

Reviews

Art and Society One. War Ken Baynes

Welsh Arts Council, London: Lund Humphries £1.75

Art and Society Two. Work Ken Baynes and Alan Robinson

Welsh Arts Council, London: Lund Humphries £2.10

Art and Society Three. Worship Ken and Kate Baynes

Welsh Arts Council, London: Lund Humphries £2.50

I suppose many teachers say in exasperation to apparently obtuse students. “Are you blind man – can’t you see?”. These books – the first three in a series on *Art and Society* will make it an even more than usually inexcusable remark. Basically these books set out to help us to see in the most literal sense. The first of them *War*, collects together a series of photographs, stills from films, reproductions of ceramics, works of sculpture and paintings, and uses them not only to help us to see the relationship between the visual arts, but by concentrating on this one theme to illuminate different styles of Art (classicism, romanticism, realism, symbolism, expressionism and escapism.) Illustrations vary from photographs taken specially of children at play in Wales through Punch Cartoons and War posters to Goya War memorials and stills from *South Pacific* and *Oh What a Lovely War*. When you have looked at it and read it, (and like all good books should be (and few are) it is designed, in collaboration with Steve Storr, for both looking and reading). You will have a better idea about War and what it means (to those who like it as well as to you and I who do not) and about the range of the arts and social studies. Furthermore, you will have ideas on how in co-operation with your own students to mount your own exhibition, and deepen your own understanding. What *War* begins *Work* and *Worship* carry on.

In *Work*, the headings are no longer art styles but identity, experience and struggle. Once again the illustrations are far ranging, from 19th Century painting to Soviet Posters and a closing bunnygirl. I would not want a better introduction to the sociology of industry and occupation for a student (or a teacher) at any level. Visual arts are not the only ones represented, literature includes Nursery Rhymes, Burns, Blake and Babar the Elephant.

The *Worship* volume follows on and impresses most for the broadness as well as the depth of its vision. In the space of 4 pages we find a Beatles audience, a sculptured nativity from Chartres, a film still of Nuns, a New Guinea Mask, a Tibetan lama’s apron and much more. At this intermediate point in the series the authors take stock of what they have learned (characteristically like all good teachers they’re learning too!) They now realise that what they set out to do was more complex than they thought. They demonstrated to themselves and to us that Art is at once separate from society, not a mere reflection. (They quote Herbert Read and Alain Robbe-Grillet on this.) At the same time it is an integral part. Biography, History and aesthetics are all relevant. Anyone who

has the imagination to know that there's more to visual aids than a projector and a few slides; anyone who thinks that teaching anything even physics, sociology and domestic science can be educational on both sides of the desk or lectern, will enjoy and learn from these books. Don't just read my view, enthusiastic as I am I do them less than justice, go and look at them. I shall not wait for an editor to ask me to read (and look at) Number four. (It is on *Sex* – so perhaps one should say Lord Longford permitting.)

Ronald Frankenberg

Art and Science Dolf Rieser

London: Studio Vista (95p paperback, £1.90 hardback)

The author is an artist-engraver who was originally trained as a scientist and he sets himself here to draw attention to the similarities rather than to the more obvious differences between art and science as human endeavours. He can scarcely begin to explore a fascinating topic in an essay of a mere 9000 words which has been blown up with large print and extravagant margins to slender book-length. Not all the 44 monochrome illustrations are necessary to the text and some, like the over-familiar optical illusions, are sadly predictable. At the price, the publishers would be selling short measure even if the text was good.

