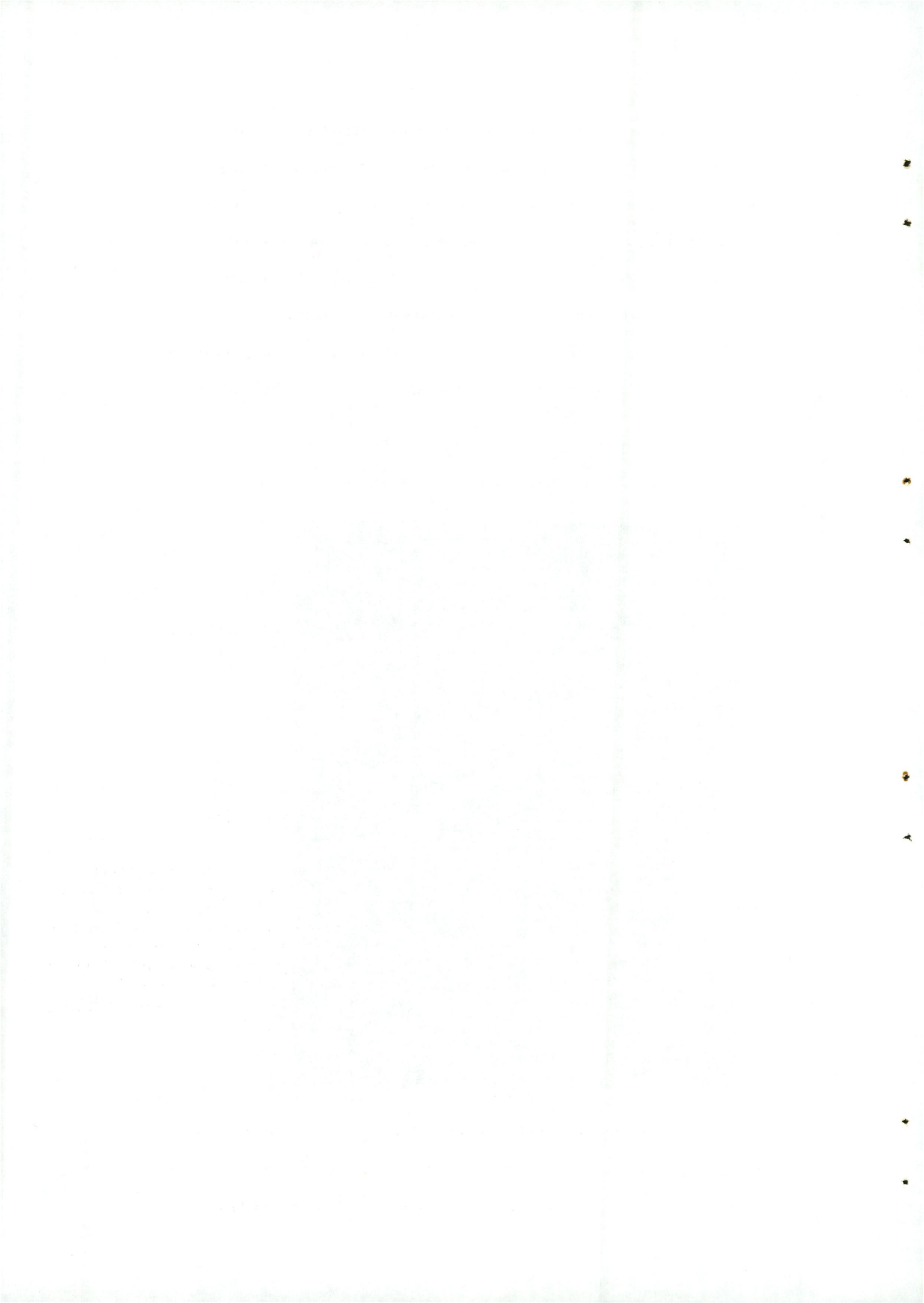


To start with, I introduced and spoke broadly about the elements and history of embroidery and its use with applique. Then I asked them to consider particular examples. We could of course go back to the first person who wore clothes and decided in some way to use decoration on those clothes. If we are to believe the bible, needlework, along with gardening, first took place in the garden when Adam and Eve - knowing they were naked - stitched together fig leaves to make aprons for themselves.

We do not have to go back that far, but it is true to say that archaeologists are well aware of the value of textiles -



DETAIL OF TRISTAN LEGEND, 1300



even a fragment of a simple weave of fabric can yield useful information as to the climate, trade and religion, as well as the taste and influences on a country at any given time. People use whatever material is at hand, that which is locally produced, so we can say that during medieval times in Germany, it is no accident that linen was used to embroider on, generally using linen thread. I showed an example of German work to my students, a wall hanging, a detail of the Tristan Legend, 1300. This depicts the first part of this legend which is illustrated in twenty-three scenes, each explained by a German inscription. The tapestry depicts a voyage and a battle.

It is reminiscent of the Bayeux, at times referred to as "the longest cartoon strip in the world", "Duke William's Little Canvas" or "Queen Matilda's Tapestry". It is used also to tell a story. The following illustration shows a detail of it.

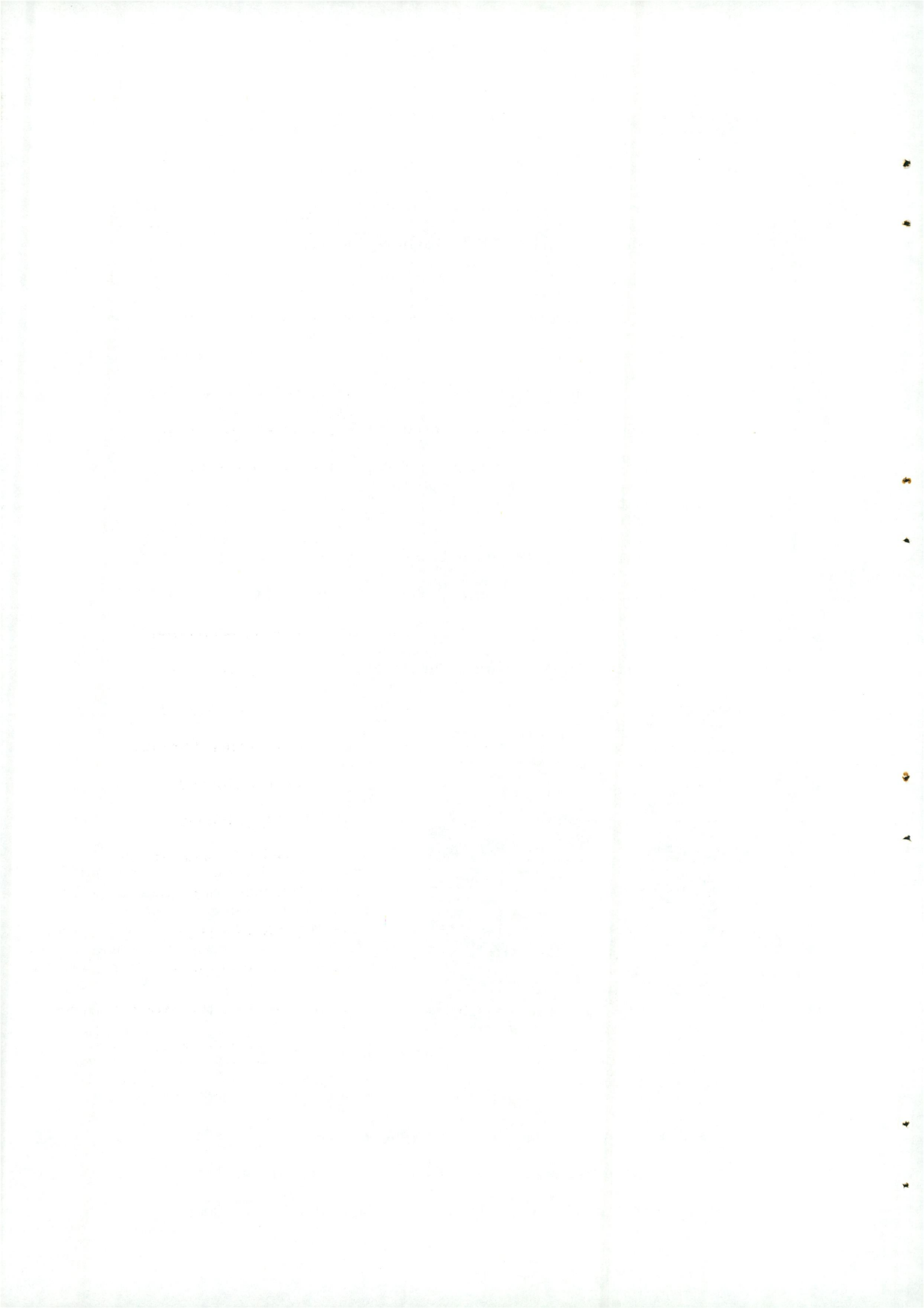


Bayeux Tapestry

"...a very long and very narrow strip of linen, embroidered with figures and inscriptions representing the conquest of England, which is hung around the nave of the church on the Feast of Relics and throughout the Octave."

Inventory of Notre Dame Church of Bayeux,
1476

It is thought to have been worked in England, using coloured wool on linen. It uses stem and outline stitches and some couched work. It is half a meter wide and 70 meters long and was longer as its original edging is missing on one side. Begun probably just after the famous Battle of Hastings (Oct. 14th. 1066) which made Duke

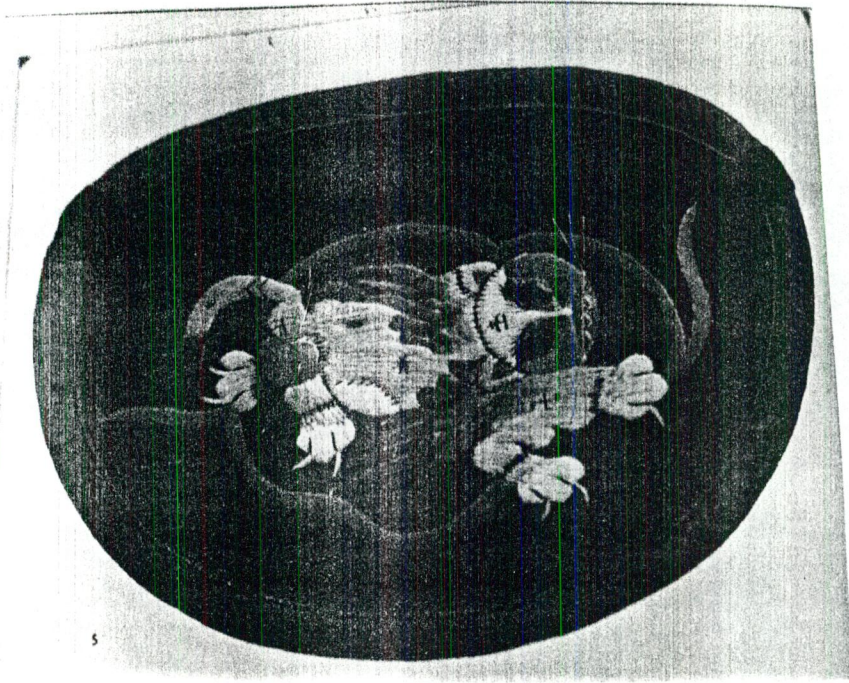


William into the King of England, the tapestry was finished in the 10 years that followed. It was first exhibited on July 14th. 1077 when it adorned the dedication of the Cathedral of Bayeux. It was made for Odo, Bishop of Bayeux and brother of William the Conqueror. It consists of six pieces of linen sewn together, each bearing scenes not only to glorify King William's exploits, but also to justify them.

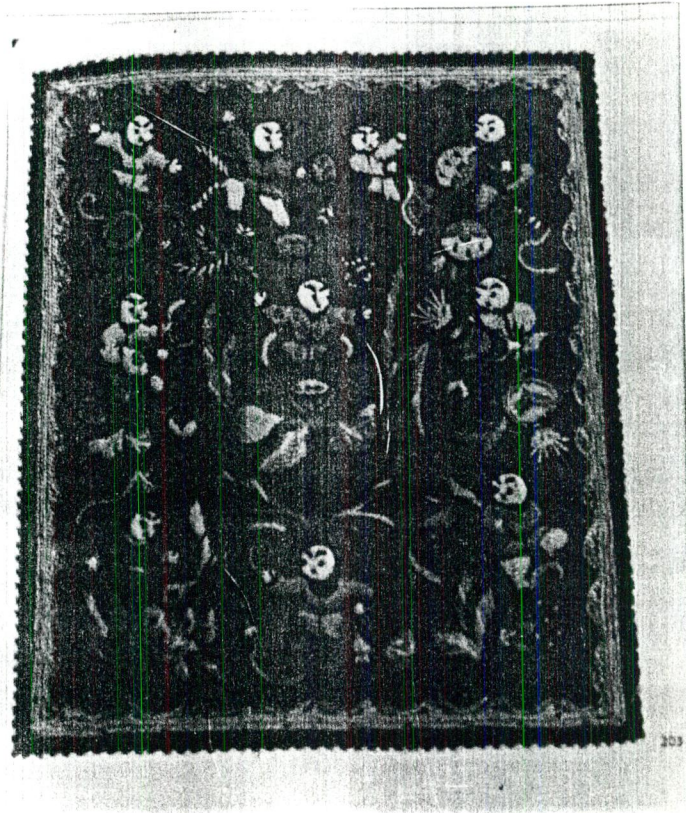
In the example taken from the Tristan Legend Tapestry, wool is used probably due to its size, but linen was used as background generally throughout, because Germany at the time was one great flax producing country of Central Europe and had medieval markets for linen. It can be said that the type of indigenous material gives us a clue to the life and times of a country.

