



Art

The College Years

Michael Green





Art

The College Years

Michael Green



Sunderland Polytechnic

Towards the end of my first year in 6th form I went to see a career's advisor. Career wise, I was keen to do something with Art and Biology (my two favourite subjects at the time) and, serendipitously, the career's advisor just happened to have a leaflet on the desk for a biological illustration course at Sunderland Poly. The course had only been running for a year or two but fulfilled my desire to pursue my favourite subjects.

I applied for the course and, after an interview, was provisionally accepted only to be told a short time later that I could not start at the Poly until I was 18 years old. This meant I had to stay at Thornhill School for another year. Along with my friend Alex Wilkie, I started the 'A' level Art course with a view to trying to complete it in one year but after a few weeks of art history, both of us decided to give up on the 'A' level, though we both continued to do the practical art lessons.

Around this time I started working at Autostock in Houghton le Spring. This was a shop that sold various car parts where I worked on Saturday's and Sunday mornings. I got the job in 1978 (while I was still in 6th form) via the model making tutor at Sunderland Poly who interviewed me for the course at the Poly and was a friend of Derek Beck, the owner of Autostock. I generally enjoyed working at Autostock as it gave me a taste of working life and provided much needed money while I continued my studies.

It's strange to now look back and think that I was entrusted to measure and make brake pipes and fill car batteries with acid. I often worked there during school and college holidays and, after Derek opened a second shop in Houghton le Spring selling European and Japanese spare car parts, I was often left on my own in charge of the shop.

After leaving Thornhill School in the summer of 1979, I went to Sunderland Poly and started the illustration course, though by that time the course had changed from biological illustration to natural history illustration.

The Northern Higher Diploma course now had three different disciplines: natural history illustration, engineering illustration and model making. Although I liked the idea of doing biological illustration, I was less keen on natural history illustration – which seemed to amount to drawing lots of stuffed animals. For some reason I decided to take the engineering option, which I very much enjoyed.

The course at Sunderland was first class. The course was very small with only 15 people on each year so everybody knew everybody and, on the whole, got on very well.

There were three tutors and one course administrator, all of which were excellent. Walter Hudspith primarily looked after the first year of the course and, once we went into our specialist subject, he looked after the natural history illustrators. He was a truly inspirational tutor who got the best out of everyone.

One day, when I was on the second year of the course and working on an engineering illustration Walter was talking to me while I was sat at my drawing board. I noticed that there was a tiny blob of butter on the edge of my artwork and I quickly decided not to say anything in the hope that he wouldn't notice it. He noticed it when he put his hand on it and was none too pleased. After a few words about the importance of keeping the artwork grease free I felt well and truly told off. Of course, he was right and I never let it happen again.

Equally, Ken Borthwick, the engineering illustration tutor, was always helpful and encouraging. Although he was not involved with the tuition side of things, Stuart Evans, the course administrator was always helpful and approachable and, as he lived near to where I lived, occasionally gave me a lift home if we were both working late.

