

Art in a Machine Age, E. Maxwell Fry,
London: Methuen, £2.50

'Art in a Machine Age' is concerned with conflicts between general and specialised thinking, between intuitive and reasoned action and between art and science. This theme is discussed currently from many viewpoints, sociological, educational, political, and even from the scientists viewpoint. Fry examines the conflict in relation to its effect on our built environment, treating the environment as an artistic expression of our lives.

Its message will be received favourably by many in the world of architecture who have genuine doubts and fears about the unchecked power of science and technology, with its undesirable effects already apparent.

Several chapters trace the fortunes of architecture relating our modes of habitat to the evolving state of industrialisation. The assumed harmony which existed and still exists in technically undeveloped societies encouraged an 'instinctive architecture'. We are reminded of the origins of the Bauhaus which promised at the time a successful marriage of art and technology. But after the last war the rapid growth of industry, with its depersonalised and fragmentary characteristics resulting from scientific specialisation, had prevented these ideals from flourishing. The architect is left searching, almost in desperation, for a means of reintroducing harmony into our towns and cities, and yet he is in danger of being manipulated by the resources of the technology which he is trying to control.

The theme throughout this historical analysis is made easier to follow by numerous examples of building and town design. Through the author's personal contact with the lives and work of these eminent architects, who from the time of the Bauhaus have searched for an explanation of the basic conflict, we are given a coherent picture of the problems they faced. Without these examples it would be difficult to pin down some of the finer points of the argument.

We are also given an account of how the designer performs and what makes him tick and there is considerable emphasis on the need for respect for individual emotional responses to problems. The three stages in design are described by Fry as the long period of preparation, the moment of creative intuition and a further long period of correction and adjustment. The design methodologist matches these with analysis synthesis and evaluation. It may be that at least some of the intuitive thinking which is claimed to have produced the outstanding designs in the past may become part of a routine rational process as a result of these new half-sciences of design method and systems analysis. I mention this because I am not as convinced as the author of the separation between the intuitive actions of the artist and the thought based actions of the scientist. Indeed, some accounts of scientific work appear very similar to the approach of the artist, in that the moment of discovery is often an intuitive leap in response to some emotional pressure. The real differences in the practical achievements of artists and scientists probably lie in the goals which they set. One is ill-defined, broad, humanistic, the other precise, narrow and purely technical. We can continue

to try to achieve the broad goals of architecture relying on a deep emotional understanding of the problem to trigger solutions or we can make use of systematically produced check lists of quantified requirements. The results may be judged from similarly extreme viewpoints, but either approach might be in error.

I found the chapter headed 'The age we live in' to be of greatest interest. It tells of the continuous warnings which accompanied the growth of technology from the first discoveries of Newton to the present time, when the consequence of free development is a forced acceptance of 'ceilings' or constraints on our way of life; with more to come if we are to survive at all. Again it is competition between specialisms which have turned order into chaos. The generalist who can recognise broad problems cannot, it seems, acquire the skills or power to compete in this situation, and yet compete he must.

Sadly the book is not written in the language which the zealous technologist speaks. I believe the book should be read in conjunction with similar analyses of the same problem, (for example Calder's Technopolis') some of which report with scientific rigour, the cold realities of uncontrolled technical development, without any reference to art.

If the future is to offer more than basic survival, and life is to be celebrated with art, then the needs of society, which Fry interprets from a personal and professional viewpoint should be noted.

B. T. Keay.

Measure for Measure: a guide to metrication for workshops crafts and technical studies,

London: Evans/Methuen Educational for Schools Council, £0.23

There can be little doubt that many of the problems of "going metric" are not yet fully appreciated. In the school situation it is probable that the art, craft and home economics department will be affected more than most because measurement is so fundamental to practical work. In this valuable little book "Measure for Measure" the Schools Council has attempted to define some of these problems and in so doing have made a useful contribution that will be of enormous help to teachers in working their way through their own problems of conversion. In particular a case study of work already undertaken in a secondary school is most interesting; the problem of "Keeping in Step" with industry as raw materials are supplied increasingly in metric sizes is discussed as a central problem; and many useful conversion tables are included in the appendices.