I consider viewing earlier work an advantage and an education which particularly came home to me in looking at Chinese work in the Hermitage Museum, Leningrad, in 1985, that had been excavated in Northern Mongolia, and was made in the 1st. Century before Christ. It was obvious that Eastern work could definitely be considered advanced for its time. I therefore made a point of looking at Chinese embroidery as part of the project. The students found it memorable in the way that they find striking work - like Van Gogh and Munch. They considered it different. They were familiar with cheap watered down versions as seen on the walls of Chinese take-aways and elsewhere. Having been made aware of the difference of the more inspired and worked examples, they were suitably impressed. The examples I showed them ranged from figurative designs to stylised animal designs. The following are examples:

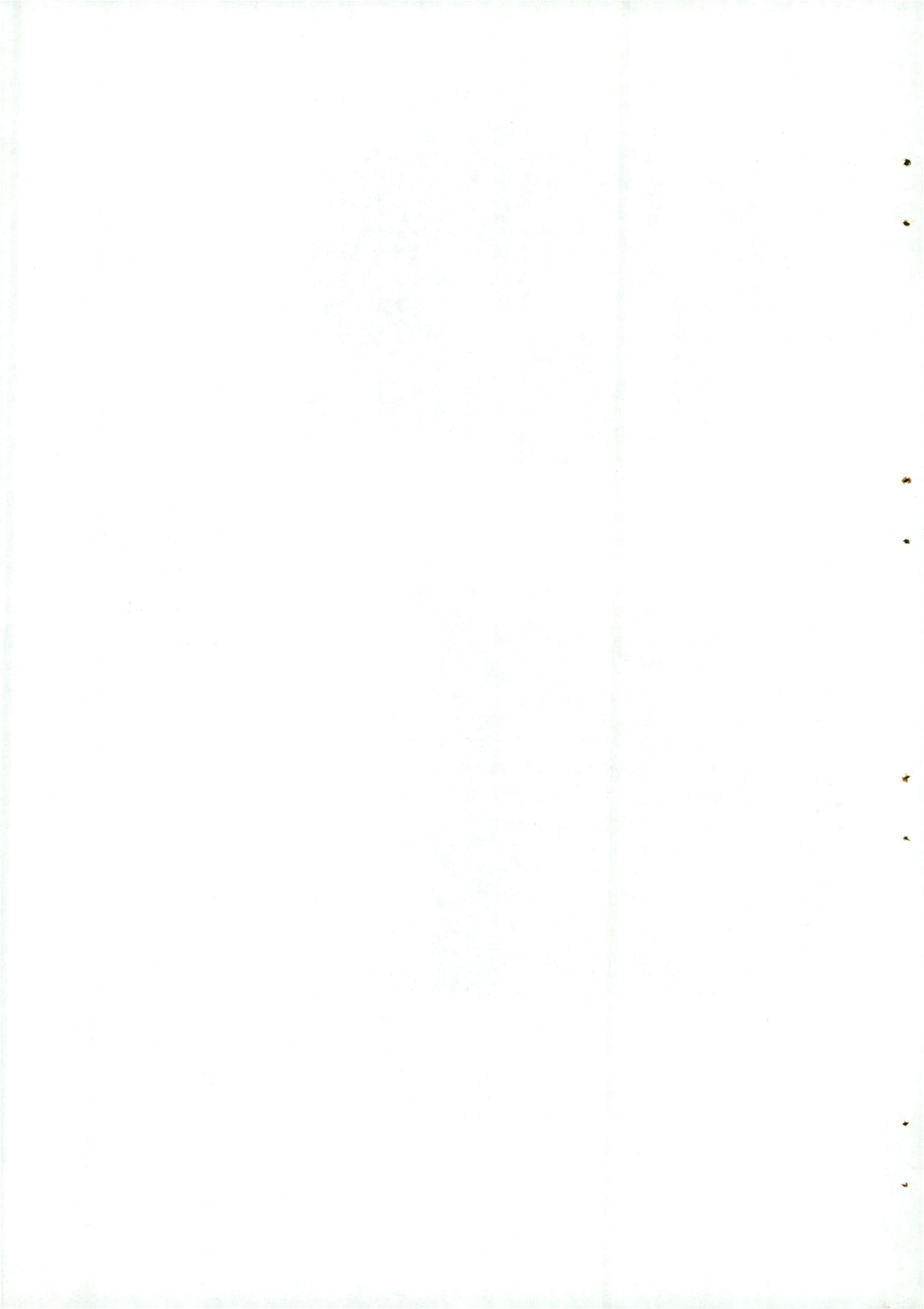




OVAL BAG WORN AT THE WAIST WITH TIGER DESIGN.



WALL HANGING USING FIGURATIVE DESIGN





A DECORATIVE PANEL EMBROIDERED AND ADORNED WITH PEARLS

The following is an example of a Key Case with the design "Infinite Happiness" formed by couching with palm fibres on the ground material. It is embroidered with bats to symbolize "Happiness" and "Longevity".



KEY CASE.



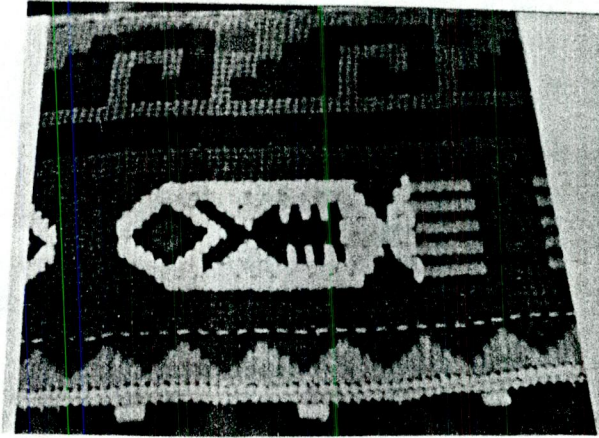
I made a point of drawing the students' attention to the very different appearance of this work - the stylization and perspective used - they also found the bright colours striking in particular and what you would associated with eastern work.

In general we may find it tempting to order and classify needlework into centuries, but it is completely misleading to do this - Design did not change suddenly at the beginning of each century. It did not indeed change so rapidly as we are apt to imagine, as designs were often copies from a picture or a book made fifty years earlier.

Looking at African, Indian and South American examples strengthens the argument that designs stretch across centuries and are used as much today as when they first evolved. They may be used in different ways, and they may have lost their original meaning - religious or other and the significance and symbolism of colour. The following illustration shows an example of Peruvian design embroidered using wool thread. In some of the motifs one can see what the source was, e.g., in the close-up of the fish following the main picture.



PERUVIAN DESIGN

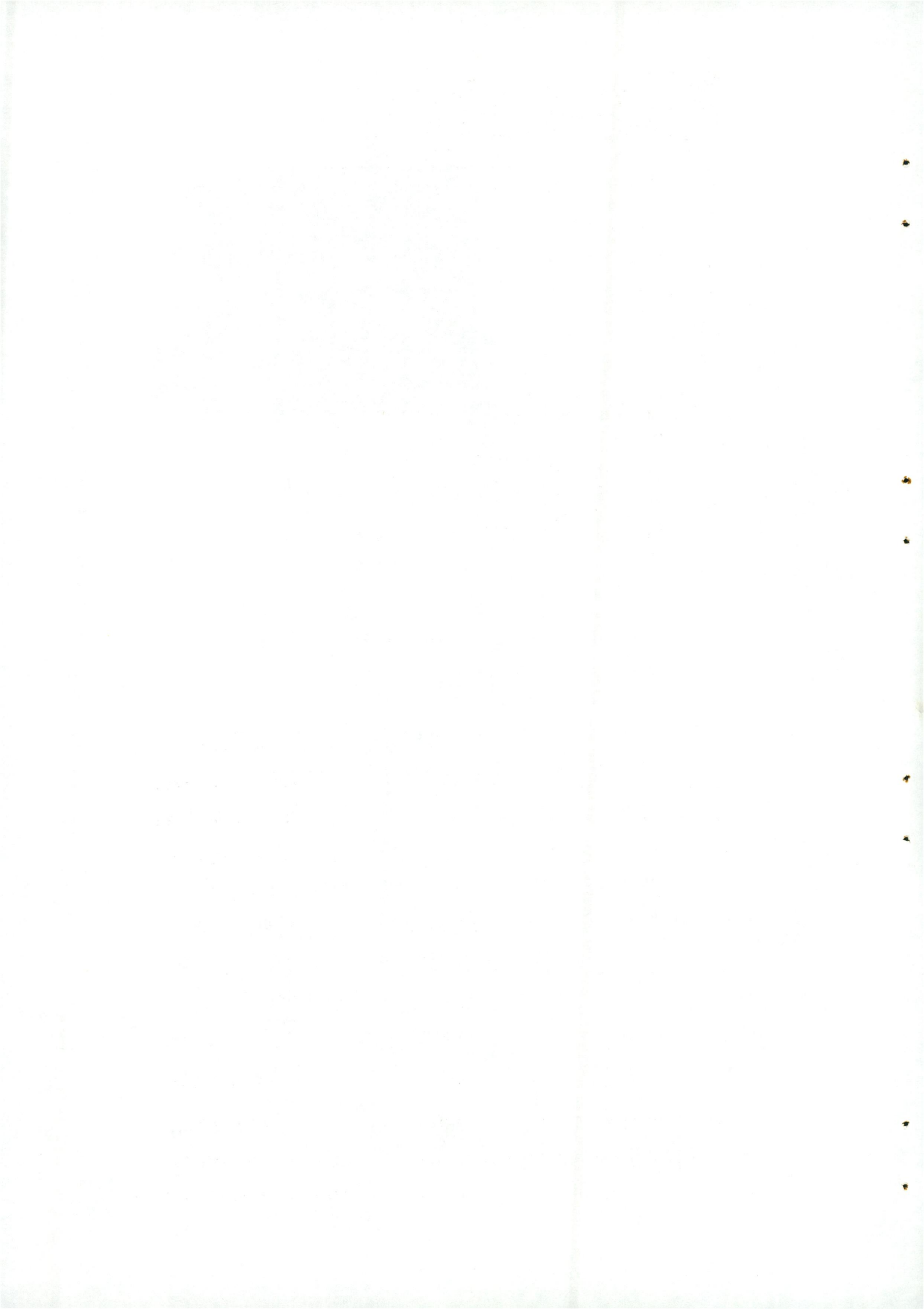


DETAIL FROM PERUVIAN STYLE

Today we see these geometric patterns in clothing as well as sometimes in furnishings.

Now, looking closer to home, Britain being a trading nation was peculiarly open to the influence of new fashions and techniques from the Continent and the Far East. Fine linen came from the Low Countries, muslim from India, canvas from France, and silks from the East. It is these varied importations of materials and designs that made British embroidery so diverse and unorthodox. Since the Reformation, embroidery there became domestic, rather than professional. It has an uninhibited individuality, which is missing from the technical achievement of workshops in France and Italy - which had to compete for the custom of wealthier patrons.

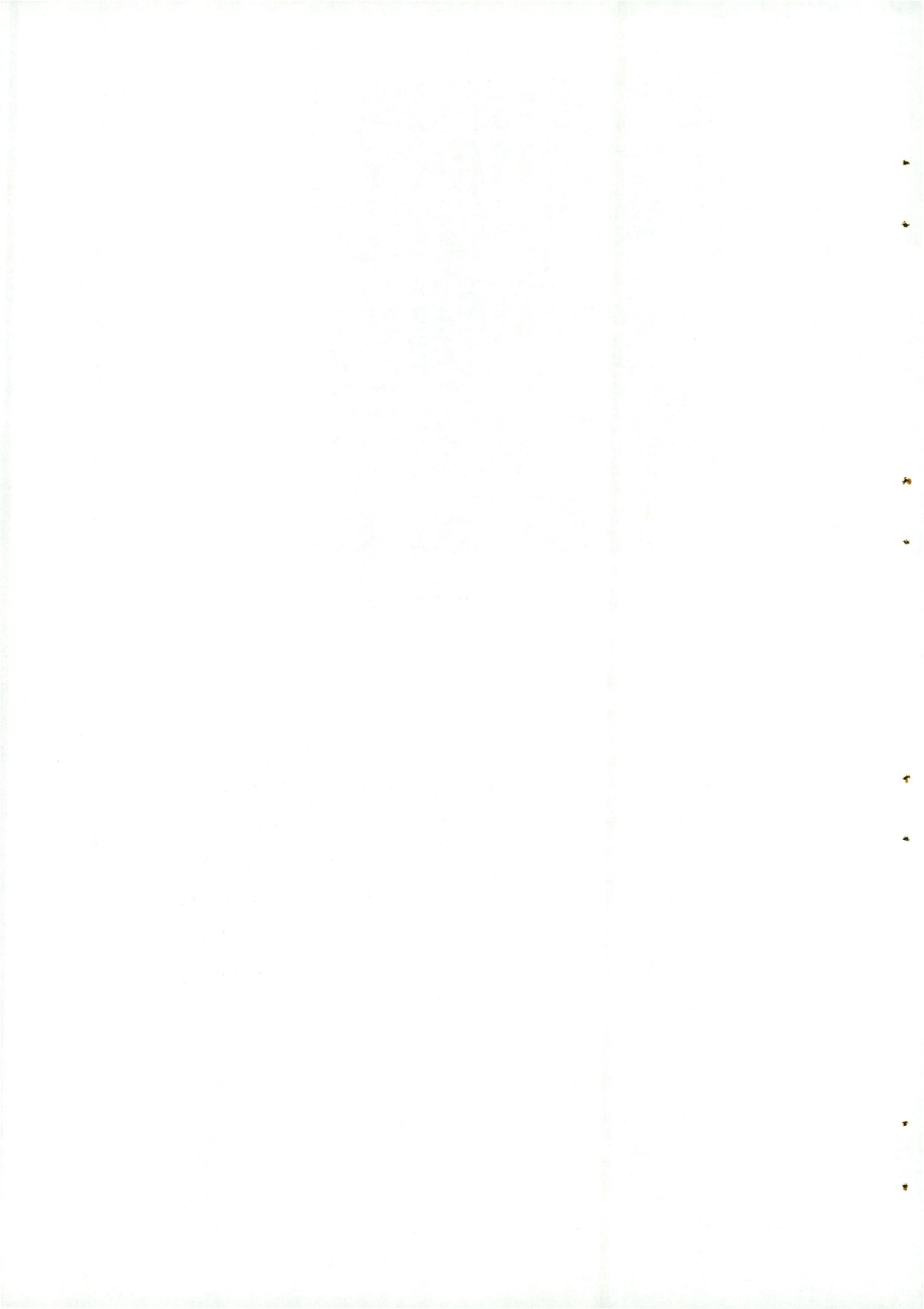
The following waistcoat is an example of the sort of controlled work being done in Central Europe at this time.