In fact the text is unpardonably bad and, at times, less than literate. Flatulent and unnecessary sentences abound: "From the earliest ages, art has been a profound manifestation of living people" or "Scientific truths are expressed in an abstract, mathematical language capable of describing relevant discoveries and experiences" (p.8). This kind of writing sometimes degenerates into utter nonsense: "Furthermore, the eyes are the means by which images conceived by the human mind can be materialized into tangible form. 'Artistic vision' is the creative process which leads to visual images" (p.19). (The book bristles with meaningless inverted commas.) The author's attempts to summarize topics as various as quantum mechanics, the structure of DNA or psychoanalytic theory in a few sentences will serve only to enrage anyone with knowledge of these fields and scarcely to enlighten anyone without. There are errors of fact; cuniform is precisely *not* a pictographic script and what are 'psychotic products' (p.10)? Does he mean 'psychedelic' or 'hallucinogenic'? There are misquotations, too, (p.48) but compared with the jerky incoherence with which sentences and topics follow one another, mere spelling mistakes ('parrallel', p.41, 'rythmic', p.52) are no more than an irritation. The book is nicely designed and printed, but would that the author had invested his text with some of that proportion, harmony and coherent structure which he discovers and admires in both art and nature.

M.K. Paffard

A COMMON SYSTEM OF EXAMINING AT 16+ Schools Council Examinations Bulletin No.23

London: Evans/Methuen, £0.35

This Report constitutes the findings of a Working Party, first published at the end of 1971. Almost all teachers should be interested in the content of this document, and the "Summary of Conclusions and Recommendations" on pages 30-31 should be viewed as compulsory reading by all engaged in education.

That changes should be introduced to our examinations system at 16 in both content and method, is acceptable to most of us engaged in education and teaching. The motivating force to bring changes at this time was probably the implementation of the raising of the school leaving age, which is likely to bring a higher percentage of candidates within the lower grades of the present C.S.E. Those of us who work in further education, have come to respect the C.S.E. and we already have experience of candidates who obtained only modest C.S.E. results achieving considerable success within the further education system.

I am delighted that the Working Party base their views on the concept that "the curriculum comes first and the purpose of the examination system is to assess work and attainments of pupils in appropriate subjects and subject areas". Their conclusion is that a common system of examining should reflect this view and build on what is best in both the C.S.E. and the G.C.E. at Ordinary level, and provide for a variety of methods of assessment and for the use of moderating procedures that will ensure the maintenance of standards. The Report stresses that the new system should provide for the continuing development of a variety of methods of examining, and reiterates the view of the Beloe Report that the examinations should "be largely in the hands of teachers serving in the schools which will use them", and therefore be controlled by teachers.

With the whole of this first part of the recommendations, I would hope that there would be no dissent, though there may well be some criticisms of the specific recommendations which follow. For example, the Committee suggests that the percentile 40-100 should be adopted initially as the range of ability to be covered (pge. 9-10) though they make it clear that the lower level is not a rigid "cut-off level of general ability", but applies separately to each subject examined. Perhaps we could have come somewhat lower than this, I am sure there will be some downward extension within a few years of the new scheme being introduced.

The Working Party is against having any pass/fail concept, though by contradiction they recommend an unclassified category, which clearly is the same as a failure, except that this will not be recorded on the candidate's certificate. What is likely to create a controversy is the answer to the question "how many grades should be included?" The Report makes it clear that any attempt to introduce a large number of fine grades would be inappropriate, and rejects the "profile" assessment in which two or more aspects of candidates' performance could be reported on separate scales. Candidates at the upper end would possibly be differentiated by additional examination papers, or parts of papers which those in the lower ranges might not take.

The Report considers that the conditions of entry should contain neither an upper nor a lower age limit. There will be many adults who would wish to take this new examination, but I wish that a lower limit of 16 could be fixed. Apart from the title, "16+" is becoming a misnomer, I feel that the "express stream" system will be encouraged if pupils are allowed to enter at 14 or 15. A reasonable compromise would have been to allow those under 16 to take the examination only in exceptional circumstances, by special application to the Board.

A "safety valve" of winter examinations is recommended, though there could be difficulties in implementing this, unless further education is to be involved; and this will need careful planning if it is to cover the needs of a two year course.

