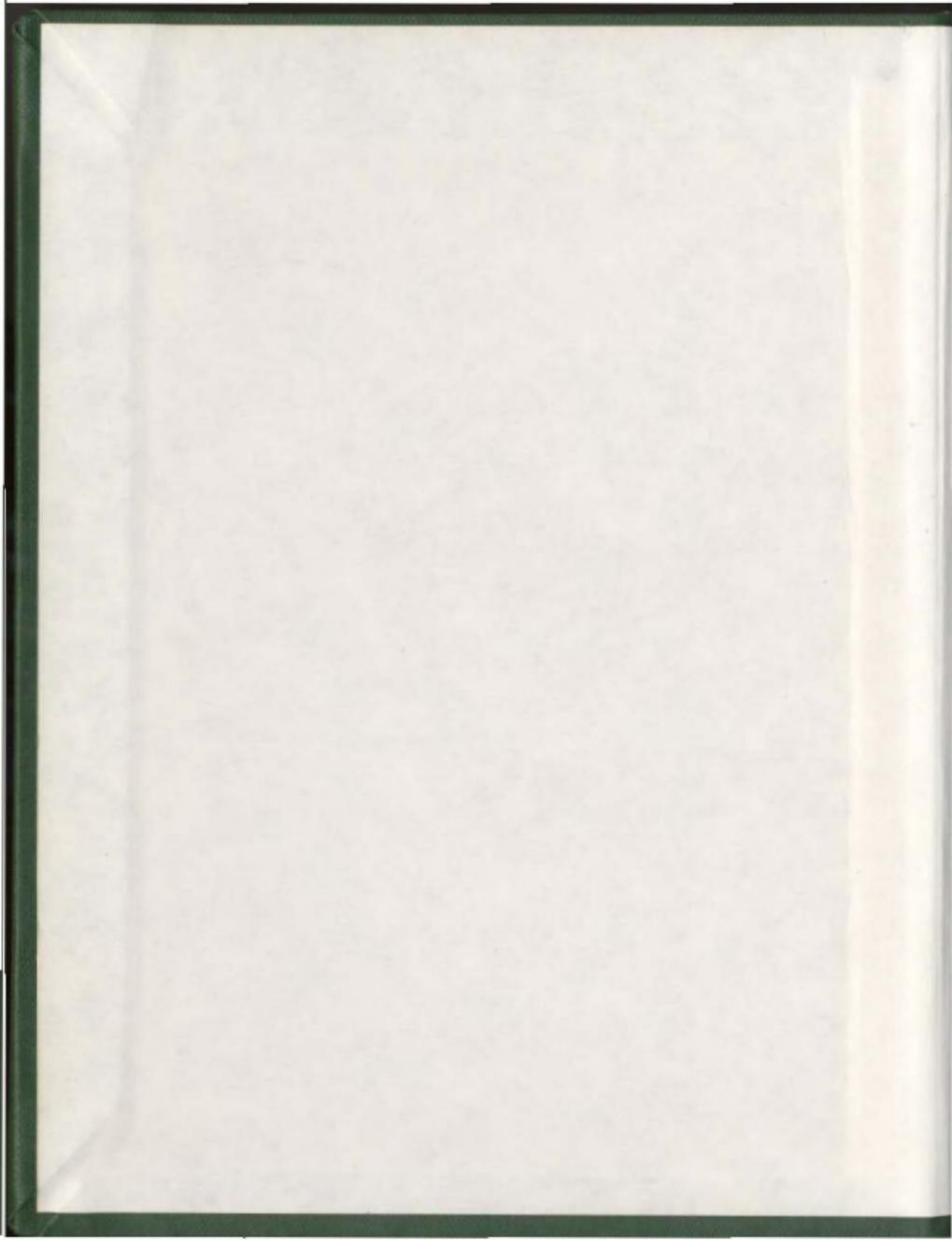


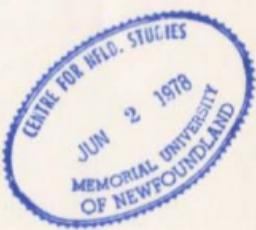
THE DEVELOPMENT AND
EVALUATION OF A MULTI-
MEDIA KIT ON DAVID
BLACKWOOD -- NEWFOUNDLAND
ARTIST

WINSTON J. LANE
CENTRE FOR NEWFOUNDLAND STUD.

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The Development and Evaluation
of a Multi-media Kit on
DAVID BLACKWOOD--NEWFOUNDLAND ARTIST

BY

WINSTON J. LANE

A Report submitted in partial fulfillment
of the requirements for the degree of
Master of Education

Department of Curriculum and Instruction
Memorial University of Newfoundland

March 1977

St. John's

Newfoundland

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Interview with Miss Alice Lacey by permission of Miss Alice Lacey.

"Blackwood's prints a loyal record of Newfoundland in 'better days'" by James Purdie, Globe and Mail, March 1, 1975, by permission of The Globe and Mail.

"Skippers and Seals: Tales from the East Coast", Jay Acacia, Medium II, February 27, 1975, by permission of Medium II.

"David Blackwood" by Farley Mowat, Lost Party Series exhibit brochure by permission of McClelland and Stewart.

The following publications are no longer in print and efforts to locate the former publishers to reprint articles contained in these publications have not been successful to date.

The Newfoundlander Maritimer

Toronto Telegram

St. John's Today

Peterborough New Paper

The following have not responded to a request for copyright release.

Vancouver Sun

Arthur Enterprise-News

Time-Life Books

Winnipeg Free Press

CHAPTER I

INTRODUCTION

In recent years there has been a growing concern among educators and students about relevancy in education. Saylor (1973), Birkel (1972), and Hastie (1971) have all explored the topic. Saylor (1973), in writing about what is relevant in today's schools, points out that

the school as an institution has three primary functions: (a) to contribute in significant ways to the transmission of the culture of our society; (b) to serve as a major agency in the socialization of the young; and (c) to contribute fully to the maximum development of each student (p. 44).

He goes on to state that schools have not adequately fulfilled these functions in the past.

Educators in Newfoundland are also aware of the problems of relevancy in education. In recent years steps have been taken, notably in Language Arts, to develop materials not only in keeping with the times but also local in content. The English Curriculum Guide (1971) of the Department of Education makes the following statement:

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"Newfoundlandia" has the motivational advantage of being immediate, real, local; relevant, vital and interesting.... It can be used to get the students thinking, talking, writing, observing, describing, feeling, sensing, investigating, questioning, probing and expressing; ... (p. 195).

One of the advantages of using local materials in any subject is that it may develop in the student an awareness in and a knowledge of Newfoundland-- its language, its people, its life, its arts, its literature--in general its culture.

CHAPTER II

NEED FOR THE PROJECT

Teachers in Newfoundland schools who have to teach units of work with Newfoundland content find it difficult, at times almost impossible to obtain suitable reference and supplementary materials for their program. This problem exists for two reasons:

1. suitable materials do not exist in instructional format, or
2. the basic components necessary to design instructional materials are not accessible to the classroom teacher.

As a result, valuable learning experiences through exposure to the many aspects of Newfoundland, its people and their culture are missed. This problem is acute in the field of art education.

The Program of Studies for 1976-77 from the Newfoundland Department of Education outlines the following for the study of art for Grade X:

Grade 10 is comprised of six units, four of which are compulsory and two optional.
The four compulsory units are:

Communication Arts
Sculpture and Construction
Graphics (Printmaking)
Other People's Art

The two optional units may be chosen from the following list:

- Environmental Arts
- Textile and Fabric Arts
- Ceramics and Poetry
- Photography
- Film-making and Film
- Industrial Design
- Plastics and Synthetic Materials
- Crafts
- Newfoundland Art and Artists. (p. 81)

Although the Department of Education encourages teachers to discuss local artists and their works through units such as "Other People's Art", "Crafts", and "Newfoundland Art and Artists", teachers are hampered in their work by the lack of resource materials on Newfoundland artists. A search of primary sources such as the Memorial University Art Gallery, Arts and Culture Centre Library and Memorial University Centre for Newfoundland Studies revealed very little materials suitable for classroom use. In searching other sources, the writer was unable to discover any instructional materials which have been produced commercially on Newfoundland artists. If materials are needed for units of work with Newfoundland content, then additional emphasis and incentives must be placed on local production.

CHAPTER III

REVIEW OF LITERATURE

The literature search for the present study revealed little on the production of instructional materials for the study of local artists. The only evidence found of a similar study was produced by grade school students under the guidance of a teacher. McClelland (1974) helped her ninth grade English class do a slide-tape research project on a local author "to make them more aware of their town's history" (p. 85). Rooze (1969) investigated local history to enliven the social science concepts and found the process of producing materials by the class a definite asset in their understanding of history.

The English Curriculum Guide (1971), distributed by the Newfoundland Department of Education, cites in a unit on "Newfoundlandia" that the use of Newfoundland materials in the classroom is important "because it is local. It touches student's lives and it is relevant" (p. 196). It goes on to state that

clearly, pictures, slides, art and art reproductions can stimulate students to explore the limitless potential of the language they speak and hear. But when these stimuli contain statements of the Newfoundland experience then the mood and feelings that the students think about, talk about, and write about, become meaningful. (p. 211)

Support for locally produced materials has come from a number of sources. The Newfoundland Department of Education Art Consultant, and art specialists in the schools have emphasized the need for a basic exposure of Newfoundland artists to high school students. Others such as Morrison (1969), Copeland (1970), Zylin (1969) and Bulgas (1970) have found that locally produced materials are not only relevant but, if multi-media in nature, provide a distinct advantage over a single medium approach. Bulgas (1970) states:

Audio-visual media are not a panacea for all problems...but when properly and imaginatively used will make significant contributions to the learning process.
(p. 10)

In "Publishers Explore New Approaches to Education" (1969) it states that

most teachers have probably been convinced by now that if learning through one medium is good, then learning through more than one is better. However, when it comes to putting theory into practice many don't know where to begin. (p. 8)

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Davidson suggests in the same article that the best "kit" is materials selected from a well-balanced library and designed by the librarian in co-operation with teachers and/or students for what the student is ready to learn. The fact is however that few, if any, of the libraries in our province have a well-balanced collection, and probably will remain that way for many years to come. Nationally produced commercial materials are difficult or impossible to obtain because the relatively small market makes it uneconomical. One solution is the production of instructional materials by teachers, curriculum committees, the Department of Education, or other groups and individuals that have a knowledge of the local content of a given course. Materials produced by these groups integrated into the library system with adequate facilities for efficient replay, have the potential for making a significant contribution to the learning process in our schools.

CHAPTER IV

PREPARATION OF INSTRUCTIONAL MATERIALS

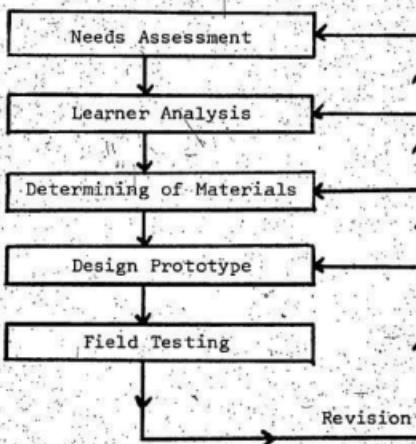
Introduction

The Art program for Newfoundland high schools encourages teachers to expose their students to Newfoundland art and artists. However, a search of primary sources such as the Memorial University Art Gallery, the Arts and Culture Centre Library and Memorial University Centre for Newfoundland Studies revealed very little materials on Newfoundland artists suitable for classroom use. Art specialists in a number of Newfoundland schools and the provincial Art Consultant agree that there is a need for such instructional materials to meet the instructional objectives of units of work on Newfoundland art and artists.

The lack of suitable reference and supplementary materials for the units of work on Newfoundland artists can be traced to two reasons; materials do not exist in an instructional format, and the basic components necessary to design instructional materials are not accessible to the classroom teacher. In order to meet the need for

instructional materials in specific units of the high school art curriculum in Newfoundland schools, locally produced materials were necessary.

A review of the literature revealed no specific instructional design for the development of instructional materials on an artist. The following general instructional design was chosen and followed in the production of instructional materials.



After determining the need, two basic questions were raised.

1. Which Newfoundland artist should be selected?
2. What media/components should be selected?

Selection of the Artist

A number of criteria were chosen in the selection of an appropriate artist for this project. It was necessary to find a Newfoundland artist who had achieved wide acclaim in art circles, who used a dominant Newfoundland theme and whose work had cultural significance.

