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ART EDUCATION ASSOCIATION
OF WESTERN AUSTRALIA
POST OFFICE BOX 541
MOUNT LAWLEY WA 6929

ART
ED

NEW TEACHER'S
SURVIVAL PACK
JOURNAL 1, MAY 2002



I was wonderful to a lot of new faces at our AGM in February at Perth College. At that meeting the Executive was thrown open for new members and I am excited and a little apprehensive at taking on the mantle of President for this year. I anticipate an action packed year ahead and hope that the new team will be as successful as the previous one. I am looking forward to the challenge of continuing their good work and pushing the boundaries of art education.

I would like to take this opportunity to congratulate our new Executive members and those new members who have signed on to the Secondary Sub Committee. It is great to see some new faces to give us a hand. I wish also to thank the outgoing Executive members: Thelma Cluning (President), Jan Bowdler (Vice President) and Janet Hummerston (Treasurer) for their tireless efforts to promote and expand the teaching of the Visual Arts in Western Australia during the past couple of years. They all deserve a well earned rest from paperwork and a huge Thankyou.

Digby DeBruin was nominated as my Vice President and will be an invaluable help with his extensive knowledge and experience in all aspects of Art education in this state over many years. Digby has recently moved into a new position in EDWA after spending some time at the Curriculum Council. Gen Baker, of Servite College has remained on as Secretary and her longstanding commitment to the Art Education Association is to be commended. Gen is the only member of the previous Executive remaining and her experience will be an asset to us during the coming year.

Our new Treasurer is Anita Ganz of Ballajura Community College. Janet Hummerston, our previous Treasurer will continue to handle membership and with her past experience will help Anita with the transition of the Treasury.

As you read this the Year Twelve Perspectives Exhibition will be in full flight and I encourage you all to visit this premier showing of some of the best student artwork in the State. This exhibition is a great opportunity for current Year Eleven and Twelve students, indeed all ages, to see the kind of heights to which they can aspire. There is also the opportunity to view some of the visual diaries that will be accompanying the exhibition on its tour of the State. They are inspirational and an excellent resource for student and teacher alike.

This Saturday just gone (March 9th) myself and about fifteen other primary and secondary teachers took part in a workshop conducted by Craftwest in association with the exhibition "Double Take". This exhibition deals with the theme of "recyclingwaste products" and is well worth a visit. The workshop was an enlightening experience on all counts with an inspiring presentation by Rosemary Wallace, who was instrumental in putting together the great teaching resource package which formed the basis of the workshop. We spent the day viewing the exhibition in the Craftwest Gallery and working frantically through all the stages of making artworks from "rubbish" to the theme of "The Year of the Horse". At the end of a busy day we were all surprised and happy to take home our "Horse" sculpture and various pieces of jewellery as examples to use as motivators for our students. The workshop was an unqualified success as was "Webs, Wings and Lacey Things", a textile workshop which was offered last year and again this year due to demand. Having been involved with both of these workshops I can highly recommend them as great fun, an opportunity to create some much needed art and to obtain an excellent teaching package, complete with student brief. The implementation of the Curriculum Frameworks is now well underway in many schools, with continuing adjustments being made to presentation, assessment and reporting by teachers. We hope this year to continue to keep you abreast of the latest developments in this area and also to report to you the latest news on the Post-Compulsory Curriculum changes as it comes to our attention. I am your representative for TEE Art on the Syllabus Committee and in that capacity I am able to gain first hand knowledge of developments as the date for trialling of some of the new Courses of Study approaches. It is anticipated that trials for Year Eleven will begin in 2004 and we are hoping that Art and Design will be trialled in the second round with full implementation, if all goes well, by 2010.

We are once again compiling a Resource Book for our members and request that you send in any teaching materials, including briefs, history notes, photos and assessment sheets etc which have worked for you and are in line with outcomes based education. The previous "Really Good Resource Book" was a great success by all accounts and the new one can become the next volume in your library of resources. So please, help us help you and send your ideas and notes to our PO Box 541, Mt Lawley 6929.

Our WEB page committee has experienced some problems with the setting up of the site, however we are hopeful that these are behind us now and are looking forward to better communications with our members in the near future. Stay tuned for the address. I am committed to the continued betterment of our teaching practice and to this end intend to organise appropriate workshops later in the year. We would like to hear from you your thoughts on the areas which would be most helpful to you so that we can target your real concerns. I trust that your term is proceeding smoothly and wish you all well. You can contact me on 93844000 with any concerns.

Regards, **Jenny Dikes**

My role as President of the association over the past few years has been a very enjoyable experience, for it has allowed me to work more closely with the dedicated, talented and creative team who promote the aims embedded in our Mission Statement. I would like to publicly thank the Executive and all of the practicing members of the primary and secondary committees for their great contribution. It is certainly true that the networking done through associations such as ours is of huge benefit; the security that comes from being able to pick up the phone and discuss matters with like-minded others is reassuring.

I would encourage all members to take a more active role in the association as we are entering a time of great need in terms of development of viable new courses of study for our subject. Because of the Post-Compulsory Review, we must provide strong guidelines for the writing of the new course. We must lobby for what we feel is the appropriate extent and scope of the course and we must have as much input from as many practicing teachers as possible into what the course should be able to deliver for our students.

Our Syllabus Committee representatives are part of a very pro-active team who has always met very regularly at the Curriculum Council to maintain a strong presence on the part of Art teachers. We need to write courses for year 11 and 12 that allow for vibrant, meaningful and rewarding engagement which allow for flexibility and current thinking. We must retain the rigour but remain realistic in what we expect from 15 and 16 year olds in an ever-changing world. We must also identify more opportunities and possible directions for technology in the course we write. It is important to remember we are entering the most difficult and demanding period in many years, to reinvent our subject in a relevant way. As a matter of interest, the Curriculum Council will now authorise their curriculum advisors to attend two syllabus meetings per year, and this is a worrying trend I think. The current Art/Art & Design syllabus committee have arranged to meet more often than this and whilst Greg Kelly will not attend, he has been supportive in arranging a venue for this to happen.

I appreciate we all have great demands put upon us in our individual schools, however networking and participating in workshops and meetings held by both primary and secondary committees will always remain one of the best forms of involvement you can have. The Curriculum Council is not able to provide those opportunities and we should make attendance to these initiatives a priority, if we are to remain a strong and effective force in Art Education in WA.

I would like to extend my best wishes to the 2002 committee, being led by the capable and effervescent Jenny Dikes. Good luck to you all for the coming year.

Regards,
Thelma Cluning



**ART EDUCATION ASSOCIATION
OF WESTERN AUSTRALIA**
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ABN 26 384 618 452

MEMBERSHIP RENEWAL/NEW MEMBERSHIP APPLICATION

MEMBERSHIP TAX INVOICE
Annual Membership Fee \$40.00 (including GST) for Jan-Dec 2002

TOTAL AMOUNT DUE \$40.00

Benefits of the Art Education Association Membership are:

- the opportunity for interaction and exchange between Visual Arts Teachers on a professional and social level.
- a journal three times a year. This journal provides information on Educational Developments (Curriculum Framework, Post Compulsory etc.), local artists, exhibitions, innovations, project briefs and carrier projects.
- Discounts on the purchas price of the Primary Arts Still Alive publication.
- Access to 'all areas' of the Art Education Association of WA's Web-site.
- Discounts at a range of Art Suppliers (see attached list).



It is very important that you complete all your details below on this form so we can maintain an accurate database. Please send this form with your remittance to the Treasure (Anita Ganz) at the above address and you will receive your receipt and current membership card.

Member Code _____
(quoted on previous membership card).

Surname			Title
Christian Name			
Home Address			Postcode
Professional Title			
Workplace Name & Address			Postcode
Telephone	Home	Work	
Fax	Home	Work	
Email	Home	Work	
Postal Address	Home <input type="checkbox"/>	Work <input type="checkbox"/>	<i>Please tick your preference</i>
The Art Education Association has a website.			
Do you agree to have your name listed on this site as an Association member?			
Yes <input type="checkbox"/>		No <input type="checkbox"/>	





Art Education Association of WA
PO Box 541
MOUNT LAWLEY 6929

MISSION STATEMENT

To promote and improve the quality of Art Education in Western Australia through the support of best practice and innovation.

AIMS:

The aims of our Association are to provide:
 Communication, Professional Development and Advocacy of the Visual Arts for Arts Educators, specialists and generalist teachers in Western Australia.

Communication:

- Provide our membership with up to date information and guidance in the area of Art Education.
- Raise awareness of current trends in Visual Arts education and Arts practice.
- Regularly produce an Association Journal and support the production of 'Arts Still Alive' and other publications throughout the year.
- Facilitate networking through the sharing of resources and joint planning in the Visual Arts.
- Encourage communication between associations through our affiliation with the Curriculum Council, EDWA, AISWA, CEO, APEA, AGWA and the Centre For Excellence.
- Regularly promote the submission of students' work for exhibition within a public forum.

Professional Development:

Provide professional development which will endeavour to include workshops, lectures and support material for the implementation of changes in education relevant to the Curriculum Framework, Student Outcome Statements, and Post Compulsory Education.

Advocacy of the Visual Arts:

- Advance enrichment of education through the Arts.
- The Association provides a forum to promote the value of art education and to raise the profile of Visual Arts in schools and the wider community.
- Provide opportunities for interaction and exchange between members of the Association on a professional and social level.

VICE-PRESIDENT'S PRIMARY PERSPECTIVE

Final Report from Jan Bowdler

My final contribution as Vice-President of the AEA was in representing the association at ASME's (Australian Society of Music Educators) 2-day conference held at Perth College in January this year. ASME hold a 'Summer School' every year for their primary and secondary members which is usually solely devoted to music education.

