

Review Section

Mechanick Exercises, J. Moxon

The Cabinet-Maker and Upholsterer's Drawing-Book, T. Sheraton

A Collection of Designs for Household Furniture, G. Smith

London: Pall Mall Press. £8.50; £14.50; £11.50, respectively

The three volumes form part of one of the most carefully produced and elegant series of reprints yet attempted. For all who look to history for inspiration in design the books will be of the greatest interest. Each volume is painstakingly edited so that the plates are properly captioned and in sequence and a reliable index is available. Each carries a perceptive editorial introduction which, like the other editorial labours, serves to augment the original merit of the work. But perhaps the most striking feature of the books is their quality. Plates are reproduced in sharp detail and in full original size – the Sheraton volume containing many large folded illustrations. The original type faces are photographed by a process which eliminates the tiresome lack of sharpness that occurs all too frequently in photographed source materials. New editorial material is added harmoniously and the binding is of high standard. It is probable that Sheraton's volume will attract the greatest immediate interest. Much of the work is widely known though this reprint manages to convey, in a most striking way, the sheer competence of Sheraton's knowledge of geometry, perspective and architecture. His early demonstration of the common ground between artist and craftsman – and the advantages that may spring from their liaison has been sadly and needlessly ignored since the drawing book was published in 1793. Sheraton's task was not merely to spread new and fashionable ideas but to show craftsmen how, with a wider knowledge of drawing, they could improve the quality of their own design. It is a relevant task now as it was then. Indeed one of the tragedies of the development of technical drawing with handicraft in this century has been its arid preoccupation with orthographic representation. This new edition of the drawing book may reinspire technical drawing teachers with the creative potential of their subject.

Smith's *Collection of Designs* is essentially a picture book of furniture. Commencing with cornices and beads running through tables and chairs to jardinières and ending with a flourish of room design. The book has long been known as a standard guide to the furniture of the Regency period – perhaps one of the most notable of all design watersheds, involving a fundamental reappraisal and renewal of classical styles.

Smith "Upholder Extraordinary to H.R.H. The Prince of Wales" was not only a perceptive observer, but also a man of impeccable taste and skillful analysis. Like Sheraton he was also a populariser and brilliantly translated the ambitious new styles of his time into a form that was not only functional but feasible for the craftsman. In consequence it is to the designs of Smith rather than greater innovators such as Ayre that the new styles were embodied in lasting three dimensional form. Smith shows a clear

political purpose — “The dissemination of such designs is necessary so that the beauty and elegance displayed in the fitting up of modern homes may not be confined to the stately mansions of our mobility in the metropolis but be published for the use of the country at large.”

In some ways the most interesting of all three books is Moxon’s *Mechanick Exercises*. This obscure work — not reprinted since 1703, outlines the techniques, processes and tools used in smithing, carpentry and joinery, turnery, bricklaying and printing. It ends with an extended section on a complex but almost forgotten skill — the drawing of a ‘sun-dial on any given plane, however situated, only with the help of a straight rule and a pair of compasses and without any arithmetical calculation.’

The book is richly interesting not only for its illumination of the work of a 17th century craftsman but also because it represents one of the earliest attempts to pass on trade skills by the written word. In doing so it broke the secrecy that had been the mainstay of the mediaeval guilds and must have played, indirectly, a major part in their decline.

Like Smith, Moxon has a social if not a socialist purpose seeing his work as a means of decreasing the “contempt upon manual operations”. This and the persuasive educational purpose of all the writers has a continuing contemporary relevance that more than justifies their publication and widespread use.

S. J. Eggleston.

Everyday Imagination and Education, Margaret B. Sutherland

London: Routledge & Kegan Paul, £2.00

There has been a minor spate of books about imagination written by educationalists in recent years. Too often they have dealt with only one aspect of this highly ambiguous concept, such as divergent thinking or ‘creativity’ or have turned out to be persuasive advocacy for the place of art, music and particularly literature in the over-academic, over-intellectual curricula of formal education. Margaret Sutherland’s new book is a wide-ranging, shrewd and timely corrective. She does not shirk the problem of definition and exposes the confusions and contradictions arising from sloppy and inexact use of the word in much educational writing. This enables her to put in perspective the historical objections, notably of Plato, Rousseau, Froebel and Montessori, to fiction in the upbringing of children and adolescents. They were concerned lest fictions should convey false or misleading information but, even more, they were acutely aware of the power of imaginative literature in arousing the passions. It is precisely these emotional concomitants of imagining that have been most conspicuously neglected in the considerable volume of psychological research in the past hundred years into imagination and its complex interrelationship with intelligence, memory, verbal ability, creativity and normal thinking. This is, no doubt, why there is such a lack of conclusive evidence either to support the often nebulous claims made for the educational value of creative drama, writing and art, on the one hand, or to condemn the supposedly outrageous stimulation