At the time, I assumed that all colleges and courses would be like this. I was wrong. My experience at Coventry Poly was very different to the one at Sunderland Poly and much less enjoyable.

The Art Faculty in Backhouse Park was a great environment to work in. We were outside of the town centre and adjoined to an old established park. The Technical Graphics studios were in the old part of the building and quite a distance away from the Fine Art department. I can't remember every going into the Fine Art department.

I did a couple of screenprints at Sunderland Poly. The first was part of the course and I wasn't happy with the result so I asked if I could do another one in my own time. The second one, of Marc Bolan, came out much better. I learnt a lot from doing the screenprints and would use that experience when I went to Coventry Poly.

I remember going to a gig in the Art Faculty where David Grey, one of the model makers, was performing with his group. The night was raucous and great fun.

Throughout the two years of the course, I worked very hard. My art ability was generally very good but my understanding of engineering was limited and I sometimes found working from blueprints difficult. Fortunately, Christos, a Greek student on the course, who I got on very well with, was excellent at understanding plans but not very good with the finer points of illustration. He sometimes explained things to me and I sometimes drew things for him. A mutually beneficial relationship!

During the second year of the course, Ian Elliott, a freelance graphic designer came in and set us a project. I very much enjoyed the graphic design work and, ultimately, decided to pursue that at degree level. Like the course tutors, Ian had a very positive 'can do' attitude and outlook and again, was an inspiration.

As I came to the end of my course I looked at my options for pursuing a degree course. I initially thought about going for a technical illustration degree course but decided to look for a graphic design course which had technical illustration as a specialism. With this in mind, I found Coventry Polytechnic listed technical illustration as a specialist subject within the degree course. I applied for the course and was accepted.

Even though I knew that I had passed the course at Sunderland Poly, it was still a thrill to get the final grade. I ended up getting a 'Pass with Credit', the highest possible grade. I remember the elation of knowing that I had a Higher Diploma. That meant a lot to me.

Michael Green
October 2020







THE HOLDER OF THIS CARD IS A FULL-TIME MEMBER OF THE NATIONAL UNION OF STUDENTS FOR THE ACADEMIC YEAR 1979/80 AND ALSO A MEMBER OF

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285838

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NAME MICHAEL A. GREEN

ADDRESS 100, ARCHER RD.
FARRINGDON, S/LAND

COURSE N.H.O.A.D YEAR 1979/80

SIGNATURE M. Green DATE OF BIRTH 4/1/61



Name of Member
MICHAEL A. GREEN

Course N.H.O.A.D

has been admitted to Ordinary Membership

Session 1979/80

J. Thompson
Authorized Signature

SUNDERLAND STUDENTS UNION POLYTECHNIC



For the Card to be valid photograph must be stamped

Name of Member
M. A. GREEN

Course N.H.O.A.D

has been admitted to Ordinary Membership

Session 1980/81

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Authorized Signature



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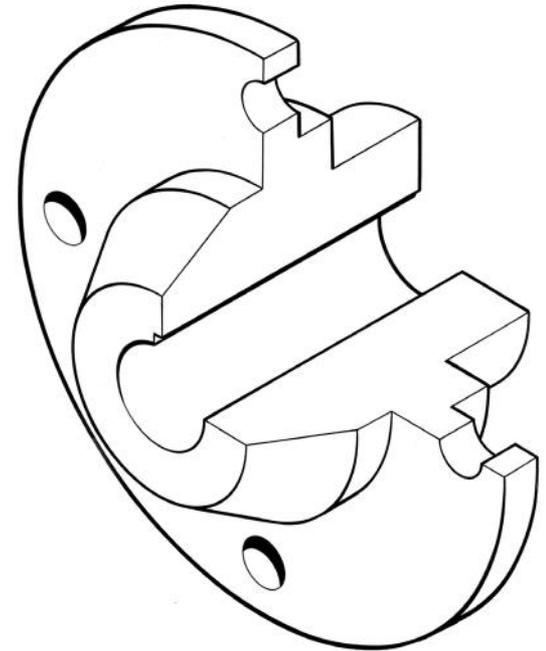
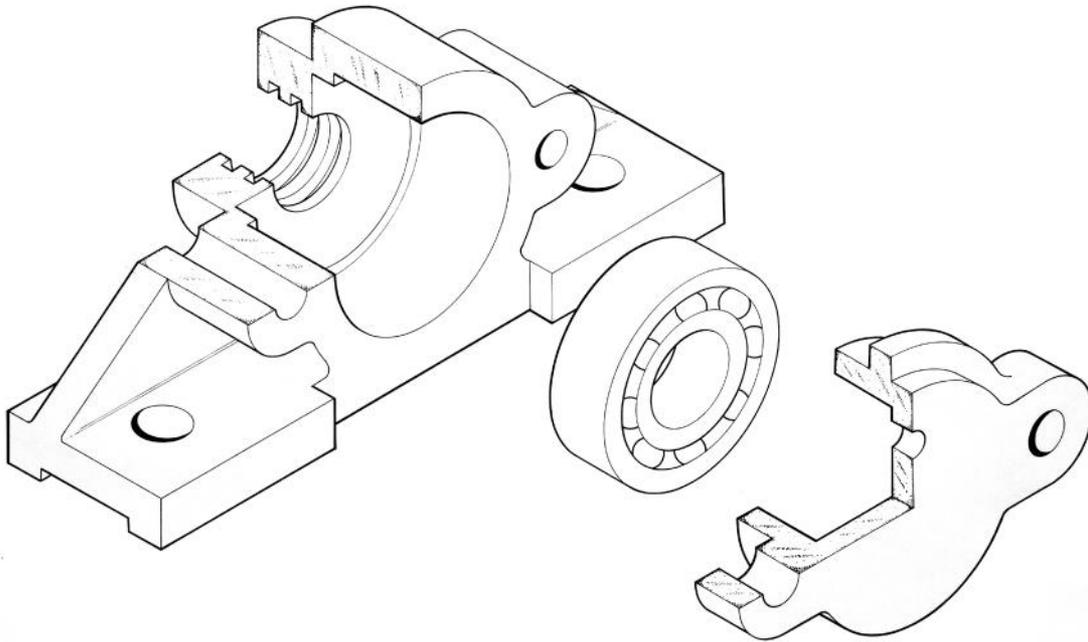
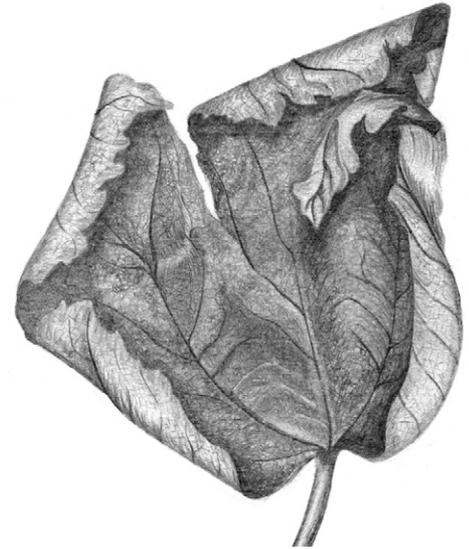
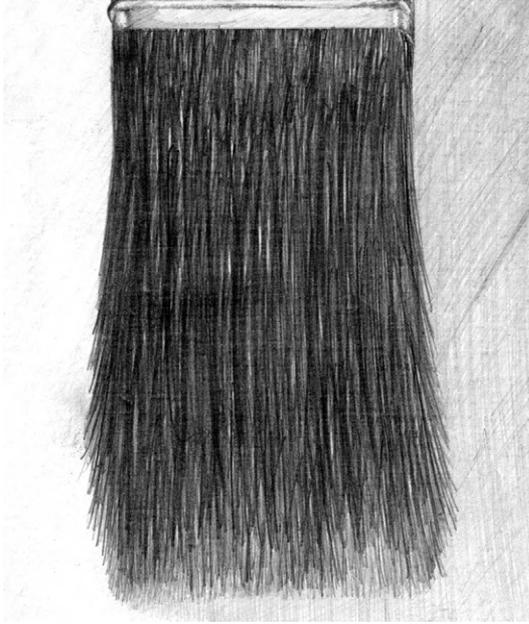
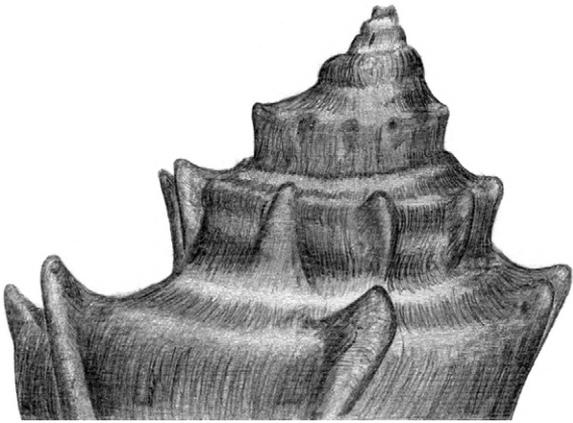
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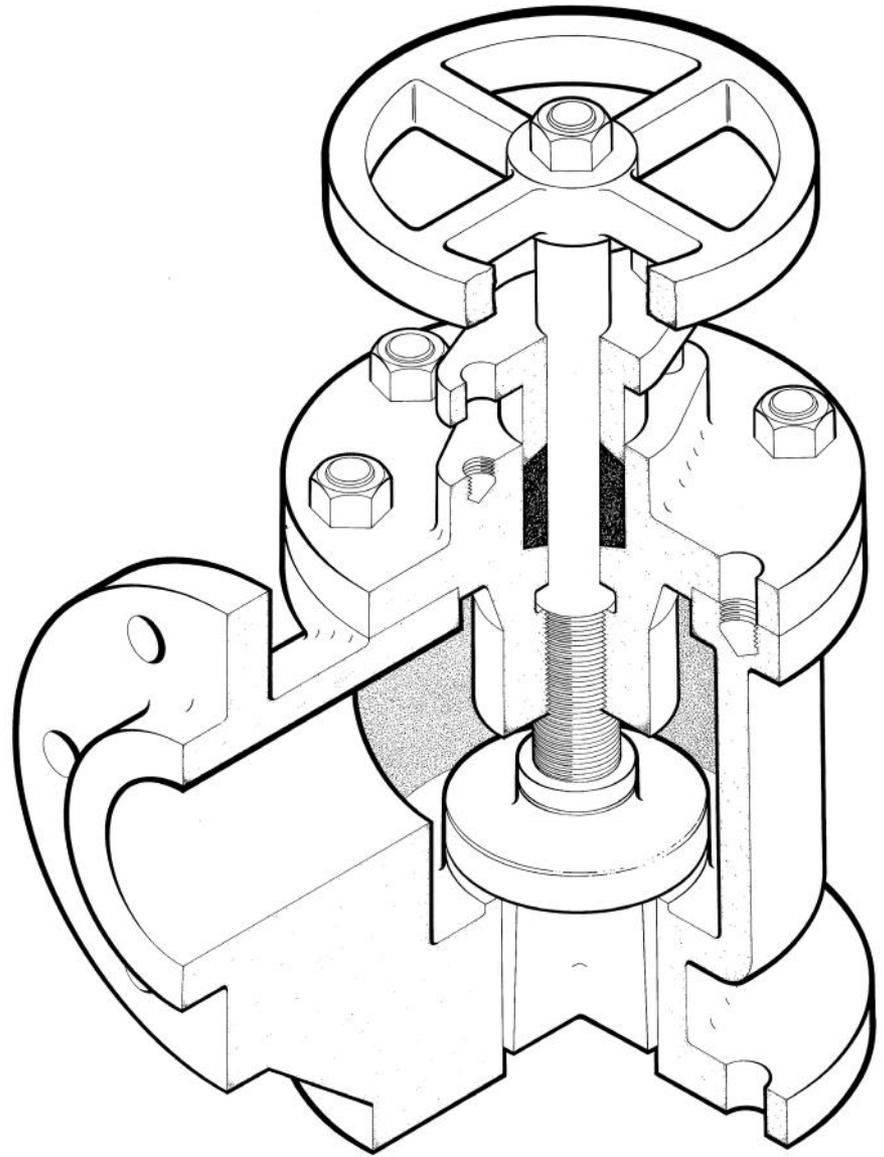
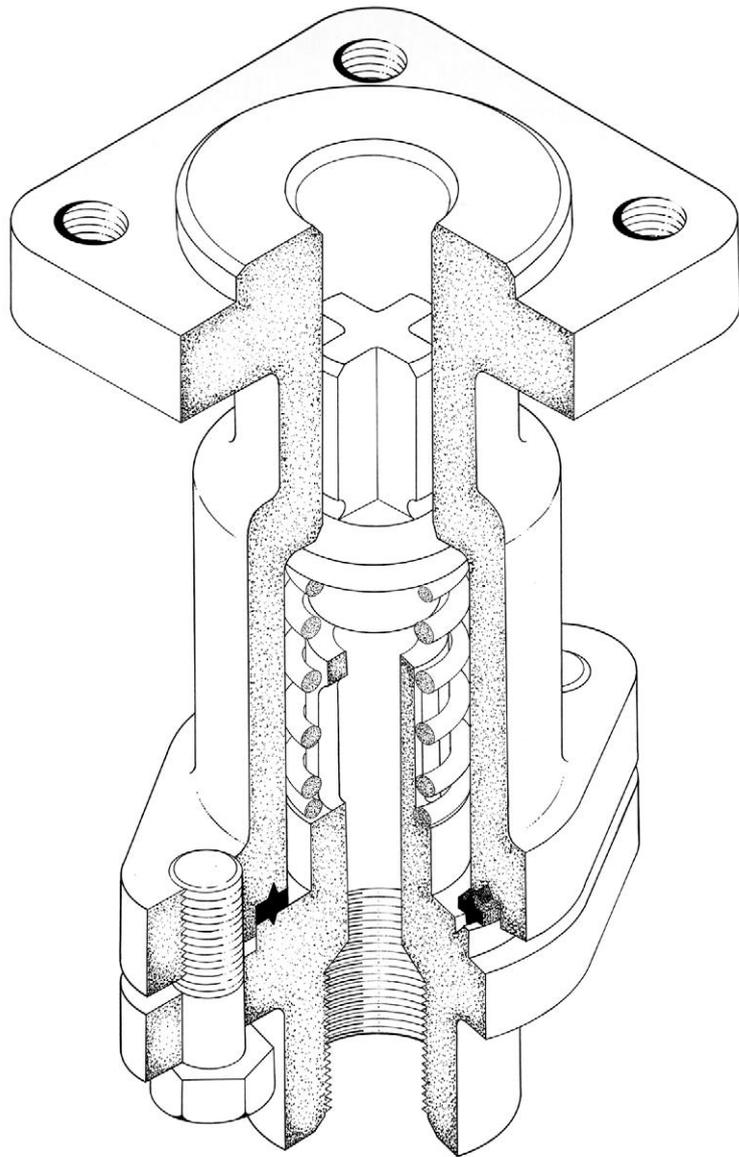
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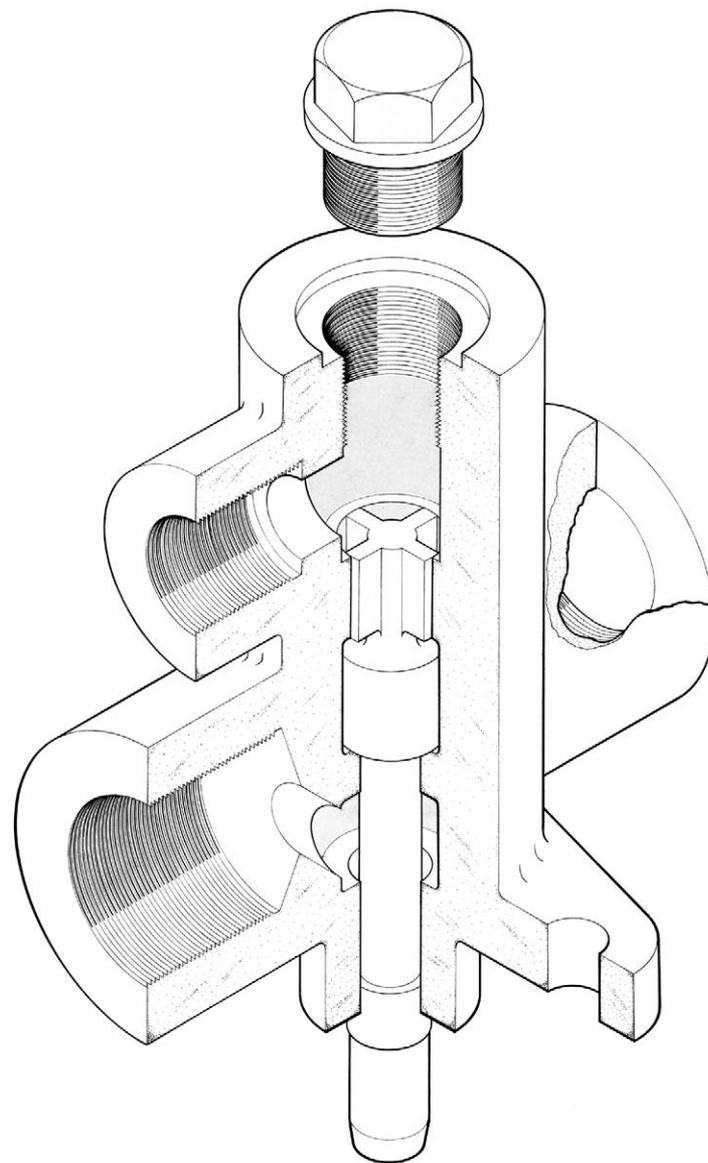
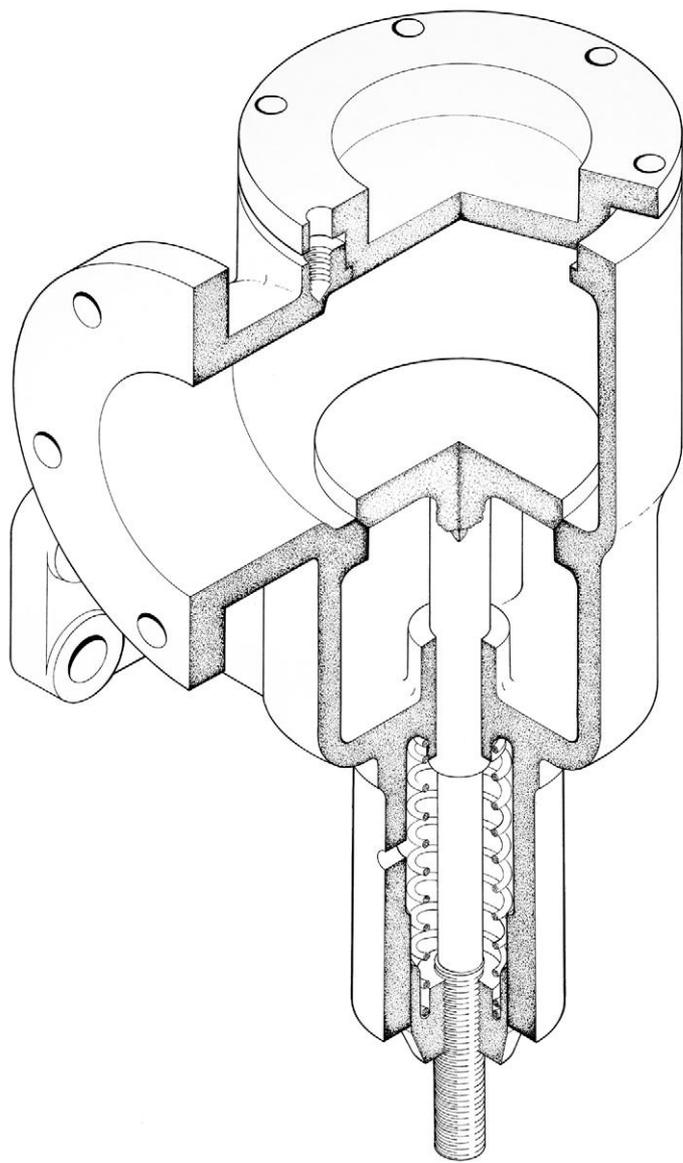
COURSE N.H.O.A.D YEAR 2

