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The commencement of Volume VI of *Studies in Design Education and Craft* marks the further developments in the production and presentation of the journal. The increases in size and circulation that have occurred in recent months have allowed the Editorial Board to redesign the layout along the lines suggested by many readers in a manner that should greatly facilitate their use of the journal. It has also been possible to adopt the hard-edged 'perfect' binding system. This will also be of assistance to readers in that it allows the use of a heavier paper with greater opacity and also ensures a better opening of the pages. Librarians will appreciate the title and volume indication on the spine.

The technical improvements are matched by an impressive range of contents that are focused on new developments in Art and Design particularly through integration — the 'hurrah' word of our time as Greger puts it. The issue commences with an important article by Lancaster who describes a curriculum integration in a college of education in which the visual arts played an initiating role. Students worked in a situation in which attempts were made to foster self-education, experimentation, responsibility and discussion in a manner not always achieved in the more traditional programmes of 'professional' studies.

Underwood follows Lancaster's account with a stimulating personal presentation of new ideas and resources at Bishop Wordsworth's School, Salisbury.

Greger continues these explorations of integrated work with an examination of the contribution of aesthetics to such integrated studies. Her skilful, philosophical analysis of this recently neglected area adds a valuable contribution to the current debate on integration and demonstrates the continuing relevance of the elusive but important concepts of aesthetics.

The emphasis on the intellectual components of art education is explored further in a provocative article by Berrisford who urges that the intellectual aspect be integrated back into the art curriculum. He challenges what he sees to be a thoughtless overemphasis on doing and a corresponding neglect of thinking in the art studio.

Goodhew and Deans take us into a different but equally important field in their consideration of the development of craft work in the new middle schools. They outline a strategy for introducing into the middle schools a range of craft studies that have previously been confined to the secondary age range. The article is likely to make a significant contribution to the current debate about the emergent curriculum of the middle schools. Friel's contribution on the development of work in jewellery is also likely to have considerable relevance.

Fisher's report on the ways in which creative abilities of students may be identified is likely to be considerable assistance to teachers who are engaged in the debate on the middle school curriculum and also to those who wish to respond to the arguments of Berrisford. His paper may also go some way to lessen the doubts of some who may be uncertain of the viability of Berrisford's views.

A final contribution by Stewart considers the still important problem of justifying design and craft in the curriculum in our schools and offers in a useful way many of the central arguments that are in favour of the new approaches — arguments that may still need to be used in many of our schools.

The review section continues the themes of the articles with assessments of a number of important new books that discuss new developments in art and design education and the roles of students and teachers in the contemporary situation.

Finally, the news section presents information on a wide range of current topics

including the new London University A Level Design examinations and the publishing programme of the recently completed Keele Project. There are also a number of short reports of work in the schools – a feature that will be represented even more strongly in subsequent issues of *Studies in Design Education and Craft* now that the Keele publication *Survey* is no longer available to carry such material.

S John Eggleston

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Craft**

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