provided by the mass media, on the other. Miss Sutherland's review of the research is thorough, cautious and well documented. The way she relates the (often negative) research findings to current controversies is illuminating and most agreeably readable, which is no mean feat. Anyone seriously interested in imagination will be grateful to her for revealing the extent of our ignorance and for clarifying what the real problems are.

M. K. Paffard.

Thomas Telford, Rhoda M. Pearce

Keele: Department & Institute of Education, £0.50

Although Thomas Telford is best known as a national figure much of his working life was spent as County Surveyor for Shropshire, his first and last canals were built in that County, and his name has been given to the new town now evolving there over the sites of the early coal and iron mines that provided raw material for some of Telford's most imaginative engineering designs.

The unit, planned for the middle-school age-range, consists of 32 sheets of material from a wide variety of sources and a set of work-cards, each related to one or more of the sheets, on which leading questions are asked and suggestions made for further study, field-work, and creative writing. Creative writing is stimulated by, for example, contemporary drawings of the tools used in road building and the related work-card; "imagine you are one of Telford's workers. Think how you would build a road describe the stages say which tools you would use" The imagination of the young engineering designer is given opportunity to reconstruct, by reference to illustrations, the processes by which the Menai Bridge suspension chains were hoisted into position and by which the world's first iron aqueduct was assembled on site.

Two sheets (and two cards) are devoted to the major work of the Pont Cysyllte Aqueduct and again questions are asked which can be answered after a close study of the diagrams and photographs. Unfortunately the quality of printing cannot always supply the detail demanded and a few more illustrations of construction detail, such as the brackets cast into the arch members for supporting temporary scaffolding, would give more scope for imaginative reconstruction of the assembly process. There is also room for a few positive suggestions for project work: what, for example is the validity of the local tradition at Pont Cysyllte that the watertight joints between the iron plates are sealed with welsh flannel boiled in sugar? A programme of controlled experiments might provide the solution to this question.

Pont Cysyllte aqueduct was built as part of the Ellesmere Canal project, which never reached the optimistically named Ellesmere Port by the intended route and never reached its other main objective, Shrewsbury, at all; this file does not tell us. In the end it was bypassed by Telford's last canal (marked "unbuilt" on sheet 26), the Birmingham & Liverpool (later united in the Shropshire Union system). Very full documentation is given on these routes, including extracts from Telford's own account of the design. This last

canal, which ignored contours, represented a major advance in civil engineering but the file contains nothing about this or the embankment instability which defeated Telford in his last days; project work on soil mechanics is still undeveloped as a school activity and some historical evidence might have offered a useful stimulus.

Although, presumably, intended for the History teacher, the file contains much excellent material which Craft and Science teachers might use as the foundation for project work on the reconstruction of early design processes, the use of materials such as cast iron for bridges and aqueduct models, the testing of watertight jointing materials, and the stability of embankments. It should also help to open the eyes of both teachers and pupils who pass along Telford's roads and canals to the detailed design attributable to him. This Teaching Unit certainly shows that Historians and Engineers have a lot to say to each other, and it proves that the course of history is as much in the hands of Engineers as of soldiers or politicians.

M. Sayer

Advertising and the Motor Car, M. Frostick (prologue by A. Havinden)

London: Lund Humphries, £6.00

In format, in the high ratio of illustration to text — much of it in colour — and in price this is the coffee table book *par excellence*. Bought for this purpose it would offer admirable service — captivating the long delayed visitor in reception or prompting conversation at the cocktail party.