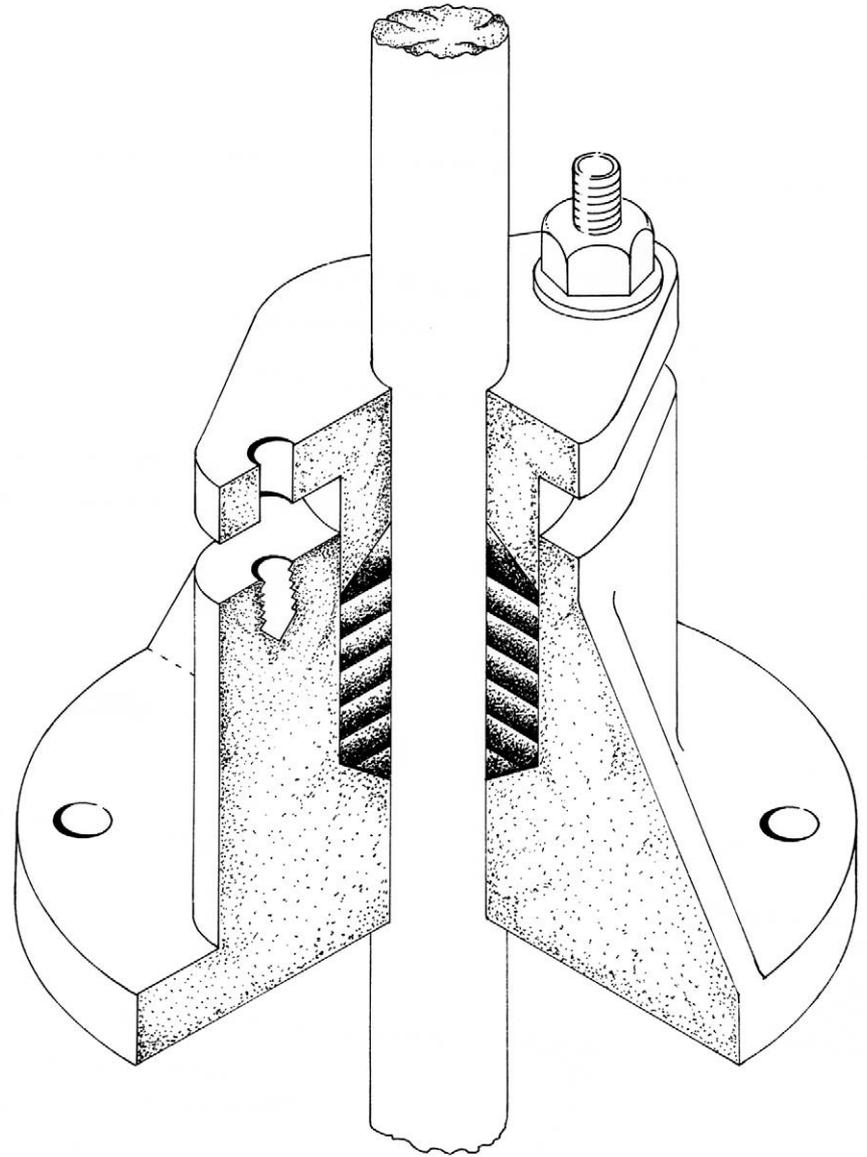
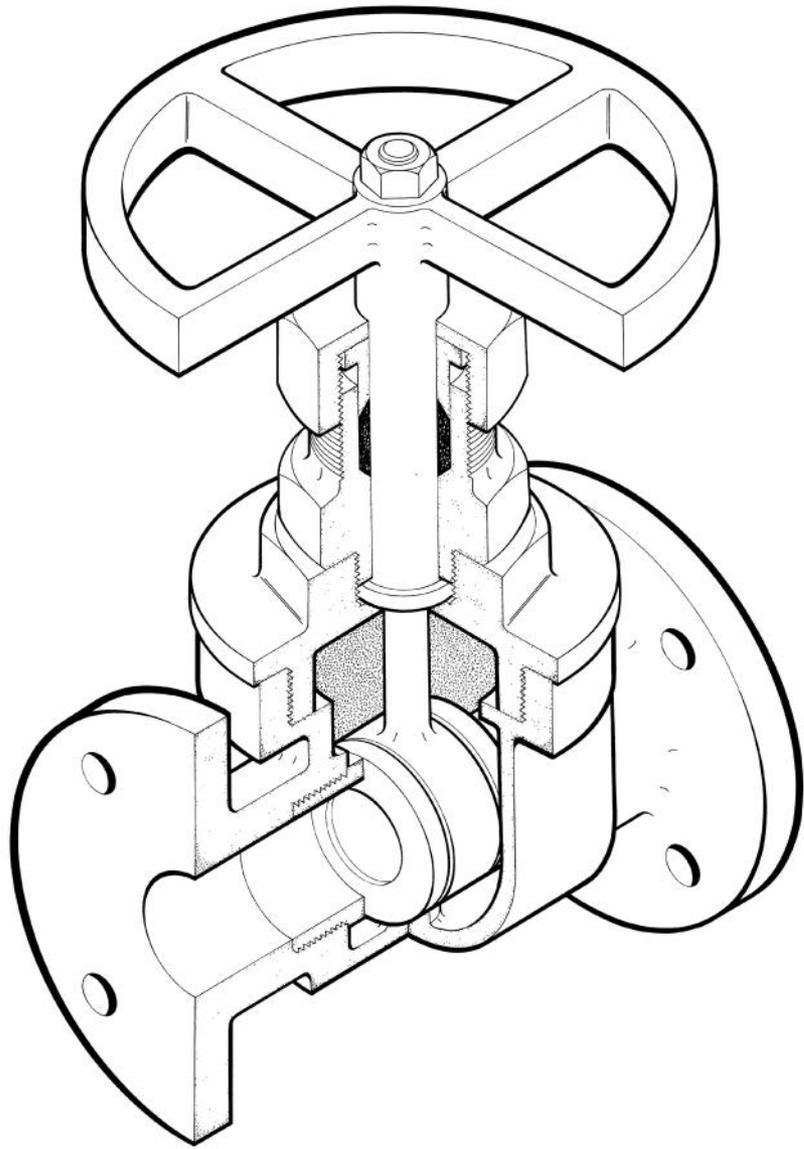
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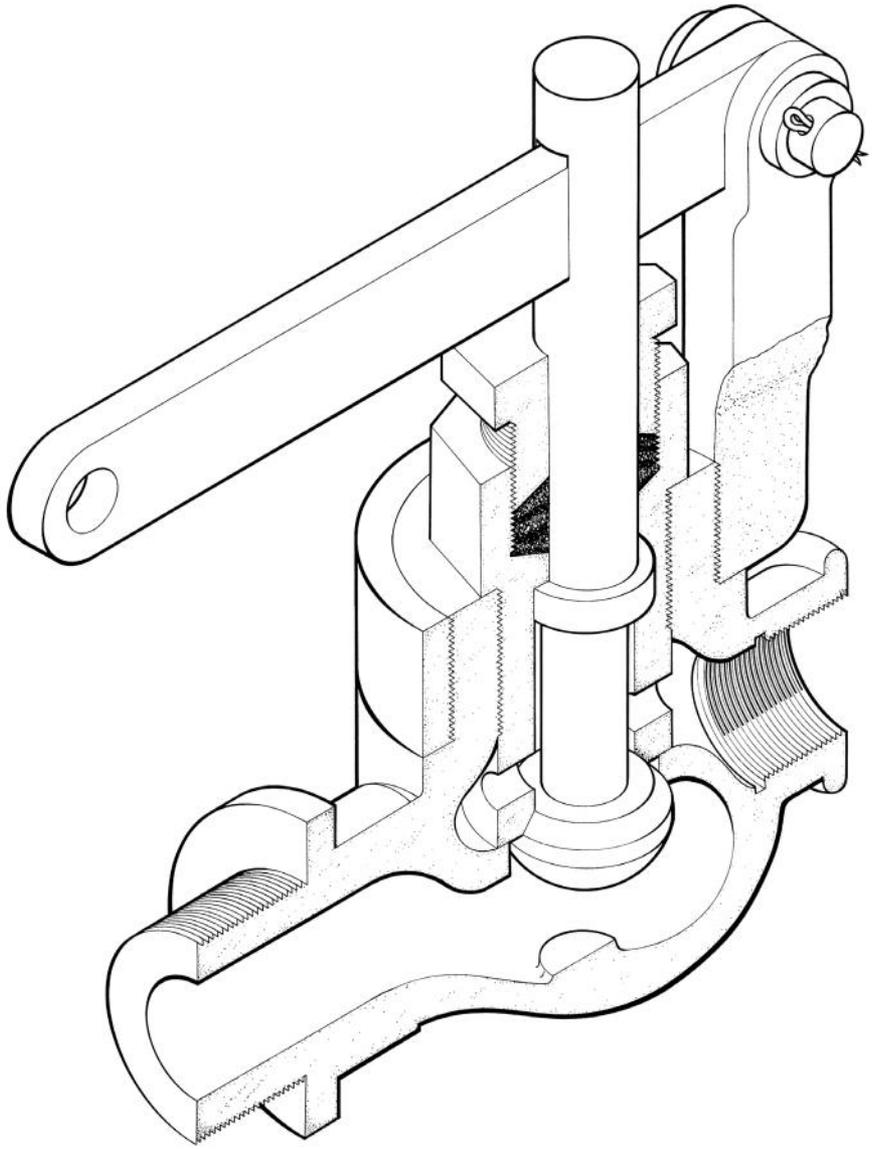


