

## Review Section

### Landscape and Buildings by K. Lindley

*Oxford: Pergamon £1.60 hard cover; £1.05 soft cover*

In a little over fifty pages Kenneth Lindley presents a clear and concise summary of most of the factors which affect the design and planning of the built environment.

The book is divided into two parts, the first dealing with the layout of towns, and the second with visual relationships.

The reader is introduced to the complexity of layout design; the compromise between individual freedom and communal welfare, the need to consider everyone rather than the privileged few, the problems of producing an efficient whole while concentrating on the parts. Planning has only recently been viewed as a team activity involving politicians, engineers, architects and others, and because of this the author hopefully predicts better results for the future.

Within the space limitations of this very short book some key factors affecting layout are chosen and discussed and as each factor is itself a subject for a separate thesis, the discussions are left open ended with a half dozen or so suggestions for study projects. The factors considered are theories and ideals, geometric planning, results of non-planning, influence of communications, and location of industry.

The second half stresses the importance of the visual characteristics of the urban environment and very briefly, the rural environment, in terms which would be familiar to any architect, but which could easily be played down by the social or economic planner.

If one particular lesson is taught, it is that buildings should not be considered as individual items, whether they are new buildings or old buildings 'of architectural merit'. Instead they should always be treated as part of a larger group which the urban dweller responds to. The discussion is developed under the following headings; repetition, keeping in keeping, planned communities (specific groupings such as the monastery or college), and relative scale. Several examples are quoted to demonstrate the characteristics of success and failure, and further thought is stimulated by short lists of study projects.

All the illustrations have been chosen carefully and are relevant to the argument, although the photographic quality is often poor. They are most effective when given a full page, rather than interspersed with the text where their small size conflicts with the large amount of important detail. The sketches and reproductions of old prints are more successful in this respect.

A more serious failure of a book which attempts to cover such a large subject is the absence of a bibliography. Even a short one would assist in getting study projects off the ground.

The subject is handled in a rigorous and intellectual manner which demands an existing knowledge or a positive interest in the subject. It is not an introduction in spite of its length, and could well be a useful revision summary for degree students in architecture or planning.

However it would serve as an excellent book for teachers wishing to guide a sixth form group study project on the environment. The breadth of approach so necessary for

reaching an understanding of the problems of urban living is probably best tackled in the schools, before the narrower thinking, which is part of specialist training, can begin to dominate.

B.T. Keay

### **Secondary School Art, John Portchmouth**

*London: Studio Vista, £2.75*

Secondary School Art is probably the most difficult kind of book for an author to write and survive. The aim is deceptively simple – to produce a practical guide with which the art teacher can better understand his pupils, develop curricular which encourage them and inspire them and create a working environment that facilitates this. Yet such an aim all too easily leads to a series of tips for teachers that are either so general as to be naive or so prescriptive as to be positively dangerous to the development of the subject.

Portchmouth largely avoids these perils and succeeds in producing a valuable and informative guide in a style that is neither pretentious or condescending. This is not to say that all naivete is eliminated – for example ‘A very adaptable unit is the trestle table (a solid flat top on folding or fixed trestles). This is strong, has a large surface and is easily taken down by two students’ or ‘Experienced teachers know only too well the joys of a really large, well-sited sink’.

There is however much that is of real merit in the book. In particular the author is good on the problem that all secondary school art teachers face – the transmutation of the spontaneous primary school child into the awkward inhibited and often unproductive adolescent. Many experienced teachers will welcome the initiatives suggested here which open up possibilities in an attractively non-prescriptive way alerting the teacher to explore the feelings and attitudes of his students. There are worthwhile ideas in the section on work springing from other areas of the curriculum, though the writer is still a little way off a really fruitful interrelation with other subjects – seeing them as sources rather than partners in his work. The section on assessment will also offer useful assistance to many teachers though again it is a pity that the writer is not fully in touch with new arrangements for assessment of the design subjects being introduced in both C.S.E. and G.C.E. examinations – arrangements that have much in common with practice in the Colleges of Art.

In short the book achieves an uneven success but certainly avoids the more obvious pitfalls. It is immensely helped by good, frequent illustrations. In a perfect world it would be unnecessary – every beginning teacher would have already reached this stage on his initial course. But in our present arrangements there will be many who can be hugely assisted by it.