But perhaps the most important point is raised almost incidentally. Whilst the act of conversion within school departments is, within itself, a splendid educational opportunity, offering enormous scope for pupil involvement, there remains the problem of educating other sectors of the community whose links with school have

long since been broken—older people whose minds are less nimble than they used to be. It is reasonable to expect that during the next few years the most rapid strides in re-education to the metric system will take place in the secondary school. At this level there will soon exist a large number of students who are capable of passing on this knowledge to others in a community service type of activity.

In other words, in this unique educational situation in which the whole of the community is involved, how far does the responsibility of the school begin and end with its own pupils? What ought to be done, what can be done, to take the school to the people, or to bring the people to school?

Only two pages of this book—Appendix G—are concerned with suggestions for projects and other educational activities. It is, to be hoped that, once again, many teachers need only to absorb the germ of an idea in order to produce the fruit.

D. Taberner.

When I Was a Child, (An Old Potter), C. Shaw,
East Ardsley: S. R. Publishers, £2.50

There are few accounts of childhood more moving than the recollections by "An Old Potter" of his early years in Tunstall in the hungry 'forties. "When I was a Child" was originally published in 1903. It is a personal memoir, sensitively and simply told. It is also much more, an illumination of the industrial and social past of an area, geographically isolated (with, in Shaw's words, a people "shut up to themselves") but distinctive in its manufactures, the fine earthenwares and porcelains which found their way to markets throughout the world.

As a child of seven the author commenced work as a mould runner to "Jack the muffin maker", earning 1/- for a seventy or eighty hour week. He describes his daily drudgery in one of the numerous dungeon workshops, his revulsion against the brutalised debaucheries of the potters and his own agony of fear and weariness. However, even worse was to befall him when his father's unemployment brought the family to the dreaded "Bastille", the workhouse, with its pitiless regime and loathsome food including the offensive "skilly" soup which tasted as if it "had been boiled in old clothes, . . . worn upon sweating bodies for three-score years and ten". He emerged branded as "workhouse brat", a stigma to be lived down over many months.

Shaw's own impulse to improvement came from religion. Like Arnold Bennett's Hanley, Tunstall, and indeed all the villages of the Potteries, throughout the nineteenth century, were "now't but pubs and chapels". Even wages were paid in the pubs at the end of the week, while chapels in great variety bore witness to the splintering of the sects, Shaw had attended the camp meetings of the early Primitive Methodists. He was familiar with the numerous Sunday School activities and describes the great occasion of Charity Sunday (the Sunday School anniversary) when the

chapel resounded with the anthems of the pale-faced potters. He recalls the exquisite joy of Sunday after the week's toil, his own passion for Sunday School and later the self-directed studies which led him to the pulpit.

At the present day there are few survivals to remind us of the hovels and bottleovens described by the "Old Potter". He spent his working life in small pot works (of which there were between 2,000 and 3,000), ramshackle conglomerations of buildings, and in conditions which, for the most part, were filthy and degrading. He does not mention the large contemporary manufactories like that of the Wedgwoods in Etruria. By implication, however, his description of the traditional independence, the indiscipline and wastefulness of the potters enhances the reputation of the great Josiah who by persistently penalising malpractices had already some three quarters of a century before succeeded in establishing an orderly factory routine.

"When I was a Child" is a welcome addition to the series of local history reprints. It will have more than a regional appeal. For the general reader it is a fascinating autobiography of one of the great army of potters whose products, both useful and decorative, helped to civilise and elevate. For the craft specialist and social historian it provides a rich source for the study of the traditional processes, conditions and relationships within the pottery industry.

M. A. Cruickshank.

Careers in Art and Design, M. Abbott,
London: Bodley Head, £1.25

When May Abbott embarked upon her research for this excellent work she found herself in the thick of the controversy over art education. No area of education has undergone the investigation and changes that art education has, and the implementation of the recommendations of the National Advisory Council for Art Education has had a profound effect on the reorganisation of Colleges of Art.

The image of the Art School as a 'finishing school' for rich dilettanti or well-brought-up young ladies has vanished and art as a profession is enjoying a mode of respectability.

