

Reviews

The Decorated Tile/An Illustrated History of English Tile-Making and Design

Jill and Brian Austwick
London: Pitman House, 1980, £14.95

There has been a considerable number of books on decorative tiles published in recent years. Each has some special merit. Most of them, fortunately, are useful in museums for identifying tiles or for dating them. In assessing such tile books one can show personal prejudices. Thus one dislikes too much discussion about the commercial values of such tiles or too much emphasis on a particular firm or artist. This book does not sin in these respects.

The Austwick's book must be among the first to describe and illustrate the *backs* of tiles. This shows a determined effort to see to it that tiles are not just objects for the art historian. Accordingly its chapters tackle a discussion on the remarkable photographic tiles of the 1890s and later which were made by George Grundy, George Cartlidge and others. Even today, with the benefit of reading patents and of reading articles on these tiles, one marvels at the 3-dimensional gradations of shading to be found on these tiles.

Admirably the authors quote largely from an important article published in the *Hereford Times* in 1866. This explains the art of making inlaid (or 'encaustic', the posh term) tiles in a way that could help a modern craftsman to have a try. In that article we learn what people have often suspected that the average production in those days was from one to two dozen of the polychrome inlaid tiles per day.

The early (medieval and delft) period is covered in about 20 pages, one-eighth of the book. The rest is about Victorian manufacturers and designers, which is after all the classical period in terms of innovation, quantity, and social importance.

Last, but not least, must be mentioned the quality of the colour photographs and the high standards of production. If you wish to learn from an illustration what a 'tube-lined' tile is like, then you will discover this from the near-tactile photographs on p.118. One of the illustrations of an artist's original drawing for a tile is in my care, so I can vouch for the fact that Bill Austwick's illustration (p.32) is clearer than the yellowing tracing paper version we have!

Francis Celoria

Teacher Education and Technology

Nottingham: National Centre for Schools Technology
Schools Technology Forum, 1980, 50p

This 19 page pamphlet, the product of a conference in Nottingham in May 1978, assails us once more with the urgency of technology education and

might usefully be read in conjunction with Colin Tipping's paper 'The Design Education Myth' in *Studies in Design Education Craft and Technology*, 12.2.

Working Paper 5 recognizes the shift in employment patterns in post-industrial society, with the emphasis on education for adaptability as skills become obsolete, and for service-industries for a growing leisured class. Whether one regards *leisure* as a euphemism for *unemployment* or not, it is evident already that the scarcity of skilled technicians (for maintaining, for example, automatic machinery and computer installations) continues unabated, as does the market for quality hand-crafted products such as furniture and musical instruments. But, whilst the status of the hand-craftsman has risen with his scarcity value, public respect for professional engineers has fallen steadily since the time of Brunel.

Working Paper 5 continues to explore, with no new ideas, ways and means of projecting technology education into the teaching curriculum without loss of esteem; aims and philosophy are restated, study packs listed, and the specification for a technology teacher reprinted.

One wonders, after perusal once again of all the familiar Project Technology clichés in this Working Paper, whether Schools Technology Forum has noticed that the study and appreciation of technological processes is actually making significant if unostentatious progress through the media of, for example, Nuffield Physics, History of Technology in History and Geography syllabuses, and General Studies.

Michael Sayer

Innovation in Craft

ILEA Learning Materials Service
Cambridge: University Press, 1980

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| 1. Plastics Identified | £0.95 |
| 2. Working with Plastics | £0.95 |
| 3. Furniture making | £1.25 |
| 4. Jewellery i. (wood, plastics, leather) | £0.95 |
| 5. Jewellery ii. (metal) | £0.95 |

These booklets appear at first glance to be designed to provide the school child with a variety of resource material appropriate to the various aspects of designing and making suggested by the tiles. Closer inspection however reveals an awkward marriage between the desire to demonstrate craft techniques and the desire to show how to design products employing those techniques. This is a common problem with booklets of this type where the authors feel that they must respond to the changing nature of Craft Design and Technology by incorporating design elements in their material. This is of course a very difficult task particularly

when, as in this case, the material is aimed directly at the child rather than at the teacher. The result here is only partially successful.

The conflict of interests is apparent in all the booklets (excluding *Plastics Identified*). In 2, 4 and 5 (my numbers above) there is only a rudimentary consideration of design strategies but a detailed and carefully presented demonstration of craft techniques, whilst in 3, the approach design in the two parts of the booklet seem to be at odds with each other.

Generally speaking the booklets are successful in presenting the step by step instruction of craft techniques, some of which are quite novel. They are clearly laid out — simply written — and fully illustrated. Many teachers will find this material helpful, particularly as it is presented in a way that children could follow for themselves straight from the book. This applies in all the booklets, from the description of a simple experiment in *Plastics Identified* to the GRP lay up process in *Working with Plastics* or leather tooling in *Jewellery 1*. For this alone they merit a place in the Departments collection of learning resources.