The Report is a discussion document, and there are several issues which will need wide consultation and subsequent action. The subject matter must surely embrace the whole teaching profession in junior and secondary schools, all further education, the teacher training sector (who will now have additional roles to fulfil) and the Universities. Research has already begun via CERDU (Central Examination Research and Development Unit); and feasibility studies between the G.C.E. and C.S.E. Boards is underway in a wide range of subjects.

The Report is optimistic in its view that the new examination board structure could be established by the Autumn of 1974. I would hope that things would be taken more slowly and would be surprised if the new examination structure could be in full swing earlier than the late 1970's.

In all this the voice of further education should be heard effectively. By this I do not mean that we should exercise any dominance over the new system, but that there should be effective consultation, particularly if the range of vocationally orientated subjects within the 16+ examinations are to be extended.

We are living in a period of rapid change, but the publication of Bulletin 23 can do nothing but help to smooth this aspect of change in regard to examinations at 16, by encouraging discussion and consultation.

W.G. Skinner

School resource centres, Schools Council Working Paper 43

London: Evans/Methuen Educational, £0.75

A resource includes 'anything which may be an object of study or stimulus for the pupil' and the growth of centres within schools to aid the collection, storage, and production of new resources is an area of development which is almost certain to cause considerable changes in present methods of learning and teaching.

This report documents the progress and findings of the Resource Centre Project following its first, survey, year. Its first chapter 'The communications problem' differentiates between a resource collection, a resource library and a resource centre and mentions the arguments for and against both centralized resource centres, perhaps library based, and decentralized centres based in departments or faculties.

Other chapters are given to the production of resources, bibliographic control, storage, arrangement of resources, indexing, staff activities in the resource area and staffing. It is fitting that the heart of the system – retrieval, particularly by pupils – should be given more extensive coverage than some other aspects at this stage.

The substantive part of this project's work will be carried out in the coming two years and further reports of the project team's activities will be eagerly awaited.

L. Brough

A History of English Furniture, John Harrison

London: Mills & Boon, £2.80

Harrison is a practising handicraft teacher who has become engrossed in the study of the history of English furniture. This has led him to produce an illustrated study of a kind that lies somewhere between a text and an anthology. The emphasis is particularly on technology, craftsmanship and material rather than on designers and periods though as the author quickly realises all these things quickly become indistinguishable. The work is divided into five main parts – the ages of the carpenter, the joiner, the cabinet maker, the designer and the machine. The author's treatment is logical and his text is lucid. But the attempts to cover the whole span of English furniture in a very limited number of words – much of the book is devoted to illustration – means that at times brevity almost destroys meaning. Thus the transition from the workshop to the factory system of furniture production is covered in the briefest paragraph on page 126 which tells us almost nothing about the transition and is, to say the least, obscure, ending with the sentences "Gradually the full transformation from cottage industry to modern mass production factory method was made. Today it still survives and two High Wycombe firms – Gomme of G Plan, and Ercol – are household names".

But a more fundamental problem of the book is its frequent lack of explanation; facts are regularly presented without reason – for example the sentence "Slowly the workshops were mechanised and became factories" with which the previously quoted paragraph begins. There are also problems in the illustrations which dominate the book. Though often visually attractive many lack the necessary precision to support the text thus the indication of surface treatment is not always sufficient to distinguish between the representation of wood-grain or marquetry or upholstery. And despite the author's intentions most of the illustrations are of finished pieces rather than of craftsmanship or technical processes.

To summarise, the book has merit as a readable introduction from an interesting perspective but the occasional superficiality and inconsistencies of the work make it unlikely to be acceptable as an authoritative reference book. But if it leads readers to these more substantial works it may well justify its publication.

S.J. Eggleston

Trends in School Design, Eric Pearson

London: Macmillan Education 47p

Working Space, A Place to Paint, Language Areas, Joan Dean

London: Evans Bros. 60p each

The necessity for functional effectiveness is emphasised as an important criterion of good design in these publications. Given the contemporary nature of education both 'Trends in School Design' and the 'Room to Learn' series, though concerned with issues at differing scales, present the case clearly for flexible and adaptable school buildings and working space layouts.