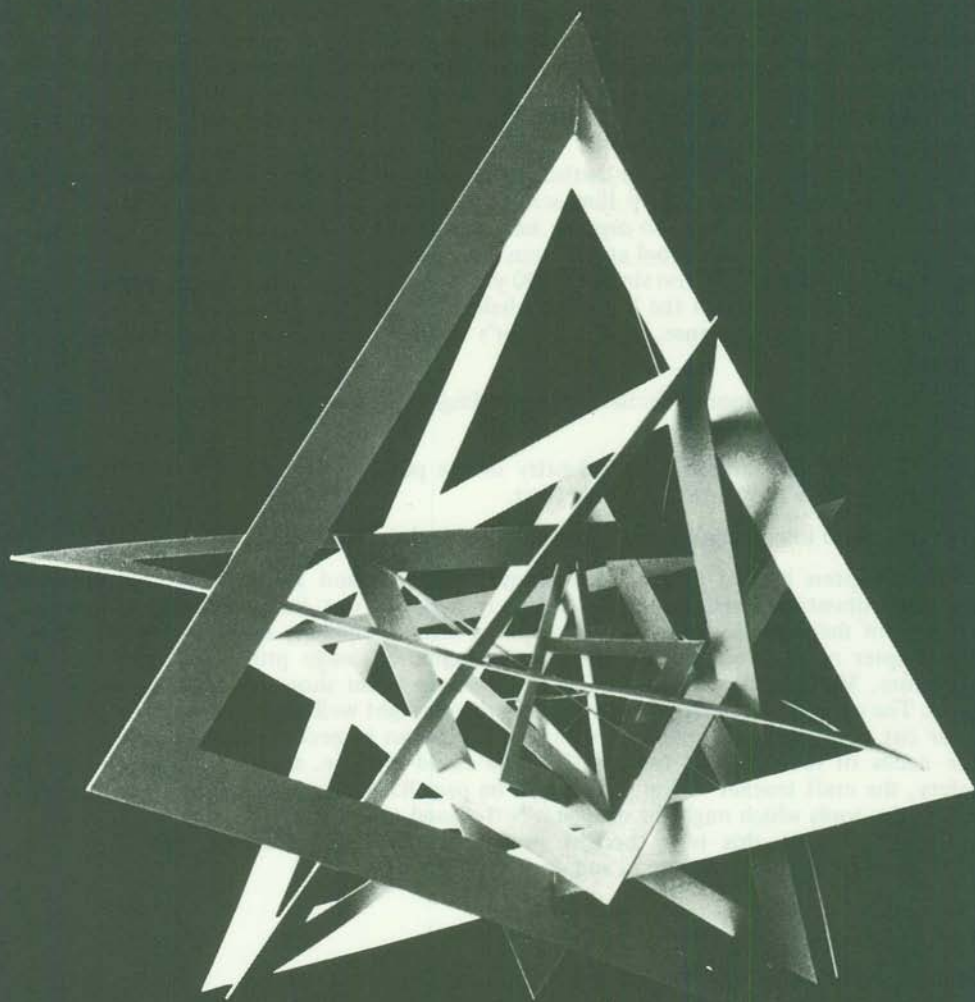
S.J. Eggleston

### **Design and Craft in Education F. Zanker**

*Leicester: Dryad, £2.50*

The primary objective of this book is to give teachers and students a better understanding of the objectives of “design and craft education” and broadly speaking it does this well.





from The Art of Papercraft by H. Ogawa published by Batsford £3.50

Zanker advocates education through design and it was a very shrewd move to persuade that archtypal advocate of the problem solving situation, Sir Barnes Wallace, to write the foreword. Sir Barne's early education was greatly influenced by Armstrong's Heuristic Method, the success of which depended not only on encouraging pupils to work out selected problems and so discover for themselves, but also on their being asked the right questions. A good answer does rather depend on the initial question and Zanker's book is about asking the right question in order to achieve the objectives of design and craft education.

The book is well set out and both usefully and attractively illustrated. One cannot help feeling, however, that the author owes much to the thinking that has inspired the School's Council Research and Development Project based at Keele, but this perhaps is a question of like minds thinking alike.

