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SAM FARMER, BRACELET - LIFE RHYTHMS/OZ BRANGLE, 18CT GOLD & STERLING SILVER PHOTO: VICTOR FRANCE

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MOUNT LAWLEY WA 6929

**ART
ED**

**JEWELLERY &
WEARABLE ART**
JOURNAL 3, OCTOBER 2001



The year is quickly drawing to a close and I hope you are all managing to juggle everything and still raise an occasional laugh!

The best news we have had this term is the change of the Visual Diary submission date for Year 12 TEE Art! I know that the feedback from the Year 12 Consensus meetings was a major factor in this and it is gratifying that Norma Jeffrey and Rees Barrett

have listened to our concerns and authorised the change. I have responded on your behalf, thanking them for being flexible in this matter.

The joint Art/Art & Design Syllabus committees met with Rosemary Naughton on 9 August, which was a week before the press announcement regarding the rethink on some of the Post Compulsory Review issues. This meeting was very successful, for we were able to impress upon Rosemary that we were keen to begin developing our new Courses. I reported to you in a previous edition the outcomes of our workshop in May and we passed these ideals on to her. She was fairly emphatic that our preferred three courses of study would not be possible and we need to look at how one course could be structured to incorporate a series of modules. We certainly plan to be proactive in moving forward as we see considerable constraints in the present structure of TEE Art in particular. The Art & Design Syllabus Committee is looking at the present course, and formulating a plan to streamline it - these would not be considered until at least 2003 if the CC accept their recommendations and whilst this seems an eternity it is important to look at the courses with more current thinking.

It is going to be a long and dedicated journey to develop meaningful courses, and we need to have the input of as many people as possible. We will be setting a meeting date for late November where we can get together and further build our ideas. This will need to be a substantial session, perhaps a whole day and most likely on the weekend to ensure country members have an opportunity to participate.

The meeting date will be advised by flyer, along with the arrangements for the AGM, so when you receive it, please write the date in and make a commitment to join with others.

As we prepare for such events as Quest for Excellence and Perspectives, I would urge you to be mindful of the criteria upon which selection for acceptance should be based. Excellence is excellence and therefore needs no explanation, however it is important to select work which is original and innovative, which shows development of the student's own ideas and shows expressive use of influences. Perspectives 2000 is making its way around the State and I am sure many communities will benefit from the experience of seeing work of a great number of students displayed in a local public venue.

It is always of some concern that the ratio of paintings to the other areas that can be covered in the syllabus is

lacking balance. The Publications Committee have worked hard to bring us another informative journal, specialising in less prominent studio areas and we hope you will find ways to introduce these ideas into your classroom.

Please think about contributing to our next 'Really Useful Resource Book'. The first edition has sold very well and we are keen to bring out another one. We hope to have a greater number of outcomes based projects and some ideas about assessment and reporting in outcomes terms in this second edition. We all need an injection of ideas from time to time and a practical publication like this helps us deliver Art to our students in a meaningful and confident way. If you are happy to send in briefs that have worked well, history notes you have found useful, suppliers etc we would like to include them. Send them to our Post Office box marked RURB!

How lucky we are to have the Monet and Rodin exhibitions visiting Perth this year. It has been an awesome experience to the beautiful Impressionist works and Japanese prints in Monet & Japan. The prospect of a substantial 3D exhibition is a bonus before the TEE. Who knows, we might see some sculptural works featured in the Image Analysis paper!

I had my ticket booked to attend the Australian Institute of Art Educators Conference in Adelaide in October, however because of the Ansett collapse I won't be going. The tragic situation in New York has obviously changed plans for the InSEA conference in August 2002 - it was to have been held in the World Trade Centre. News from the organising committee suggests they will continue with their plans to stage the event in another venue. Dianne Good has made contact with them to express our heartfelt sympathy and I would like to thank her for her thoughtfulness.

I would like to take this opportunity to thank those on the committee who have put in considerable efforts on behalf of the membership this year. Our Primary committee members are tireless in their endeavour to help build the principles of good Art practice in schools. The publications they produce, and the workshops they offer, are very much appreciated by their colleagues.