'Trends in School Design' is presented in two parts. The first discusses briefly changing social attitudes and educational practice in the last twenty years and notes the increasingly effective response of both architects and administrators to the problems raised. The developing partnership between teachers and those responsible for school building is then explored at greater depth in the second and larger part of the book.

Here, appropriately illustrated with school plans and a few photographs, the evolution of primary school design is traced from 1958 onwards by reference to specific schools. A brief review of the interior redesigning of an 1881 school is also included. The book offers little that is new but is a fair and concise summary of development. The publication, in the series of the Anglo-American Primary School Project, may well have most impact on the American scene.

The 'Room to Learn' series brings together a vast array of helpful suggestions which translate the concepts of flexibility and adaptability into operational terms for the classroom teacher. All three books are attractively presented and have clear helpful illustrations with a minimum of necessary text. The effect is some times disturbingly naive however. For example page 21 of a 'Place to Paint' sets out the following information — 'Clearing up is an important aspect of work with materials which needs to be provided for. Each room or work space needs certain equipment available' 'a broom; a dustpan and brush; a number of dusters; dishcloths and J cloths; a mop and bucket' — each item named is illustrated being used by a child and the A4 page is completed by drawings of the items shown again with the statement 'these can be hung on pegboard or on special hooks on the wall'. Despite this tendency which, at times, makes one wonder whether the books are for teachers or their primary pupils, good ideas, for example for making use of space often wasted, of old desks, doors and tables, of trolleys and flexible storage systems, and of carpet samples and coathangers, flow from the pages. There will be few teachers who have not tried some of the ideas but it is nevertheless valuable that they have been brought together in the series so that ideas may be shared more widely. Every teacher could probably put some of the ideas to good use immediately though many assume the availability of a school handyman and capitation money or, at a minimum, hours of extra-curricula teacher time combined with the proceeds of fund raising activities. 'A Place to Paint' and 'Language Areas' follow the more general 'Working Space' in the series and though more detail is offered and a greater variety of

schemes, there is almost inevitably some overlap between the books. But 60p would be well spent if good intentions were turned into practical reality by the prompting these publications offer teachers.

P.K. Boden

Alive to Art, Jose Llobera

London: Frederick Warne and Co. Ltd. £6.00 (3 volumes)

This set of three books is a useful addition to the expanding educational literature on Art. Each one is well produced and is illustrated profusely with visual imagery that will captivate and delight young children and pupils in *middle* and *secondary* schools.

Introducing Subjects and Skills. In this book the author discusses the meaning of a work of art and the criteria involved in artistic creation. He introduces the reader to a variety of techniques related to aspects such as *drawing, the theoretical implications and use of colour, modelling, work in three dimensions, perspective, compositional design*, etc; and he tries rather convincingly to foster an understanding of artistic interpretation of space. Although the different aspects in this book are dealt with in a cursory manner the text and its supporting illustrations should prove to be of value to creative work in schools.

Portraying People and Places. This is an attempt to relate the human being to the environment and following a pragmatic consideration of proportion in the figure and an outline of graphic techniques that can be employed in portraying it, there is quite a fascinating section that gives the reader an insight into the way architectural space, structure and forms are juxtaposed in the design of city environs. And this, the practical aspect so vital in the creation of living/working environments of Man's expertise as an architect, designer and artist in Pre-History, ancient Egypt, Greece, and Rome, the Middle Ages and the Renaissance in Europe, as well as providing the more interested pupil with supporting studies of an academic nature. The remainder of the book leaves one with the impression that the author is advocating a great many technical tricks which could have an adverse effect upon expressive work if they are not controlled carefully in the educational situation, and this is unfortunate.