In outlining his objectives the author rightly points out that the professional worker values intellectual skills to help him achieve advancement whilst practical skills would seem to be less rewarding. To suggest, however, that the dichotomy between academic and practical subjects in school stems from the attitudes developed during the training of teachers is perhaps a little too simple. 3000 years ago an Egyptian courtier advised his son to seek his future through the knowledge held in books; the attitude is not new. What is new, in the historical sense, is the author's definition of the aims of modern craft education:

- (a) the need for a more effective understanding of the world of science and technology as part of our heritage.
- (b) the need for the individual identity of the person and his or her contribution to society in ability, attitudes and effort.
- (c) the need to communicate ideas and understand the environment.

The chapters headed Design Technology, Definition and Thematic Project are good and well illustrated, the photographs clearly bringing out the underlying intellectual element of the work involved and the scope for inter-disciplinary activity. Equally neatly, the chapter on problem solving identifies the crux of design principles whilst Column Structure, Mathematical Construction and Natural Form show the scope available for ideas. The examples suggested in the RSLA Project might well appeal to teachers who like clear cut and readily definable problems. The caravan project could well be adapted to the needs of field studies. Incidentally, one could criticise, simply on the grounds of safety, the craft teacher in the photograph on page 85 who is seen wearing sandals whilst using edge tools which might be dropped. Not a good example!

On the whole this is a thought provoking book and a sound vehicle for the contemporary approach to design and craft education.

A.N. Glover

### **American Shakers and their Furniture J.G. Shea**

*London: Van Nostrand, Reinhold. £4.25*

An important and well-known characteristic of design is the way in which organisations and groups express their beliefs and ideology in three dimensional form.



From the monumental bankers' head office to the ultra contemporary airline lounge the message of the architecture is unmistakable. Often the message is carried through into the interior design and furniture but by this time it has usually become diffused – it is certainly far less easy to characterise bankers' furniture than it is to characterise their buildings.

For distinctive styles of furniture that are used to express belief it is necessary to turn to the ideological or religious bodies. The characteristic furnishing of a Quaker meeting room or the striking fittings of a Rudolph Steiner school are well-known. The American Shakers a North American sect with a concern for rural industry are another. In this volume Shea attempts to analyse the distinctive furniture of this fast disappearing group. The task is important; there has been all too little study of such phenomena by designers. Indeed what understanding we have of these things comes from a small group of architectural writers and an even smaller group of sociologists.

At first glance the book appears to have great promise. It is beautifully bound, handsomely illustrated and well designed. The history of the Shaker sect is briefly but well researched and the account of Shaker design is detailed and comprehensive. We are given minute details of furniture construction and finish. But after about fifty pages the book becomes much more of a museum catalogue which in a real sense it is as most of the pieces are from the Shaker museum at Old Chatham. But from page 100 onwards the book reveals its central purpose – to provide measured drawings of Shaker furniture so that they may be reproduced by readers. The drawings are accompanied by construction guides and details of assembly. Though the author retains a degree of integrity in his technics and materials – plywood is not recommended – there are disturbing moments in which the use of a "modified kit" is discussed.

The dust jacket reveals all – hand made Shaker furniture is "in" in North America and a demand for do-it-yourself guidance is strong. There is little doubt that Shea's book is more authentic and even purer than most of the other do-it-yourself literature but regrettably it still falls short of the analysis of the links between ideology and furniture. This important task remains to be undertaken; there is no doubt this will prove to be a fascinating and illuminating exercise.

S. J. Eggleston

### **The Book of Crafts H. Pluckrose (ed.)**

*London: Evans £2.50*

Before I had had an opportunity even to glance through this book my schoolboy son announced that this was a good book. With such recommendation it seemed that the editor must have reached his target successfully.

The Book of Crafts is indeed a good book, well indexed, covering as it does some nineteen crafts in eleven different materials. It would be wrong to believe that each chapter dealing with a different craft is a comprehensive treatise in itself. On the contrary, just enough information is given to arouse interest in a new craft and sufficient guidance to ensure initial success. An appetiser, in fact.

The excellent bibliography should provide an adequate source of additional reading, while the list of materials, suppliers and useful addresses will obviously prove very useful to any teacher starting craft courses or moving to a new area without established local sources of supply. Teachers in Canada and Australia have not been ignored, either! As the

editor so rightly points out, the book is a handy reference for all who feel that crafts have a vital part to play in our own lives and of those with whom we work. Whilst the book is not essentially for schools I feel that it is very probable that the bulk of sales will be made in this sphere.