As aids to the teaching of Design strategies however they are less successful. Design considerations are in most cases sketchy and unconvincing, and the difficulties are particularly highlighted in *Furniture Making* which is presented in two parts. Part 1 is supposed to teach the child how to design and make 'frame structure' furniture. The starting point is a wooden frame of given dimensions (500 x 400 mm) which can be arranged with other similar frames and additional pieces in order to make a structure. One is then invited to envisage the problem (coffee table!!!) for which this structure could be a solution. This strange procedure resulted (in the book) in an obviously stereotyped 'coffee table' which the rest of Part 1 helped the child to make. This is hardly a logical procedure and it is a great shame because Part 2 by contrast contains a well thought out and interesting presentation of the procedure for identifying and specifying design problems in the home (Bedroom, Kitchen, Living Room, Bathroom). It is logical, thought provoking, and pitched at just the right level but the force of its message (to children and to teachers) is diluted by the extraordinary structure of Part 1. This booklet more than any of the others clearly aims to teach about Design, and Part 2 could and should have been Part 1. This could then have been followed by some carefully organised examples of how the end products of a design procedure (in this case wood frame structures) are designed and made. As it is Part 1 leaves one with the feeling that the making of frames, rather than the design of frame products, is the paramount aim of the booklet, whilst Part 2 (which is undeniably good design teaching material) seems incompatible with it.

There is at present a desperate shortage of good design teaching material and these booklets do point generally in the right direction. It is to be hoped

that the ILEA Learning Materials Service will follow up on this work and shift the balance further towards the teaching of design approaches. This is where most of us need most help.

Richard Kimbell

Plastics: Craftwork and Technology

D.P. Greenwood

London: John Murray, 1980, £2.25

This is a simple and yet authoritative guide to the properties, nature and methods of working and uses of plastics. It incorporates a wide range of practical projects all of which can be carried out safely using materials and equipment readily available in schools and colleges. Its various chapters should take the reader briskly through the characteristics and properties of plastics and the range of processes such as sheet bending, decoration, welding and the like. It is likely to be a very useful addition to the workshop library; there are few schools that will not be able to increase the range of work undertaken when they have this book available to guide them.

S.J. Eggleston

Design and Craft

A. Yarwood and S. Dunn

London: Hodder and Stoughton, 1980, £2.75

This book is intended to meet the requirements of teachers and pupils engaged in design and craft courses leading to C.S.E. and 'O' level examinations. It is aimed at the needs of fourth and fifth year pupils and is principally concerned with the development of a methodical approach to designing and making, centred upon design process. It is a compendium of information and practical guidance which teachers of craft subjects about to change to design based courses will find helpful and reassuring.

The book is made up of four sections and is helpfully arranged so that topics introduced in a general context recur later to be dealt with in greater detail.

In the first section the process of designing is outlined, compared with industrial design procedures, and the terminology to be used in the book is sensibly related to other terminology in common use. This section includes ten examples illustrating the application of the process of design to simple contrived briefs requiring solutions in wood, metal, and plastic materials. The examples are used to show differing emphasis in the application of the recommended process of design, and to give guidance on sheet layout, modelling, and

presentation. Unfortunately, some examples tend to legitimize rather trivial and unimaginative designs, and in these examples and later entries I felt there was a need for a more precise and analytical approach to the consideration of the 'situation', the 'brief', and the selection of 'best solutions'.

The second section, the main part of the book, deals with design considerations in much greater detail. In nineteen sub-sections it provides an extensive and well planned design resource which will serve teachers and pupils well in their preparation for examinations, and provide an interesting and informative reference for use by young designers working in wood, metal, or plastics.

In the third section information is provided on a wide range of materials. The quality of entries varies widely. There are some, such as that concerning lead, which give the young designer an excellent insight into the nature of the material, whereas others convey little, e.g. 'Sycamore — England, Medium weight; white colour. A good turning wood. Furniture'.

The last very short section gives brief guidance on the presentation of designs.

Design & Craft gives clear and practical guidance and includes well chosen photographs and innumerable explanatory drawings to illustrate the text. The authors' comments upon design activities outside the school are welcome. The inclusion of photographs of some designs from industry, and such items as the contrast of the economics and planning of production in industry with the related activities of pupils in school workshops is relevant and useful. In addition the book includes many exercises, sample questions from examination papers, and stimuli for enquiry and discussion.

There is a danger that teachers may rely too completely upon this very comprehensive textbook and that a rather prosaic stereotyped approach to design and craft may result. The book needs to be supplemented with other source materials to stimulate pupils' imagination and increase their awareness of wider environmental issues to which design is relevant.