Yet there is more — very much more — to this book. Through the vast collection of advertisements, brochures and catalogues amassed by the author we are presented with a history of the motor car that, despite its sparse text, has an illumination and brilliance that outshines many more ambitious studies of technological history. The long drawn out and often uncertain march of technological advance has seldom been portrayed more clearly. But the most impressive contribution of the book is its commentary on the social impact of the motor car. We are taken from the period when the car was a rare but interesting technical novelty to the present day when it is an inescapable and central feature of everyday living. The advertisements not only reflect the changing social purpose and social implications of car use and ownership but show clearly the part they have played in bringing about the change — often by tapping the rich and highly motivating vein of sub-conscious symbolism the motor car has liberated. The themes of sex, status and power in the recurring fantasies of the advertisements are sharply presented. Underlying all this there are glimpses of the fundamental struggle that goes on behind the popularisation of all great technological developments — the struggle between technologist and populariser — between engineer and salesman. The triumph of the salesman in most motor companies is clearly shown.

In a lengthy prologue Ashley Havinden a distinguished graphics specialist examines the close links between motor car advertising and the typographical revolution of the 1920's

— fascinatingly illustrated by his own pioneering work with Chrysler. The link is further demonstrated in a final section in which the development of Fiat advertising over 70 years is reviewed.

Between Chrysler and Fiat everything fits into place — from Wolseley's gold medals to Rootes' 'myth exploders'. The whole exercise offers compelling evidence of the validity of the advertiser's well stated claim to be an effective communicator — for here his work has been used, almost alone, to present a complex and detailed message in a remarkably successful way. The book must form an essential addition to the library of any school or college concerned with the history and social consequences of technology.

S. J. Eggleston.

Surfaces in Creative Design — Creative Play Series 9, Ernst Rottger, Dieter Klante and Friedrich Salzmann

London: Batsford, £1.50

This book, the first English language edition, deals with surfaces. It outlines their importance in creative design and as backgrounds for the plastic arts and architecture, and it draws attention to the affinity which exists between surface form in nature and deliberately created surfaces, in which directed and conscious effort is combined with accidental effects.

The text is brief, the authors relying on photographs of work produced by children, students and teachers, to make their theme clear. Short explanations concerning aims, techniques and materials suggested for use are interspersed with tabulated directions for exploratory exercises to be followed before the purely creative game begins. Techniques covered and fully illustrated, range from ink and paint blots dropped, sprayed, dripped or painted onto wet and dry grounds to printmaking, producing stamp patterns, and sensitive and subtle surface patterning from folding and pressing reminiscent of exciting and beautiful organic forms in nature. Collages and cut-outs from a variety of papers, and spraying and wiping methods of covering a surface, with use of positive and negative transfers are explored together with use of fragmented or cracked transfers. Three dimensional effects using cracking and crumpling of paper are shown, and how these effects can be emphasized with a colour spray. A feature of this book is the comprehensive nature of its over-all plan and the thoroughness with which each stage is explored before proceeding to the next. A most useful device accompanying each illustration is the set of symbols which quickly indicate the age and sex of its creator, and this adds considerably to the interest and information the reproductions provide.

It must be remembered this book is a translation and this explains some clumsiness, and an occasional obscurity, in expression, but this is no serious inconvenience. This is a stimulating and essentially practical book, and it should inspire the younger or older experimenter to fresh efforts of his own devising. With its clean eye-catching jacket it is an invaluable book for the school and college library, and for the creative adult in search

of new themes and media.

Marjorie Bowen

Pop Art in School, F. Merz

London: Batsford, £1.80

This is a well presented 'visual' book that unfortunately reads 'hard'. Layout and illustration is good but the words are difficult — perhaps the fault of translation, or due to the fact that most artists make hard work of writing. However, perseverance is justified with a fine book that is truly concerned with young people (8-18 years old) and their intellectual development through the media of 'pop'.

The author — obviously an artist of considerable integrity — gives a concise explanation of the historical development of Pop and Dada, justifies its use as a classroom experience and lists a series of case studies. The latter are very interesting if a little stuffy and should provide thought and discussion provoking material for those who are prepared to consider rather than copy.

Educational jargon disrupts the flow of some points but this is outweighed by the number of exciting achievements, by the pupils who project the enjoyment of the work. Merz never loses sight of his ideals, these are crisp and meaningful — he is concerned with the processes in the development of creativity, its meaningfulness — the value of the experience leading to the practical result — or failure to produce it. In this the author projects honest advice to colleagues, he is not frightened to advocate failure and continual questioning. This is a book well worth perseverance and must prove a valuable addition to the mainly superficial literature that already exists.