The Secondary committee has been very involved in looking at new directions for Art, post-compulsory and this will be an ongoing interest for the next year, at least. The Publications committee have done a wonderful job with the Journals. Jan Bowdler, Genevieve Baker and Janet Hummerston have been very supportive in their executive roles throughout the year. Di Good and Val Brooks are busy organising the member's exhibition for next year and a group plan to visit the InSEA World Congress in New York in August 2002, all being well! So, there is plenty happening!

Good luck for the end of year exhibitions, (send the committee members an invitation if possible) and I hope things are shaping up well for your ART department for 2002. Please be sure to come to any advertised meetings, new faces are always welcome and we appreciate the chance to impart any current developments in our field.

MEMBERSHIP RENEWAL/NEW MEMBERSHIP APPLICATION

TAX INVOICE

Annual Membership Fee \$40.00 (including GST) for Jan to Dec 2001

TOTAL AMOUNT DUE \$40.00

Please detach this form and send with your remittance to the Treasurer (Janet Hummerston) at the above address and you will receive our receipt and 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"/>	Please tick your preference
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"/>	

OFFICE USE ONLY

Art Education Association of WA
ABN 26384 618 452
Official Receipt

Our Ref: Code _____

Received From _____

The amount of \$40.00 to cover annual membership fee for 2001 - including GST

Janet Hummerston-Treasurer _____

Date _____

In our next journal we will be featuring *Graphic Design and Computer Generated Art-work* and we would love to hear about any innovative outcomes based projects or programmes that you are running in your school. We would also like to feature school art exhibitions, so please send us your clearly labelled photos (work, opening night, etc).

Good, Dionne Garvey, Jean Aitken and Mavis Prosser. Please send any articles on disk (or as an email attachment) saved as a 'text only' Word document.

Thank you to the following people for their contributions: Sam Farmer, Linda Kuntz, Angela Mellor, Ken Prosser, Brenda Ridgewell (Curtin University), Amanda Shelsler, Angela Turpin, Craftwest.

If you would like to give us ideas, feedback, or to contribute to our journal, please contact the members of the Publications Committee: Dianne



ART HISTORY WITH A COOPERATIVE LEARNING FOCUS

By Linda Kuntzj at Narrogin Senior High School

Having recently attended the Co-operative Learning Workshops conducted by Barry Bennett this year, I have been inspired to trial some of the strategies and tactics back home in the class-room. Here's what I've done and how it's worked.

I targeted the Year 11 TEE Art students, focussing specifically on the art history topic of Post Impressionism. My general aim was to incorporate more group work and collaborative structures into the teaching and learning programme.

WHERE TO START?

Lesson One

I began by presenting a slide show. I showed students the art works of the academy, then looked at the revolution of Impressionism and finally moved into the individual development of Post Impressionist styles. A lot of content was initially covered in this lesson. I wanted to be sure students grasped the key ideas, had time to discuss the underlying key points and engage in dialogue with each other and a broader group.

INSTRUCTIONAL STRATEGY EMPLOYED: Mini Lectures I broke up the mass of content covered by talking for about 5-10minutes. At each interval I asked students to discuss in groups what they thought were the key ideas and report back to the group as a whole. Each student took turns to report back to the group and it gave me a chance to consolidate, probe, provide clarification, elaborate and in general check understanding. It was terrific to listen to students engage in meaningful dialogue, share and take responsibility for participation.

THEN WHAT?

Lesson Two

Having received a lot of information on the historical content of Post Impressionism, the next step was to examine the Post Impressionist artworks in more detail.

I modelled the Image Analysis process for the students and gave them a completed overview for their files. Then I pinned up a series of reproductions covering a range of Post Impressionist artists. In the same groups as for the previous lesson, each group was asked to respond to a particular image. As a

group they worked together to complete a structured overview within a given time frame. At the end of the time students were responsible for reporting their work back to the whole class. Each group member was given one area to report back whether it was description, analysis, interpretation or judgement. Other's in the class provided feedback to the presenters by completing a PMI (Plus, Minus and Interesting) chart. The strategy worked a treat!

