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Chapter One
PERSONAL PROJECT

INTRODUCTION

MY PERSONAL PROJECT has been inspired by the natural beauty of fruit and vegetables. In a world of ecological disasters and wars such as ours, it was comforting and enlightening to study these natural objects, moreover through doing so my belief in God the Creator as the ultimate artist is affirmed. At times I am in awe of the aesthetic beauty of fruit and vegetables, with their vivid colours, differing shapes, textures and patterns, thus it is a highly inspirational theme for me.

Out of all the objects that I made drawings and paintings of, it was the apple that most stimulated me. I found many ways of describing it from using spontaneous sweeps of colour to detailed pen and ink drawings. (*ill. 1 and 2*) This appreciation of the apple and my belief in God the Creator led to my investigation of the Old Testament passage on the Garden of Eden.

And the Lord God planted a garden eastward in Eden; and there he put the man whom he had formed. And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food; the Tree of Life also in the midst of the garden, and the Tree of Knowledge of Good and Evil. (Genesis 1:24)

According to the Old Testament, man being formed was graciously placed in a garden which was an emblem of the heavenly state, called the paradise of God which God himself planted on the third day. A garden eastward from Canaan, far from ancient Babylon, where the rivers Euphrates on the west and Hiddekel or Tigris on the east joined into one, and watered it. This garden was decked and enriched with every choice of fruit and vegetable, the principle of which was the Tree of Life. It was so called because of the invigorating nature of its fruit, and because it was made a symbol of a sacramental pledge of man's eternal life in heaven provided he kept the covenant which God made with him; and the Tree of Knowledge of Good and Evil so called, because by its fruit God tried Adam's obedience and by the eating of it man knew the good he had fallen from and the evil he had fallen into.

This Old Testament passage conjures up many images in my mind; of lush trees adorned with vibrant fruits, clean sparkling rivers and exotic foliage. A para-

dise such as this, uncontaminated by pollutants, where man could live in peace and harmony with nature is something which I enjoy dreaming of , idealistic and even escapist but nonetheless inspiring. Hence I began to work on the theme of the Garden of Eden for a series of printed textiles.

THE PROCESS

Stage 1

I began by producing numerous drawings and paintings of groups of fruit and vegetables. These varied in scale and technique and were executed largely as a reference gathering activity, and to familiarise myself with the various forms, textures and colours of the objects. It was then suggested to me that I experiment further with mixed media, so as to obtain greater variations of textures and colours. This I did and enjoyed thoroughly. The end results were lively collages of mixed media which incorporated a wide range of scale, colour, marks, textures and detail.

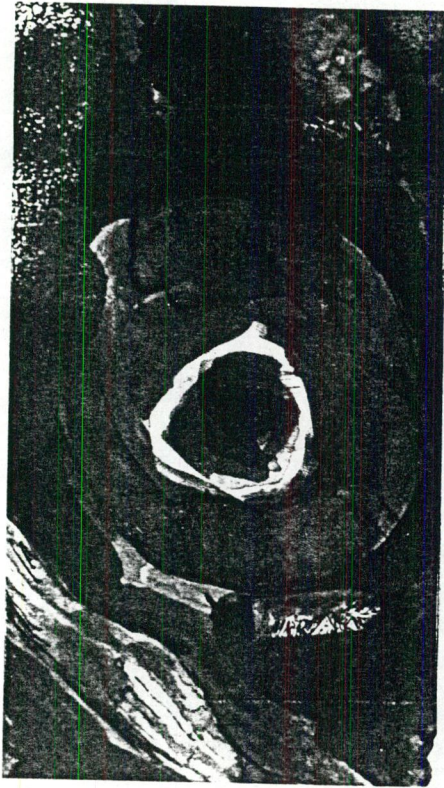
Stage 2

The previous stage provided me with enough visual information to commence designing the first fabric print. It was at this point that I decided to incorporate Masaccio's Adam and Eve in a print loosely describing the expulsion from the Garden of Eden. Once the design was finalised I prepared the materials to make two prints of it employing two differing techniques i.e. painted screen and transfer printing, both of which would have the photographic stencil printed of the two figures and other details.

Painted Screen

With this technique I began by doing test pieces to arrive at the correct colours and marks. I discovered through much trial and error that the most successful process was to use photographic stencils and paint within their boundaries on the screen. This provided the much needed element of control while still allowing for spontaneous brush work. I also experimented by adding salt onto the wet screen, allowing it to dry and then brushing it off, thus creating an unusual texture which gave the print more tonal variations and depth.

I was very satisfied with the end result. The cotton fabric was more sympathetic to the subject matter as it appeared to be more natural looking and the colours (though not as luminous as those derived from the transfer method) were vibrant and not as artificial looking.



III. 1



III. 2

Transfer Method

As with the former method I began by producing test pieces. The colours required for this design were difficult to obtain, especially the reds which tended to be very pink. Since only synthetic fibres can be printed when using the transfer method, I chose a polyester satin which took the colours very well. Although the print was successful I much preferred the previous one (painted screen on cotton) largely because of the colours and the fabric. However much more detail can be obtained using transfer dyes as you can use a fountain pen to draw with them.

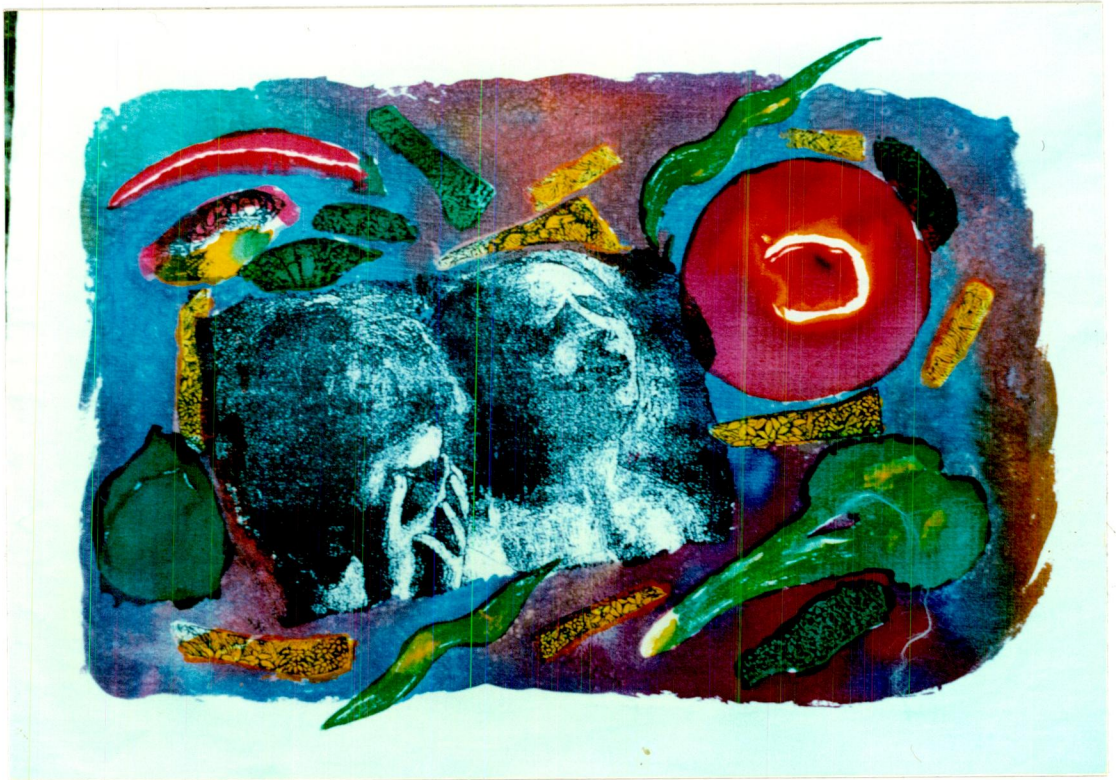
The Small Prints

These first prints, while reminiscent of Gothic stained glass in terms of their colours, have a dreamlike quality which, with the use of rhythmic lines and brush strokes have incorporated movement (*ill. 3 and 4*). I wanted these qualities as the Garden of Eden must have been dreamlike in its beauty whereas the expulsion in its description is like a nightmare. In this print, Masaccio's Adam is seen with hands covering his anguished face and one can imagine the surrounding objects as the swirling images which filled his head.