R.J. Hunt

The Potter's Book of Glaze Recipes

Emmanuel Cooper

London: Batsford, 1980, £6.95

Emmanuel Cooper is well known as potter, teacher, co-editor of *Ceramic Review* and author of several previous books. The present volume, as its title suggests, is a recipe book and complements most happily *Glazes for the Studio Potter*, also from Batsford, which the same author published with Derek Royle in 1978 and which explains glaze technology with admirable clarity. Here there are

brief introductory sections only on materials, mixing, applying and adjusting glazes. The bulk of the text consists of over five hundred glaze recipes arranged in five sections according to temperature range, and within each section the glazes are grouped as transparent, matt, opaque, coloured or other glazes giving special effects not easily classifiable. Particularly welcome will be recipes for a group of stoneware glazes with a wide firing range from 1200°C — 1260°C. Throughout, as usual, ingredients are given as parts by weight and colouring oxides as a percentage. A brief note follows each glaze giving its character in oxidation and reduction with suggested variations of formula, application or firing. The author rightly says, 'Just as a good cook starts with a recipe and then when familiar with it makes it 'individual', so the good potter learns how to handle, control and develop a glaze recipe.'

This book is much less bulky, exhaustive and costly than James Chappell's unillustrated *Complete Book of Clay and Glazes* which Pitman published in 1977 and there are illustrations here, twenty five monochrome and nine colour plates. It is a most welcome and useful addition to the practical potter's studio bookshelf.

Michael Paffard

The New Starting Points:

Fabric Ideas

Model Ideas

Picture Ideas

Collage Ideas

Henry Pluckrose (series editor)

London: Evans Brothers, 1979,

Each: £2.95 (paperback)

One of Evans Brothers' more recent initiatives in publishing craft and art books is the New Starting Points series edited by Henry Pluckrose. Each volume is a collection of ideas for children to begin exploration and discovery. Classified according to materials or processes used, each contains a range of suggestions for experimentation in which the materials and methods are clearly identified but the end products are presented suggestively rather than finitely.

The presentation of each volume is of a very high order. Illustrations abound — all of excellent quality and most in full colour. The text is brief, clear and unambiguous. Even young children will find that they can use the books unaided and thoroughly enjoy themselves in the process. Teachers and parents are likely to find the theories invaluable, particularly for children in the middle school age range who lack specialist art facilities in their schools.

Collage Ideas includes three dimensional pictures from string, pasta, fabric, paper and natural materials; applique; mosaics from plaster, clay, paper and

shells. *Picture Ideas* includes introducing picture-making using pencils, crayons, chalks, pastels and charcoal; many ways of using crayons and rubbings; painting with fingers, paper, knives, brushes and straws; pictures from mixed media and friezes. *Model Ideas* includes modelling from clay, plaster and papier mache; models made from boxes, wood, wire, string and card; string puppets and masks; carving and sculpture. *Fabric Ideas* includes introducing sewing and stitches to make toys, clothes, jewellery, patchwork and applique; tie and dye, batik and screen printing; making dyes from natural materials; spinning and weaving.

There is only one problem to this otherwise excellent series; the high price of each volume; £2.95 at current prices. But in books as in most other products of our contemporary economic situation, high quality can only be achieved at a high price and the publishers have, in this series, made unquestionably the right decision.

S.J. Eggleston

The Index of American Design: Part I, Textiles, Costume and Jewelry

Federal Arts Project
Cambridge US: Chadwick-Healey, 1979, £15.00

The Index of American Design was originally compiled in the late 1930s as part of the Federal Art Project of the Works Progress Administration. Each state supplied artists and researchers, coordinated from Washington, with the aim of recording and illustrating the visual, folk and popular art of the U.S.A. from the time of settlement to about 1900, and with the intention of publishing the material.

Each item was illustrated by a method of reproduction described as 'water-colour drawing' or 'rendering', and the teams of artists who carried out the work evolved a clear, impersonal and almost photographic style which has stood up well to the passage of time.

The work was interrupted by the war, and the Index remained at the National Gallery of Art in Washington, where it has been available for study by scholars, publication in book form being impracticable for such a large amount of material. It has now, however, been possible to publish the Index, containing some 17,000 renderings, on microfiche film. *Textiles, Costume and Jewelry* (including flags and costume accessories) is the first part of the Index to be published and consists of some 2,800 renderings and a printed catalogue. Nine further sections cover the Art and Design of Utopian and Religious Communities; Architecture and Naive Art; Tools, Hardware, Firearms and Vehicles; Domestic Utensils; Furniture and Decorative Accessories; Wood Carvings and Weathervanes; Ceramics and Glass; Silver, Copper,

Pewter and Toleware; Toys and Musical Instruments. Thus the Index forms a unique and valuable work of reference on all aspects of the history of the visual arts in the U.S.A., and its wider availability is very welcome.

However, while a catalogue of this kind will always have a place in a large reference library where so much material from one country will not produce an imbalance, there are some points beyond the high cost and the necessity to use a microfiche reader to give access to the illustrations, which ought perhaps to be considered.