The crafts dealt with include bookbinding, copper, enamelling, improvised dolls, musical instrument making, gem-cutting and polishing and various other crafts likely to be found of interest in schools and to parents of young children. Most chapters are dealt with rather well if somewhat briefly. I felt that the Decimalisation Board might be even more shaken than I was by the reference in chapter one to 1.7/8 m.m.! Imperial measurements in other chapters also need revising. In the section headed "Materials" foils seem to have had a rather cursory treatment and the chapter on plastics might well have been expanded to some advantage. The chapter on wood did somewhat less than justice to chipboards. Basic sewing is dealt with very fully, but fabric collage was skipped over. Copper enamelling and fabric printing were given adequate coverage, but gem-cutting and polishing, an area of expanding popularity, is dismissed, with photographs, in three pages. Modern embroidery and print making are given very full coverage, as are puppets, masks and model theatres, which should please many people in schools and also hard-pressed mothers of younger children during school holidays. Sculptures in various media has some useful ideas to offer, particularly in the use of plastics. Spinning and weaving, tie and dye are given reasonable treatment, too.

To conclude, this book should find a welcome place on the bookshelves of a school craftroom, especially where children in the 7-14 year age group are concerned, but there are plenty of pickings for the interested adults.

A.N. Glover

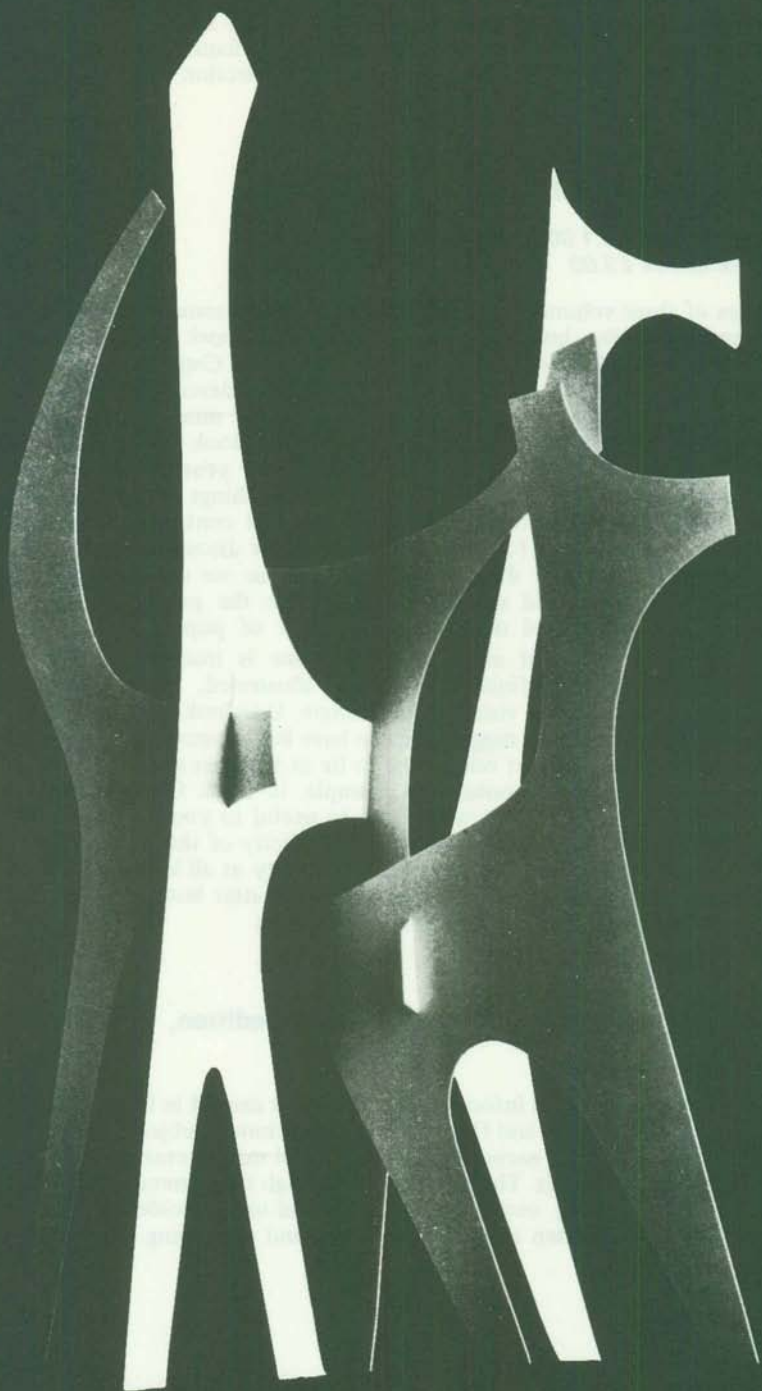
### **Creative Design Metalwork, R. Sandham, F.R. Willmore & K. Smith**

