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ART
ED

PRINTMAKING

JOURNAL 2, JUNE 2001



There is a major concern at present and that is the proposed changes to Post compulsory education. The more one is engaged in the information process, the more one realises what a huge impact it is going to have on the lives of both teachers and students alike for the next decade and beyond. It is clear that not all aspects of the changes were understood or identified at the outset. Naturally, this would be the case, however the types of problems being revealed are somewhat alarming.

There is a problem with VET and school-based community courses – they don't appear to fit in the present model and questions arise about whether they will be abandoned or made to fit the design.

The question of Extensions is another issue – what will constitute an 'extension', how will they be comparable between schools and what assessment structure will be put in place to ensure they do not become just a bug in the system.

Courses of study over two years – presently students can leave with some certification after completing Year 11. With courses of study, students will not receive their exit certification until the course is complete – presumably at the end of year 12.

Flexibility – it is envisaged there will be considerably less flexibility with the new course structure than there is at present. The Curriculum Council openly claim the new system will take the pressure off students making career pathway decisions so early – how can they make those claims if the structure is less flexible?

There is a climate of concern in both public and private sectors about the timeline – the Curriculum Council will be pushing ahead with its agenda, but will that allow for adequate consultation between all systems and sectors? We do not know what position the Universities have taken on the proposed system, and what they will require of students applying for places.

If we consider the present timeline for implementation for Year 11 in 2005, and take an audit on what has to be done to achieve that deadline, I have gathered just a few – there will be so many more!

Curriculum Framework: To officially commence in Year 8 in 2002
Whilst we are designing, trialling and refining our Year 8-10 courses, we must also be looking to tooling up for the implementation of new courses of study in 2005. Who will write the courses of study? Who will trial them? Who will review and refine them? How will we be sure of the levels students will exit Year 10 at in 2004 to move into these courses? Can we be assured there will be a 'fit'? The courses can't possibly be written before 2002 – it takes 2-3 years to have printed matter out to schools to advertise new courses. Students are expected to make their choices by mid year, Year 10 so all printed matter needs to be in school by June 2004. University and TISC information is usually 3 years ahead (some information on courses for 2004 is printed now). So how does all this new revolutionary education system that hasn't been clarified yet, fit into those sort of planning procedures?

These are some of the general things I have picked up however the one which is most pressing for us as Art Educators, is that of fighting for more than one course of study. Simply stated, one course of study (Art & Design) means you may see half as many students per week. You will have to fight to get Art & Design on the gridline more than once, so one set of art classes is what you will get. If you presently teach both Art and Art & Design separately, the new course will replace them.

The Art and Art & Design syllabus committees met for a full day session at the Curriculum Council on 11 May and during that time we worked out what we thought would be best for art education in this new system. We consider three courses of study are the

minimum we would want to have available for offer: we named them ARTS IDEAS (Art Concepts), ARTS TECHNIQUES & PROCESSES (Arts Practice) and DESIGN CONCEPTS (Art and Technology). Obviously I am not able to detail the contents here for want of space, however we have thought this through carefully and feel it gives us a start in the 'course of study design business'. After our committee session, we met with other Arts syllabus members and were presented with some information to discuss on what courses might contain. We met as an art group at the end and were confronted with some disturbing comments by CC staff about the probability of there being 'only one course of study – Art & Design'. As you can imagine, we felt shocked that this was stated so emphatically at such an early stage in the consultation process!

At our last secondary sub-committee meeting we formulated a letter to Paul Albert regarding our concerns. A copy is inserted in this journal. To date we have had no reply, however as soon as we do, we will need to be very sure of ourselves and deliver our message clear and loud.

The closing date for responses to the post compulsory questionnaire is 30 June – we have responded on members' behalf. Our advice recently, is to forget the questionnaire for it will provide the CC with predictable results, we should WRITE and make our position clear, stating what we agree with and what we do not.

You will have been advised of a meeting on 25 July at 4.30pm at Santa Maria College, and whilst the closing date for submissions is 30 June, this is clearly an ongoing process. We need to talk about the situation we face, as a united group and I urge you to attend. I think each of us must take responsibility for being as well informed as possible. If you plan to remain teaching in the years' ahead, this whole issue is about what and how it is all going to be, so it directly affects you. If you wish to have some say about what the future of Art Education is then you must participate in this meeting and any other initiatives we take so you have a clearer understanding. You can email me direct on clut@santamaria.wa.edu.au to let me know if you will be attending.

Country members, please take the initiative to make contact with one of the committee, so you can have a closer network with your city colleagues. I appreciate you will not be able to get to the meeting on 25 July however we will forward you a copy of the outcome. We are always more than willing to be of assistance where possible, and you need to email, fax or ring if you need to talk to someone. We publish the committee member details on the back of the journal for that reason.

On other matters!
Don't forget to invite your colleagues to your annual exhibition, it is great to see what others do, we always learn something new. Let the Publications committee know if you want it advertised in the next Journal.

Please remember the issue of authenticity with student work, remind the TEE students that they (and their teachers) sign a declaration when their diary is submitted to CC to the effect that the work in that document is their own and of an original nature. The issue of plagiarism is of major significance in all areas of study and should be discouraged where ever possible. For us the difference between using an artist's work as a motivating influence rather than as an appropriation, is the key issue.

Anyone plan on going to the Adelaide conference in October? Or what about the New York conference in August 2002 (looks like 5 or so at this stage, if we can save our money!)

Lastly, I want to thank the Publications Committee, Di Good, Mavis Prosser, Jean Aitken and Dionne Garvey for their great work in producing this journal – it is a darn good read!

Have a great mid semester break and hope to see you on 25 July.

Thelma Cluning

MEMBERSHIP RENEWAL/NEW MEMBERSHIP APPLICATION			
TAX INVOICE			
Annual Membership Fee \$40.00 (including GST) for January – December 2001			
TOTAL AMOUNT DUE			\$40.00
<p>✂ Please detach this form and send with your remittance to the Treasurer (Janet Hummerston) at the above address and you will receive your receipt and membership card.</p>			
<p>Member Code _____ (quoted on previous membership card)</p>			
Surname _____		Title _____	
Christian name _____		Post Code _____	
Home address _____			
Professional Title _____		Post Code _____	
Workplace Home and Address _____			
Telephone _____	(H) _____	(W) _____	
Fax _____	(H) _____	(W) _____	
Email _____	(H) _____	(W) _____	
Postal Address: Home <input type="checkbox"/>		Work <input type="checkbox"/> please tick your preference	
<p>The Art Education is setting up a Web Page. Do you agree to have your name listed on this site as an Association member?</p> <p>Yes <input type="checkbox"/> No <input type="checkbox"/></p>			
OFFICE USE ONLY			
Art Education Association of WA ABN 26 304 616 452 Official Receipt			Our Ref: Code _____
Received from - _____			
The amount of \$40.00 to cover Annual Membership Fee for 2001 - including GST			
Janet Hummerston - TREASURER			Date _____
<p>Thank you to the following people for their contributions: Clive Barstow (Edith Cowan University) Marilyn Corica (The Printmakers Association of W.A.) Harry Hummerston (Curtin University) Thelma Johns (Fremantle Arts Centre) Ashley Jones (Gunyulgup Gallery) Greg Kelly (The Curriculum Council) David Nagle Simona Piscioneri Ken Prosser Lisa Young</p>		<p>In our next journal we will be featuring 'Jewellery and Wearable Art' and we would love to hear about any innovative outcomes based projects or programmes that you are running in your school. If you would like to give us ideas, feedback, or to contribute to our journal, or please contact the members of the Publications Committee: Dianne Good, Jean Aitken, Dionne Garvey, Karen Mistilis, Mavis Prosser</p> <p>Please send any articles on disk saved as a 'text only' Word document.</p>	

The Asia Education Foundation



The Asia Education Foundation (AEF) was established in 1992 as a national organisation to promote the studies of Asia in Australian schools. It is funded by the Department of Education, Training and Youth Affairs. Among its initiatives is the Partnership and Professional Development program which provides in-country experiences for teachers. A number of teachers from W. A. have participated in this program visiting and teaching in various Asian countries.

