
Prospectus: Kevin Street

Kevin Street College

1935

Art and Art Crafts: Prospectus of Courses 1935-36

City of Dublin Vocational Education Committee

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City of Dublin
Vocational Education Committee

SCOILEANNA CEÁRD-OIDEACÁIS
City of Dublin Technical Schools

Seiríúín
1935-36



Session
1935-36

ART AND ART CRAFTS
PROSPECTUS OF COURSES

KEVIN STREET :: :: BOLTON STREET
BALLSBRIDGE

CALENDAR

SESSION 1935-6

- 1935.
- Sept. 2, Monday. Wholetime Day Schools open for enrolment. Day Apprentice School resumes work.
- Sept. 9, Monday. Wholetime Day Schools commence work, and Part-time Day Classes open for enrolment.
- Sept. 16, Monday. Evening Classes open for enrolment, and Part-time Day Classes commence work.
- Sept. 23, Monday. Evening Classes commence work.
- Nov. 1, Friday. *All Saints' Day.* Wholetime Day Schools—excepting Day Apprentice School and Special Classes—closed.
- Dec. 8, Sunday. *Feast of Immaculate Conception.*
- Dec. 14, Saturday. Teaching work in Wholetime Day Schools ceases (excepting Day Apprentice School and Special Classes).
- Dec. 16, Monday. Term Examinations in Wholetime Day Schools commence (excepting Day Apprentice Schools and Special Classes).
- Dec. 21, Friday. Schools close for Christmas Vacation.
- 1936.
- Jan. 6, Monday. *Feast of Epiphany.*
- Jan. 7, Tuesday. All classes resume work after Christmas Vacation. New Courses in Practical Pharmacy commence. Land Surveying and Levelling Course begins. Motor Car Driving Lessons begin.
- Mar. 7, Saturday. *St. Patrick's Day.* Schools closed.
- Mar. 17, Tuesday. Land Surveying Field work begins.
- Mar. 28, Saturday. Last meeting of classes before Easter Vacation.
- Apr. 7, Tuesday. All classes resume work after Easter Vacation.
- Apr. 15, Wednesday. New Courses in Practical Pharmacy commence.
- Apr. 16, Thursday. Evening classes close (excepting Special Classes).
- May 1, Friday. Evening class written Sessional Examinations commence (except for Special classes).
- May 4, Monday. *Ascension Day.* Wholetime Day Schools—excepting Day Apprentice School and Special classes—closed.
- May 21, Thursday. *Whit Monday.* Schools closed.
- June 1, Monday. *Feast of Corpus Christi.* Wholetime Day Schools—excepting Day Apprentice School and Special Classes—closed.
- June 11, Thursday. Teaching work ceases in Wholetime Day Schools—excepting Day Apprentice School and Special classes.
- June 20, Saturday. Sessional Examinations commence in Wholetime Day Schools, excepting Day Apprentice School and Special classes.
- June 22, Monday. Wholetime Day Schools close, excepting Day Apprentice School and Special classes.
- June 27, Saturday. *Feast of Saints Peter and Paul.*
- June 29, Monday. Day Apprentice School and Special classes close.
- July 17, Friday. Schools closed on all Bank Holidays not specified in above Calendar.

CITY OF DUBLIN VOCATIONAL EDUCATION COMMITTEE

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For triennial period 1934-37

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MASTER TAILORS.

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 MR. W. O'CONNOR.
 MR. W. SCOTT.
 MR. R. BOYD.

GENERAL NOTICES**ENTRANCE EXAMINATIONS, FEES, REGULATIONS.**

Entrance Examinations will be held at the Technical Institutes—Ballsbridge, Bolton Street, Kevin Street, Rathmines and Pembroke Town Hall—every evening during the week commencing 16th September, and on such subsequent evenings as may be arranged. Students who produce satisfactory evidence of education may be exempted from examination. Introductory Courses are provided for those who fail to obtain sufficiently high marks in the examination.

FEES : PER SESSION.

General Art Course, 7/6.

Additional and Single Subjects, 7/6 each.

Applicants for admission to Courses or Classes must be at least fourteen years of age.

Students who through obtaining employment are unable to continue in attendance at the Whole-time Day School Courses of the City of Dublin Vocational Education Committee will be admitted to approved evening school courses, without fees, up to the value of the Day School Fees paid.

The same concession may be extended to other students who have left the Day School Courses, if the reasons for their non-attendance at the Day School Classes are considered by the Principal to be adequate.