However, the focus of this year's conference was 'Making Connections' between all five arts forms - dance, drama, media, music & visual arts. Susie Noonan, well-known and respected in the music education field, coordinated presenters from each of the professional associations, eg Dramawest, Ausdance. AEA, ATOM & ASME, to give rotating hands-on practical workshops to the participants over the 2 days. A common theme - 'SKIN' - was carried through each workshops and the final session was a presentation by each of the five groups showing performance and exhibition of the 'jewels' of learning that they had gleaned and collected. Cassie Bussell, Arts Team Leader at Shenton College, was inspirational in introducing the theme and motivating the participants into action. Cassie also wound up the conference with a session drawing their practical experiences together with links to outcomes and the Curriculum Framework. Feedback so far has been very positive. It is a great credit to Susie and her hard-working ASME committee for their initiative in providing the opportunity for teachers to discover the links between these very discrete disciplines. The conference appeared to be a very valuable networking opportunity as well as worthwhile professional development. I could see the possibilities and benefits of holding this kind of annual event for visual arts teachers and have spoken with a few key people about canvassing our membership to that end. I also raised the issue at our AGM. Food for thought and maybe action! Let the committee know how you feel about it.

During the 2 days, Camille Reid, representing DramaWest, informed us about a drama package that has been developed which helps teachers to write project specific criteria for assessment. She has linked with ASUE to develop the package for music teachers and indicated her willingness to meet with Everal Alderman who has been working on a similar package in the visual arts. Everal has recently been appointed ArtsEdge Coordinator and can see the possibility of using this means to market and distribute these materials when completed. This kind of collaboration between ARTS educators is exciting. It provides support for our teachers through resource development and the promotion of the Arts Learning Area that links us all. It is

amazing that so many are prepared to put in so much hard work for the good of us all and subsequently for the benefit of our students.

The Primary Sub-committee has held its first meeting at REDDS. Merlyn Leader and Tammy Robinson-Hall continue as co-convenors and Fiona Bryce has joined Val Brooks as treasurer and Arts Still Alive distributor. It looks like being another 'vital' year and we look forward to being of assistance to our members in the primary sector. We rely on you to let us know what we can do to be of help.

In particular we are mindful of the needs of those who have been newly appointed to the role of visual art teacher in primary schools. We offer our services as mentors and are pleased to link up with people in close proximity so visits can be made to experienced art teachers' rooms. The Arts Still Alive magazine provides many ideas and promotes best practice. These may be obtained by contacting Val Brooks at Alinjarra P. S. or Fiona Bryce at John Septimus Roe PS. Remember, we are only a phone call away and may be able to help with time-table, management or practical issues.

While I am stepping down from my role as vice-president, I shall continue to be involved with the primary sub-committee and supportive of future directions and endeavours of the association. I thank Thelma for her work as President. It has been a delight to work with her.

Good luck and I wish you all well for this new school year and your stimulating visual art education experiences.

Jan Bowdler



GERBERA BY NATASHA RAMMAGE, YEAR 8 JSRACS



National Education & the Arts Seminar Sydney 14 February 2002

Background

As part of the implementation phase of the Australia Council Promoting the Value of the Arts strategy a series of roundtable discussions were held around Australia between October 2000 and September 2001. The roundtables were held in each State and Territory capital city as well as four regional centres: Rockhampton (Queensland), Orange (NSW), Bunbury (WA) and Bendigo (Victoria).

Consultations were held to engage the arts sector in promoting the value of the arts and to inspire a strong sense of ownership by the arts community in regards to the issues raised. Each event consisted of a morning roundtable session of invited participants and a forum discussion in the afternoon.

The forums were attended by representatives from government, arts, education, media, marketing and business and served as a conduit for forging important connections between the arts sectors. The task at hand was to gather practical solutions from participants in promoting the value of the arts to all Australians in the focus areas of education and the arts, arts and media relations and branding the arts.

The information gathered during each roundtable discussion was synthesised and presented to the Australia Council PVA Steering Committee in December 2001. Forums were co-presented with State and Territory arts agencies or in partnership with arts organisations or individuals.

National Seminar

One of the outcomes of the roundtable discussions was an arts education national focus group forum was held in Sydney on 14 February 2002. A summary of previous national reviews of arts education was presented by Dr Margaret Seares, Chair PVA Education and The Arts Working Group.

State and Territory presentations addressed the following issues:

* What aspects of the work you are currently undertaking with artists or arts organizations and teachers and/or schools would you identify as being successful or best practice and why?

* What challenges/barriers have you encountered in working with artists, arts organizations and/or teachers and schools and why?

* Are you aware of any projects or models of working that you believe are making a positive contribution to the delivery of an effective arts program or activities in schools? What are the issues around professional development/in-service training and other forms of teacher support?

* Do you have any suggestions for new initiatives that would enhance the delivery of more effective arts programs and/or activities to our schools in the future?

* What decision making processes are involved in ensuring that The Arts can make a difference in your schools? How are the decisions made and by whom?

* What is the overall philosophical position of your State in regard to arts education?

The afternoon session provided a summary of the issues and key questions were discussed in relation to a proposed mapping exercise: education and the arts.

Transcripts of the meeting together with the State and Territory reports will be analysed by the Australia Council and a draft proposal for the implementation of a national project will be forwarded to participants for comment.

Digby de Bruin
SENIOR CURRICULUM OFFICER, THE ARTS

ROTTNEST ISLAND EXCURSION
YEAR 11 AND 12 TEE ART
Thursday 7th February 2002

WHAT TO BRING: Bathers, hat, camera, sketch book, watercolour paper, ingres paper, small art kit (containing pencils, charcoal, watercolours, all pastels, a jar for water, brushes, a small palette etc...) and money or lunch.

7.15 Roll call

7.30 Departure 'C' shed Victoria Quay Ferry Terminal

8.00 Arrive Rottnest - Breakfast and briefing of the days plans (at the bakery). **REMEMBER TO TAKE PHOTOS OF ALL SCENES YOU DRAW DURING THE DAY AND THOSE YOU MAY PURSUE BACK AT SCHOOL.**

8.30 'THE TOWNSHIP CENTRAL' - Explore Rottnest through micro drawings - bike parts, Quokka's, trees, figures and parts of buildings. Small detailed drawings or gestural sketches are best at this stage. Consider Sensitivity in the use of line, tone and form in your drawings. NB: Use annotation notes (visual language).

9.30 You will remain in the Township however, you need to select an area that particularly interests you. Take your viewfinder and select a scenic view that includes people and buildings/trees. Create a A3 sketch of this area using media of your choice.

10.15 Morning Tea

11.00 'THE BASIN' - The landscape/seascape is made up of rocks, shells, vegetation, reefs, beaches, sunbathers, the lighthouse etc., Consider the composition of your drawings/paintings, in particular the use of foreground, midground and background and the use of focal point.

12.30 'THE BAY BEFORE LONGREACH' - This bay is very rocky and is excellent for textural sketches of landscape, spend some time focusing on this aspect.

1.00 Leave the bay and return to the Township.

1.30 Lunch break.

2.00 'THE BUILT ENVIRONMENT' - Around the township you will discover an old church, old buildings, a cemetery and bungalows. You may choose to draw interiors looking out or exteriors of buildings.

3.15 'THE HARBOUR' - Here you will see boats, Jetty's, people fishing, seagulls etc.. Try some expressive work!

4.20 ROLL CALL (Jetty)

4.30 Depart Rottnest

5.00 Arrive 'C' Shed Victoria Quay

5.30 ROLL CALL



YEAR 12 STUDENT BRIEF
THE ART 0630

PROJECT 1 'WHERE LAND MEETS THE SEA'
COMMENCE WEDNESDAY 6 FEBRUARY 2002
DURATION 10 WEEKS

PROJECT DESCRIPTION The excursion to Rottnest will provide you with the ideal opportunity to develop a substantial body of paintings/drawings that reflect your responses to the island and the experiences you have whilst there. This body of work will be further developed in the classroom into a major piece of artwork in your respective studio area. The final studio piece must show evidence of interrelationships that you feel are appropriate to the style of your work and to your ideas.

VISUAL INQUIRY 1. You must show a wide range of experimentation of media, both in preliminary sketches and developmental work eg. (Charcoal, Graphite, Crayon, Ink, Collage, Acquarelle, Oil paints, watercolours etc....). 2. At Rottnest explore the theme through drawings of the Macro (eg. Views/Vistas) and Micro (eg. Shells, birds parts, coral). Focus all of your developmental sketches on interesting features of the landscape and the activity on it and the sea and the activity around or under it. Be sure to include figures in at least one of your drawings. 3. Use the photographs you took at Rottnest to assist with the reworking of your original sketches and to create new drawings that you did not have time to create at the excursion. 3. Pay special attention to the composition of your drawings, in particular the use of Foreground, Midground and Background and the use of Focal Point. 4. Use a variety of techniques, media and papers (mixed media) eg. Printers must begin experimenting with acrylics, oils, watercolours etc.. Textiles students start experimenting with fabric etc. 5. Supplement your Rottnest drawings with a range of carefully executed, observational drawings at the local beach. 6. Be sure that you investigate the Elements and Principles that you feel are appropriate, in your drawing exercises eg. Focus on different Lines in your sketches, create Tonal works, Recreate interesting Textures you encountered and explore them in various ways etc.... 7. Begin experimenting with ideas and Media that are appropriate to your chosen Studio area. 8. What ideas/moods/feelings do you want to convey about the Landscape/Seascape? Produce a series of Compositions in colour using chosen media. Discuss the possibilities with your teacher and make the necessary changes.

DESIGN DEVELOPMENT 1. As you begin to focus your ideas for the Studio, start experimenting with suitable studio techniques. 2. Continue refining your techniques. 3. Include a plan showing the stages you intend to go through when producing your Studio piece. 4. Your 'Mini Studio' should be a colour rough of the final Studio Composition/form approximately A4 or A3 in size. 5. Throughout your Visual Inquiry and Design Development maintain and verbally document/justify the process you are going through and the choices that you are making using the appropriate art language.

STUDIO Construct your canvas/support and prepare it's surface. Commence construction of your Studio in conjunction with advice from your teacher. Complete your Studio, regularly consulting with your teacher to ensure you use appropriate techniques, materials and media. Keep a record Visually, Verbally and Photographically as appropriate during the construction process. When Studio is complete review and photograph.

APPRECIATION It is extremely important that you develop understanding of particular artists of interest, and their work and how this in turn, influences your ideas. Research a range of traditional and modern artists who link to Landscape/Seascape as a source of inspiration for their work. You may also be interested in artists techniques or styles etc... and choose to research these aspects. Incorporate sketches, notes, copies of images etc.... which develop your understanding of the chosen artists who influences your work.

DUE DATES FOR VISUAL DIARY AND STUDIO AS PER COURSE OUTLINE.
NB. A 10% PENALTY WILL OCCUR PER DAY FOR LATE SUBMISSIONS.