While the different artists achieve a uniform and objective style, the renderings are re-drawn, with all the limitations of authenticity which that implies. Also, where garments are concerned, the quality of the illustrations depends on the quality of mounting and display at the time the drawings were made — how well, that is, the volume of the body for which the garment was intended was reproduced, so that the interaction of fabric, cut, form and style can be appreciated. This problem is, of course, less acute with items such as jewellery and accessories, less affected by the form of the ever-mobile human body, but even in the case of embroideries and flat textiles, if the relationship of weave and print, colour and texture, is not apparent, much is lost.

Unfortunately, one has to rely heavily on the illustrations for information of this kind, because the catalogue entries are very brief, providing no information beyond naming the main fabric, the place where the item was made where this is known, the name of the artist, and the owner at the time the illustration was made. This lack of detail is probably inevitable in view of the size and comprehensiveness which is the great strength of the Index — no museum or exhibition could ever bring together so many different items from all corners of a large country and many different owners — but it is just these fine details of style and construction which combine to place an object in a moment of time and keep alive the essential awareness of the differences between one period and another.

Crystal Hart

Hand Lapidary Craft

Graham Geldart
London: Batsford, 1980, £6.95

The unique feature of this volume is that unlike most of the existing books on lapidary craft, this one renounces the use of machines. There is widespread belief among many teachers and practitioners of the craft that machines are essential; this book will be a revelation for them as it shows how outstanding and rewarding results in the cutting and polishing of stones can be achieved without expensive equipment or sophisticated technological skills.

The book is excellently illustrated and cleverly organised to achieve a number of purposes. The first is to provide an essentially practical guide to basic techniques. The second is to help the reader to assemble simple but effective working equipment. The third and perhaps the most important objective is to present a range of innovative procedures that will enable advanced craftsmen to develop their ideas still further. Shining through the whole book is the author's enthusiasm and in his discussion of faceting and the play of light his own considerable artistic and aesthetic capacity becomes clearly evident. The book seems destined to substantially increase the number of lapidaries and will certainly enhance the quality of their work.

S.J. Eggleston

Better Dressmaking

M. McCrirrick

London: Batsford, 1979, £6.50

There are many books on the market today dealing with the theory and practice of dressmaking, pattern construction, lingerie, dress embroidery, etc., etc. All have something to offer to both the student and the experienced dressmaker. Some books specialise in one area such as pattern making or leather wear or lingerie, etc.

This book 'Better Dressmaking' attempts to advise on no less than 20 subjects from pattern making to fabric usage. Now each of these subjects could well do with a book of its own and to attempt to be selective and touch upon a little of each area means that an awful lot has to be left out and the little that is published must be relevant to the title and be of the *very best*.

The author says that the aim of the book is to help the amateur dressmaker to produce better clothes. The clear and excellent information on processes and stitchery is obviously the product of the author's personal experience and is offered up to dressmaker's as 'Better Dressmaking'. Better than what? The home sewers to whom the book is aimed will surely be already aware of the basic accepted methods and alternatives of seaming, pressing, buttonholing and the like and in this sense parts of the book tend to preach to the converted. Young students, however, will no doubt find many things of interest in the variety of subjects touched upon, but the book is so wide ranging that it doesn't stop long enough in any one place for the learner to seriously get to grips with any one subject. It would have been most helpful if a list of publications for further reading could have been included.

The information on toiles, page 26, is far too spartan to have any real value and the choices of samples for the photography plates 1 and 2 leave much to be desired. They certainly cannot be accepted under the heading of '*very best*', the part

dress toile shape on page 27 hardly shows the 'realistic quality' that the author talks about, indeed it ought to come under a heading of '*what not to do*' rather than '*what to do*'.

The chapter on 'Design Decoration' aims to set out the broad principals of garment decoration and the written information is usefully informative. Some of the decorative design examples, however, leave much to be desired. The author states in Part 1, quote: 'Some suggestions in the book will be hotly disputed' — I would agree with that statement and would firmly dispute any suggestion that the example showing the professed, 'planned use of fabric', page 145, photo 54, 'use of checks', has any design or aesthetic value at all.

With all the lovely feminine shapes to choose from — I really cannot see why the dress — page 15, photo 66 — was included in 'Better Dressmaking'. From the design point of view it's a non-runner and, as for practicalities, I just cannot imagine a student or amateur dressmaker cutting, sewing, tiering, pressing and weaving 200 strips of wild silk, not the easiest fabric to work with even for the professional, and producing a successful garment or a well balanced shape.

The decorative design areas in the book fall short of — 'belonging to the application of the beautiful' in accordance with the principles of good taste.

In conclusion the author has attempted to cover a very wide subject area in a small book and, of course, has had to be very selective.

The chapters on practical work, machinery, fabrics, equipment, etc., are well presented (if too brief) and contain a lot of very valuable information. The areas of surface pattern and decorative design work, in my opinion, fail to come up to the expectations of the title 'Better Dressmaking'.