R. George

Making Costumes for School Plays, Joan Peters and Anna Sutcliffe

London: Batsford, £1.60

This is an excellent book which provides all the necessary basic information to help young people to make costumes for school drama productions.

The authors have wide and complementary experience. Joan Peters is an art teacher at a Secondary school and Anna Sutcliffe is senior lecturer in art and craft in a College of Education. In this book, they are concerned to extend the scope of their subject to show how a range of creative activity and improvisation can contribute to the school-play costumes and so give opportunities for imaginative work to the maximum number of children.

Under the chapter headings Materials, Style, Basic Fabrics, Panels, Sleeves, Leather and Armour, Peasants, and Decorated Leotards, the authors, in a clear concise text, amplified

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**Creative Form in
Woodwork**

E. W. Bond and J. T. Fisher
(Shoreditch College of Education)

Books 1 and 2 and Teacher's Handbook

This is a five year approach to the teaching
of woodwork, in which design and
aesthetic aspects are important
considerations, and in which planning and
development feature more than the
teaching of methods. It has been arranged
to encourage systematic and creative
thinking in the school workshop as
demanded by the introduction of new
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and discussion points appear in clearly
defined sections. The Teacher's Handbook
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Books 1 and 2, and provides background
notes; suggestions for developing the work
and introducing new tools, materials and
techniques; lists of appropriate books,
films, filmstrips; and sources of materials.

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copies of any of these books, please
write, giving your name, school, and
address to:

Donald Hill,
School Department, SEC,
McGraw-Hill, Maidenhead, Berks.

by 140 photographs, 4 in colour, give practical suggestions for designing and making costumes for plays of all periods. This should prove a source of inspiration, and will be a real value not only in Secondary schools, but also to students in Art Colleges, and Colleges of Education.

V. Endacott

Introducing Constructional Art, E. Rogers and T. Sutcliffe

Introducing Seed Collage, C. and G. Simms

London: Batsford, £1.60 and £1.80 respectively

The spate of volumes in Batsford's valuable introductory series is opening up opportunities for design education in a wide range of materials and techniques. Rogers and Sutcliffe place their emphasis on construction and suggest possibilities in interlocking kits of wood and card, corded constructions, mobiles and free standing and linear constructions — the later making notable use of straws (thereby, perhaps, ensuring the future of the milk straw industry when school milk is discontinued).

The Simms review the whole range of opportunities in colour form and texture offered by seed collage and suggest an impressive range of activity for children's work.

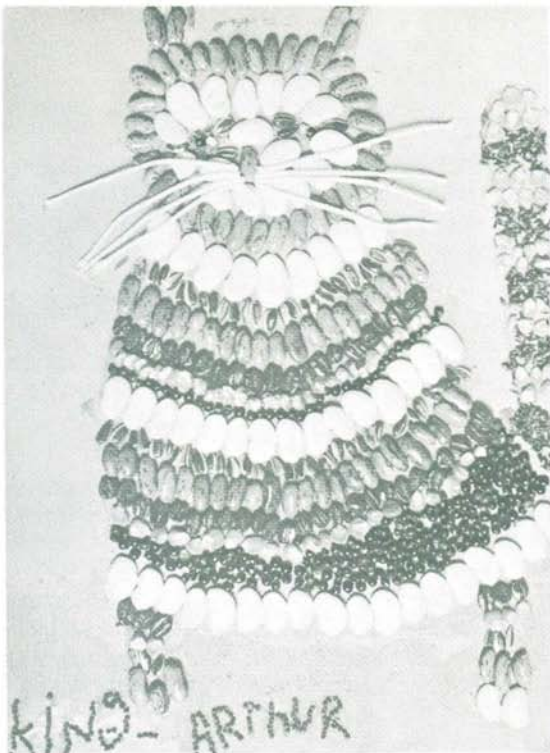
Both books steer a path that avoids prescription yet clearly points the way for new activities to teachers who are already exploring the relevant fields. In incorporating examples of adult work the writers succeed in indicating the potential of their approaches without discouraging or hindering the original and creative response of children that the media allow.