This print symbolises for me the emotions felt when mistakes are made and having to endure the consequences. It is about life being both beautiful and tragic and how our actions affect not only ourselves but those around us. It deals with the concept of personal responsibility regarding our relationships with our fellow human beings, the environment and so on. But most of all it is about regret. Coming from a graphics background it is very refreshing for me to have this opportunity to investigate a theme such as this which is so personal to me, in a way that does not have to have the end function of selling or promoting a product.

The Main Piece

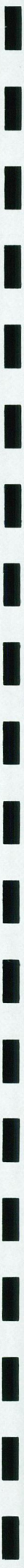
Having finished the first prints it was time to work on designing the large hanging. This was also based on the Garden of Eden theme and was to incorporate my own life drawings this time as opposed to Masaccio's. After many days of deliberation and much cogitation I settled on a design using mainly the painted screen technique. The design also incorporates my lino-print which forms a repeat border pattern for the sides and is made up of hands picking fruit (*ill. 5*) Adam and Eve are depicted as after having sinned, leaving paradise through a gothic arch. The two grinning lions in the form of architectural motifs have been included to symbolize hope for the future.



ill. 4



SWIFT BROS
BOND

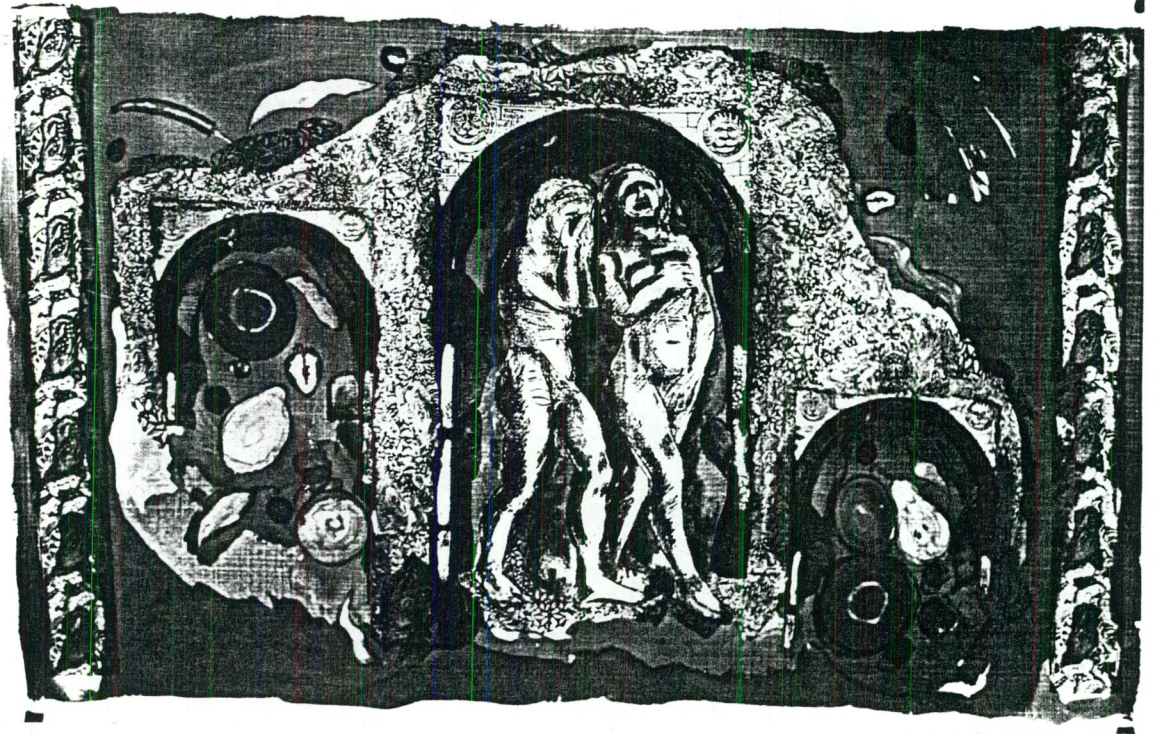


Using the painted screen technique I was able to incorporate vibrant colours and brush marks. The halved pear with seeds, seen under the right-hand arch, symbolizes the generations to come which will suffer as a result of Adam and Eve's sin. This compounds the notion that our actions affect our fellow human beings. I like to think that this piece although based on a tragic story has a positive message. For me it is about human vulnerability and weakness which sometimes leads to failure, but with a God who once created such a beautiful paradise, there is hope(*ill. 6*).

In conjunction with my fabric prints, I also printed some photographs and did two small paintings. These pieces supported my fabric prints in that they concentrated on the beauty and simplicity of the natural forms

CONCLUSION

Working on this project was a very fulfilling and satisfying experience. It provided me with the opportunity to develop further, my creative and technical skills whilst allowing me to visually express my spiritual beliefs. Although I am very satisfied with the end results, I feel that it is a theme which I could expand on and develop further. Hence I do not regard this project as finished but merely begun.



ill. 6



ill. 5



Chapter Two
HISTORICAL REFERENCE

IN THIS CHAPTER I HAVE CHOSEN to discuss Masaccio's "Expulsion from the Garden of Eden" and selected panels of Gothic stained glass. These works have been influential to me in designing my fabric print in both overt and subtle ways. Regarding Masaccio's piece, I chose to use the same pose for my figures and attempted to portray the same feeling for humanity which he expresses so well. The stained glass examples influenced my designs directly in terms of the colour scheme and compositional devices used, and indirectly regarding the use of symbols.

Masaccio's work has the naturalism that comes from painting directly from a model; the beauty of his figures is not secondhand, that is to say not imitated from a classical pattern. Masaccio was the first artist for centuries to study the human body with an open mind. (1.)

With the death of Giotto there was a period of near stagnation in Florence as he had no significant followers but in 1401, the year art historians generally take as marking the beginning of the Renaissance, Masaccio was born. He is one of the most important influences of the Renaissance despite the shortness of his working life, as he died at the age of just twenty-seven years. Masaccio ignored or found distasteful the rather facile decorative style which was popular at that time and seems to have modelled himself on Giotto who freed his work from the Byzantine yoke of cold formality and remoteness.