WORKING TOWARDS A COMMON GOAL

Lesson Three

Now I wanted to further consolidate the idea of positive inter dependence. I collected a stack of Post Impressionist books from the library. Each group randomly selected a name from a hat. The group was responsible for researching the artist and completing a structured overview to be copied for the rest of the class.

MAPPING UNDERSTANDING AND MAKING LINKS

Lesson Four

Having now shared, collaborated and worked co-operatively in groups. I decided students had enough understanding to now produce an individual piece of work that demonstrated their understanding of the general and specific parameters of the diary assessment criteria. I modelled the process on the blackboard. I gave students time to think of their own possibilities, pair with others to discuss their ideas and share their thoughts with the class. From this class brainstorm, students were given an A2 sheet of paper to plan their Post Impressionist concept map. The results were fantastic!

TIME TO WRITE AN ESSAY

In Class Essay

Finally students were given their formal essay topic. I gave them another structured overview for the organisation of their essay. The essay was completed in class and the quality of their understanding and writing was exceptional! No-one struggled to write, as they had so much knowledge and understanding tucked away. They even reported that they enjoyed writing the essay and remembered a lot from their concept maps and from what their peers had said in class.

THE RESULTS

My journey in co-operative learning worked! The students seemed to engage in the process more actively and take responsibility for participating and sharing with others. It really made my job easier and the results were sensational. I've now become hooked on looking for more ways of incorporating co-operative learning into my teaching programme.

VICE-PRESIDENT'S PRIMARY PERSPECTIVE

Jan Bowdler

While Visual Arts education in the high schools and primary schools does impact upon one another, there is no doubting that the immediate focus of each varies considerably. You will know that Thelma's hard work this year on behalf of the Association and it's teachers has revolved around post-compulsory considerations, huge issues that have and still are, demanding a great deal of energy and careful thought.

The primary sector will undoubtedly be involved through a general awareness of what is expected 'at the end of the line' for the students they are teaching now in primary schools. However, from my perspective as a current practitioner (art/craft specialist), Arts Leaders Strategy presenter in the Joondalup & Swan Education Districts and workshop and conference presenter; the focus in primary schools remains on implementation of the Curriculum Framework, coming to terms with arts concepts and key activities, and integration of the arts across other learning areas.

Generalist classroom teachers have the huge task of addressing all eight learning areas. Even THE ARTS for them means addressing 5 art forms, disciplines very diverse and discrete while being inextricably linked to one another through aesthetic awareness and self expression. These teachers are exploring the scopes not only of the visual arts, but also music, media, dance & drama. Feedback that the primary sub-committee of AEA have received from the publication of the 'Arts "Still" Alive' magazines has been that they are a very valuable resource. The magazines provide insight into what 'best practice' looks like in the visual arts in the primary classroom, helping classroom teachers to be more confident facilitators in this area.

Each edition is refined following critical comment from our clientele, refinements such as more information of the processes involved, inclusion of a glossary, more projects for the early childhood phase of development. To this end we welcome comments and endeavour to make this

a resource that assists teachers to provide very meaningful and rich opportunities for students to achieve arts outcomes through the Visual Arts. Val Brooks at Alinjarra Primary School is still our

processor of book orders and sales and can be contacted by FAX on 9247 3263. The 'Show & Tell' for Volume 9 took place in August at North Balga P.S. thanks to Merlyn Leader and projects are currently being proof-read by the editors, Gary Adamson and myself. We are hoping that this edition will be available in term 4.

In addition, we are still committed to providing hands-on workshops for teachers. This term has seen the 'Shades of Brilliance' workshop held at Scotch College, a Monet & Japan workshop presented beautifully by Rosemary Wallace and another of Merlyn Leader's wonderful clay extravaganzas at North Balga Primary School.

There are networking opportunities in most districts, the Joondalup one being presented once a term at Beaumaris Primary School and always 'hands-on' so that teachers go away with work that they have produced which they can apply to their classrooms.

Also remember that there are committee members in schools near you who can assist with visual arts problems or concerns. We are only too happy to operate as mentors for experienced or beginning teachers.