S. J. Eggleston

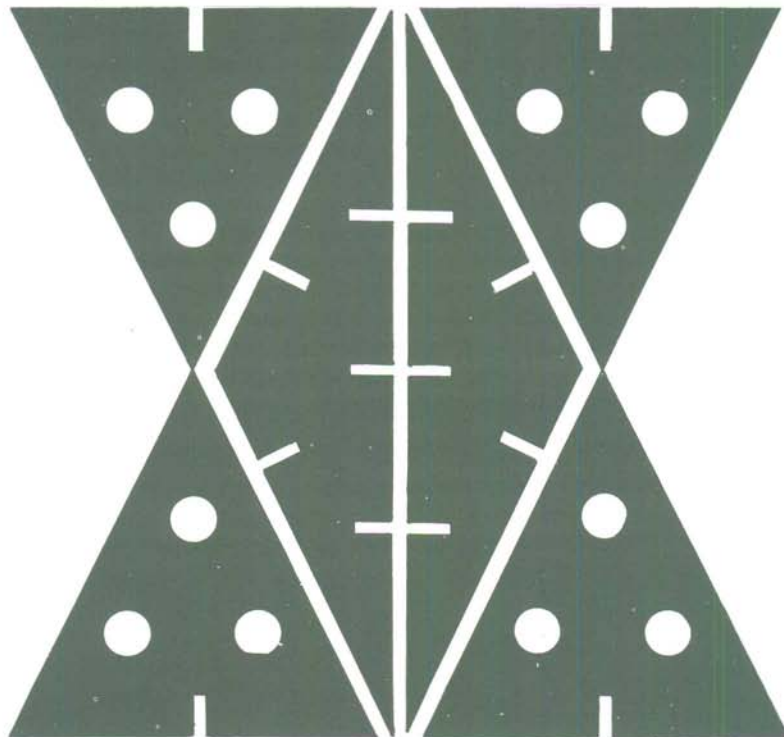
Introducing Macrami, Eivian Short

London: Batsford, £1.80

With today's upsurge of interest in decorative techniques that had their heyday in the Victorian era Eivian Short's new book fills a gap. It gives an up to date approach to the use of this excitingly decorative and utilitarian craft. Its history in the use of knots in various trades and professions, and by sailors and fishermen in particular, means that although the illustrations are largely of the work of women, it is a craft which can be worked happily and creatively by boys and men as well. The method and tools of working have deliberately been kept simple — it is in any case a craft which can be done with the minimum of equipment: a pair of hands and the appropriate yarn. The illustrations are clear and adequate. We are given historical examples which show us the rich and meticulous inventiveness of our predecessors whether they were fishermen or Victorian ladies. In addition there is full consideration of the more freely creative work



King Arthur
from *Introducing Seed Collage*, C and G. Simms.
Batsford, £1.80



Six piece kit : interlocking geometric shapes
from *Introducing Constructional Art*, E. Rogers
and T. Sutcliffe. Batsford, £1.60

possible when traditional uses have been assimilated and the knowledge of techniques applied to hangings, pictorial and three dimensional macramé. These examples are very exciting – all the stimulus is there for teachers and students, given in such a way that the field for further experimentation is left wide open.

Alison N. Taylor

Further Creative Light Wood Carving, J. Matthews

London: Arnold £0.80

The extension of the field of woodworking in schools to include sculpture poses problems. Many excellent teachers have had no experience of this work and so look for help. The main problem rests with those who try to give such help since if pupils are to be truly creative then it is not possible to give too much detailed instruction.

In direct teaching – either of pupils or of teachers on courses – it is possible to encourage with advice the natural potential of the learner. To do this generally for all in a book is very difficult. In fact the more inventive the author and the more possibilities he illustrates, the more he is likely to give the reader an excuse to copy what he sees, rather than struggle to find his own way.

Mr. Mathew's previous books have probably been more helpful than many but one cannot help thinking that with his latest the seam is getting thin. Four possible ways of exploiting wood are given and these are padded out with photographs and instructions. Some of the examples are very dubious: most are slick and unoriginal. It would be expecting too much to want each piece illustrated to be an original work of art of some merit, but the use of the word creative in the title does invite stringent criticism.

Some of the instructions showing how to go about the work – particularly ways of holding awkward shapes – are helpful. Some, like the three blank oblique projections of a prism labelled with names of timbers, are quite useless.

If this book serves to alert some teachers to the fact that wood can be used for work other than cabinet making, then it will serve a useful purpose. It is doubtful if it will encourage creativity: in fact it could well do the reverse by reducing the creativity natural to sculpture to a series of formal exercises.