Frederick Stillman

The Technical Change Centre

Sir Michael Swann FRS, Chairman of the Organising Committee, announced the creation of a Technical Change Centre. The Centre will develop a major programme of research on the choice, management and acceptability of technical change relevant to the advancement of the national economy.

The Organising Committee are now seeking a Director, who will help plan the programme of the Centre and decide on a location.

The Technical Change Centre is being established with promised support from the Leverhulme Trust, the Science Research Council and the Social Science Research Council. During the first five years the Trust will contribute (within its terms) £1.5 million, while the Councils will contribute £525,000 each. The Centre is expected to build up to an annual budget of £750,000 of which one third is intended to be attracted in commissioned research from other funding agencies. The Centre will be governed by a Board with an independent Chairman, members from the three main sponsors, from both sides of industry, from government and academic science. There will be about 20 professional and 10 support staff.

The work of the Centre is intended to have practical importance for people in government, industry, the science community and society more generally who have the responsibility of shaping the policies and introducing re-organisation required to deal more effectively with the changes and opportunities arising from technological development and the altering position of the United Kingdom in the world economy.

The Leverhulme Trust believes that in making available such a considerable sum to develop this entirely new institution it will be contributing to an important experiment which will, because of the amalgam of science with other disciplines, be adding a new dimension to the study of policy issues. This will also accord with the Trustees' stated preference to support research aimed at economic development and, in particular, the advancement of the British economy, favouring projects towards the creation of wealth and increased efficiency in the use of resources.

The Science Research Council has a very special interest since it is faced with many allocative decisions in all fields of science and would therefore see the work of the Centre as assisting it in the development of its own policies and priorities. The Social Science Research Council has a more general interest in the development of policy analysis and science policy. All three sponsors recognise the need for more co-operative work between social scientists, who are able to spell out the implications of change and to give guidance as to how it might be most effectively introduced, and the technologists and scientists who are able to assess the potential and feasibility of new technologies.

The Centre will produce analyses and suggest policies which will be independent of, but complementary to those generated by government, industry and other interest groups of various sorts. The programme of work will deal with a variety of policy issues; will monitor policy changes and the implementation of new policies. At the same time it will maintain a continuous overview of changes taking place in society and in the economy at home and abroad which add to the pressure for change and adaptation to technical innovation. Emphasis will be given in the Centre's work to policy issues related to resource use, technological change and scientific development. Much of the work will be at the interface between scientific and technological developments and the application of these developments in industry. A continuing theme will be the way in which the obstacles to the creation and sensible use of wealth can be removed. Therefore technical, economic and social factors will need to be taken into account. As well as technical feasibility, the process of decision making and the formation of expectations which may influence the degree of acceptability of change will need to be studied. The type of issues addressed will include: *energy and material resource use*, the interaction between R & D, supply, demand, conservation, price and social well being is exceedingly complex in relation to both energy and materials: *manufacturing technology*, how it can be advanced in order to produce greater economic growth, the extent to which a substantial domestic capacity in certain basic industries should be maintained are important questions; *adaptation to change*, the extent to which there exist institutions which will encourage and ease the process of innovation; the way in which changes may be planned for so that they are less disruptive and expensive in the social and occupational lives of the community: *trade-off between economic advance and social loss* where questions of pollution, the conservation of natural resources, the need to take advantage of new developments in medical care arise.

The Centre will regularly produce publications; books, articles, papers and reports. It will also, through programmes of seminars and conferences, seek to bring into the Centre many more people with relevant experience and knowledge both to improve its work and to disseminate its results.

Enquiries regarding Centre to: Social Science Research Council, 1 Temple Avenue, London, EC4.

Travel Grant for Lecturers in Design Royal Society of Arts

In addition to the Bursary Awards for promising students of design, the Royal Society of Arts makes a number of awards to practising teachers and designers. These are in the form of travel grants

enabling the winners to pursue some chosen area of research abroad intended to further their development as designers and teachers.

Graham Twemlow Msiad is this year's winner of a £1,000 grant for Lecturers in Design.

He is a graphic designer trained at Exeter College of Art and the Central School of Art and Design and enjoys a high reputation both as designer and illustrator. He has recently joined the Graphic Department of Berkshire College of Art and Design as senior lecturer in charge of Illustration after 6 years as senior lecturer in Graphic Design at the School of Art, South Devon Technical College.

Graham Twemlow's particular interest is in magazine illustration and production, especially that of the U.S.A. over the past twenty-five years. He considers that the quality of magazines such as *Esquire*, *Bazaar* and *Vogue* has been generally under-rated here whilst nevertheless exercising a significant influence on our style of design.

He will use his award to make a comprehensive survey of magazine production and illustration in the U.S.A. He will visit leading designers, illustrators and design schools, and record past and present developments by means of tape recordings and photographic slides.