What has Art & Design to offer in the way of a career to the gifted pupil who is not only sensitive in this field but shows promise in his general education? Certainly a wide range of courses exists in the reorganised Art Colleges that offer both vocational courses and the newly established Diploma in Art & Design, but what does the future hold for students who have graduated after four years with this qualification which has replaced the well established and generally accepted N.D.D.?

No stones are left unturned by Miss Abbott in her investigation of the possibilities and she provides all the necessary information regarding salaries, supply and demand and the many things which add up to make a career, indeed, she illustrates very clearly what the future holds in store for those with talent and ambition. There can

be no doubt in the mind of the reader that Art & Design is a profession and requires a minimum of professional standards. Miss Abbott succinctly states that, 'The whole end and aim of the Diploma is to develop and uphold art education of a kind which will be a proper seed-ground for any career in art and design and will develop the young artist's abilities to their utmost extent, whether he is going to live by selling his works, by the practice of design or by teaching.'

Anyone connected with art and craft education and interested in advising young people on a realistic line of approach towards their chosen career should find this book an invaluable source of reference. If such a reference had been published at the advent of N.D.D. many students might now have been better advised.

F. O. Zanker.

Wood Sculpture, R. Cartmell,
London: Allman, £1.50

So many books now exist on wood sculpture and wood carving that one never ceases to wonder how publishers succeed in selling what are in most cases regurgitations of existing material.

The first impression of Cartmell's book is that its presentation in general is good. It is clear and concise in its text and the line drawings by the author are also of good quality. In the majority of cases the photographs of the work of well-known sculptors are well chosen and clearly reproduced.

In general terms the publication is written with the beginner in mind but although space is provided for a sketch of rasps, surforms and a smoothing plane, no real attempt is made to indicate likely starting points and sources of ideas. Indeed the author suggests that ideas are first sketched; this of course assumes that everyone can draw! Starting points such as flints, shells and other natural shapes are mentioned as is the possibility of starting in clay, plasticine and other "soft" materials. It is this area that more emphasis would have proved valuable, and a few selected examples of the use of source material would have given this book even more value as a beginner's book.

F. O. Zanker.

Creative Form in Woodwork, Books 1 and 2, E. W. Bond and J. T. Fisher,
London: McGraw-Hill, £0.65 (each)

The first of these two attractively produced books examines the basic elements of form—line, shape, colour, pattern and texture in a direct and effective way. It then considers a range of materials in which basic work in design may be explored and has useful things to say about their manipulation. An attractive feature is the way in which the opportunities offered by various materials and techniques are contrasted.

The second book is largely concerned with the use of wood for the construction of familiar objects and the emphasis is on the range of options open to the wood-worker in the construction of tables, seating and carcass work generally. Though at times, the book moves dangerously near to being a potted cabinet maker's directory it manages to open up a number of possibilities that should lead students to explore new approaches to design. Both books are likely to be useful; the first in foundation courses and the second in more advanced work where the focus is on furniture making.

S. John Eggleston.

The Technique of Furniture Making, E. Joyce

London: Batsford, £5.00

This is a book that is at once encyclopaedic and elegant. Joyce, a well known furniture craftsman and Head of the Furniture Department at Brighton College of Art has embodied both his craft skill and his teaching skill into this volume. In this entirely new work can be found almost everything on tools and equipment, materials, basic techniques and construction, a splendid section on furniture examples and a mine of miscellaneous information. Throughout there is an abundance of excellent photographs and line drawings. The book is in no way confined to cabinet making—the title furniture making is interpreted fully as the Gio Ponti chair on the cover promises. Moreover the furniture maker is seen as an entirely contemporary figure who needs to know about such things as the use of plastics, metal sections, modern adhesives and machine production. Indeed the breadth and depth of Joyce's coverage of these matters answers the question—why produce a new modern volume of this nature? In satisfying a need he has confirmed its existence.

A further question arises—can one recommend the purchase of such a book by schools and colleges at a time when the emphases on specialised courses in furniture making is giving way to more generic approaches? Paradoxically the answer is an unqualified yes: a concomitant of individual opportunities and problem solving approaches for senior pupils is the availability of comprehensive and authoritative sources of reference in all aspects of design education. Joyce's book is exactly right for such a purpose, providing advice and guidance of an accessible and unquestionably reliable nature. Ably written and beautifully produced the 494 pages of *The Technique of Furniture Making* at £5 represents one of the best book buys of the year.