SETON CATHOLIC COLLEGE YEAR 11 & 12 STUDENTS AT ROTTNEST ISLAND

TREASURERS REPORT FOR THE PERIOD JANUARY 1ST – DECEMBER 31ST 2001

As many of you know, I am pleased to hand over this roll to Anita. I've learnt heaps over the past 3 years and would like to make a few suggestions that the committee and AEAWA members may like to take on board.

This year, income has been increased by over \$2,000. This has come from the higher sales of publications and an increase in the number of members in the AEA.

Expenditure in general has only increased marginally; however, the expenditure on publications far exceeds the income received. This is in reference to the 'Journal' and the 'Arts Still Alive' publication. Perhaps consideration should be given to raising the price of the publications if we wish to maintain this high standard. Primary deposits and transactions require additional documentation. There was no substantiation for the allocation of income between workshops and publications and these deposits appear in the 'Other' income. This may distort the figures for income related to publications but even when we include all funds it still does not cover expenditure in this area. GST - during the audit of our accounts and in checking the Business Activity Statements, it appeared that the GST credits from purchases had been claimed, but the GST collected on memberships and publication sales had not been paid. This was an error of mine and means that the GST of \$1,588 which has been collected and is in our account, should be returned to the Taxation Department in 2002. Overall the net GST position is fairly marginal, but given the

administration required and the onerous responsibility of preparing tax documents, consideration should be given to de-registering for GST. This will require financial management decisions to be made by the Association that increase charges in order to compensate for greater expenditure. If this was the case we would still pay tax but not collect it. All in all this has been a slightly healthier financial year for the Art Education Association of WA. We have decreased our operating deficit effectively by around \$300 (2000-\$2611, 2001-708 plus the GST 1,588). In the long term, this position will need to return to the positive to ensure that we maintain our reserves and provide for the future of the Association.

There is an 'Independent Audit Report' available should members wish to read this. It will be on file with the Treasury documents and records. I welcome Anita Ganz to this position and thank her for generously offering her services as Treasurer for AEDWA in 2002.

Janet Hummerston



AEAWA GATHERING L TO R: JANET HUMMERSTON, KATHERINE POPP, DIANNE GOOD & DIANNE GARVEY

UNFINANCIAL MEMBERS

Memberships for 2002 are now due and must be paid promptly in order for you to receive the next issue of this Journal.

Queen of Paperclay Conducts Workshops for Teachers

Robyn Lees is a well-known Ceramic artist who has been sharing her knowledge with teachers for several years through the ProART Professional Development program.

Her ceramic sculptures, which centre on women and a range of issues to do with women's roles, are keenly sought and this year a large exhibition of her new work will be opening at the Margaret River Galleries on the Easter weekend. This exhibition is an exotic collection of sculptures on plinths, platters and related forms based on a contemporary and personal interpretation of Greek mythology. Whilst the work represents an ongoing engagement with the themes found in earlier work, this series is markedly different. Prancing horses, mermaids, a forlorn figure strapped to the mast of a ship and a host of other figures are richly finished in matt glazes of yellow ochre, seas greens and blue embellished with gold leaf. The work is beautiful and evocative.

Robyn's work has always enjoyed popularity with people because she addresses her themes with humour, which helps make her work accessible; and because the figurative sculptures are so skilful modelling and decorated. To achieve the exaggerated forms and complex structures that characterise her work, Robyn uses paperclay. This new form of clay has additives that make it resilient to the usual problems associated with the medium.

Robyn who, besides being an artist is an experienced teacher, has been sharing her vast experience of paperclay with Primary and Secondary teachers by conducting paperclay workshops with ProART. Don't be alarmed when Robyn brings out the blowtorch to speed up the drying of her work - you'll be doing the same once you appreciate how versatile and easy paperclay is to use! Robyn's workshops are always popular and have been offered every year since ProART first began its 'hands-on' workshops in art for teachers, four years ago.

Robyn's involvement in ProART reflects some basic principles that have made ProART's program so successful. She is very experienced in her art field, has good teaching and communication skills - and is generous with her knowledge.

Robyn Lees' exhibition at Margaret River Galleries this year also marks Robyn's relocation to Denmark where she is establishing her studio. Fortunately she will return to Perth to conduct two workshops for ProART - one for Primary School teachers and another for Secondary art teachers. Bookings are underway for all ProART's 2002 workshops. ProART is organised by Judith Dinham, Senior Lecturer, Art in Education at Edith Cowan University. If you'd like a brochure sent to you, contact Vicki on (08) 9273 8257 or fax name and address details to ProART on (08) 9273 8694.



ROBYN LEES HOLDING A PAPERCLAY WORKSHOP FOR PROART AT CHURCHLANDS ART STUDIOS ECU



DETAIL OF NEW WORK BY ROBYN LEES TO BE EXHIBITED AT MARGARET RIVER GALLERIES AT EASTER.

ART & DESIGN
YEAR 11
PROJECT BRIEF
PROJECT DESCRIPTION: You are to design and paint the set and backdrop for the school production "Bats". You are required to complete a painting on board from your own design and work in a group to contribute to design decisions and the painting of the set.
IDEAS GENERATION AND RESEARCH:
<ul style="list-style-type: none"> Make drawings of examples of Gothic architecture (from books) and the interior/exterior of St. Mary's church. Pay particular attention to roof beams, stained glass windows and ornamental mouldings. View the video: Dracula. Read information from the script. Interview the director. Find examples of set-designs – make drawings and notes. Sketch examples of working diagrams from photocopies provided.
DESIGN DEVELOPMENT:
<ul style="list-style-type: none"> Develop design images (small studies) for the backdrop for each of the scenes. Select one design. Experiment with media and colour. Work in groups to design ONE of the scenes.
PRODUCTION: Complete an A2 painting on board.
Work with your group to produce the backdrop for ONE of the scenes.
DUE FOR COMPLETION: End of Term 1.
Write an evaluation of your completed project.
Submit for assessment.

Year 11 ART & DESIGN
Project Brief: VISIBLE WALLS PUBLIC ART PROJECT
<i>Consultation, Research and Design of a Wall Mural</i>
PROJECT DESCRIPTION: Design a ceramic mural to be located in the grounds of the school.
IDEAS GENERATION, CONSULTATION and RESEARCH
<ul style="list-style-type: none"> Collect 5 histories/stories from members of your school community. Consider the project theme (VISIBLE WALLS) that reflect young people's views on issues of identity, citizenship and belonging. Brainstorm. Develop figurative and formal images. Add words. Investigate possible location for your mural within the grounds of the school – it can be no larger than 2m X 2m. The mural will be produced using tiles decorated with Majolica glazes. The artwork needs to communicate a theme within the VISIBLE WALLS project. Research community murals-drawings and notes.
MEDIA TESTING: Experiment with clay and glazes.
DESIGN DEVELOPMENT: Produce four designs. Experiment with texture and colour. Select one and adapt to the format.
PRODUCTION: Produce a finished drawing of the mural. Produce a technical drawing to scale which includes all measurements. Prepare clay. Apply design in relief. Bisque fire.
DUE FOR COMPLETION: End of term 2

Cover Page for Sketchbooks

For all Art students at my School I purchase A3 black spiral bound sketchbooks. To identify each book and class I write on the sketchbooks with liquid paper the student's name, subject and class. This enables me to easily identify the class that the student is in.

With Year8 sketchbooks I get the students to use the first page of their sketchbooks to produce a 3X5 Lettering of their first name. This has a number of purposes. Firstly while they are working I get to know their names and can quickly identify them. Secondly I learn which students listen to instructions carefully and I establish their method of working. Thirdly I can ascertain their level of creativity at this stage [by the way they decorate the negative space] and their spatial concepts.

3X5 LETTERING EXERCISE:

Teach Landscape and Portrait positions of paper - instruct students that we will be using the Landscape format for this activity.

Teach how pencils are numbered - instruct students that we will be using an HB pencil for fine construction lines for this activity.

All letters can be formed in a 3X5 grid except for M and W, which require a 4X5 grid, and I, which requires a 1X5 grid.

Rule a line half way down the page from one side to the other.

Using 1 unit = 1cm, rule two lines above the halfway line and three lines below the half way line each 1 unit apart. There should now be 6 evenly spaced lines across the page.

Find the halfway point and rule a vertical line across the 6 lines.

Teach the students to calculate how many units they will need for their name including spaces between. E.g. TOM requires 3 for T, 1 for the space, 3 for O, 1 for the space and 4 for M. This makes a total of 12. Divide this by 2 to position the units in the middle of the page. This means that 6 units will be drawn in front and 6 units behind the middle vertical line. If there is an odd number of units put the extra unit to the back.

Draft in their name on the grid they have formed - 1cm graph paper can be used to practice letters. Draw up examples of all letters on a sheet for the students and demonstrate difficult letters on the board.

Teach positive and negative space. Inform students that they are to decorate only the negative space and that the letters will remain blank. (They will stand out because of the detail in the negative space).

This is an easy exercise and all students can attain a measure of success from the activity.



YEAR 8 STUDENT WORK FROM JOHN WOLLASTON



YEAR 8 JOHN WOLLASTON STUDENT WORKING ON COVER PAGE



Creative Arts Camp at New Norcia

Last year we took sixty year ten students from John Septimus Roe ACS to the historic town of New Norcia for a fabulous four day camp. The focus of the camp was to provide opportunities for intensive arts experiences including the exploration of arts ideas, skills and processes, responses and how the arts function within society. We began the camp with a one and a half day "rotation" activity, where students spent a short but intense time in each of the arts areas of Visual Arts, Drama, Music and Media. In the Visual Arts I took the students outside and introduced them to a "9x 5" plein air" experience. After this rotation, the students chose their favourite discipline out of the four areas and then spent the next day working in that area. In the Visual Arts area I kept the workshop structure very open and most students chose to paint or work with clay.

The afternoon after the workshop, we made a mask for the Medieval Masquerade Banquet that was to be held that night. This involved students decorating a "ready made" mask with sequins, feathers, paint and glitter. Later that evening at the Banquet we were treated to a performance by the Drama Group; complete with sword fight, kings, queens and jesters!