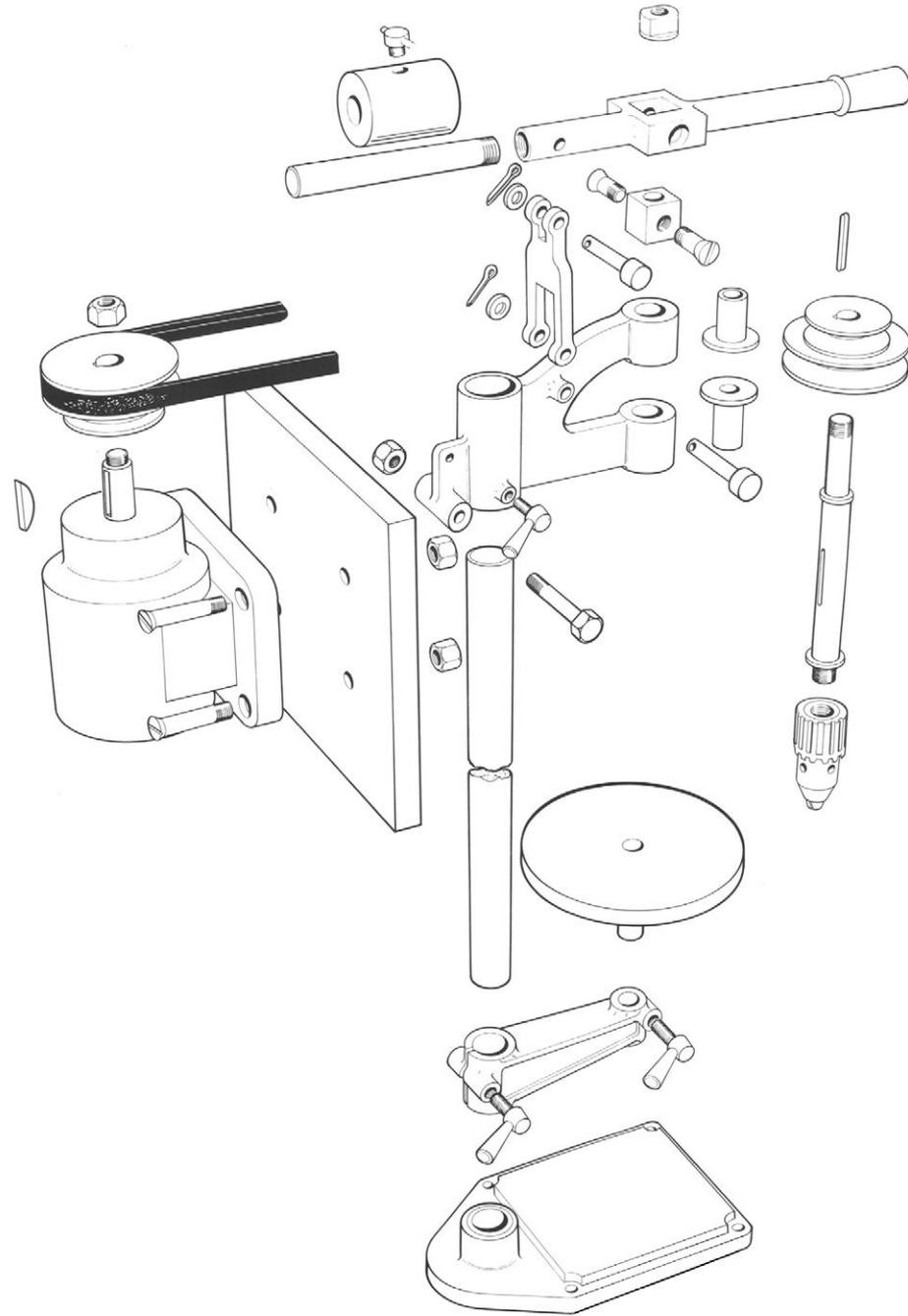


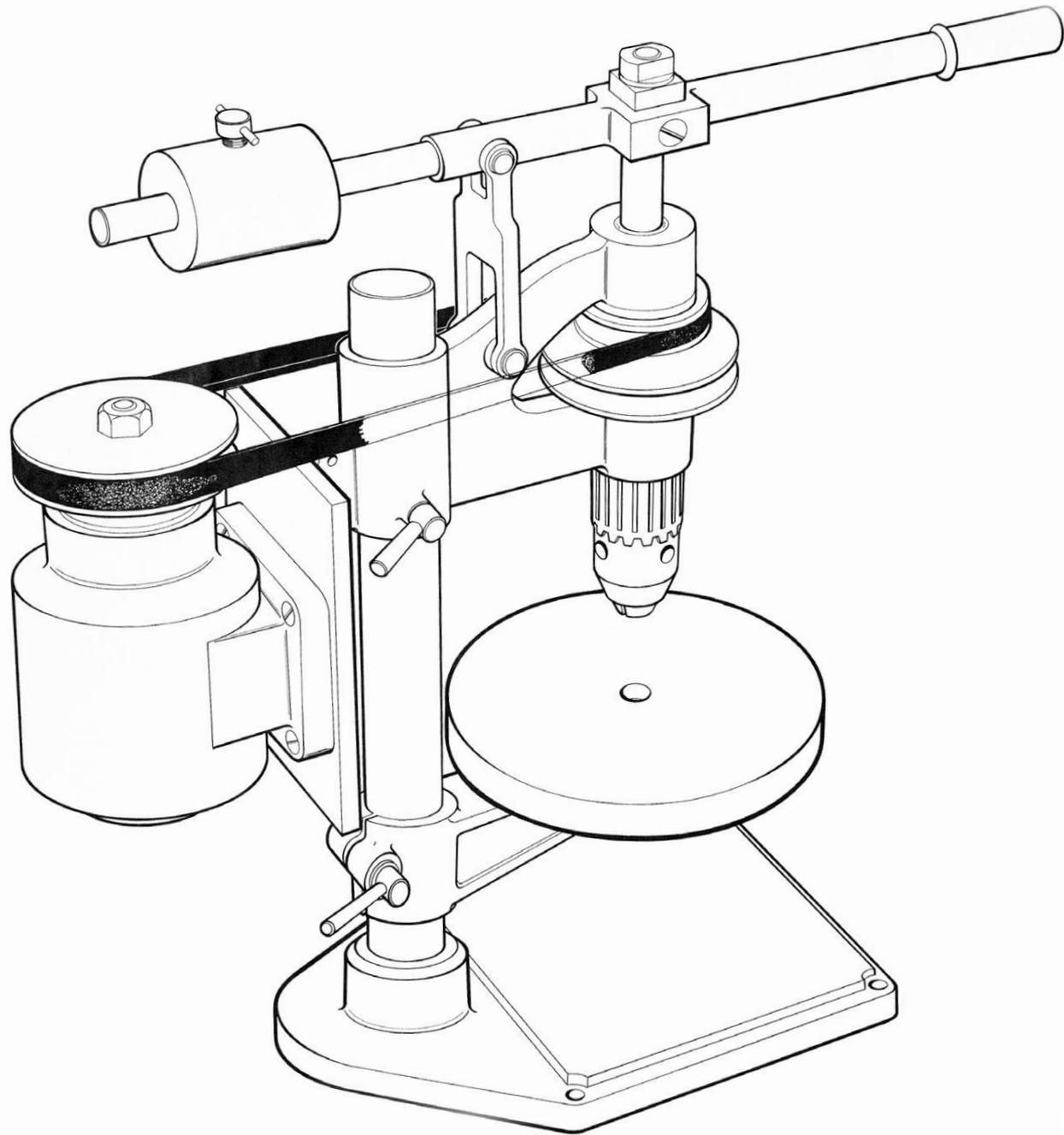


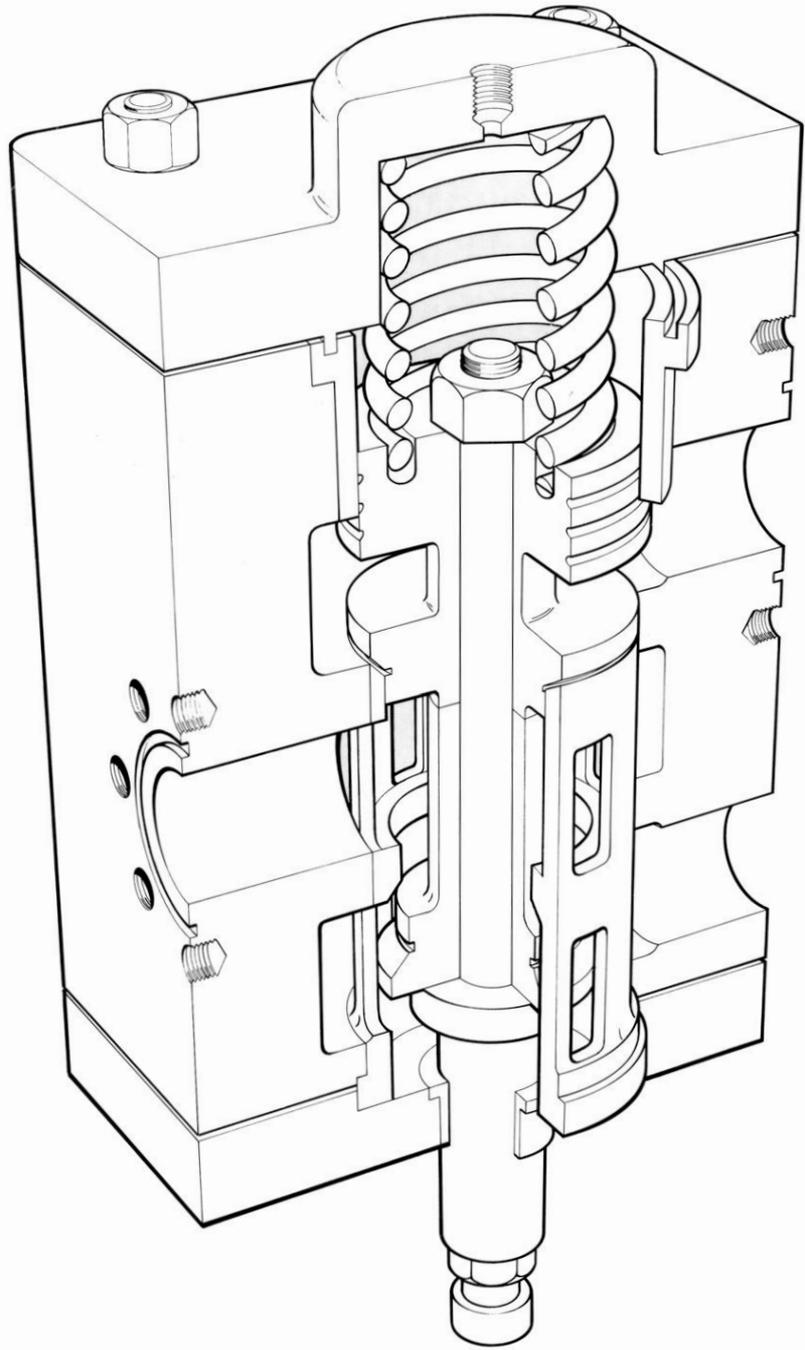


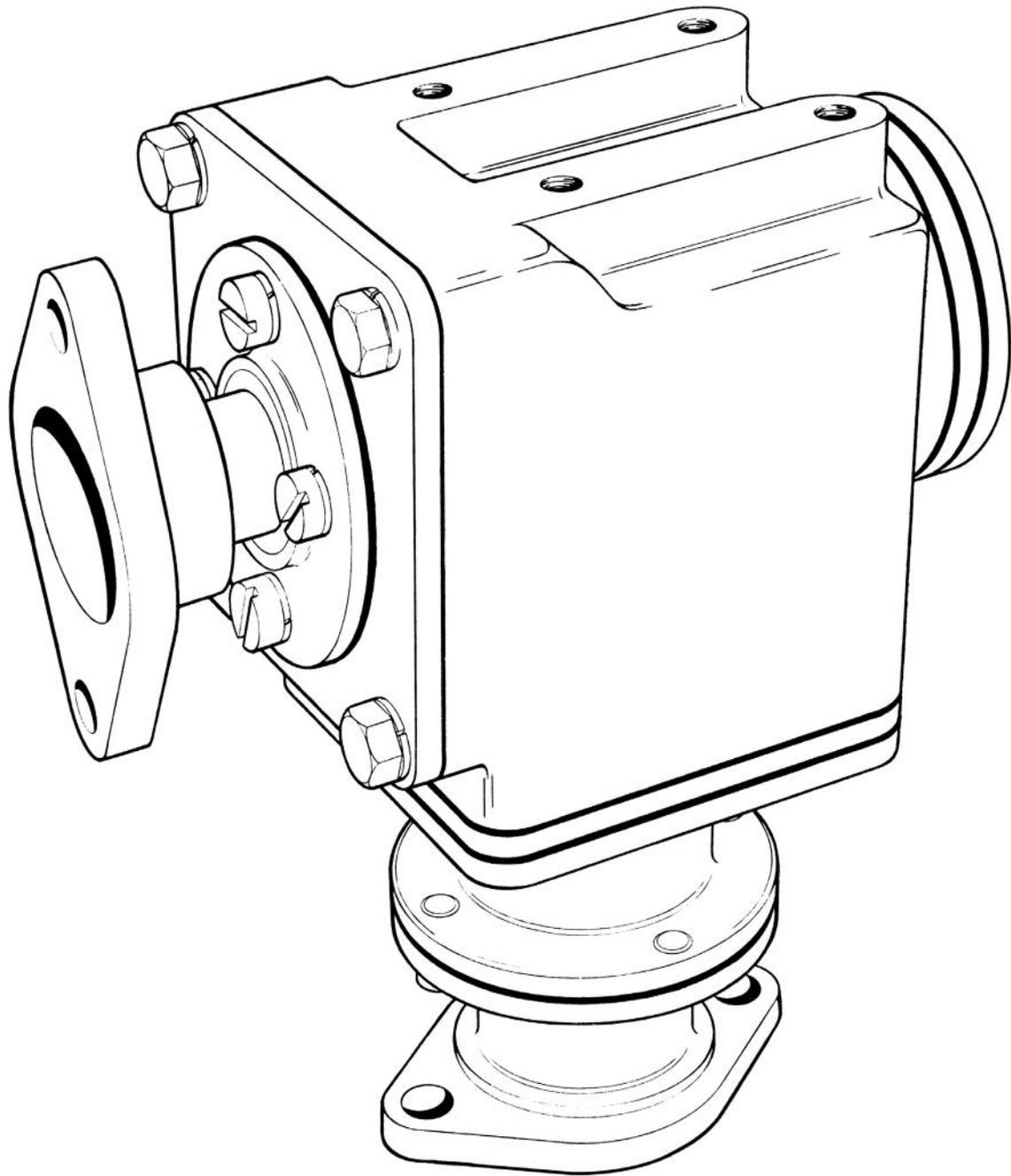


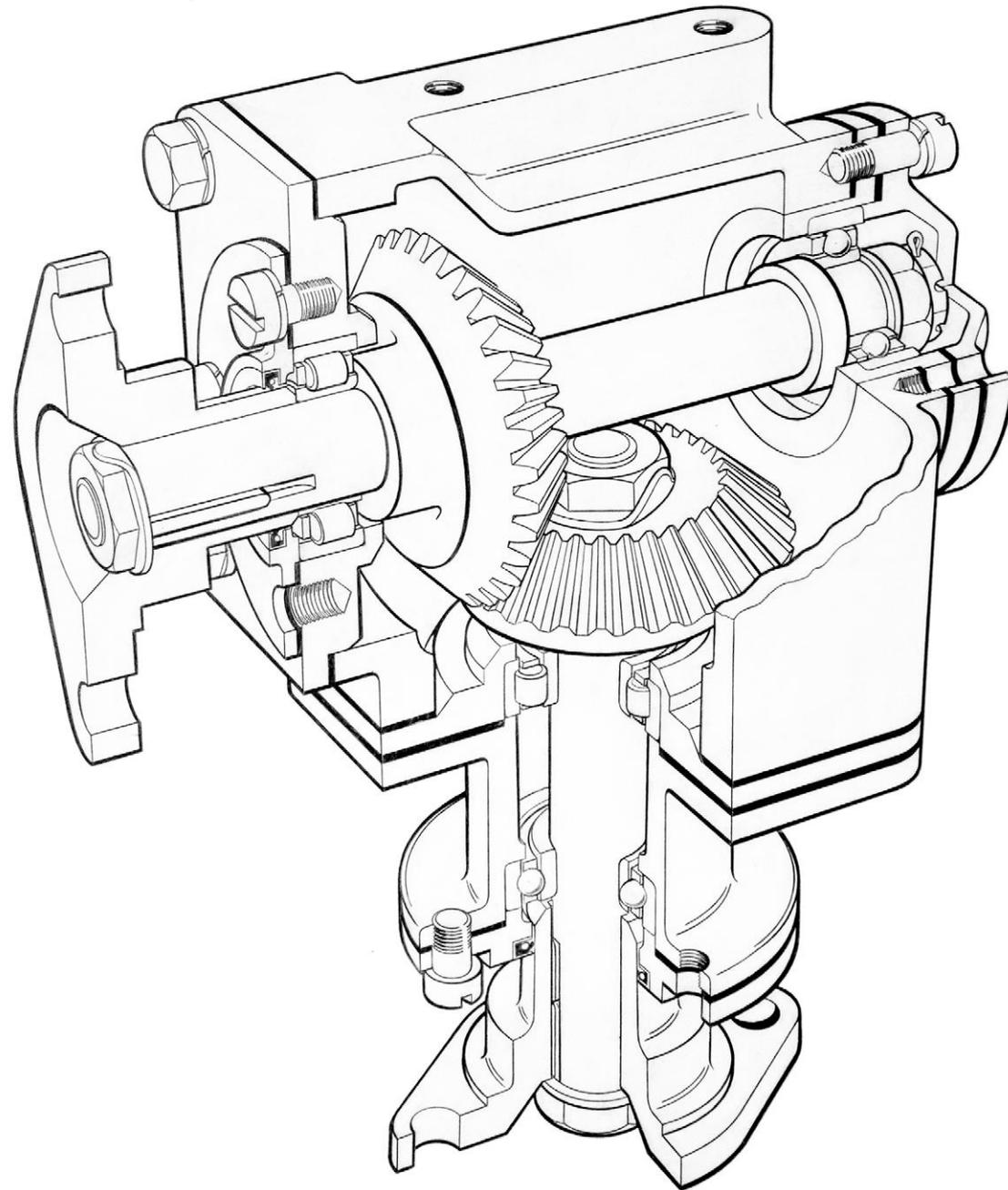


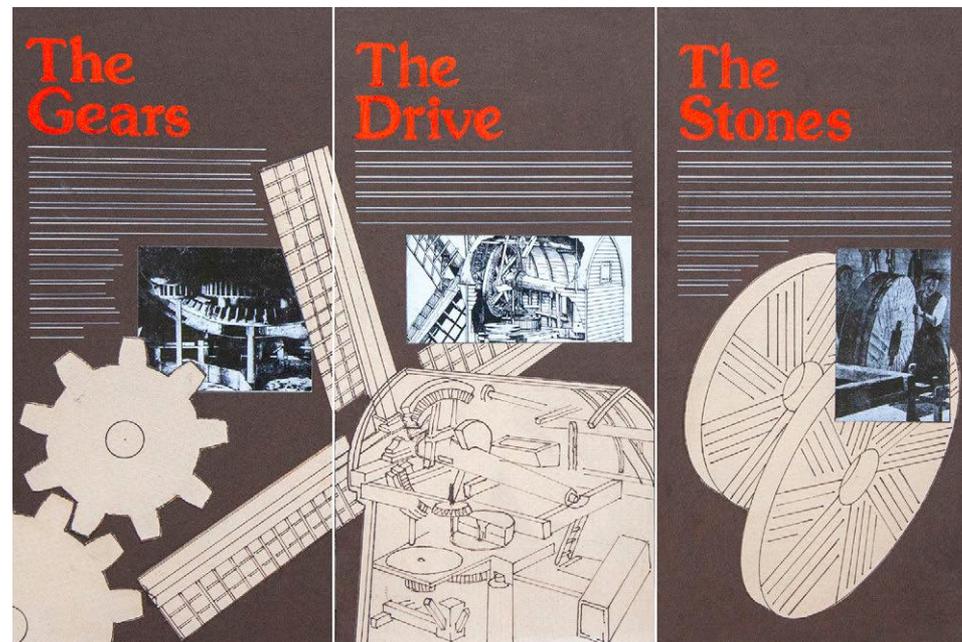
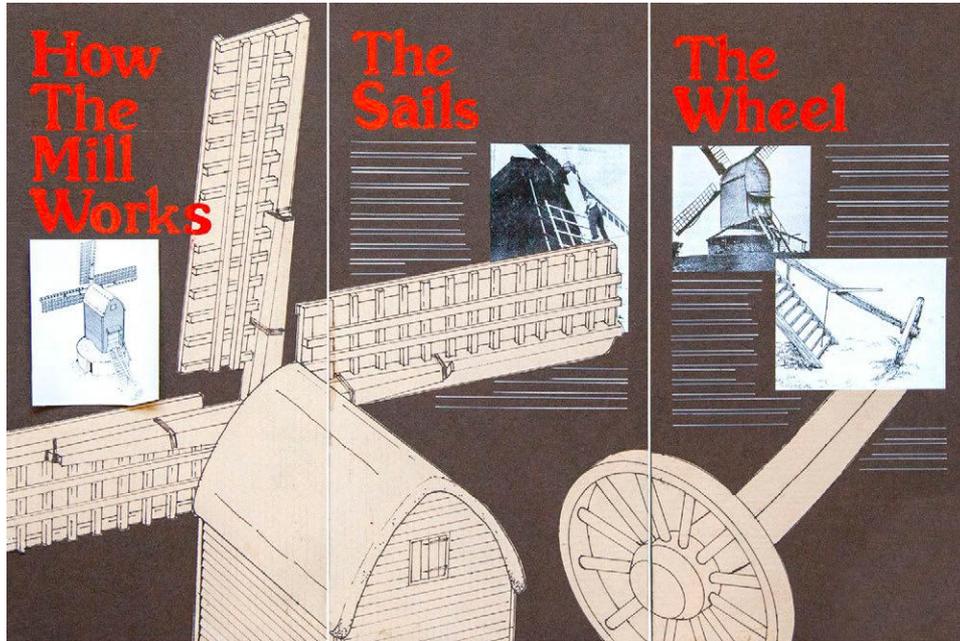