Look out for the Curriculum Council support materials that are being released currently. These are the 'Making Progress' documents, which are being disseminated through district education offices and administrators in schools. In addition, all learning areas advisory groups, including the Arts, have been working on progress maps and the standards and outcomes framework, making recommendations for their refinement and use in schools. There's much helpful material coming our way! Enjoy the rest of the year in your Visual Arts endeavours. Please call me on 9300 6444 (Beaumaris P.S.) if you want details of any of our activities.





SAM FARMER

Sam Farmer is a Goldsmith, Designer and Teacher who has recently won the National Division of the prestigious Tahitian Pearl Trophy 2001. Sam shares with us his inspirations, themes, processes and experiences.

Media and Techniques

I work in the Jewellery medium, using primarily precious and semi-precious materials. Although my forms are of a contemporary vein, most of the techniques I use are considered to be that of a traditional Goldsmith, some of them quite literally thousands of years old. I experimented with non-traditional materials when I was a student, but they just didn't "speak" to me like gold. Alchemy's a fun fantasy, and when I'm alloying 18ct with fine gold granules, silver and copper, I let my imagination run free and think of it as a "magical" process as I use my carbon rod to gently stir the molten mix in the crucible, even though I know better.

I'm currently in "Contemporary Wearables 2001", a national exhibition of contemporary Jewellery of Australia and New Zealand that just opened in Toowoomba and will tour the country. I'm also representing Australia in the International Tahitian Pearl Trophy in New York next year, having won the national T.P.T in Sydney in the bracelet category. I'm one of 20 contemporary Australian Jewellers selected for "OZGOLD 2001", having been awarded an ounce of pure gold to realise my design proposal. The show will open in Sydney, and travel nationally and internationally through 2003.

Processes

The genesis of a particular piece can take place via emotional response after a visual observation of something or simply musing over something as abstract as a distant memory. Virtually everything I do in precious materials is an emotional response to a stimulus of some sort, on various cognitive and psychological levels.

I keep a pretty detailed diary and write about various things in life—people I've interacted with, places I've visited, situations and events of different varieties, books, articles and other items in print I've read, etc., etc. Sometimes these writings, which are very, very personal will yield a theme and from that chosen theme comes simple, quick, rough sketches of forms, including side and rear views which show depth and working mechanisms, which are necessities when you are making Jewellery to be worn on the human body. Material weight is a very important concern and a working drawing indicates to me approximately

how much the gold could weigh in the end, what effect that amount of gold will cause to the fabric it's attached to or the skin it lays against. I used to do very tight, realistically rendered drawings, but I find this unnecessary unless it's a serious commission for an individual. Materials are acquired, always precious and semi-precious, and then I play with visual balance, using what I've decided to go with. Then comes the various processes we employ as Jewellers to achieve our goal—the scribing, sawing, shaping, texturing, filing, soldering, stone-setting, polishing, etc., just to name a few basics. Finely-wrought Jewellery isn't a medium of immediacy and requires great patience. Its one frustration for me is that I don't see the true beauty of what I create until the final finish is accomplished.

Inspiration

Inspiration for the Jewellery forms I create comes from different facets of various levels of the world around us. The landscape near Kalgoorlie and what lies beneath it inspired me to create the series: 'Goldfields Aurum Legacy', which has as a common element a natural gold nugget from that region recessed in a domed, circular silver form. "Silky Moon; Fishtrap Bracelet", which last month won the National Tahitian Pearl Trophy at the

Jewellers Association of Australia Awards for Tahitian AND SOUTH SEA PEARLS, 1999



LOCAL RESOURCES FOR JEWELLERY MATERIALS

AGR Joint Venture (with Perth Mint)
Horrie Miller Drive (near Airport), NEWBURN
Tel 9479 999
Carat gold, sterling and fine silver in granules and various sheet and wire profiles; solders

Gem Crest Pty Ltd
534 Hay Street, PERTH
Mobile 0411 182 818

Golden World Gems, Jewellery & Gemstone Art
18 Bannister Street, FREMANTLE
Tel 9336 6444

Hella's Handicraft Centre
64 Barrack Street, PERTH
Tel 9925 6314

House of Jewellery Pty Ltd
Tel 1800 810 147
email: joj@tig.com.au
Fools, equipment, supplies, machinery, findings, Display material, books, packaging

