

# Editorial

From this issue, *Studies in Design Education and Craft* has become *Studies in Design Education Craft and Technology*. The reason for the change is, we believe, easy to justify. Craft, Design and Technology has become in recent months virtually the official title for the subject area on which this magazine is focused. It has been adopted by the Department of Education and Science and by many of our local education authorities and schools. We have published articles on technology in almost every issue; it seemed wrong to retain a title that incorrectly suggested that we were only concerned with part of the field.

Readers may find the history of our title of interest. When the journal was originally set up by the College of Handicraft of the Institute of Craft Education in 1967, it was intended to be an 'academic' publication, one that would not impinge upon the long established *Practical Education* of the Institute of Craft Education. So the name *Studies in Education and Craft* was adopted. From Volume 3, when the journal became an independent publication it was decided to add the word *Design* to the title – a word that was at the time being used to denote the new thinking in the 'practical' subjects being developed in the schools. Over the years the magazine has played a major part in furthering the design revolution through its consistent publication of articles showing the development of the new movement in schools and colleges. Now in our new title we emphasise our continuing intention of furthering the development of the new subject area that has emerged in the decade – *Design, Craft and Technology*. Perhaps we should have taken the opportunity of deleting the prefix *Studies in*, but the wave of protests from librarians to those who change the crucial first word of a title – the key to its storage and indexing – forced us to stay our hands. So we now adopt a title which, although long and cumbersome has meaning in every word!

The issue commences with two articles which have important consequences for the definition of our subject. A few months ago the Engineering Industry Training Board announced proposals for a new kind of apprenticeship scheme which would involve new patterns of work with a technical bias in the last two years of schooling. In this article Moon, Director of the Engineering Industry Training Board, spells out the proposals in fuller detail than has previously been available. The scheme has major significance for the future of vocationally oriented work in craft and technology and will be read with close attention by readers of *Studies in Design Education and Craft and Technology*.

A further contribution on Craft and Design Technology takes us further in the definition of our subject area. Prepared by Her Majesty's Inspectorate for inclusion in *Curriculum 11-16* and reprinted with permission, it constitutes an important check list of the aims, skills and knowledge content of the subject and goes on to outline the attitudes and expectations to which

work in design, craft and technology education may give rise. The article not only states some of our most global objectives – to make an important contribution to the 'education of pupils as part of their preparation for living and working in a modern industrial society', it also sets out a usable and up to date map of the route to achieve them.

One of the great pioneers of the 20th century movement in art education was Marion Richardson – she was leader of a rebellion against the tyranny of 'object' drawing – crabs' claws and the like. Richardson's extensive collection of letters and other personal papers has recently been the subject of a Social Science Research Council funded research by Campbell at Birmingham Polytechnic and we are privileged to be able to print one of the first fruits of that research in the present issue of *Studies in Design Education Craft and Technology*. The narrative will make fascinating reading for those who remember the Richardson era and its aftermath and will open up new understanding of modern art teaching for those who now learn of the period for the first time.

As always the issue is rich in accounts of new and interesting approaches in the schools. Smith presents us with an account of A-level design at Longslade – one of the long established Leicestershire Plan schools with an equally long established design department. Here he outlines a series of ambitious and successful design projects that go a long way to disprove the belief that design examinations distort design. But throughout the article, Smith emphasises perhaps the most important point – that the A-level course should not be conceived in isolation but rather as part of the continuum that begins with the well structured basic course in the early years.

Whitworth focuses on such a basic course in his account of work at Eirias High School, Clwyd. He outlines in detail a course that is efficient and thorough yet offers real opportunity for initiative and creative work. He concludes: 'It has become possible to rely on a common background of knowledge and skills and to witness the continuing attainment of high standards and solid progress upon foundations laid'.

MacGregor, from a transatlantic point of view offers interesting alternative comments on the construction of the curriculum in craft and design and many teachers will find his ideas original and stimulating.

Once again we are able to present the results of a major national design competition open to schools (still others are announced in our news section). This was the Art into Landscape competition for new ideas for the development of public spaces of enjoyment and relaxation, arranged by the Arts Council of Great Britain in collaboration with the RIBA, The Landscape Institute and the Sunday Times.

Lancaster, a member of the Editorial Board of *Studies in Design Education Craft and Technology* has very effectively drawn together some of the successful and exciting entries to the competition in

which schools have been able to demonstrate the great potential of design activity to contribute to the enhancement of our 'built environment'.

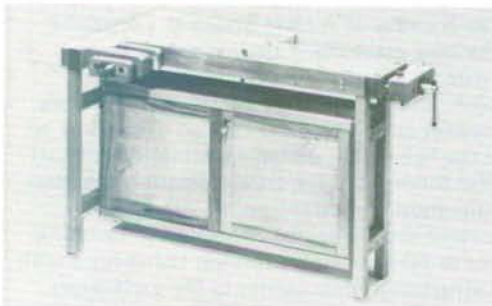
The second article by Sayer on the introduction of history of technology into the school curriculum appears in this issue of *Studies in Design Education Craft and Technology* and seems well set to repeat the considerable interest aroused by the first article in our last issue. Finally, Davison's paper explores the important issues that remain for the design teacher in the aftermath of the Green Paper – a British government document published to stimulate discussion and debate on education.

As always the articles are followed by a series of reviews on major books, including a review of Braden's *Artists and People* by Roy Shaw, Secretary of the Arts Council of Great Britain and Harahan's *Design in General Education* by Bernard Aylward.

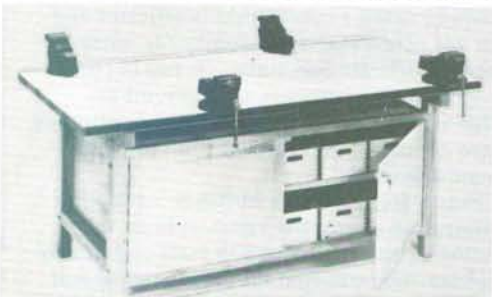
It will be helpful to the future of *Studies in Design Education Craft and Technology* to end this Editorial on a commercial note. The most effective way of avoiding further price increases is to increase

our advertising revenue. Readers can help in two ways. The first is to write to existing advertisers and mention *Studies in Design Education Craft and Technology* when you do so. The second is to help to increase the number of our advertisers – by persuading publishers, suppliers and institutions to take space. Courses, conferences – even non urgent appointments can be – and have been – advertised in our pages. The rates are low and the response has usually been very effective. If you have any influence in these matters we should welcome its use on our behalf!

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