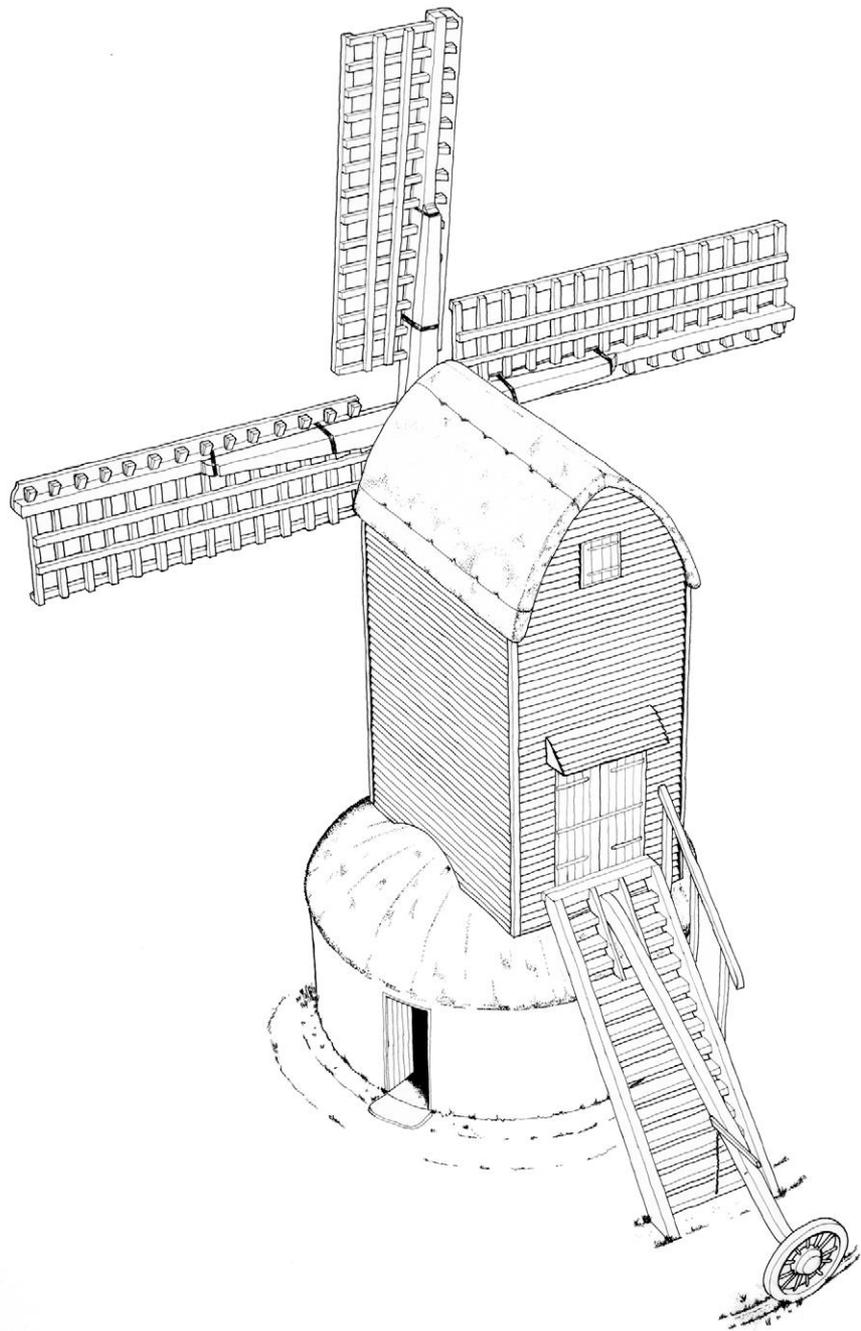






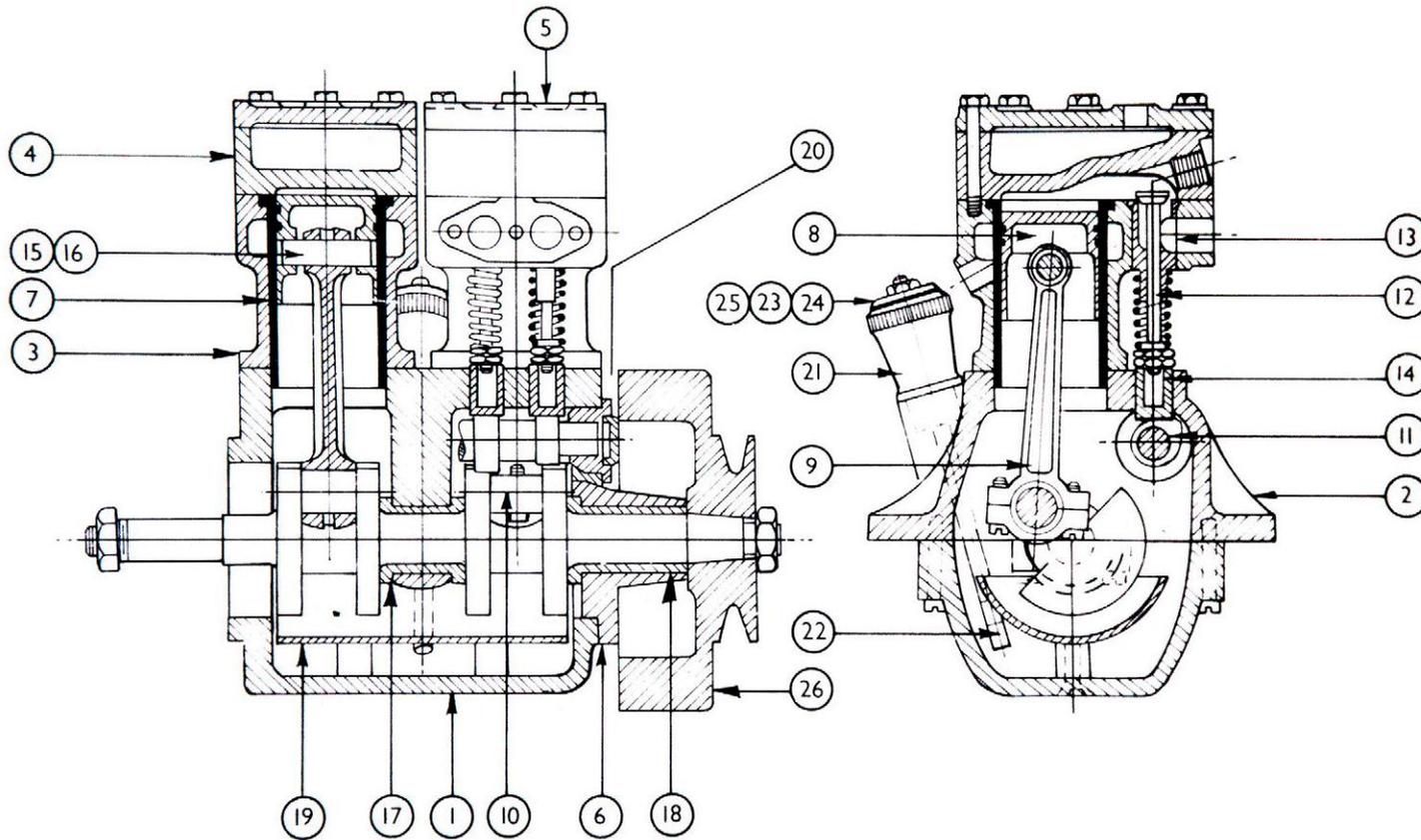




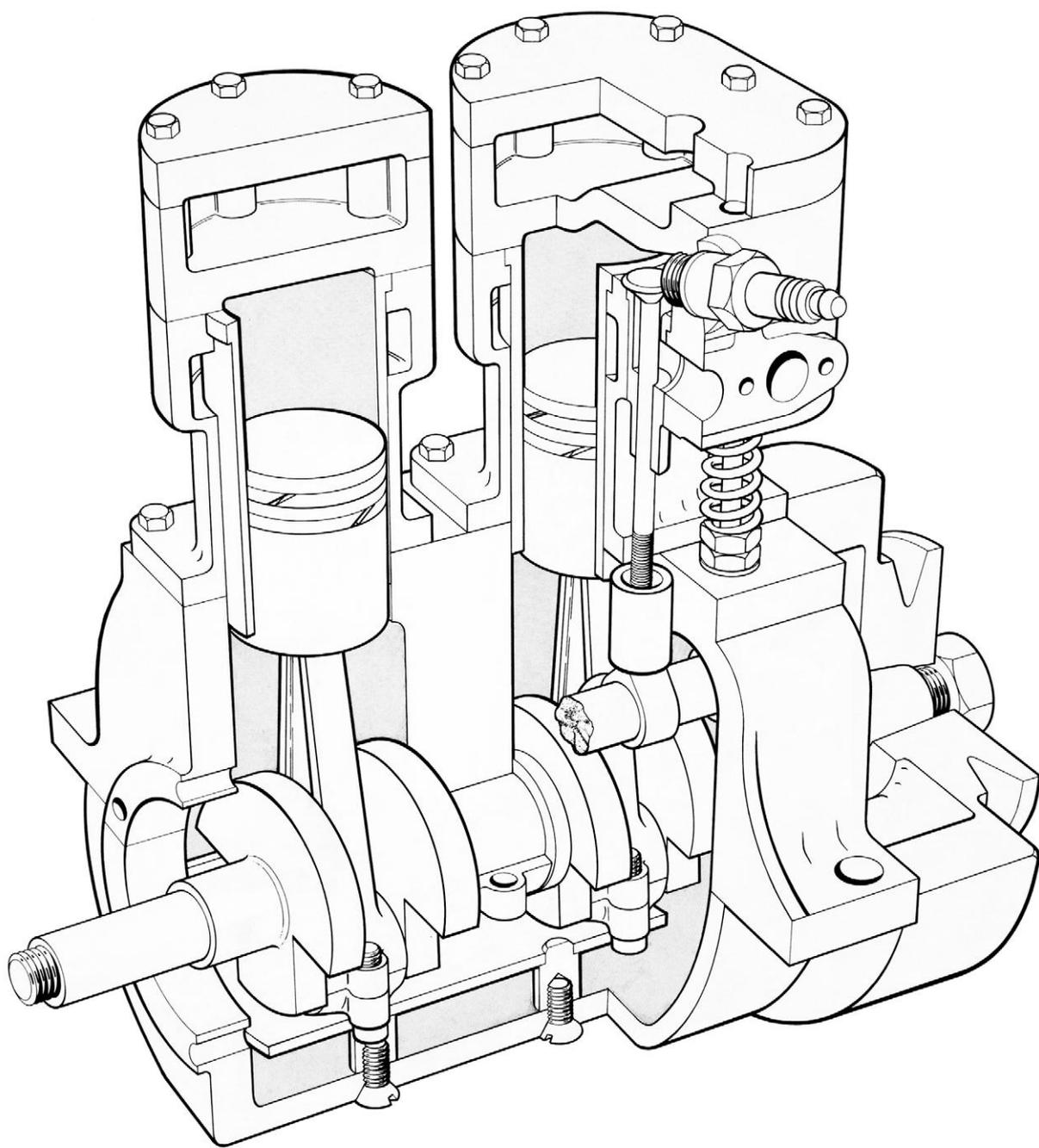


THE SEAGULL

10cc Twin Cylinder - Four Stroke Engine



- 1 Crankcase Btm Half
- 2 Crankcase Top Half
- 3 Cylinder
- 4 Cylinder Head
- 5 Cylinder Cover
- 6 Bearing Housing
- 7 Cylinder Liner
- 8 Piston
- 9 Connecting Rod
- 10 Crankshaft
- 11 Camshaft
- 12 Valve
- 13 Valve Liner
- 14 Tappet
- 15 Gudgeon Pin
- 16 End Pad
- 17 Centre Split Bearing
- 18 Crankshaft Bush
- 19 Oil Trough
- 20 Camshaft Bush
- 21 Filler Tube
- 22 Dipstick
- 23 Cover Disc
- 24 Breather Cap
- 25 Valve Washer
- 26 Flywheel



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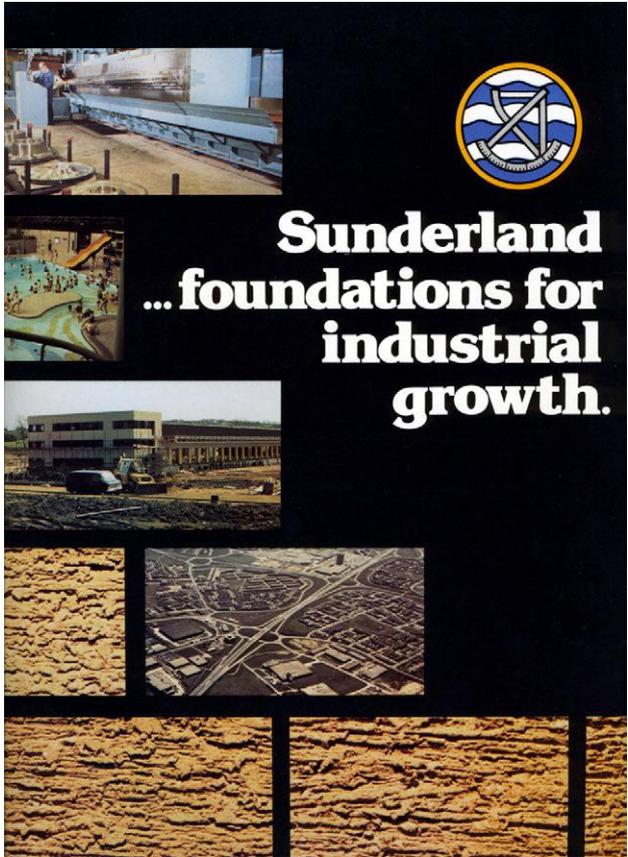
MICHAEL A. GREEN







**Sunderland
... foundations for
industrial
growth.**

A collage of five images on a black background. The top-left image shows a person in a white lab coat working in a laboratory or industrial setting. The middle-left image shows a large, modern building under construction. The bottom-left image shows a close-up of a textured, golden-brown surface, possibly a construction site or a natural landscape. The bottom-right image shows an aerial view of a city or industrial area with a grid of streets and buildings.

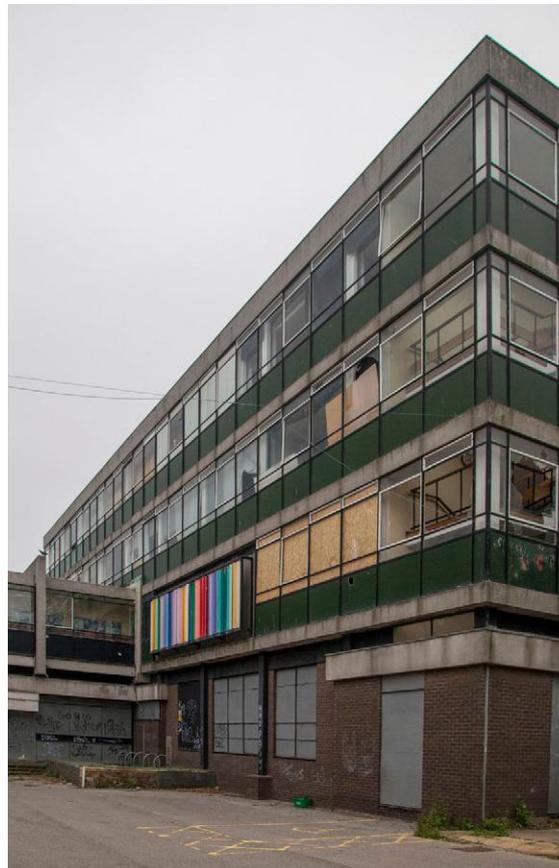
Ashburne House (2020)

Ashburne House is a Grade II listed building and was a place of education in Sunderland from the 1930s. For many years it was home to the Art Faculty of Sunderland Polytechnic and later Sunderland University. However, the Art Faculty moved out in 2012 and the building has remained empty ever since. I visited the site in 2018 and was sad to see the partly boarded-up and unused building and surroundings in a neglected state.

In February 2020 the Sunderland Echo published an article saying that the site is to be redeveloped as three private homes and showed

photos of the 1960s high rise extension being demolished. The house was originally owned by the Backhouse family and was gifted to the Corporation of Sunderland in 1922, asking that it be used as a teaching college. The building became an Art College in 1934 and remained so until 2012.

The building has many happy memories for me and I was sad to see it in 2018 unused and on the way to becoming derelict. Hopefully the refurbishment will retain the look of the building and preserve it for many more years to come.



Coventry Polytechnic

Coventry Poly's Graphic Design degree course had a reputation for having a strong bias towards engineering illustration and seemed a natural choice for me. Dave Kersey, a student from the year above me at Sunderland Poly, also saw this as a natural choice and ended up on the same year as me. In reality, the engineering illustration had more or less been dropped from the curriculum by the time I joined the course.

Much to my surprise, on the very first day at Coventry Poly I bumped into Lyn Ridley, a friend from 6th form, who was on her final year at the Poly. Me and Lyn shared a passion for alternative music and would often be hanging around by the record player in the 6th form common room. Although we drifted apart after school days, we have stayed friends ever since that chance meeting by the Cathedral.

The Graphic Design course had 45 students on my year, with a handful dropping out, or 'asked to leave', in the first year. The course was obviously much larger than my previous course at Sunderland Poly.

For the first couple of months I lived in a shared house in Widdrington Road, Radford, but after a couple of months, me, Suzanne and Richard Head moved into a terraced house in Somerset Road. Richard was a Geography student and became a good friend.

Although the course was going fine, I always felt that college projects lasted far too long and I never felt 'stretched' in the way that I was at Sunderland. The tutors, which had been inspirational at Sunderland, seemed to be second-rate at Coventry and, quite often, hard to find!

Wednesday mornings were set aside for art history and although we had a small choice of subjects to choose from, they were seldom interesting or engaging. One particular subject, in a very small stuffy room, routinely had a student falling asleep, though the funniest week was when he fell asleep and started snoring!

We were fortunate to have access to free photo paper, film and darkroom facilities and a few of us on the course used the facilities extensively. The college had a Kodak Versamat automated film processing unit which allowed us to process films very quickly but always ran the risk of the film getting chewed up – it was always a relief when the film came out of the other end intact!

Although it was never a major part of my course, I used the screenprinting facilities at college quite a lot, often staying as late as possible to complete work. One night after cleaning the screen with cellulose thinners I had the not so bright idea that if the thinners worked so well on the screen then it would work on hands...I never did that again!

I found the attitude of the screenprinting tutor somewhat ambivalent towards Graphic Design students and it was a pleasant surprise when he asked if he could have a copy of my last Marc Bolan screenprint.

The relationship with Suzanne ended in March 1982 and, although painful at the time, probably led to me becoming more outgoing. I started to join in more with college life and at the time took inspiration from a short lived friendship with Steve Knobel, who I found to be great fun to be around. Sadly he decided to leave the graphic design course just after the summer.

During my second year I shared the house in Somerset Road with fellow design students, Neil Jackson and Adrian Jackson (no relation). Neil was Scottish and had a broad accent which I became accustomed to. In the college canteen, I would often 'translate' for him when other people failed to understand what he was saying. Neil was a good friend but left the course the following summer due to ill health.

Early in the second year at college I met Wendy Davies, a Fine Art student. She was both an interesting and complex character but one who became a very good friend for a number of years. Bright and witty, we had many great conversations about anything and everything.

We had different course tutors for each year but, the one thing they had in common, is that they all failed to inspire. By far the better tutors were the occasional freelance designers who came in, set a brief and then returned briefly to do the assessment. Malcolm Frost was a freelance designer and came in as a tutor for a few months during the third year. He was an excellent designer, spoke very honestly to students about their work (often brutally honest!) and was an inspiration.

Before the start of the Spring term in 1984, I spent a few days in London with Michael Green (no, that's not a typo), a school friend from Farringdon. I went to a couple of Soft Cell gigs at Hammersmith Palais

but the experience of living in London, albeit for a short period, put pay to any thoughts of wanting to move to London to work.

Towards the end of the third year I met Foundation student Karen Emberson. Steve Harkin, a friend on the course, lived near Karen and often caught the same bus as her. He wanted to know if she was going to the college Leavers Party at Busters but couldn't muster the courage to ask her. By chance, I ended up in a lift with her and, across the crowded lift, I asked her if she was going to the Leavers Party. She said 'yes' and I said 'good' and then left the lift.

As the course came to an end, life became more fun and interesting. I started frequenting the Dog & Trumpet, an underground pub/disco in the centre of Coventry and where I met Clare one Sunday night. The Dog & Trumpet played alternative music and attracted a certain type of clientele. The place would become a key part of my life for the next 5 or 6 years and where I would meet a number of interesting people. I started to enjoy my life.