AEF IN-COUNTRY FELLOWSHIPS

In 1993 three staff members from Aranmore Catholic College were awarded a grant through the Asia Education Foundation to undertake a study tour of China and Bali.

The objectives of the tour were to establish links with educational institutions in those countries and to gather information and resource materials.

The tour began in Beijing with visits to tombs, palaces and the Great Wall of China. From there we travelled by train through south eastern China, to Guangzhou and across the border to Hong Kong. In Bali we visit the Arts Academy in Denpasar and art studios in Ubud.

Much of the three week period was spent visiting schools, universities and language institutes. As a result of establishing these links Aranmore has been privileged to host three students. The first, Luh Gede in 1995 from a Balinese Dance Academy spent four months at Aranmore. More recently, Cheng Lei a student from Bengbu, China spent six months with us during 1999 and Wang Ji from Suzhou is currently studying in Year 11 and hoping to attend university in W.A.

In both countries we were given the opportunity of visiting art and cultural institutes where we saw artists and crafts people at work. Of particular interest was the Foshan Folk Art Centre in southern China where dragons and lions were being made for traditional festivities. As it was January the particular focus at the time was Chinese New Year.

During 1994 the Aranmore Art students from Years 9 and 10 constructed a dragon - the head and tail from paper mache and ten metres of screen-printed fabric for the body. The dragon was launched at a ceremony attended by the Consul General of the People's Republic of China and representative's of Perth's Chinese Community which

began the 1995 Chinese New Year celebrations at Aranmore. More recently the dragon has featured in Access Asia ceremonies and exhibitions.

ACCESS ASIA

ACCESS ASIA, which began in 1993, was a national initiative to encourage more Asian content across the school curriculum. A number of W. A. schools were selected as pilot schools, and clusters were formed to share ideas and resources among schools. Access Asia co-ordinators within schools encouraged teachers in all subject areas to incorporate aspects of Asian culture or activities such as multicultural festivals were also introduced.

The Arts Learning area in particular offers enormous scope for the study of Asian traditions. Printmaking, ceramics, textile design, kite-making and puppetry are but a few of the skills which can be linked to Asian studies.

Professional Development is offered by Access Asia in a variety of areas often with practitioners of the arts, music and dance from their countries of origin. The first Asian Expo was held in 1993 at Warwick Senior High School and featured music, dance and visual arts inspired by Asian cultures. Since that time exhibitions and performances have been held on a regular basis with a steady increase in the number of schools participating.

This year's exhibition "Images of Asia" is being held August 16th-23rd in the Education Department Atrium. Artwork is required by August 7th. For more information call Darryl Deacon at Craigie Senior High School (9011011) or Marie Clifton at Allenswood Primary school (94479160).

ARTS PROGRAMS

A number of programs based on Curriculum Frameworks have been developed which relate to studies of Asian culture. Some of the more recent ones include GODS, KINGS AND GARDENS: An exploration of Indian miniature paintings, and MANDALA: A study of the origins and production of Mandalas. These and other programs are available from Access Asia.

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K-7; What's happening in the Primary Sector in the Visual Arts?



Jan Bowdler is the Vice-President of the Art Education Association of WA. In addition to nine years experience as a primary generalist teacher, she has been a primary art/craft specialist for eighteen years and is presently art specialist and arts coordinator at Beaumaris Primary School in

the northern suburbs. Jan is active in the Joondalup Education district as visual art network coordinator and presenter of the Arts Leaders' Strategy Modules for primary teachers. She has been involved with the Art Education Association for many years particularly with the Primary Sub-committee and the production of the Arts Still Alive magazine. Jan is a Level 3 teacher and has a Master's degree in Art Therapy, another passion which she would like to 'talk' to you about through this newsletter at a later date.

Best practice – Integration – Monitoring and Assessment.

These are some of the major considerations facing teachers in primary school classrooms around our state, very different concerns to those of teachers in our secondary schools. The Curriculum Framework has put the Arts well and truly on the map with its being one of the eight learning areas. As such, the Arts now HAVE to be addressed alongside English, Maths, Society and Environment etc and 'best practice' has become a source of concern for the many generalist teachers who feel varying degrees of competency and inadequacy in leading their students through meaningful, open-ended tasks in the five arts forms.

From my perspective as a 'specialist' teacher of the visual arts and 'arts co-ordinator' in my school, I empathise with the classroom teacher who also has the other learning areas to address and who has not had the in-depth training that Arts teachers in high school have had or the experience and workshoping opportunities of the specialist teacher.

This understanding has led me to extend my role in my school to one of consultant and supporter as my staff engage in implementation of this learning area. Through an 'Artist-in-Residence' program, we have explored the scopes of each of the arts forms, discovering the key activities, concepts, elements and contexts and been involved in action research to examine individual practice. It is not an easy task and while there are few shortcuts, we have been working on ways to integrate the Arts across other learning areas in an attempt to 'work smarter, not harder'.

As a primary 'specialist' teacher of the Visual Arts with eighteen years experience, I feel a responsibility to find ways to assist teachers in providing meaningful visual arts experiences for their students to achieve the four Arts outcomes. To this end the primary sub-committee publishes the 'Arts "Still" Alive' magazine and organises workshops for teachers. Some of our members are involved in running workshops through ECU and Murdoch Universities and provide professional development for whole school staffs and groups of interested teachers. We are involved in networking through EDWA education district meetings and Independent School networks. One of our aims is for our members to become MENTORS for other teachers in our vicinities and we would invite you to make contact with any of the primary teachers listed on the back of this magazine as members of the primary sub-committee.

In addition, we have representatives on the Curriculum Council presently engaged in looking at progress maps as we move forward to consider monitoring and assessment and developmental phases. The more informed that we can become, then the more effective we can be when promoting 'best practice'. There is no need to feel disheartened and isolated when considering your move to implementation of the Arts learning area. Contact one of us and we will endeavour to assist you either through workshops, networks or presenting various models of implementation.

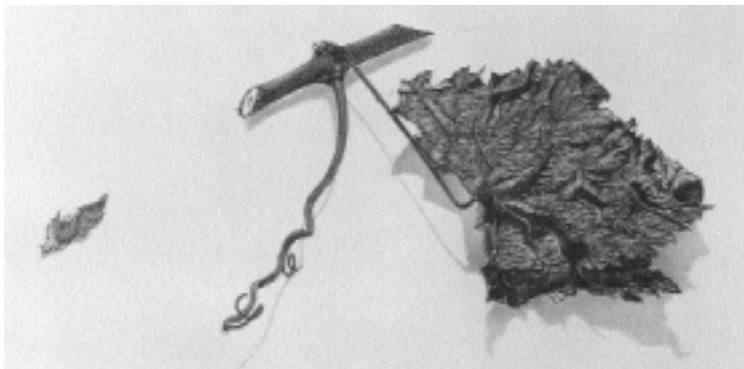
An added problem for those working in isolation in their schools is the perception by some administrators and teachers that the arts in primary school are merely frill and fun activities. 'Best Practice' through the Arts learning area of the curriculum framework dispels this myth. Research has shown that Arts endeavours undertaken by young people have led to them becoming successful citizens, creative and critical thinkers with high levels of self-esteem which benefits them in all facets of their lives. (Maybe we should be developing an 'Advocacy Package' of items and articles in support of the broader benefits of Arts experience. Please contact me if you have come across any material in support of this notion.) However, it is the 'best practice' aspect that must first be addressed and this involves examining the scope of the Arts forms and the phases of development and ensuring that we are enabling our students to achieve the four Arts outcomes. If you need help with this, let us know. We are members of the association to help strengthen the Visual Arts in our primary schools and make sound practice and experience accessible for as many students as possible.