Using these criteria, David Blackwood, born and educated in the town of Wesleyville on Newfoundland's north east coast was an obvious choice. Blackwood grew up in the atmosphere of the Newfoundland outport, seeing first hand fishing schooners and sealing ships.

David Blackwood's ability "to draw" was recognized at an early age. The citizens of Wesleyville came to see his drawings of local landscape scenes, fishing boats, and quaint characters of the community. While still in high school, he received several Newfoundland Government Arts and Letters Awards and in 1959 was awarded a scholarship to study at the Ontario College of Art. He graduated with honors in 1963 with a scholarship to explore major art collections in the United States. That same year he was awarded the Ingres Medal by

the Government of France for his outstanding ability as a draughtsman. He spent 1963-64 as a Technical Assistant in printmaking on the staff of the Ontario College of Art. In 1969-70 he was made Artist in Residence of Erindale College, University of Toronto. He remained there for the next five years.

Blackwood's one-man shows and awards, both national and international, are impressive. By the time he was twenty-six he was considered to be Canada's leading contemporary printmaker. He is looked upon by some as more than a great printmaker, but a communicator of a great Newfoundland culture that is only partly recorded in our history. Mowat¹, writing for a Lost Party Series exhibit brochure, says of Blackwood:

...he is dedicated to delivering, and to making us pay heed to a message from the undefended past...He forces us to see that the antidote to the disease of the present lies in the past... Blackwood never deviates from his direct intention. He tolerates no embellishment which might soften his message and make it more palatable...For his art is a living voice. He speaks through his art with the bluntness that has not been fashionable in 'artistic circles', to, these many years....Blackwood has something to say...something which 'must' be said.

¹This brochure was prepared for one of Mr. Blackwood's exhibits; date and place unknown. See Appendix B, p. 43, for a copy of the brochure.

Coastal Newfoundland and its people is the dominant theme of Blackwood's work. He lives and works full time at Port Hope, Ontario, not only creating masterpieces of etching but also recording a way of life that the present generation did not know existed. This is a part of the Newfoundland heritage which should be known by all Newfoundlanders.

Selection of Instructional Materials

No previous instructional materials have been developed on Newfoundland artists, therefore there was no available model to follow for the study of Newfoundland artists. The developer had to consider a number of issues relative to the Newfoundland school situation in developing a prototype instructional kit. The items considered were:

1. The instructional materials had to be in a format that could be readily used by teachers and students.
2. If A/V hardware was to be employed it had to be the type found in most Newfoundland schools.

Since the nature of the study dealt with the medium of art, some form of visuals were necessary to give students examples of the artist's work.

It was also necessary to give students biographical data on the artist and provide them with a variety of commentary on his work.

Stolovitch (1975) in a recent study on the attributes of various media under the headings of task, learner, production and distribution discovered that a combination of print, audiocassettes, and filmstrips possessed all the desirable media attributes except motion and 3-dimensionality. With these considerations, the instructional materials selected were print, audiocassettes and 2"X2" slides. The slide format was selected because of clarity of reproduction and to provide the flexibility required in most school situations. With slides teachers could change the sequences or number of visuals to suit their mode of presentation. It is also possible with minimal additional expense to convert the slides into a filmstrip format if this is considered desirable.

The materials selected for the kit, i.e. audiocassettes, slides and printed materials satis-

fied the requirements outlined for inclusion in Newfoundland schools.

Plan for Prototype Production and Evaluation

After it was established what the media components of the kit should be, the following plans were made to collect, assemble and evaluate them. First, the artist under study would be contacted for his support for the project.

Contact would be made with Memorial University Art Gallery for permission to photograph some of Blackwood's prints. A search of newspapers and magazines would be made to collect biographical data on Blackwood and commentary on his work.

Interviews with people from Blackwood's home town would be arranged.

When a variety of materials had been collected the most appropriate for the objectives of the kit would be selected. A teacher's guide for the kit would be written, and the kit placed in four Newfoundland high schools for fieldtesting.

Revisions of the kit would be carried out on the recommendations and suggestions of the students and teachers who used the kit.

Prototype Production and Assembly

Non-print Materials

Through the co-operation of the artist and Memorial University Art Gallery, 2"X2" colour slides of Blackwood's Lost Party Series were selected. The prints selected gave powerful images of a way of life which was common in outport Newfoundland during the time of the Labrador fishery and the annual seal hunt. The visuals chosen portrayed the struggle of the people against the elements and the strength of character which helped them survive.

Print Materials

Extensive biographical data and commentary on Blackwood's work was unavailable. The only information available was a limited number of magazine and newspaper articles generally related to his art exhibits. Appropriate articles from those collected were selected. Objectives for the print materials were written to guide the students reading. Biographical information and impressions of his early years were not available in print. The developer has captured some of these impressions on audiotape through the co-operation of

Miss Alice Lacey, a retired elementary school teacher living in Wesleyville... She taught Blackwood in grade school and has known him since his birth.

Teacher's Guide

A teacher's guide was prepared for the kit.
(See Appendix D.) The following items have been included:

1. Goals and aims of the kit
2. Suggested teaching strategies
3. Related activities and discussions
4. Additional resource materials.

Student Evaluation

Ten short-answer questions based on the print materials were included for student evaluation.
(See Appendix E.) After a careful reading of the print materials the student was expected to answer in writing at least eight of the ten questions correctly. In addition, a series of "visual evaluation slides" consisting of eight of Blackwood's prints and seven works of other Canadian artists were included. The student was expected to identify at least seven of the eight.

Blackwood prints shown. The purpose of this evaluation was to determine if students could identify a Blackwood print shown in conjunction with similar prints by other artists.

CHAPTER V

EVALUATION OF INSTRUCTIONAL MATERIALS

Introduction

Evaluation is an integral part of the development of instructional materials. Formative evaluation, which takes place throughout the development process, and summative evaluation, which takes place after the unit has been completed, play important roles in deciding the value of educational materials. The purpose of the evaluation during the development of the materials on David Blackwood:

Newfoundland Artist was to revise parts which might not be appropriate.

Scriven (1967) emphasizes the importance of using formative evaluation during the development of instructional materials. He writes:

Unless entirely ignorant of one's shortcomings as a judge of one's own work, he is also involved in field testing the work while it is being developed, and in so doing he gets feedback on the basis of which he again produced revisions.... He is usually involved with colleagues, e.g. the classroom teacher or peers, who comment on the material as they see it. (p. 43)

He later states that the purpose of formative evaluation is "to discover deficiencies and successes in the intermediate versions of a new curriculum" (p. 51).

Throughout the development of the kit two types of formative evaluation took place for the purpose of discovering its deficiencies and strengths. They were: (1) appraisal by specialists (2) field testing by students. The kit was placed into three Newfoundland schools--Clarenville High School, Glovertown High School and Hare Bay Junior High School. Each school had an active art program under the direction of qualified art specialists. See Appendix E for questionnaire completed by the art specialist after field testing.

Non-print Materials

The slides of Blackwood's prints were well received by both art teachers and students. One art teacher suggested, however, that Blackwood's work in other mediums, such as water colours, should be included. The number of slides was

considered adequate. The narration which took a storyline approach on the Lost Party Series met with mixed reaction. Two of the three evaluators felt that this approach was well-suited to their students because of their limited art background. One evaluator suggested more reference should be made to Blackwood's style and his use of light and composition.

The concept of a personal interview with someone who was close to Blackwood in his early years was well-received. Technical problems with the audiotape during the field test made it necessary to retape the interview.

Print Materials

The magazine and newspaper articles were used in the classroom in the original format. These were organized into individual folders for student use. Although the content was found adequate to achieve the objectives of the unit, the following weaknesses were discovered:

1. The reading level was found to be too advanced for the student with below-average reading ability.

2. The loose leaf format posed a problem for control of materials. It was suggested that the print materials be organized into booklet format.
3. A single copy of the print material was considered inadequate since only one student at a time could make use of the materials.

Teacher's Guide

The teacher's guide was well-received by the evaluators. The strengths of the guide in the opinion of the evaluators were:

1. teaching strategies and related activities,
2. flexibility of approach, and
3. recommended list of related materials.

Student Evaluation

Due to time constraints only one school was given a written pre-test consisting of ten short answer questions on the life and work of David Blackwood. (See Appendix E.) School A was selected as representing a typical Newfoundland high school serving a large town as well as a

number of small communities in the area. It had a student population of 450 students from grades 8-11. Most of the students were from middle to low-income families.

At the conclusion of the unit a post-test was administered in Schools A, B, and C. (See Appendix E.) The mean score in percentages for each class was recorded and listed in Tables 1, 2, and 3 which follow.

Table 1

Mean Score for Pre-test and Post-test for School A

Grade	Test	Number of Students	Mean Score in Percentages
IX	Pre-test	17	0
IX	Post-test	17	67.0

Table 2

Mean Score on Written Test for School B

Grade	Number of Students	Mean Score in Percentages
VIII	26	67.3
VII	42	55.0

Table 3

Mean Score on Written Test for School C

Grade	Number of Students	Mean Score in Percentage
X	22	74.0

In addition to the test where students had to respond in writing to ten short answer questions on the life and works of Blackwood, a "visual evaluation" test was also administered. For "visual evaluation" a set of 15 slides containing eight of Blackwood's prints and seven works of

other Canadian artists were shown to the students. Each student was given a sheet of paper with consecutive numbers from 1 to 15 written on it. The student was instructed to circle each number which corresponded with the numbered slide that was a reproduction of a Blackwood print. (See Appendix E.) The results were tabulated. The resulting mean scores were recorded and listed in Tables 4, 5, and 6 which follow. The purpose of this evaluation was to determine if students could discriminate Blackwood's works from those of other artists.

Table 4
Mean Score for Visual Evaluation Test, School A

Grade	Number of Students	Mean Score in Percentages
IX	17	100.0

Table 5
Mean Score for Visual Evaluation Test, School B

Grade	Number of Students	Mean Score in Percentages
VIII	26	86.4
VII	42	84.4

Table 6
Mean Score for Visual Evaluation Test, School C

Grade	Number of Students	Mean Score in Percentages
X	22	96.4

A detailed statistical analysis was not considered necessary. However, the results of the student evaluation showed that considerable gains were made in the student's knowledge of Blackwood as an artist and a high degree of recognition of his art work when compared with the works of other artists.

CHAPTER VI

REVISIONS

The components of the resource kit, David Blackwood: Newfoundland Artist, were designed and assembled for use in Newfoundland high schools. The various components of this kit; 2"X2" slides, audiocassettes and print materials were selected on the strength of evidence found in research on the media most effective in the teaching-learning situation. It was necessary, however, to test the suitability of the visuals and the format of the print materials. As well, the suitability of the suggested teaching strategies in actual classroom situations had to be examined.

No special arrangements were made for the field testing of the kit. Art students who were members of the selected art classes were exposed to the material's contained in the kit. The teaching strategies suggested for the use of the kit were adapted to the needs of local classroom conditions. Based on the feedback received from both the art specialists and students, it was deemed necessary

to revise the format of the print materials in the kit.

The kit originally contained photocopies of magazine and newspaper clippings in the original format. This format posed distribution and control problems in normal classroom conditions. The clippings were then organized and re-typed using a standard single column format. (See Appendix B.)

The 2"X2" slides of Blackwood's work were retained. However, introductory slides of the northeast coast of Newfoundland and the town of Wesleyville were added to acquaint the viewer with the geography of Blackwood's birthplace as well as the area which inspired most of his work. The narration for the slides was modified to include comments on Blackwood's childhood and to give the viewer an insight into his style and composition.

The audiotape interview with Miss Lacey was completely retaped and edited.

The teacher's guide was revised to include the narration for the slide/tape presentation. In addition, the section on resources was strengthened. (See Appendix D.)

CHAPTER VII

LIMITATIONS OF THE STUDY

Collecting, assembling and the evaluating of instructional materials is often met with problems which are beyond the control of the developer. This was especially true in the development of the resource kit, David Blackwood: Newfoundland Artist. The only large collection of Blackwood's prints in Newfoundland was the property of Memorial University. It was not possible to assemble and photograph the original prints. Thus, the colour slides made from the originals by the University was the only source available. Prints not owned by the University had to be photographed as displayed at a local gallery. Blackwood's drawings and watercolours were not available to the developer of the kit.

This kit was field tested in only three schools, and with students of average or below-average ability. Ideally, it should have been given a more extensive testing. However, due to the lateness of the school year, this was not possible.