IJB Wholesale Pty Ltd
Carillion Arcade
680 Hay Street, PERTH
Tel 9322 5542

Johnson Matthey (Aust) Ltd
244 Rokeby Road, SUBIACO
Tel 9381 3866, Fax 9381 6657

Mineral Kingdom
Shop 5, Plaza Arcade
Hay Street (Murray St level), PERTH
Tel 9218 8484

Perth Mint
310 Hay Street, PERTH
Tel 9421 7425
Silver and gold granules; gold nuggets

Rudolf Gunz & Co Pty Ltd
386 Scarborough Beach Road, OSBORNE PARK
Tel 9444 7177
Tools and precision machines, casting supplies

Seivers Australia
24th Floor, 44 St George's Tce, PERTH
Tel 9325 8822
Jewellery tools, machines, reference books and Precious materials and solders

Socklich Trading Co
42 Dale Place, ORANGE GROVE (near Airport)
Mobile 0409 088 885
Tel 9459 8986
Cabochon semi-precious gemstones

Telsonic Imports & Maya Gemstones
3 McCoy Street, MYAREE
Tel 9330 8383
Gems, findings etc, jewellery items

Western Frontier Traders
1st Floor, 85 Rokeby Road, SUBIACO
Tel 9388 0168
email: westernfrontier@bigfoot.com

Bunnings, Mitre 10, Hardwarehouse etc are good for items such as wet/dry carborundum paper

LOCAL GEM MERCHANTS

Artisans of the Sea
Marine Tce (cnr Collie St), FREMANTLE
Tel 9336 3633
Australian South Sea Pearls

Aurum Australia
Shop 3, 77 Queen Victoria Street, FREMANTLE
Tel 9433 1128, Fax 9430 8994

Spotlight

See Pg 1370 of White Pages for details
Fabrice and Haberdashery

Assorted Beads

Fremantle Markets
Tel 9314 3534
Approx. every 2 weeks

Artisan Craft Supplies

Unit 6, 199 Balcatta Road, BALCATT
Tel 9240 7025, Fax 9240 7026
Beads/Costume Crafts, findings

Arts & Craft Corner

34 Mint Street, EAST VICTORIA PARK
Tel 9361 4567

Bead Company

Unit 3, 205 Alexander Road
(Cnr Robinson Avenue), BELMONT
Tel 9478 4868, Fax 9478 4858
Beads: Glass, crystal, plastic, stone, wood etc
Metal and findings

The Gypsy Bead

23 Angove Street, NORTH PERTH
Tel 9227 04143
Threads, findings, books, magazines

The Craft & Gifts Gallery

306 Hay Street (Cnr Townsend Road), SUBIACO
Tel 9381 8215, Fax 9388 2491
www.thecraftandgiftsgallery.com.au
Beads, ribbon, fabrics





JEWELLERY VIDEOS

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

Carters Collectables, vol 4 (video) 1999

In this video Alan Carter looks at Australian jewellery making, carnival glass and visits various antique centres.

Available From: Public Library Stock, Maylands, Manjimup, Dianella, Mandurah, Woodvale, Clarkson, Bassendean.

Call Number: 745.1 CAR

Fashion and Beauty (video), 1988

A broad look at the changing world of women's fashion from the 1920's to the 1970's compiled from contemporary British movie-tone newsreels. Included are clothes, hats, jewellery, make up and designers like Mary Quant.

Available From: Public Library Stock
Call Number: 391.00941 FAS

Jewellery Through 7000 Years (slides)

Comprehensive coverage of jewellery from Ancient Egypt, China, Sumeria, Greece, Celtic, Europe and Byzantium. Examples of the Gothic, Renaissance, Elizabethan and Art Nouveau styles are shown.

Available From: Educational Media Australia
Cost: Approximately \$50.00

JEWELLERY BOOKS

The following are some jewellery books that may be helpful for your Jewellery Projects. They have been sorted by year.

Jewelry, 1996.

Edited By: Swarbrick, Janet
A visual celebration of the world's great jewellery making traditions.