The Trade classes are primarily intended for those engaged in the several trades. Others will not be admitted before November 4th, and then only if there be room, and on payment of a quadruple fee.

A laboratory or workshop class can only be taken in conjunction with an approved lecture or drawing class. No student will be allowed to continue in a laboratory or workshop class if his attendance at the lecture or drawing class is unsatisfactory.

A class may be discontinued if an insufficient number of students join or attend; the number of evenings allotted weekly to a class may be reduced if there be a falling-off in the attendance. The right is reserved to close classes for any other reason whatever.

Students must make good any damage done by them.

Strict order must be observed at all times within the precincts of the Schools.

A complete course of study in any section generally occupies about three years.

Where possible, separate classes for journeymen will be arranged in trade subjects.

SPECIAL WORK.

Arrangements will, as far as possible, be made to enable highly-qualified students to carry on drawing or practical work of a special nature. Students who desire to take advantage of this privilege should make application to the Head of the Department.

COURSES AND CLASSES

IN

ART AND ART CRAFTS

TECHNICAL INSTITUTES

KEVIN STREET

BOLTON STREET

BALLSBRIDGE

TECHNICAL INSTITUTE, KEVIN STREET

E. MORTON, A.R.C. Sc.I., PRINCIPAL.

STAFF

ART AND ART CRAFTS.

WILLIAM L. WHELAN, Art Master's Certificates, Board of Education, London, Silver and Bronze Medalist, National Competition, South Kensington; Medalist, Irish National Art Competition—*Head of the Arts and Crafts Department.*

JAMES J. BURKE, Certificated Art Teacher, London, Medalist.

MISS MARGARET WHELAN, Certificated Art Teacher, Medalist.

JOHN MILLIGAN.

MISS GERTRUDE V. TWISS, Certificate Art Teacher, Bronze Medalist (Embroidery) Winner of Art Scholarships, Dublin.

Courses and Time Tables

GENERAL ART COURSE

No. of Course	SUBJECT	Day	Hour	Room	TEACHER
80 K	FIRST YEAR.				
	Obj. and Mem. Drawing—I. . .	Thurs.	7.30-9.30	14	W. L. Whelan; Miss M. Whelan.
	Mechanical Drawing and Design—I.	Tues.	7.30-9.30	14	Miss M. Whelan.
	Extra Class in any Art subject	..	7.30-9.30	11	W. L. Whelan.
81 K	SECOND YEAR.				
	Obj. and Mem. Drawing—II. . .	Thurs.	7.30-9.30	14	W. L. Whelan.
	Design—II.	Tues.	7.30-9.30	14	W. L. Whelan; J. J. Burke.
	Drawing from Natural Forms—II.	Mon.	7.30-9.30	14	W. L. Whelan.
	Drawing from Casts—II	—	—	—	—

GENERAL ART COURSE—Continued.

No. of Course	SUBJECT	Day	Hour	Room	TEACHER
82 K	THIRD YEAR.				
	Obj. and Mem. Drawing—III.	Mon.	7.30-9.30	14	W. L. Whelan; Miss M. Whelan.
	Industrial Design—III. . .	Thurs.	7.30-9.30	14	W. L. Whelan; J. J. Burke.
	Drawing from Natural Forms—III.	Thurs.	7.30-9.30	14	W. L. Whelan.
	Drawing from Casts—III. . .	Thurs.	7.30-9.30	14	W. L. Whelan.
	Pictorial Composition	Mon.	7.30-9.30	14	W. L. Whelan.
83 K	FOURTH YEAR.				
	Obj. and Mem. Drawing—IV.	Mon.	7.30-9.30	14	W. L. Whelan.
	Industrial Design—IV. . .	Thurs.	7.30-9.30	14	W. L. Whelan.
	Pictorial Composition	Mon.	7.30-9.30	14	W. L. Whelan.
	Drawing and Painting from Natural Forms	Mon.	7.30-9.30	14	W. L. Whelan.