*London: Arnold, £0.60*

This, according to the authors, is a guide-book to design and practice in the semi-precious metals and adopts a method of guided discovery. The book begins with 5 pages (approximately A4 size) of fairly small print setting out in some detail the materials, equipment, and processes, required to produce the designs that follow. These are 25 "projects" of graded complexity, ranging from a one-piece unsoldered napkin ring, through spoons, boxes, and jugs, to candlesticks and applied decorative processes. In each project some fairly detailed construction notes are given and some quite advanced workshop skills are assumed; how odd, therefore, to find elementary homework questions requiring sketches of tools and processes which could simply be copied from the book itself.

The actual designs, however, are open to infinite interpretation although, by contrast with the construction notes, surprisingly little guidance is given. In designing a milk jug, for example (project 18), there is a detailed discussion of capacity in relation to purpose, but no suggestion that spout shape may be critical in producing a clean pouring action without the liquid trickling down the jug either before or after decanting; practical tests are here called for and possibly a qualitative discussion of surface tension by the teacher and his student. Other major design problems are concealed in the drawings and sketched construction hints — spoons and jug-handles, for example, are shown with sharp edges and square corners, and there is only the faintest hint that handle shape is related to hand shape, muscle force, and torque at the finger and wrist joints.





from The Art of Papercraft by H. Ogawa published by Batsford £3.50

In conclusion, then, this is a book of ideas both for the Metalwork teacher and his more advanced students; the construction notes should enable the student to work relatively unaided, but a perceptive teacher must be at hand during the design stage of each project in order to guide the student through the selection and evaluation of possible solutions in terms of physical, as well as visual, criteria.

M. Sayer

### **Creative Form in Metal J.T. Fisher & C. Dinning**

*London: MacMillan Vol. 1 90p; Vol. 2 70p;  
Teacher's Handbook £2.00*

This series of three volumes has similar objectives and a somewhat over-lapping format with the Bond and Fisher books *Creative Form in Woodwork* published by McGraw Hill in 1970 (reviewed in *Studies in Design Education and Craft* vol. 3 No.1) Again the volumes provide a useful collection of factors to be considered during the design process in metal working and offer a useful bridge between the more traditional skills of tool manipulation and the intellectual activities of designing. Book One deals with line, shape, colour and texture and is written with children from 9 years of age upwards in mind. Solutions to problems of fabrication, joining and finishings are suggested. Book Two begins with a fuller consideration of beaten forms and continues to consider etching, machine forms, cast and spun forms and finishes with a discussion of structure. Though techniques are not presented their application and use are considered in some detail. The Teachers' book is related section by section to the pupils' books and contains suggestions for expanding and developing the work of pupils.

Overall the work is useful and helpful yet one is troubled by the occasionally inconsistent quality of the finished products illustrated. Though structurally and functionally sound several are visually unfortunate. One looks anxiously for the reason why a series of basically sound suggestions can have led to uncertain results. It is difficult to offer a single explanation but one seems to lie in the over simplified design brief that occurs at times in the pupils books. For example, in Book One the pupil is asked to "design and make a plastic object which will be useful to you or somebody at home". Not only is this insufficient; it also suggests a simplicity of the design process that it is misleading. Designing is a complex and detailed activity at all levels - including the brief. If the process is only partially undertaken then, no matter how good the parts are, the success of the finished product must at best be uncertain.