We found that the food was fantastic (yummy bread!) and the students were very supportive of each other and the work they produced. The New Norcia experience is best described by one of our year ten students:

"I enjoyed doing the different activities, it was well set out and fun. I liked the idea of choosing one activity for one day. I really enjoyed the day activity because we were given the chance to start something as well as finish it. I wouldn't change anything. New Norcia was a good place because it had great views and it was isolated. I liked having my own compartment and eating the good food."

Dianne Good

John Septimus Roe ACS

Fremantle Art Weekend

During Term2 2001 Year 12 TEE art students from Aranmore Catholic College and John Wollaston Anglican Community School attended a weekend of art at Kidogo House in Fremantle. Situated on Bathers' Beach, Kidogo is a stone cottage which houses two studios and an exhibition area. The purpose of the weekend was to allow students to have lengthy sessions of uninterrupted drawing, to work with students from another school and to enjoy the experience of working with a professional artist. We also expected to take advantage of the outdoor subject matter found around the fishing boat harbour.

Marjorie Bussey is a Western Australian artist who has held a number of successful exhibitions and has taught tertiary art students for many years. She conducted a life-drawing class and the students found her energy and enthusiasm infectious. They produced some wonderful drawings.

The wet weather made outdoor drawing difficult although the verandah of Cicerello's provided some shelter. Other activities included a session of 'aesthetic chess' which gave a competitive edge to the drawing activities. The cost of the weekend for each student was \$25. This covered the hire of the venue and fees paid to both the model and the artist. The students found it a very worthwhile experience and the work produced contributed to their second term project.

Jean Aitken

Aranmore Catholic College

Aranmore Catholic College



ARANMORE STUDENTS PAINTING SETS FOR 'BATS'

The Aranmore Catholic College Art Department in recent years has undertaken a number of activities which involved collaboration with the other Arts areas and with local community groups. The community projects have provided opportunities for students to work with artists in the community.

School-based projects have included set design and production for Aranmore's entry in the 2001 Rock Eisteddfod and for a number of Theatre Arts productions. In some cases these have been designed as projects for Art and Design students (see Student Brief) and at other times have been a whole school approach with a group of students from all levels working through their lunchtimes and after school.

The community based programs began with the Beatty Park mural in 1997. This project was an initiative of the Town of Vincent and the Cancer Foundation of W.A. who commissioned community artists Bronwyn Gray and Ricky Arnold to work with a class of Year 10 Art students to produce four panels to be hung on the walls of the Beatty Park Aquatic Centre. Students began with drawings made from the viewing area of the diving pool at Beatty Park and later, developed images from their drawings using painting and printmaking techniques. These were combined, with the help of Bronwyn and Ricky, to form the designs for the four panels. The project took six weeks to complete.

An important aspect of Visual Arts education is giving students an understanding of the important role played by the arts in communicating ideas and beliefs. With the emphasis on multiculturalism within the school it has been beneficial for students to have opportunities made available to them to participate in this communication. Aranmore is recognised as being one of the most multicultural schools in the country.

During Term 1 of 2000 a class of Year 10 Art students produced artwork (paintings which reflected the theme of multiculturalism) which was used by artist Audrey Fernandes-Satar to produce the official poster used by the Department of Immigration and Multicultural Affairs for Harmony week 2000 and 2001. Therefore we are frequently invited to participate in The students who produced the artwork attended the official Harmony

Breakfast in Hyde Park along with the Music and Theatre Arts students who participated in the entertainment. Audrey and her husband Arif Satar worked with students again last year to design a ceramic mural commissioned by the Town of Vincent and the Australia Council. Stage 1 of this project was undertaken by the Year 11 Art and Design students (see Student Brief). The second stage will see the completion of the mural later this year.

Jean Aitken

John Septimus Roe Anglican Community School

In 2001, the year seven students of John Septimus Roe Anglican Community School were the "pioneers" of the middle school. These students were to play a very important role in designing a large mosaic to be display for everyone to see.

Working from the ideas, symbolism and artwork of Sally Morgan, a Western Australian Aboriginal artist, students designed an A2 poster in pairs, responding to the question: "What does Middle School mean to me?". Students also researched the work of architect and visual artist Antonio Gaudi, who proved to be a great inspiration. Once the posters were complete, they were taken to mosaic artists from 'The Bigger Picture'. The artists then used this artwork as a basis for several designs and presented them back to the students. The students and staff of JSRACS then chose the best design and the mosaic process began. The mosaic was constructed during a three month period at the artists' studio in Jandakot. It was erected in term four in the year 7 middle school building onto an aubergine wall and is complimented by some framed poster design artworks on the opposite wall.

The Middle School Mosaic and Posters are a meaningful, vibrant and colourful addition to the middle school area.

Fiona Bryce



DETAIL OF MIDDLE SCHOOL MOSAIC, JSRACS

Visual Arts Carrier Project Middle Childhood

Teacher: Merlyn Leader

Fun in the Sun

Activities Relief Ceramics

Activity One: Drawing/Painting

Time: 2-3 lessons

Art Learning

Lines - Make shapes. Tell visual stories. Decorate surfaces and add interest.

Colour - Represent colours of the sun in the natural and built environments

Materials: Cartridge paper, stimulus pictures, thick textas, edicol dyes.

Activity: Discuss possible objects to have in underwater design eg. fish, sea horse, plants, rocks

Students draw big sample underwater design.

Use wax crayons or thick textas to colour main objects

Paint large background areas with edicol.

Use thin textas to write "sea" words around each of main shapes. Frame and display.

Activity Two: Picture Frame/Mobile

Time 3-4 lessons

Art Learning

Shape and Form-Make more complex shapes when joined together

Create centre of interest

Colour - Remind us of things. Symbolise particular ideas and feelings

Materials: Wooden pallet frames (collect thin wood from between the layers of brick pallets), paint, brushes, thick card, glue, found sea objects, wire.

Activity: Discuss basic concept eg. Students use visual diary to explore possibilities in design
Paint frame

Use card cut offs to develop central design- paint pieces individually. Glue together.

Fix central object to frame with fishing line.

Object then hangs like a mobile within the frame. Display.

Activity Three: Ceramics-Aquariums

Time: 2-3 lessons

Art Learning

Shape and Form: Are made using a variety of 2D or 3D media

Decorate surfaces and add interest

Create a centre of interest

Materials: Clay, paper designs, tools, coloured glazes, leather thonging

Activity: Students work on designs of fish, seaweed etc. Cut out designs to use as templates.

Roll clay as slab. Place template on clay and use needle to cut out shapes.

Add crushed newspaper under aquariums and lay shapes on top to add 3D effect. Dry. Fire.

Paint individual pieces with glaze- lay back into aquarium.

Re-Fire. Hang with leather cord.



Some experienced teachers share their early experiences of teaching art and consider the question: "What I wished that I had known in my first year of teaching."

Teacher One: Primary Art Specialist

1. How long have you been teaching?
19 years – 14 as an Art Specialist
2. My first appointment as an Art teacher was as the only Art teacher in the school
3. How well prepared do you think you were for the first few weeks of Term 1?
Good and innocent.
4. What were some of the difficulties you experienced? How could some of these have been avoided?
Making use of a teacher's aide – some indirection during course. Coping with various levels/pace of students – lots of back up activities and just experience.
5. What kind of assistance did you receive that was particularly helpful?
District office workshops. Being put on to good resources by experienced teachers. Sharing ideas with networks.
6. What kind of assistance would you have appreciated if it had been available?
Art networking in smaller groups.
7. What advice or recommendations do you have for first year out teachers?
Know that it is okay to make mistakes. Learn how to ask for help. Don't be presumptuous with other staff in the first few weeks.
8. Share some of your best and worst moments.
Worst moment: having a kiln virtually explode and then having to work out for insurance purposes whose fault it was and not having documented everything.
Thrown in to whole school arts specialist from the general classroom and feeling so unfamiliar - then being thrown back into the classroom after nine years teaching Art - big learning curves.
** When everything is so hectic and busy, a simple innocent comment from a kid like: "Are our birds cooked yet?" (Referring to clay models in kiln).*
** Community events - like the Monet picnic lunch and doing jigsaws, viewing works by students - casual, informative and so owned by the students.*
** Making an individual realise own talents and feeling so good about themselves.*

Teacher Two: Primary Art Specialist

1. How long have you been teaching? *16 years*
2. My first appointment as an Art teacher was as the only Art teacher in the school.
3. How well prepared do you think you were for the first few weeks of Term 1?
At that stage EDWA did some orientation info meetings and a 3 day PD was available at the beginning of the year. Without this I would have been completely unprepared.
4. What were some of the difficulties you experienced? How could some of these have been avoided?
Working in Balga the biggest problem was behaviour management. Class management and time management

were also difficult. Really can only be solved with gaining experience.

5. What kind of assistance did you receive that was particularly helpful?
The assistance of people like Merlyn Leader, Jan Bowdler and Lyn Tognolini who were all experienced teachers was the biggest help. Just get out there and talk to people.
6. What advice or recommendations do you have for first year out teachers?
Find an experienced teacher to be a mentor.

Teacher Three: Primary Art Specialist

1. How long have you been teaching? *8 years*
2. My first appointment as a teacher was as a tandem Art teacher.
3. How well prepared do you think you were for the first few weeks of Term 1?
Reasonably well prepared for that stage of my teaching career.
4. What were some of the difficulties you experienced? How could some of these have been avoided?
Limited resources – visit other art rooms to get ideas.
5. What kind of assistance did you receive that was particularly helpful?
Helpful people I met. They were on the AEA but I didn't know this - particularly Merlyn Leader.
6. What kind of assistance would you have appreciated if it had been available?
A specific mentor.
7. What advice or recommendations do you have for first year out teachers?
Read lots, gather lots, photocopy lots. Always have a camera to take snaps.

Teacher Four: Secondary Art Teacher

1. How long have you been teaching? *7 years*
2. On my first appointment as an Art teacher there were two full time Art teachers - I was the half - taught Art and other subjects including English, Media, P.E. and Vocational Maths.
3. How well prepared do you think you were for the first few weeks of Term 1?
Over-prepared on paper, under prepared for human error - or a whole class of human error.
4. What were some of the difficulties you experienced? How could some of these have been avoided?
The second year was in the country (Newman) and difficulties were how to access resources and materials, Delay in transporting consumables from Perth. Convincing kids I was not the new kid in the class.