ASHLEY JONES

I am known as a painter and printmaker and gallery director. I completed five years of arts school training in Western Australia from 1970-74. This was followed by six solo exhibitions in Perth and one in Melbourne, and I have participated in many group exhibitions throughout Australia. My work is represented in numerous public, corporate and private collections including the Australian National Gallery, Art Gallery of Western Australia, National Gallery of Victoria, National Australia Bank and University of Western Australia.

ASHLEY JONES, AUTUMN VINE LEAF, ETCHING AND COLOUR PENCIL



MEDIA

The media I use in painting is acrylic on canvas and colour pencil and watercolour on paper. My painting style could be described as super, hyper or photo realism. The paintings have usually been photo based. I have always carried a camera with me on my travels, it is but one of my many tools.

ETCHING

Printmaking was part of art school training. The real development took place later in my career. It is my view that the most important part of printmaking is good studio practice. One has to be organised and meticulously neat to get the desired results. It certainly helps to have two compatible people in the studio, one to actually ink the plate and wipe the other to cleanly handle paper and run the plate through the press. I was fortunate to work with the late Cliff Jones in the studio over a period of twenty years or so in printmaking. We shared and developed techniques.

One can get lost in the technical side of etching for months at a time but ultimately it comes down to whether the images are interesting or not. The etchings shown 'Rocky Point' and 'Autumn Vine Leaf' were both done from life drawings of objects collected from specific places. An initial drawing was done in graphite pencil on tracing paper, a second in colour pencil then finally transferred to a copper plate from the tracing paper drawing in reverse - this is done so that the work comes out the correct way round when printed. The etchings are done in editions of 99 with additional hand colouring done in watercolour and colour pencil.

STUDENT BRIEF: YEAR 11		NAME:
PROJECT TITLE: Ukiyo-e: Pictures of the Passing World.		
STUDIO ELECTIVE: Printmaking.		
PROJECT DESCRIPTION: As an integration of the study of Chinese and Japanese woodblock printing, printmaking techniques will be explored. Images will be derived from observed drawings and adapted to INTAGLIO and RELIEF printing processes.		
<p>ART APPRECIATION</p> 	<p>Study of Japanese and German woodblock prints, and the work of Munch. Identify cultural influences that determine style and subject-matter. Exploration of the use of line in SUMI-E techniques.</p>	
<p>VISUAL INQUIRY</p> 	<p>Observed drawing of FIGURES and FACES. Simplification and ABSTRACTION of drawings. Elements & principles of design: LINE, SHAPE & COMPOSITION. Design development-explore positive/negative shapes. Adaptation of drawings to printmaking techniques. Experimental cutting & printing - reduction printing, multiple blocks. Experiment with hand colouring.</p>	
<p>STUDIO</p> 	<p>A 3-4 colour lino-cut using reduction or multiple blocks-an edition of 3 prints. ASSESSMENT WILL BE BASED ON:</p> <ul style="list-style-type: none"> • DESIGN & ITS SUITABILITY TO THE MEDIUM • DESIGN ADAPTATION TO PROCESS • PREPARATION OF BLOCK/PLATE • PROOFING - PRINTING • EDITION: NUMBER & SIGN • PRESENTATION: WINDOW MOUNT 	
DUE FOR COMPLETION: End of 2nd term.		

TERM ONE – PROJECT ONE – PRINTMAKING

PROJECT TITLE: Animals, animals.
THEME: Exploring line.
TEACHER:
YEAR LEVEL: 8

ART IDEAS

Students generate art works that communicate ideas.

- Explore variations in line by completing a line drawing of waves by Brett Whiteley. (The students are given half of the drawing and using similar lines, complete the image so that there is no difference between their drawing and the work of Whiteley.)
- Research and document animals in their various poses through drawing, library research and photos of their own pets.
- Hire stuffed animals from the museum - students use contour lines for their exploration of line.
- Schedule a visit to the zoo for all year 8's. Students work from a handout that includes gesture drawing, contour drawing and details of the animals' environment

ART SKILLS AND PROCESSES:

Students use the skills, techniques, processes, conventions and technologies of the arts.

- Learn about horizontal, vertical, diagonal and freeform lines. Do an exercise about taking a line for a walk to complete a freeform drawing.
- Explore line drawings during research, museum still life and zoo excursion.
- Select best line drawing of an animal for transferring to lino. Use carbon paper to transfer image onto lino.
- Teach safety rules for cutting lino.
- Stress use of a variety of tools to create different lines. Show examples of lino prints and get students to observe the effects of the cutting process in the background.
- Print lino plates using a variety of coloured papers.
- Discuss the correct convention of labeling a print series. Aim for an artist proof and a series of six prints.

ART RESPONSES:

Students use their aesthetic understanding to respond to, reflect on and evaluate the arts.

- Discuss images in terms of the quality of line.
- Complete and reflect on line activities in their sketch book.
- Discuss selection of image for lino print.
- Evaluate artist's proof for further cutting.
- Select best print for framing for exhibition.

ART IN SOCIETY:

Students understand the role of the arts in society.

- Complete the Brett Whiteley line drawing and examine how he uses a variety of lines to achieve a satisfactory image.
- Examine Brett Whiteley's zoo series and use his prints as inspiration for their own work.

I used a particular technique when inking using bristle brushes to lay in colour into specific areas then followed by careful wiping so as not to merge those colours. This allowed me to do multi coloured prints without having to do multi plate printing. This was inspired by seeing a video of the printing of the historic 'Banks Florilegium Collection'.

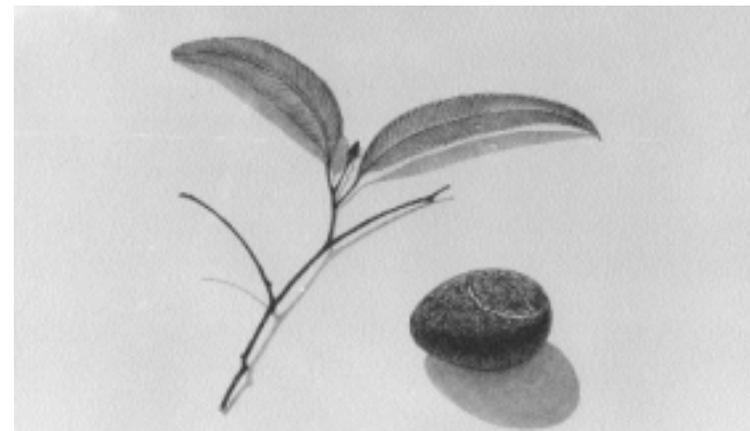
This collection will be on show at the Lawrence Wilson Art Gallery shortly. With these etchings I tried to use a minimum of objects and compose them in a way that satisfies me. I hope to concentrate the viewer's attention on the intricacy of the structure of the individual objects. For example 'Autumn Vine Leaf' was taken from the Cullen vineyard in Margaret River. It is but one of a series of etchings and drawings I have done in relation to their property. Some have been used as wine labels. 'Rocky Point' is simply a leaf sprig and rock picked up on a walk to Rocky Point, Eagle Bay.