S. John Eggleston.

Geometric Patterns, R. Slade,

London: Faber and Faber, £0.90

I wonder how many of us were fascinated as children by pattern making. My guess is that most of us were and that many still are, for the many doodles which

appear on the backs of old envelopes or scraps of paper bear witness to this and the fact that human beings seem to be fascinated by shapes, colours and designs. Primitive men enriched their clothes, weapons, homes and even their bodies with patterns, and much of this is true today in our more sophisticated culture where it comes to life in wallpaper, curtain fabrics, dress and the design of buildings. Is pattern making essential to man's well being?

What better approach to this subject than in the way Slade has presented it in this book? His pragmatic introduction to essential materials and simple tools with which geometrical shapes can be constructed with pen, paint, pencil and ink; or with modelling materials for simple work in three dimensions, is a most useful stimulus. His concern with geometry is a basic one, and so he confines his section on 'Terms and Figures' to a few geometric necessities that are made easy for the non-mathematician to comprehend because they are supported by useful diagrams.

Unfortunately, Slade only skirmishes with heraldry, a fascinating topic which might capture the imagination of some children when they have designed a few shields of their own based on his all too brief dealings with 'line'. My feeling when reading the book was that this could have been discussed at greater depth and with some guidance given as to likely creative developments for them to pursue.

Perhaps my main worry is that Geometry will restrict truly creative work. It allows for experiment with set shapes and their juxtaposition, but is presents nicely-packaged formulae: formulae to be followed blandly and almost unthinkingly so that regularly produced frets, or borders, or networks, etc., are not hard to achieve and there is instant success. This may be fine for the non-artistic child and it could be a stimulus for further work in art and mathematics, but the teacher must be conscious of the shortcomings and use discretion when allowing such work to go on in the classroom.

The link which the author makes with traditional design in the decoration of carpets, pottery and textiles in earlier cultures is sound. It should be helpful in fostering interest in different areas of study in the curriculum—as long as these are given careful consideration and not dealt with in a superficial manner.

J. Lancaster.

Metric Engineering Drawing Examples, E. McPherson and D. L. Ashton,
London: John Murray, £0.50

The authors state their aim clearly which is 'simply to provide a selection of exercises—the 'raw material' of any Engineering Drawing Course'. They add that they do not wish to teach, nor encroach on any material which teachers will prefer to deal with in their own way.

One wonders if they mean 'instruct' rather than 'teach' since it is generally agreed that the educational validity of so much of this type of work can be lost in a course of instruction and it is extremely difficult to set out to plan a text book which does

not, in some way, teach. The problem the teacher has to face is to put the child in a learning situation and one of the purposes of a text is to help him with this task. The authors, in fact, have felt the necessity to do this by offering some background information and, at the end of the book, there are three pages of useful supplementary notes and photographs which provide a link between the drawings and engineering background. One might ask why, since the authors have knowledge of the background of all their examples, they did not amplify the notes to give a more realistic setting for several of the problems they have thought up. The teacher would then have a richer source of material from which to extract problems other than translation exercises.

The exercises in this text are offered as being suitable for G.C.E. 'O' level, C.S.E. and General Engineering Courses and mainly ask for orthographic views from pictorials, simple assemblies and detail drawings.

What the teacher has to do therefore is to select the exercises which he feels are applicable to the type of course he is engaged on and present them in a manner most suited to his requirements. If various courses have a common denominator one is tempted to ask whether a text which is confined to this common ground is ideal. Might it not imply that the three courses have similar aims?

It is encouraging to see the use of perspective in pictorial views as so often isometric gives distortion. The mixture of mechanical and freehand perspective and the occasional use of shadow is unusual. Care has been taken with the dimensioning which is clear and should encourage a better standard in schools. As no solutions are given it might have been helpful if completed detail and assembly drawings as well as designers' sketches had been used as examples to provide a reference on points of design, manufacture, layout and dimensioning. The exercises the book offers will be a useful addition to a teacher's resources. They must be used critically as they are not intended to form a scheme of work but merely to offer practice in particular aspects of examination syllabuses.