Holmes à Court Gallery

Public Art Walks
A guided walk around the East Perth Public Art Works
Next Walk on the 24th of March Ph: 9218 4500
Walks occur on the last Sunday of the month.

Lloyd Rees - A Survey

20 June - 18 August
Lloyd Rees was conscious of the mystery of light from his earliest years and as a child he was deeply affected by the light and how it transformed such vital elements of sand and dust and sunshine. This to him was a metaphor for happiness and eternity. This selection of his detailed drawings of his early years, lithographs, etchings and paintings reveal the powerful drama in his work.

Spring Exhibition - in collaboration with Lauraine Diggins Fine Art

12 September - 13 October
Continuing our annual collaboration with a major interstate gallery we bring to Perth the best of Australian art. The works featured in this exhibition range from early to contemporary Australian art and will be available for purchase.

Australian Posters - A Graphic History

17 October - 15 November
Selected original posters from The Holmes à Court Collection.

Emily Kame Kngwarreye - One Woman

28 November - February 2003
A survey of Emily Kame Kngwarreye's work as collected by The Holmes A Court Collection. They include her early works and silk batik lengths which show the stunning talent and development of this important Australian artist, now deceased.

For further enquiries and bookings, telephone 9218 4540 or email HaCgallery@heytesbury.com.au

Hello my name is Justine Cotton and I am a Visual Arts teacher. I have been teaching visual arts for ten years. I was an Art teacher in the UK for 7 years and have been teaching in schools in the peel district in WA for the past three years.

At the moment, however, I am doing relief teaching and would therefore like to let you all know that I am available to work in your schools as an Art relief teacher, or if you know of any positions that are becoming available I would love to hear about them.

You can contact me at justcotton@primus.com.au.

EVENING JEWELLERY CLASSES AT THE FREMANTLE PRISON ANNEX

Next to Fremantle Hospital, overlooking the Fremantle Markets

Lecturer: Sam Farmer

The Fremantle Prison Annex Campus of the Western Australian School of Art, Design & Media/ Central TAFE contains Perth's premier academic/tertiary Jewellery Studio. A purpose-built professional environment, the Jewellery Studio is very well illuminated and equipped, including access to a propane/oxygen Micro-torch at each student's bench. Basic hand tools are supplied to students for the duration of each class or students may elect to purchase their own tools as required. Students will supply their own silver and gemstones and a detailed list of local suppliers will be furnished.

WHEN: Term 2, 29 May-1 July

Mondays 6.30-9.30pm

Jewellery I, Beginners & those wanting a refresher

This is a beginner's class, although those with prior experience who wish to brush up on basic fine skills may enrol. Projects will centre on construction and basic bezel stone setting techniques. There will be at least two projects. The silver required for the first project, a ring, will cost approximately eight (\$8) dollars. Gemstones can vary greatly in cost, although \$5-10 is an average price for a semi-precious stone used in the first project.

Wednesdays 6.30-9.30pm

Jewellery II

This is a follow-up to the beginners class, with an introduction to hollow construction and chener/tube setting of faceted stones, along with casting. Those with prior jewellery experience may enrol and work on independent projects if they so choose.

DURATION: Nine weeks, each class

TUITION: Approx. \$225.00

For expressions of interest and placement on a waiting list, call or fax Sam at: 9317 8808 or email at: jayhawk@global.net.au



Professional Development

Pro Art

Edith Cowan University
Contact: Judith Dinham 9273 8406

Enhancing Classroom Creativity with Even More Innovative Ideas

Saturday the 25th of May or Saturday 16th of August
Gooseberry Hill Primary School
Cost: \$105

People and Animals in the Landscape

Tuesday the 4th of June
Churchlands Art Studios ECU
Cost: \$105

Simple and Fun ways to use Clay in the Classroom

Tuesday the 4th of June
Churchlands Art Studios ECU
Cost: \$105

Printmaking Made Easy For Primary School

Wednesday the 5th of June
Churchlands Art Studios ECU
Cost: \$105

Introduction to Photoshop

Wednesday the 5th of June
Churchlands Art Studios ECU
Cost: \$105

A Teaching Resource: The Islamic Art Treasures Exhibition at the Art Gallery

Saturday the 3rd of August
Art Gallery of W.A.
Cost: \$120

Bizzart – Theatrical 'Object D'Art' with a Twist

Wednesday the 11th of September
Churchlands Art Studios ECU
Cost: \$105

The Wonders of Paperclay

Thursday the 12th of September
Churchlands Art Studios ECU
Cost: \$105

Origins: From AGWA Exhibition to Textile Projects

Saturday the 14th of September
Churchlands Art Studios ECU
Cost: \$115

Away From Home: From Exhibition to Artroom

Friday the 25th of October
Fremantle Arts Centre
Cost: \$105

Curtin University School of Art 2002 Short Courses

Types of Professional Development
Pate de Verre
Ring Making
Weaving
Computer Generated Imagery
Figure Drawing
Young at Art
Contact Tiffany Scotney for more Information.
Ph: 9266 4042

Kidago House

Contact Joanna Robertson: 9335 9636
Email: info@creativecourses.com

Fremantle Arts Centre Courses

Ph: 9432 9555
Email: fac@fremantle.wa.gov.au
Internet: www.fac.org.com

TAFE COURSES

See the West Australian at the start of each term for details

Martin College

Graphic Design School Workshops
Martin College is happy to attend your school. Their workshops are designed to be:
* Informative
* Fun and "hand's-on"
* Provide those with a keen interest in pursuing Graphic Design as a career with a practical background knowledge of what to expect in Martin College's Courses; and
* Provide those who are not sure what Graphic Design is with a better overview.
All you need to do is contact Ric Burkitt, Head of Department-Graphic Design, to arrange a time for Martin College to visit your school.
To arrange a workshop or make further inquiries please contact: Ric Burkitt, Martin College, College Place, O'Connor. W.A. 6156
Tel: 9337 9022 Fax: 9331 3177
Email: r.burkitt@sga.edu.au

5. What kind of assistance did you receive that was particularly helpful?
HOD, HOLA, Other teachers who were calm and reassuring.

6. What kind of assistance would you have appreciated if it had been available?
More hands on training in use of equipment (programming kilns, different firing temperatures, maintenance of tools - especially in isolated schools).

7. What advice or recommendations do you have for first year out teachers?
Expect to make a few mistakes and recognise your faults. Observe teachers who the kids love. Do not be the kids' best friend. You must be the leader. Keep your eye on the weather patterns it helps with managing student behaviour. I the barometric pressure drops, behaviour will also drop (that's the real reason kids are sent home in cyclones).

8. Some of your best and worst moments.
WORST
I've blocked them out or tend not to worry about them. There are better things in life and teaching, than dwelling on unfortunate circumstances or mishaps. You just live and learn, and move on.
BEST
Lots of great memories - seeing students graduate, working in groups to achieve common goals, artist in residence programs, developing community projects, students winning prizes, artworks being purchased by the Curriculum Council, keeping in contact with past students, getting to know kids, developing relationships, working together... teaching is fun!

Teacher Five: Secondary Art Teacher

1. How long have you been teaching?
This is my 8th year.

2. On my first appointment as an art teacher, I was the only teacher of both primary and secondary art.

3. How well prepared do you think you were for the first few weeks of Term 1?
Reasonably well prepared as I was lucky to have attended an Arts Accords Conference just before I started teaching. However, I was definitely not prepared for all of the other "stuff" you have to do on top of teaching (ie. endless paper work, meetings etc..)

4. What were some of the difficulties you experienced? How could some of these have been avoided?
My first year I was teaching primary (without much experience of primary students) and I had some disastrous year one classes where students were covered in paint. I learned a huge lesson and that was that it is really, really important for students to have ART SHIRTS!!! Now I buy aprons to minimise paint accidents. I also have a Sard Wanderstick handy for any mishaps.

5. What kind of assistance did you receive that was particularly helpful?
Keeping in contact with my art teaching friends from university. We were able to share stories, project ideas and work-sheets. They are some of my best friends and are still providing invaluable support. I also eased myself into the Art Education Association (very early in my teaching career) which gave me fantastic networking opportunities and also kept my ideas fresh.

6. What kind of assistance would you have appreciated if it had been available?
To be honest when I first started, I would have appreciated some contact from the previous art teacher at my school, she didn't return my call.

7. What advice or recommendations do you have for first year out teachers?
Join the Art Education Association and become involved. Also attend as much Professional Development as you can, I always get so much out of any professional development I attend.

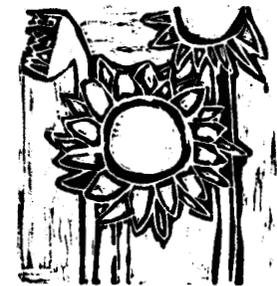
8. Some of your best and worst moments.
WORST
The never ending cleaning! In particular those days after you have been sick and the sink is full of dirty palettes and jars.
BEST
Receiving a postcard from an ex-student who had visited the Van Gogh museum in Amsterdam. It made me feel very special that she had thought of me. I really love seeing my students looking at their work at the Art Exhibition. I like watching them drag their friends in to see their art-work, that is when you know you make a difference! I also get very excited when my students have work in Perspectives.

A SUMMARY OF REPOSES

Thankyou to those Art Teachers who shared some of their early experiences by responding to the questionnaire. Teachers who participated ranged in teaching experience from 7 to 10 years. Some of whom had been the only Art teacher in their schools.

Some of the difficulties experienced included limited resources, behaviour management, time management and coping with various levels of students. It was felt that some of these could have been helped with visiting other art rooms to get ideas, making use of a teacher's aide. However, experience was seen to be the most useful. Advice and recommendations included networking with other more experienced teachers, reading, collecting, photocopying.

Teachers expressed the view that people they had met had been particularly helpful. These included members of the AEA. Primary teachers found the K-7 Art Syllabus helpful, also Arts Still Alive and workshops run by the District Office.