Works of a similar nature to Blackwood's were not available to the developer for use in evaluating a student's ability to discriminate Blackwood's prints from those of other artists. It would have been desirable to use prints with less contrast in style than the ones used.

CHAPTER VIII

RECOMMENDATIONS

It is difficult to foresee and meet all the conditions and demands of the teaching-learning situation. Materials designed and tested on a small number of students may not meet the needs of a large number of students. Also, the integration of these materials with other areas of the curriculum, other than art, may prove to be beneficial. Considering these and other factors the following recommendations are offered.

1. This kit was field tested in only three schools in Newfoundland. It is recommended that it be placed into a larger number of high schools for a more extensive evaluation.
2. More appropriate "evaluation slides" should be added to the kit to get a more accurate evaluation of the student's ability to discriminate between Blackwood's works and similar works of other artists.
3. This study was limited to the development of instructional materials on one Newfoundland artist. It is recommended that in light of

- the need for such resource materials kits
be developed for other Newfoundland artists.
4. A study should be carried out to see if the
materials in this resource kit can be inte-
grated into other areas of the high school
curriculum, notably language arts and social
studies.

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APPENDIX A

Slide-tape presentation

DAVID BLACKWOOD, NEWFOUNDLAND ARTIST

(under separate cover)

AUDIO-VISUAL PORTIONS OF THIS THESIS
ARE AVAILABLE FOR CONSULTATION AT:-

University Library
Memorial University of Newfoundland
St. John's, Newfoundland, Canada
A1 5S7



APPENDIX B

DAVID BLACKWOOD
Newfoundland Artist

DAVID BLACKWOOD

Selected Readings on the Artist
and his work edited and compiled by
WINSTON LANE

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Preface

To date little has been written or compiled on Newfoundland artists. That which has been compiled is provided elsewhere in this issue. This article provides an introduction to one Newfoundland artist, David Blackwood.

David Blackwood, who has gained international acclaim for his artistic portrayal of aspects of Newfoundland, is an obvious starting point. His prints are more than a work of art; they are messages found in a way of life that is disappearing.

Most of the materials printed here have appeared in Canadian magazines and newspapers in the last 10 years, where available. The complete article has been read. Some prints, however, have either not been reproduced in any publication or Blackwood's work with that particular artist. The original sources that have brought to this audience are adapted for this booklet.

An attempt has been made to arrange the material in a logical sequence starting with a biographical sketch and ending with his principal collections and awards. The reader will find information throughout the booklet since the writer of each article provides background information on Blackwood in an attempt part

in the study of his art.

DAVID BLACKWOOD

David Biedenkapp: A Short Bibliography

Donald Blackwood grew up in the atmosphere on the Newfoundland coast, listening first hand to the fishing sabres and sealing dogs. Although these animal voices added to his life, he was old enough to understand that they were not the only sounds in the world. In the long winter nights he would sit by the fire and draw pictures of the fish and seals he had seen. Most of these drawings, much of his present work draws in inspiration from these first hand experiences.

part collections in the United States. That same year he was awarded the Ingraham Prize by the Government of France for his outstanding contribution as a draughtsman. He spent 1963-64 as a Technical Assistant in government on the staff of the Ontario College of Art in 1969-70 he was made Artist in Residence at Etobicoke College, University of Toronto. He returned to Canada in 1971 and has been teaching at York University since 1972. He now makes his home in Toronto.

Epilog about

They were a people out at time - a breed of men whose certainty and boldness, whose courage and tenacity, looked them more than anything else to the creation of our independence. They were unshaken in their convictions and long-cherished feelings to those essential qualities we are so fondly domestic. They were esteemed men.

They were aristocrats in our line for they remained steady

concerned to the enduring struggle to stave a bourgeois war economy underway in an era when the Technological Heel had preserved the military context, making of a welfare system wedged against nature, and against, and within, ourselves.

They were the support men and women of New Zealand's white middle classes during predominantly the next three or four bleak months marked by the unemployment fury of the late 1930s. Between wind and water they clung to life and lived with a tenacity

But they did more—*much more*—*than just wade.* In summer and winter, in oceans and in springs they suffered out from their embossed repeating shells to bring the pinealid croissants back to those upholding elements—the resting sea, the mud and bitter gites; the abiding longings for the ocean, distances oce. They were adored and envied by a multitude who envied not their strength, grew

grouse were seen increasing generation after generation, they were monotonous that has been desired for all living things; they were becoming - had already become - magnified, functional human entities, secure within themselves.

Then suddenly in the our time - they perished. Never owned or mastered by the implacable natural forces they were instead, uprooted, condemned and destroyed by the New Man which itself, though natural goodness could not accomplish through the generations and the centuries, was accomplished in a little less than twelve days.

Hornwood, H. Newfoundland. Toronto: MacMillan of Canada, 1969.

The decimation was not absolute. There were survivors. One such is Michael Donald Blackwood. He is of the first lineage and the true blood of the people of Newfoundland. As a boy he was our neighbour, well known and dear and shared our gathering preoccupations. He is now one of us. His parents immigrated to Canada from Ireland in the 1880's. He is the son of a man who had been a fisherman and a woman who had been a housewife. He is a strong, simple, good-looking lad, and he is known to us for what we have seen him do. He shows that we are a people possessed by dynamism and energy. We have chosen to watch the shipwrecks which have given us our living, and to live in the same ships which have made us.

He has a very strong desire to do all living things - *work* which, while not addressed to them, made him feel more secure. Truly, while we deny them, he is irreversibly & ignorantly astounded.

He has a constant concern with establishing the reality of those truths which are not apparent. As a highly intuitive in the face of simplicity and ignorance he is anxious to see his surroundings in their true light. He is dedicated to us as we are his best friends in the face of one who, he is told, is the embodiment of the *Unfeeling*, and in making up his head to run away from us, he is determined to do so in a way that will bring him back to us again.

In his earliest, most brief and light and sweet childhood past, he was a robust, healthy, and joyful child, but of these distant forgotten days he has no clear memory except when he is asked about his past in the here-and-now of living things. He is a *realist* of reason. He loves to have his hands on the tangible side of the present. In his desire to know all about *that* in *this*, if we are to him, it is remarkable that we respect the *unreal* and the *obtuse*, and the abilities of a *philosophical mind*, together with the *understanding* of man's love, his place and role in the material world.

There are two things which give our primary child, who is the *studying* *dependent* for the things mentioned above which are the *studying*

Mark has known decisions from his direct interaction. He indicates no relationship which might reflect his motives and goals and no personal bias that he has for utilizing either scientific findings or art for therapeutic aims for a particular condition. Art for art's sake, or art for therapeutic ends, are two extremes he believes reside as oppositely as theory and practice. He views art as a means to facilitate communication with people outside of art. For him, art is a living entity. He speaks very poetically about art and how it can have functionality in people's daily life, as many years, black and white film give us a sense of history that we can learn from.

with us. We will do our best to listen...and to learn.

JOURNAL OF CLIMATE

An interview with David Blackwood

introduced by

Henry Bond for "This is Me."

Blackwood: How did you get involved in art criticism?

Blackwood: I was born in Waddington, Boscawens Bay and am interested in drawing because I have a talent. A lot of my paintings are interested in drawing and painting. But the reason they're 99% the same thing. The reason we have in my case because in my case, I have a knowledge of the fact that most people who were born and raised in Canada, they're 99% the same thing. They get into other things. That's the reason we have in my case because in my case, I have a knowledge of the fact that most people who were born and raised in Canada, they're 99% the same thing. I continued drawing and painting.

Blackwood: Most my prints are heavy, serious and philosophical. The others are determined mostly by the circumstances they're created in.

Blackwood: The way the fog of the northern coast in February and March. Foggy, but there is a fogging effect on you in the winter as a result I print landscapes in water colors.

Stone: How did you like working with Shirley Abbott?

Blackwood: Shirley is a very interesting man. There are two Shirley Abbotts. There's the older one, Shirley who constantly with a smile on his face. His smile has been laid up, and the public demands whatever he gives. There has to be a smile and the human something outgoing. The older one, wearing a suit and tie, people are ready to fall off. The other Shirley is a romantic who doesn't look and says every time somebody says,

Stone: When did you start the movement for animal rights?

Blackwood: The first animal I have been disturbed is at 12 years old. And to make the animal (the movement) of my parents, because I was the first complete vegetarian in existence.

Shirley had been thinking for years of writing a book on such a specific subject. The title of the book is even bigger and prettier, but it did not have the same element (simplicity) - with the word

Stone: Are you pleased with how your book turned out?

Blackwood: I was surprised when I saw it. Then I turned to the book. There have been four only - books written about the great and the major reason being Celine's "Death on the Ice." There has been something called "books where only Friday" was the first one that really comes out and [picks the whole quote] with a different story.

The courage of the truth, the skill and courage of their opinions and the importance of the various comes out very effectively.

Stone: Do you think the task here is necessary today?

Blackwood: No, absolutely it should be maintained with the exception of the few people living on the northern shores and the Eskimo people in Canada who rely on it very much.

Stone: Would you say that the task here is necessary today?

Blackwood: They really were. They maintained a more gentle atmosphere of the north. They were living under the burden of a creeping isolationist complex. This is a bacteria very infectious infection of all nations, unequalled in its intensity, body politic and culture, so to speak. Prior to that if anything we had a思想complex. The ones were hard boiled, proud and independent. There were very few they thought themselves too good or arrogant and could be satisfied. They were put off good or arrogant will and could stand on their own two feet. It is said situation that we face today. There was a tremendous will released and strength of character that has steadily been eaten away since the 1950s.

Stone: What political changes would you like to see introduced in Newfoundland?

Blackwood: Well, I don't play politics in my political party because it's a very small group. I have friends from across the world from far away, but we all serve the ship. But that's going to require a very special effort.

10

They seem to be developing the tourist industry. I don't see where we are going to have any big industry. I think in the future there could be our main industry. We should therefore try and promote something we have here of any historical significance and interests some of the things we have distributed over the years.

Stanek: Are you going to be back in New Bedford soon?

Blackwood: I always look forward to coming back whenever I can. I assure you that I'm not spending the rest of my life in Ontario.

Source: H. An interview with David Blackwood, St. John's, Today, December, 1972, p. 4.

DAVID BLACKWOOD

Painter and Printmaker

by

Shirley Rose

In Westville, Nova Scotia—where David Blackwood was born, he defines his art as "the art of silence." So the long evenings were spent listening to his father, Skipper Edward Blackwood, tell stories. Stories of silent fishing, the many adventures and disasters of life at sea. Noteworthy is a grand memory that visitors included around the sea fishery, which in those days was a thriving industry and one which had more than its share of disasters. Young David's life was steeped in the maritime past in the Bosphorus and atmosphere of the other uncharted, however, areas sometimes the same misnomer of "uncharted countries," which went to the making of what Blackwood now calls "The last great Canadian adventure."

His lively imagination flourished on these descriptions and he decided the details, in stored them away and in 1951 began to bring to life the scenes, many of which he had heard on a boy and others he reconstructed after reading everything he could get his hands on which had been written about the seafishery. He has put right before us at much later date his "Last Party Series," which on ten includes forty prints. From one of the prints, the face of his great grandfather Edward Bishop stare out in horrid, sun-burned, men, behind him the starkness of the warehouses are and the sombre docksides of a closed Island sky.

One of ten children of Mr. and Mrs. Edward Blackwood, David was educated in Westville, B.C. He's been sketching two themes since the age of fourteen and or about the same time began his independent study of painting and drawing. His subjects are mostly in Westville from 1955 to 1959 and a much longer period in 1960 to 1965. In 1965 he entered the University of Guelph, Ontario, where he became a member of the printmaking studio and awarded the university's first ever award in printmaking. At sixteen he arrived in Toronto to begin his studies at the Ontario College of Art, graduating in 1963. That same year he won, announced the Government of Province Award, the largest medal for Drawing and Painting. Blackwood now has his studio at 440

Yorkdale Avenue in downtown Toronto and he discusses between covers and Tracy Collegen in Port Hope where he watched history of Art and Cultural Studies three days a week.

David Blackwood, at 69 years old, is one of Canada's leading contemporary painters and printmakers. His work is represented in the collections of the National Gallery, Ottawa and the University of Toronto, to name a few and in the private collections of Her Majesty Queen Mother, Elizabeth II and many other private collections in Canada and the United States. Memorial University of Newfoundland has a permanent collection of fifty Lure Party prints which is presently on a tour of Western Canada.

So far this year (and this is young) David has already been through four exhibits, including a one-man show at the Gallery Patchin in Forestville which was a complete sell-out (one of the prints in the show was bought by the Department of External Affairs.)