S. J. Eggleston

### **Metalcraft theory and practice, second (metric) edition, J.R. Bedford**

*London: John Murray, £0.75*

A textbook of consolidated information, much of it carried in large clear diagrams and illustrations, suitable for CSE and O-level classes in technical subjects. The presentation is traditional, beginning with an account of iron and steel manufacture and the properties of ferrous and non-ferrous metals. Then we are led through the common workshop processes - measuring and marking out, the use of hand-tools, soldering and sheet-metal techniques; forgework, beaten metalwork, casting and machining. In each section there



are clear self-explanatory drawings and sketches, plus a minimum of concentrated background reading at the required level. Metrication has been introduced in accordance with British Standards and there are tables of drill sizes and screw threads. A section of homework questions (mostly taken from examination papers) completes the book.

This is a thoroughly practical class text for a course of workshop instruction, although a good few questions are left unanswered, why, for example, is there apparently only one correct way to use a spanner or one correct shape for a screwdriver tip (page 39)? The book, of course, does not replace a teacher, but contains reminders of what the teacher said or did; it could perhaps also be useful in situations where pupils learn new techniques as required in the course of original project work, the teacher being first asked for a demonstration of the desired process.

Although, in his preface, the author hopes that the book will help to develop an understanding of technology, there is little encouragement to apply the methods of design or evaluation central to this discipline; in the main the text is preoccupied with what the author calls "the great traditions of the craft". Great traditions should be able to stand critical analysis and evaluation in the face of new techniques.

M. Sayer

### **Metalwork Projects, second (metric) edition, J.R. Bedford**

*London: John Murray, £0.75*

A curious document offering, at first glance, instructions for manufacturing those pseudo wrought-iron artefacts, which still turn up at country auctions and linger at the back of junk-shops, from the stockbrokers' mock-tudor cottages of the 1930s. On close inspection, however, there are useful things as well — such as a set of tools, including a universal caliper with a curious touch of Strawberry Hill gothic about it, the process for casting a school sports trophy and for making a shooting stick. These, however, are exceptional items — the majority of the 60-odd articles for which manufacturing instructions are given do seem to have an air of archaic impracticality about them: does anyone without servants, for example, still use a fabricated nickel-silver jam jar lid? Or a dinner gong? And what is the virtue of a fluted bowl when a hemispherical one has a greater capacity for the same surface area, is easier to clean, and less effort to make? One feels that with many of these "projects" the magnitude of effort required is expected to justify a product of dubious usefulness and small visual appeal — stoical approach to craft teaching which, one would think, does not lead to an appreciation of the efficient use of either materials or energy resources.

The most worrying thing, though, is the use of "project" in the title. In recent years we have come to understand a project, whether in school or industry, to involve some element of original thinking, design, and evaluation. A statement like "cut off four 180mm lengths of 12 x 5mm strip and drill to the dimensions given below" (page 82) leaves little scope for imagination. As a cookery book for metalwork teachers, this volume doubtless has its value in the number of exercises in advanced skills although one wonders, looking at the illustrations of bent-iron brackets that would not bear serious stress-analysis or the mild-steel chandelier with palpable wiring problems whether such skills are really worth conserving in isolation from the creative artistry now becoming commonplace in school technical departments.

M. Sayer

## Making Wooden Toys, J. Fletcher

London: Batsford, £1.80

Prepared by a 'consultant materials and design engineer' this splendidly produced book illustrated by excellent photographs is frankly disappointing. Wood is a traditional material for toymaking which is unrivalled for its durability, aesthetic appeal under transparent finish and tactile pleasantness. It offers, moreover, unlimited scope for imaginative use and is a natural material which, in this field at least, has largely resisted supersedure by the ubiquitous plastics. Not surprisingly therefore, there is a considerable literature and wooden toys feature frequently in do-it-yourself and craft magazines. Sadly this volume offers little more than a collection of well-trying favourites without any special distinguishing merit either in design or imaginative use of the medium. The projects comprise a clock, blocks, jig-saw puzzles, see-saw, easel, posting box, humblypeg (a used car tyre sandwiched between two discs of plywood and mounted on three castors), a horse box, creative construction (slotted panels and boxes), scales, wheelbarrow, cot, roadster (flat trolley), play cart, tool box and child's woodwork bench.

With the possible exception of the horse box (which in reality is a horse *trailer*) none of these is particularly inspired or original, and one or two are quite poorly designed. For example, the play cart (a timeless favourite with every child) bears scant resemblance to the accompanying photograph since there is no provision for steering, as if it were intended to be pulled only in a straight line, or to run on rails. The axles run through holes in 12mm plywood which would be unlikely to resist wear. Likewise the bench, designed to fold when not in use, differs from its photograph, and without the apron pieces there shown would inevitably lack essential rigidity. Other designs differ from their photographs, and the anticipated fundamental principles of engineering design and sound woodworking practice are sadly missing.