APPLIED ART AND CRAFT COURSE

No. of Course	SUBJECT	Day	Hour	Room	TEACHER
84 K	FIRST YEAR.				
	Mechanical Drawing, Geometrical Design, etc.	Tues.	7.30-9.30	14	Miss M. Whelan.
	Freehand and Elementary Drawing from Casts, etc. . .	Thurs.	7.30-9.30	14	W. L. Whelan.
	Craftwork	Mon.	7.30-9.30	14	W. L. Whelan; Miss M. Whelan.
85 K	SECOND YEAR.				
	Elementary Designs and General Handicrafts	Mon.	7.30-9.30	14	W. L. Whelan.
	Drawing of Common Objects, etc.	Thurs.	7.30-9.30	14	W. L. Whelan.
	Craftwork	—	—	—	—
86 K	THIRD YEAR.				
	Industrial Design	Thurs.	7.30-9.30	14	W. L. Whelan; J. J. Burke.
	Drawing in Light and Shade from Casts, etc.	Tues.	7.30-9.30	—	—
	Craftwork	—	—	—	—
87 K	FOURTH YEAR.				
	Industrial Design and Historic Development of Styles . . .	Thurs.	7.30-9.30	14	W. L. Whelan.
	Craftwork	—	—	—	—

In the Third and Fourth Years a Class in Craftwork should be taken, and in the First and Second Years an appropriate Class in Art added.

SPECIAL ART AND CRAFT CLASSES

SUBJECT	Day	Hour	Room	TEACHER
KEVIN STREET TECHNICAL SCHOOLS.				
Art Metalwork	Tue-Thrs.	7.30-9.30	—	J. J. Burke.
Enamelling on Metal	Tue-Thrs.	7.30-9.30	—	J. J. Burke.
Drawing and Design for Leatherwork and Leathercraft	Mon.Wed.-Thrs.	7.30-9.30	—	W. L. Whelan ; Miss M. Whelan.
Leatherwork, Stencilling, etc. ..	Mon.-Thrs.	7.30-9.30	—	W. L. Whelan · Miss M. Whelan.
Design for Art Ironwork	Mon.-Thrs.	7.30-9.30	—	W. L. Whelan.
Commercial Art	Mon.-Thrs.	7.30-9.30	—	W. L. Whelan.

COMMERCIAL ART.

Lettering and its Applications.—Decorated Initials. Printed Notices. Name Plates. Window Tickets. Maps. Plans and Architectural Drawings.

Drawing for Reproduction.—Book illustration—Process Work. Colour Printing.

Poster Design.—Show Cards. Catalogue Covers. Calendars.

Fashion Drawing and Dress Design.

Figure measurements, pose and gesture. Draping the figure, drapery, colour and composition. Fashion Technique.

ARTISTIC HANDICRAFTS.

Lamp and Candle Shades, Lanterns.

The making of wire frames. The use of vellum and parchment papers, silks, etc.

The development of shapes, and decoration of same.

Printing with Lino and Wood Blocks.

Drawing, Designing and Cutting.

Decorative Painting of Whitewood Ware.

Trays, Boxes, Bowls, Frames and Candlesticks.

ARTISTIC LEATHER WORK.

Materials : tools—technical processes—types of leather craft. Constructive leather work—applied ornament—staining—polishing—blind and gold tooling, etc. (Kevin Street, Mondays, Wednesdays, Thursdays, 7.30—9.30).

ART METALCRAFT AND JEWELLERY.

The necessary tools—their correct use and application.

Metals—their qualities and preparation.

Composition and preparation of pitch and pitch blocks.

Repoussé—the production of pattern and design resulting entirely from the combination and repetition of various toolmarks or impressions.

The embossing of simple forms.

Simple sheet metal work—the setting out and development of various forms on thick paper.

Flat sheet metal construction—trays and boxes, etc.

The raising of metal from the flat sheet to the round.

Simple jewellery—wire drawing and twisting—the making of rings, grains, discs, domes, and scrolls.

The decorative selection and arrangement of these units in the production of design.

The process of hard soldering—pickling, and polishing.

The setting of stones and enamel panels.

ART ENAMELLING.

Preliminary preparation of the metal—cutting, doming, and cleaning.

The enamel—its nature and qualities—the grinding, washing, application on metal surface, firing, annealing, and surface finishing of.

The various styles of—Champlevé, Cloisonné, etc.—their use in jewellery and in the decoration of flat and raised fans.

CRAFT CLASSES—KEVIN STREET.

Mondays, Tuesdays, Wednesdays, Thursdays, 7.30—9.30.

GENERAL ART SYLLABUSES

The Art Department is open on every evening in the week, except on a Saturday, and Art students in courses above First Year Grade may work on any evening in the week when there happens to be room. Students will work under the guidance of the Art Master, who may change the night of work, or otherwise vary the courses to meet particular needs.