My meeting with David took place at his Spadina studio and I was fascinated to speak at the early point of an hour not talking with him about his many old books and unique he knew were Old pictures (they were with pictures of famous sealing rapports (he talks than the "years of yesterday") and of the both they shipped. As evidence of his fondness for things of the past, he showed me the gold; ("he was wearing last balaclava to a Newfoundland sealing captain now deceased.)

I couldn't help but think what if David Blackwood had been born in another time, he no doubt would have been a sealing captain, in his father and grandfather were before him. But times have changed and so does and has become a power of seal library in a very special way." Tracy Cook, writing in *The Evening Telegram* has said: "To the uninitiated, today and yesterday are the past. David Blackwood has given us a new dimension to the sealing age, and turned the memories of men long gone for the ages into art that has captured the heart of the public."

Although the seal library is often indistinctive, just about everyone from the Newfoundlanders themselves to the world outside has seen the Newfoundland seal library. The most recent book to come out is the second, the springing of the page for the man, "The Seal."

Adventurous young men and experienced old hands, they all paid their five dollars for the privilege of being taken on a crew members. They all felt the same urge of courageous adventure that they left alone, an excitement that was always caught up by the crowds who "cared more than all" and cheered with such enthusiasm that some houses in each for the last meal of dinner. In general the adventure however, was only one part of it - some of the sailors, the lucky ones took bricks to port, many others were lost. There are the men David Blackwood has never received. The prints and a few photos of the men who never returned. The prints, photos and a few short stories - the names of men from the returns of native comes across oil, single and other block and white can make it. The sailors on the sea either grandioseness and take waiting show off the side of the sail injury that has been inflicted for two long.

David's exhibition follows the same strain. But he gives them a twist. His life ends with the loss his grandfather, Captain Bill Blackwood had control of his sealing ship because he rode with the inhabitants of the town when the sealing ships came in. "We all had Captain's Kitchen, a room where we all sat on O's. In 1942 for his sealing voyage to give our million men only - he was given a stopper against his train set on the ice when the instrument was down.

"He was a hard seaman" says David, a blizzard came and 70 men were sent to save other seamen. They were taken into checkpoints on the ice without a min for rescue. A sound function, but they had to cut through the ice around the men, put chains around the chunks and saw them to shore. Then they had to put the ice into the town's only swimming pool to melt, so they could get the bodies out."

In case of the last Party prints that some captain is shown, waiting for the return of his last crew - or a great bulk of men, bundled warmly against the northern winds.

It was interesting in the technical side of printmaking and also compared ignorant of the methods used, so David very appreciably showed me his tools and explained why for me was very strong. His last prints were taken from a steel and angular copper plates, these communicating process which takes a great deal of skill and

understood that the same point is not to be continued with the term reproduction. A reproduction is made with the use of photographic equipment, whereas the print is made and printed, by hand, by the artist.

According to David, "the idea of seeking and experimenting is to cut a line with a metal plate to hold it back, which is eventually pressed onto the paper when the water, acid and continuing the inked plate, passes between two steel rollers under great pressure."

By this time I was feeling very knowledgeable and I guess it must have shown because David looked encouraged and went on to explain that the line in the copper plate is obtained by cutting (engraving) with the type of tool used by jewellers to cut initials on rings, etc. A thin layer of wax is brushed in a liquid form on the surface of the warm plate and then allowed to cool. A series of points, needles, pencils, etc. are used to draw into this wax, exposing the copper underneath. Holes could be applied in the exposed copper and then appear where the points have driven through the wax. The paper is inked for each impression and David told me: "Four plates take three to four weeks in the making." Having "diligently" given me a "fundamental" knowledge of printmaking, David showed me around the studio, off the main entrance, leaving up a narrow commentary on the historical significance of his impressive collection of Heemstede prints. He explained that the has paper printing is a tool valuable to us to keep the studio and the keys to the studio in its保管室. Then we cut file, then one while he, himself was on Dief Credé, (I was getting my supper here) asked him what his opinion had been of the controversial book (at least he mentioned) by Harry Agnew and John Davison "This Rock within the Sea".

Obviously he's enthusiastic: "This rock is a very good book and although the writer has taken literary liberties, his sentiments do however, fit in with the few people in Canada who really understand the social and historical situation that we have in Newfoundland today."

After contemplation (which was by the way, the theme of "this Rock within the Sea") he said "I like it a lot and I should have

been a sine, thirty years if necessary, evolutionary process! There should have been some consideration given, for God's sake!" he said "To the feelings of the other people?"

"I mean the people who have been living near the sea and fishing all their lives. Take the fishing community at Lumsden North (Bonne Bay) for instance. It may sound naive from the sea and now the fishermen down there to think that one mile before they come to the shore, there's no available..."

We talked some more about the problems of the fishermen and a very easy to see that David enjoys to hear discussion and that it was not difficult to get him started on one. He particularly enjoys talking about Newfoundland and keeps aware of all that's happening by subscribing to the Island papers.

One thing that has greatly upset him recently is the cancellation by the Government of the Bonne Bay National Park. He feels (with a great many other people) that Newfoundland has a great tourist potential and, sadly enough, it's being neglected. The park has been cancelled, according to David, "in November, (Montreal), capital speculation." He feels that the Bonne Bay park could have been a great drawing card for the tourist trade untilised "any kind of conclusion is a crime against the present and future generations of Newfoundlanders!"

I asked what has to be the inevitable question — what were his feelings about the premier?"

"They is one of the greatest conditions who ever lived and perhaps in time this will be proven," he began and then went on to add some consecutive questions:

"They made a tremendous mistake by trying to build what is now the largest dam in the world. They did it in a total indifference to the environment. Newfoundlanders have spent billions of dollars to take a share out of fishing boats and put them into harbours and out-board motors is incredible!"

Warning to No subject, the begin to talk about the state of the fisheries. "You know, there's been a great demand in the West Indian market for Newfoundland salt cod. I'd like to know why the Newfoundlanders are still cold. I'd like to know why the Newfoundlanders are still cold."

Newfoundland were half last year (they sent notice of it to Bishop) and the West Indians had to go to Barbados to hear their case."

We asked very strongly for the statement... Instead of the Government spending all the money to bring in new industries, the industry should have been asked to plan and attract the greatest number of them... With the over-production problem we still have to look to increases of our food in this future." He added to the discussion of the fisheries "We have to have a New Zealand one nation" and the "intercolonialism" and the "interprovincialism" has not given us better building industries to the west Indies fisheries. This is with no doubt.

This coming summer David will probably be spending quite a few hours at his studio, painting scenes from the life of the country people of Franklin, Pa., or at least house-panes up high in the hills of the Alleghenies. By Captain Billy Walker and David plan to return to it in front of the public. To David their means, resting down on the mountains, wooded and peopled by a whole people, are the most interesting of all, especially those that have been left behind in houses and cottages because new homes have been built elsewhere. His paintings collection will be a picture book of the country folk's ways.

"And I such rock enthusiasm
In me some see where solars dwelled
And others see where numbers
Crowned."

one asked around my library.
From FORD University at Western Ontario)
Bren, A. David Birkhead. Printer and Printmaster - The

BIOCHEMICAL STUDY OF POLY(2-ALKYL-5-ALKENYLIC ACID)

Singer 10

In my opinion, David Blackwood has produced one of the finest pieces of primal art in North American history, *arkose* (Folsom Mammoth) and at the opening of Mr. Blackwood's exhibition at the Port Hope

Mr. Munro, one of Canada's most famous authors, has worked with Mr. Blackwood to produce the book "Wise of the Great Seafarers."

The book and Mr. Blackwood's series of *Sketches* present the life and [study] of the Indians of Newfoundland. People have Mr. Munro and "Prof." in adversity, never thinking of dismaying them.

"David reflects the virtues of these people", Mr. Majewski said. "He respects the man who lives with his environment in more or less at his heart."

'People are often put off by what they perceive as the addressed who then begin to worry about them. A sense of offence develops and then an

series of legends of these people. One thinks 'these were mean!'. Another thinks 'awful'.

describing his "entomological" work. However, he "never" became a *Savannah Pintail* or *Anglo-Cat*. Mr. Mason said that the image of the WASP in North America is somewhat唱歌的. But, he said, "People from the other end think they have equated it. Anglo-Cats have

contributed more to the artistic consciousness of the Western World than any other group."

men and women produced by Auto-Cells.

which we Blackwood dash with, nor artistic pretensions, according to Mr. Newell.

An extract from "Blackmail", last Party exhibition open at the Library

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VIVID GRAPHICS TELL THE TALES

By June Lorraine

BORNED FROM GENE TURPIN, where he is on his residence at Etobicoke College, University of Toronto

But he is, of course, a Newfoundland. He was born in 1941 in Newfoundland, Beaufort Bay North, a of a distinguished sailing line. Among his ancestors were Capt. Sir Henry Mackwood, who commanded a ship under Nelson; of frigate Capt. A.L. Blackwood, sealing captain and queer marine; and Capt. Edward Bishop, a great grandfather who was also a sealing captain and member of the House of Assembly for Beaufort North.

Donald Blackwood was in his last track mud in the intricately formed crevices of a rock crevace, a cup of tea, remastered above his shoulders.

To me this is the great traditional amount taught him was painting pretty well I grew up in a town which provided most of the supplies for some of the most famous ships, including those that took the Arctic and Antarctic traditions from Newfoundland to further, from father to son. But in Newfoundland we provided our own entertainment, and large numbers of people would gather around the patriarch of the family or a patriarch in the community. We had enough who were leavened for their storytelling ability. Of course, our very rich fish made heritage destined also because of the need to entertain."

Then before starting school was sketching. By the time I was 14 — having concentrated on drawing and painting, originally involved with this activity — I was already producing paintings based on the environment I was living in.

At 16 I was invited to go to school — to Etobicoke and Grade 13 — a new position — I went to Peter's to the Ontario College of Art. Actually I was very lucky because I could have gone to Mount Allison. There I had more been really very bad. Cottrell, one of the three, running out little Cottles — people who never seem able to get over it, having studied with him, stuck his nose nose down to Cottrell pointing those other persons. He's fine until, suddenly are suddenly behind.

Young Blackwood with his attachment to a certain place and his

education, could have been crushed in with a big institution. Queen's College of Art, but he had retained the independence of the teaching forbearers.

"There were 50 numbers of the staff representing every strand of painting. It was very difficult for a student because there would be including with a real painter who could not stand non-objective work, an abstractor who was non-objective and himself he could not stand realistic and both of them were destroying they you see this way of thinking. You were torn in all directions, but a few students survived simply by not paying too much attention."

Fortunately, Blackwood had Bob Richardson as teacher, an artist who spoke about in general terms, in particular, about in producing the same upon Red Herring, the way the graphics produced who showed a high regard for independent individuality. "His philosophy was you have your handwriting and there mine. You have yours, good or bad. The print medium is more infinite, more personal and so I was able to express my own feelings in that area than keep in my 'handwriting' themes."

"Painting has remained my major medium. I'm a landscapist painter but this is form of escape from the reality heavy, serious business of printmaking. The techniques I use is etching and copper. It's in the tradition of Degas and in the tradition of Rembrandt and Whistler. Now, of course, a great many printmakers are preoccupied with techniques. They're influenced by the Stanley Haynes School (which has in headquarters in prints of Africa) [1], where vulnerability of color, vibrant printing techniques became the subject matter of the print. Well, techniques for me is very, very down on the ladder. I'm more interested in individual and the technique would be waste to make a statement."

"I showed this Newfoundland about four times a year and he looks very in water. Then it's reduced to a primal state — granite, raw sand etc. His apparent concern the struggle to life in the impossible setting. His prints are usually monochromes, black blue, grey, greenish-grey, relieved by stark white representing perhaps the ice or the plenty ring of a ship, which in the way that he does it, like his oil colors, dazzling in effect. Between his color and white he

produces an infinite variety of tones in a pattern such as Sorensen's, consisting of "tones" varying from dark grey-green, decreasing to a dark, almost black, band. Then, in a distance, entered a light on the far horizon, and presented a very figure surrounded in the darkness.

The primary color is never used for the sake of color; it is used for the sake of light, to see red, but the color is destroyed because of the shadow, and Reproductive atmosphere, Northernlight is reproduced and再生.

You can have one part of the heavens ready dark and a great glow of light coming in, very melodramatic. And in Northernlight, of course, we're dealing with the North Atlantic, which is different from the Pacific. You have these great clouds, nothing ever and the approaching content of the sea. You're continually aware of the wind you're aware of the mist and you're aware of the sound — the roar of the ocean all down the open on the shoreline.