The Graphic Design degree show was held in the imaginatively named 'F' Block (the admin block) and ran for a few days...and then the course was over.

When I finished my degree course I never felt the elation that I had after finishing my Higher Diploma course. Generally, I enjoyed my time at Coventry Poly, but thought the course could have, and should have, been a lot better than it was. I simply didn't have that sense of achievement that I had experienced at Sunderland.

Through my contact at the college Chaplaincy, I ended up re-designing the signing system for Coventry Cathedral during the summer of '84, so I guess this was my first proper freelance job. Around this time, I met Chris Wright outside his mum's second hand shop opposite the Poly.

I returned to the Cathedral in November for the Graduation Ceremony. Mum, Dad and Colin came down to Coventry for that and then just after graduation I started my first job at Dental Graphics.

Michael Green
October 2020

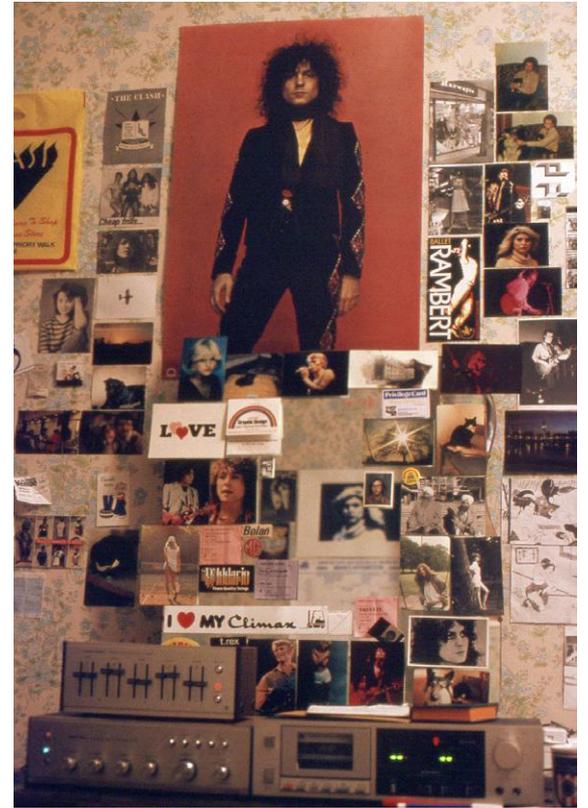
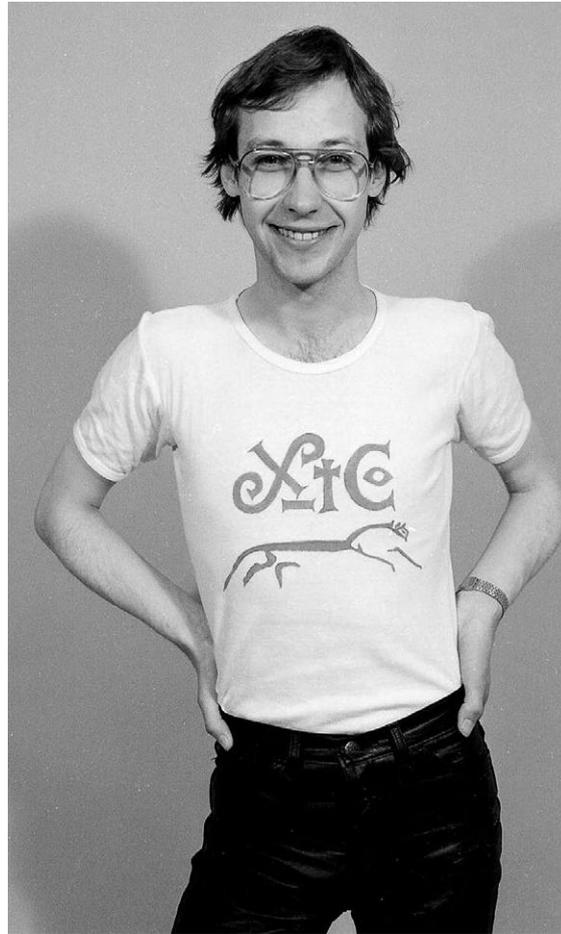






Art Faculty canteen

Gary at The Wedge



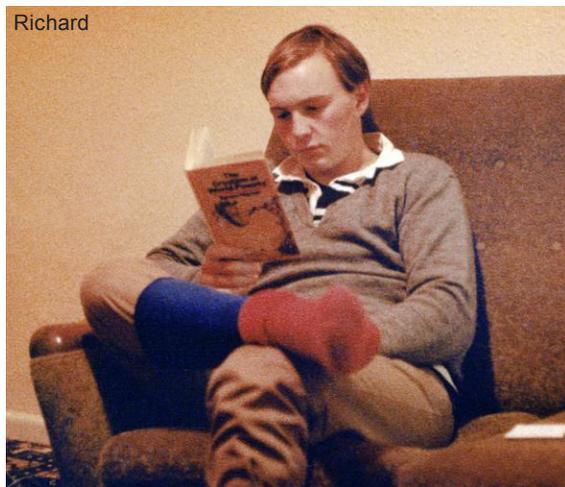
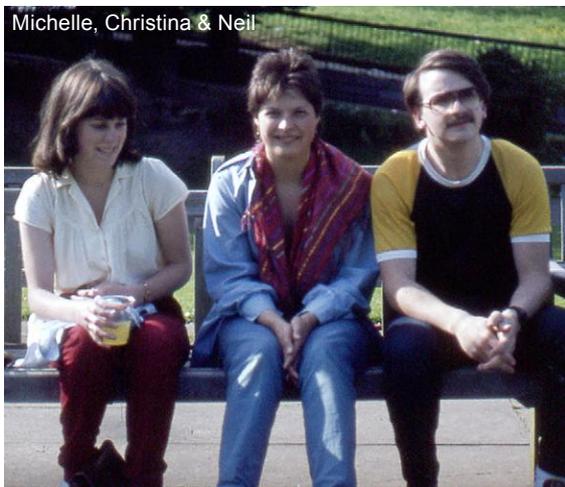
Steve H & Gary

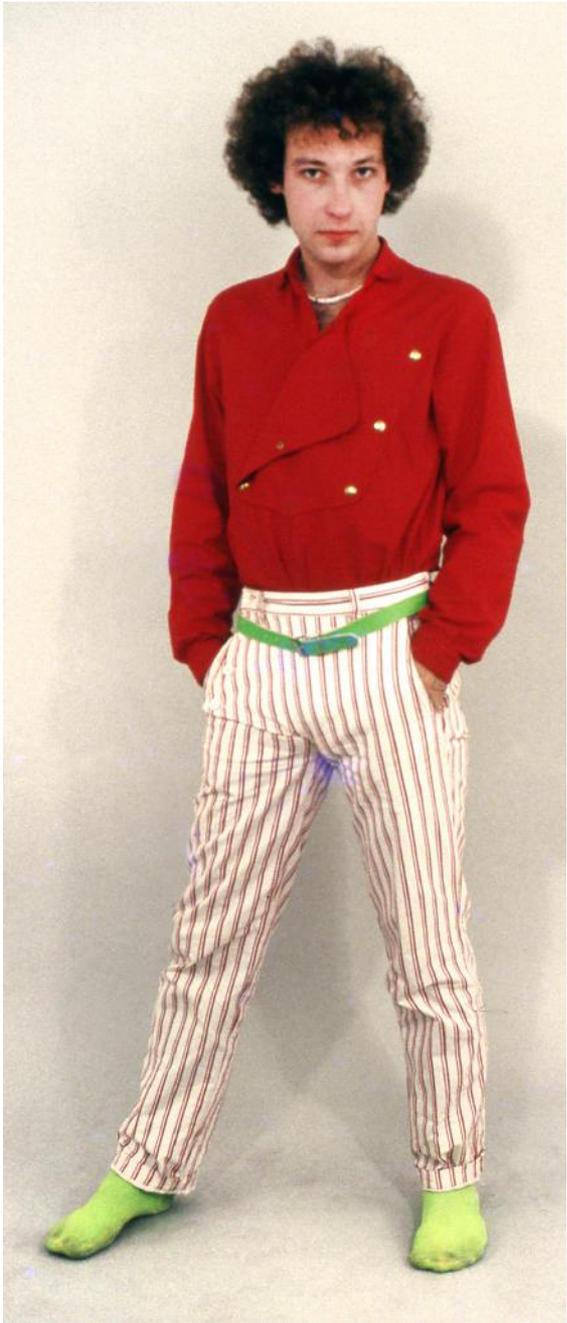


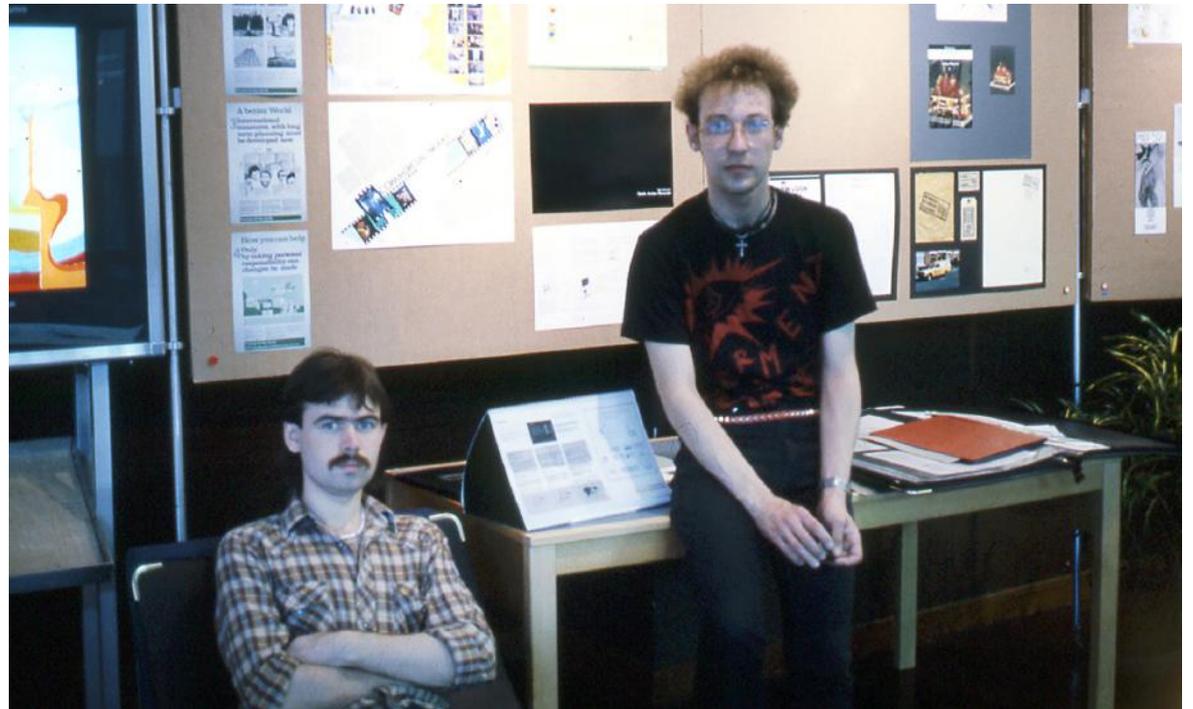
Bristol



Steve K









Northern Man Returns to Art College (2018)



THE HOLDER OF THIS CARD IS A FULL-TIME MEMBER FOR THE ACADEMIC YEAR 1982/83.

NUS and **STUDENTS UNION**
National Union of Students

NAME **M.A. GREEN**
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COURSE **GRAPHICS** YEAR **2**
SIGNATURE **M.A. Green** DATE OF BIRTH **4/1/61**
061763



THE HOLDER OF THIS CARD IS A FULL-TIME MEMBER FOR THE ACADEMIC YEAR 1983/84 OF:

NUS and **Students' Union
Coventry Polytechnic**

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COURSE **GRAPHIC DESIGN** YEAR **3**
SIGNATURE **M.A. Green** DATE OF BIRTH **4.1.61**
544700



THE HOLDER OF THIS CARD IS A FULL-TIME MEMBER FOR THE ACADEMIC YEAR 1981/2 OF:

NUS and **Students' Union
Coventry Polytechnic**

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EMERINGTON, SUNDERLAND**
COURSE **GRAPHIC DESIGN** YEAR **1**
SIGNATURE **M.A. Green** DATE OF BIRTH **416107**



INTERNATIONAL STUDENT IDENTITY CARD
CARTE INTERNATIONALE D'ETUDIANT / CARNET INTERNACIONAL DE ESTUDIANTE

SIGNATURE / SIGNATURE / FIRMA
M.A. Green

FIRST NAMES / PRENOMS / NOMBRES
MICHAEL.

FAMILY NAME / NOM DE FAMILLE / APELLIDO
GREEN

BORN / NE / NACIDO
4/1/61

NATIONALITY / NATIONALITE / NACIONALIDAD
BRITISH.

EDUC. ESTABL. / ETABL. D'ENSEIGNEM. / ESTABL. DE ENSEÑANZA SUPERIOR
Cov Poly

ISSUING OFFICE / ORG. EMETTEUR / EXPEDIDOR
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M.A. Green

FIRST NAMES / PRENOMS / NOMBRES
MICHAEL

FAMILY NAME / NOM DE FAMILLE / APELLIDO
GREEN

BORN / NE / NACIDO
4.1.61

NATIONALITY / NATIONALITE / NACIONALIDAD
BRITISH

EDUC. ESTABL. / ETABL. D'ENSEIGNEM. / ESTABL. DE ENSEÑANZA SUPERIOR
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CARTE INTERNATIONALE D'ETUDIANT / CARNET INTERNACIONAL DE ESTUDIANTE

SIGNATURE / SIGNATURE / FIRMA
M.A. Green

FIRST NAMES / PRENOMS / NOMBRES
MICHAEL A.

FAMILY NAME / NOM DE FAMILLE / APELLIDO
GREEN

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04/01/61

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BRITISH

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Cov Poly

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Coventry 29/3/82

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1982
VALID FROM 01 DEC 82
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COVENTRY (LANCHESTER) POLYTECHNIC

ADMISSION TICKET 1981-82

3705 **£975-00**

P. D. HEATH
Assistant Director (Administration)

The ticket to be shown to the lecturer on the first attendance.

Year of '84

Coventry
Lanchester Polytechnic
Graphic Design

Michael Green

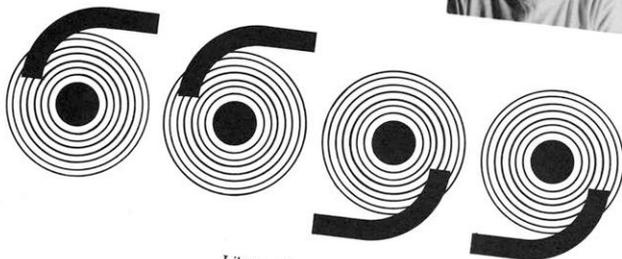
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Lanchester Polytechnic
Graphic Design 1984

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Telephone 0783 286529

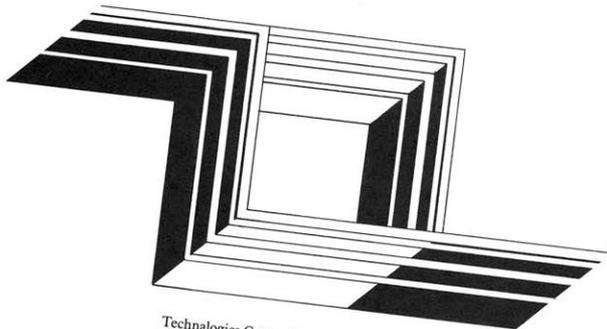
Born in Sunderland 1961
NHD in Applied Design
(pass with credit) 1979-81

While at Coventry I have developed a keen interest in corporate identity and packaging. I am also interested in photography, typography, technical illustration and screen-printing techniques.

