

This issue of *Studies in Design Education and Craft* is focused on creativity in the school and college. It draws from two main sources, both closely related. One is the recent Spear and Jackson School Project Award organised by the tool company to provide an incentive for new developments in design education and craft. The thirty-five entries covered a remarkably broad spectrum of workshop and studio activity and were judged by a panel comprising of Mr. D.I.R. Porter, recently retired Staff H.M.I., Mr. Geoffrey Wilson, Chief Advisor for Kirklees, the editors of *Craft Teacher News* and of *Studies in Design Education and Craft* and the Education Officer of Spear and Jackson. The other source is the recent publication by Edward Arnold of the work of the Schools Council Development Project in Design and Craft Education which for five years was based at Keele University.

This happy coincidence makes it possible in the same issue of *Studies in Design Education and Craft* to present accounts from both sources. We are able to feature a detailed consideration of the strategies of creative development used within the Keele Project and to show how these have now been made widely available in the recent publications. We are also able to print, as a result of the kind agreement of the schools concerned and of Spear and Jackson, the major prize winning entries of the Craft Project which indicate some of the remarkable developments in creative project activities that have been achieved in recent years.

The first prize entry is from Farringdon School, Tollington, Oxfordshire. Here a major community activity project has, for the past few years, taken not only a major part in the life of the school but also in the life of the local community. The developments were indeed inspired by a belief in community activity as an important feature of the work of a local school but they also sprang from a realisation of the opportunity

such activity presented for pupils to take part in real life problem solving situations. Farringdon children visited hospitals, old-peoples homes, primary and nursery schools to identify and examine design problems. They took tape-recorders to interview children, old people, teachers and social service workers and developed detailed design briefs before attempting solutions. The wide range of project activities which this gave rise is indicated in the extract from the winning entry that is included in this issue. An important feature of the Farringdon entry is that it is broadly based throughout the age and ability range and does not rely for its effect on a few local activities. Many of the pieces of work have a disarming simplicity, but a simplicity that in no way conceals their effectiveness as design activity.

The second prize entry, also reproduced in this issue, was from Leeds Grammar School and involved a fundamentally different style of work. Over four years senior boys at the school have built a 7¼ inch gauge steam locomotive and some hundred yards of track. The locomotive is a scale model of a mid-nineteenth century "Thunderbolt" and was developed from a series of 3½ inch gauge drawings. Substantial redesigning and a full range of engineering and constructional activities were undertaken by the boys including forging, machining and welding. The finished product, as a passenger carrying locomotive, had to undergo a full range of industrial boiler tests at the request of both the Factory Inspectorate and the insurers. Now insured for £1000 it has carried over 2,000 passengers and raised hundreds of pounds for local charities.

The joint third prize winner, St. Edmund's School, Portsmouth, presents yet a further example of school work. Here the project was the construction of a school chapel. With minimal assistance from tradesmen an impressive building with a

remarkable interior has been achieved in two years by senior boys and girls working within the school craft department. The result has been to save the school funds by something of the order of £1,000, and also to create a building far more intimately related to the life of the school than a "bought" building could ever have been. The entry, a selection from which is printed in this issue, shows the various stages of the construction of the chapel and indicates some of the striking original design work for crosses in wood and metal, liturgical garments and altar frontals.

Design for religious worship reoccurs in an interesting article by a fourth-year student of Shoreditch College of Education. His final design project for the B.Ed. Examination consisted of the design and construction of a mobile altar. The careful analysis of the unusual design requirements and the ingenious solution achieved present an exemplary study of the design process that will be of very great interest to many readers.

But it is not only in the field of contemporary design activity that *Studies in Design Education and Craft* is concerned. There is still very much to learn from the lessons of the past and the remarkable solutions to design problems of previous generations. The Victorian era was particularly rich in its attention to the process of design and there is still much valuable information that painstaking study can uncover and draw to our attention. We are particularly pleased to publish on this occasion a notable contribution to the study of Victorian design by Gordon Fyfe who has recently undertaken a major research on the activities of the Victorian engravers. The article will be read enthusiastically not only for its own intrinsic interest but also for the opening it offers to further areas of knowledge and understanding that are still available for explanation.

The analysis of the Keele Project is designed to serve two purposes. The first, and perhaps the more immediate, is to present readers with an introduction to the publications that are now available and the others that are soon to follow. But the other closely associated purpose is to reiterate the underlying ideology of the Keele Project which embodies a range of social purposes that are capable of being implemented with particular effectiveness in design and craft activity. As the article argues, the introduction of problem solving, creative approaches in the school curriculum not only involves a change in the work of pupils and teachers but also opens up the possibility of a change in the nature of society itself. There is evidence, in the pages of this issue, of the truth of the statement, not only in the contemporary context but also, as Fyfe's article makes clear, in an historical context too.

John Eggleston