MECHANICAL DRAWING, PATTERN CONSTRUCTION AND GEOMETRICAL DESIGN.

The course is arranged so that students may become acquainted with the use of instruments, T square, set squares, compass, scales, etc., and the principles of construction of ordinary geometrical figures—special reference will continually be made to the application of geometry to the different branches of industrial art, such as designing, etc. The exercises worked in class will include the drawing of geometrical patterns—spacing of wall and other surfaces for decorative purposes—bands and borders—units of pattern—diapers—the construction of arch-forms—tracery and mouldings. In addition, exercises will be given in the projection of simple solids.

FREEHAND DRAWING, ELEMENTARY DRAWING FROM CASTS AND NATURAL FORMS.

Materials and aim of study—methods of using pencil, pen, charcoal, and brush—their suitability to express form in line or mass—blackboard demonstrations to show methods of construction, structural planning, guide, leading and controlling lines—proportion of masses, spaces, boundaries and details—drawing from large diagrams of construction or ornamental floral, foliated and animal forms, carefully selected and graduated to train the hand and lead the eye to appreciate beauty of form and proportion and to show in an elementary way the development of architecture and ornament—the principles of ornamentation—free-arm drawing on paper and blackboard—exercises to test the students' ability to apply the principles which have been already taught—exercises in the representation of form with flat washes of colour—direct drawing in silhouette—drawing from casts of simple ornament and simple sprays of natural foliage in

high and low relief—drawing from shells, butterflies and birds—drawing from photographs of simple sprays of natural foliage, flowers and fruit—drawing from natural foliages, flowers and fruit—drawing from photographs, casts and large diagrams, of typical examples of historic styles, patterns, and schemes of decoration, including heraldry and lettering in use at different periods, furniture, utensils, costume, armour, etc.—typical ornamental treatment of borders, medallions, panels, friezes, and pilasters—provision will be made during the lessons for practice in time-drawing—simple memory drawing.

ELEMENTARY DESIGN AND GENERAL HANDICRAFTS

Materials used in designing, paper, tinted grounds, blackboard, chalk, charcoal, colours, stains and inks—methods of work—transferring, pouncing and stencilling, bilateral and radial patterns, working drawings—methods of delineation; outline, surface, massing or spacing, relief, modelling and carving—elements of ornament—geometry as the basis of ornament—geometric design—floral and natural forms, their adaptation to decoration—designing to fill given spaces: square, triangle, border, spandril, lunette, pilaster, panel—the designs may consist of: ornament composed of straight lines only, geometric ornament, interlacing ornament, scroll-work, and foliated or floral ornament—surface design and repeating patterns, composed of straight lines, geometric, interlacing, scroll-work, and floral ornament—diapers and “all-over” patterns—“drop,” “sprig,” and “trellis” patterns—simple designs in the Celtic style—practice in minor handicrafts not requiring special plant or apparatus will be carried on in the design rooms—the section includes: making of stencil plates, gesso-work, poker work, embroidery, leather work, wood-block making and printing, tile painting, lithographic drawing, book-decoration, etc.

MODEL DRAWING, DRAWING OF COMMON OBJECTS, MEMORY DRAWING.

Experience to show by actual observation the effect of perspective in modifying the appearance of objects—position of points, meaning and illustration of vanishing—laws governing the appearance of

objects, and how they should be drawn—drawing the circle in different positions, at the eye level, above and below the eye level—application to the drawing of familiar objects of circular section, such as cylinders, jars, and cans—drawing of regular solids, with application to common objects: the cube, rectangular prism, triangular prism, hexagonal prism, cone and pyramid.

DRAWING IN LIGHT AND SHADE, FROM CASTS, COMMON OBJECTS, AND NATURAL FORMS.

Materials and how to use them—simple exercises in rendering flat tones—graded and flat tones by means of chalk, pencil, pen, and brush—meaning of terms: light, half-tone, shade, cast-shadow, and their modifications—natural and artificial lighting of objects—plane surfaces and surfaces inclined to the source of light—the cube, prism, and box—shadows from straight lines and simple surfaces on plane and curved surfaces: the cylinder, cone and sphere—exercises on these to show the effect of different backgrounds—rings with concave and convex sections—vase forms—distribution of light and shade on vase forms—true tone and relative tone—exercises in rendering geometric solids—relief ornament on flat grounds and on curved surfaces—more advanced exercises from the cast, and from groups of objects—application of the principles of light and shade to the drawing of architectural and natural forms—details from the antique—details from life—drawing in light and shade from memory, and time drawings—finished studies.