SUNFLOWERS BY CAMERON WILSON, YEAR 8, JSRACS

BUDGET LIST

ART MATERIALS CONSUMABLES

Ceramics:

- Clay (White, Raku and Terracotta)
- Glazes

Cleaning:

- Ajax
- Spray and Wipe
- Domestos
- Sponges
- Towels

Drawing:

- Paper (cartridge and litho, in sizes A1, A2, A3, A4 and various colours)
- Charcoal
- Pencils (lead, coloured and aquarell)
- Erasers
- Crayons (wax, conte and oil)
- Fixative

Jewellery:

- Wire (various sizes)
- Backings (earrings, broochbacks, keyrings)
- Fimo
- Das
- Enamel powder
- Gum Arabic
- Saw Blades

Painting:

- Canvas boards
- Canvas
- Wood (pine, masonite)
- Paint (primer)
- Acrylic Paint (various colours and various qualities)
- Oil Paint
- Gouache
- Tempera Palettes

Printmaking:

- Inks (various colours)
- Lino
- Silk
- Etching metal plates
- Etching card
- Etching Acid
- Etching Ink

Sculpture:

- Plaster
- Paper pulp
- Chicken Wire
- Wire
- Mosaic Tiles
- Grout
- Ceramic Adhesive

Stationary:

- Sharpeners
- Files
- Whiteboard Markers
- Erasers
- Stickers
- Masking Tape
- Stick Tape
- A4 Files
- A3 Files
- File dividers
- Contact
- Plastic Sleeves
- Blu tack

Laminating:

Textiles:

- Wax (Paraffin and Bees)
- Lino
- Fabric Pens
- Cold Water Dyes
- Rubber bands
- Calico (Minimum 1m each student)
- Fabric Paint
- Puff Paints

ART EQUIPMENT

Ceramics:

- Boards
- Kiln Furniture
- Clay Tools
- Banding Wheels

Cleaning:

- Mops
- Brooms
- Brush and Spade sets
- Buckets
- Replacement Aprons

Drawing:

- Rulers
- Cutting Mats
- Scalpels
- Mirrors

Jewellery:

- Pliers
- Jewellery Saws

Painting:

- Paint brushes

Printmaking:

- Rollers
- Glass plates

Sculpture:

- Carving Tools
- Drill
- Saw
- Tile Cutters
- Safety Glasses

Textiles:

- Foam Rollers
- Scissors
- Tarpaulins
- Tjantings

Equipment Maintenance:

- Scissor and Guillotine sharpening

Outside Equipment Hire:

Other Costs.

- Hire of museum animals:

Teaching Aides:

- Slides:
- Videos:
- Posters and Visuals:
- Computer Programmes and C.D.Roms:
- Teacher Curriculum and Resources:

Art Gallery of Western Australia Education Investigate & Create Program 2002

Investigate and Create offers students a unique art experience combining an interactive guided tour of the collection with a practical art activity. These are designed to enhance students' knowledge and encourage creativity whilst engaging with artworks. Choose from a number of programs which are linked to the Curriculum Framework.

CREATING WITH COLOUR: FACES AND FEELINGS

COMMUNICATION THROUGH ART

BOODJA: 'THIS LAND'

MARK ON THE LANDSCAPE

Special exhibitions program:

SURREAL: Max Ernst Books and Graphics

YEAR 11 AND 12 PROGRAMS

Year 11 and 12 Art

Visual Analysis: Art History and Criticism

Year 11 and 12 English and English Literature

Visual Text and Contexts: The Construction of Meaning

Visual Diary Study Days

This study day will assist Year 11 and 12 students to prepare for TEE Visual Diary, Art History and Image Analysis.

Curatorial Floor Talks - Centenary Galleries
Join Curatorial staff on the 4th Sunday of each month in discussion of Australian, Western Australian and European paintings, sculptures and decorative objects form the nineteenth and twentieth centuries.

Telephone: 9492 6644 • Fax: 9492 6648

Email: educate@artgallery.wa.gov.au

For exhibition and event details contact our website:

www.artgallery.wa.gov.au

X-pose yourself to the State Art Collection @ the Art Gallery of Western Australia.

The Art Gallery's youth initiative, which aims to encourage young people to visit and interact with the State Art Collection, will present the following free activities:

The Divine Lounge

RelaX in the lounge, watch a video or listen to a talk about Divine Comedy. X-pand your mind with the free catalogue designed to look like a newspaper - it gives you all the information you need to enjoy the exhibition.

A Divine Comment.

X-press your views by adding your own thoughts or drawings to our wall.

Craftwest Education Program

Based upon the premise that "the arts are as much a part of a child's development and success as they are a part of a successful and enlightened society" the Craftwest Centre for Contemporary Craft has developed a comprehensive Education Program applicable to both primary and secondary school teachers.

One exhibition per year is selected from the Craftwest Gallery program to provide the inspiration for an Education program that includes an illustrated booklet with a variety of activities and 6-8 week lesson plans, presented to teachers in a workshop situation. Each program is focused around key Core Curriculum Outcomes. The booklet is designed to provide long-term inspiration for teachers, with activities remaining open to further interpretation. Therefore, even though the original exhibition may only run for a month, the booklet forms a valuable teaching resource that is able to be used for generations of students.

To date, two exhibitions have been selected as the basis for teaching packages, Lace - Contemporary Perspectives, which opened at Craftwest in 2001, an international exhibition of contemporary lace making, and in 2002 Doubletake- Recycling in Contemporary Craft, a survey of Australian contemporary craft makers concerned with recycling.

The Lace program includes drawing activities, explorations with paper lace and machine embroidery, with an accompanying video featuring footage of the exhibition, and interviews with lace artists at work in their studios. The Doubletake package invites students to create a range of sculptural items and drawings from found and scavenged objects, with additional educative value provided through the exhibition's premise of ecological sustainability and environmental responsibility.

In 2003, the exhibition Land on the Body will form the basis of new package, with Craftwest working with indigenous consultants to create a meaningful educational package inspired by this exhibition of indigenous and non-indigenous textiles.

The workshop and training packages have proven a huge success. Teaching workshops are scheduled on an annual basis announced at the end of each school year for workshops scheduled in the first three to four months of the following year. Workshops can also be arranged on demand.

Craftwest is also able to put teachers in contact with artists to run short workshops or long term residency programs. We also provide teachers and students with floortalks throughout the year for each of our exhibitions. They are free of charge and must be arranged in advance.

Year 12 TEE Art – Getting Started

The following points could be helpful if you are new to, or returning to, teaching TEE Art.

* A mixed cohort - some students may have done little to no art since grade 8 while others may have difficulty in writing in English. It is important that you provide scaffolds for all students to achieve their potential.

* Accountability - at all times you are accountable for the delivery of the course as prescribed in the syllabus. Assessment records should be clear and accurate at all times - students need to be fully informed of progress. The "U" factor should be clearly articulated. The Grade-Related Descriptors should be used at all times in assessment.

* Important tools to help you in the delivery of the syllabus are the Examiner's report from the previous year and the Curriculum Council's maximising feedback documentation. All documents relating to the course are available on line from the Curriculum Council.

* Selection of studio areas offered and art history areas studied should be linked closely to the resources you have, your own expertise and your students previous experiences and interests. Excellent support material for all studio areas is available on line from the Curriculum Council.

* At the very beginning of the year students should be fully informed of the current course requirements in Studio, Visual Inquiry and Art History as per the syllabus. The weighting selected for each section must be clearly indicated.

* It is helpful for your students to provide them with an overview of the 3 projects/themes to be covered over the year - this allows for forward planning by the student.

* To avoid "I did not know...." confusion re assessment dates, provide students with a

comprehensive week by week / term / year calendar concluding with their last day at school. Overloading of assignments from other subjects can be avoided. If you change an assessment date - change it for all students and not just the few that could be involved. Late assignments should be dealt with according to your schools assessment policy - be constant in its application.

* Student Briefs - these need to be clear and to allow for the whole cohort to achieve excellence irrespective of individual levels. Suggest that the teacher write the first brief. Any student written briefs should be thoroughly checked by the teacher to ensure all aspects covered. A contemporary thematic approach is often most successful and popular. A strong drawing emphasis inculcating a revision of aspects of elements and principles in the first project can provide confidence for weaker students.

* All work must be seen in progress. Photographs are an excellent way to record the progress in most studio areas - sculpture, ceramics, textiles, painting etc.

* Students should have access to past TEE Art History papers early in the year. All exams should reflect as closely as possible the format.

* A checklist of all requirements a week prior to an assessment date allows students to achieve their full potential.

* Networking - form links with close schools. Meet once a term to discuss, to mark, to exchange ideas and to share equipment. Organise for booksellers and art material distributors to attend these meetings - there is so much new "stuff" out there!

* Make yourself known to the Parent Teacher's Association of your school - they invariably are eager to help. Present well - link your requests to the relevant syllabus section be it texts, equipment etc.

* Join the Art Education Association.

Rosemary Wallace

BOOKLIST IDEAS

Art Booklist

Years 8 to 10

Glue stick
Paint Brushes size 0,2,6 and 10 (Romac Series 907 taklon or Westart Series 220)
A3 cartridge paper spiral bound sketch pad 30/60 leaf
Artline 200
HB, 2B and 4B pencils
sharpener
eraser
pencil case
Folio Soft Cover A2
Set of Acrylic paints
6B Graphite pencil Progresso
Scissors

Art and Design

Glue stick
Paint Brush size 0,2,6 and 10 (Romac series 907 taklon)
Flat brushes (Series 579) Size 1, 7, 9
A3 cartridge paper sketch pad 60 leaf
Artline 200
HB, 2B and 4B pencils
Graphite Pencil 6B Progresso
Sharpener
Eraser
Pencil case
Three Ring Binder
Global Acrylic Paint Set
Portfolio Oil Pastels
15 Plastic Pockets
Portfolio pencils 12 pack
Folio Soft Cover A2
Scissors
Clear Reinforcements

TEE Art

Glue stick
Paint Brush size 0,2,6 and 10 (Romac series 907 taklon)
Flat brushes (Series 579) Size 1, 7, 9
Folio Soft Cover A2
A3 cartridge paper sketch pad 60 leaf
Artline 200
HB, 2B and 4B pencils (Portfolio Drawing set)
Graphite Pencil 6B Progresso
sharpener
eraser
pencil case
Three Ring Binder
Global Acrylic Paint Set (8 colours)
Portfolio Oil Pastels
15 Plastic Pockets
Portfolio pencils 12 pack
A4 File
Gallery Pastels
Clear Reinforcements
Scissors

BOOKS

The following books have been recommended by experienced teachers as being useful resources for the teaching of art. They have been sorted by title.