Realism is a major element in the frescoes by Masaccio. His most important works were completed during the first thirty years of the fifteenth century, the best of which can be seen in the Brancacci chapel in Florence's Santa Maria del Carmine. Here Masaccio produced frescoes on an epic scale which were to serve as a source of study for artists such as Leonardo, Raphael and Michelangelo all of whom acknowledged an indebtedness to him.

"The Expulsion from the Garden of Eden"

It is the sheer honesty and feeling for humanity that attracts me to this painting. It is highly dramatic and emotive but not overstated, and is a great achievement of new thought after the meaningless repetition of Gothic forms. Everything trivial and mundane is eliminated and the scene is lifted out of all associations of time and place (*ill. 7*).

1. Charles Wentinck. Masterpieces of Art Royal Smeets Offset, The Netherlands: 1981, p.41.



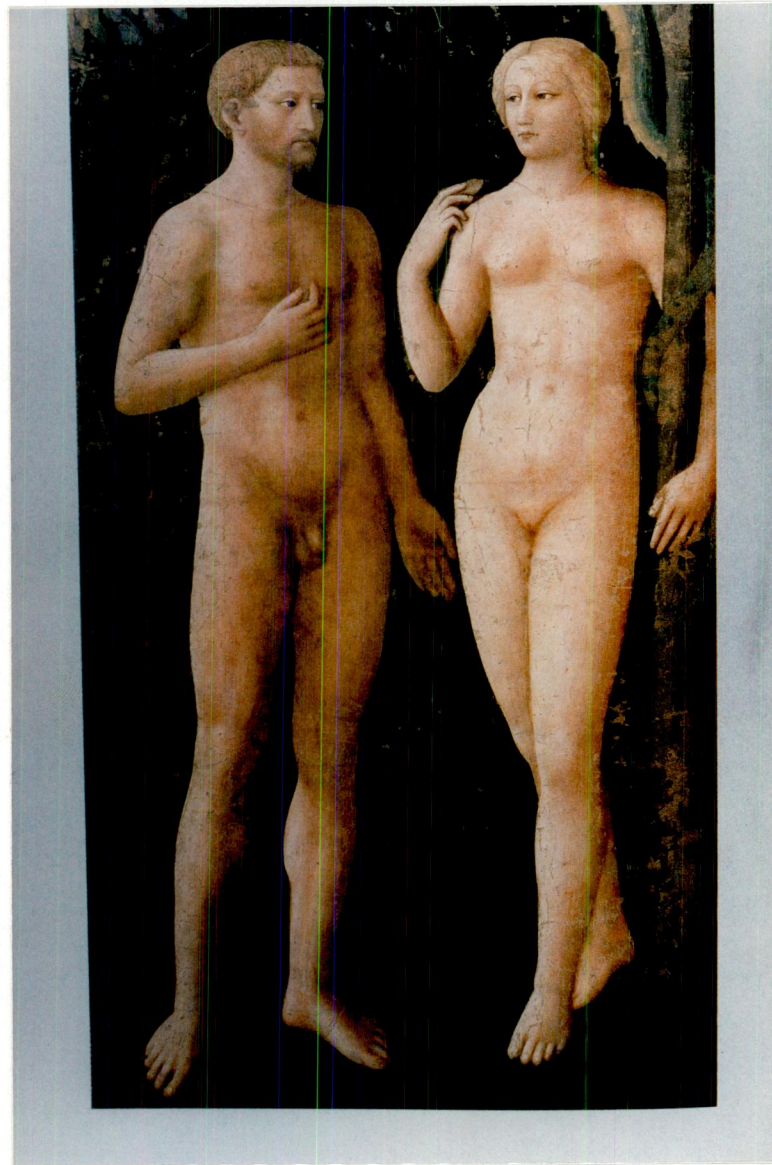
ill. 7



1875

1875





11.8



All attention has been given to the half-crazed desperate couple who are absolutely solid and monumental and indeed almost sculptural in their three - dimensional power. Masaccio's debt to Brunelleschi and Donatello is evident in his treatment of these figures, with their faces and bodies moulded with the massiveness archaic sculpture, executed here by the use of dramatic chiaroscuro.

It is believed that the figure Adam may have come from classical models such as the Laocoon and Marsyas, to more contemporary examples, such as Donatello's 'Crucifix' in Santa Croce. However Masaccio has used these influences to build up a totally original end which was very innovative for the time in terms of expressive humanistic qualities. (2.)

The nudity of the figures (emphasised more since the recent restoration has removed the leaves added during the seventeenth century) is no longer used simply to imply that the scene is taking place in a remote past, but rather to emphasise their humanity. By the use of the nude, Masaccio removes his characters from the sphere of everyday life and places them in an ideal world, but one which is depicted realistically. Masaccio's depiction of this scene has been compared to Masolino's fresco the "Temptation" a fresco also in the Brancacci chapel (ill. 8). ***"Masaccio's concrete and dramatic portrayal of the figures, bis truly innovative Renaissance Spirit, stand in striking contrast to Masolino's late Gothic scene, lacking in psychological depth". (3.)***

Masaccio portrays his figures with a sense of dignity, blending the classical with a feeling for human expression. There is no unnecessary detail, the gateway to Paradise is barely suggested and there is nothing to distract our attention from the figures. This approach is in great contrast to Masolino's "Temptation" where the overall impression seems to be one of separate to their surroundings and indeed separate to each other. Their gestures and expressions are courtly and elegant, seeming devoid of any real emotions or feelings. This contrasts with Masaccio's figures who united in their anguish express dramatically in both their stance and facial expressions all the suffering of the situation.

In my view Masaccio expresses an intense sympathy for humanity in his interpretation of this subject. When the idea first came to me to produce a print based on the expulsion from the garden of Eden, it was this painting that featured most prominently in my minds eye. It aptly expresses all the appropriate and complex emotions of regret, anguish, bewilderment and sorrow in a very sensitive and direct manner. ***"Masaccio's fresco is a manifesto of a new cultural and***

2. Scala. Masaccio and the Brancacci Chapel, Italy: 1990, p.20.

3. IBID

artistic vision, one of great spiritual harmony and technical ability". (4.)

The Glaziers

The question of who created the stained glass windows of the Middle Ages is one which remains unanswered. Despite the existence of texts and signatures, there is little information. However it would seem that the glazier was held in high esteem from the twelfth century when for example the master glazier Arnstein signed a window declaring himself *clurus*– “famous” These men were “master glaziers” artists recognised for their talent as opposed to simply craftsmen working under the supervision of a master architect.

To our eyes, these windows are not only the legacy of a civilisation but also a reflection of a special wind of spirit, where religious sentiment was allied to a collective aesthetic, created by a generation of artists who had an incomparable mastery of technique (5.)

The making of coloured windows had its beginning on the continent of Europe. So far as is known from fragmentary evidence, it developed first in Germany and spread to neighbouring countries. Styles were at first severely monumental in common with the Romanesque idiom in mosaic and sculpture and later, with the flowering of thirteenth century art and architecture, the images took on the gently flowing sophistry of the Gothic age. The Gothic Style is usually reckoned to have started with the building of a new choir in the Abbey Church of St. Denis near Paris under the inspired guidance of the Abbé Suger.

Noah's Ark

Ulm Minister which was begun in 1377 and was not completed until 1890 houses windows glazed by Hans von Ulm of the Acker family. Hans Acker glazed the windows in the minister's tiny Besserer Chapel, which was designed by Ulrich Von Ensigne and named after the family who financed it. These windows have been described as “...***marvellous a conglomeration of small but clear biblical scenes that have a curious air of sophisticated innocence***” (6.)