PLANT DRAWING. MEMORY DRAWING OF PLANT FORM. PLANT FORM IN DESIGN.

Exercises to illustrate treatment—difference between pictorial and decorative treatment—colouring and drawing—the structural point of view and its bearing upon design—plants used in ornaments: the lotus, acanthus, vine, and honeysuckle—essential characteristics for preserving the identity of the plant—conventional and naturalistic treatments—stems: erect, climbing, twisting, etc.—branches and leaf arrangements—stages of development; stipules, bracts, and other small details—leaves: simple and compound—flowers: the calyx, corolla, and stamens—fruits: seed vessels, seeds, winged seeds—roots and bulbs—these exercises give a simple analysis, from an artistic rather than a botanical point of view, of the chief structural characteristics—

sketches to indicate the general character and growth of the plant, the various shapes which a leaf takes in its growth, the arrangement of the leaves on the stem, the plan and profile of a flower, the arrangement of its petals, the form of its calyx, of its pistil and of its stamens—the exercises will be worked from actual plants, flowers and natural specimens, and will be executed with pencil, pen, chalk, and brush, in outline and in mass, in monochrome, and in naturalistic colour.

BRUSHWORK AND PAINTING ORNAMENT.

Brush forms resulting from single brush-impressions—combined brush marks of different tones—the rendering of ornamental forms by means of brush strokes—drawing with the brush in silhouette, simple architectural and natural forms, leaves, flowers—direct expression of plant and animal life by means of brushwork—the mixing and harmonious juxtaposition of colour and the preparation of various grounds—painting ornament in oil and tempera from the cast, from photographs, and from examples of decorative painting to be found on vases or tiles—copy from stained glass and other examples of historic art—the importance and influence of the situation and surroundings on the painting of ornament.

THE PRINCIPLES OF ORNAMENT AND DESIGN: HISTORIC DEVELOPMENT OF STYLES.

Lectures for craftsmen and students of design—the use of form and colour for decorative purposes in various periods—architectural elements, general proportions of architectural forms—principles and elements of ornament—structure and growth of plants, trees and shells—analysis of form and design—characteristics in typical ornaments, metal work, bronzes, porcelain, costume, textiles and embroideries—furniture and woodwork—book illustration—animal forms in nature and their adaptation as ornaments—human figure, griffins, dolphins, birds, etc.—nemonic ornament—symbolic ornament—lettering—architectural details as ornaments—Egyptian, Assyrian and Greek Art—Etruscan and Roman art—early Christian art in Ireland—Gothic art—Persian, Japanese, and other Oriental styles—Renaissance—modern art.

ADVANCED DESIGN APPLIED TO CRAFTS

In this class exercises will be arranged bearing upon the particular branch of design or handicraft the student desires to follow up.

Advanced designs adapted to special processes of execution: wood-carving, goldsmiths' work, enamelling, metal work, embossing, casting and ironwork—book illustration—process work—wood-engraving—colour printing—furniture and plaster work—designs for schemes of decoration with some important feature carried out to full sizes, or to as large a scale as the limits will allow—designs for important competition to full size or to a large scale, with sketches to show the position the design is meant to occupy.

Lectures for those engaged in the various Art Industries and Crafts

A short course of Lectures will probably be given by the Art Master, Mr. W. L. Whelan, the dates of which will be posted on the School Notice-board.

TECHNICAL INSTITUTE BOLTON STREET

W. DAVIDSON, F.B.I.C.C. }
E. E. JOYNT, M.I.MECH.E., } *Principals.*

ART WORK FOR TRADE CLASSES. (Time-table follows.)

Modelling in Clay	Wed.	7.30-9.30	—	—
Woodcarving	Mon.-Tues.	7.30-9.30	—	J. Milligan.
Drawing and Design for Wood-carving	Wed.-Fri.	7.30-9.30	—	J. J. Burke.
Art Ironwork	Wed. Thrs.	7.30-9.30	—	—
Mural and Ecclesiastical Design	Fri.	7.30-9.30	—	—
Drawing and Design for Cabinet-makers	Wed.	7.30-9.30	—	J. J. Burke.
Drawing and Design for Plasterers	Tues.	7.30-9.30	—	—
Drawing and Design for Compositors, etc.	Fri.	7.30-9.30	—	—
Drawing and Design for Bookbinders and Compositors ..	Wed.	7.30-9.30	—	—
Drawing and Design for Lithographers	Wed.	7.30-9.30	—	—
Etching and Mezzotint Engraving	—	—	—	—
Stone and Marble Carving ..	—	—	—	—

ART WORK FOR TRADE CLASSES

DESIGN FOR PAINTERS AND DECORATORS (MURAL AND ECCLESIASTICAL ART).