E. Storey.

Craft Education - Metalwork Design, T. Pettit,
London: Edward Arnold, £0.75

Few craftsmen working in industry are given the opportunity to contribute to the design of the things they make. Their role, now as in the past, is to make with great skill and precision things that are designed by others. This situation is particularly true of the metal-working industry in which end products are often highly complex machines such as aircraft and cars for which the craftsman can, at most, contribute only to the making of a few components. A corollary of this state of affairs is often found in metalwork textbooks, in which the approach is concerned principally with skills, knowledge and techniques. Whilst such books are valuable to the teacher at

secondary level care must be taken to avoid the implication that skills, knowledge and techniques embrace everything that the teachers should impart to his pupils.

It is, therefore, with delight that one reads a book such as "Metalwork Design" by Pettit. At no point does Pettit concern himself with describing a skill, with imparting specific knowledge, or with explanation of techniques. What he does is far more valuable. Against the background of a normal range of objects produced in school workshops he attempts to develop a range of problem solving situations at a level appropriate to pupils in secondary schools. The examples given are not intended to be copied; they are intended to illustrate a fundamental thinking process through which the pupil may contribute substantially to the design of his own end product. And yet, by offering so many good examples of design at secondary level, the author runs the risk of defeating his own object because the lazy may be greatly tempted to copy. I do not point this out as a weakness of the book, but merely as a possibility.

If a weakness exists it is that the book is limited to forty examples, from which teachers may be tempted to select a few which they can use as a basic course. Yet even if this happens it is probable that the pupil will benefit substantially. But if, as is intended, this book results in the development of new courses, to which teachers and pupils alike contribute, Pettit will have made a very useful contribution to education through the use of materials.

D. Taberner.

Projects for the School Foundry, H. L. Pearson,
London: Technical Press, £1.75

This book does little to dismiss outdated modes of teaching that even moderate 'progressives' have already abandoned. Throughout the book instructions are provided relating to skill and knowledge associated with foundry work. Projects range through a coat peg, towel rail, toothbrush rack, toilet roll holder, tent pegs and name plates; these are but a few of the twenty five assignments of "practical value". In each case detailed drawings of both pattern and finished article are accompanied by procedural notes. There are also sections which deal with tools and techniques, which although commonplace, are helpful.

Content is unfortunately limited in that room was not found for 'lost wax' polystyrene casting or other forms of 'one-off' patterns. Nothing is mentioned about the 'sculptural' possibilities of foundry work. Stress is continually placed on the production of permanent patterns and herein lies the danger of building-up a 'library' which may remove the necessity for pupils to apply themselves to any degree in "the real progression right through from pattern to finished project."

The book's 'blueprints' do nothing to remove the confusion over standardisation of presentation since there is a range of combinations of third angle and first angle using both metric and imperial dimensions.

No one disputes the necessity for skill and knowledge, though ways of acquiring these often call for debate. However, a built-in feature must always centre around the thinking elements associated with activities using tools and materials. This book falls short on this count although there is a suspicion here and there that pupils may wish to draw "a shape of their own choosing". This is hardly good enough nowadays when there are trends which encourage even pupils of below average ability to identify and solve a range of design problems.

A. R. Pemberton.

Creative Origami, Kunihiko Kasahara
London: Pitman, £3.50

Kunihiko Kasahara's book is not new for although it has been recently published in this country it has enjoyed a wide publication overseas. The title suggests a new approach to what hitherto has been a traditional art form and the book contains no less than one hundred origami works which express a conscious attempt to make new creative and original forms.

The author devised this book 'to give complete satisfaction' to both the beginner and to the more advanced follower of the craft and he sets out to prove that creativity is not a difficult thing and that it is not the sole property of a few chosen people. The purpose of the book was not just to increase the number of existing folds but to seek rational folding methods and particular reference is made to the value of the shared experience of creating this art form and the author makes the point that the art of Origami can be practiced almost anywhere, at anytime, by almost anyone.

Each of the chapters which illustrate the various works has an independent composition which is designed so that one might choose any chapter and find a starting point. To reproduce any given form accurately, the reader is urged to follow the prescribed order and to proceed fold by fold as illustrated which at first glance makes everything appear deceptively easy. All the folding methods for each figure are based on the traditional origami square, being the most widely used of all the geometric shapes, and are clearly shown in diagrammatic form being numbered in their logical sequence. Many of the works are also accompanied by a photograph of the completed form.