B. T. Aylward

A Caneworker's Book for the Senior Basket Maker, D. Wright

Foundations of Design in Wood, F. O. Zanker

Leicester: The Dryad Press, £1.05 and £1.37 respectively

In a changing world it is reassuring to recognise some enduring standards. One, that is

well known to teachers of design and craft subjects, is the work of the Dryad Press with its recognisable format, type faces, paper and lay-out. It is also remarkably consistent in quality as Wright's book on advanced canework reminds us. It is a 'how to do it' work in the best sense with twenty examples of traditional advanced work such as the cat basket, the wine bottle cradle and the bicycle basket embodying a range of complex techniques — Turk's heads, French and spiral slewing and roped handles. In publishing works of this nature Dryad are ensuring that the best aspects of traditional craft activities are preserved for present practice and for posterity.

Zanker's beautiful and inspiring foundation book has already been reviewed in an earlier issue of *Studies in Design Education and Craft*. The early demand for a second edition, only slightly revised, is a tribute to its enthusiastic acceptance.

S. J. Eggleston

Metals, Hazel Rossotti

Oxford: Univerity Press £1.25

This is an attractively presented book with many good illustrations. There are good simple experiments to help children find out more about metals, and well-planned lists of

THOMAS TELFORD

University of Keele History Teaching Unit No. 1

This is the first of a series of Teaching Units on aspects of history in the counties of Cheshire, Staffordshire and Shropshire.

Thomas Telford, compiled by Rhoda Pearce of Crewe College of Education has been designed for Middle School children (age-group approximately 9-13), but it contains materials which older children could also exploit. The unit covers Telford's life and his work as a builder of canals, roads and bridges. It consists of reproductions of documents, maps and pictures as well as work-cards with suggestions for individual and group work.

Price: 50p single copy
£2.50 six copies

**Orders with payment to Institute of Education,
University of Keele, Staffs. ST5 5BG**



things to do". The book will be a useful project reference or library book for Middle Schools. The section which includes explanations of atoms, electrons and ions is particularly simple and clear.

There are one or two minor inaccuracies and omissions, for example the statement that steel may be hardened and tempered does not refer to any type of steel and implies that it is true of all steels. Although it is emphasized that the experiments concerned with bending nails heated over a gas ring, must be carried out in the presence of an adult, it is not made clear that the pliers used to hold the nails will themselves be damaged.

J. T. Fisher

How To Make and Fly Paper Aircraft, R. S. Barnaby

London: John Murray, £1.25

This modest, well written little book is by one of the great pioneers of gliding who is able to begin with personal reminiscences of the Wright brothers. He then treats us to one of the simplest and one of the best accounts of aerodynamics written and illustrated in a manner that is immediately understandable to even eight and nine year old children. The suggestions for making and developing paper aeroplanes are excellent opening up a whole world of creative experiment and understanding in a way that is seldom achieved by the young "aero-modeller" tied to the world of kits and complex construction. As an aesthetic activity alone the construction of paper craft may well have an advantage over other forms of paper sculpture. And the relevance of Captain Barnaby's final chapter on competitions and airshows will not be missed by teachers looking for a foundation studies project.

S. J. Eggleston

Geometrical Drawing for Students, R. Marriott

London: Methuen, £1.50

Traditionally the text book has been the basic and often the only resource in the classroom. However, in the context of increasing emphasis upon learning as distinct from teaching, its role is now changing. Modern technology has placed at the disposal of the teacher a range of devices to aid learning, the effective deployment of which are essential if proper account is to be taken of individual differences in pupils. Progressive teachers are finding that in technical drawing the overhead projector, with commercially-prepared or teacher-made transparencies, is replacing the textbook as the principal resource.

Nevertheless, a comprehensive text such as Marriott's well established volume (first published in 1958) may still command an important place among the printed resources of

Industrial Design and the Community

Ken Baynes

The underlying theme of this book is the way in which the community is intimately involved with the designer and industry in improving the standards of industrially produced goods. It examines the replacement of craftsmanship by mass production, industrial design today, the problems of quality, obsolescence and fashion in a modern industrial society, and the future aims of industrial design. 96 pages, 120 illustrations, £1.25

Looking at Furniture

Sir Gordon Russell

This book, by the well-known furniture designer, aims to create an interest in good furniture, both old and new, to indicate how it has evolved, how it is made and how it can be used. It should prove useful for these planning to furnish a room or even to buy an odd piece of furniture, and in home economics courses. 64 pages, 110 illustrations, 80p.