What appeals to me about this piece, which depicts the return of the dove to the ark, is the feeling of sophisticated innocence, the simple use of architectural surround and the vibrant colours (*ill. 9*). Noah emerges from what looks like the chimney of a small red-roofed doll's house built on the deck of the ark and greets the astonished bird while his children gaze out the windows over the grey sea. Above the scene in the form of architectural motifs are two lions; one grinning

4. IBID

5. Louis Grodecki and Cathrine Brisac. *Gothic Stained Glass 1200 – 1300*, Thames and Hudson, 1984: p. 33.

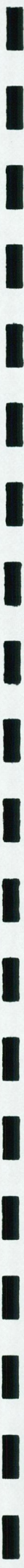
6. Lawrence Lee., George Seddon, and Francis Stephens. *Stained Glass*, Artist House, 1976,p.114.



ill. 9



BOND





ill. 10

and the other looking vaguely perplexed. A small piece of dry land at the bottom of the panel adds a kind of a footnote to the story, explaining that the raven did not return to the ark as it had caught a rabbit.

The scene is not dominated by over attention to detail. The simple composition with its bold use of brilliant colours uses architectural motifs in a very straight forward manner. The forms are well balanced and highlighted by simple decorative elements and patterns. As with much of Gothic stained glass, this piece appears to have been influenced by thirteenth century manuscripts.

Much has been written about the origin of the design which the glaziers used. There seems to be no doubt that in most instances these would have been supplied by the illuminators who already had a complete knowledge of the required iconography and great facility in designing images to be contained in given shapes. (7.)

As we can see there are interesting parallels with early Christian manuscripts. For example, although the Arks differ, the waves in both are vigorously indicated according to the same stylised conventions (*ill. 10*) This piece influenced my fabric print in terms of its composition and use of texture, pattern and colour. I also have used the architectural surround, complete with grinning lions, in my design to give the message of hope inspite of the regretful circumstances in which Adam and Eve are portrayed.

Natural Forms

From the 'Tree of Knowledge' in the Garden of Eden to Moses' 'Burning Bush', the Old Testament is full of imagery involving plants and other natural forms. In the New Testament, Christ used parable and metaphor in such graphic images as the vine, the corn harvest, the fig tree and many more. It was upon the Bible that most of the iconography of the art of the Early Church was based, and it was the Bible which inspired those representations of plants and animals whose detail is so fascinating in the borders of manuscripts, in sculptured capitals and in odd corners of stained-glass windows

The Jesse Tree

The Jesse Tree, one of the most popular subjects of mediaeval art, derives from Isaiah's prophecy of the coming of the Messiah from the royal line of David: ***"A shoot will come up from the stump of Jesse; from his roots a Branch will bear fruit."*** (Isaiah 11:1).

7. Lawrence Lee. The Appreciaiton of Stained Glass, Oxford University Press, 1977 p.6.

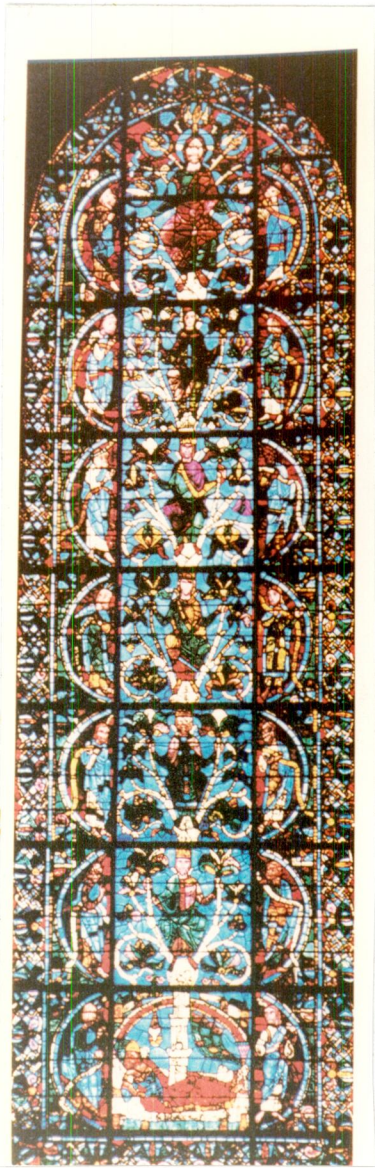
The artistic interpretation of the prophecy of Isaiah made Jesse the stem, or root, Mary the rod or shoot, and Christ the fruit, or flower. The tree is in fact genealogical, tracing Christ's ancestry back to Jesse, the father of David.

Abbé Suger, in the first half of the twelfth century, is usually attributed with the idea of representing the Jesse Tree in stained glass. It was on the St. Denis window that the twelfth-century Chartres Jesse Tree was modelled (*ill. 11*). In the thirteenth century there were stained glass Jesse Trees in the cathedrals of Strasbourg, Le Mans, Beauvais, Angers, Troyes and Soissons, as well as in the St. Chapelle, Paris. Lawrence Lee draws our attention to the fact that ***"...it is one of the few windows to which the term "visual music" can legitimately be applied, At the top of the window the figure of Christ breaks the rhythm of the glazing bars. The theme or "melody" of the branches of the tree ascends in beautiful arabesques to explode in the seven gifts of the Holy Spirit, while the whole movement is sustained by brilliant arpeggios in the wide, patterned borders, The window could be called a sonata in the key of blue."*** (8.)

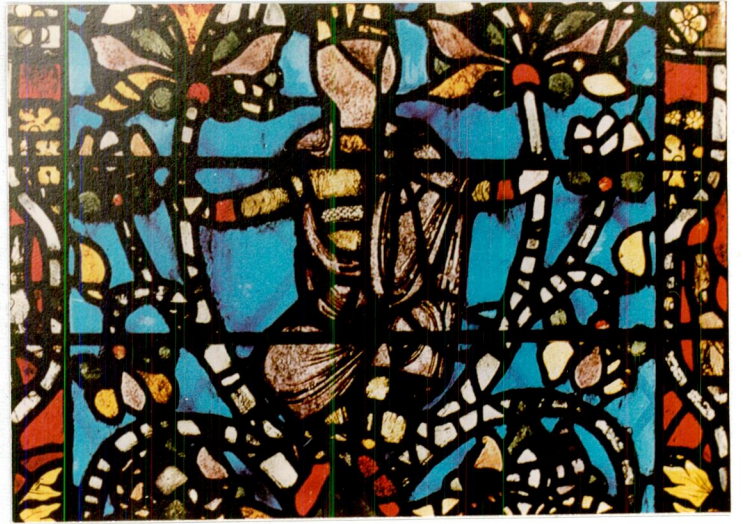
The ornamentation in the borders and backgrounds between the figurative compartments are of exceptional quality. They are based on fruit and other plant forms and form a detailed rhythmic pattern.