On completion of the course, I would like to work in a studio, ideally as part of a design group.



Library of Sound symbol



Technalogs Computing Limited logotype



Celestine Appleby



Stephen Ball



John Bennett



Julia Bowes



Ian Cawley



Christopher Collins



Vaughan Collinson



Gary Davis



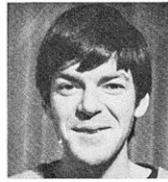
Frances Dickens



Christina Durham



Leslie Evans



George Falloon



Michelle Farrand



Julian Gibbs



Michael Green



Steven Harkin



Adrian Jackson



Neil Jackson



Claire Johnson



Fiona Jubb



David Kersey



Alison Kiteley



Stephen Knobel



Sally-Anne Lambert



Graham Lyall



Lorna McDonald



Ivan McKane



Marie McNestry



Stephen Mulhall



Gary Oakley



Elizabeth Ord



Chris Pepperrell



Francis Porter



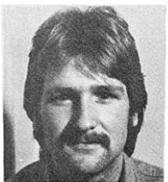
Timothy Read



Rhodri Rhys-Griffith



Ann Salsbury



Mark Seymour



Claire Thompson



Victoria Vale



Philip Watton



Paula Weeks



Kevan Westbury



Susan Whiteley

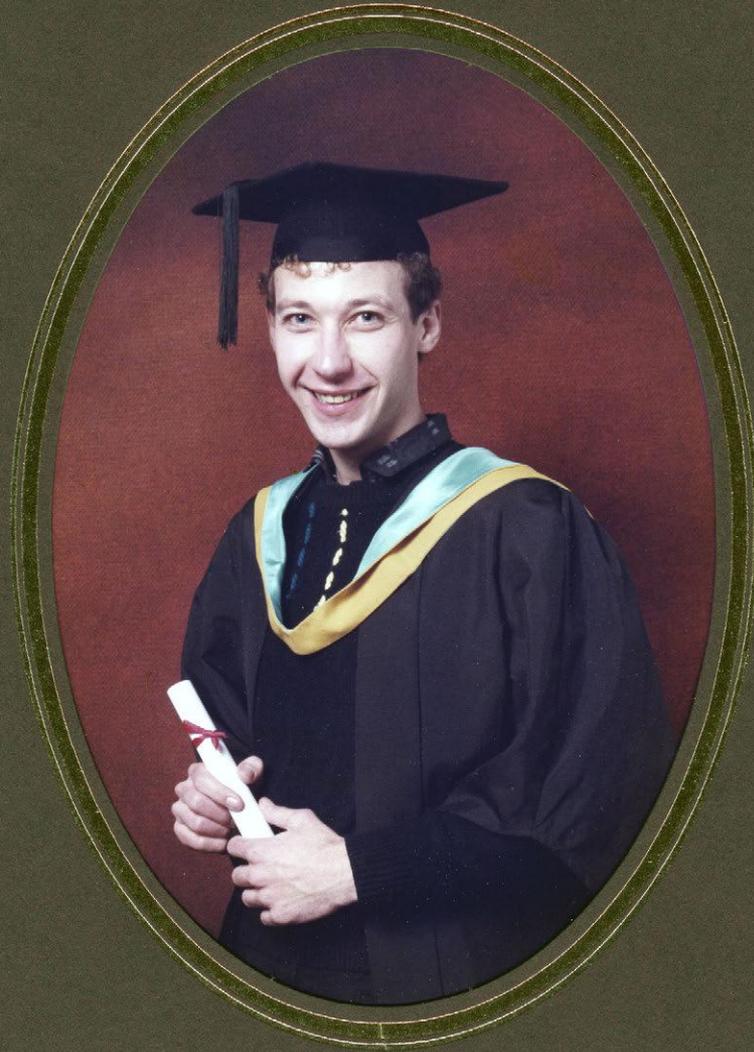


Icarus Wilson-Wright



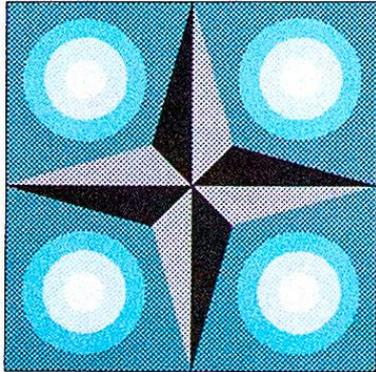
Andrew Younger

BA (Hons) Graphic Design 1981-2-3



COVENTRY (LANCHESTER)
POLYTECHNIC 1984





Drawing for Reproduction 1982

This is the result of the Drawing for Reproduction project carried out by BA (Hons) fine-art students in the Department of Graphic Design, Coventry Lanchester Polytechnic. Each student designed one 'tile' and then prepared the two-colour separation artwork. Green lines are larger than the proposed size. Three different line weights were used. Solid areas and a fine wire were also incorporated.

- | | | | | | |
|-----------------------|---------------------|-------------------|-----------------------|---------------------------|--------------------|
| 1 Celestine Appleby | 8 Gary Davis | 15 Steven Harkin | 22 Sally-Anne Lambert | 29 Gary Oakley | 36 Mark Seymour |
| 2 Stephen Ball | 9 Christine Durham | 16 Adrian Jackson | 23 Graham Luff | 30 Elizabeth Oat | 37 Claire Thompson |
| 3 John Bennett | 10 Leslie Evans | 17 Claire Johnson | 24 Lorna McDonald | 31 Christopher Pepperrell | 38 Philip Watson |
| 4 John Bowers | 11 Geoffrey Fildes | 18 Fiona Jubb | 25 Ivan McKim | 32 Francis Porter | 39 Paul Weeks |
| 5 Ian Cawley | 12 Michelle Farrand | 19 David Kersey | 26 Marie McNairy | 33 Timothy Read | 40 Kevan Westbury |
| 6 Christopher Collins | 13 Julian Gibbs | 20 Alison Kinley | 27 Stephen Mulhall | 34 Rhodri Rhye Griffith | 41 Susan Whickey |
| 7 Vaughan Collinson | 14 Michael Green | | | 35 Ann Sainsbury | 42 Andrew Younger |



Library of Sound
15 Stratford Road
London
W1N 7AF

Telephone 01-327 2535

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Our ref
Your ref
Date

Library of Sound Stationery

This was a college brief that required a logo and stationery design for a library of spoken word, but not music. I liked the idea of having records as speech marks.



Library of Sound
15 Stratford Road
London
W1N 7AF

Telephone 01-327 2535

With Compliments

VAT Registration No 493 3584 53
Registered in England No 4983663
Registered Office: 357 Long Acre, London WC3H 7KL
Directors: T Hope (Chairman), B Fenton, C Gregory

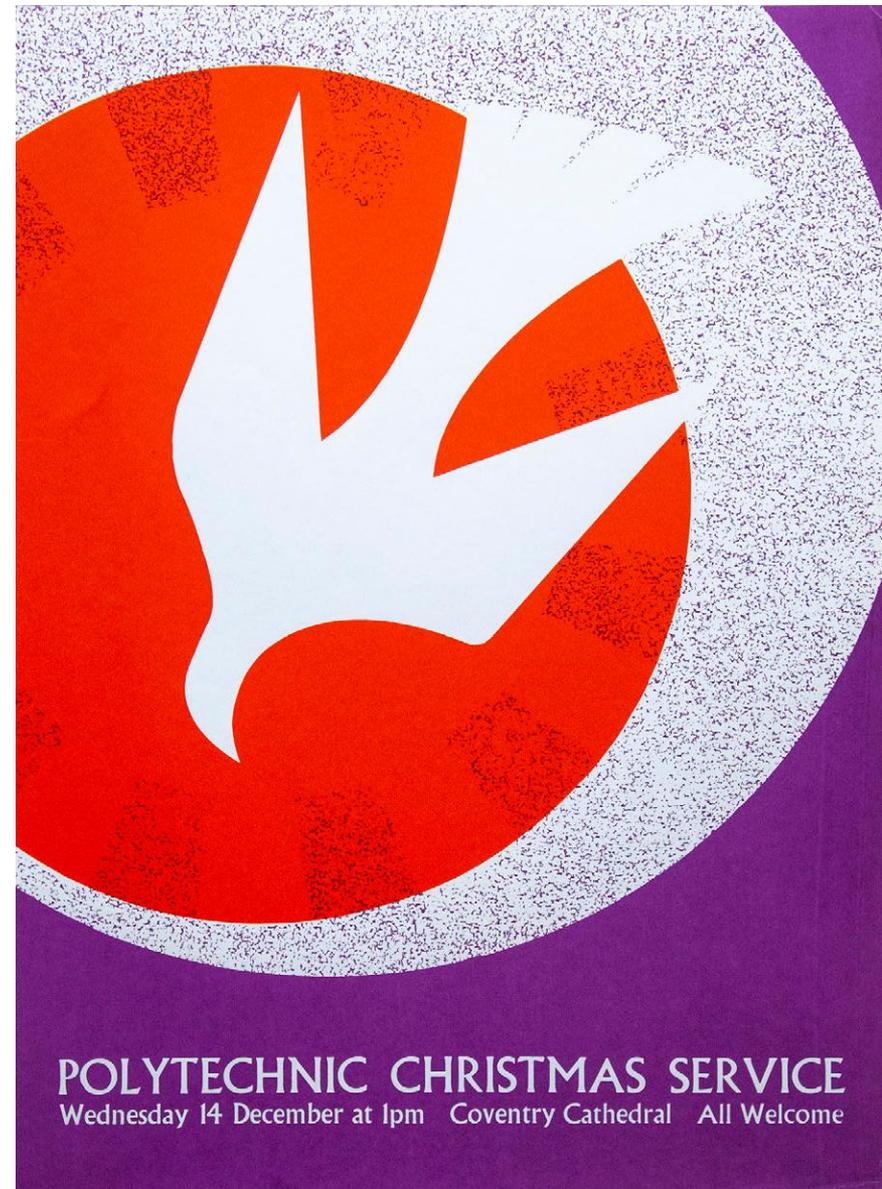
Polytechnic Service Posters, 1983-84

These three posters were created for the Chaplaincy Service at the Polytechnic.

This was an interesting project as it was my first ever freelance job. A notice was put up in the Art Faculty asking for someone to create three posters for the Chaplaincy for the main religious services through the college year. However, it was the mention of £25 that caught my eye and the thought that it was a 'live' project with a real purpose.

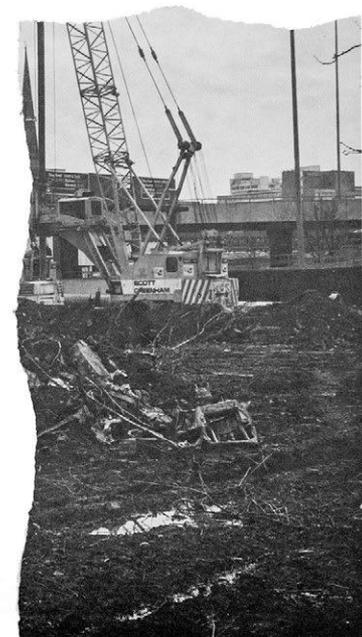
In consultation with Andrew, the college chaplain, I designed and screenprinted the posters in my own time using the facilities available. I very much enjoyed doing this project and, bizarrely, this led to me doing work for the Cathedral over the next few years.

In addition, I also created an audio visual display which was shown in the Cathedral.



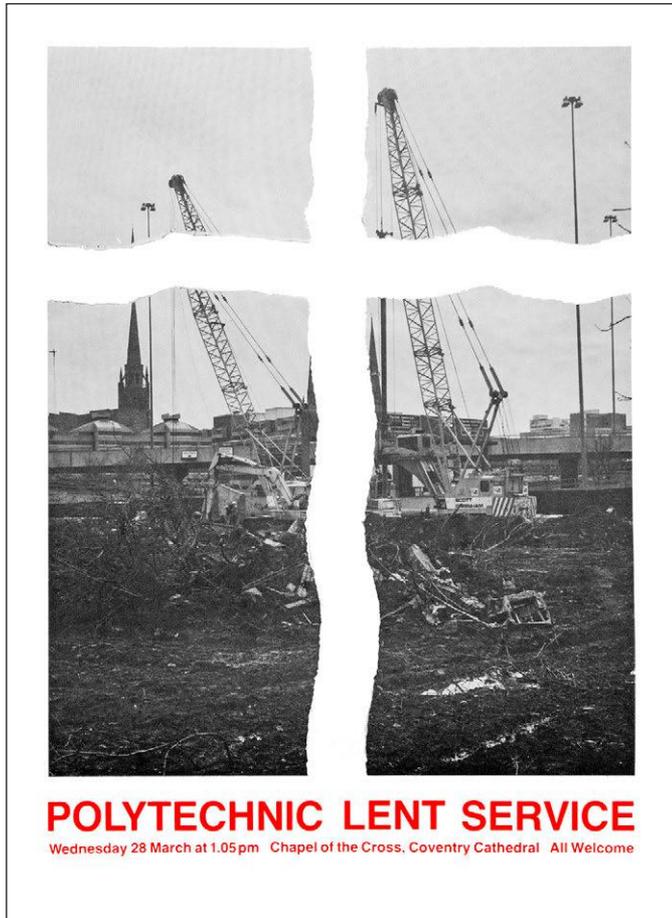
Polytechnic Whitsun Service

Wednesday 13 June at 1.05pm
Chapel of Unity, Coventry Cathedral
All Welcome



POLYTECHNIC LENT SERVICE

Wednesday 28 March at 1.05 pm Chapel of the Cross, Coventry Cathedral All Welcome



Polytechnic Lent Service, 1984

The following photos were used in an audio visual display shown in the Chapel of the Cross at Coventry Cathedral.