Drawing simple designs for friezes, dado borders, string courses, pilasters, panels, corner pieces, breaks, centres and diapers—simple heraldic devices—ornamental lettering, short texts to scale—making suitable drawings for imitation of inlaid woods and marbles—rough sketches for schemes of decoration—making scales and working drawings for schemes of decoration—working out sketches with measurements previously taken from existing buildings, and setting to given scale—drawing of historic ornament—sketches of lunette, cartouche.

DRAWING AND DESIGN FOR ART IRONWORKERS.

Drawing simple designs for panels, grilles, balustrades, gates, hinges, hanging signs, brackets, chandeliers, electroliers, lanterns, stands and other objects in iron—study and drawing of husks, flowers, rosettes, leaves and sprays, garlands, festoons, cartouches and shields for incorporation in designs—making scales and working drawings—working out sketches with measurements previously taken from existing samples of artistic ironwork.

DRAWING AND DESIGN FOR CABINETMAKERS.

Freehand drawing—sketching specimens of furniture and furniture details—geometry applied to cabinetmaking, orthographic, oblique and isometric projection—making working drawing from pictorial sketches—working drawing and diagrams—setting out panels and templates—design of furniture; principles and proportions in relation to use intended and materials employed—styles of furniture; their characteristic features and the period to which they belong.

ART WORK FOR PRINTING TRADES

The work will consist of graduated lessons in Drawing and Art suitable for all students of the book-producing trades, including printing, lithography, bookbinding, and photo-mechanical processes. In the First Year attention will be paid to elementary drawing, such as freehand, geometrical drawing and model drawing. In the Second Year, design will be taught, and special attention given to the needs of each particular trade. In the Third Year, more advanced practice in design and higher art. Each student attends on one night only.

DRAWING AND DESIGNING FOR COMPOSITORS.

FIRST YEAR.

Freehand drill exercises in drawing the vertical and horizontal in conjunction with the curved line—training the hand and eye to measure proportion and space without mechanical means—lettering—symmetry—proportion—simple designs.

SECOND YEAR.

Freehand and model drawing—lettering, ancient and modern—memory drawing—principles of light and shade—designing display to suit various styles of type and classes of work, such as programmes, advertisements, title pages, posters, etc.

DESIGN AND COMPOSITION FOR BOOKBINDERS.

Freehand drawing—use of instruments—geometrical patterns and designs—designing to fill given spaces, triangle, border, spandril, lunette, pilaster, panel—surface design and repeating patterns, composed of straight lines, geometric, interlacing, scroll work and floral ornament—designs in the Celtic style—designing simple arrangements of tools for backs of half-bound books—designing backs, sides and lettering panels for hand tooling.

DRAWING FOR LITHOGRAPHERS, LITHOGRAPHIC ARTISTS AND DESIGNERS.

The instruction given is suitable for both lithographic artists and designers, improvers and apprentices. It covers everything necessary for the trade, and gives opportunities for trade workers to extend their practical knowledge or to learn branches of their trade for which opportunity cannot be found in the workshop.

The instruction covers a three years' course, and is in two divisions :—

The Reproductive side, which includes drawing and writing on stone, zinc and aluminium; drawing on grained and transfer papers; copper plate writing, map and plan drawing with suitable titles and other lettering; preparation of gelatine and other keys; chromolithography by chalk, stump, stipple, splashing, or medium, and

The Artistic side, which includes the study of lettering and ornament, drawing of figure details in light and shade, drawing the human figure in black and white and colour, drapery and costume, the preparation of designs for posters, showcards, catalogue covers, calendars, labels, etc., and the study of colour harmonies from the point of view of their effectiveness for advertisements.

ETCHING AND MEZZOTINT ENGRAVING.

Drawing on copper and zinc—the process of etching—the process of printing etchings—sand ground etchings—linoleum block cutting—dry point—line work—laying grounds—scraping, polishing and burnishing—sharpening tools, etc.

WOOD CARVING.

The course of instruction in Woodcarving includes a lecture and drawing class on one evening, practical work on one or two evenings, and a suitable Art class in drawing and design on another evening. The practical work will be of a progressive nature and selected in each case to suit the skill of the individual students.