Attitudes in Design Education

Edited by Ken Baynes

This book brings together contributions from educationists involved in making design studies acceptable and effective in schools — John Kingsland, Bernard Aylward, Anthony Horrocks, Michael Laxton — plus pieces from Sydney Foot of the Council of Industrial Design and Peter Goldman of the Consumers' Association. A thought-provoking, pioneering approach at a time of far-reaching change in this sector of education.

144 pages, 242 illustrations, £3.15

Modern Chairs 1918-70

Introduction by Carol Hogben

A hardcover version of the publication that accompanied the recent exhibition at the Whitechapel Art Gallery (arranged by the Circulation Department, Victoria and Albert Museum). It features 120 of the most exciting and original chairs (and their designers) from the last 50 years, and includes an historical introduction by Carol Hogben and contributions by Dennis Young, Reyner Banham, Sherban Cantacuzino and Joseph Rykwert. Fully illustrated, 156 pages, £3.

A Basic Course in Art

Leslie W. Lawley

The author, who is a lecturer in art at a college of education, sets out to present a foundation course of studies in creative work for the secondary school. This offers a framework of experiment whereby, through careful analysis and personal discovery, the student can acquire basic visual and tactile experience providing a source both of creative activity and informed judgment.

96 pages, 36 illustrations, £1.05

Techniques of Typography

Cal Swann

In this essentially visual introduction to the visual aspects of typographical design the author, who is Head of the Department of Graphic Design in the North Staffordshire Polytechnic, provides a guide for students that not only deals with conventional printing, but with the problems posed and opportunities offered by photography and the new techniques of reproduction which it has inspired.

96 pages, Cloth £1.80, Paper £1.05.

Aspects of Form

Edited by Lancelot Law Whyte

Timely reissue of a reliable introduction to the theory of structures, which makes clear the unity running through crystals, galaxies, organisms and artistic forms. Contributors include C. H. Waddington, Joseph Needham, Konrad Lorenz, Rudolf Arnheim and E. H. Gombrich, and the book offers in effect a general survey of visual form, from physics through biology and psychology to art.

276 pages, Illustrated, Cloth £2.10, Paper £1.37

Art and Society Series

Edited by Ken Baynes

A new series of illustrated books based on Welsh Arts Council exhibitions. They are concerned with key themes and their treatment by the arts. War by Ken Baynes explores it subject in terms of style and communication, classicism, romanticism, realism, symbolism, expressionism and escapism. Work by Ken Baynes and Alan Robinson explores the impact of industrialisation on art and society and the experience of individuals.

War £1.75, Work £2.10.

Lund Humphries

The College of Craft Education J. S. Boucher, Registrar

The College has been extremely fortunate in the appointment of Mr. J. L. Swain as Dean. Mr. Swain is a Staff Inspector to the Inner London Education Authority.

For many years the College has constantly striven for some form of financial recognition of its Membership diploma; during the last Burnham negotiations it became clear that the course was not long enough to merit an award. In consequence, the Membership course will be of two years' duration as from October 1st next. Furthermore, the correspondence courses and the practical courses at the summer school have been modified to meet the needs of craft teachers in Junior and Middle schools as well as Secondary school teachers.

Hitherto the students on the Membership course have always been required to carry out a practical project at the summer school in which they were assessed in relation to craftsmanship and design. As from 1972 the form and evaluation of the practical work will be re-orientated towards the educational aspects of craftwork. During the past few years there have been many changes of outlook as to the way in which craftwork should be used as an educational medium. The College, always endeavouring to keep abreast of current developments in education, will be replacing the present practical project by one which involves research and application. Students will spend some months prior to the summer school investigating a chosen area of our physical environment and at the summer school they will be required to solve a specific problem within the area of their investigation.

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

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(signature)

*Insert name of your bankers.

Please send to J. Wrigley,
Business Manager,
Briarwood,
Drifffield Road,
Nafferton
NR. DRIFFIELD
Yorkshire.

Name

Address

.....

and *not* to your bankers.