Upon his return to this country he anticipates having enough material to enable him to prepare a series of programmes on the influence of American graphic art on graphic design world-wide over the last twenty years.

His programmes will be prepared so as to appeal to both student and professional designers. He feels that the importance of the influence of American graphics in Britain is not readily accepted in design education and would like to make a new generation of students aware of this development.

CNAA Approval of Leicester Polytechnic Course Leading to the MA (Art Education)

Opportunities for teachers and lecturers in art and design to study for higher degrees have been increased by the recent CNAA approval of the MA (Art Education) course at the Leicester Polytechnic Centre for Post Graduate Studies in Education. This new Full-time or Part-time course will help to meet the need for those in art and design education to increase their levels of understanding and expertise if art and design is to maintain and extend its present place in education in this country.

The new Leicester course places strong emphasis on the relationship between theory and practice and is designed to cater for teachers with specialist backgrounds in art, design, art history and related fields. As an extension of course work, opportunities are provided for study and experience in relevant art educational situations such as schools, colleges, art and design faculties as well as museums and galleries. The course approaches the study of art

through the practices of artists and designers, critics, historians and aestheticians and takes a critical approach to the theory and practices in art education. Highly relevant to the needs of the present time is the attention given to ways of examining and developing art and design curricula. Research is becoming increasingly important in art education and provision is made in the course for an assessment of current research methods and findings. Each student will be expected to undertake a research project of some substance although provision is made for the award of the Post Graduate Diploma of the CNAA for those students who exceptionally are not able to complete the individual research project.

Teachers interested in the new MA (Art Education), the part-time Post Graduate Diploma (Art Curriculum Studies) or MPhil/PhD Research at Leicester should write direct to the Leicester Polytechnic Centre for Post Graduate Studies, Scraptoft Campus, Scraptoft, Leicester, LE7 9SU.

Courses on Concrete for School Teachers Cement and Concrete Association

The use and understanding of concrete is becoming increasingly important in school craft and science courses. The Cement and Concrete Association is, therefore, again arranging short courses intended specifically for school teachers at its Fulmer Grange residential training centre. *The use of concrete in schools* (21-26 September 1980 and 5-10 April 1981) will introduce the many uses of concrete as a craft material, and *Concrete for science teachers* (2-6 February 1981), will give teachers an understanding of the physical and chemical properties of cement and concrete.

'The use of concrete in schools' is intended for local education authority representatives and teachers with responsibility for introducing or developing work with concrete in schools. The course will provide a basic knowledge of the materials and methods used for making moulds, mixing concrete and imparting surface finishes as well as an opportunity to discuss the educational and organizational implications of using concrete as a craft material in schools.

'Concrete for science teachers' aims to provide local education authority advisors and teachers of science subjects with both an understanding of the physical and chemical properties of cement and concrete and an awareness of the significance of the materials to industry and the community. The course will also involve practical work which could form the basis of study in schools.

Further details and application forms are available from The Registrar, Cement and Concrete Association, Conference and Training Centre, Fulmer Grange, Fulmer, Slough, SL2 4QS.

Industry and Craft, Design and Technology in Schools Schools Council

Industry is unaware of developments in the teaching and examining of craft, design and technology (CDT) in secondary schools, says a Schools Council report. (*Craft, Design and Technology: Links with Industry*, 46pp. Copies are available free of charge from Central Despatch Section, Schools Council, 160 Great Portland Street, London, W1N 6LL.)

Employers do not recognise the part CDT can play in developing the qualities they seek in young applicants and it has yet to gain the same 'academic respect' as mathematics and science.

The difference between traditional craft subjects and CDT, which covers the full process of designing, planning, making and testing, is not always appreciated. The report claims that CDT has a low standing in the eyes of industrialists. 'Even teachers often think of it as being equivalent to metalwork and woodwork', the report adds.

The report, from a working party of the Schools Council's Craft, Applied Science and Technology Committee, is based on interviews with training officers in 54 industrial companies which employ school leavers. They were asked to give details of the qualifications and personal attributes they seek when recruiting school leavers at each of four different levels — operatives, craft apprentices, apprentice technicians, and professional trainees.

Employers are more likely to specify qualifications in English, science and mathematics than CDT subjects for entry at all four levels. 'CDT is often interpreted as a subject of little academic standing, and though helpful, unnecessary as an entry requirement', the report maintains.

Motivation and perseverance are the qualities most highly valued by employers. They need recruits who can work on their own in a safe and responsible manner. The authors of the report believe that it is these qualities which pupils develop through the study of CDT.

The contribution of CDT to general education is also important. The ability to solve practical problems and the understanding of industry and technology which CDT fosters are vital to all pupils, not just those entering technical careers.

The report urges both employers and the further education sector to take more note of successful completion of CDT courses at school.