CENTRAL EUROPEAN, 1730 - MAINLY SATIN STITCH

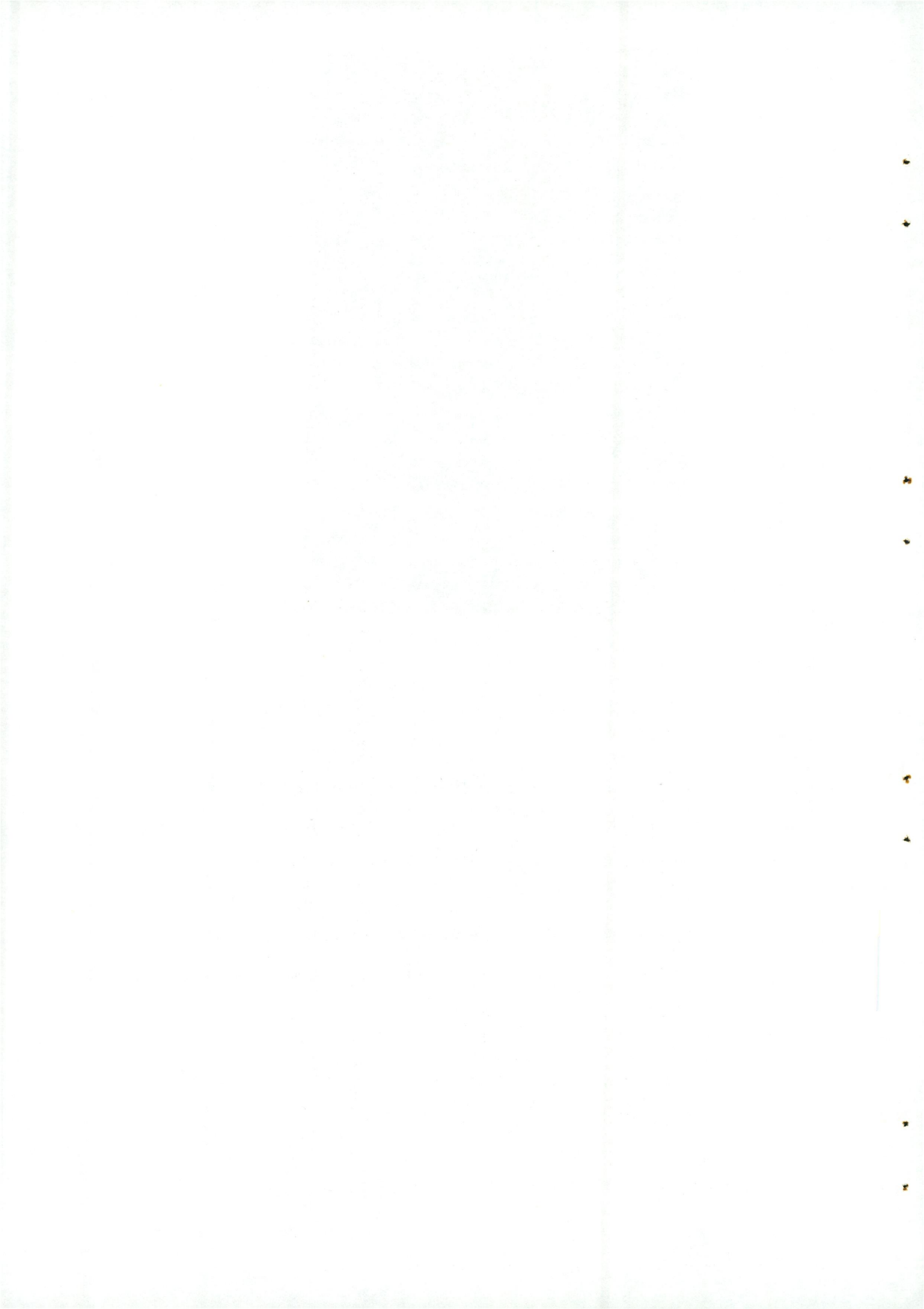
Those who could afford it, of course, imported their own tapestries and textiles; those who could not for various reasons, made their own. Climate played an important part in the need for textiles - wall hangings and bed curtains in old unheated houses in Britain and in Scotland and the North of England, where they remained in fashion long after they had been discarded in the South. Wall hangings gave warmth and colour in the long dark months of Winter. The following is an example of a needlework screen (detail) inscribed Julie Calverley 1727. Canvas was used with wool and silk thread. It measured 5 ft. 9½ ins. x 20½ ins. The design is from the fourth book of Georgics and Falcen from Francis Cleyn's illustrations for Virgils Eclogues and Georgics published in 1654, in the National Trust, Wallington, Northumberland.





JULIE CALVERLY, 1727

The next illustration is another example of English work, showing a Margaret Laton jacket 1610-30. It is in linen embroidered with silk and silver-gilt thread using a very wide variety of stitches - length 19 ins., chest 31 ins. The portrait next to it shows Margaret Laton wearing the jacket. This bears stunning testimony to the true representation that was customary at the time.





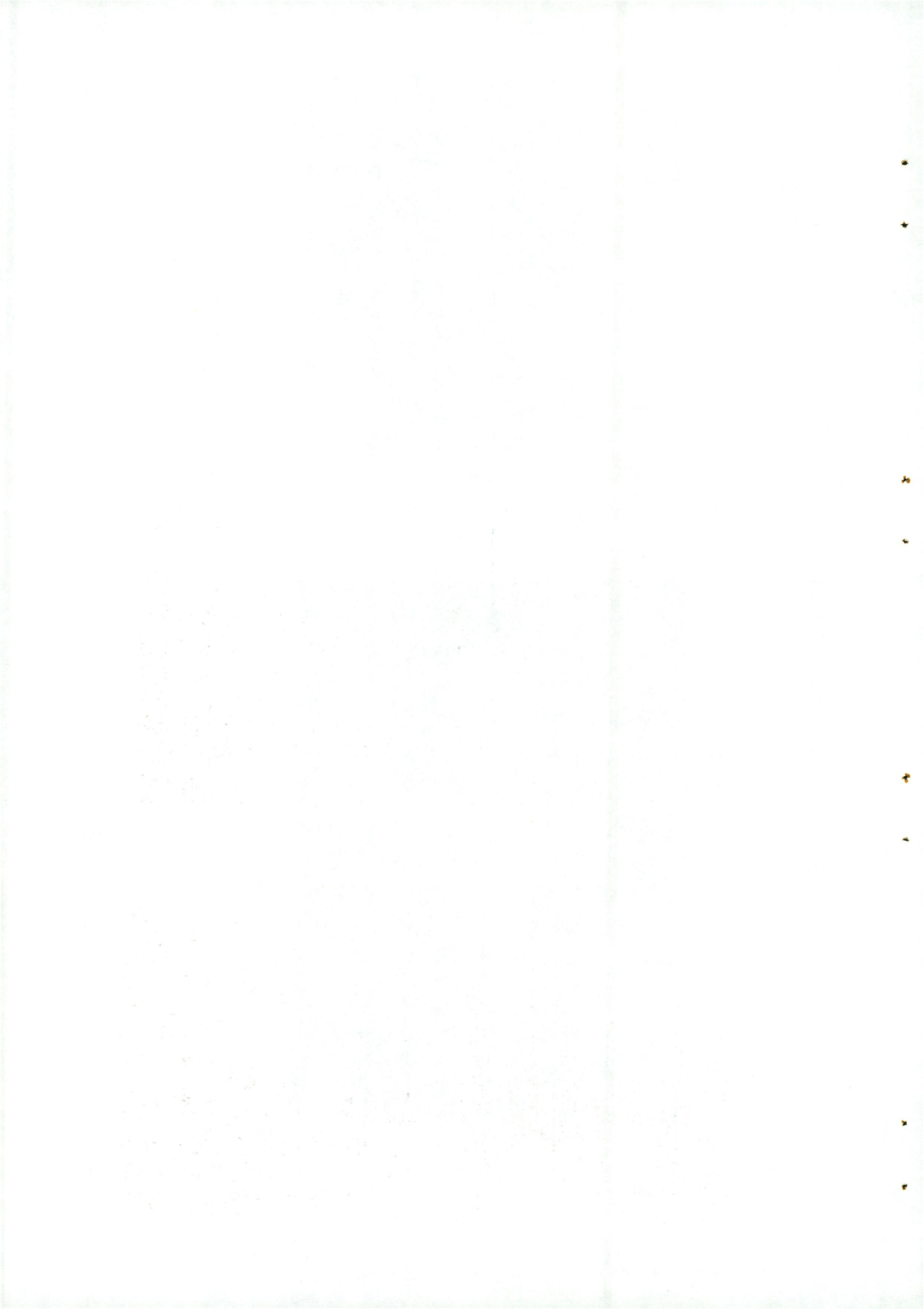
Margaret Laton Jacket



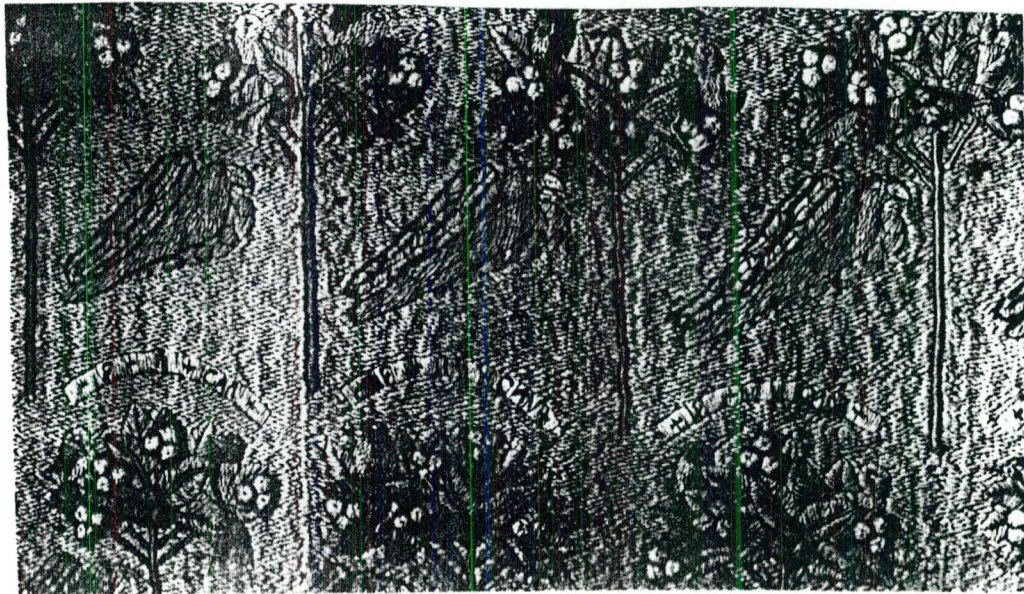
Portrait of Margaret Laton -- Painted by Marcus Gheeraerts.

1615 - 1620

(On loan to the Victoria & Albert Museum, London).



In the late 19th. Century, we see William Morris, one of the most influential figures in textile design, drawn to all forms of textile work, and in 1855 he actually sets himself up and teaches himself embroidery. He did this so that he could understand totally the craft which he wanted to design for others to work. In this we are reminded that embroidery was never an exclusively female pursuit - even in England - in the East men never ceased to work this way. The following is an example of William Morris' work in pure embroidery. This illustration shows applique work together with embroidery developed by Morris.



Designed and Embroidered by William Morris at Red Lion square in 1857.



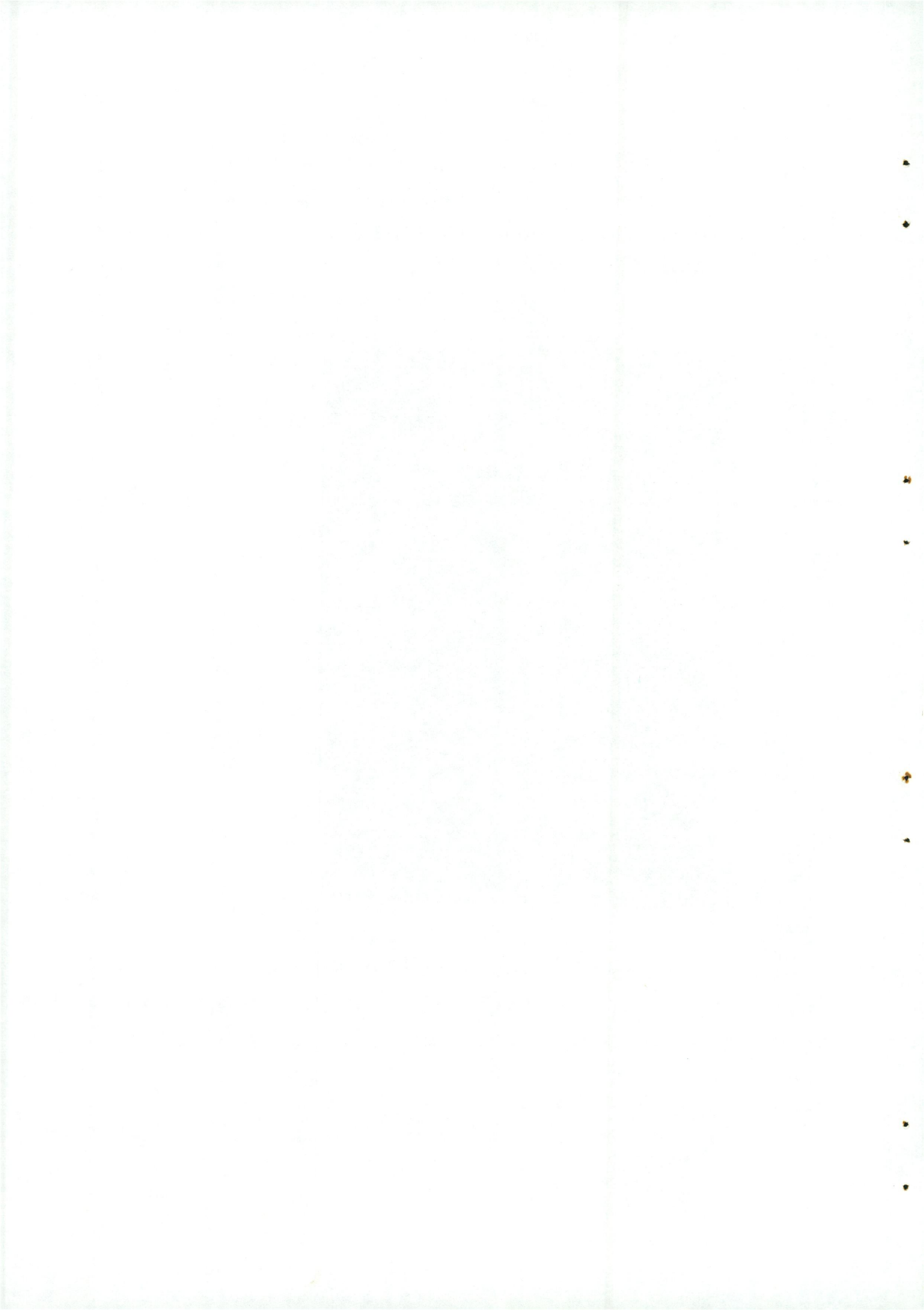
Trial for embroidered pelmet for St. Jame's Palace, 1881. Silk applique and couched cord on St. James damask.

