

Editorial

This issue of *Studies in Design Education and Craft* marks the tenth birthday of the Journal. Commenced in 1967 under the sponsorship of the College of Craft Education *Studies in Design Education and Craft* began at a time when relatively few teachers were aware of the potential of the new developments in the teaching of craft, art and technology; still fewer were practising them. Design Education was still a largely unknown designation. The publication suffered the fate of many pioneers; it ran into financial difficulties and the College of Craft Education decided, reluctantly, to discontinue its support after the end of the second year. Fortunately the support of a small group of enthusiasts led them to arrange the publication of the Journal independently; the dramatic growth in the strength and influence of the Journal in the years that followed has abundantly justified their faith. From a total of just under two hundred subscribers in 1967, *Studies in Design Education and Craft* has now a circulation of three thousand and is distributed world wide.

In its ten years of publication the articles in *Studies in Design Education and Craft* have embraced every aspect of 'education with materials' in schools and colleges. New and old media, traditional and modern techniques, methods of organisation and planning appropriate to the changing patterns of primary, secondary and tertiary education have all been featured. The articles have traced the striking development of art design and craft education from its largely traditional practices of the 1960s through the developments of the decade to the new, more central and considerably more important role it now occupies in school and college. Pride of place has always been given to accounts by practising teachers who have regularly discussed their work with students; their objectives; their developments, their problems and their achievements. *Studies in Design Education and Craft* has also provided a permanent voice for the perceptive and constructive critical commentary that has accompanied such developments; a commentary that, on occasions, looks not only forwards but also backwards. This critical tradition is of long standing in the art and craft world and it has undoubtedly saved us from many of the excesses that have marred development in other areas of the curriculum — where concepts such as integration, themes, circuses, problem-solving and much else have been adopted with less than sufficient discrimination on occasions. There is little doubt that the pages of this Journal have made a contribution to the soundness of present practice in design, craft and art education.

Throughout the decade the Editorial Board of *Studies in Design Education and Craft* has played a central part in its achievements. On the occasion of this anniversary two of our long standing members retire — Robin Plummer and W.G. Skinner. Their support and industry on the part of the Journal is gratefully recorded. We also welcome to the Board on this occasion Cal Swann, Head of Graphics, Design and Printing at the North Staffordshire Polytechnic, who has made an immediate and visible contribution by his redesigning of the Journal. In taking into account the views of many readers and also bringing his own distinctive ideas to the task, he has achieved a welcome enhancement of the visual quality of *Studies in Design Education and Craft* which will be widely appreciated. Moreover, the technical changes he has embodied will allow us to introduce some useful economies in production and distribution costs that will enable us to avoid a further price increase for the time being.

This anniversary issue of *Studies in Design Education and Craft* opens, appropriately, with comments from four of the longest serving members of the Editorial Board — Aylward, Chesterman,

Baynes and Glover — who present their own distinctive commentaries on events — events in which they have exercised considerable personal influence. The range and vitality of their ideas epitomises not only the quality of the Editorial Board but also the searching dynamic of much of design education itself. Their conclusions indicate a central and continuing role for *Studies in Design Education and Craft*. Glover writes:

'After some 70 years practical/technical subjects have gained respectability and credence in schools. For the past ten years we have been trying to redirect and define the thinking behind these subjects. Where do we go from here in the next ten years? That is the next challenge'.

Aylward spells out that challenge:

'Effort is still required. Hence what we need in *Studies in Design Education and Craft* in the next ten years is: encouragement to clarify our ideas still further; shared experiences of attempts to put ideas into practice; shared experiences that have not worked out as hoped — if valuable lessons can be learnt from them'.

The present issue gives adequate indication of the nature of the response to that challenge. Mal Evans and Peter Chambers present a fascinating and perceptive report of the developments in design linked craft studies at Orange Hill, writing of the 'excitement and reward stemming from a veritable explosion of creative work'. Kibblewhite offers a further first-hand account, this time of events at Dingleside Middle School where an imaginative link between design and creative writing has been established. Opranski's contribution consists of an edited version of his final year project at Goldsmiths' College. It displays the progress of a typical project — in this case the design and construction of a piece of child's recreational experience from the earliest stages through to realisation. The notes and drawings are left to speak for themselves: no further editorial words are necessary. The work is presented with the kind collaboration of the student and the college tutors.

At a very different level Ingham writes on the School for Craftsmen at Parnham House — an establishment of which many readers will have heard but on which few will have detailed information.

The ILEA Cockpit Teachers' Centre is one of the most dynamic locations of the revolution in art education and Tomkin's sceptical, probing review of events as seen from the Cockpit will be widely welcomed.

The striking changes in tertiary education in recent years have had a major impact on courses in art design and technology and perhaps most notably those for teacher training in the new and reorganised colleges. Many exciting new programmes are being developed and in this issue Welton describes in detail the new modular approaches to design and craft technology at Crewe and Alsager College.

In addition to these major articles there is much else. Davison comments on craft design and technology and its relationships with industry and Twyford writes on technical drawing under the title 'Tedium'. As always there is a wide selection of reviews and notes to add further value to the issue. Overall it seems reasonable to claim that the contents of this issue of *Studies in Design Education and Craft* fully justify the decade of the endeavour of its contributors and editors, the support of its readers and the consistent industry of its publishers and printers. With their continuing support, there seems little doubt that *Studies in Design Education and Craft* will still continue to respond to the challenge of the next decade at least as successfully as it has responded to the challenge of the past.

John Eggleston