GUNYULGUP GALLERIES

The other side of my career is as co-owner with my wife Nina of this well established gallery. The galleries, off Caves Road just south of Yallingup offers the opportunity for local, interstate and overseas visitors to view a diverse range of Western Australian art and design.

Over 120 artists and craftspeople are represented at any one time and displays of

ASHLEY JONES, ROCKY POINT, ETCHING AND COLOUR PENCIL



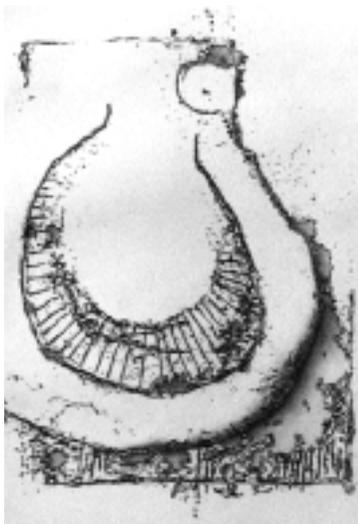
paintings, prints, sculpture, ceramics, glass, jewellery and furniture are changing constantly. The galleries present four to five solo exhibitions a year that coincides with school holidays.

Gunyulgup is an aboriginal word meaning 'resting place near water'. The galleries peaceful rural setting, overlooking a tranquil lake is a perfect backdrop for its unique and innovative structure.

Since its inception in 1987 the galleries have won international recognition for presentation, quality and service. It is privately owned and receives no public funding.

**It is open seven days a week, 10am-5pm.
 Website: www.gunyulgupgalleries.com.au**





MARILYN CORICA, SHIPWRECK, ETCHING 2002/9CM

Marilyn Corica

Born 1949, Western Australia. I am both a printmaker and papermaker and work in both traditional methods and mixed media to convey my impressions of the image or subject in a contemporary format.

The re-occurring imagery in my work is the landscape, which also includes the sea. The inspiration for my work comes from my environment, nature and knowledge of the landscape and the memories of past experiences.

Simona Piscioneri

I completed my Fine Arts Degree in Hobart in 1992, and after a year of postgraduate study, moved to WA. During my study I had learned how to make artist's books, and have remained particularly interested in that way of presenting my work. In 1994 I secured my first solo exhibition, at the Fremantle Arts Centre. At this time I decided to be full time at my art practice and bought an etching press. With limited resources in the backyard shed, I began making prints. My work is primarily print based, using strong colours and I use several metal or cardboard 'plates' to build up an image. I might

use one collagraph plate, an etched plate, a drypoint and a relief print, printed one after the other, just to make one image. In this way, the colours remain pure and don't become muddled by mixing them together on the plate. Also, many etching inks are transparent, so you can create overlaying colours and images by using several plates.

Since 1994 I have held 3 solo exhibitions, and been involved in many group shows, in WA and around the country. Even though I enjoy print-making, my real love is making books. Generally, my books involve printed images, and have also included printing on fabric and plastic, and hand stitching. It is an opportunity to work three dimensionally and can incorporate many 'surprises'. Every time you turn the page there could be something different there. Each page is complete in itself, and yet the book is not complete without each page. Looking through an artist's book requires a physical commitment to turn the pages, and it can't be understood in one glance. There is anticipation about each new page, and what it may contain.

Thematically, my work is about life, change, journeys, dreams, hopes, questions of identity and personal history. I tend to use whichever printmaking method will best enhance the idea I am trying to put across. To me, the idea is more important than the medium.

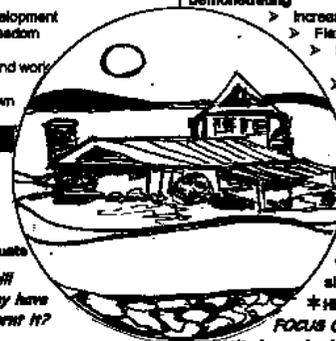


SIMONA PISCIONERI WITH CONCERTINA BOOK: 'THE THINGS NOT SPOKEN' MOORE BUILDING, FREMANTLE

Focus Question:

WHAT DO STUDENTS KNOW?

ARTS IDEAS	ARTS SKILLS & PROCESSES
<p>Students generate art works that communicate ideas.</p> <p>Evidenced when students: * Create * Interpret * Explore * Develop * Present</p> <p>FOCUS QUESTION: What are the key concepts and ideas that I wish students to explore?</p>	<p>Students use the skills, techniques, processes and conventions and technologies of the arts.</p> <p>Evidenced when students use: * Arts Skills * Techniques * Processes * Conventions * Arts Technologies</p> <p>FOCUS QUESTION: Have I allowed for the development of skills?</p>
<p>EXPLORING linear INTERPRETATION of a work of art.</p> <p>CREATING own tonal print of a desert 'pub'.</p> <p>DEVELOPING the use of colour to create mood and atmosphere.</p>	<p>SKILLS - Drawing, print-making.</p> <p>CONVENTIONS - Print-making allowing for multiple copies.</p> <p>PROCESSES - Engraving, block printing, pressing.</p>
<p>And also show</p> <ul style="list-style-type: none"> > Increasingly perceptual development > Increasing originality and freedom from stereotypes > Willingness to experiment and work independently > Developing confidence in own ability and ideas 	<p>Demonstrating</p> <ul style="list-style-type: none"> > Increasing dexterity > Flexibility to try new materials > Satisfaction in acquiring and mastering new skills > An understanding of the use of new tools, materials and terminology.
<p>ARTS RESPONSES</p> <p>Students use their aesthetic Understanding to respond to, reflect and evaluate the arts.</p> <p>Evidenced when students: * Respond * Reflect * Evaluate</p> <p>FOCUS QUESTION: How will students reflect on what they have learnt and how they have learnt it?</p>	<p>ARTS IN SOCIETY</p> <p>Students understand the role of the arts in society.</p> <p>Evidenced when students show an increasing awareness of: * Valuing * Economic significance * Australian Art * Historical & Cultural contexts</p> <p>FOCUS QUESTION: What are the attitudes and values that I wish students to develop?</p>
<p>RESPONDING - To a work of art and own experience by identifying necessary LINES and SHAPES to draw and make a print.</p> <p>RESPONDING - with the use of visual art vocabulary to describe, etc and use the language of the visual art throughout the process. Awareness of CHOICES being made and why.</p> <p>REFLECTING - on the whole process.</p>	<p>VALUING - Australian Art, the Australian culture and environment.</p> <p>Understanding the ECONOMIC SIGNIFICANCE of print-making</p>
<p>Demonstrating an ability to:</p> <ul style="list-style-type: none"> > Give reasons for choices and options > Explain processes > Increasingly use art terminology 	<p>With a recognition and understanding of:</p> <ul style="list-style-type: none"> > Who makes art > The reasons people make art > A wide range of different art forms > Some art forms in their local community > Art of other cultures
<p>FOCUS QUESTION: How can they apply what they have learnt across Learning Areas and outside the classroom?</p>	