Three pages at the beginning of the book are devoted to the symbols and folding techniques and once these have been understood the step by step directions become easier to follow. However, this arrangement has one notable disadvantage, for the section which illustrates the five 'basic' folds which are used throughout the book would have been more helpful, particularly for the beginner, if it had been included at the front of the book rather than in the last chapter.

Kunihiko Kasahara believes that in order to practice and enjoy this art form, one, has to accept that Origami operates under strict limitations and to recognise the

value of the 'basic' folds as being the foundation upon which origami is dependent. The prime characteristic of this craft is the symbolism made possible by the emphasis given to any particular model's distinguishing features.

This philosophy is very much part of Kasahara's work and in developing his style he has drawn upon his past interests in the fine arts and has been able to extend the inherent disciplines of the craft in his search for new concepts.

Apart from the closing chapter which provides some interesting reading on certain aspects of creativity the book can be said to be 'a simple and plain affair' and some may view the examples as being very much like the next. A section devoted to the sculptural qualities of the material might have underlined the author's desire to promote this art form and would have provided the opportunity to demonstrate the need 'to seek eagerly for better forms'. The creative possibilities of paper are enormous and its potential needs to be explored.

But if this book merely starts the process of that exploration then it will have provided a useful service and a contribution to the further development of Origami.

D. Palmer.

First Models in Cardboard, G. Roland Smith,
Leicester: The Dryad Press, £1.50

I always find it difficult to come to terms with books such as this, for it is really a 'How to do it' manual and its object is to make model making easy. But, I would like to ask, if things are made easy and governed by a ready-made formula are they worth doing at all? Most teachers would agree that when children are faced with problems of design, demanding solution; and when they struggle to master the physical nature of materials and experiment freely with those materials they are in much sounder learning situations than if they respond to simple tricks. What is called for is the delight in personal discovery in creative work which is honest, 'of' the child and 'by' him: not the easy copy. This book is full of little tricks—all tried and proved so that nothing can be discovered and nothing will go wrong—and these will undoubtedly lead to tired and boring results.

What can be said in its favour? Discerning teachers will, no doubt, be able to use it wisely as a reference book. It makes valid suggestions as to the kind of materials and equipment necessary for the making of simple cardboard models and to which an average eight-year-old would add with ingenuity and inventiveness which would leave the adult ideas standing. I wonder if any children have been consulted in this matter?

There are some very useful illustrations supporting the ideas for making historical models such as those for *Viking Ships, Houses and Landscape, Greek Temples, Gothic*

Churches, Rockets, Ships, Castles and the like which one has seen done so much more creatively in many junior school classrooms over the years. These suggestions, however, might be very helpful to many teachers in such schools who have no art training or who find it difficult to use materials in a creative way, and some children will undoubtedly get pleasure and interest from following the simple instructions.

The chapter devoted to 'Basic Shapes' will probably contribute most to model making in schools. In it the author discusses a number of methods of making a few simple forms that constitute the basics of this kind of model making—for example, *cubes, cones, cylinders* and *pyramids*—and he relates these to a number of likely subjects. Pupils normally possess enough imagination to be really inventive, and I would consider this to be sufficient, but the author goes on to produce a large number of what are really unnecessary and rather mundane suggestions, with illustrative material that is of equally mediocre quality. The most exciting pictures are in fact photographs of actual models—some of them made by children—and these add a charm all their own. What a pity that one or two were not in colour.

J. Lancaster.

Teaching Cookery, M. Clark,
Oxford: Pergamon, £1.50

A book with the title "Teaching Cookery", at this stage of the development of Home Economics was off putting but the reader is reassured in the first few pages when it made quite clear that cookery is seen as an important element in Home Economics teaching. However a little further on one reads "one of the few parts of Home Economics that cannot so far be taken over by any other department is our teaching of basic skills and their development". This statement with its reference to basic skills is not clarified nor expanded and as it stands seems to present a confused picture of the purpose of the book and the relationship seen between cookery and home economics.