FIRST YEAR.

The use and names of tools in wood-carving—sharpening of tools—stones employed—various woods made use of—treatment of the different classes of wood—the influence and effect of grain—setting out and starting a piece of work—first stage in the working of a pattern—second stage in the working of a pattern—modelling the work—finishing the work—simple patterns of carving with one or two tools—ornamental forms in soft and hard timber—carving in flat and broad treatment in yellow pine—carving in hard timber and how to treat same—simple panels from casts—conventional foliage in different styles from cast—natural forms of foliage—how to treat practically in wood—geometrical patterns and freehand ornament contrasted in their application to furniture and architectural work.

MODELLING IN CLAY.

A graduated course of instruction in Clay Modelling and the application of Modelling to Industrial Design.

Instruction will be given in the modelling of styles of architectural and decorative ornament. Marble, stone and wood-carvers, plasterers, architects, designers, and decorators will have opportunities of acquiring a practical knowledge of relief ornament, applicable to the particular work in which they may be engaged.

Modelling ornament from casts of simple forms and from photographs of architectural details—modelling flowers, fruit and foliage, from nature, and adapting natural forms for architectural and decorative purposes—making of models in plasticine, clay, and wax for reproduction in bronze, silver, and gold—designing and modelling for reproduction in solid and fibrous plaster for ceilings, cornices, friezes, enriched mouldings, capitals, and wall decoration—modelling from casts of ornaments or animal forms—modelling from natural forms and drapery; masks and heads; human figures or parts from casts—the mechanical process employed in casting and the making of moulds—casting of models.

STONE AND MARBLE CARVING.

NOTE: *This Class will not start until a sufficient number of applications for the subject are received.*

A knowledge of drawing and modelling being essential to those who wish to benefit by the teaching, students will be required to give some time each week to attain this.

The nature of the material—tools used in carving—decorative treatment of stone and marble; mouldings and enrichments; ornaments—methods of pointing—processes of reproduction in stone or marble from plaster models—monumental work—architectural work.

TECHNICAL SCHOOL PEMBROKE TOWN HALL

MARTIN KEADY, A.R.C.SC.I., B.SC. (ENG.), LOND.—*Principal.*

TEACHING STAFF.

MATTHEW BARRY, Certificated Art Teacher, Board of Education, London and Dublin. Medalist, Irish National Art Competition. (Holder of Art Scholarships, Cork, London and Dublin).

MISS GERTRUDE V. TWISS, Certificate Art Teacher, Bronze Medalist (Embroidery), winner of Art Scholarships, Dublin.

Time Table and Courses

EVENING COURSES.

GENERAL ART COURSE.

SUBJECT	Day	Hour	Syllabus No.
FIRST YEAR.			
Object and Memory Drawing	Monday	7.30-9.30	1
Free and Mechanical Drawing and Design and Extra Class in any Art Subject	Tuesday	7.30-9.30	2 3
SECOND YEAR.			
Object and Memory Drawing	Monday	7.30-9.30	1
Applied Design and Extra Class in any Art Subject	Tuesday	7.30-9.30	2 3

ART LEATHERWORKERS.

SUBJECT	Day	Hour	Syllabus No.
Applied Drawing and Design	Monday	7.30-9.30	2
Leatherwork	Wednesday	7.30-9.30	7
Craftwork	Friday	7.30-9.30	3

DAY CLASSES.

GENERAL ART CRAFTS COURSES.

Applied Drawing and Design	Tuesday	3.30-5.30	2	
Leatherwork	Thursday	3.30-5.30	7 & 8	
Craftwork including :—				
Art Metal Work	Friday	10. 0-1. 0 ..	} 3	
Drawing from Casts				5
Painting in Oils and Water Colours ..				3
Stained Glass Work				3

No. 1.

OBJECT AND MEMORY DRAWING.

The objects used in lessons will be selected from everyday use and where possible will be such as would have a direct bearing on the profession of the student.

The various types and positions of lines explained and demonstrated—vertical—perpendicular—horizontal—inclined—relation of plan and elevation drawing to direct object drawing—the circle and ellipse—the major and minor axes explained—the circle as seen at different levels—how and why appearance changes—parallel and con-

verging lines in objects—how to express them—why lines are drawn to converge—examples of natural convergence as shown in pictures, straight roads, etc.—the cylinder and cone principle introduced—drawing of objects above and below eye level—circles and rectangular planes in oblique positions—principles of linear perspective and its origin—demonstrations at blackboard at each lesson—how to express light and shade—in pencil—brush—coloured chalks—how to wash in drawings—uses of drawing in trades, professions and commercial art—ten minutes memory drawing at each lesson.