Exploring Colours and Crafts. A study of colour is always fascinating for it can broaden the pupil's appreciation of the world in which he lives and the way it has been portrayed by artists, as well as stimulating him to think more seriously about the value of colour in, say, the use of decoration and furnishings in the home; Fashion Design and the way he himself dresses; magazine illustration; advertising in the mass media; or all kinds of "Pop Art" which are to be found in the everyday world. The author has given considerable thought to this area of the visual arts and has dealt with colour theory and psychology in an interesting way. He progresses step-by-step in a simple and concise manner that is easy to comprehend and supports what he has to say with good illustrative material, but it is somewhat difficult to understand his reason for combining colour theory with crafts, rather than with Painting, Design, or Pattern Making, which would have been much more logical in this context.

The craft of Modelling, in which both techniques and ideas for creative development are expanded on, is dealt with quite competently. It is good to see the inclusion of other form of model making – the planning of housing estates and the design and construction (to scale) of model houses – which is rather a neglected area of study in the curriculum; and it is at this point that the value of this set of books and the inter-relationship of ideas in them is fully appreciated for they must be used as a set and not in isolation. The author goes on to devote some attention to Art Appreciation – which turns out to be a study of Painting rather than a broader concern for the Visual Arts; is much too brief; its concept too narrow; and it provides a minimal stimulus for deeper study.

It is a pity that so many of the illustrations in this series depend upon slick graphic techniques for their effect. There is certainly too much emphasis given to the use of technical trickery in the suggested production of work of an artistic nature. If, however, the teacher is aware of such inherent dangers and uses the books with discretion, they will be useful sources of reference and will complement curriculum studies in Art and Crafts at all levels.

John Lancaster

Visual Education in the primary school, John M. Pickering

London: Batsford, £1.60

In his introduction Pickering sees art-in-education as 'visual education' and defines this as 'seeing with understanding.' He then leaves until page 81 the further revelation of his position by approaching and gently nudging the 'intuitive' versus 'rational' debate. His is not concerned to polarize the issues; very much the reverse: 'Ideally a blending of the intuitive with the more rational approach seems to be a sensible attitude, for both are part of the learning process. Unfortunately, some teachers tend to oppose any semblance of a rational system on the grounds of its inhibiting effects on free expression. Nothing could be further from the truth' Pickering illustrates his thesis in the pages between the two statements quoted.

One strength of his book lies in the balance the author preserves between indicating too little and too much; everything he says is directly related to what *could* happen in the classroom and yet there is nothing prescriptive, even in photographs illustrating a particular activity (of which there are 95). He begins by looking at ways in which tactile and textural experience develops and ways in which they could be encouraged, then considers motion, space, and finally light and colour.

A second strength lies in his broad interpretation of what constitutes the art experience at the primary level. Not only is he concerned with drawing and painting but also with three dimensional work – designing shapes that fly, using wind pressure, assembling constructions, improving vocabulary (Thesaurus, tape recorder) using photography. The natural links with English, mathematics, science, technology are clearly demonstrated.

Mr. Pickering's book should make a valuable contribution to the primary school experience of countless children.

L. Brough

Art & Design Cards. Packs 1 & 2, Ian Pillinger

Oxford: Pergamon £4.90 each

These card systems are attractively presented and generally well written and compiled, each pack containing a number of basic cards. The author states in his introduction, "These take the form of exercises engineered to give the student with an enquiring mind some experience of simple design facts. It is intended that these should be approached in the manner in which scientific experiments are undertaken. The facts learned and the ideas absorbed are more important than the end product."

While many of the cards admirably cater for these intentions a number do little more than indicate the existence of such outlets as lino printing, oil painting and fabric printing techniques, offering very little real advantage to the teacher or pupil. The better cards, however, appear to contain the necessary ingredients for a variety of teaching situations and conditions, and form good starting points for both teacher and pupil. This could include use in the home as part of the preparation for G.C.E. or C.S.E. — particularly Mode 3.