ArtEffects, 1993

Green, J
Watson-Guption Publications
ArtEffects is divided into five sections that cover the most used painting mediums: inks, watercolour, acrylics, oils and pastels.

Art Is..., 1998

Jane, S
Jacaranda Wiley Ltd
Developed to support the National Profiles and Curriculum and Standards Framework, Art is.... Guides the junior and secondary art student through making, creating and appreciating art.

Art is...2, 1999

Jane, S
Jacaranda Wiley Ltd
Art is...2 follows up the concepts explored in Art Is...

Art Smart

Chamberlin, L
Explores elements and principles with related activities and ideas. Also contains a range of topics.

Art Starts

Darby, M
Ideas for starting points. Years 6 onwards

Artwise Visual Arts 7-10

Israel, G
Jacaranda Wiley
Art analysis and criticism

Drawing on the Right Side of the Brain, 1993

Edwards, B
Harpers Collins Publishers
If you want to draw well but you think you have no talent, this book will unlock the artist within you and open up a world of creative enjoyment.

From Caves to Canvas.

Williams, D and Vance-Wilson, B

Hooked on Drawing, 1996

Brooke, S
Prentice Hall
A resource specifically designed to help your students master the art of drawing and develop their understanding of the basics of line, value, perspective, space, texture and pastels, all while having fun and building confidence.

Hooked on Painting, 1999

Brooke, S
Prentice Hall
A resource that gives you everything you need to master the art of painting and design-even if you have never taught art before!

In Our Own Image, The Story of Australian Art

Williams, D. (1999)

In the Picture

Chee, L, Broos, L and Slade, L

The Pen and Ink Book

Smith, J.A
Watson Guption Publications
Drawing

Photography – Production and appreciation

Jane, S
Jacaranda Wiley
Photography

A Work of Art

Chambers, J, Hood, M and Peake, M
Explores relationships between famous artists and artworks and student projects. Contains suggested linked activities. Years 2 to 8

Seeing Australia

Sullivan, G

Senior Art Wise

Israel, G

Elements & Principles of Design

Design is a planned order which exists in both nature and people made things.

There are six basic elements and seven principles of design, which are important to know and understand. The elements of design are the different parts of the composition of an artwork (like the ingredients of a cake). The principles of design describe how the elements can be used to create certain effects, that is the composition of an artwork, (like a recipe for a cake).

An understanding of the elements and principles of design helps with the appreciation of natural design (design in nature) and control over the design which you create or select.

Design applies to people made things such as fashion, materials, cars, interior decorating, painting etc. to natural things such as leaves, shells, seasons, animals etc. Nature is full of design which is good and appropriate, as the design follows the function or purpose for which it was made eg. animals with camouflage for protection.

The elements of design are:
dot, line, shape, colour, tone & texture.

The principles of design are:
form, balance, unity, repetition, contrast, rhythm & space.

How the elements fit together:

1. When a pencil is placed on the page it creates a dot.
2. If that dot is extended outwards towards another point, in a particular direction it becomes a line.
3. As the line keeps moving and changing direction, it eventually joins up and creates a shape. Two identical shapes can be of a different size.
4. A shape is not really a shape until it is different from its background and one way to achieve this is through colour.
5. That coloured shape can be light or dark in appearance and this is called tone.
6. That shape can have a simulated or real surface applied to it (rough, soft, fluffy, hard) and this is known as texture.

THE ELEMENTS OF DESIGN

Point

The first and most basic element is point. When you place your pencil on the page you make a dot, or a starting point. The point is simple, automatic and part of every drawing. Artists often use point deliberately to create certain visual effects. Point can perform the following functions:

- a) it can create differences of light and shade (tone) by altering the size and the space between the dots which makes the object seem round and solid.
- b) it can give a sense of movement and rhythm.
- c) It can be a decorative pattern.

Line

Line is a continuous mark, made with a pencil or other tool that is characterised by length thickness and direction. It can be short and thick, long and curvy, angular and bold. The character of the line directly affects the way that it communicates.

Shape

Shapes are made by enclosing a space. All shapes are characterised by their flatness, referred to as their two dimensionality. This term, 2D, derives its name from the fact that shapes only have two dimensions, height and width.

Colour

Colour describes the sensation of light around us. Red, blue and yellow are the primary colours. Purple, Green and Orange are the secondaries. Cool colours (blue, greens and aqua) are those that recede or fade into the background of a painting or design. Warm colours (reds, yellows, oranges) are those that tend to stand out or come forward in a painting or design.

Tone

Tone is created by light. Where there is little light, we see dark shadows or tones. In places where there is a lot of light, we see light, bright tones. Tones vary from dark, velvety blacks through greys to bright, light whites. Every colour we see also has a tone. We see the tones of things when we look at black and white photographs or photocopies of coloured things.

Texture

Textures can stimulate our senses of both touch and sight. Real (actual) textures are those we can feel by touch, such as polished marble, fur, wood, sand or lumps of thick paint. Simulated (implied) textures are those that have been created to look like something they are not.

Our new Art Education Website

The good news is we have a fabulous website representing the interests of the Art Ed Association. The bad news is that at the time of writing our website is floating through the murky mists of cyber space, looking for a home. Hopefully by the time you read this you can access the site again through this address: www.arted.asn.au

The Website Committee for 2002 is: Cheryl Hancock, Mavis Prosser, Kathy Mills and Andrew Frost.

The site was developed by Sam Prosser of Eclectic Productions, after consultation with a committee created for the purpose. The creative design is based around a Mondrian theme and is highly functional. We are very pleased with the aesthetic quality and professionalism evident in the design of the website.

There are a range of features in the website which are likely to prove very useful to our organization:

* We have a Resources section in which information of benefit to the Art Education community can be posted. This might include successful student briefs, teaching support materials, integrated Arts projects, case study reports or Art Education research. We could build up quite a collection of reference material for teachers especially with outcomes based programs and Curriculum Framework implementation being so important. For this to work, however, we would rely on teachers to submit resources for online publication.

* There is a Links engine ready for use. Members can submit links to other websites that they have found to be useful or interesting.

* The Bulletin Board is a great way to connect with other Art Educators. This functions as a chat room and anyone can post. A great way to network and talk through issues.

* The News section is for the posting of information about upcoming events.

* Our Gallery is to be used for the presentation of student (and teachers) Artwork. Digital files and written statements about the work would need to be sent in.

For the website to live up to its promise as a primary and immediate vehicle for promoting and presenting Art in our schools and for encouraging communication and providing support for Art teachers in this state, it will need your support. We need regular contributions from Art teachers now to make it successful. The best way to do this is to send email attachments in simple word document format and images to be sent as jpeg files.

We also invite comment and suggestions, let us know what you like or dislike about the website. What would you change? Have we forgotten something? Your input now becomes vital. You can email from the site direct to website committee members and also to other key members of the Association. You can also email direct to me through the address shown on the back of this journal.

Andrew Frost

Website Committee Member



ART EDUCATION ASSOCIATION SOCIAL GATHERING, SUBIACO WINE ROOM, 2001
R TO L: MAVIS PROSSER, LORRAINE WARNER, THELMA CLUNING & BEN BAKER

2001 Primary Sub-Committee Annual Report

By Tammy Robinson-Hall

The Primary sub-committee of the Art Education Association in 2001 consisted of a team of 14 active members. Our aim being to represent, strengthen, develop, enthuse and support both primary school art specialists and generalist classroom teachers in the area of the Visual Arts. Furthermore, we support each other and feed our work through our respective primary school networks.

This year we focused on the annual production of the book 'Arts Still Alive', together with providing professional development, establishing a mentor program, publishing articles related to primary art education and providing varying support to those who request it.

Committee Members 2001

Co-convenors - Tammy Robinson-Hall and Merlyn Leader
Treasurer - Val Brooks
'Arts Still Alive' Coordinators and Editors - Jan Bowdler (Vice President AEA) and Gary Adamson
Committee Members - Hilary Brooke, Cheryl Hancock, Karen Mistilis, Lynne Tognolini, Jan Quinn, Peggy Hutchinson, Sue Daly, Fiona Bryce and Karen Sabitay.

2001

We commenced our year with a 'New Year get-together and welcome' at the Subiaco Wine Room. Here we enjoyed fellowship, welcomed new members and formulated our plans and timeline for the coming year in a relaxed environment. From then on we met at REDD'S cafe in Subiaco every one to two months. Here we discussed, organised and implemented our various agenda which included workshops, professional development, finances, representation at conferences, reviewing of Arts events, curriculum, assessment, networking, new products, association web-site and 'Arts Still Alive'. We were most fortunate to welcome 4 new members to the team; Peggy Hutchinson, Sue Daly, Karen Sabitay and Fiona Bryce. Their input has been fresh and most valuable.

Our work specifically included the following:

- * A 'Monet' Workshop at AGWA run by Rosemary Wallace. This superb PD encompassed viewing the exhibition, analysing and relating such work to students and experiencing a range of related art activities.
- * The annual Clay Workshop by Fran Wallis at North Balga Primary. As usual this proved to be excellent. (In future to ensure economic viability, people will need to pay in advance.)
- * The 'Shades of Brilliance' Product Workshop was hosted by Karen Sabitay at Scotch College. Here Roni demonstrated the range of textile products now available.
- * Unfortunately the 'Rodin' workshop at AGWA to be to run by Robyn Lees had to be cancelled despite the considerable time in organising it and the quality program on offer. This was due to lack of numbers, as it was a very busy time of the year for many teachers.

* We began organising a mentor program for general members in the Association in need. Mentors were identified, however we did not reach a stage of suitable publication of the initiative.

* We prioritised to include more articles in the Association Journal. Jan Bowdler wrote pertinent and interesting articles on issues relating to Primary Art Education, its direction and importance. Many others on the committee also regularly submitted articles.

'Arts Still Alive - Volume 9'

Volume 9 of the book was published in 2001 and once again is proving a success. The project commenced with a 'Show 'n' Tell' at North Balga Primary School. Here primary school teachers from all over presented art projects on the given Visual Arts carrier project proforma addressing the Outcome Statements and provided sample artworks.

Projects were then collected, selected, proof-read and published in the book, along with the work on the Curriculum Framework, Outcome Statements, Art Learning Statements, glossary, recommended suppliers and photographic images.