No. 2.

FREE AND MECHANICAL DRAWING AND APPLIED DESIGN.

Studies in freehand drawing introducing following styles of ornament—Celtic traceries and grotesques—Egyptian ornament—Roman—Greek—English floral ornament—Gothic ornament—self-contained patterns—repeating patterns—how to trace and transfer designs—drawing with brush and pen—simple and progressively arranged geometrical patterns introducing use of instruments—patterns based on straight lines—patterns combining lines and circles—ornament combining rectangular and square forms—borders and angle designs—repeating ornament—principles of design—balance and symmetry explained—influence of material on design—designing for various crafts such as—metal work—wrought iron modelled work—cut stone-work—stencilling—leatherwork—short lectures on historic ornament during course of session.

No. 3.

CRAFTWORK.

Leatherwork—selection of suitable material—transferring design to material—tooling and working in various ways—incising—embossing—appliqué work—gilding—inlaid work—staining in monochrome—and colour—assembling—making up—finishing—stencilling—cutting of plates for one or more colours—stencilling on various materials—pewterwork—transferring design to metal—tooling—oxidising—mounting—stained glass work—simple leaded work in panels—selection of glass—cutting to pattern—leading up—glazing

and soldering—modelling in clay—or plasticine—from casts—or students' design—waste mould casting—study of light and shade in various mediums—still-life painting in oils and water-colours—water-colour technique—how to lay flat washes—washing in diagrams and drawings—black and white work for reproduction—how to draw for reproduction—how modern illustrations are reproduced.

No. 4.

LETTERING.

Study of early forms of manuscript lettering—drawn with special pens—brush—and in line—progressive studies based on—early Irish forms—old English—Roman lettering—setting out guide lines—spacing of lines and letters—proportion and good spacing essential—small letters—capitals—difference between—lettering for inscriptions and memorials—for showcards—posters—and notices—decorative lettering—lettering for stone-carving—ironwork—repoussé—monograms—book illustration—brief lectures given during session on origin of lettering from early forms to rise of Printing.

No. 5.

DRAWING FROM CASTS AND NATURAL FORMS.

Preliminary studies from simple ornament in low relief—in pencil—charcoal—brush, etc.—importance of correct proportion stressed—how to begin drawing demonstrated—how to secure balance in symmetrical ornament—drawing in mass as distinct from line—importance of background spaces in relation to ornament—study of ornament in relief and in the round—effect of light on objects—principles of rendering light and shade—what tone is and how to express it—high lights—reflected lights—half tones—shadows—how to estimate their relative values—how to stretch drawing paper for working—different ways of fixing drawings demonstrated—demonstration lessons given during session.

GENERAL CURRICULUM OF THE SCHOOLS

UNDER THE CONTROL OF

THE CITY OF DUBLIN VOCATIONAL EDUCATION COMMITTEE.

EVENING SCHOOL COURSES.

Architecture and Building.
Furniture.
Chemistry.
Botany, Materia Medica, Pharmacy.
Mathematics.
Physics.
Electrical Engineering and Allied Trades.
Radio Communication
Mechanical Engineering and Allied Trades.
Motor Car Engineering.
Gas Engineering and Gas Fitting.
Oxy-Acetylene Welding.
Electric Welding.
Brassfinishing.
Printing and Book Production.
Art and Art Crafts—Woodcarving, Enamelling on Metal, Leatherwork, Book Illustration.
Commerce and Languages.
Domestic Science and Women's Work.
Catering Trades.
Bootmaking.
Hairdressing.
Tailoring.
Watchmaking and Repairing.
Music.
Physical Training, and

DAY SCHOOL COURSES.

Day Apprentice Schools.
Day Junior Technical Schools.
Day Schools of Commerce.
Retail Distribution.
Building Science.
Printing (Apprentices).
Painting (Apprentices).
Radio Telegraphy.
Electro Technology.
Shirtmaking (Power
Machines)
Clothing Manufacture (Power
Machines)
Art Leatherwork
Dressmaking.
Needlework.
Cookery.

DAY CONTINUATION WORK

(for Boys and Girls between 14 and 16 years).