Both general and individual instructions are included, but the latter are not always easy to follow. There is a great deal written about clamps (cramps?) and clamping (cramping?) but nowhere are the various kinds of clamp and their use illustrated. It is rather odd to find old fashioned casein glue advised, particularly when it is confused with a propriety brand of one-shot synthetic resin which would be far more suitable. The recommended joints are very much in the D.I.Y. vein, seemingly simple but intrinsically weak unless expertly cut. They include glued butt joints (requiring extreme accuracy if they are to be effective) which may be strengthened by pins or dowels (but which could be strengthened even more by dovetailing the pins or dowels), and tongue and groove, or combed, corner joints. Both the latter are, of course, essentially designed to be cut by machine and are difficult and tedious to cut by hand. The dovetail joint, which is stronger than either and easier to cut is dismissed as "largely redundant except where appearance is important or where it is desired to exercise one's craftsmanship."

The quality of the drawings, mainly in exploded isometric projection, is good, although the not-so-young may find the dimensions in millimetres disconcerting when trying to gauge the general size of the individual projects. Since this book is aimed at the American as well as the British market, it may have been useful to have included imperial equivalents in brackets. Conversion graphs at the end of the book seem an inefficient substitute, but the list of suppliers of materials both in the U.K. and the U.S.A. should prove a welcome appendix.

*Making Wooden Toys* may be unlikely to find a place on the reference shelf of the discriminating craft teacher, but may well appeal to the amateur woodworker who is



unable to adapt to his own resources the well designed and imaginative wooden toys increasingly to be seen in the better toy shops.

Leslie Deem

### **Soft Toys, Delphine Davidson**

*London: Batsford, £1.50*

This finely printed and amusingly illustrated book is Delphine Davidson's second, and those acquainted with her first (*Introducing Soft Toy Making*) will welcome this companion volume. It is by no means a supplement and is remarkably self-contained, with general and individual instructions, squared patterns, a useful bibliography and a comprehensive list of suppliers of materials. The designs themselves are enchanting examples of contemporary soft toys and include such unusual creatures as a giraffe, a hedgehog, an otter, an owl, and a hippopotamus (which has a beguiling smile and a charm all its own). For the more ambitious there is a delightful hobby horse, and large pouffes in the form of a horse, a highland cow and a hen.

The well drawn patterns and easy to follow instructions will guide novice and expert alike. Special thought has been given both to the time required to make the toys and economy in materials, many of which are the scraps and remnants which accumulate in most homes or which may be purchased quite cheaply. In the primary, middle or secondary school craft room this will prove to be a seminal sourcebook with a wealth of original ideas and techniques.

Leslie Deem

### **Enjoying Dressmaking, Jennifer Stuart**

*London: G. Bell, £1.10*

This book has been written for dressmakers of all ages, to encourage the best use of their sewing time and of the ever-increasing opportunities to produce exciting, economical and individual clothes.

It includes simple instructions on choosing paper patterns, materials, equipment and pressing techniques. The book is arranged in seven stages classified according to age group for which the garments are to be made, and increasing in complexity as the book proceeds. The early chapters would be suitable for the young Secondary school girl, or the beginner to dressmaking. Suggestions in the later chapters are for those who have done some dressmaking. Suggestions in the later chapters are for those who have done some dressmaking and want to be more experimental, and obtain a more professional finish. The suggestions given are practical and useful, and the one criticism which can be made is that the author has tried to do far too much in so small a book. The illustrations however are good, and the text lively and easily read. This could be a useful extra book to have in the library of a secondary school.

Violet M. Endacott

## **Rugmaking, Joan Droop**

*London: G. Bell, £1.20*

Rugmaking is an attractive craft which gives excellent opportunities for experiments in both design and colour.

This Bell Handbook introduces the art to beginners and would help those with some experience to widen their range and improve their technique. Clear instructions are given for needlemade and woven rugs, and the text is supported by clear detailed diagrams to make the working of the stitches simple. This little book deals with techniques, colour and design, dying with synthetic dyes, simple rug weaving, finishing a needlemade rug, and also contains historical notes, a bibliography, and lists of suppliers. It would be a useful reference book for the library of secondary schools and Colleges of Education.