SCOPE	
Key Activities	
<input checked="" type="checkbox"/> Observation & Visual Inquiry	
<input checked="" type="checkbox"/> Studio Practice	
<input checked="" type="checkbox"/> Exhibition	
<input checked="" type="checkbox"/> Reflection	
Using the Elements	
<input checked="" type="checkbox"/> Line	<input type="checkbox"/> Balance
<input checked="" type="checkbox"/> Colour	<input type="checkbox"/> Unity
<input type="checkbox"/> Texture	<input checked="" type="checkbox"/> Contrast
<input checked="" type="checkbox"/> Shape	<input type="checkbox"/> Pattern
<input checked="" type="checkbox"/> Space	<input checked="" type="checkbox"/> Emphasis
<input type="checkbox"/> Light	<input type="checkbox"/> Time
<input type="checkbox"/> Form	<input type="checkbox"/> Proportion
<input checked="" type="checkbox"/> Value	<input type="checkbox"/> Scale
<input type="checkbox"/> Movement	
Skills & Processes (Activities)	
<input checked="" type="checkbox"/> Drawing	<input checked="" type="checkbox"/> Painting & traditional
<input type="checkbox"/> Responding	<input checked="" type="checkbox"/> Print-making
<input checked="" type="checkbox"/> Interpreting	<input type="checkbox"/> Sculpture
<input type="checkbox"/> Graphics	<input type="checkbox"/> Ceramics
<input type="checkbox"/> Textiles	<input type="checkbox"/> Jewellery
<input checked="" type="checkbox"/> Reflecting	<input type="checkbox"/> Collage
<input checked="" type="checkbox"/> Evaluating	<input type="checkbox"/> Paper-craft
Contacts	
<input type="checkbox"/> Experiencing wide range of visual arts	
<input checked="" type="checkbox"/> Understanding and using different genres and styles	
<input checked="" type="checkbox"/> Understanding and using visual arts forms from a variety of	
• cultures	
• historical periods	
• Australian visual arts	
• visual arts of other students	
CARRIER PROJECT: Printed images of buildings in the bush	
Theme: "Desert Pub"	
ACTIVITY 1 Understanding Art TIME: 20 mins.	
Art Learning	COLOUR – Evokes different feelings
Art Works	ART WORKS – can demonstrate the use of ELEMENTS & PRINCIPLES of design.
Materials	REPRODUCTION - "Desert Pub" - Peter Lawson
Activity	IMAGE ANALYSIS : <ul style="list-style-type: none"> • DESCRIBE - 'What do you see?' • ANALYSIS -'How has the artist used colours, lines, shapes,?' • INTERPRETATION – ' Think about the mood. How has the artist created this?' • JUDGEMENT – ' How effective do you think the work is?'
ACTIVITY 2 Drawing / Print-making TIME:2 X1hr lessons	
Art Learning	LINES - Make shapes Imply direction
Art Learning	COLOURS – Achieve 3D quality by varying colour value
Materials	Black fine-liner pens or pencils. Litho paper. Assorted papers eg cartridge, coloured, etc for printing onto. Rollers, inks, boards for rolling ink onto, a press if available.
Activity	<ul style="list-style-type: none"> • Observe 'reproduction' upside down to focus on lines, shapes & directions. • Make direct reference to lines etc and draw. Turn up correct way to add detail. • Roll ink onto board until even. Place drawing LIGHTLY on inked board with drawing faced UPWARDS. • Trace over lines with biro, rub finger along to add tone. Lift. Print is on back of sheet as a monoprint / planograph showing the positive image.
ACTIVITY 3 Print-making TIME: 1-2 x1hr	
Art Learning	LINES, SHAPES & FORMS – Are made using a variety of media and techniques. - Are positive or negative
Materials	Rollers, boards, etc, polystyrene 'meat' plates or sheets, sharp pencil, assorted papers for printing onto. Use coloured inks to match the theme.
Activity	<ul style="list-style-type: none"> • From previous drawing/print, copy onto polystyrene sheet. Use sharp pencil to engrave into surface. • Spread ink on board and transfer with roller onto polystyrene block. • Place face down on paper and press to make a print. Repeat. • Introduce as many different types of paper and colours of ink to achieve varying results and effects.
Teacher Jan BOWDLER BEAUMARIS PRIMARY	

PAWA Profile

An expression of genuine surprise is the normal response when someone from the Printmakers Association of Western Australia (PAWA) explains that the Association has been going strong for 27 years as a self-funded arts organisation. Our group was established in July 1974.

Situated in Artshouse, Northbridge, the Printmakers office, gallery and studio are literally over the road from Perth train station, and just around the corner from the Alexander Library and the Art Gallery of WA.

The Office, which handles membership, studio and gallery bookings, prints oil consignment and general inquiries, is staffed voluntarily. The access studio, with two etching presses, a screen print vacuum table, extraction fans, a UV exposure unit and workspace (BYO materials) is available to rent daily or long term, and also hosts a variety of workshops during the year. A dedicated team of volunteers who form part of the committee which runs PAWA, also runs the workshops and studio.

Our gallery, which is called Impressions Gallery is coordinated by one of our committee members. This enables the Association not only to help the members promote their artwork but nonmembers as well. The gallery is open from Tuesday to Sunday.

In the past years the busy committee have organised many exhibitions, including the annual Prints WA Awards which has been held at the Moores Building in Fremantle and will again this year, 2001. Other exhibitions include the 6 x 6 by invitation exhibition, where six 6 members are invited to show six works each at Impressions Gallery as a group exhibition. Exchange exhibitions with English printmakers coinciding with the Whitbread around the world yacht race, with work on display as the yachts docked in Southport and Fremantle and an exchange exhibition with Canadian printmakers from Malaspina, Canada. We have also participated in Art99 and Art01, the West Australian Art Fair held at Fremantle the list goes on.

A quarterly newsletter informs members of upcoming events, news, competitions, exhibitions to check out, and is also the means of encouraging as many as possible to use the studio, book the gallery, take a workshop and join the committee.

The Association exists by and for its members, and is always happy for new people to get involved in some way.

Printmakers Association of WA (PAWA)
 Artshouse (southern end) 6 Roe St, Northbridge WA 6866
 Postal Address: PO Box 78 Northbridge
 Telephone: 9328 9449

Have you got a copy of
'The Really Useful Resource Book'?

Send a \$25 cheque to
 PO Box 541, Mt Lawley 6929



BEDE TUNGATALUM, MUNTUNGKALA, LINOCUT

The Shell Fremantle Print Award

The Shell Fremantle Print Award is Australia's richest national printmedia prize and exhibition, for prints and artists books in any printed medium. It is held annually at the Fremantle Arts Centre. In 2001 the dates are 22 September until 28 October.

The structure of the Award is flexible and alive, with different judges each year, shortlisting works for an exhibition which reflects the diversity and excellence of printmaking. There are no fixed criteria for entry or judging - the boundaries of iprint are constantly expanding and it is up to the entrants and the judges to define.

Printmaker, Neil Emmerson who was a judge in 1998 and an exhibiting artist in 2000, offered this insight into printmaking, 'The notion of print is a simple one with prints having one thing in common, they all share some idea of transfer or repetition. The language of printmaking employs a range of media, reflecting an increasing sophistication in the application of digital processes, a substantial practice of artist book production and a wealth of traditional approaches. The best works demonstrate, within the parameters of the ideas and methodology, an overall resolution that makes the pieces outstanding'. Like all creative works, the impact relies upon a harmony of message and medium.