There is a striking resemblance between twelfth century English and French stained glass. The Tree of Jesse fragment in York Minister, for example can be matched by Jesse panels in St. Denis and in Chartres. There is no definite evidence, but it is thought that after the Norman Conquest, French glaziers came to England to glaze the windows in the great Norman Cathedrals that were being built. The Tree of Jesse fragment, in the nave window of York Minister is regarded as being the oldest stained glass window in England. It shows what is believed to be a king entwined in a branch of a Jesse Tree. What influenced my fabric designs from studying these pieces is the use of stylised shapes to represent natural forms. The fruit and leaves set in a violet and blue background shine out like jewels of vibrant reds, golds and greens. They are beautifully simple and form an integral part of the whole rhythmic design.

8. Lee, Seddon, Stephens Stained Glass, p. 36.



III . II





SWIFT
BOOK



Chapter 3
EDUCATIONAL RATIONALE

“A design is always an integrated whole, a balanced prescription – a product of judgment and invention as well as knowledge and skill”. (9)

This chapter offers an educational rationale for the design project (outlined in the next chapter) which the pupils carried out. It was my aim to provide the pupils with a balanced learning experience which would benefit them now and hopefully in the long term future as well.

Education is not merely a process of acquiring knowledge. It is the process of cognitive growth advocated by the Jerome Bruner, which embraces all dimensions of education.

Education is a process through which one learns to think for oneself, to evaluate sensibly, critically and again with understanding, all that is presented to one’s view, to reach informed and thoughtful decisions, to be autonomous in the full sense. (10)

From the above statement it is clear that Bruner believed that through education individuals should be helped to develop the capacities which give them greater control over their lives. The activity of design is one which encourages creativity and develops the skill of problem solving, decision making and evaluating. By its very nature it poses problems which often can have many solutions. The ability to make judgments then, is one which is enhanced by the activity of design. Other such qualities include inventiveness, imagination, the ability to conceive in the mind’s eye and exercise self criticism. All of these qualities will in turn help the individual in his/her life in terms of exercising greater control.

Traditionally in education the ‘usefulness’ of design was emphasised at the expense of its role in widening human horizons. However we now see more value being placed in design in the curriculum. The introduction of the New Junior Syllabus saw the emergence of the title “Art, Craft and Design” in contrast to the previous one of “Art”. It appears then that design has now been given a credible place in the second level curriculum. This signifies a move towards a more holistic educational approach based on the integration of artistic (making) and aesthetic (receiving) aspects of art education.

9. David Thistlewood. *Issues in Design Education*, Longman, New York and London: 1990.

10. Dickfield and John Newick. *The Study of Education and Art*, Routledge and Kegan London: 1973, p.220.

A traditional tendency has always been to consider art as a decoration of life rather than central to it. Alternatively, craft has been considered as purely vocational without intellectual merit. However, design education can bring both these areas together and involves a full range of other subjects (11.)

This process of which the pupils have undergone has meant that they were developing all kinds of perceptual and conceptual skills. In Great Britain the Design Council have put forward justifications for design to be included as an essential part of the curriculum for children up to the age of sixteen. As in the previous quotation by Peter Green the propensity of design to bring subjects together is stressed: *"...design education, is the converse of traditional education by subjects; it brings subjects together instead of separating them. Nevertheless, it is an area of the curriculum in its own right, in that it develops certain techniques and attitudes that pupils will not acquire from other school disciplines. Just as the methods ideas and values of science can be learned through studying any of the science subjects in the curriculum so the skills, ideas and values of the world of doing and making can be learned through any of the subjects in the design area of the curriculum."* (12.)

Elliot Eisner identifies three aspects of artistic learning: the productive, the critical and the cultural (13.). An excessive balance of either of these elements as the Curriculum and Examinations Board *Arts Discussion Paper* points out (14.) with the exclusion of the other, will produce an imbalance inappropriate to the art education needs of pupils. The paper also states that a major aim of arts education should be to provide pupils with an education in both making art (artistic education) and receiving art (aesthetic education) as they are two complementary processes that are thoroughly integrated.

The project method which John Dewey endorsed was in contrast to those teaching methods where *"...the pupil is a recording phonograph or one who stands at the end of a pipe one receiving material conducted from a distant reservoir of learning"* (15.) According to Dewey the project method demands a constant exercise of judgment to detect relations and relevances which bear upon the central theme. The more desirable outcome then is a continuously growing intellectual integration where there is digestion and assimilation of knowledge.

11. Peter Green. *Design Education*, B.T. Batford, London: 1974, p.9.

12. Daniel Murphy and Valentine Rice. *Studies in Education*, Vol. 7 no.1 ; Iseult Mc Carthy, "Time for Change", T.C.D. 1990, p. 90.

In carrying out this project the pupils were both intellectually and overtly active. With the introduction of a craft, they were given the opportunity to apply their knowledge and develop their skills towards expressing themselves in new ways. In keeping with Dewey's philosophy, they put their knowledge to the test of operation, naturally doing something with what they had learned. This is a rare opportunity within the present educational system. In other subjects this 'doing' is often of a merely technical sort, not a genuine carrying forward of theoretical knowledge. It aims at improving manual skills, constructing a product or reinforcing knowledge already learned. The aims of using a craft as a design solution go beyond the mere development of manual skills or reinforcement of knowledge: it acts as a vehicle for the expression of the human spirit. Craft has been misconceived as a purely vocational activity without any intellectual merit, however in a balanced design project it can provide a very valuable learning experience. When designing, the pupils acquaint themselves sufficiently with the process and materials of the craft, in order to produce creative and expressive work. This provided an intellectual challenge, aesthetic satisfaction and the development of problem – finding and problem solving skills.

I return to the premise that designing is of inestimable value in general education. It develops modes of thinking and understanding and relies on creativity. Education has been concerned almost entirely with thinking and has apparently been afraid of emotions. The natural way to demonstrate the link is to engage in designing. However this cannot be done well without clear thinking about the desired result and process and deep feeling about the materials and expressive qualities.

Within the very broad subject of art in second level education there is at the core a process of problem-solving. This process is central to art and design activities and to discovery based learning. The idea of education through experience is contained precisely within the activity of problem-solving. Jerome Bruner attaches great importance to the processes of learning and claims that the best way to learn a subject is by doing it, rather than just being told about it. Design activities provide an excellent opportunity for discovery based learning which brings about cognitive disequilibrium, by its very nature of problem solving. The unique contribution which design makes to education is that it extends creative frontiers in the activity of problem-solving while providing the opportunity for self expression.

15. Reginald D. Archambault. John Dewey on Education, University of Chicago Press: 1964, p. 49.

In conclusion, a design project such as this, provided a balanced learning experience, unique in terms of what other subjects offer. The pupils were intellectually and overtly active while making use of their creative faculties.

Chapter Four
PUPIL PROJECT

INTRODUCTION

THE NEASAIN COMMUNITY SCHOOL in Baldoyle is where I have been teaching since last October. It has been a very enjoyable learning experience for me. Having been educated myself in a Convent of Mercy Secondary School, I found the Community School approach to education a refreshing change. The principal of the school Diarmuid O'Murchu rightly sees art as making a valuable and unique contribution to the school curriculum and this is reflected by the two comparatively well equipped art rooms.

The project that I set for the pupils was an extension of my personal project in that it was also based on fruit and vegetables. I decided to take the pupils on a trail of the Dublin fruit market because I wanted them to appreciate the fact that art may be inspired by a variety of sources from the exotic to the seeming banal or ordinary. It was my aim to encourage the pupils to be more analytical about what they saw so that they would produce original designs and in so doing become more sensitive to their environment.