"And what I did was — you know we were in a ship's port to do some eggs and hens on \$10 for one c-in-hour which took a lot of time off the boat we were in, this sort of funny, corrugated modern stuff, and God, the wind removed part of the port and got under again and I cut it through the entire roof right off."

Coming back to the artist, one notices their extroversion manifested through both their individual qualities — the almost palpable charisma of the man himself in the long hours on the boat, the bearing of the painter, so that there is something about him that is Northernlight, round and blith. Few artists in art history who I think had such a directly meaningful give back to society. In such as the Renaissance and the French Romantics. Turned up Goya in comparison with his figure.

The had a wonderful ability to get to the essence of a figure. He didn't like a lot of contumacious realism. The artist concerned with the painting on the boat. He was concerned with the sculptural, three-dimensional object, inside that cloth there is a figure and outside of the mud there is a head. I'm a general collector of Gorky and DeKooning, I complete a lot of contemporary realistic pictures with Jean-Louis David, who was so rough up with the surface of the painting — for him, the most beautiful thing — whereas DeKooning, much

"He was concerned with the emotional approach as opposed to the technical rendering of figures in other figure inch of painting,"

Finally, I asked Blackwood if Moyer's symbolic interpretation of the life of his Last Prayer is correct — that is, that it applies to all humanity, which, he said, "never respects the emotions and abilities of primitive man. This understanding is terrible thought, a terrible fear for primitive man. Humanism is crushed in the smother of social forces."

There is a total of 400 figures in Northernlight, sometimes enclosed in every small section, however, necessarily, considerably reduced for original being things. It was necessary for us to kill in order to survive.

(There are sections in the public, save a group of blood-stained portion of the book depicting the ship's decks to Moyer's with mingled blood and fair "Northern light" covering that arm of the sea, while the air was filled with the mists of the sea.)

They were not so much interested in the fish in the surface. We took from the sea and the land when we needed for sustenance, and the polarized resolution capitals day they dug a hole in the ground and take out stones for yourself, 10 times more to set, we were real, natural human beings.

"From Mr. Condeleff, I was instructed for us to be very, very strong, we have been told, and when we saw the people, the Indians, these were our uninvited guests. There were old people, old women, old men, old children, who were in the community. He had a complete control, Indian, where as we as the Indians were there, were naked, women and naked children, they were exposed to the point where could not be, very, very well treated. They children and the old people had the prime place in the community. They were afraid.

"And to reinforce himself, people worked very hard but they were very, very afraid. Mr. [Ulfert] Schildknecht is going across Canada having a house built for reinforced under the border of this great lumber company which he has himself and he trying to reinforce every other lumber company. We in Northernland had 25 years ago that we were equal to any other people in the world and capable to be so.

But the introduction of television was a really traumatic experience because it brought into my consciousness a vision of life in the outside world. People were looking out of three little boxes and seeing these wonderful scenes, beautiful houses, sumptuous parties, garnitures that you could see all off their beautiful, shiny chrome kitchens and living rooms and flowers and green grass — of course, they were living up to your standards, you know.

And the impact at the time of television — we have 22 districts in Newfoundland now — was like people living 15 miles apart from each other. And then, we developed an intensity of competition between districts. Very institutions we had this intensity compete for honour as well as for status. We became aware of the fact that we had our own inferior and suspicious, but we managed to persevere without it and it didn't really hurt anybody.

Then the early 1950s were the beginning of an extraordinary situation. We tried to burn houses in Newfoundland — demolished because of the climate, because of snow — into what had the character of developments in Don Mills and Scarborough. We took all the traditional Newfoundland tools out of the 12 parishes (Cartwright included) and put in television picture tubes, picture tubes, picture tubes, changed their characters and became "superstitious".

"We are not spiritual people you know, but for a great number in evolution as opposed to revolution. A combination of the land and the sea and the activities produced an optimistic rate of people over a period of 400 years and they've finally been destroyed — 20. My word, really very sad."

They photo makes a statement to remind people what did enter and is might sort of help in looking towards the future."

Blackwood's prints a loyal record of Newfoundland in 'better days'

JAMES PUDDE

DAVID BLACKWOOD, the printmaker who shares with Terley Horner feelings that made a fair seller of state books. Walks of the Great Sealine, has long been delighted by the come-and-goings of Gladys and Solidus, the royal couple that has roamed first like an alien weed in Newfoundland.

He sees the years since Confederation as witness to notices would cast shadows — casting between winter and dark — a period of optimism contrasted to the years of a strong recession and the ultimate response to be seen. But in the end he turned the backs of Newfoundlanders to tradition by the sea and their hearts to the midlife of a continued concern.

However, often jokes depicting Newfoundlanders as nonchalant — the verbiage for persons of low intelligence — are to Blackwood, an considered comment on the disappearance of 47% of community loyalty and individual fidelity. As he sees and records the history of all the other provinces, we might all have been better prepared to weather inflation and its immediate dividends if Canada had joined Newfoundland in 1949 instead of the other way around.

The generations he depicts share, and one might powerful by work, they are gentle with each other when the sea makes its claim, and they have not forgotten how to build wooden ships or house Newfoundland boats in storms.

Blackwood lives — in Ontario, for the most part — by his fishing books and printing press. But he finds his subjects in the fisheries and no year associated outputs out to the land here and have around the 6,000,000 participants in Newfoundland. His year incomes up to 10,000,000 worth with the thousands, most of them made in bleak months between November and June.

Since 1965, he has been preoccupied with the harsh impacts of sunlight on a rock that seems to add only to anger the ocean and

In a extract from
Landscape, J. Vidal graphite on the role Valentine (See November,
1972, pp. 4-6).

comes the mainland. His people, dark-skinned Negroes set apart by the conspiracy of hostile elements, may be the best evidence in existence of a culture that has proved itself capable of understanding oil leadership—except those of every kind efficacious. He prefers to let his critics report what he feels compelled to say about the humanity and strength of the old culture, but if you press him, he'll tell you this:

The former president, Asaph Smethwood, was the island's greatest tragedian, no doubt unwittingly, since his intentions seemed noble enough.

The Smethwood was born 20 miles from the sea. He never liked the taste of fish or tubeworms. He read a number of things—none of them fishing—but after getting into politics, some of these old people failed to separate from the neighbors, the ones who didn't believe that Confederation would bring them into the Union. They were afraid to take part in the antislavery program, and some, someone who I have no knowledge of, who rise to power from one experience?

Smethwood is referring, of course, to those blithely (if tempered) grandfathers and grandmothers who "were taught by their grandparents to look on politics as just another aspect of the weather. They could be trees as tall and dead as bushels—to us their own imagery"—when the rising-gated (the forest gate) skip-plane of John C. Doyle and John Shakes.

Only the children, who make no promises, can hold the love of oil; never aged children, and never man only for brief periods, on whom the sun sweeps a broad swathe during the cold phase through a life-long repaire in the rain clouds.

This inimitable land develops the finest fishermen in the world." Smethwood continues, "We have a great natural resource, we should have built a fishing fleet,"—not, however, a fleet.

Up to the point of Confederation, the Newfoundland fish is good everywhere in the world, and better than many. Then TV began to show them the big houses, the cars, the wealth of the larger world. It made them feel backward.

"Instead of being proud of their 22 degrees, they began to denigrate themselves about their speech.

"Frank Morris (now president) tells me it isn't too late to restore our pride in our differences and a great fishing fleet, but I suppose..."

Blackwood was born in 1941 in the town of Westerville—which have the more romantic name of Scotch's Nook—in the dunes when 2 hundred up to 65 fishing schooners—about 100 miles north of St. John's. He was an accomplished oysterman before the age of 16.

Acting on the kind of "progressive" advice prevailing in Newfoundland at the time, he left for the Ontario College of Art in 1959 to learn from the masters how to make a living from his art. He found, instead:

"Art schools do more harm than good. I studied for four years and 90 per cent of what I learned was useless. Also, our oil period had already capitulated or faded in some secret, clandestine oil. They concentrated on fishes.

"I was a good orna-sphere, though, and I did learn from other students."

But, in the end, he returned to Newfoundland, to his beginning, and took up his work where he had left it as a teenager.

The Blackwood family in Newfoundland go back to 1820, when one of the sons of Captain Newell Blackwood, a New Englander, carried the name of Nelson's death from Portugal to England, and was elegantly interred. But the English connection is so distant now that the oil of Newfoundland is dominant in the artist's blood that the only influence he shows in his work are the strings and parentheses oval, oval, the people of the island.

He has still completed a three-year stay as an oil-paint residence at the University of Santa's Escorial College and will now work at his studio in Pier House, where he lives with his wife, Alice, and their three-year-old son, David. He teaches one day a week at Trinity College School Penetanguishene.

Although Blackwood makes a good living from his painting, he makes no more than high-volume products and he makes no more than \$500 from each print, compared to \$100 to \$200 by most artists. "I use the most basic, straightforward techniques," he says. "It's the

Harsh Newfoundland life evoked in Blackwood's etchings

By Harry Unsworth

With remarkable single-mindedness, artist Donald Blackwood has worked since 1963 on a series of etchings, which ultimately may number 210, portraying the harsh life of the old Newfoundland fisherman.

His maximum annual production is five to eight plates, but last year he produced only three. At least part of the reason is his insistence on doing all the work himself, from rough drawing to sketching and printing.

That year, he has been painting and drawing ploughing. As a result, he usually works on more than one plate at a time. He fears much of his work will go to waste if the plates aren't complete and ready for the ink. Blackwood says he will have more than 100 plates to work out before completing his depiction of man's battle against the sea on the offshore, the ice and the wind.

People keep asking me why I'm so severe. It's a good question, but all I know is it took 10 years to work out those harsh things. If you find me being drawn to the warmth of life on the land, the importance to Newfoundland family life of the parents, the waiting women and the children, then tons of the reasons I think my work with *Folly on Wake of the Great Seiners* may have been 10 years premature."

Profile 2. Blackwood's print of Newfoundland in letter diary, Quidi and Mail, March 1, 1975

A good selection of the 83 completed thus far is being exhibited by the Art Gallery of Ontario, and is on display at the Anchorage Gallery, Trent University, until November 25. Included are two of the best and most popular of the series, "Last Night of the Party" (1965) and "Farewell to the Fishermen" (1967). Both are based on a 1923 drawing, in "Last Night of the Sea" (1964). "I've got this from the Newfoundland Fishermen's Association," says Blackwood. "It's a drawing of a group of fishermen gathered around a fire at night, talking about their day's catch. I've done a lot of drawings of the same scene, but this is probably the best one. I've done a few others, but this is probably the best one because it's a sign that it's over, but this is a description of the end of the day, the end of the week, or even a description of a week, the strong atmosphere of Capobello Island. (1967), a view straight up to the top of the hill, of which a group huddles ominously, powerfully suggesting the loneliness and desolation of the sea."

Blackwood's vision is in simple, stark, almost childlike terms, the elemental shapes of rock, sea, and fishermen's story: the hulking fisherman, like the land, shaped by the rough weather and without any sort of a heartlessness or anger. The prints on environment like some of the Group of Seven, not a document, but which sets back a photographic document, in more characters for us to consider — a different kind of verisimilitude.

The medium, though honest and austere, is highly appropriate to Blackwood's vision. In copperplate etching, each print is unique and it is possible for the texture to be rough and scratchy. "I am more interested in clean; the technique is a secondary thing," he says, distinguishing himself from the modern school of printmakers for whom experimenting in techniques is a selling point. "But he is highly interested in the medium of etching. One of the first things you can get interested in is aquatint, and then there are many other techniques involving the acid bath. The finished original takes as much as 10 weeks work."

**Soft memories of the
Newfoundland Seal Hunt**

By ELIZABETH DINMAN

You will find his like anywhere. Young David Blackwood, 21, commands his studio by photos of Newfoundland sealing ships and captains. By steel engravings of the court of Queen Victoria, by reproductions from the great sea copias of Edmund Halswell, he has.

He paints you in mind of Henry Dick, of the novels of Joseph Conrad and of the things of the sea. His work has the elemental power of Edouard Manet.

Engrossing in the medium David Blackwood uses to portray the seal hunt, the seal hunting of the Newfoundland coastal waters.

He has been working since 1951, using the last Party, to produce 70 engravings of the essential world of the Newfoundland export which he grew up to, to which he returns every summer.

Memorial University of Newfoundland has a complete set of the last Party Series.