Digital images have dominated the award of recent years and often have often been chosen as the major prizewinners since about 1995. This embrace of contemporary technologies often includes a combination of photography, text and digital manipulation and can result in two dimensional works, objects or digital books. 1999 Judge Dr Ian Mclean commented on 'the difficulty which ink jet printing and digital image making still have in achieving the subtlety and strength of expression possible with traditional printmaking techniques' noting the lack of definition and depth still associated with ink jet printing.

Traditional printmedia techniques, (such as screenprinting, embossing, etching, lithography, woodcut, linocut and transfer), are always well represented. Many works by Aboriginal artists from remote parts of the country employ these techniques, and demonstrate the innovation that is possible in the translation of Aboriginal painting and carving traditions to Western printmaking practice.

There is no artist book category but the quality and ingenuity of the books are exceptional. Some submissions explore what a traditional book should contain, and the extent to which the viewer can participate is enhanced on the final afternoon of the exhibition, when the public can handle the many wonderful artist books, under supervision.

Hours are daily 10-5pm. Admission is free. Catalogue is \$2.

Curtin University of Technology School of Art – Printmedia

Printmaking in the School of Art at Curtin University is contained within the Major Studio Area of Painting & Printmedia

The Painting and Printmedia workshops are best thought of as the area where the Painting and Printmedia staff and students work, rather than as the area where any specific media are or must be used. Lecturers in this area tend to be those whose own practices may involve a bias towards Painting and/or Printmedia and whose main practical expertise is in these broad media. Each of the professional artists working here also has experience and proficiencies in additional fields.

Workshops/classes are conducted with an orientation to issues that are common to these media but students are free to pursue their practical research in media of their choice within practicable limits and in consultation with lecturers.

The area actively promotes the growth of individual initiative and the development of inventive strategies served by appropriate technical skills across a very broad range of related disciplines. Students in the workshops frequently combine their material technologies with those taught elsewhere in the School and the University at large.

FACILITIES

PRINTMEDIA Studios at Curtin University are equipped to deal with traditional printmaking processes including; intaglio (etching, engraving, dry point and collograph) we have the largest etching press in an institution in the southern hemisphere, relief (wood and lino block), Planographic (lithography and Mono print) and silk-screen printing. All print processes can be explored using both manual and photographic techniques.

There are also black & white Photographic Darkrooms and a Computer Laboratory that is equipped with the latest technology including a large format 1200cm x 1800cm colour printer.

Printmedia studies can be undertaken within a number of different Courses run by The School of Art, they include the

- Associate Degree in Aboriginal Art
- Bachelor of Arts (Art)
- Honours
- Postgraduate Diploma
- Master of Arts
- Master of Creative Arts and PhD

Students completing year 12 would apply to enrol in the Bachelor of Arts Course.

BACHELOR of Arts: COURSE STRUCTURE

The course has a common first year to introduce students to the basic concepts and philosophy of contemporary visual arts practice and to provide an initial experience in a selection of the major studio disciplines taught within the School. Including the following PRINTMEDIA Units; Printmaking, Photography and Digital Imaging.

Students also are required to undertake a Drawing unit as well as a Visual Culture (art theory & history) unit.

This enables students who have a limited previous experience in fine art, visual arts or crafts to explore a wider range of art practice and to make their choice of major and minor studies in second and third year. Those who have some prior training may have already decided on a major study area so this first year provides them with the opportunity to develop an understanding of alternative forms of contemporary practice as a stimulus for new directions and learning. This is a unique aspect of the Bachelor of Arts (Art) at Curtin and it is an important factor in providing graduates with a broader base upon which they can build their future career.

In second year students study one unit in a major area plus one unit in a minor area. Where appropriate, students are encouraged to take advantage of the extensive resources of the University and undertake units offered by other teaching schools on campus.

Third year is a continuation of major and minor study areas with an emphasis on consolidating ideas and skills to develop an autonomy of practice. Professional Practice is an important aspect of third year studies.

MAJOR STUDIO AREAS

Painting and Printmedia
Clay and Glass
Fashion
Fibre and Textiles
Jewellery and 3D Design
Sculpture

MINOR STUDIES

The School offers minor units in AudioVisual Technology, Clay & Glass, Drawing, Electronic Arts, Fashion, Fibre and Textiles, Painting, Photography, Printmaking and Sculpture.

For more information visit our web site at www.curtin.edu.au/dept/art

Harry Hummerston, Undergraduate Coordinator – 92662316
Ben Joel, Director Painting and Printmedia – 92662302



Printmaking Videos

The following are some printmaking videos that might be helpful to your Printmaking Projects. They have been sorted by year. The Alexander Library on the Mezzanine level has most of these videos available for short term borrowing, check with your school library to see if your school is a member. Also listed are local libraries that the videos are available from.

More than One (video), 1996.

Made during the Central Australian Aboriginal Printmaking workshop, 'More than One' Getting started in Printmaking, which was held in Alice Springs in 1995 (screenprinting.)
Available From: Norseman,
Call Number: 764.85CR

Printmaking – Etching (video), 1994.

Artist Geoffrey Ricardo demonstrates the steps of the etching process from preparing the mild steel plate to preparing a proof.
Available From: Bentley, Public Library Stock, Mirrabooka, Joondalup, Kalamunda, Girrawheen, Fremantle, Toodyay, Pinjarra, Newman.
Call Number: 767.2 PRI

Printmaking – Lithography (video), 1994.

The technique of lithography is demonstrated and includes some operations as preparing the stone, drawing on the stone, etching on the stone, the wash out, the roll up and taking a proof.
Available From: Whitford, Armadale, Pinjarra, Joondalup, Public Library Stock.
Call Number: 763.2 PRI

Printmaking gadget prints (video), 1991.

Teaches children how to create pictures and designs by using everyday objects.
Available From: Toodyay, Kalamunda, Ravensthorpe, Manning, Gosnells, Tamala Park, Karratha.
Call Number: J760.28PRI

What is an original print? (video) 1989.

A guide to the processes and techniques of original printmaking. Demonstrates relief prints (woodcuts, linocuts), incised or intaglio prints (engravings, etchings), lithography and serigraphy (silkscreen).
Available From: Alexander Library
Call Number: V2658

Printmaking Books

The following are some Printmaking books that might be helpful for your Printmaking Projects. They have been sorted by year.

Handmade prints: an introduction to creative printmaking without a press (book) 2000.

Author: Desmet, Anne.
Stock gap on printing techniques. Guide to printmaking by hand and the print types range from potato prints to multi-coloured linoprints. From collage to screenprints, from prints made with pipe cleaners and burger boxes to three dimensional indented sculpture.
Available From: Cocos Home Island, Perth City, Wyalkatchen, Quairading, Munglinup, Nullagine, Sandstone, Vincent, Newman, Pinjarra
Call Number: 760.28 DES

Australian Printmaking in the 1990's:

artist printmakers: (1990-1995) (book) 1997

Author: Grishin, Sasha
Examines the work of artists between 1990-1995 and identifies the reason for a resurgence in this artform.
Available From: Melville Civic Square, Busselton, Cottesloe, Karrinyup, Whitford, Scarborough, Fremantle.
Call Number: Q769.99GRI

Art Fun! (book) 1997.

Author: Solga, Kim.
69 original projects using drawing, sculpting, printmaking. Step by step photos.
Available From: Yalgoo, Mandurah, Kellerberrin, Bassendean, Tom Price, Midland, Pinjarra, Vincent, Public Library Stock, Kalgoorlie-Boulder.
Call Number: QJ 702.8SOL

The story of printmaking (book) 1996.