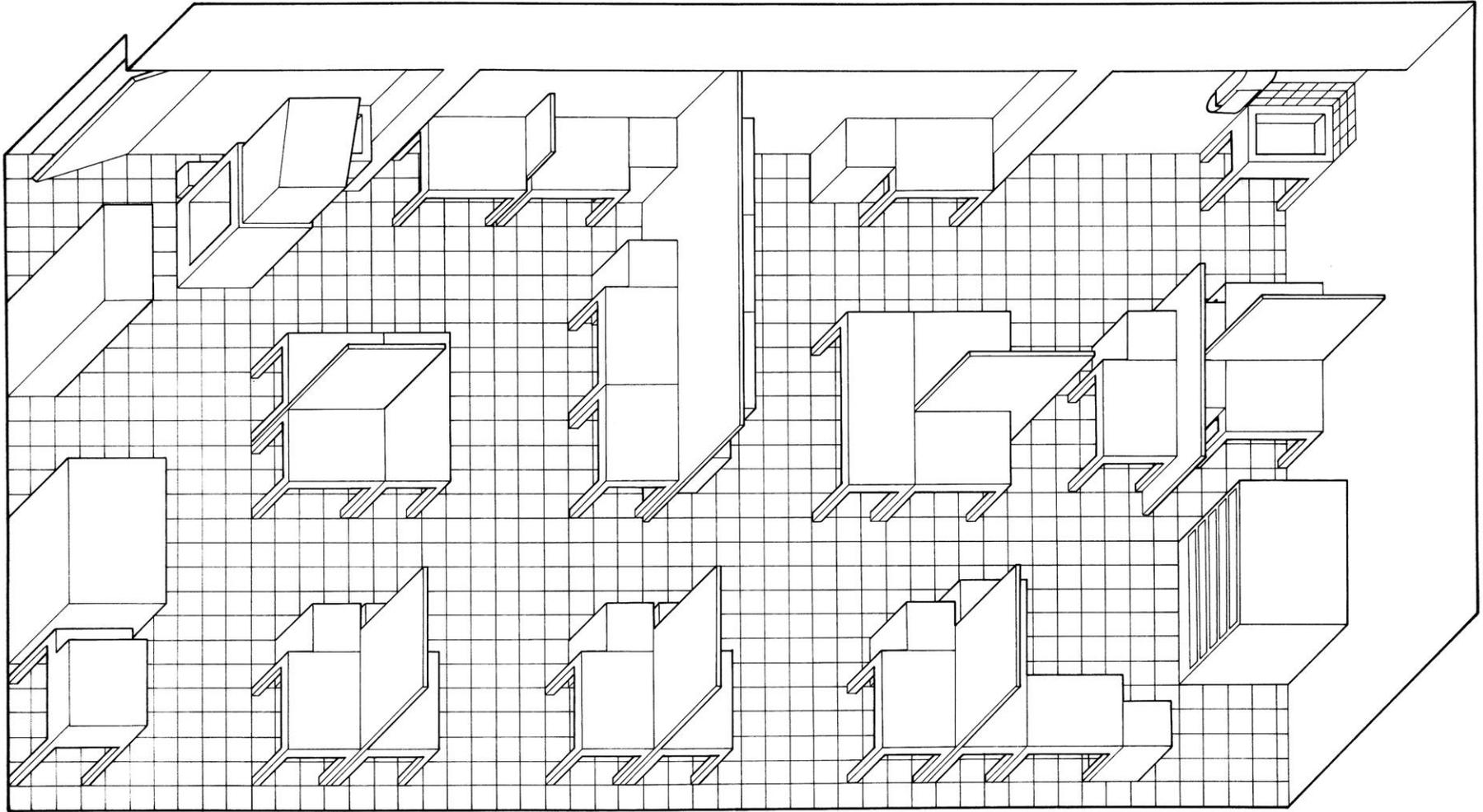
The photos were a visual representation of the wilderness and set to the hauntingly stark music of David Bowie's 'Warszawa'.









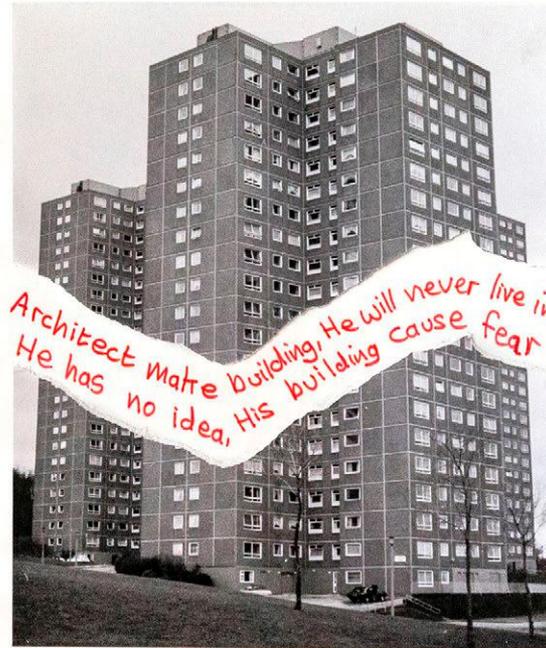


Isometric Drawing of Studio

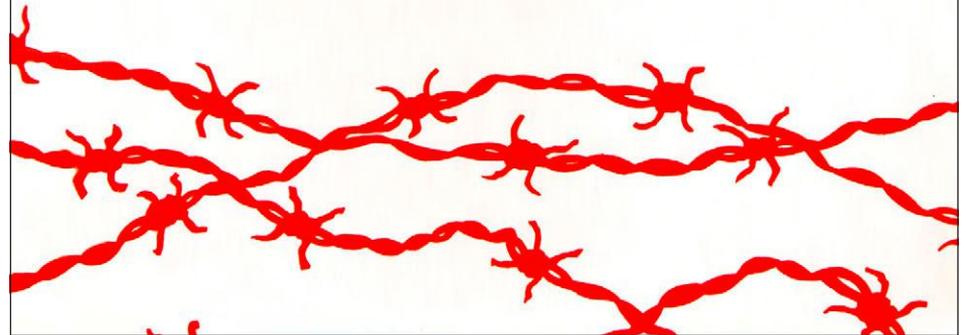
I'm not sure which year this was done in,
but I think this is one of the Year 2 studios.

Debbie Harry screenprint





ARCHITECTS



Dove

All my days are leafy blue
because I'm not with you
All my days are leafy blue
when I'm not with you
All my words are ragged steel
when I'm not with you
See how the sun shines
like an arc, where you walk
All my fears are water clear
when I'm not with you
All I hear is wicked clear
when I'm not with you
See how the sun shines
like an arc, where you walk.

Dove

All my days are leafy blue
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See how the sun shines
like an arc, where you walk.

MICHAEL GREEN
GRAPHIC DESIGN

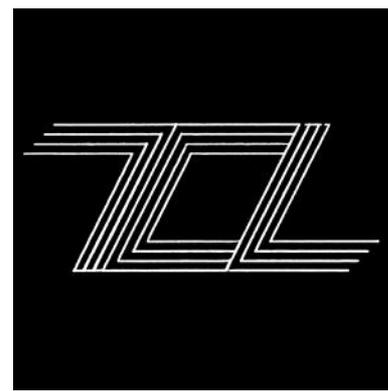


100 ARCHER ROAD FARRINGTON SUNDERLAND TYNE AND WEAR SR3 3JX TELEPHONE (0783) 286529

Computer Drawings '83

These are initial attempts at computer graphics by students in the Faculty of Art and Design at Coventry Leamington Colleges. The computer programs were written in the language 'New Pictures' during the second year of a three-year full-time course in graphic design.

<ul style="list-style-type: none"> • Caroline Appleby • Stephen Bell • John Bennett • John Brown • John Bradbury • Ian Christie • Christopher Crane • Stephen Collinson • Gary Dicks • Caroline Durkin • Judith Egan • Judith Egan • Nicola Farnham • Jane Giles 	<ul style="list-style-type: none"> • Michael Green • Steven Hall • Adrian Johnson • Paul Johnson • Clare Johnson • Paul Jones • David Jones • Alison Lester • John Lewis 	<ul style="list-style-type: none"> • Gary Oakey • Stephen Oke • Christopher Pappas • Paul Pater
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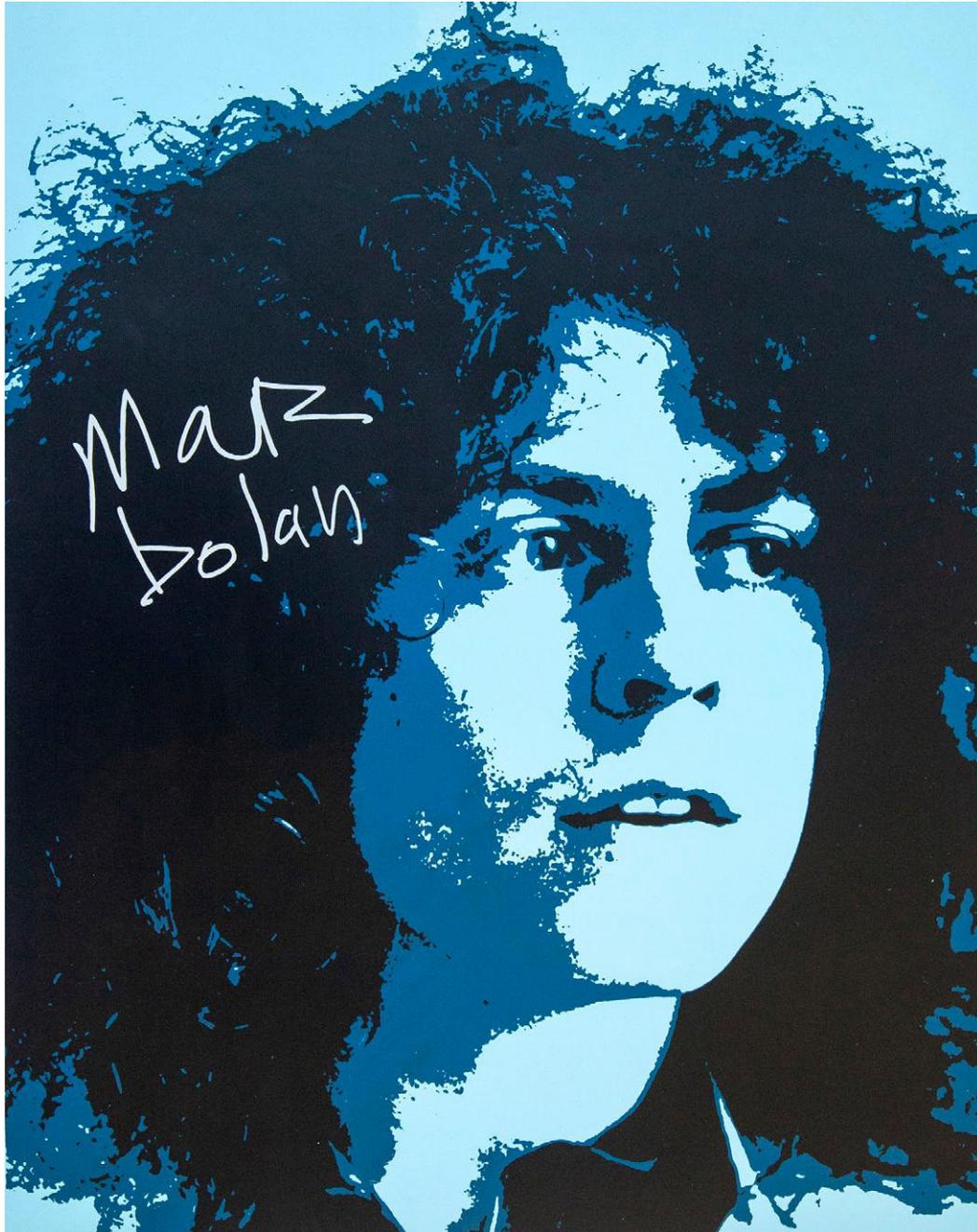


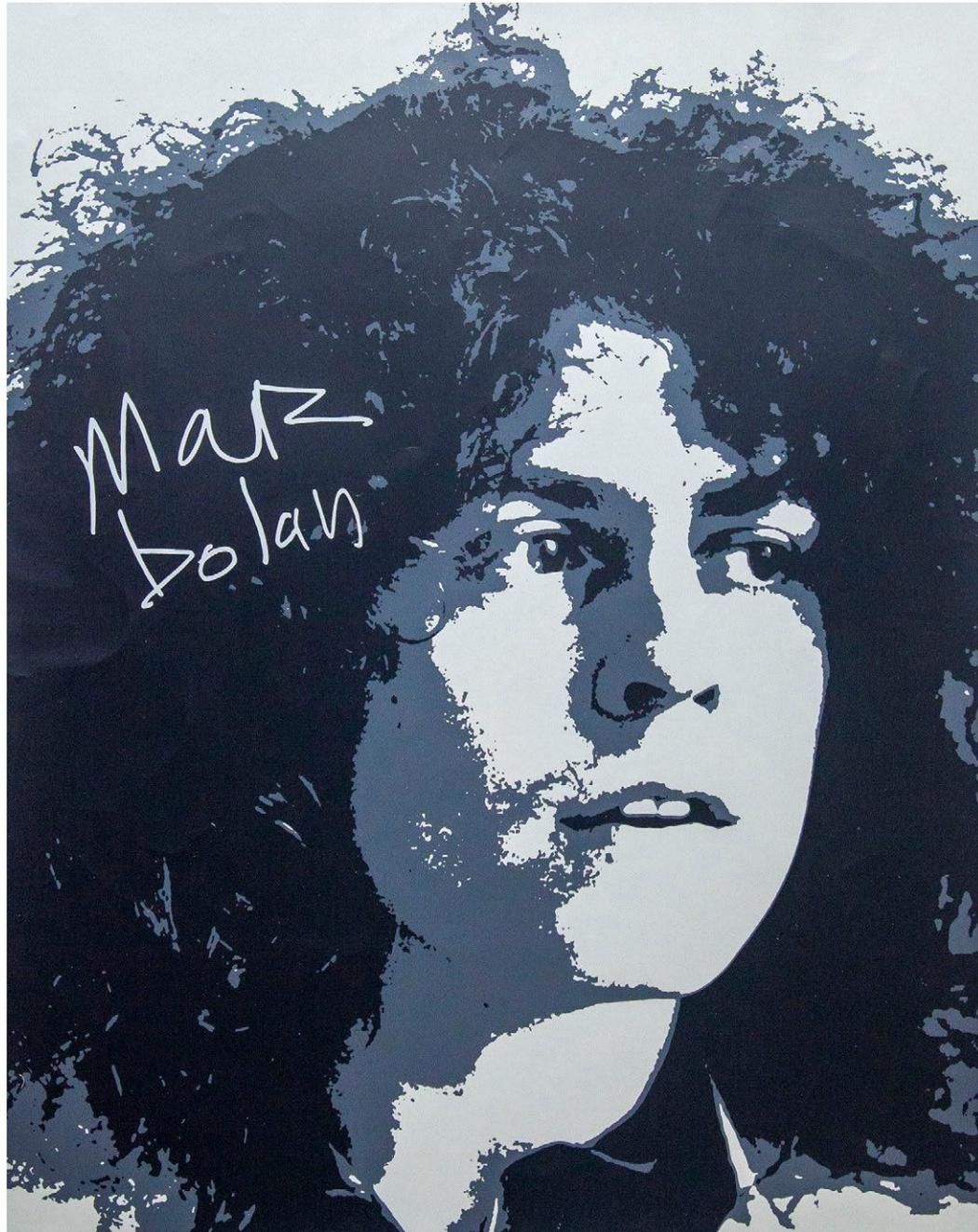
M I C H A E L G R E E N



G R A P H I C D E S I G N

100 Archer Road Farringdon Sunderland Tyne and Wear SR3 3JX Tel 0783 286529







Sunderland Polytechnic (2018)



Coventry Polytechnic (2018)