Others are in the National Gallery of Canada, National Gallery of Australia, public galleries around Ontario, and in private collections including that of Queen Elizabeth the Queen Mother. His work was exhibited at the Montreal Museum of Fine Art this year, but has never been shown at the Art Gallery of Ontario.

ARTISTS

The show over the mid-winter this Newfoundland boy very much an angry young man with black cutting hair and beard, standing in the middle of his studio at Etobicoke College, arms akimbo, chin tucked in, looking the city, having Toronto which he called the most beautiful of Canadian cities.

The terrible Butcher of the City," as they "of all abilities bring up in concert, never knowing nature. If you can't make it to him, something terrible happens to them. Their lives are finished. They

to satisfy the need for transportation, and, one imagines, for colour, black-faced pumas, waterfowl. In his shrimps, he makes very few blue-green, a contradiction.

He's going to get his shrimps and innsome, more modern such. I'm an atheist in fact." He is steeped in the life of seafarers, however. He spent his boyhood on the northeast coast of Newfoundland. His father was a fisherman but Blackwood and from my point of view seems a very thoughtful man who respects his work. This series avoided some scenes, I think, because they were thought "these men represent our culture" — "when he returns, he says, "he always has a shrimper or a seal hunter who is sick in mind."

Blackwood describes with feeling the old sealing industry he describes. "At one time 500 men were involved in this, really the main danger was at separation — deadly but necessary." The skins were packed around the coast were usually condemned if washed. Crooned by St. John's merchant families for a few thousand dollars. The men were paid \$50 for six weeks work, during which time they didn't change or wash, even though they were up to their waists in grease and blood, each was given a shanty top of seal fat if they were still in one piece when they reached the company which could give them it was weather. The seals were phenomenal."

25 years for the men isolated in deserts and being stranded on ice fields of ice, in one instance, 78 were cut off from the mother — with the temperature dropping. A day later they were found, frozen completely solid in giling and standing positions.

26. Only the stuff of exciting literature and painting. Blackwood gives us exciting art through, one finds, his strong, his somewhat extroverted style, narrative, and dark, and therefore rather graphic — the vision of a Newfoundlander transported to Port Hope. As he said last, tragedy makes the best literature, and he admits that in people he, personally, are unaware of the severity of their position. For them, it is an everyday thing.

Davidson, H. Hugh Newfoundland the evoked in Blackwood's art. Peterborough Examiner, November, 1972.

enough reason for living. Otherwise there is no need for them to do anything or be anything. At any rate, many have urban careers, people become natural, educated, educated, below.

FISHERMAN

David Blackwood has a studio in St. John's, south of Craddock, unoccupied for about a year since he finished postsecondary studies at Brandon College. He came out of Waterloo, Waterloo, Ontario, in 1959 to study at the Ontario College of Art with a scholarship and money earned as a 9 dollar lifeguard when he was 13 and 14 years old.

"I am the only survivor of a class of 19 at OCA." He sold me a framed black-and-white print of 3 sailing ships or with the CBC and unable to accept a position at Brandon without replying no."

WAY OF LIFE

The sides of his easels describe his preoccupation: Great Loop Party, Captain Abraam Koon Around the Banks of the Los Pirri, Captain Abraam Koon Around the Banks of the Los Pirri, On The Spreewald Bridge, S. S. Ingapee with Crew on Ice.

"I am Jerry Aron," he said. "I'm built on a thing unique in Newfoundland, seeing how long going on there for 20 years each. I suppose it's about 1950-1960 was the great period when 400 ships and 2000 men were arrested in the harbor, it produced a way of life from which come very famous ships and captains."

His own family, British naval settle, has been involved in the seal hunt since 1812. The Blackwoods are among the oldest sea captains in which Newfoundland is concerned. The father, William, Blackwood, was a pioneer of the great sealing industry of this part of the ocean, where John Wesley, the Methodist preacher who preached on whale-ships, hard work, education, family.

John Blackwood's, although a record 2 years of life, began an interest with the emergence of Private Joseph Sealhead and a interest in the importance of Newfoundland's fishing industry in world market. "The fishing fleet disappeared," he said, "in Newfoundland, interest in live, in markets and business, the Newfoundland Government had no money for the fishing industry."

BETTERNESS

He quoted speech of Jerry Southwood without bitterness:

"They're stupid blokes" of inviting foreign capital in to develop Newfoundland. "Many of these foreigners have taken over Newfoundland, some are a commercial concern, very much interested in the oil fields, others are in the timber business, others are in the shipyards, others are in the fisheries, others are in the pulp and paper interests. I think that the superstitious and destroy all these are so many people willing to sell out. This has not been told us."

He turned to a wall of photos dating back to 1914. "The Eagle," my great grandfather was captain of this ship. All these were one from my home town. They create a certain atmosphere. Why? Yes I have these photos? They create a certain atmosphere from home. Then my mother is seated, there are more things around me, in spite of creating a certain reality. Every person in Toronto should make one trip to Newfoundland in order to learn the things one can not be told other off — that there is such a thing as found here."

Opposite: F. left: members of the Newfoundland senior Team. Telegram, March 24, 1970.

Personal Nostalgia In Artist's Prints

By

MARY REEDMAN

Free Press Staff Writer

For 40 years Newfoundlanders have had no environment and no desire to become strong, broad and resourceful. But when Newfoundland became a Canadian province in 1949, the new government saw fit to do away with fisheries — the main industry — and the people suffered as a result.

That's the opinion of artist David Blackwood, a descendant of a long line of master mariners, fishing lappers and sealing experts. His paintings communicated to a collection of prints, *The East Party Series*, produced from 1963 to 1973, parts of which illustrate Farley Mowat's new book, *Wise of the Great Seafarers*.

In one picture this week at Hotel Fort Garry, Mr. Blackwood relates his is a collaboration of two people — himself and Farley Mowat writing one statement. The writing and oil work depict, on one which they had ended two months.

The seal hunters desired ways to survive, and in the process, they developed admirable qualities," Mr. Blackwood said. They lived in a total communal situation; everyone needed everyone else."

When Newfoundland joined Canada, the people became eligible to receive welfare and old age pensions. "Before that everyone had to work. Old people were snubbed in what was happening."

Mr. Blackwood criticized Joyce Sutcliffe's Liberal government for its devotion of fisheries. "There was no consideration of the viability of our resources, conservation required and economic needs. The Sutcliffe government ignored the one great industry and replaced it with various unsuccessful fashions. There's now a national debt of \$1 billion."

Frank Keay's Conservative government brought in dredging fisheries which have almost disappeared," Mr. Blackwood said. "There's a generation of Newfoundlanders who don't know how to fish."

"I'm not interested in turning the clock back to 20 years ago. We should have had planned progress," he said.

Mr. Blackwood said his prints "hope to make a statement" based on his own personal nostalgia. "They show strong, ordinary people pushed into fate. It's a universal situation."

Born in Waterford, Nfld., in 1941, Mr. Blackwood lived with traditional stereotypical aboriginal creatures who hunted the elements hunting seals on the North Atlantic ice fields. He found it natural to bring the seal hunters or subjects for his art work.

But his prints are "slightly divorced from reality. They take on an element of the fantastic; the supernatural. Reality is used as a point of departure."

Mr. Blackwood said he paints landscapes during the summer or a form of relaxation. "But painting is a desired thing. Painting has forced me to hold on to my longer commissaries."

"Prints are a quick medium of communication," he added.

Mr. Blackwood is still in residence at Trinity College, University of Toronto. He visits Newfoundland a few times a year — "The sea takes me back" — but doesn't live there because "you job there is on the line publicly."

No. Blackwood studied at the Ontario College of Art and graduated with honors in 1963. He has received awards from the National Gallery of Canada, the French government, the Sorolla Art Gallery, the London Public Library and Air Museum, the National Gallery of Australia and the Montreal Museum of Fine Arts. He has also received awards on the First International Norwegian Prints Biennal and the Third Biennale Internationale Des Graphiques in Paris.

He has had one-man shows across Canada since 1963. His works are found in a number of private collections, including that of Queen Elizabeth and the Queen Mother.

Mr. Blackwood's studio is available in *Windows at the River Gallery*, 100-Durham Avenue.

Fredriksen, K. Personal/Musicology in Art/Phot.

Winnipeg Free Press, November 2, 1972.

SKIPERS AND SEALS: TALES FROM THE EAST COAST

An interview with David Blackwood, Antis-in-Residence

In My Home

Marine Sealife Centre

These were the stories to which Blackwood listened in his Newfoundland Newfoundland youth. The stories and their oral participation in the two days of the year when he was never impressed in the mind. Many of the boyhood summers were spent aboard his father's boat, the "Sea Hawk". He and his brother, Tom, both by now deceased, became members of the crew of record of sealing expeditions provided them with

it was, that many great men have at some time in their personal growth developed an interest in sea with particular aspects of nature and from this derived inspiration and strength in conducting their daily lives. Especially for the artist, this relationship links on added importance, as the inspiration comes directly influenced from work, the strong gives the work substance and meaning.

For David Blackwood, Artist-in-Residence, he sees this source of power, the rich, varied, calm and peaceful substance of life, but full of drama, the sea, turbulent, beautiful, mysterious, implying to be planned, to be measured, the sea and all in nature, lead Blackwood on.

It is seen in his blood for genealogies, Mosaic patterns well known, sealing captains, fishing stages of the Newfoundland coast are the heritage to which Blackwood belongs.

His birthplace has been described by Horatio Howard, in his book Newfoundland, as having produced some of the greatest sealing men of the Northeastern Century. The small Newfoundland culture at Westville, once a hubbard of busy fishermen, fishing industry, has provided the captain and crews for sealers sailing up to over 150 FEET.

To a people whose entire livelihood depended upon the sea and life, there were the men who far the seasons. The sealers were community leaders, walls of conduct, stamina and integrity from which the people could draw, keepers of knowledge for the very essential matter of survival. Often with qualities outstanding as leadership made his way into control failure. Many are the stories and legends told about these particularly bold and venturesome of them, the East coast, more than any other region in Canada is extremely rich in this sort of peasant narrative.

No one going directly with a kind of enforcement ready, or quality which we, in our plastic Newfoundland world, have lost contact with, in the sense, have some of cold existence in which Life, Love, and Death are the central and between them, the Black and white situation of warring the forces of nothing was bitter cold, repellent legs, and uncompromising cleavage to see out a satisfactory survival.

It is an exciting Abreathy in the wages of Life and Death, describing the fine line between survival and destruction.

It is sensible, it is powerful.

It is uniformly adult.

The superbly done Ingolds prints, whether they contain a score of names continuing in a boat, or the rhythm of the worn caps in "The Cup Party Parade" (in which the white bird, obviously on green to the man in the boat, seems to materialize right out of the wreath), or the heavy spray thrown up by the boat bringing the skipper captain on shore, do justice to his subject matter.

As much as the art is capable of depicting a people's distinctive style of their migration towards the west, the sense of attachment to the land, and expression of the unique seabound in a thin country which rules them surely continues. The setting on the subject matter and his complete mastery of technique has brought him to the attention of connoisseurs, like the holder of the 1962 Government of France Award, the highest award for Drawing and Painting. He has received awards from countries such as Norway, Australia, England and the U.S.

So our artist-in-residence has really proven himself in the proper place.

The Newfoundland government was early in recognizing the significance

student and he was sent to the Ontario College of Art as an exchange student in 1959. There he perfected his printmaking techniques through learning from other students rather than the teachers. This move to Toronto is considered a good learning experience for most especially for his art. "Nobody can teach you to draw," he points out. "One learns where one is ready, and able."

After that, he began his long collection of awards, scholarships, and other honours. He has a once-a-week post at Art Masters of Trinity College in Port Hope which he considers a hobby. He currently doesn't need it as income. He feels this kind of contact with people more in touch than most people make in one year's salary. He feels it's important to teach him something. According to him, a man who has a hobby needs to teach it to someone. He feels this kind of contact with people is preferable to keep both of what he lists one up to. He does his own work the rest of the time.

The man has a quiet warmth about him. An air of understanding and calm, abiding to a peaceful soul, shooting off confidence, openness and friendliness, abiding to a mighty heritage, half spoken and sure, he explains how he got his position as senior-in-residence at Etobicoke College.

It really was a right time, right circumstance. Dr. J. T. Wilson, former Etobicoke president came to Newfoundland to receive yet another honorary degree. While there, and upon hearing that he was leaving he asked if Wilson would like to see an exhibit at Blackwood's, and this was enough to convince to give a show at Etobicoke. This same, the idea of Wilson's name to give Blackwood's a reputation, forever a residencehip. That one year (1969-70) earned him five years tenuredity for Etobicoke, and now Blackwood has decided to pack it up.