Pillinger also suggests that "the job of the teacher is lightened as he is only required to co-ordinate the project, organise the materials and give special help." The teacher who is already familiar and experienced in this kind of approach to the subject will doubtless find something of value in the card packs. For the young or more experienced teacher who feels that an occasional boost in ideas and inspiration is needed the packs are recommended. For the teacher who is looking for a package-system as a complete answer to his problems then these packs will prove disappointing because Pillinger has left sufficient unsaid for the individual to add a slant to the subject within his suggested framework — a commendable feature.

Francis Zanker

Workshop Assignments, Book One, S. Dunkerley & A. Huxton

Edinburgh: Holmes McDougall, £0.75

This book is firmly set in a common tradition of practical craft publications and suffers from the faults of this tradition by offering solutions to problems instead of the problems themselves. Its 31 assignments are grouped in three sections: in the first 'all the thinking is done for you' (and for that reason should have been eliminated); in the second 'some of the thinking is done' (in fact all the major decisions have been taken); the third is an 'over to you' section (of very uncertain quality).

One of the major faults of the book — and its tradition — is inadvertently indicated on page 47: 'The spring maker illustrated was born of necessity' Precisely, and it was of value to those who designed and made it for that very reason. One wonders who, using this book, will find a similar necessity for a Singing Blackboard, a Wool Winder for a knitting machine, a Hilsch Tube (Cryogenics), a Scatter-the-Ball Game, Sundials, Contour

Model, or a Jig for Soldering a Book Rack which, unless the book rack itself had first been made (in metal) would be rather useless.

Passing quickly over its occasional pretentiousness 'A slight Entasis would improve the appearance – Discuss with your Art Teacher (page 34), its intrusive value judgements 'something elegant in walnut for the dining room? Cheap and cheerful for the kitchen' (page 56), the unexpected slap in the face 'Really bright older pupils could make a circuit to produce If you could not cope with that job,' (page 58), and the difficulty throughout of knowing if the authors are speaking to the teacher or the pupil, one's experience is, at best, one of disappointment, which is all the greater after a foreword that says some of the right things and after an introduction which, although inadequate, does attempt to indicate the considerations which apply to product design.

Much of the literature of the wood and metalworking crafts is impoverished; this book does little to alleviate the deficiencies.

L. Brough

Step By Step Metalwork, Book 3, Kenneth Wells

London: Evans £0.95

Steam engines may be inefficient and obsolete but they still have a strong romantic appeal, amply demonstrated by the success and popularity of railway societies, steam locomotives, and traction-engine rallies. Kenneth Wells has recognised this in the class metalwork programme for his fourth-year boys at Manor Court School, Portsmouth, and the result of several years' development and experience is this book.

The author's plan is that every boy in the class should make his own working steam-engine, each boy working at his own pace from the step-by-step arrangement of this book. More than 180 simple operations lead up to the finished working model, each step illustrated by the author's outstanding photographs and punctuated by the exhortation to "show your teacher" before moving to the next operation.

By this plan each metalworking process – from bending mild-steel sheet to casting the engine frame – is introduced as it is required, and a range of basic workshop techniques is presented in the context of a competitive aim to finish and test your model before the next boy. The text, however, makes clear that hasty work can lead to disappointment and the spirit of craftsmanship is maintained through the clear and efficient drawings and photographs.

The second half of the book shows, in similar style, the construction of a model traction-engine incorporating the finished steam engine unit. Again the style is exceptionally clear and the design of the model clean and unfussy, with no hint of adherence to obsolete skills for their own sake.

This is a superbly produced book for the teacher in need of a well-tryed formula for teaching craft skills to unstreamed classes in the context of the appealing objective of live steam.

M. Sayer

Introducing Jewellery Making, John Crawford

London: Batsford, £2.00

While this is a volume intended to be especially useful to the beginner in jewellery it also holds considerable interest for those with some experience of the craft who are in search of refreshing ideas. It is attractively produced, contains abundant illustration, and covers a range of skills which lie within the ability scope of pupils of secondary school age. It should be an acceptable addition to the library of either studio or workshop.