In all countries through the ages, religious influence was felt due to the needs of the community. The resulting work reflected how richly patronised the embroiderer was. The following is an early example.

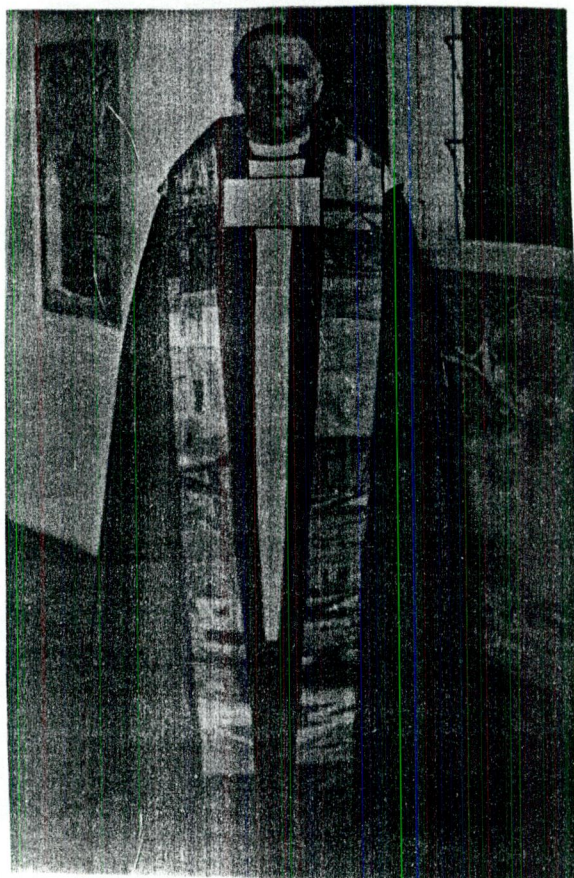


Altar Cloth
Godunov School - Russia, 1601

Before we move away from England, I would like to refer to painting on fabric, used on its own or in combination with embroidery, which became popular in the 18th Century. In slide No. 8. we can see an example of a painted chair that one could not only attribute to, but mistake for , embroidery.

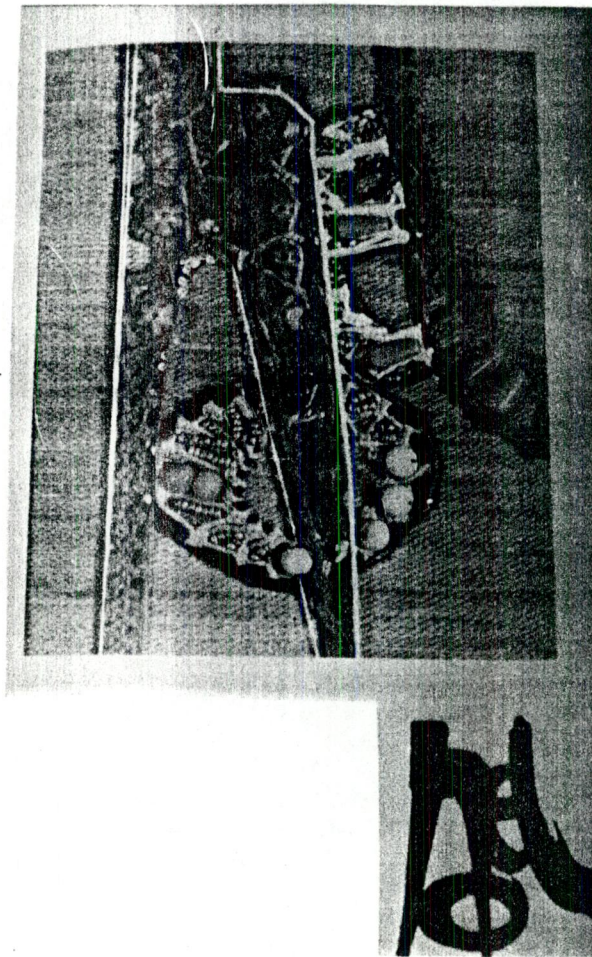


Many of these early works would have been used to tell a story to a society of illiterate people. Today we see a living form of religious art in the vestments our priests wear. The following illustration is an example of this.



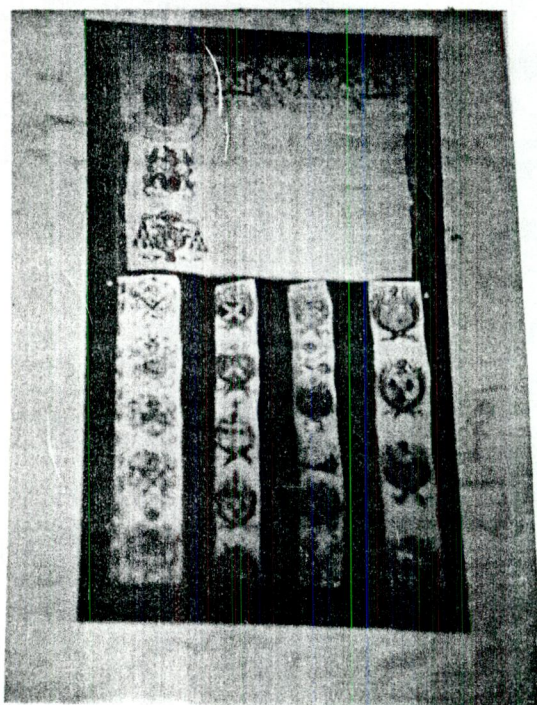
Embroidery on Vestments

Other religious art in progress would be cards for the major festivals and designed altar cloths. The following is an example of a design for a Christmas card developed further and into embroidered form. Next to it we see the original sketch showing the arrangement of letters of Noel which almost forms an abstract pattern.



Design for Christmas Card used as part of an Altar Cloth.

If we are to look back in an Irish context, we become aware that the monks in Irish monasteries were very active in all the fine arts - not least embroidery. The following is an example of a tapestry worked by monks at the Rock of Cashel in 1764. It is illustrative as well as visually attractive in value.



Tapestry - Rock of Cashel - 1764

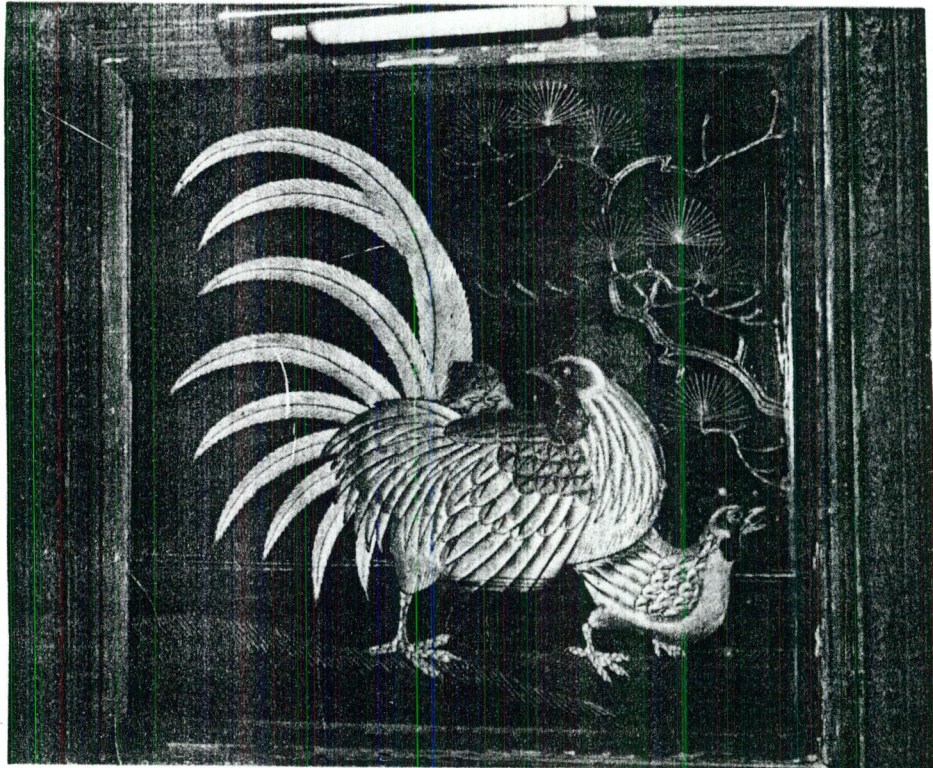
Having sifted through from antiquity to this century, I considered it important to show students examples of modern creative embroidery. The following is an example of Cheryl Sly's work, one of the modern examples I had the students view.



Cheryl Sly

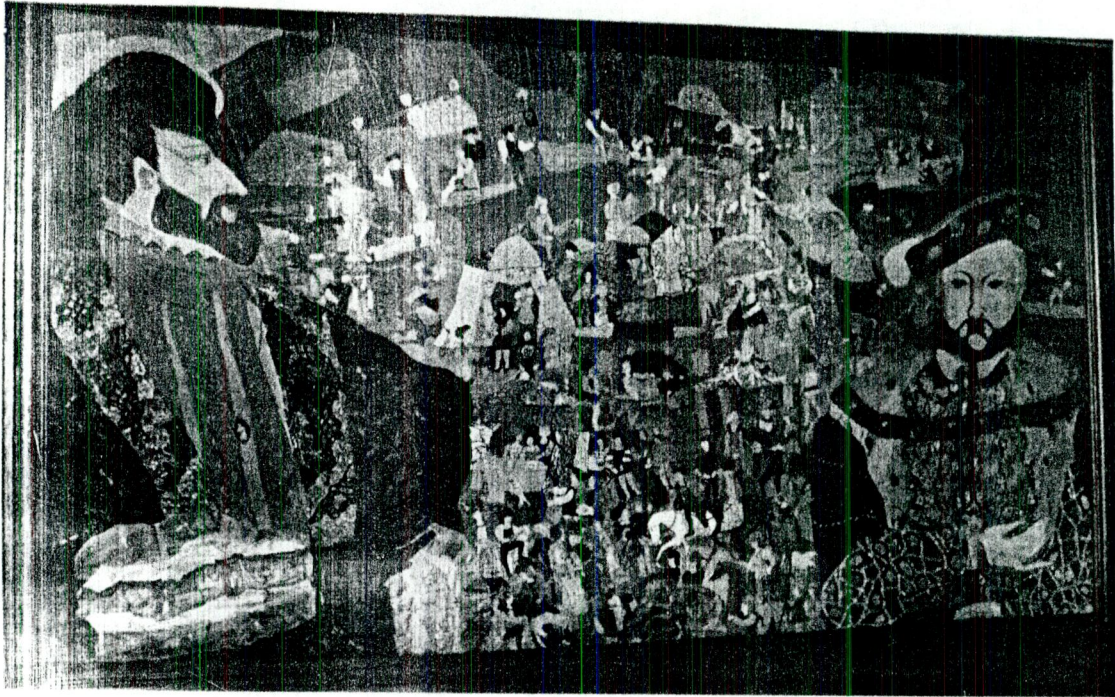
This sort of vision of Cheryl Sly's material usage, plus the actual practical experience of working different materials and using unusual stitches, gave the students a new perspective on craft, and a new-found enjoyment in its execution.

I also considered it most important that students were made aware of Irish work, so I made reference in particular to Mrs. O'Connor's work from Gorey. This particular woman's work adorns the walls of Swift's public house in Newbridge. Her son owns the premises. This work - an example of which follows - is very much influenced by the east in the materials used as well as its composition.



Mrs. O'Connor (Contemporary)

A piece of work that was local enough to visit was situated in the Silken Thomas public house in Kildare. This was created by a German artist called Husseur and bought by Liz Fingleton (interior designer) recently for the Silken Thomas, as it fitted in with the historical theme that was used when renovating the premises.



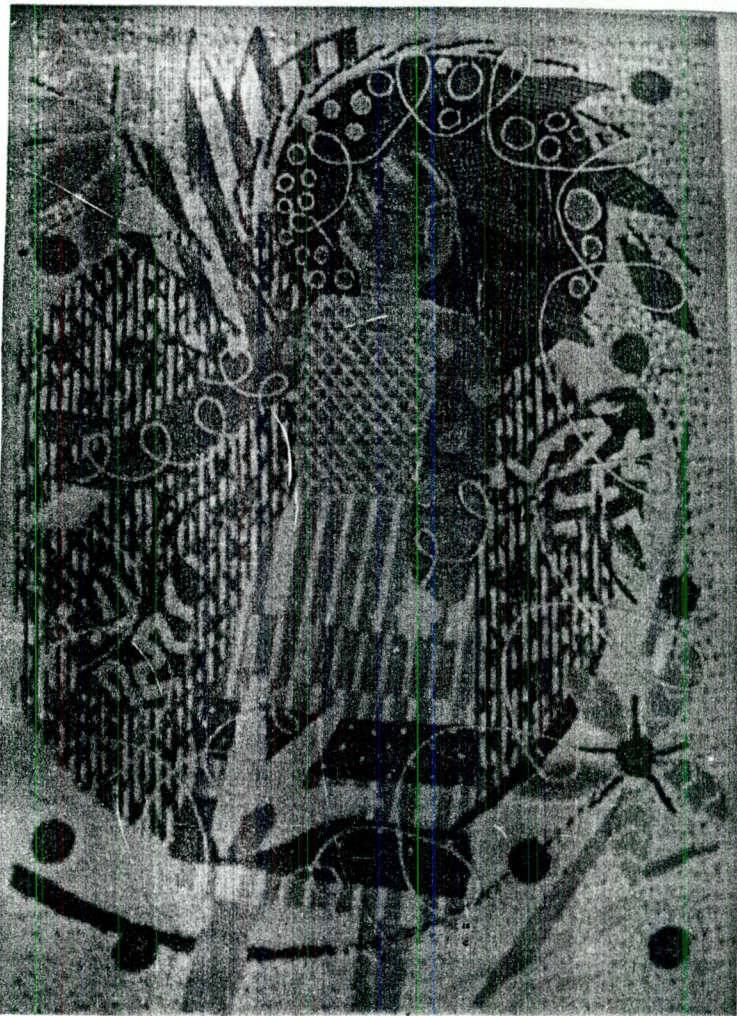
Tapestry in the Silken Thomas, Public House, Kildare.