The need for closer collaboration between schools and industry is stressed so that employers may learn of the aims and practice of CDT and its relevance to their requirements. The report comments that 'when they had been made aware of what CDT is doing, the training officers interviewed were prepared to applaud this kind of activity'.

A number of local and national schemes linking education and industry are outlined in the report. In Hillingdon, for example, a group representing teachers, employers, trade unions, further education

and the local careers office meets regularly to discuss current developments in CDT in schools and technological advance in local industry. Similar schemes are in operation in Burton upon Trent and the Ashfield area of Nottinghamshire.

German Council of Design

Two IED Members were 'profiled' in the German publication 'Design Report' last year — Bruce Archer in 7/75 and Bill Bond in 11/75. Dr. L. Bruce Archer is Professor of Design Research at the Royal College of Art, London, and William T.F. Bond is Engineering Director of Queen Mary's Hospital for Children, Carshalton.

'Design Report' is issued (in German) free of charge by the Rat für Formgebung (Council of Design) which is a government-supported institution promoting and actively furthering the idea of good design, both in industry and the public. Its legal character is that of a foundation under the patronage of the Federal Minister of Economics of the Federal Republic of Germany (FRG). It is a centre of information with limited exhibition and display activities.

For designers and persons interested in design, the Council has (a) a reference library and about 4000 volumes, (b) over 140 international design periodicals, (c) an archive with about 40,000 black and white photographs, reaching back to the early beginnings of design, (d) a quarterly literature reference service (in German), containing abstracts of noteworthy contributions of international design periodicals and important book publications. Parallel to this service, the Rat für Formgebung contributes to a Design Bibliography in English edited and issued by CCI, Paris. *

Another important activity of the Council is the organisation and realisation of the annual Bundespreis 'Gute Form' (the Federal Award for Good Design), which is the sole Government supported design award scheme of the FRG. The awards, initiated and presented by the Federal Minister of Economics, are divided into an honorary distinction for industrial products and a monetary prize for entries by design students.

The focus of this annual event changes from year to year, and award topics in recent years have been: 'For the Child' (1971); 'Lighting at Home and at the Work Station' (1972); 'Basic Requirements for Living' (1973); 'Bicycles and their Accessories' (1974); 'Handles and Scales: Tools and Measuring Instruments' (1975). The competition is open to all products available on the German market which explains the many products from abroad that have won awards.

* This abstract service is available through the ICSID Secretariat, 45 Avenue Legrand, 1050 Brussels, Belgium, at 800 FB.

The Rat für Formgebung now intends to expand its activities in the field of professional training through seminars and conferences, in which industrialised building, urban planning and visual communication will also be included.

Vitreous Enamel Film

The Vitreous Enamel Development Council has recently released a new 18 minute film which could be of relevance to students in Design, Craft and Technology Departments and provide a useful visual aid for course work.

The new film — 'Vitreous Enamel: A Remarkable Surface Finish for Metals' tells the story of vitreous enamel and its wide range of applications in the world today. In today's energy conscious society, vitreous enamel has the advantage of not being derived from oil. It combines the characteristics of durability and resistance to heat and abrasion with a high quality finish.

Enamelling has been around long enough to be taken for granted, particularly in the consumer durable field. But this film illustrates a variety of modern enamels and a highly developed modern technology for their application — from pots, pans and baths to large industrial products and decorative components in architectural design.

The film is available on a free loan short term basis from the Viscom Audio Visual Library, Parkhall Road Trading Estate, London, SE21 8EL.

Statement of Principals Concerning Education in Craft, Design and Technology The Confederation of Design and Technology Associations

The span of human abilities is very wide, and the development of our civilisation and our culture has depended and still depends upon the exercise of many arts and many skills by men and women.

In this country, however, the development of these arts and skills through education is not well balanced. Throughout our education system there is a strong emphasis on literature, history, science and mathematics, but there is too little emphasis on the development of the arts and skills involved in designing, making and doing.

There is a fundamental flaw in our system of social values whereby high esteem is accorded to those skilled at expressing themselves verbally and in marshalling arguments, while much less esteem is accorded to those who express themselves through designing and making, through co-ordinated effort of mind, of heart, and of hand.

There is a pervasive misconception that the useful arts of manufacture are derivatives of science,

and that as such they are worthy of less dignity and respect than science itself. As a result, the education of engineers is rooted too strongly in the teaching of science, and engineering has regrettably come to be regarded as a down-market form of science rather than as a culture in its own right.

These attitudes have a particularly corrosive and undermining effect in a nation which is dependent upon the useful arts of manufacture for its means of earning its living amongst the nations of the world.

We who are involved in various aspects of education in craft, design and technology wish to assert the following:—

1. That the process of designing and making are fundamental amongst the many arts and skills that make up the span of human abilities.
2. That, at the primary level, designing and making are every bit as important as reading, writing and arithmetic.
3. That, at the advanced level, the activity of designing and making is every bit as important as literature, history, mathematics and science.
4. That designing and making are valid, indeed indispensable forms of education.
5. That, too often in education, contrived situations are presented to pupils to ensure that problems:
 - a) can be solved in a limited time;
 - b) can be tackled by each individual;
 - c) have a pre-determined solution;
 - d) can be solved using only the information given.