It is gratifying to encounter a craft book in which the author has not restricted the text to purely technical instruction but has sought to stimulate the reader to observation of his environment, visual appreciation of design and imaginative application of the techniques described. So often in recent years we have been assailed by books on craft topics which offered little more than an excursion through rigidly prescribed, allegedly progressive exercises without doing anything to kindle individuality of thought or expression. Here we have a work which provides the enterprising teacher with the basis of a fascinating and educationally rewarding extension to school craft activities.

John Crawford clearly demonstrates that teachers who have only limited resources in the way of equipment and materials need not find themselves at a serious disadvantage in comparison to colleagues in possession of more lavish facilities. The examples of work illustrated in the book are anything but tawdry; indeed many are extremely tasteful and well fashioned, yet all were produced from reasonably inexpensive materials using a small selection of fairly modest equipment.

In general, this book is technically sound and adequately covers the processes involved. One would have liked to have seen better distinction being made between the make-up and use of acid solutions for etching and pickling and more cautionary explanation of the use of ammonium sulphide for oxydising metals. Also one has some reservations about the suggestion that domestic cookers might be used for enamelling. However, these are relatively minor criticisms of a publication which makes a welcome contribution to the field of craftwork.

Joan Decorte

Maggie Hayes Jewellery Book

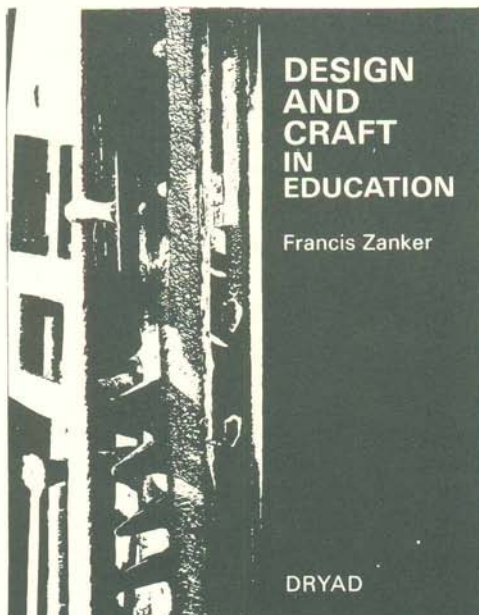
London: Von Nostrand Reinhold, £3.50

Maggie Hayes is a film actress turned jewellery designer. We are reminded many times of her starring role in "The Blackboard Jungle" which may endear her to some readers of this journal. She appears to have taken her conversion to craft seriously and the book is by no means without merit — particularly in its illustration of the complex relationship that must exist between a craftsman designer and his client. Almost unconsciously the text displays the multitude of peripheral factors that influence this relationship and the show-biz allusions and the cloying folk culture of American high society with which we

are regaled on almost every page were, quite clearly, every bit as important in the commissioning and execution of the finished work as the apparently more rational processes of selection of materials and craft techniques. If designers can overcome their distaste for the style and presentation of the book and penetrate beyond the society gossip and the Hollywood stills they may well learn something to their advantage.

It would not be difficult to send up Maggie Hayes sky-high by quoting the chatty trivialities with which her book is laced from beginning to end. But a brief note at the end of the dust-jacket suggests that she may be by no means the person to whom all blame should be attributed. The statement reads "Maggie Haye's collaborator, Alfred Allan Lewis, is a writer who has co-authored two other best-selling Van Nostrand Reinhold titles, the Sylvia Sidney Needlepoint Book and the Gloria Vanderbilt Book of Collage." There appears to be a formula at work here.

S.J. Eggleston



**DESIGN
AND
CRAFT
IN
EDUCATION**

Francis Zanker

DRYAD

RECENTLY PUBLISHED

**DESIGN AND CRAFT
IN EDUCATION**

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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.

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