Project: Fabric Print based on fruit and vegetables sold at the market.
Process: Using collage, produce a suitable design for screen printing using no more than four colours.
Date: 25. 3. 91
Class: 5th yrs

• THE BRIEF •

Referring to the visual information that you have gathered in the form of drawings in your worksheets or photographs taken on the trail design an illustration to be screen-printed onto a T-Shirt. It must be clear and imaginative in its composition. Use no more than three colours.

Source

The Dublin Fruit Market

Process

Select a drawing and using collage to translate it into a design for a fabric print. You will do this by simplifying shapes and being economical in your use of colour.

Remember this design will be screen-printed so keep the limitations of the process in mind when you are designing. Use the limitations creatively by employing large shapes and making use of over-prints.

Size

Make your design no bigger than A3

Remember to be as imaginative and creative as possible.

THE CLASS

The class that I chose to do this project with are a fifth year class of mixed ability. They were very motivated by the idea of producing a screen- printed T-shirt, but have had no previous experience of designing or making fabric prints. At the beginning of the year they were introduced to various printing methods and relevant artists when they were given a slide show, but they needed to see more examples of fabric prints.

HISTORICAL REFERENCE

The following artists produced screen-printed fabrics. I chose this selection for their variety of marks, use of colour and atmospheric qualities.

Rayon crepe, 'Boats for Hire' Julian Trevelyan, 1946

"The design for 'Boats for Hire' came as a result of a walk one spring morning along the Thames near Cookham. After a grey winter, everything was vibrating with unusual colours; fruit trees, violet, willows, red, water, yellow."

I showed this example to give the pupils an idea of how free and imaginative they can be with screen-prints, using a variety of forms and textures (*ill. 12*).

Silk twill, 'Germination' Jean Atlan, 1947

This example illustrated the different effects that the type of fabric has on the outcome of the design. It also showed them a painterly and abstract approach to printed textiles (*ill. 13*).

Silk twill, 'Bird and Stone' John Tunnard, 1947

When showing this print I explained the effectiveness of using subtle colour variations by over-printing colours. This example also illustrated the use of repeated motifs (*ill. 14*).

Silk crepe, 'Abstract Figures No.2' Mario Nissim, 1947

The pupils attention was drawn to the artist's use of bold flat shapes to create a free and lively design (*ill. 15*).

Silk crepe, 'Medieval Head' John Piper, 1947

This print illustrates an effective use of texture and variation of scale. (*ill. 16*).



ill. 12



III. 13

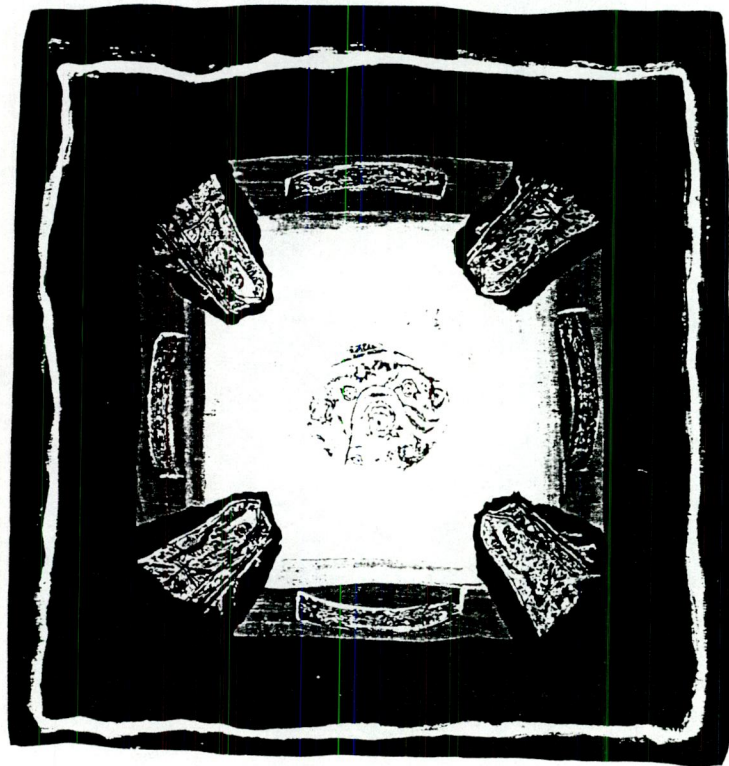


图 14



III. 15



BOND





ill. 16



ill. 17



ill. 18

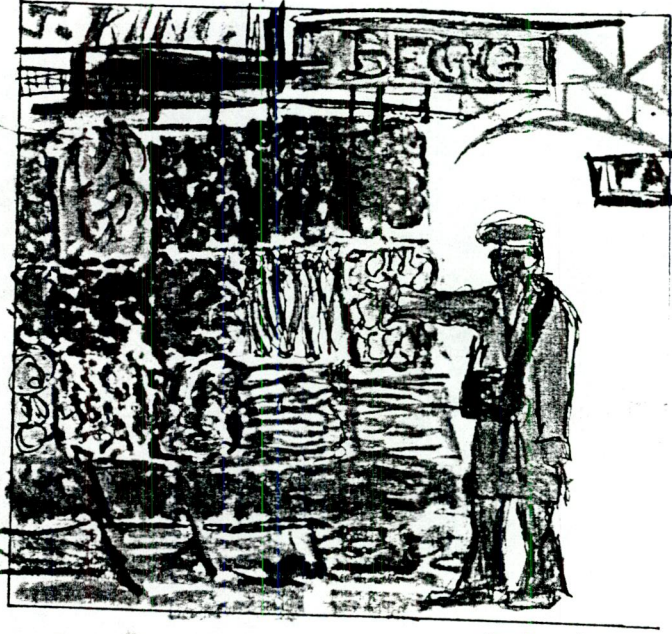


III.19

4

LOOK ALL AROUND YOU - AND IN THE SPACE BELOW DRAW A PICTURE TAKING IN: FRUIT + VEG, BOXES + SOME ELEMENT OF ARCHITECTURE E.G. ARCHES OR PILLARS. MAKE IT SIMPLE + CLEAR!!!

20 mins

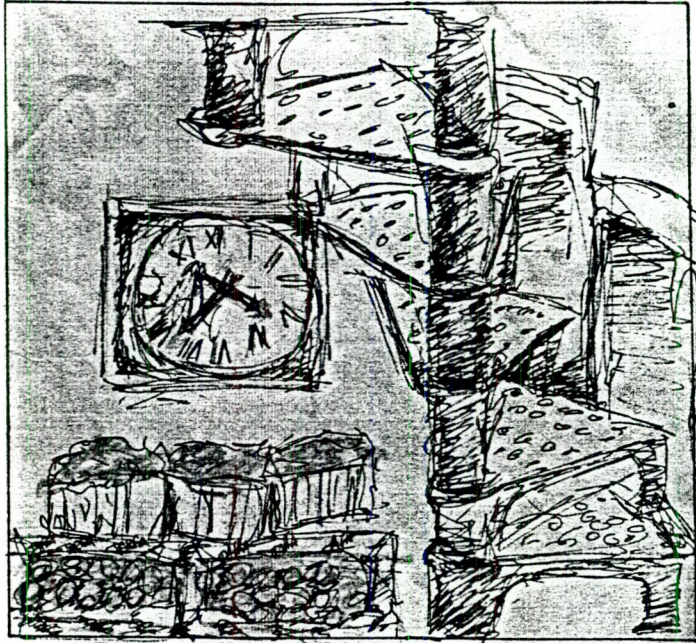


IMAGINE THAT THESE DRAWINGS ARE FOR A T. SHIRT PRINT THAT YOU WOULD LIKE TO WEAR. - SIMPLE COLOURFUL + MODERN

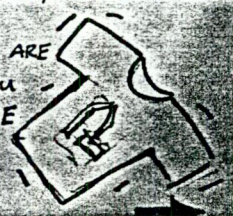


ill. 20

LOOK ALL AROUND YOU - AND IN THE SPACE
 BELOW DRAW A PICTURE TAKING IN : FRUIT + VEG.,
 BOXES + SOME ELEMENT OF ARCHITECTURE E.G.
 ARCHES OR PILLARS.
 MAKE IT SIMPLE + CLEAR!!! ⌚ 20 mins