On one side we see Silken Thomas and on the other Henry VIII who was King of England at the time of Silken Thomas. Between them there are battle scenes and scenes depicting Tudor life. In it we see a good variety of material usage plus a good mix of embroidery stitches.

Detail.



To look ahead beyond what we are now experiencing is very important, and to strive - so with this in mind I showed the students examples of applique and images using fabric in various ways other than what we are now involved in. Images that relate to recent history as well as present achievement. The following are examples of diverse work that stretch them as to the possibilities and perhaps to the future of their own expressive powers within this medium.



Pat Russell, mainly applique



Patrica Sales

Title - Granny.

3-D Piece of work using calico, stretchy fabric and embroidery.

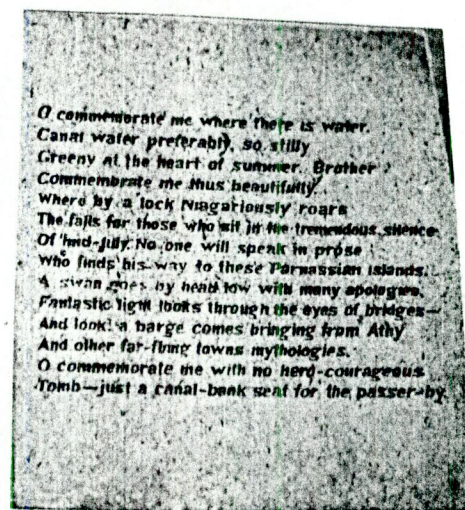
PERSONAL PROJECT

My own work is the product of observations made on a trail which took me along the banks of the Grand Canal on Dublin's south side from Portobello Bridge to Mount St. Bridge - a trail graced by me many times since my arrival to this city. As a result of observations made - it has been possible for me to produce a piece of work incorporating the many facets of life in and around the area. My own observations have, I believe, been enriched by the voluntary contrivutions made by native Dubliners, as I worked, drawing and painting in an attempt to absorb this envoinment. Those who stopped to enquire as to my interest were people who had experienced the changes taking place in the city and in particular around the canal during their lives. They related how the role of the canal in city life has changed - making me realise that

"Nothing is permanent except change."

Heraclitus.

The fact that this subject which I hoped to interpret was too in a state of flux.



Stone commemorating Patrick
Kavanagh at the Grand Canal,
Dublin.

The new mixed with the old is very much a feature of Dublin and this feature continues along my chosen train. On my journey I stopped at many points and made observations. I selected the most representative of these and used them to make one large picture descriptive of the area. In doing this, I noticed that the trees and waters were the most prominent features. These plus the presence of wildlife makes the area alive and possess a feeling of peace and tranquility. The houses and the metal of the city are softened by their presence.

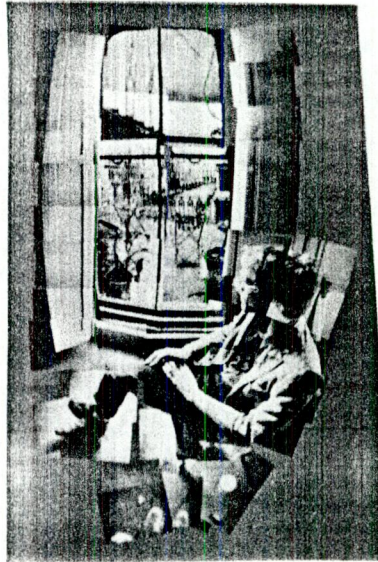
In the practical amalgamation of the elements I favoured - I began by drawing together the elements I felt gave a feeling of the city. I continued to work in this way, until I achieved a satisfactory mix of relevant images.

In the last analysis I used my drawings directly and I collaged them together, enlarging some of them to make up a composite description of the trail. Before I did this, I thought of Hockney's photographs and remembered how he injected movement into ordinary things. This proved to be successful in its size and composition. Having wanted to use a vertical rather than horizontal format, I managed to do this by using a more lofty view point of the canal.

The following are photographs following the progress and build-up of the images that went into the making of my description of my trail. I have used particularly - drawing at Portobello Bridge, Lesson St. Bridge, Mount St. Lock Gate at Wilton Place, a lock gate near McCarthy Bridge and the Hubard Bridge. I have taken I feel from all of my drawings, not just especially these I physically used.



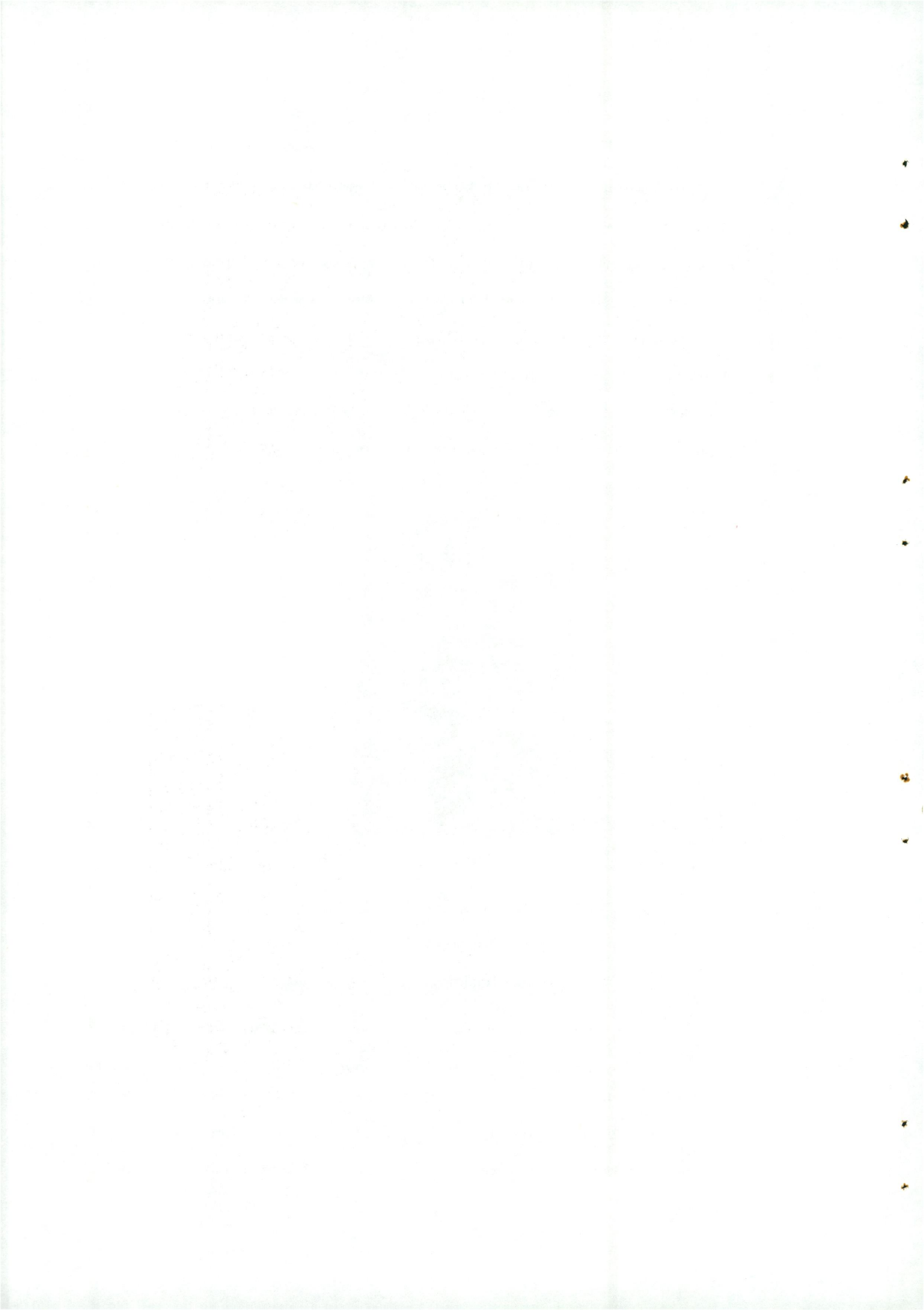
In taking a section to work on and embroider, I decided to choose the area that had the most varied shape and interest and contained in it a cross-section of those elements I found most interesting. The section I chose is the bottom right hand corner that contains the bird plus foliage and the very elegant Georgian door. I worked it using various methods with applique areas with a variety of stitches. I showed the students my work and it progressed alongside their own efforts on their project.



David Graves looking at Bayswater,
London, November 1982 (73).

David Hockney.

I found my project changed as it went from drawing to collage to applique and embroidery and that is how it should be in that there is little reason to do a piece of work if it is to be exactly the same as the one before. That truth was reflected in their work also as the one image was ever changing when different media and processes were used.



DRAWINGS LEADING TO MAIN PIECE OF WORK

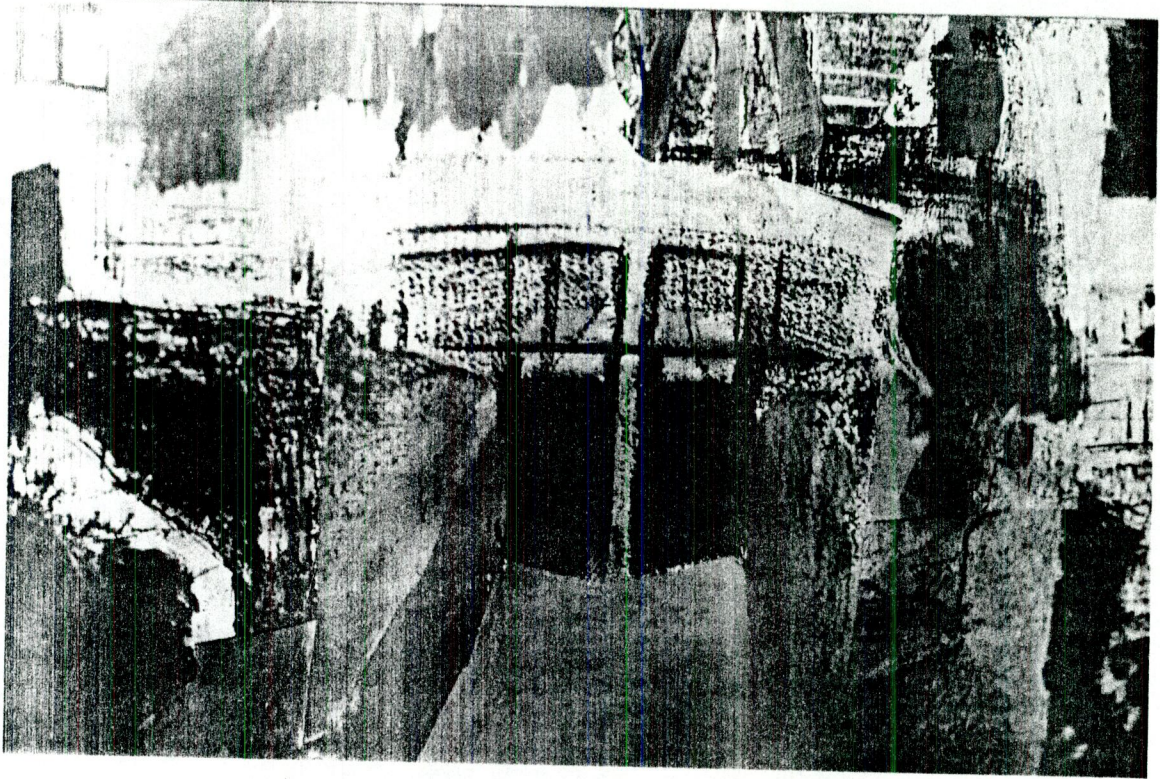


MOUNT STREET, BRIDGE.