These are highly artificial circumstances bearing little relation to real life. Designing and making activities introduce young people to the notions that there are different solutions to a problem, that some of them are better than others; that they can co-operate in groups to seek solutions; that all the necessary information may not be at hand and that some may have to be discovered and some discarded.

6. That there is a need throughout the education service for full recognition of these fundamental points so that the ability to design and make will be developed along with other basic human arts and skills.
7. That, in order to achieve these aims, we believe that in every school, every year, every child should be actively engaged in the experiences of designing and making.

Comments on this statement may be made to the General Secretary: K. Jennings, 9 Salcey Rise, Piddington, Northampton.

Invitation to Working Parties Art and the Built Environment

The Schools Council will fund a new project for two years from September 1980 to develop a critical study of the built environment.

The aims of this project are to:—

extend the work of the Schools Council Project 'Art and the Built Environment' to the 11-16 age group; and to develop a nationwide network of Working Parties, involving teachers, architects and planners in curriculum development.

Thus the Schools Council recognises the relevance of the ABE project to a wider age range, and we now plan to include primary and middle school teachers in the research. We are anxious to find out the type and range of work which might be appropriate, and to determine the relevance of particular studies for the different age groups. We are concerned that there should be some sense of progression and development for both teachers and children.

For that reason, teachers in primary, middle and secondary schools are asked to initiate and report on studies which seek to develop environmental perception and promote the development of discriminatory and critical skills in relation to an appraisal of the built environment (see aims of the 'Art and the Built Environment' Project.)

The most useful way of operating would be for groups of teachers to form Working Parties, where they can meet with colleagues to plan and discuss the work. Architects and planners can also be invited to contribute, possibly advise on the scope and content of studies, but of course, teachers must decide on the best ways of working.

We would be pleased if you would agree to contribute to this research. For further information, please contact Eileen Adams at the Design Education Unit, Royal College of Art, Kensington Gore, London, SW7 2EU.

International Competition '81 **Women in Design**

Women In Design International is holding its first international design competition to recognise the work and achievement of outstanding women in all fields of design. Selected designers will be awarded publication in the Women In Design International Compendium, an illustrated review and source book.

Endorsed by the National Endowment for the Arts, the Women in Design International competition is open to professional and student women both nationally and internationally. Work may be entered in the following categories: graphic design, illustration, photography, industrial design, fashion design, fiber art, textile design (printed and woven fabrics), theatrical design (costume and sets), environmental design (planning, architecture, landscape, interior), sculpture, painting, silkscreen, etching, lithography, jewellery design, ceramics, and an open category for miscellaneous.

Entries are to be submitted on 35 mm slides, with a limit of 12 slides per category. The competition will be juried by a panel of internationally recognised designers, educators, and editors, including: Angela

Danadjieva, Architect, Jann Church, Graphic Designer, Margo Grant, Interior Designer/Architect, Inger McCabe Elliott, Textile Designer, and Arline Fisch, Goldsmith.

There will be a maximum entry fee of \$40; entries can be made in more than one category for an additional fee. Members of Women In Design International or local Women in Design chapters will receive a reduction in these fees.

The deadline for entries is March 31, 1981. For entry forms, write to: Call for Entries, WID International, 530 Howard Street, Second Floor, San Francisco, California 94105. Attn: Rebecca Covalt.

Career Service Film Aimed at Parents **Department of Employment**

A new Careers Service film about the long term process of helping teenagers make the right career choice has been produced by the Department of Employment.

Aimed at parents, 'The Long Term' features the hopes, anxieties and problems of children as they make the difficult transition from school to work — and it is hoped, a career. Through such things as talks with school-leaving children involving their parents, interviews and industrial visits the film illustrates how the Careers Service provides a vital bridge between school and employment.

Castrol Education Division

Castrol Limited have launched the *Castrol Education Division* with the object of playing an important part in providing schools with educational aids which can help not only in classes connected with Transport, Motor Engineering and Metalwork, but also with general studies and recreational activities like school outings and motoring clubs.

The Castrol Educational Division will offer a range of educational resources: texts and audio-visual teaching aids, and motor car and motor cycle manuals at special Educational Discounts.

One of the most important features of our service is the Castrol Schools Programme, 'Learning About Cars' — described in the new *free* termly Newsletter.

The Newsletter will act as a forum for teachers all over Britain who are interested in cars, engines and transport — and this will lead to an interchange of real, practical knowledge combined with plenty of excitement and enthusiasm. Copies are available from: Castrol Educational Division, Department CB, Blackjack Street, Cirencester, Glos., GL7 2BZ.