IMAGINE THAT THESE DRAWINGS ARE
 FOR A T-SHIRT PRINT THAT YOU
 WOULD LIKE TO WEAR. - SIMPLE
 COLOURFUL + MODERN



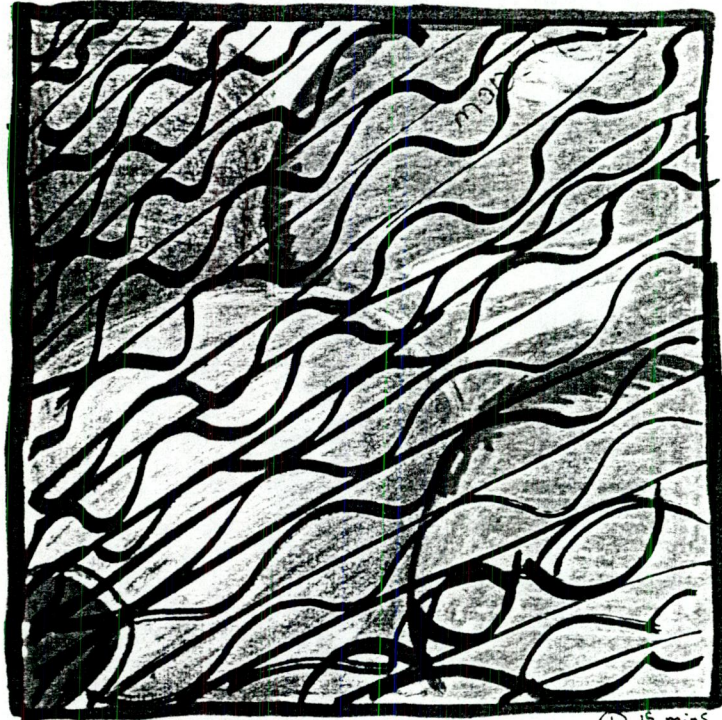


ill. 22



ill. 23

5. MAKE DRAWINGS OF PACKAGING USING YOUR VIEW FINDERS. IF YOU CAN SEE THE FRUIT + VEG THROUGH THE BOXES OR BAGS THEN DRAW THEM. REMEMBER DRAW WHAT YOU SEE!



15 mins

COLLECT: ANY UNUSED PACKAGING TO USE AS REFERENCE MATERIAL BACK IN THE CLASSROOM.

IF YOU NEED MORE PAPER ASK ME.

ENJOY!

11.24

Work
- SHEET -
THE FRUIT MARKET

YOUR NAME: ADRAIC BENNIS



DATE: 11/3/1991

READ THE INSTRUCTIONS GIVEN IN THIS WORK SHEET
VERY CAREFULLY + KEEP TO THE TIME LIMITS SET
FOR EACH TASK. ⌚

THIS SHEET WHEN COMPLETED SHOULD PROVIDE
YOU WITH ENOUGH VISUAL INFORMATION TO
BEGIN DESIGNING A PRINT.