SOME GEORGIAN HOUSES NEAR THE CANAL

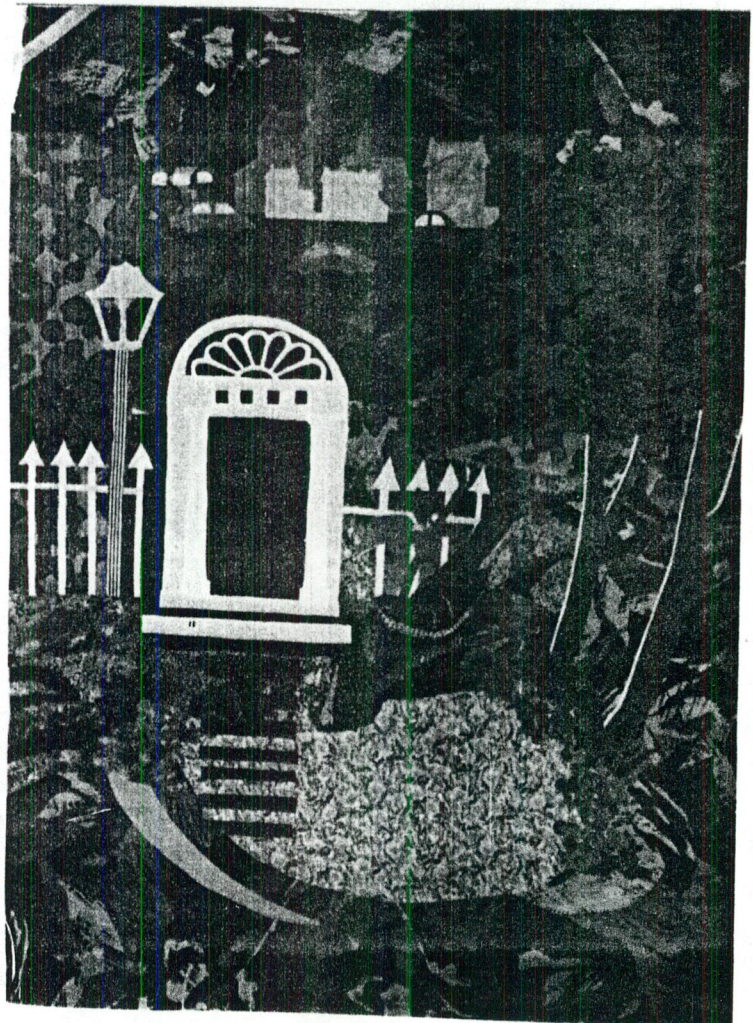
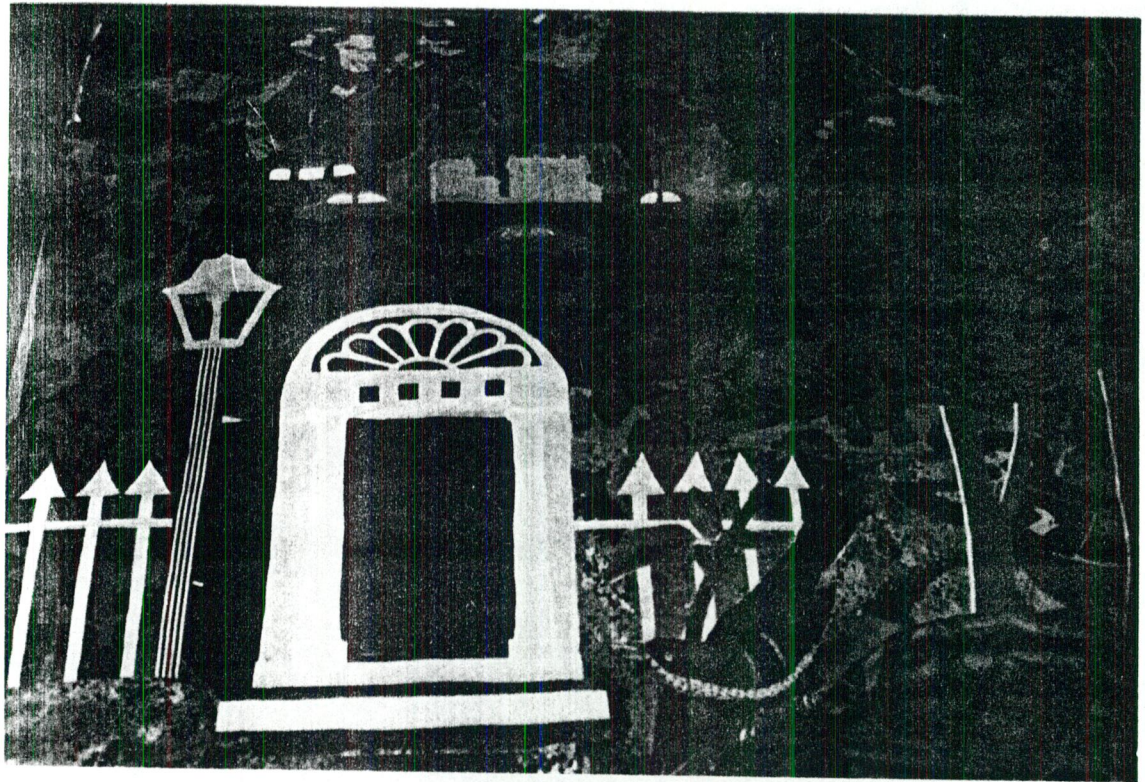


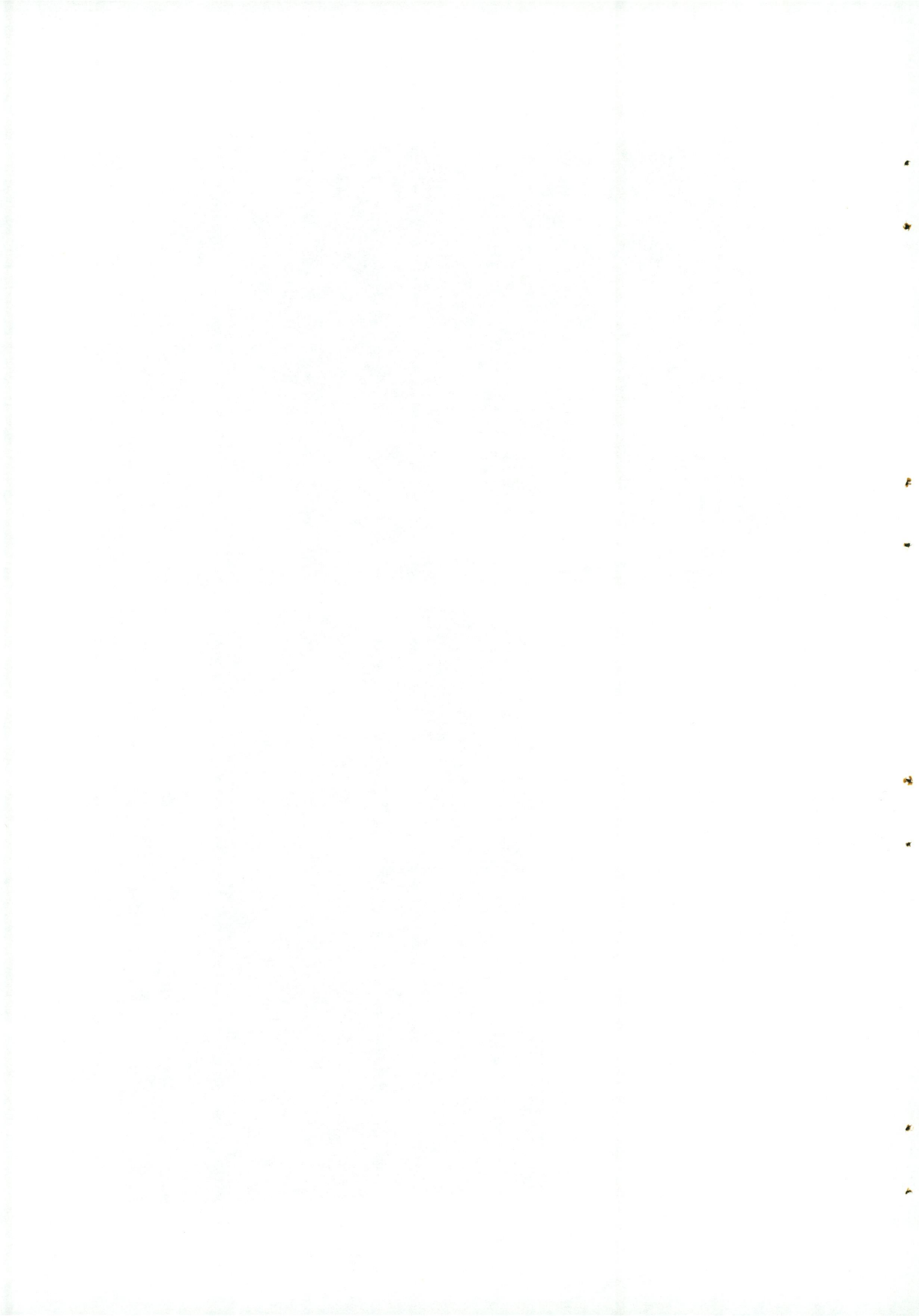


SOME COLLAGED DRAWINGS IN PART OF MAIN DESIGN



PROJECT SECTION NEARING COMPLETION





STUDENT PROJECT

The school that I am teaching in is situated in Kildare Town. St. Joseph's Academy a De La Salle Brothers School has a population of two hundred and seventy students and seventeen teachers. The climate of the school is very healthy, the students are happy and there is a good feeling of co-operation among the staff.

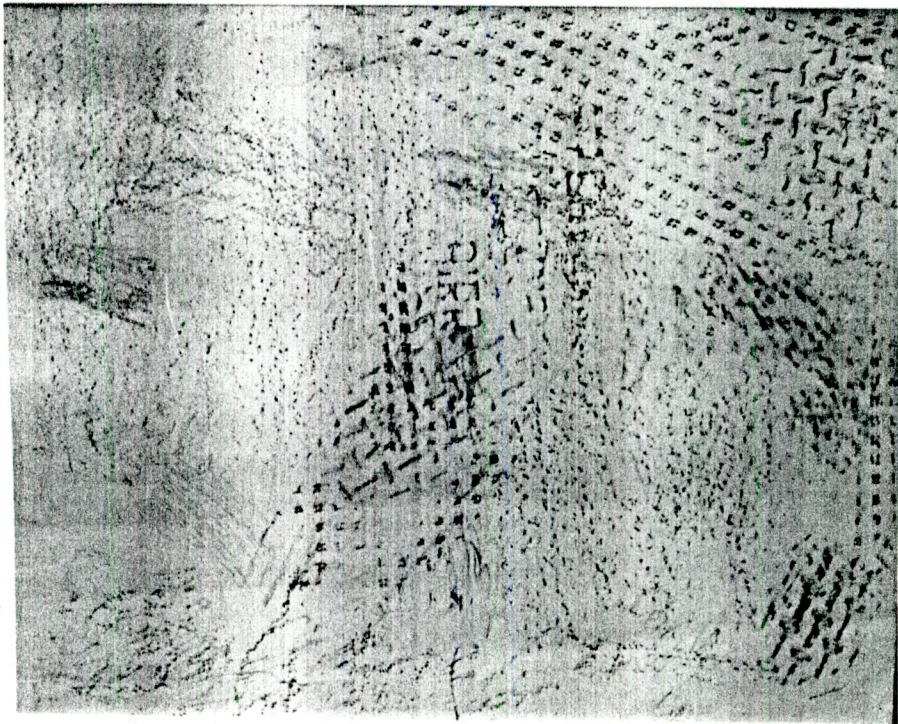
The school itself is a well designed and attractive building designed by David Murphy in 1987. It is a place students find pleasant and like to be in. I consider it important that the students are encouraged to observe their own environment and see the potential for self expression in their own area, not miles away in some exotic place, or in objects or things that are not a part of their own place.

For the project I used the art room. It was an environment very familiar to the students by the time we began the project, because I had them not only for art but for two other subjects, so they spent a large part of their week in it. The surroundings are stimulating and interesting enough to initiate and sustain a project. The students went from a tactile investigation of the room, to drawing it and then choosing with my guidance that which would be the most rewarding as a main scene. The plant life in the room was chosen.

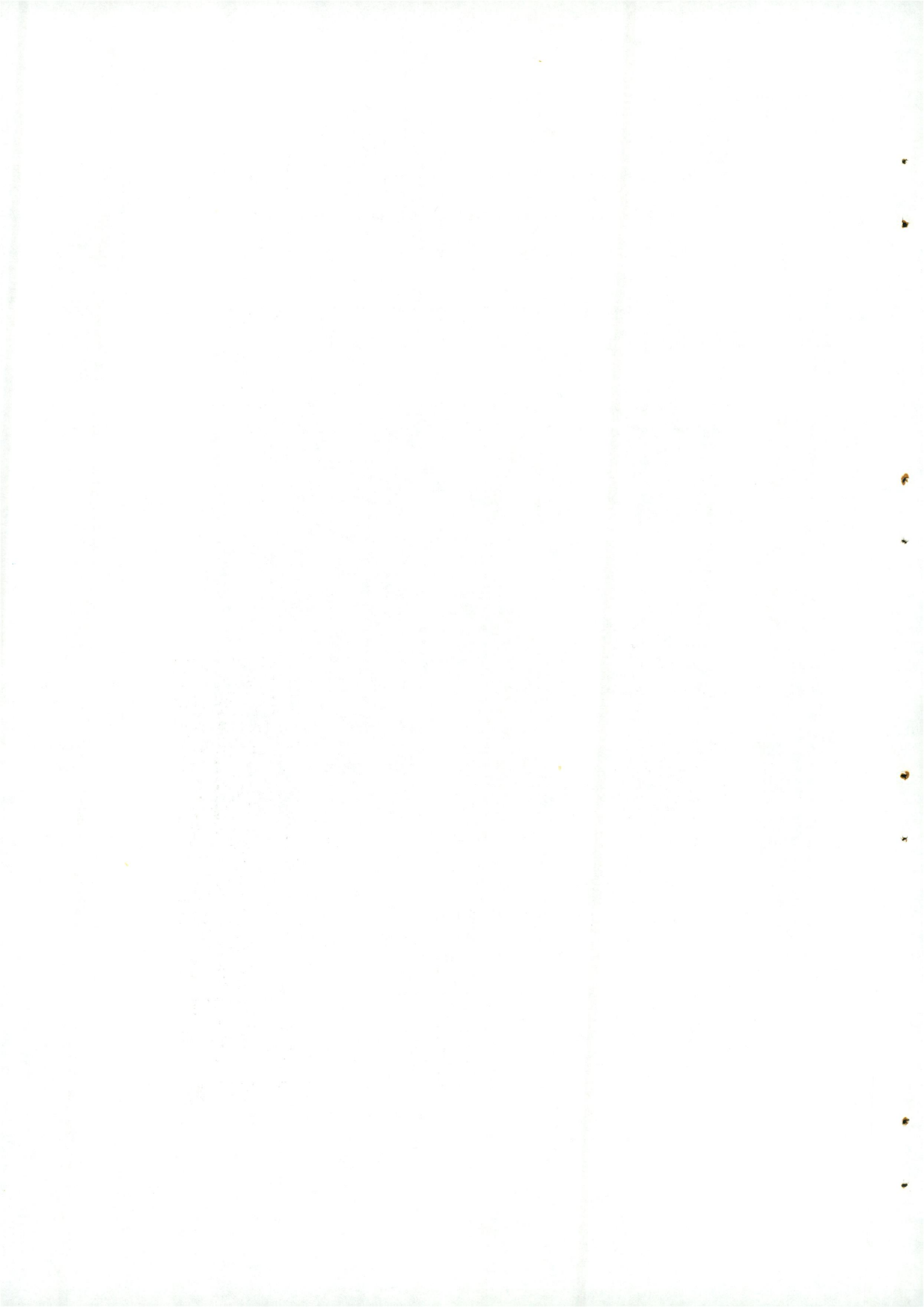
The students did some drawing and colour investigation of these. From there they progressed to collage. The ground having been laid the students now made a design for a panel which they transferred on to material stretched across frames and started to work on their finished piece. Here they traced closed shapes out of the material and stuck them on first and then used different embroidery stitches to work beside them and over them in places.

They each worked on a separate frame. This is joined together to make up one combined description of nature within the constraints of the built environment which parallels and mirrors my own project.