He has given a few reasons for his disenchantment of Etobicoke. First reason is that the atmosphere of Dr. Wilson's patronage is lost. There was a time when Etobicoke was teeming with artists. There were a few times when Etobicoke still in residence, in fact, Wilson, himself, Etobicoke himself, brought in a lot of art shows, and this environment hummed. Strangely to say of all of Wilson, he was never known how deeply interested every now, Althea strong was Dr. Wilson's. A love and passion, he took a Etobicoke interest in each and every child that was exhibited at Etobicoke offering the children of the hospital to come and visit him.

This man has nice genes. Fuchs and Nagelhouts are being curbside. Etobicoke is no longer in breeding ground for craniocle. The gene pool is lost. Blackwood says, "To all depend on the mother the top, regardless of the institution."

A couple of professors also led to his decision to get out of apprenticeship as characteristic in each instance.

Once, when as summer from the National Gallery travelled down from Ontario especially to examine an Etobicoke-born Mary Pratt painting put up in our library, she got here and was gone. She was kind, but dry and lacking concern. Etobicoke had taken a dozen for some obscure reason.

The same thing happened in the dean's office. A painting of value and importance hung on the office wall. Later Blackwood found it behind a pile of boxes, as it disdained.

It has since been put up again.

There is also the incident where a professor wrote a cold call up the university to complain that Blackwood, in his technical art courses, was not giving enough time and the professor did a very different. (This is when same professor was making a mistake of asking people with guitars, Eric and Romeo all over them.)

Blackwood has done trididle the favor of making one of the best University Art Galleries in Canada in the works acquired for our private collection. He has put it as much above the other colleges in the U. of T. in this respect. It is known that Hart House's is served best of our collections. (But where is art?)

He had done much good while he was among us, and has filled some people's needs. Much of his most important work was done on our campus. Le "Captain Salomon White" (from: Montreal Museum of Fine Arts), "Avalanche Aviation on Baffin's Island" (from: National Art New York) and "Snowshoeing on Baffin's Island" (from: Art Gallery of Ontario). Dr. Wilson's mounted these in the Hart House together with the magnificent book "West of the Great Seal" which was produced in collaboration with Emily Mount. To date it has sold 50,000 copies in 14 Countries and American editions.

He has given much to Etobicoke and in turn Etobicoke has given much to

Artist Hangs In Gallery

By
B. Rosted

*"The artist (Sig) Larsen was about to get another phonoflex
over a change. Only a worn-out ring-dangler, "Twan Balchen Crees and
he, son, house together, and the old fellow's arms right around
the lad, and the lad's head buried under his father's jacket, I recall the
gate stood all above them and it seem right on day and I looked
around us and 'twas like being in a groupstage full of awful white
monsters—dread and even all around."*

Courtesy of
Sig Larsen

Artist Sigurdur Einarsson from East Central Minnesota
February 27, 1975.

There is no story that this story is based on. In the last 250 years there have been more than 500 major natural disasters on the West Coast. The series is based on Tintiglio, Most of the men in Neelund are in the cattle ranch business. Most of them are dead.

The Lou Perry Series has averaged over the last two years and comes from the experiences David had as a child. They are put on as scenes of his imagination. He is portraying the incidents that concerned the people he knew in his home.

The past has been going very hard in Neelundland, over the last 20 years or so there, for the most part, is unemployment. The people used to be self sufficient; they were settled with their wives and they had no need for things such as welfare. At one time there were 50,000 men who worked on the west coast. There was no concern about the taking of seats by being homeless. If the coastal people had been foolish who bathed, but not really very often. The government is still in Neelundland by slowly giving way to progress. It had a movement and name for East Central People, more or less home and search. IV. As a result, traditional methods of entertainment still dying, there are now many grandfathers who still set stories and there is usually singing without songs, although other than gay, on David Blackwood is starting his own tradition; he is changing the old verbal stories into visual ones. That does not mean that his work is really different in Neelundland. There's more a painter there, from Hovey Scandia, who said that the series reminded her of stories she grandfathers used to tell. There are visitors from the Prairie who are able to see him and in vast spaces and blizzards. People of Russo like them for understanding. Many people of Norway and other Scandinavian countries like it because the "way of life" is so similar.

David doesn't do much work in Neelundland. In living there on the hill one loses awareness of the pollution and environment and everything becomes common place. He does not comment on what he does in Ontario. This is much of comment to what he does in Ontario.

PRINCIPAL COLLECTIONS, SHOWS AND AWARDS

PRINCIPAL COLLECTIONS, SHOWS AND AWARDS

- National Gallery of Canada, Ottawa
- National Gallery of Australia, Canberra
- National Museum of Fine Arts
- Winnipeg Art Gallery
- The Hamilton Art Gallery
- The New Brunswick Museum
- The London Public Library and Air Museum
- The Senate Art Gallery
- The Belvedere Art Gallery
- The Confederation Art Gallery P.E.I.
- The Brandon Art Gallery
- The Cobourg Art Gallery
- Department of External Affairs
- Ontario Institute for Studies in Education
- Ontario Ministry of Education
- University of Toronto
- University of Waterloo
- S. McRae University, Halifax
- Memorial University of Newfoundland
- University of Western Ontario
- Clarkson Gordon Collection, Toronto
- Schlesinger Collection, Montreal
- Fleming Art Collection
- Reserve and Historical Collection
- The Prime Minister's Collection of Art
- The Queen and Her Majesty, The Queen Mother Elizabeth
- Canada Council Collection

ONE MAN SHOWS

- 1953 Ontario College of Art, Toronto
- 1964 Art Gallery, Memorial University,
- St. John's, Nfld.

then it becomes a question. Then making oil prints is a very precise and exciting process whereas the watercolours are very spontaneous things done in a haphazardly short time. David says he cannot live permanently in a haphazardly short time. He dislikes the political and social division. Most government policies take a theoretical road or the Newfoundlander. Though might be different now if there had been someone other than Stephenson at Confederation. We needed someone like Carter.

The most important work I am holding done in Confederation is in the oil prints. He has a good sense of composition. The oil prints are excellent. He has a real feeling for a very solid graphic value. He has a good sense of the fine nature of a solid mass. There are no very rough shapes here. Much emphasis on technique. In printing, technique is really vocabulary. It is the ideas that deserve most concern.

David has no radical changes in his work for the later future. He is subject to change. For the sake of change, The "Gardener" is about changing into Confession. At the desire for something new and interesting, every time can be something different. The artist's own life can be the thing he wants to work in. The kind of things have been living in him and the artist. That kind of things have a permanent effect on me because it defines the time for things to grow and develop in their own.

LAWRENCE E. ARTHUR HENRY IN GALLERY, *Arthur Battaglia-News*, November 21, 1972, p.2.

- selected by 1965, 1966, 1967, 1968, 1969.
- Headland Committee of Regionals Government Scholarship in study at the Ontario College of Art, Toronto, 1959 - 1963.
- Ontario College of Art Scholarship, 1960.
- Ontario College of Art Traveling Scholarship, 1963.
- Private Award: Biennale Exhibition National Gallery of Canada, Ottawa, 1964.
- Private Award: London Public Library and Art Association, 1964.
- Private Award: National Gallery of Australia, 1967.
- Private Award: American Academy, Rome, 1967.
- INTERNATIONAL AWARDS:**
- Government of France Award, the Imperial Medal for drawing and painting, 1963.
- International Graphics '71, Montreal Museum of Fine Arts.
- Int. International Micrography Biennale Prints, Franklin, 1972.
- Regionale Internationale de l'Estampe, Paris, 1973.
- AWARDS:**
- Urbain Foundation Award in International Student Competition, San Leandro, California, 1958, 1959.
- Northwood Arts and Letters Awards,
- 1965-66.
- 1955 Springfield Art Gallery
- 1956 Art Galleries, Memorial University, St. John's
- 1957 Trinity College School, Port Hope
- 1958 Academie des Beaux-Arts, Brussels, Belgium
- 1958 Erindale College, University of Toronto
- 1959 Trinity College, University of Toronto
- 1960 University of Western Ontario
- 1960 Guelph Faculty Board of Fine Arts, Guelph
- 1960 Alberta College of Art
- 1960 University of British Columbia
- 1960 Simon Fraser University, Vancouver, B.C.
- 1960 University of Waterloo, Waterloo, Ontario
- 1960 University of Western Ontario
- 1971 The New Brunswick Museum, St. John's
- 1970 The Confederation Art Gallery, Charlottetown, P.E.I.
- 1970 with Galerie, Ottawa
- 1971 Achimik Gallery, University of Western Ontario
- 1971 Gallery Peacock, Toronto
- 1971 Double Exposure Gallery, Toronto
- 1971 University of Western Ontario, B.C.
- 1972 Gallery 140, Montreal
- 1972 First Gallery, Vancouver
- 1973 Trent University, Peterborough
- 1973 (1972-73) (1972-73) Art Gallery at Ontario Circulating Exhibitions
- One Man Exhibit of Prints by David Bestwick
- 1973 Gallery Round, Toronto

APPENDIX C

Interview with Miss Alice Lacey

(under separate cover)

APPENDIX D

Teacher's Guide

DAVID BLACKWOOD
Newfoundland Artist

DAVID BLACKWOOD

NEWFOUNDLAND ARTIST

by Winaton Lane

Program Contents

- 1 set of slides--David Blackwood
Newfoundland Artist
- 1 cassette tape
(narration printed in teacher's guide)
- 1 cassette tape
(interview with Miss Lacey)
- 1 set of evaluation slides
- 1 booklet--selected readings on
David Blackwood and his work
- 1 teacher's guide

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FOREWORD

Newfoundland is rich in historical events which stir the imagination of artists and story-tellers. It takes on added meaning when a native-born Newfoundland gives creative vent to these events.

David Blackwood is one such Newfoundland, who through his artistic creations has given people everywhere a glimpse of coastal Newfoundland and its people during the first half of the twentieth century.

This kit not only examines some of the artistic works of David Blackwood, but also presents the man and his present day thoughts on his native province.

AIMS AND OBJECTIVES

To appreciate man's struggle with nature as depicted
in Blackwood's art.

To familiarize the student with ONE Newfoundland
artist by:

1. providing biographical data on a
Newfoundland artist, David Blackwood.
2. introducing students to the philosophical
thoughts and opinions of the artist as
expressed through interviews published in
magazines and newspapers.
3. listening to the artist's former teacher
and friend reminisce about him as a student.

GETTING THE MOST OUT OF THIS KIT--ONE APPROACH

1. PREVIEW the materials before presenting the kit to the students.
2. Present the slide-tape without interruption.
3. Arrange study groups to examine in detail information contained in the booklet and taped interview with Miss Lacey.
4. Present again the slides in #2 without taped narration. Students should at this time be prepared to discuss Blackwood and his art.
5. Assign suggested projects. (See page 5 of this guide.)
6. Administer post-test. (See page 11 of this guide.)
7. Administer "visual evaluation" test. This test contains 15 selected slides of Blackwood's works and others. Students will indicate on the form provided the number corresponding to a Blackwood print. (See page 12 of this guide.)

Projection Pointers

1. Cassettes have the same program on each side so that rewinding is not necessary.
Instructions for starting the sound are on the focus slide.

2. Any slide projector may be used. A signal on the cassette indicates when to advance to the next slide.

PROJECTS AND SUGGESTED DISCUSSION TOPICS

1. Consult some of the additional materials suggested on page 13 of this guide to see where Blackwood got the ideas for his Lost Party Series.
2. Write a class letter to David Blackwood telling him about your class experience and ask one or two questions about his art which interests you.
3. Collect scenes of the modern day seal hunt and compare it with those depicted by Blackwood in his art.
4. What process is involved in etching. Find other examples of this type of art.
5. Compile a list of Newfoundland artists.
6. Discuss possible reasons why Blackwood's art has become internationally famous.