The range of chapter headings have the potential for providing valuable reading and discussion and indicate the author's concern for the subject; the content of the chapters and the style of writing do not do this concern justice. The style fluctuates between being 'chatty' and 'patronizing' to being an authoritarian exposition of do's and don'ts. Indeed to imply that making staff teas and the like is a possible part of the Home Economics teacher's function is to bring into question the role of a professional Home Economics teacher.

The format gives the impression that it is written for people who cannot cope with a text book and who need illustrations of cookery utensils to help them along. Even the excellent photographs lead one to question whether due concern for hygiene, safety and aesthetic appreciation of working with foods is fully appreciated.

As a book on teaching cookery it seems a pity that objectives, criteria for the selection of content, methods of teaching and learning and evaluation techniques are given inadequate coverage.

Kathleen E. Johnson.

Woodwork Ideas for Teachers and Students, W. H. Endean,
London: Technical Press, £1.75

It is depressing that this book should have been published at this time. The illustrations contain nothing that is original, many pieces have been with us for a long time and some are of very dubious merit.

It is the basic thinking, or lack of it, that is the worst feature of the book. There may still be some teachers who look out for jobs to give to pupils in spite of the developments that are taking place in workshop crafts but one did hope that they represented a vanishing market. Yet there is a great lack of books which encourage teachers and pupils to think out solutions to practical problems. These are obviously more difficult to write but until more become available publishers are tempted to fill the void with a re-hash of what has sold in the past. It is hoped that some readers who are capable may take the hint.

B. J. Aylward.

Lively Craft Cards, 1. Using Waste Materials, P. H. M. Williams,
London: Mills and Boon, £0.65

This is the first of a series of wallets each containing 20 coloured cards. Each is based on a theme—such as Bottle Creatures, Balloon Animals or Paper Mosaic. Each requires a few generally available waste items—shoe buttons and cardboard milk bottle tops are mercifully not included. A number of suggestions for finished products are given together with some useful general hints. Though some of the cards have a rather prescriptive approach, 'field tests' with the reviewer's children indicate that they can lead to a wide range of outcomes and a great deal of fruitful individual experimentation. The series promises to be one of the more useful teaching aids for primary craft work.

S. John Eggleston.

The Work of the College of Craft Education J. Boucher, *Registrar*

The sudden death of Dr. Westgarth, Dean of the College, on June 12th, 1970 came as a profound shock to us all. As the Education tutor for fourteen years he will be remembered by several hundred students of the Membership course for his

highly analytical appraisals and his sympathetic and helpful attitude to their work. He will be missed particularly by the Council at whose meetings he not only took the chair but often personally undertook problems of management.

The triennial election of the College Council took place early this year. The seven elected members are as follows:—Miss V. M. Endacott, Messrs. B. Cureton, P. Dawson, G. Day, A. L. Richards, F. Shirley and J. Wrigley.

The Annual Installation Ceremony took place on April 2nd in Manchester. Nineteen Members and three Fellows were installed. The following fellowship theses were accepted:—

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| T. J. Durcan | — | “A history of manual instruction in Irish schools.” |
| E. Owen | — | “Gwaith Coed” (a text book on Woodwork in Welsh). |
| E. R. C. Steed | — | “An investigation into the craft uses of clay obtained from the grounds of Endsleigh College of Education, Hull.” |

The academic board have considered various changes concerning the membership courses and the following recommendations were accepted by the Council on October 3rd, 1970:—

1. That the M.C.C.Ed. course should be of two years' duration starting on October 1st each year and finishing with a summer school in the August of the second year. Registration for each course would be accepted during the period June to October each year and the results would be published in October.

2. That Messrs. Deem and Hassell, the Education tutors, review the present lessons in 'Principles of Education' with a view to removing duplicated material and demanding fewer but more personal essays; also that the 'extended essay' should be renamed 'personal study' and written during the latter part of the lesson course. This part of the course should carry greater weight than at present.

3. That the course tutors consider re-modelling the Education course and that Mr. Penfold, the History tutor, considers the introduction of 'History of Technology' to the History course.

4. That the Registrar obtains information with a view to introducing an alternative practical course for teachers in primary and middle schools.

5. That the form of the practical test be considered with a view to its becoming a design project.

The Registrar's address is 35, Park Road, Hemel Hempstead, Herts. (Telephone Hemel Hempstead 4220).

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