Covers the drawing and reproduction of signs and pictures from prehistoric engravings to the graphic palette.
Available From: Tamala Park, Karrinyup, Katanning, Forrestfield, Guildford, Kalgoorlie-Boulder, Melville Civic Square, Morley, Willetton.
Call Number: J760MAR

Printmaking (book) 1995.

Author: Harden, Elisabeth
Printmaking ideas for paper and textiles.
Available From: Merredin, Southern Cross, Quairading, Riverton, Albany, Guildford, Greenmount, Whitford, Joondalup, Busselton.
Call Number: QJ 760.28 HAR

Country Perspective

I have been asked to write a few words about the things we do in Geraldton.

The 3 secondary schools, Nagle Catholic College, Geraldton Grammar and Geraldton Secondary have just returned from a successful joint art camp to Kalbarri over 3 days. Students completed drawings of river and sea with some added night sessions of the marina area. On the Saturday night schools were mixed up into teams and participated in a trivia night with the questions focusing on art. The winning team collected prizes donated by Jackson's Art Supplies!

The camp was a success on many levels. The most important aspect being, the amount and quality of the work produced, was worthy of 3-4 weeks of class time.

Pressure was put on the kids right from the outset as they were told of the compulsory exhibition held at the end of each day. Students got to enjoy this ritual as they saw how others worked (including teachers) and tackled similar problems.

As far as the teachers went we enjoyed drawing and painting around the kids trying to lead by example with our own work.

I know a lot of teachers are straying away from the art camp tradition due to duty of care responsibilities, but from a production point of view they are well worth the time.

We in Geraldton have been alternating our art camp locations from New Norcia to Kalbarri. Both have excellent and well priced camp accommodation arrangements.

There are a lot of things in Geraldton we do to promote our subject and expose the students work to many people.

Recently Nagle Catholic College staged the production of 'Joseph and his Technicolor Dreamcoat' at the Queens Park Theatre over 3 nights. As usual the art department created the sets for the show, but apart from that we also exhibited year 8 work in the theatre foyer with a painting project, which focused on the student's interpretation of the story of Joseph.

A good thing happening up here at the moment is the 2000 Perspectives exhibition to be held at the regional gallery. Although no Geraldton student had artwork chosen for this show, each school is displaying 3 of its best works from our previous year 12 students. This way we get to highlight the amazing local talent we have.

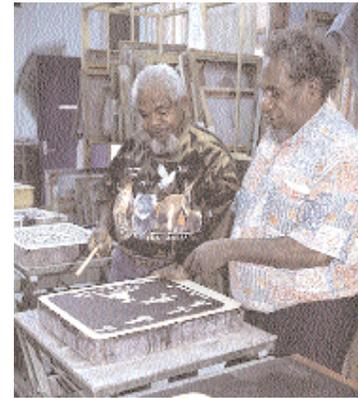
Another way we expose the student's artwork is by having a wall in the staff room, which acts as a viewing space for the latest brilliant work of students. This always attracts lots of attention and talk in the staff room and the feedback gives the students a lot of confidence.

I don't know if we are doing anything very different from Perth schools but we are removed from the culture that city schools have access to. We believe we are creating a healthy presence in our community, which benefits everyone.

Regards David Bromley
Art Teacher – Nagle Catholic College



Edith Cowan University THE PRINT MEDIA STUDIO



The Print Media studio promotes the development of ideas through a practical involvement in contemporary print practice.

The first year introduces students to various processes such as etching and relief, collagraph, screenprinting, lithography and digital printmaking together with related photographic and reproductive techniques. This practical introduction underpins a more conceptual approach demanded in second and third year where the links between ideas and techniques are developed. This is supported by a historical and theoretical input through slide, video and seminar presentations, in turn encouraging a relationship to be established between theory and practice. As a result, the department has gained a national reputation for its open ended philosophy to the print medium, through its production of electronic, time based, installed and sculptural solutions in addition to the more traditional and established print techniques.

The studio has been at the forefront of some major advances in contemporary print technology, and is actively involved in a number of international and local community based projects. These include exchange programs with institutions in England, Holland and USA along with interactive print projects with the University of Sydney and Humberstone University UK. Since 1994 the studio has been actively involved in the research and development of non-toxic print processes in conjunction with the University of Maine, and in 1993 established a dedicated Macintosh digital laboratory to promote the development of electronic and digital printmaking. The studio also runs a public print workshop named Open Bite Australia, which operates in conjunction with the undergraduate Print Media program. Open Bite Australia benefits the undergraduate program through its involvement with professional artists, and has grown to include three main areas of activity. Firstly the workshop offers membership to practicing artists to maintain their print practice through short-term projects. Secondly, the

workshop offers short courses and specialist projects within the community, such as the recent summer school 'Digital Imaging and Publishing for Printmakers'. This in turn promotes links with industry and establishes commercial sponsorship for the studio through partnerships with arts organisations and funding bodies.

Finally, the workshop has developed an internationally renowned publishing and editioning stream for indigenous artists. Since 1998, the studio has printed and published ten suites of prints totalling over 500 printings for such prestigious artists as Jimmy Pike, Peter Skipper and Mary Maclean. This is a result of entering in to professional collaborations with a number of west Australian artists through our association with industrial partners Desert Designs and Indigenart WA. Through the success of these operations, the Open Bite studio has secured an annual residency offered as first prize in the Pilbarra Cossack art awards for Indigenous artists. Open Bite publishing is archived by the National Gallery of Australia as one of the countries leading producers of Indigenous prints. Open Bite now supports its own active web pages at: <http://waapa.cowan.edu.au/disc/sova/openbite.htm>

The Print Media studio is a vibrant and exciting environment staffed by internationally recognised practitioners and supported by a regular input from research and artist in residence programs. It attempts to equip the student with the necessary skills and knowledge that will prove fundamental in their development as professional artists. The program is based on a ten unit major completed over three years full time study (part time mode is available). The major involves intense study covering all print processes in the early part of the program, with more focused student driven study from second year. The print studio currently includes approximately twenty print majors in each year group plus a large number of students studying Printmaking as a minor. Students can enter the course through standard TISC applications to the University, or through non standard entry through the West Australian Academy of Performing Arts. Exemptions from early units can be granted for applicants with qualifications such as TAFE Diplomas, or for professional artistic history through recommended prior learning (RPL).

Further information regarding the Print Media major can be gained by accessing the Print Media WebPages at: <http://waapa.cowan.edu.au/disc/printmak.htm> or by contacting the Co-ordinator, Clive Barstow on 08 9370 6239 E-mail c.barstow@cowan.edu.au

Clive Barstow
Co-ordinator of Print Media WAAPA@ECU

WE NEED YOUR HELP!

If you have successful outcomes based secondary student briefs and assessment that you would be happy to share, we would like you to contribute to our 'Really Useful Resource Book- Volume 2'.

Please send the student briefs and your details to The Art Education Association of W.A., P.O. Box 541, Mount Lawley, W.A. 6929.

Or contact Thelma Cluning for more information.

Printmaking and the Modern Australian Women: Painting & Prints 1925–1945 Exhibition

By Lisa Young

An approach to making connections between this important exhibition and a simple printmaking studio project in the classroom

This article is based on a ProArt workshop which I ran for Edith Cowan University in May 2001. The workshop was designed around the *Modern Australian Women: Paintings and Prints* exhibition which was on show at the Art Gallery of WA during April and May. I decided to organise a printmaking activity around the exhibition because there were many excellent prints in the show which could be used as examples and I feel that printmaking has been somewhat neglected in schools.