NARRATION

SLIDE

VOICE

- | SLIDE | VOICE |
|--|---|
| 1. FOCUS
Start tape | Music |
| 2. David Blackwood
Newfoundland
Artist | Music |
| 3. Produced by
Winston Lane | Music |
| 4. Newfoundland
map | On the northeast coast of Newfoundland, exposed to the North Atlantic, stands the town of Wesleyville, birthplace of Newfoundland's best-known artist, David Blackwood. |
| 5. Town of
Wesleyville | It is this town, home of fishermen and sealhunters for over 150 years that began to stir the imagination of a youthful David Blackwood. |
| 6. School | From this three-room school, now converted into a regional museum which bears his name, David Blackwood received his early education. |
| 7. Survivor
(drawing) | Although his early education did not include a study of art, he loved to draw. His first drawings were comic strips, local scenes and quaint characters of the community. |
| 8. Graveyard scene | His greatest inspiration, however, came from stories of the past--tales handed down to him by his ancestors. |

9. Autobiography:
Faces

His ancestors, like the Blackwoods and Bishops whose names are famous in the annals of the Labrador fishery and the annual seal hunt.

10. Captain Solomon
White

There were tales of the exploits of brave Newfoundland captains like Solomon White,

11. Captain Arthur
Jackman

and Captain Arthur Jackman.

12. Kean's men wait-
ing for the S. S.
Bellaventure

There were tales of human suf-
fering and death at the seal hunt.

13. Survivor

and tales of ships crushed in the ice or ripped apart by explosions-- all vivid images that Blackwood was to skilfully portray in his etchings.

14. Spirit Depart-
ing: a once-
told tale

To achieve effect in creating the mood for his work, Blackwood made wide use of contrast. Note the contrast in the white and black areas of these prints.

15. Monday Morning
March 1

Music

16. Survivor
Drifting

Music

17. SS Imogene
Home from
the Icefields

Music

18. Survivors
Discovered

Music

19. Capt. Wes Kean
on the Bridge
of the SS
Newfoundland

The effect which light has on its subject is also used by Blackwood for dramatic effect. Note the contrasting effect of the Northern Lights as it is reflected in the sky and water.

20. William Lane leaving Bragg's Island.
21. Cape Islanders Waiting
22. The Great Lost Party Adrift
23. Two Scouts from SS Eagle
24. Prince Andrew
25. The Departure:
26. Burning of SS Viking
27. Fire at Sea
28. The Burning of the SS Diana
29. Vision of the Lost Party
30. The Retreat
- Note his use of the bright sky being overshadowed by the heavy, dark clouds.
- Blackwood has also made effective use of mass and contrast of that mass with people. Note the foreboding cliffs of Cape Island with its people dwarfed by the massive cliffs.
- Note again the massive ice flows with their hundreds of lost men, helpless against the forces of nature.
- Music
- Music
- In this print, The Departure: Kean's Men Leaving, Blackwood has combined a number of contrasting elements to create this dramatic etching. We see again his use of mass, his use of light, and his use of contrast between light and dark areas..
- In all of Blackwood's etchings very little use is made of colour. Colour, Blackwood says, is only used where it is essential, like an explosion or fire.
- Music
- The subtle use of colour in this picture is used to create atmosphere. Note the horror that shows on the faces of these seal-hunters.
- Music
- In addition to Blackwood's use of contrast, colour and other techniques to create vivid images, he has used consistently one unifying force--people.

31. Aunt Meg Felthan
on Bragg's
Island At times massive, almost shapeless
yet dominant figures.

32. Capt. Abraham
Kean Awaiting the
Lost Party's
Return Music

33. Capt. with
. Mutineers: the
Warning Other times shadowy images of men,
barely visible against the bright
background.

34. Capt. Edward
Bishop with
Officers on the
the SS Eagle and people whose searching eyes
and haunting looks seem to tell
their own story.

35. Wesleyville
Remembered But always the people. Mainly the
people of Wesleyville, remembered
for the courage they showed and
for a way of life which is now
gone.

36. Return to
Wesleyville They are Blackwood's people who
lived close to the sea but are
now only images of the artist's
creations.

37. Blackwood's
prints courtesy
of MUN Art
Gallery and
The Gallery Music

PRE-TEST

PLEASE ANSWER THE FOLLOWING QUESTIONS IN THE SPACE PROVIDED. ALL QUESTIONS ARE RELATED TO DAVID BLACKWOOD, THE MAN AND HIS WORK.

1. Is Blackwood a Newfoundland? _____
2. In which community was Blackwood born? _____
3. What was the major type of work carried on by his ancestors? _____
4. Name one award that he has won for his work.

5. What is the title of the major Art Series that Blackwood has produced?

6. From where does the Series get its title?

7. Does Blackwood feel that the seal hunt today is necessary? _____
8. What is Blackwood's attitude towards present-day Newfoundland?

9. Where is Blackwood now living?

10. Does Blackwood make his living as an artist?

POST-TEST

PLEASE ANSWER THE FOLLOWING QUESTIONS IN THE SPACE PROVIDED. ALL QUESTIONS ARE RELATED TO DAVID BLACKWOOD--THE MAN AND HIS WORK

1. Is Blackwood a Newfoundland? _____
2. In which community was Blackwood born? _____
3. What was the major type of work carried on by his ancestors? _____
4. Name one award that he has won for his work.

5. What is the title of the major Art Series that Blackwood has produced? _____
6. From where does the Series get its title? _____
7. Does Blackwood feel that the seal hunt today is necessary? _____
8. What is Blackwood's attitude towards present day Newfoundland? _____
9. Where is Blackwood now living? _____
10. What are some things which you have noticed about Blackwood's art?

USING THE EVALUATION SLIDES

The visual evaluation slides in this kit were designed to be used at the end of the unit to evaluate the student's ability to discriminate between Blackwood prints and the works of other artists. Slides 1, 3, 6, 7, 9, 11, 13, and 15 are reproductions of Blackwood prints. The following slides were taken from the book, The Group of Seven, by Peter Mellen, published by McClelland and Stewart Limited, Toronto, 1970.

<u>Slide No.</u>	<u>Artist</u>	<u>Title of Painting</u>	<u>Page</u>
2	Lawren Harris	Black Court, Halifax	113
4	Lawren Harris	Icebergs and Mountains Greenland	180
5	Frank Carmichael	Jackfish Village	156
8	L. Fitzgerald	Doc Snider's House	183
12	A. J. Casson	Anglican Church at Magetawan	185
14	A. Y. Jackson	The Beothic at Bache Post Ellesmere Island	175

Slide 10, Drawing by Arshile Gorky, was reproduced from the book, American Painting 1900-1970, by the Editors of Time-Life Books.

The students will note the difference in the use of colour in Blackwood's prints and those of the Group of Seven. The composition in slides 4, 5, and 14, for example, may give students the impression that they are Blackwood's works since they reflect themes that are common to Blackwood prints.

VISUAL EVALUATION

Your teacher will show you 15 slides of the works of different artists, including slides of David Blackwood's works. Each slide will have a number. Circle each number which shows a Blackwood print.

1	6	11
2	7	12
3	8	13
4	9	14
5	10	15

Name _____

ADDITIONAL SOURCES

For further information on David Blackwood,
the nature of his art, and background on the theme
of his major artistic works, please consult the
following:

Brown, Cassie. Death on the Ice. Toronto:
Doubleday, 1974.

Men and Seals--A Multi-media Kit. GLC, 1973.
(available through Newfoundland School
Supplies--\$11.00)

Mowat, F. and Blackwood, D. Wake of the Great
Sealers. Toronto: McClelland and Stewart,
1973.

David Blackwood

King Street

Port Hope, Ontario.

Memorial University Art Gallery

Arts and Culture Centre

St. John's, Newfoundland.

The National Gallery of Canada

Lorne Building

Elgin and Slater Streets

Ottawa, Ontario.

The Gallery

Duckworth Street

St. John's, Newfoundland.

Miss Alice Lacey

Wesleyville, Bonavista Bay

Newfoundland.

Edgar Glover

Glovertown, Bonavista Bay

Newfoundland.

APPENDIX E

FIELD TEST OF RESOURCE KIT
ON
NEWFOUNDLAND ARTIST
DAVID BLACKWOOD

Co-operating Art Specialist _____
Grades Used in Test _____
Total Number of Students _____
School and Community _____
Dates Kit Was Used _____

FIELD TEST OF RESOURCE KIT

ON

NEWFOUNDLAND ARTIST

DAVID BLACKWOOD

Non-print Materials

1. Was the number of slides in the presentation of Blackwood's prints adequate? _____ If "no", what would be adequate?

2. Was the narration with the slides suitable, or should there be more mention of the nature of Blackwood's art?

If a different narration is needed, what would you suggest?

3. Did the taped interview with Miss Lacey help the students get an understanding of David Blackwood?

4. If it helped, in what way did it help?

5. Was the taped interview too long?

6. Should the taped interview be changed in any way?

7. Were the "visual evaluation" slides useful to the kit?

8. If the "visual evaluation" slide concept was useful, in what way can it be improved?

Print Materials

1. Were the print materials of a suitable reading level for your class?
2. Were there adequate materials to achieve the objectives suggested with each folder?
3. Were the objectives for each folder clearly stated?
4. Would one copy of the print materials be adequate for your class?
5. Should the materials be put in book format or left as it is now?
6. Was the suggested student evaluation adequate?
7. What should be added or deleted from the student evaluation?

Guide Book

1. Were the materials in the kit adequate to achieve the goals outlined in the guide book?

2. Were the "suggestions for the use of the kit" helpful?

3. What changes in procedure would you suggest?

4. Were the "suggested activities" useful?

Teaching the Unit

1. How many students did you have in your class? _____
 2. With which grade did you teach this unit? _____
 3. What was the general ability level of the students? high average low
 4. How much time was given to the unit? _____
 5. Did students show an interest in the study of a Newfoundland artist? _____
 6. How do you think this kit should fit into your art program?

 7. Do you think it could be of use in other subject areas?

 8. What were the strong points of this kit?

9. What would you consider to be the weak points of this kit?

10. Would similar kits on other Newfoundland artists be useful in your teaching of art?

11. Additional comments?

PRE-TEST

School _____

Grade _____

Date _____

PLEASE ANSWER THE FOLLOWING QUESTIONS IN THE SPACE PROVIDED. ALL QUESTIONS ARE RELATED TO DAVID BLACKWOOD--THE MAN AND HIS WORK.

1. Is Blackwood a Newfoundland? _____
2. In which community was Blackwood born? _____
3. What was the major type of work carried on by his ancestors? _____
4. Name one award that he has won for his work. _____

5. What is the title of the major Art Series that Blackwood has produced? _____
6. From where does the Series get its title? _____

7. Does Blackwood feel that the seal hunt today is necessary? _____
8. What is Blackwood's attitude towards present day Newfoundland? _____

9. Where is Blackwood now living? _____
10. Does Blackwood make his living as an artist? _____

POST-TEST

School _____

Grade _____

Date _____

PLEASE ANSWER THE FOLLOWING QUESTIONS IN THE SPACE PROVIDED. ALL QUESTIONS ARE RELATED TO DAVID BLACKWOOD--THE MAN AND HIS WORK.

1. Is Blackwood a Newfoundland? _____
2. In which community was Blackwood born? _____
3. What was the major type or work carried on by his ancestors? _____
4. Name one award that he has won for his work.

5. What is the title of the major Art Series that Blackwood has produced?

6. From where does the Series get its title?

7. Does Blackwood feel that the seal hunt today is necessary?

8. What is Blackwood's attitude towards present day Newfoundland?

9. Where is Blackwood now living?

10. What are some things which you have noticed about Blackwood's art? (Answer on back of paper.)

(evaluation slides under separate cover)

VISUAL EVALUATION

Your teacher will show you 15 slides of the works of different artists, including slides of David Blackwood's works. Each slide will have a number. Circle each number which shows a Blackwood print.

1	6	11
2	7	12
3	8	13
4	9	14
5	10	15

School _____

Grade _____

Date _____

APPENDIX F

April 12th, 1977.

TO WHOM IT MAY CONCERN:

Mr. Winston Lane has contacted me by phone and letter seeking permission to use a number of slides to support written material related to my work as an artist.

He has my approval to use any number of slides, newspaper articles, etc., and to quote from any correspondence which has occurred during the past two years related to this project.

David Blackwood, R.C.A.

APPENDIX G

P.O. Box 875
Clarenville
Newfoundland
AOE 1J0
April 10, 1977

Dear Sir:

As partial fulfillment of the requirements for the degree of Master of Education from Memorial University of Newfoundland I am developing a multi-media package on Newfoundland artist David Blackwood. The components of the package consist of the following: slides of Blackwood's works, slides of the works of other artists, magazine and newspaper articles related to Blackwood and his work and personal interviews on audio tapes. I hereby request release of the following without charge to be used by me in the development of the said package.

I do hereby agree not to use the materials stated in the release for financial gain.

Yours truly,

Winston Lane

bh