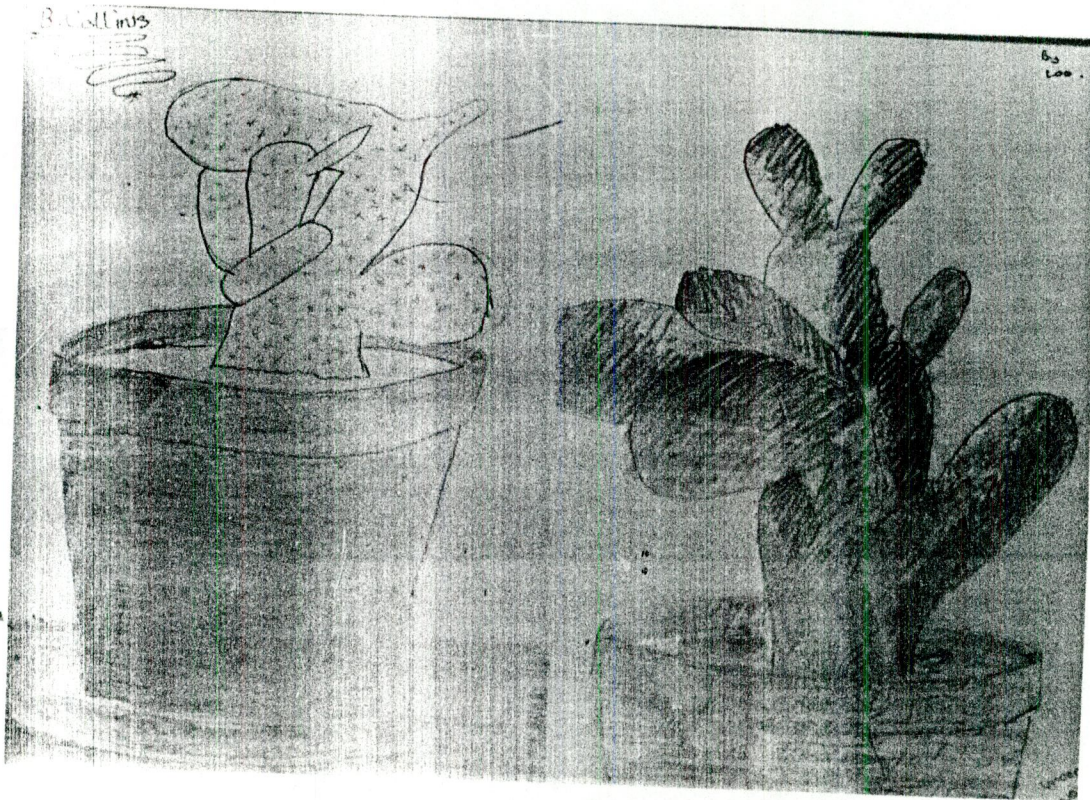
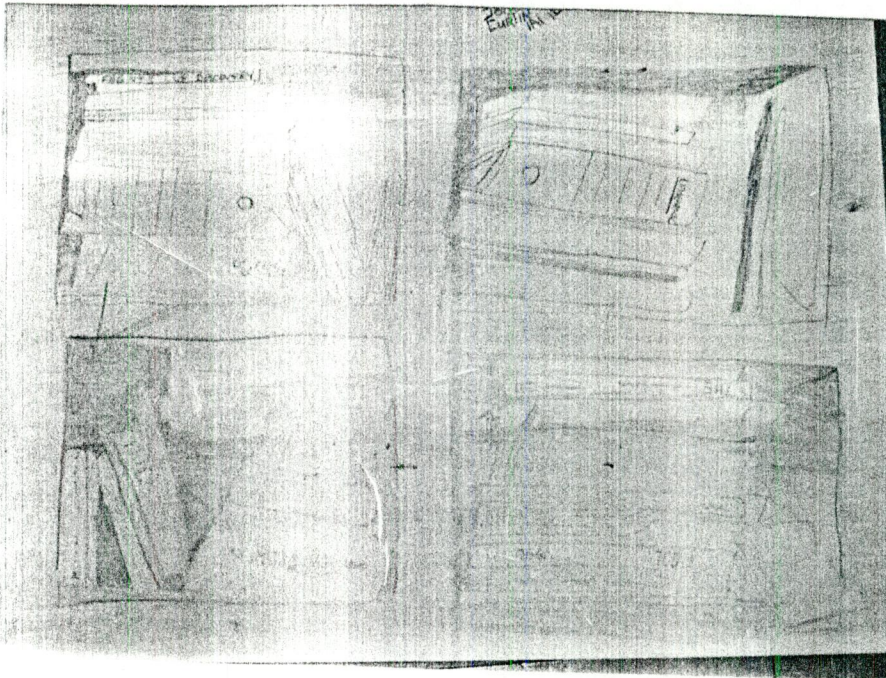
The following are examples of their drawings and the build-up of information toward a finished piece of work.