Violet M. Endacott

## **Netmaking for All, Charles Holdgate**

*London: Mills & Boon, £2.10*

The first impressions one gains on looking at this book, are those of clear, informative drawings well supported by excellent notes. On deeper reading these early impressions are quickly verified, the author has introduced a new and intriguing addition to craftwork. The drawings themselves are so compelling that in no time at all the reader is searching for a piece of string in order to practice the basic holds and knots.

The basic stages and patterns are more than adequately covered in the first three chapters. From these basic beginnings the author leads the reader into the intricacies of more useful articles. Initially the articles are simple, such as carrying bags of various patterns, but later the more complex example of a string hammock is introduced. The final chapters of the book give the reader details and information about knots, neater finishing and finally design hints. Individual design is probably quite limited but the person practising netmaking could certainly derive much pleasure from the craft.

This is the first book on this subject that I have read. I found it to be quite absorbing and I am sure that Charles Holdgate's book will find a place on many library shelves, and soon young and old alike will find themselves involved in net making.

E. James

## **Art and Craft Today, Henry Pluckrose (ed.)**

*London: Evans, £2.50*

This large volume is devoted to a selection of excerpts from *Art and Craft Education*. It is useful in that it encourages the reader to take a further look at this wide ranging journal and to realise that it contains much that is of interest to a wide range of teachers. Though as in the journal itself, there is a tendency to offer ideas for the unimaginative it is clear that many of the contributions selected for this volume could provide a stimulus to teachers and children at a somewhat higher level. It is by no means a book to be ignored.


S.J. Eggleston



## Books Received

Inclusion in this list does not preclude subsequent review

LINDSAY, Zaidee	<i>Art and the Handicapped Child</i>	Studio Vista	£2.50
RIESER, D.	<i>Art and Science</i>	Studio Vista	£1.90 (H.B.) 95p(S.B.)
KAMPMANN, L.,	Clay Modelling	B.T. Batsford	£1.50
HALEY, Ivy	<i>Creative Collage</i>	B.T. Batsford	£1.90
SKINNER, M.K.	<i>How to Make Rubbings</i>	Studio Vista	£1.05
CHICKEN, Betty	<i>Introducing Design in Embroidery</i>	B.T. Batsford	£1.90
IVES, Suzy	<i>Making Felt Toys and Glove Puppets</i>	B.T. Batsford	£1.50
SNOOK, Barbara	<i>Making Masks</i>	B.T. Batsford	£1.20
THOMAS, G.H.	<i>Metalwork Technology (Metric Edition)</i>	J. Murray	£2.60
WOODS, Pamela	<i>Paper Flower Decorations</i>	Studio Vista	£2.50
MEILACH, Dona Z	<i>Papier-mache Artistry</i>	G. Allen & Unwin	£4.25
DAWSON, R.	<i>Practical Carving</i>	Studio Vista	£2.40
HUTTON, Helen	<i>Practical Gemstone Craft</i>	Studio Vista	£2.60
THOM, Margaret	<i>Smocking in Embroidery</i>	B.T. Batsford	£1.50
WELLS, Kenneth	<i>Step by Step Metalwork</i>	Evans Brothers	80p
OGAWA, H.	<i>The Art of Papercraft</i>	B.T. Batsford	£3.50
FLITMAN, M.	<i>Upholstering</i>	B.T. Batsford	£1.90
PICKERING, J.M.	<i>Visual Education in the Primary School</i>	B.T. Batsford	£1.60



**DESIGN  
AND  
CRAFT  
IN  
EDUCATION**

Francis Zanker

DRYAD

**JUST PUBLISHED . . .**

**DESIGN AND CRAFT  
IN EDUCATION**

FRANCIS O. ZANKER, NDD, DLC.

A new, impressive and inspiring book, the primary objective of which is to assist the teacher and student to come to terms with design and craft education, and also to assess the importance of analysis, selection and synthesis in the total process as a vehicle for learning. Solving simple design and constructional problems at student level, within the context of defined objectives, forms the major part of the text: the illustrative matter has been selected to reinforce the various approaches which are outlined.

*1st edition. 96 pp. Case-bound 9.5/8" x 7 1/4". £2.50. Postage 14p.*

**DRYAD NORTHGATES**  
NORTHGATES LEICESTER