Students will begin this project with a tour of the exhibition. They will receive a worksheet to complete at the show which will help them to make more sense of the art works. I will focus questions on the sheet relating to formal aspects of the works, symbolic meaning, artists' intentions, mood/ atmosphere and techniques used. In a gallery situation, I like to keep the students in a group with me and prompt them with questioning, helping them to complete the questions on their sheets.

Students will also select their favourite print from the exhibition and make stylistic notes about the work so that they can use this artist's work as an interrelationship in the development of their designs for their prints.

The Printmaking Processes

Students will be introduced to two fairly simple printmaking methods from which they will choose one to follow through into their studio work. The methods, processes and materials for each are listed in the following section.

Key block lino print

This process involves the printing of a jigsaw type print using high density plastic as colour underlays with a single colour 'key' lino block superimposed over these colours. A good system of registration needs to be used and students need to keep the colour underlay areas as reasonably simple shapes.

Drypoint engraving

This is an intaglio process involving the hand engraving of high density plastic which is then inked up with etching ink and printed.

Both processes use relatively non-toxic materials with the clean up of the etching ink done entirely without solvents.

Materials

The high density plastic (called HDPE and available from plastics wholesalers in large sheets around 1800 x 1000 mm) is transparent white and is around 2 mm thick. It can be engraved with simple tools like compasses and potters' needles or etching needles. It is relatively easily cut with a stencil/stanley' knife. I like to use the Pebeo block printing inks for the colour underlays for the lino print as they dry

quickly and there is little waste with the squeeze tubes. This ink is water based. The engraving requires the use of an oil based etching ink, however all clean up can be completed using non-toxic materials such as vegetable oil and soda ash (washing soda). The flow of the ink can be improved by adding a few drops of vegetable oil.

The Printmaking Project

I have designed this printmaking programme for my Year 11 TEE students and its structure follows the requirements of the Year 11 course.

Visual Inquiry

After the initial visit to the exhibition, students will embark on a series of visual inquiry exercises which are designed to provide them with a range of images which could be used to develop a design for the edition of prints. The drawings will be based on still life and will include: A tea party still life (Margaret Preston's painting *Thea Proctor's Tea Party* could be referred to) completed in oil pastel. A tonal study of a geometrically arranged still life of crockery (like Margaret Preston's *Implement Blue*). A study of an opened wardrobe containing hanging clothes in pencil and watercolour.

Art Interrelationships and Design Development

The following activities will be undertaken in the classroom:

Students will: Examine the stylised relief prints of Ethel Spowers and Eveline Syme. They will stylise a section of one of their drawings, focussing on rhythm, as a possible design for print. Develop a linear composition from one of their still life drawings, concentrating on building up a surface of different tones using a multitude of lines. This exercise could form the basis of an etching. Experiment with repetition, pattern, positive and negative space and colour using sections of and/or objects from their still life drawings. The photocopier can be used as a tool in this activity.

Take a section of their favourite print from the exhibition (the one they chose to make stylistic notes about) and enlarge it onto half a page in their visual diary (they could work from the exhibition catalogue). They will write a brief analysis of the work on the page, including subject, form, technique, mood/ meaning/ artist's intention and their personal response to the work. On the other half of the page students will complete one of their own designs in this artist's style.

Art History

This project could be accompanied by the art history topic *Australian Art 1901–1939*. Women such as Margaret Preston, Dorrit Black, Grace Crowley, Grace Cossington-Smith and Thea Proctor could be examined in addition to male artists of the period such as Roland Wakelin, Roy de Maistre, Hans Heyesen, Hugh Ramsay, E. Phillips Fox, Rupert Bunney, George Lambert, Elioth Gruner and Sidney Long.

Studio

Students will use all drawings, design development exercises and interrelationships to develop a final design for their edition of prints using either the key block lino technique or the drypoint engraving technique. Their print should reflect some aspects of the prints studied at the exhibition and its subject matter will relate to the still life studies.

Studio Production: The process of each printmaking technique will be outlined in the following section.

Drypoint Engraving

Preparing the design: Design should be drawn in black fineliner and should be linear in nature. Tone should be indicated with lines. Trace design to back of paper so that a reversed image is achieved. *It is not necessary to transfer the design to the plastic plate as the plate is transparent.*

Engraving the plate: Place design, reverse side up, on the work table. Decide which side of the plastic to engrave. The shiny side will produce a clean white in print, the rough side will produce an even plate tone (light grey if using black ink). Attach plate to design using four small pieces of blutac or equivalent, one in each corner. Engrave plate. If it becomes difficult to see where lines are engraved, rub the surface of the plate with finger with a small amount of graphite.

Registration: Gather together all pieces of paper which are to be printed upon. Make sure they are exactly the same size. Attach design from which plate was engraved in the centre of a piece of paper of lesser quality which is exactly the same size as the printing paper. Stick this piece of paper to a larger piece of litho. This will be the registration sheet.

Printing: Soak piece of paper and leave between blotters to take off excess water. Mix etching ink on a plate with a few drops of vegetable oil to improve flow. Ink up plate all over using a small squeegee. Remove excess ink with phone book pages first, then a soft tulle or muslin tarlatan last. Do not forget to wipe edges of plate. Place registration sheet on bed of a rolling etching press. Lay plate face up in correct area on registration sheet. Take printing paper from blotters and carefully lay over plate, exactly over piece of paper to which design is attached. Cover with blankets, ensure press is tight and print. Continue printing whole edition in this manner.

Clean up: Plate hands and tools can be cleaned with vegetable oil on a soft rag. Complete process of cleaning plate by squirting with a solution of soda ash (washing soda) and water. Use 1 teaspoon of soda ash to around 1 litre of water.

Key Block Lino Print

Preparing the design: Design should be drawn in black artline 70 with colour areas indicated. Trace design to back of paper so that a reversed image is achieved.

Transferring the design: From the reverse image, trace colour areas onto plastic using artline 70. Using carbon paper, trace design in reverse onto lino.

Preparing the plates: Cut all colour pieces out of plastic using a sharp blade. Carve lino, leaving all areas to print standing up.

Registration: Gather together all pieces of paper which are to be printed on. Make sure they are exactly the same size. Attach reversed design into the centre of a piece of paper of lesser quality, exactly the same size as the printing paper. Stick this piece of paper to a larger piece of litho. This will be the registration sheet.

Printing: Ink up each of the plastic pieces in the colours required using lino rollers and ink which has been rolled

out evenly onto perspex plates. Make sure you are inking them on the reverse side. Place registration sheet onto the bed of a rolling etching press (this will press more firmly than a platten or wind down press). Carefully lay inked plastic pieces face up in the appropriate areas. Place paper down over pieces, following registration sheet. Cover with blankets and roll through. Press does not need to be as tight as it would be for an etching. Continue printing whole edition in this manner. Ink up carved lino in the same manner. Place face up in appropriate place on registration sheet, on the bed of a platten (or equivalent) press. Lay coloured print over lino, following registration sheet. Make sure page is correct way around to match colour areas. Cover with blankets and print. Continue printing whole edition in this manner.

Clean up: Everything used washes up in water.

Extensions to the Project

There are other activities which could develop from this project. A graphic design project could be developed using the lino prints in conjunction with a study of the women's magazine covers created by Margaret Preston and Thea Proctor in the 1920s. Students could curate and organise an exhibition of their prints which they could stage in the school. This could be tied in with their art criticism as they could produce a catalogue with analyses and critiques of their works. They could advertise for the show and organise an opening. The prints could even be for sale.

LISA YOUNG PEELING BACK THE FINAL LINO PRINT