Textural Rubbing



INITIAL DRAWINGS

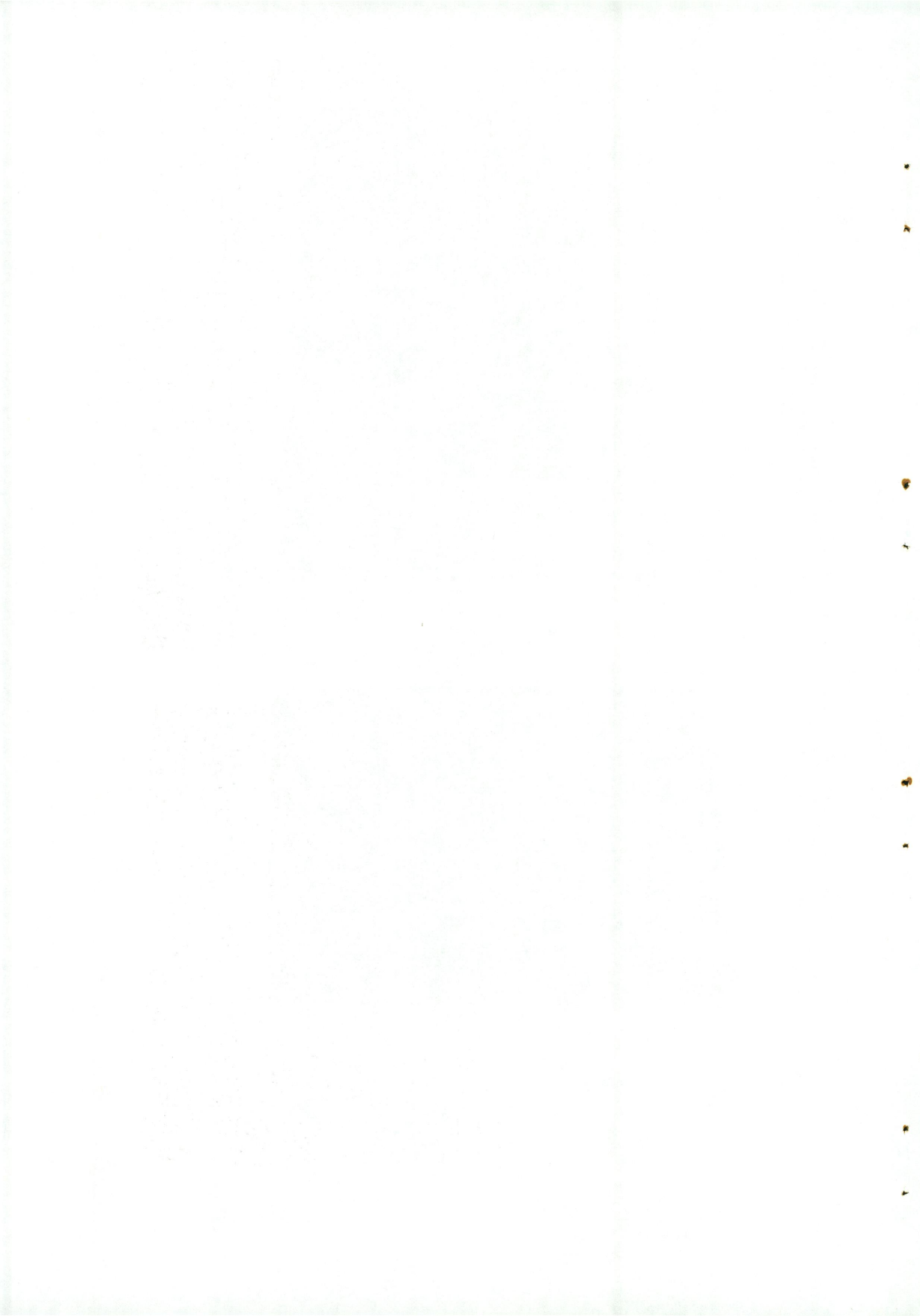




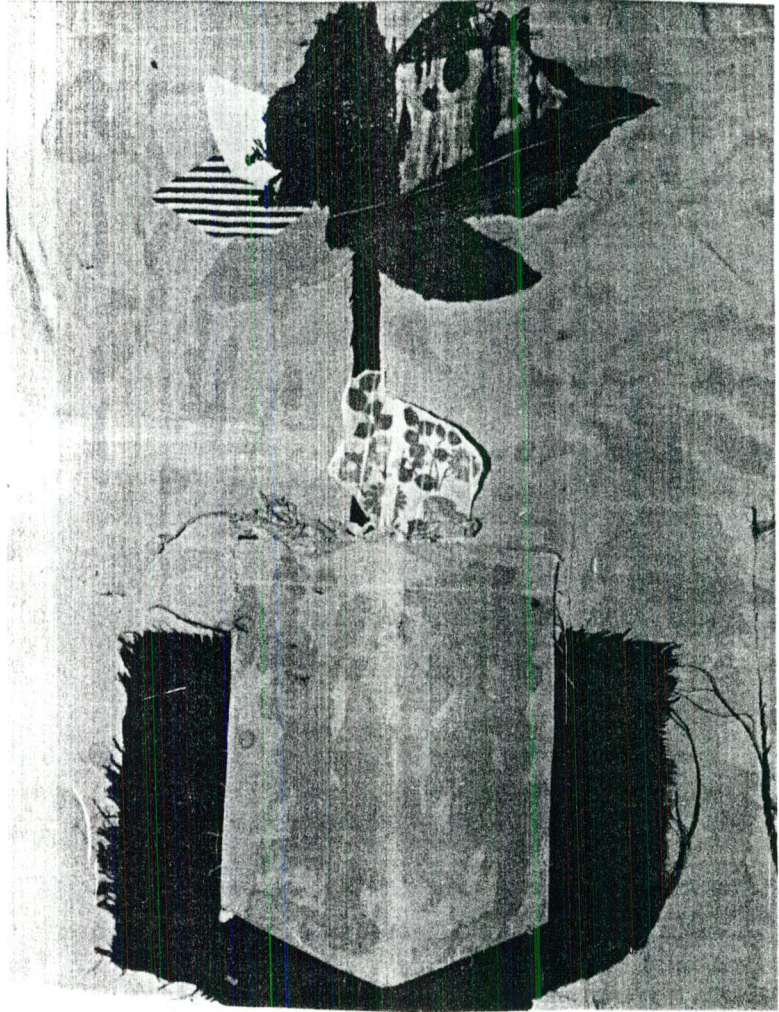
Lino Print



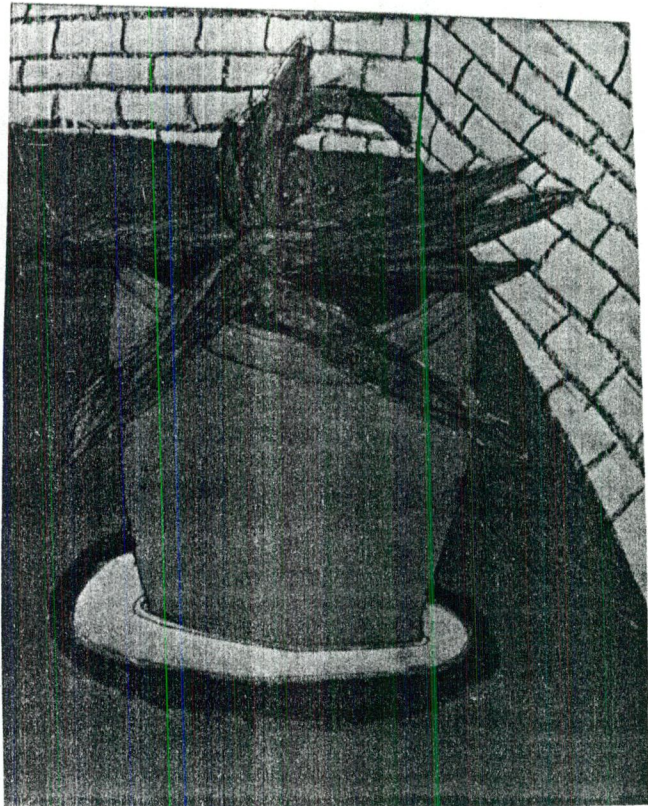
Colour Investigation



COLLAGE

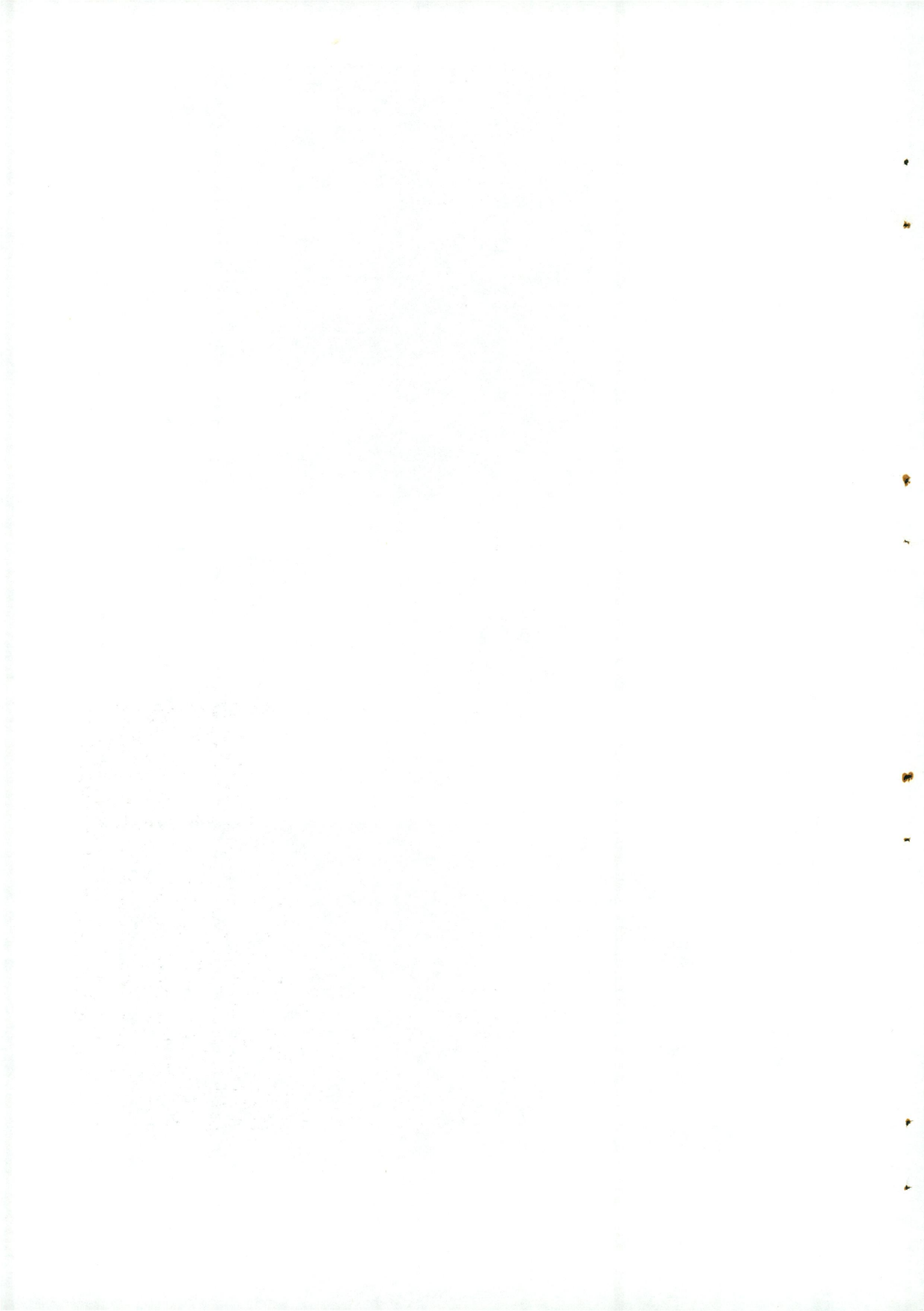


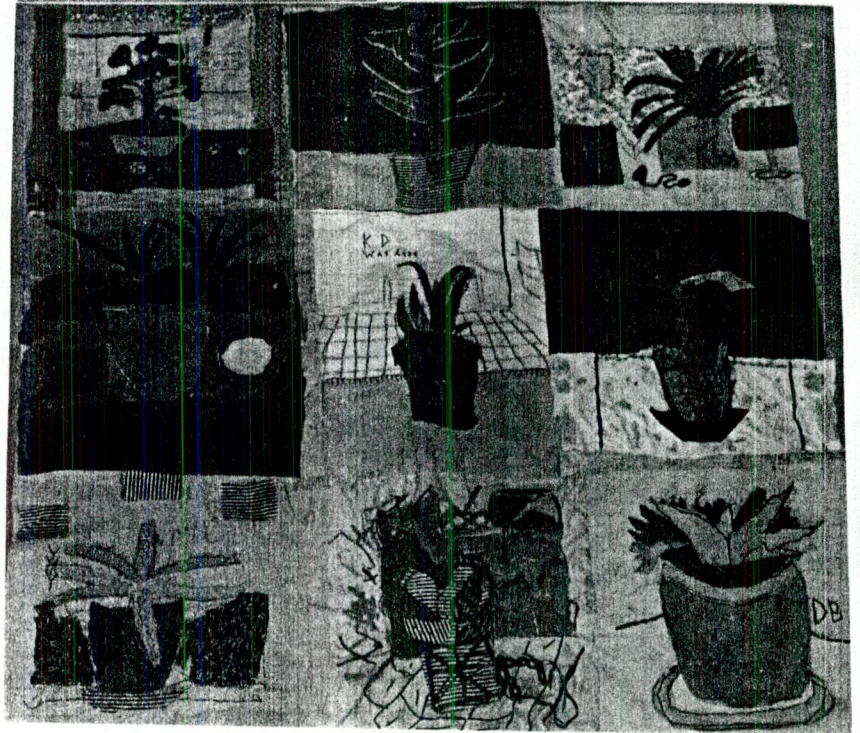
DESIGN FOR PANEL





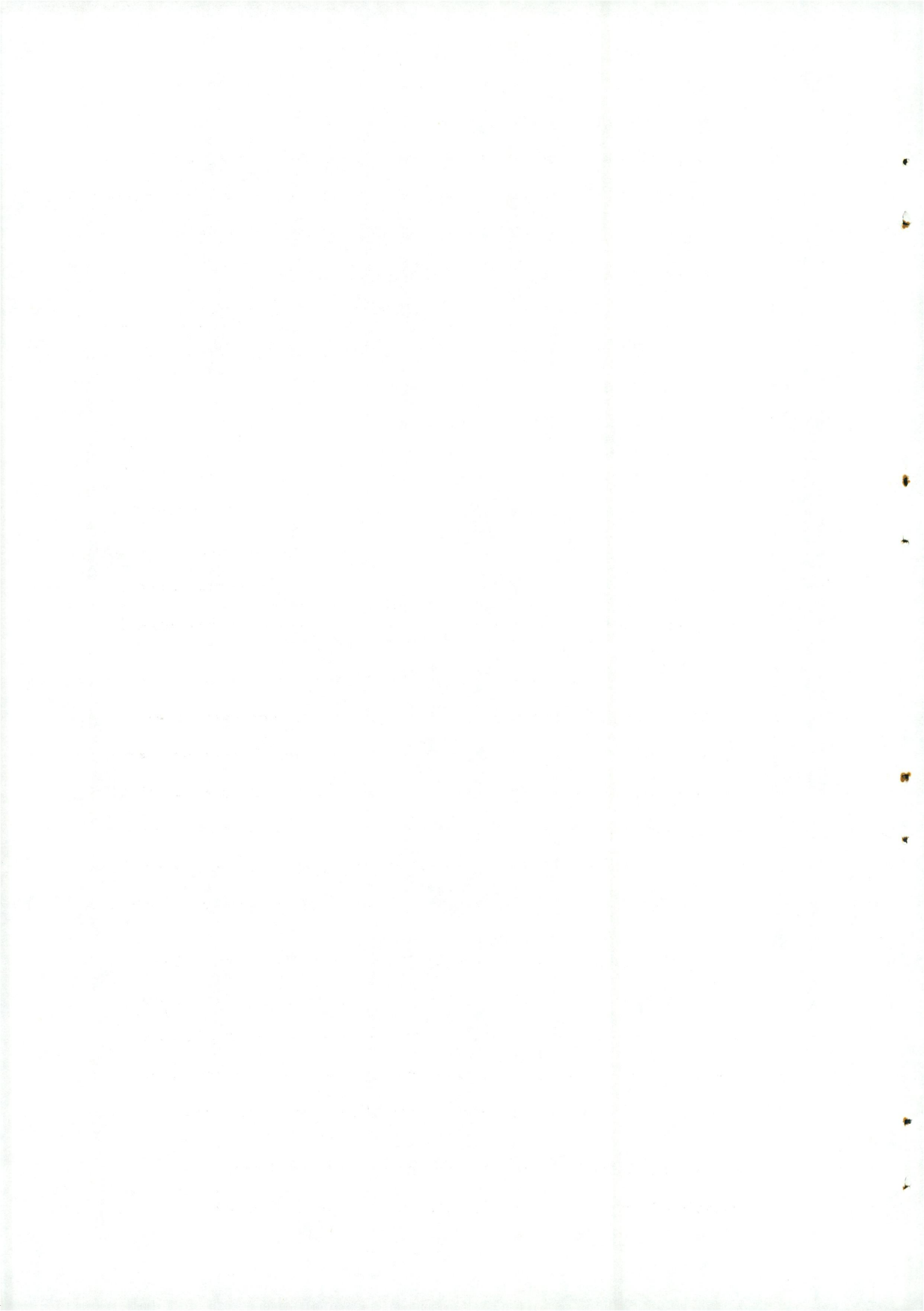
STUDENTS WORKING ON PANELS.





STUDENTS FINISHED PRODUCT.

CONCLUSION



In bringing my documentation to its conclusion, the following remarks attempt to summarize my position. These are arrived at through my own personal beliefs and the concrete situation I found myself during this year in St. Joseph's Academy.

While teaching in St. Joseph's Academy, Kildare, I have encouraged and worked with the good atmosphere present in school. I especially encouraged a stimulating atmosphere in my classroom. This aids personal development together with intellectual growth, which I consider the indispensable basis for creative communication. In this the students can get most out of work they are not afraid to commit themselves to. I have tried to achieve a classroom atmosphere which harbours a normal interaction between teacher and student - neither one or the other taking advantage of the common situation. I feel I have succeeded in this.

The project I chose spanned all areas of the secondary level and curriculum, having a concentration on the craft of embroidery with applique which came out of their observation in the classroom. Their progression happened naturally in that not only could I see the progression of lessons, but so too could the students. They were making some strides in understanding the art and design work process.

As the project took its course and they were working on their panels, the materials spoke to them - they listened to them, began to feel their particular qualities - make judgments about them and generally state their position with confidence. The beginnings of awareness. The start of creativity and the end of passivity.

Having found the project both enjoyable and relevant in an educational sense. The whole myth and idea of fabric and



embroidery being boring or not for boys was exploded for them. This happened because they were brought into it via drawing collage, paper and fabric. Therefore making lines and shapes using stitches was just an extension of this, and extension that happened naturally and without fuss. Having realised there were to be working on cloth panels later one of the students asked as they were making a collage if they would be doing some stitches as well when it came to the work on the frame. So in a way they were heralding it themselves, the natural progress was taking place.

In concluding the project - the composition of the sections was decided by the students and also sewn by them. They felt very much in control of the process and the reasoning behind it. I felt they learned a great deal from being involved to this point. The sense of achievement reached from going from an initial drawing through the design process to a finished piece of artwork that in its appearance surprises them. This thrill or feeling that one gets from a piece of creative work is something that initiates a desire for more self acclaim at least in the individual. It triggers a quenchable thirst in the individual which can only be good.

My own project created a healthy struggle withing myself, with my surrounding, with my art work; but then without effort and struggle there is no worthwhile work. I felt the end product described the area and I drew from to work it. It has a 'busyness' about it that is very discriptive of the city. It also has a tranquility in it that says a lot for the area around the canal, a tranquility that is assisted by the presence of wildlife there.

The section I choose to work on described some of that life -

a fleeting part - and the contrast there is between nature and the mere permanent man made features. I used different stitches as well as applique.

I feel that my projects held a dual function - one, the interpretation of a trail in the city, and the other function could only be described as educational. As a project, it fed me with ideas for the class project and also fed the students with visuals to assist them in their actual artwork.

The project completed by the students fulfilled their personal needs of expression and their social needs of display. It advanced their skill and helped their communication.

Both projects were successful in their own right - they achieved their aims and fulfilled their own particular purpose. They ran side by side and described the environment at hand as well as being inventive and creative with the information in each case. For both myself and the students it was a learning situation, a worthwhile one that benefitted us both.

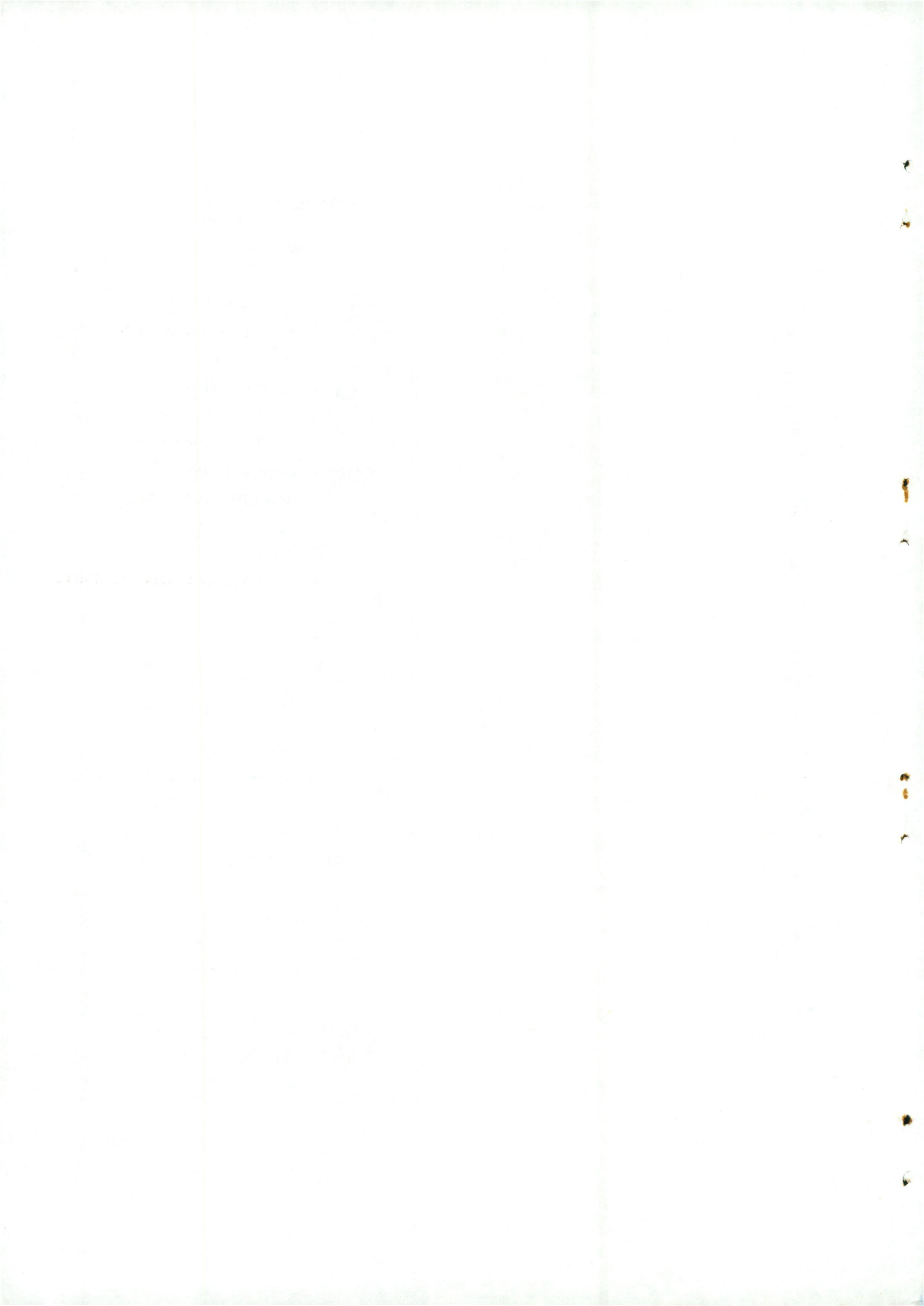
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