The book was released in November. It is available through Val Brooks at Alinjara Primary School and a host of art supply stores and bookshops. Schoolmart, in particular has been most supportive, placing a colour image of the book on the front cover of their 2002 catalogue.

As with each publication, this year there have been a number of improvements with the book, and is even more professional. One in particular came from a suggestion from a previous contributor, which was to include more on the adolescence and Middle School level, hence to reach into that next bracket of teachers.

Jan Bowdler and Gary Adamson took on the new role of coordinating and editing the book this year as it was becoming a huge task and 'messy' to spread across the group. Their dedication and astute teamwork has resulted in the outstanding publication now on sale.

Plans for 2002

- 'Arts Still Alive - Volume 10'. Unfortunately Jan and Gary are going to relinquish their roles. New leaders will be needed. A number of issues have been raised and noted already for Volume 10.
- Professional Development: Clay workshop by Fran Wallis at North Balga Primary. Other possibilities have been proposed but are yet to be explored
- Representation at the Literacy Conference.

Committee Members 2002

Co-convenors - Merlyn Leader and Tammy Robinson-Hall
Treasurer - Val Brooks and Fiona Bryce (Fiona is planning to take over the role in 2003)
'Arts Still Alive' coordinators - OPEN
Committee members - Gary Adamson, Jan Bowdler, Hilary Brooke, Cheryl Hancock, Karen Mistilis, Lynne Tognolini, Jan Quinn, Peggy Hutchinson, Sue Daly and Karen Sabitay.

THE PRINCIPLES OF DESIGN

Form

Forms are three dimensional shapes. This means they take up space. They have width, length and height. Different objects have different forms. A pencil has a cylindrical form.

Balance

A pair of scales is balanced when it has equal weight on both sides. Artists use the elements to create balance in art works. Each element has a weight that we feel with our eyes when we look at it within the art work. Artists can use different combinations and arrangements of art elements to create balance in their compositions because the elements of art have different visual weight when they are used in different ways. Symmetrical balance looks ordered, calm and formal. Asymmetrical balance is less formal and more natural.

Unity

Unity describes the harmonious relationship between the elements, that is how they work, and come together to create an art work. If a particular element stands out, it may be difficult to concentrate on the work as a whole. There are many different ways that an artist uses the elements of art to create unity.

Repetition

A team in a uniform looks united because each member of team is dressed in the same way. Repetition occurs when elements that have something in common are repeated regularly or irregularly.

Rhythm

Visual rhythms are created by the repetition of art elements. We see rhythm through looking and we follow the pattern they make through an artwork as we look at it. Artists use visual rhythms to lead our eye around the composition of the artwork.

Space

To compose an artwork, the elements of art are created in space. On a 2D surface perspective can create the illusion of depth. When a pair of parallel lines on a road or train tracks are going away from you, the lines appear to get closer towards the horizon. The point where these two line meet is called the vanishing point (which is found on the horizon).

Contrast

Contrast can be used to attract our attention, because it will make something stand out.

Contrasting elements are those which are opposite or different to each other. A light tone will stand out against a dark tone. The colour red will stand out against a green colour, and circles will stand out against squares. When we add variety to something we add something different. Adding variety creates interest.



MIDDLE SCHOOL DESIGNS, YEAR 7 JOHN SEPTIMUS ROE ACS



Colour and it's meaning

BLACK is the negation of colour... it is maximum darkness. The perception of black appears to depend on contrast with surrounding stimuli or colour. Complete blackness is rare.

WHITE is maximum lightness. In theory a white surface reflects all light.

GREY spans the extremes between White and Black.

Man has always been able to express himself in black and white.
Black Carbon..... Soot, burnt wood.
White..... Lime, shells, clay.

All of these materials could be ground and applied.

Black is inherently ominous in that it is the unknown - a feature it holds in common with death. Fear of the dark is spontaneous. But black is a tremendous source of strength. It combines mystery with power which may be used for good or evil.

Most of blacks associations are negative:
blacklist
blacksheep
blackball
black market
black Friday
Black is the worst that can be said of anything.

White's image is good it is subject to irony:
white magic
white lies
white flag - twice/surrender
white feather - cowardice
white elephant
White suffers a certain inhumanity

The clinical cool of people in white coats. White is the colour of celestial bodies - moon and stars.

Light bounces off white surfaces creating an incomparable feeling of airiness and space.

RED has the longest wavelength and lowest energy of all visible light

Thought to be the first colour perceived by babies and is the first hue to be picked up when you awaken from sleep.

It is the fastest moving colour in terms of catching the eye and has the greatest emotional impact. The physical effect of red is said to be such that exposure to quantities of the colour quickens the heart

rate, the release of adrenaline into bloodstream and gives you a sense of warmth.

Red advances - comes forward (creates illusion) making red objects seem nearer.

Red is a bossy colour as it grabs the attention and over-rules all surrounding colours.

Red is an aggressive masculine colour. It is used for military uniforms - charged the spirits and covered the bloodstains - although a good target colour for enemies.

The red planet - Mars, God of War, Red colour of aristocracy roll out the red carpet. Red is equated with the heart, flesh and emotion. Emotions evoked include love, lust, courage, murder, rage, joy. Red colour of life ... (blood) in many cultures.

Red and Yellow make you hungry. Think of all the take-away outlets that have red and yellow in their logos, packaging and restaurants.

ORANGE A significant aspect of orange's identity problem is the language barrier. Orange suffers an identity crises - second fiddle to red and sometimes to gold. No negative emotional or cultural associations. Has few meanings. Warm colour. Earth colour. Autumn colour is orange.

There was no word for orange until the fruit arrived during the 10th or 11th centuries.

Orange has exotic overtones, partly because of its appearance on the following:
fruits, flowers, spices etc.

Strong orientation to food - colour of crunchy, crusty, fried and baked goods, pottery colour - domestic quality - popular in kitchens.

YELLOW is the bond between 2 phenomena of the utmost importance in human history.

1. The life-giving sun above
2. Gold - the measure of earthly wealth

Natural symbol of enlightenment. With its fellow primaries, red and blue, standing for the heart and spirit, yellow represents the intellect.

A cheerful colour associated with joy. Yellow has the highest reflectivity of all colours and appears to radiate outwards, to advance, in contrast with blue and grey which seem to recede. It is the one hue that is brightest when fully saturated with light, whereas other colours darken. Its ease of perception has made it a favourite among advertisers and packagers, as well as a warning colour for heavy machinery.

In the mineral world, yellow runs from its commonest form, sulphur (the foul-smelling brimstone of hellfire), to precious gold (the artist medium for the radiance of heaven and a symbol for the supreme metal in aesthetic and material terms). Yellow colours in minerals are usually caused by iron. Ochre processed for pigments can give golden yellow to red to brown.

Yellow is a characteristic colour of spring because spring flowers are almost always yellow... daffodils, primroses, white jasmine - and emerging leaves have a yellowish tinge to their green.

Known as a warning colour of tropical fish, singing insects and exotic poisonous frogs.

Yellow also means cowardice.

Yellow in the Caucasian complexion is a sign of jaundice (from jaune, the French word for yellow). From medieval times it has signified sickness: Yellow is the colour of the quarantine flag for ships at sea.

GREEN has a contradictory nature. It represents both the, colour of mould and decay, and also the colour of life itself.

Traditionally, it has been associated with nausea, poison, envy and jealousy. On the, other hand it is the, colour of foliage, of rebirth and spring, of the. silent, abiding power of nature,

In Egyptian Mythology, green represented Osiris - the god of both vegetation and death. Green has beneficial effects on the eye. Theatres since 1678 have had back-stage rooms called "green rooms" for actors. The colour of the decore, was thought to relieve, the actors' eyes from the glare of the stage lights.

Green is the most restful colour to the eye. With this there is an association of this colour to the qualities of stability and security stemming from the ease of perception. Most nations have at least one green bank note - Australia has the \$100 note. Feels good when you have \$100 in your wallet!

Green is physically alien because humans are mammals and mammals are not green. Slithery green creatures like frogs, snakes and lizards become the model to create, fantasy images from dragons to science fiction monsters. Green is the colour of creepiness.

The, expression 'poison green' was coined when the colour emerald green or Paris green was made up with arsenic-laced pigment. This was used in what turned out to be a lethal nineteenth-century wallpaper, and was inadvertently responsible, for numerous deaths before the cause, was discovered.

Patriotic colour for the Irish. Robin Hood wore green in the forests of medieval England and this may be the first recorded use of this colour for camouflage. Green is the colour of the planet Venus and therefore of love. Green was traditionally worn at weddings in Europe, where it symbolizes fertility.

PURPLE is a dual or mixed colour. There is violet light, but not purple in the spectrum. Nature provides few good violet pigments. Manganese Oxide was the colour used to colour medieval purple glass. Most violet/ purple colour is mixed by using red and blue pigments.

Purple is the colour naturally synonymous with sensuality, also the colour of power corrupted.

In ecclesiastical symbolism, purple expresses the mystery of the Lord's passion. It is identified with the Easter period, especially Ash Wednesday and Holy Saturday.

Purple is not abundant in nature. It mostly appears in flowers... violets, lavender, lilac, mauve. The Purple crystal is the Amethyst.

In psychology, violet is associated with internalisation and sublimation. It indicates depth of feeling. The appearance of purple, in the human aura is interpreted as spirituality if light and depression if dark.

BLUE Vast expanses of sky and ocean gives us the feeling of infinity. Blue has historic and symbolic associations with royalty, let it is also the, people's colour.

Blue is the peacemaker of colours: Cool, soothing, tranquility, transcendental. Its negative meanings are. confined mainly to sadness or depression and can mean cold, solitude.

Blue is scarce underground. The only mineral blues were turquoise azurite, and lapis lazuli. Copper and Cobalt give blue although they require a technologically based process to extract the colour.

Blue is the colour of the Virgin Mary's mantle. Blue signifies her status as Queen of Heaven. Blue represents Zeus in Greek Mythology and Jupiter in Roman Mythology.

Blue has been a symbol for the best of something... 'blue ribbon', Blue Chip meaning high quality or a safe investment in the stock market.

Blue Blood, meaning high-born, has a Spanish origin; the veins of aristocrats with no Moorish blood looked bluer than those with mixed ancestry.

Blue is a fact of working life... blue collar workers.