REMEMBER
TO KEEP IT SIMPLE
USE FLAT SHAPES OF COLOUR

1. USING YOUR VIEWFINDER  SELECT A
GROUP OF FRUIT OR VEG. WHICH YOU THINK
COULD MAKE AN EXITING PRINT. THEN USING 

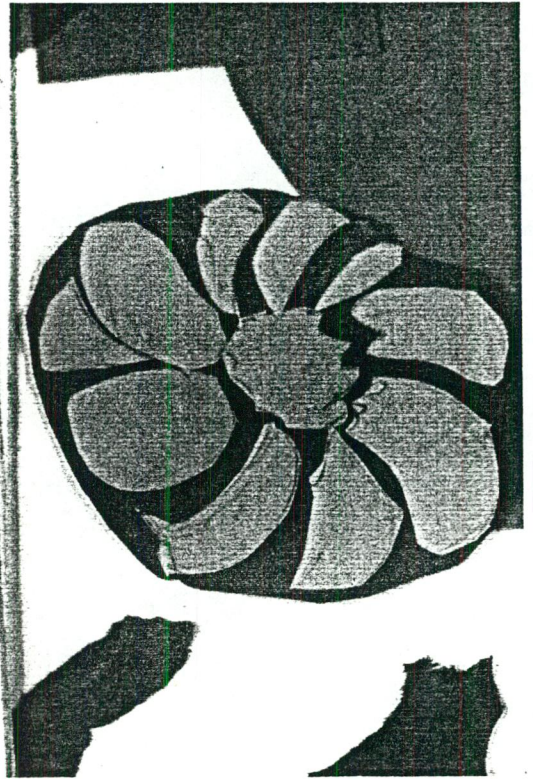
iii. 25



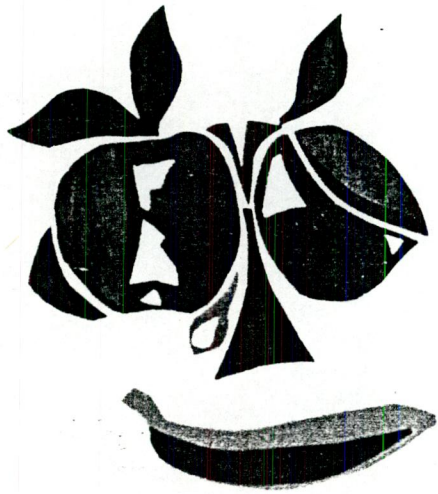
171. 26



ill. 27

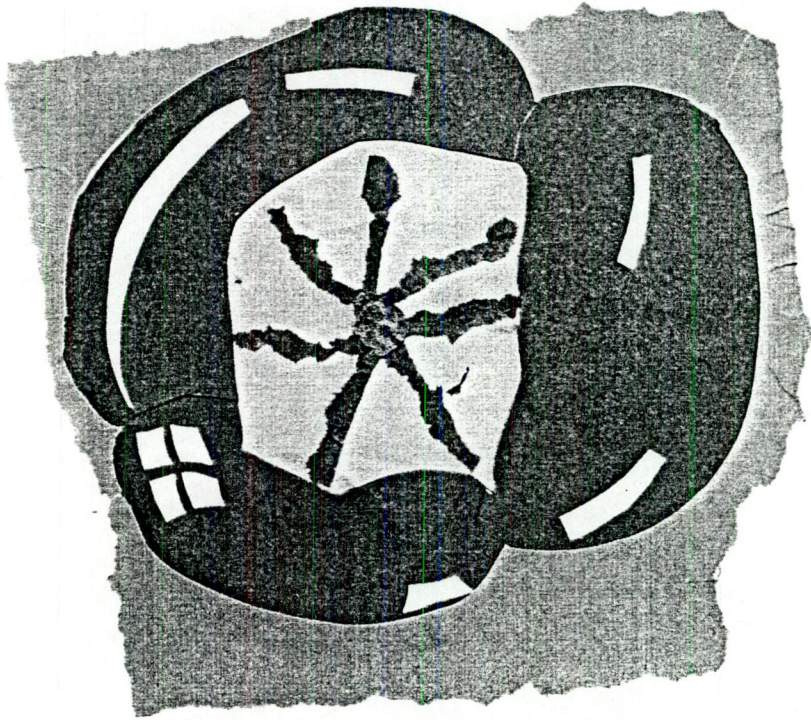


ill. 28

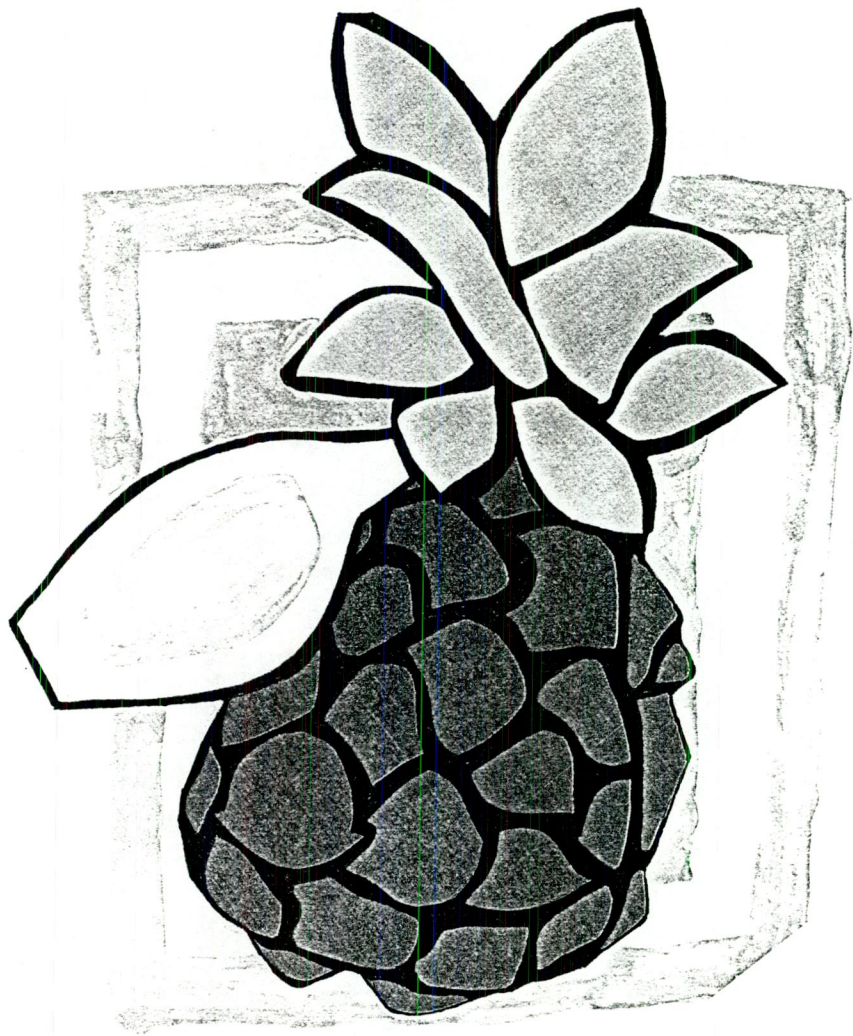


76

ill. 29



ill. 30



ill. 31

The Trail

As the source for this project is fruit and vegetables I decided to take the pupils on a trail of the Dublin fruit market. They were required to complete a work sheet and take photographs. I wanted them to get a feeling for the whole market including the architecture, packaging etc. It proved to be both a productive and enjoyable afternoon, giving us a chance to get to know each other better in a less formal setting. The pupils enjoyed working outside of the classroom and they seemed to take the exercise very seriously. The worksheets and photographs provided them with ample source material to work from (*ill. 17– 26*).

Mixed media drawings

The pupils produced drawings using mixed media showing the varying surface qualities of the subject matter. These drawings were spontaneous and concentrated on creating an impression rather than being strictly representational.

Design

At this stage of the project the pupils assessed work carried out to date. They had to look at the information gathered and be selective regarding which elements they would incorporate in their designs. I showed them contemporary examples of printed T shirts and explained the process in detail. They were given the instructions in the brief and set to work accordingly.

I was very pleased with the designs produced, as were the pupils. Most of them worked extremely hard and produced original and highly creative designs based on the source material. The T-shirts proved to be a good motivating factor as they wanted their designs to be colourful and modern looking so that they would enjoy wearing them. I think that it helped them to be more imaginative and bolder with their designs (*ill. 26– 35*).

Making the stencils

Once the designs were finalised the pupils began to work out their stencils. In some cases the pupils found that they had to simplify their designs in order to make suitable stencils. I encouraged them to be as creative as possible with their stencils by employing different effects. This resulted in the pupils incorporating both torn and sharp edges. I wanted them to realise that they could use the limitations imposed by the screen-printing process creatively, by making use of over-prints, background colours and varying effects.

Printing

Once they began to actually print their designs onto the T-shirts, there was great enthusiasm. Fortunately only a few pupils were initially ready to print as there was only the one screen. At this stage their lack of experience meant that the printing process took longer than I had anticipated. However they seemed to enjoy the process and the fact that they could wear their designs seemed to add to their enjoyment.

Evaluation

The evaluation was based on the criteria stated in the brief. Hence we examined the designs and finished prints with the following consideration in mind:

- use of source material**
- composition**
- colour scheme**
- economical use of stencils**
- creative use of stencils**
- quality of finished print**
- suitability of the design for screen-printing.**

It was important that the evaluation was not reliant on subjective opinions but rather on the requirements outlined in the brief.

CONCLUSION

ALTHOUGH I AM PLEASED with how the pupils project went, there are various aspects of it that I would change were I to set it again. The two main changes being that; I would give a preliminary class which would allow the pupils to experiment with screen-printing techniques and allot more time for the printing process.

I look forward to the time when I am in the situation where I can delegate an area especially for printing. The classroom where this project was carried out in was far from ideal. I had the use of one table for printing on and only one medium-sized screen. Also everything had to be cleared away for the next class coming in, which resulted in much time being wasted on setting up and clearing away. The combination of this, pupil absenteeism and the odd parent-teacher meeting (held on Monday afternoons) meant that some pupils never reached the printing stage. However they are all now familiar with the process of screen-printing onto fabric and are able to finish them in September if they so wish.

It was a pleasure for me to direct this project as the pupils got a great deal of satisfaction from it. They found it stimulating and intellectually demanding. As this was their first time to screen-print it was a challenge for them to produce suitable designs, and they soon learned that design is about problem solving and forward thinking. This project provided a valuable learning experience which also enhanced their self-esteem as they were proud of their results.

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