Available From: Woodvale, Forrestfield, Joondalup, High Wycombe, Victoria Park.
Call Number: Q 739.27JEW

Basic Jewellery Making Techniques, 1993.

Author: McGrath, Jinks
Available From: South Perth, Wandering, Carnavon, Queens Park, Broome, Karratha, Gnowangerup, Inglewood, Spearwood, Denmark, Dianella, Perth City, Pinjarra, Coolbellup, Australind, Kalamunda, Armadale, Mt Barker, Thornlie, Kwinana, Leinster, Public Library Stock, Altona Park, Albany, Busselton, Margaret River, Duncraig.
Call Number: Q739.27028MCG

The Complete Metalsmith: an Illustrated Handbook, 1991

Author: McCreight, Tim
Available From: Leinster, Public Library Stock, Gosnells, Kelmscott, Donnybrook, Northam, Girrawheen, Queens Park, Kambalda
Call Number: 739.1MCC

Jewelry Concepts and Technology, 1982

Author: Untracht, Oppi
Available From: Ballajura, Public Library Stock, Ground Floor Arts Shelves Alexander Library.
Call Number: Q739.27



SAM FARMER, BROOCH (IONIQUE SERIES) EURYGNOME, GODDESS OF ALL THINGS, 18CT GOLD, OPAL, DIAMOND, SOUTH SEA PEARL, 1995

Sydney, came forth after viewing an exhibition that included beautiful, hand-crafted fish-trap forms suspended from a gallery ceiling, made by Aboriginal women of the Northern Territory.

'Life Rhythms', primarily a bracelet series I've worked with for years came forth when I began to think philosophically about the dynamics of human relationships. Music staves and notes, along with the cell-like structures of some ancient Egyptian gold works had a direct bearing on the early development of these forms, which now often reference the Australian coastline in content, due to my experiences as a diver and lover of fish forms and seafood. The pieces I make within the body of work entitled "Ionique" are precious, post modernist musings that celebrate memories of my earliest art hi-story studies. The forms reference architectural motifs, sensuous pottery forms and the wonderful mythology of the ancient Greeks.

Although it's obvious that I choose to work in several different styles, the main, unifying element overall lies in my choice of materials. I choose to work entirely in precious and semi-precious traditional materials. And I've said this in various exhibition statements, dating back about fifteen years now, when I first began to work seriously with gold. My fascination and love with precious

materials lies in my knowledge of what I perceive to be their unique qualities: natural occurrence; rarity; the beauty of their colour, their outer texture and inner structure; the roles such materials have played in the development of the history of the human race and their timelessness, period. I suppose I could also confess that part of this love of the precious is a reaction to the use of non-precious materials favoured by art school programmes run by fine skills-challenged Jewellery lecturers. Funny that I would make such a statement, having gone through an art-school programme myself.

People Who Have Influenced My Creativity

My maternal, Grandmother, who partially raised me, who encouraged my curiosity and reading appetite as a child. My high school art teacher, a rather hip Catholic nun who exposed us to the contemporary art of that period, who encouraged me to focus on my talent.

My first tertiary art history lecturer, who opened my eyes to a more wondrous facet of human evolution: its well-documented, creative development through the ages. He also introduced me to my first experience in Jewellery making, a course that whetted an appetite that would manifest itself fully, several years later.

Professor Marjorie Schick, who remains my main, most important influence as a contemporary jeweller. Although I had intended to become a graphic designer/printmaker-illustrator (I did manage to become an editorial/political cartoonist on a newspaper staff two years), this was sidetracked and soon abandoned after taking a Jewellery class under her tutelage, as an elective course. She was and is a most wonderfully gifted teacher. Marjorie gave her absolute best, which included the most stimulating slide lectures on historical and contemporary Jewellery and I've never since encountered another lecturer as professionally enthusiastic as her. It was through her I discovered Jewellery was more than just utilitarian craft or mass-produced, conservative and unimaginative fashion accents, that it was indeed an art with a history that dated back to the Paleolithic Era. Although she now works primarily in non-traditional materials, she was very well-grounded in metalworking skills, something she knew very well and could be a demanding taskmaster who expected excellence, along with carrying a design through to the final finish. She openly shared her experiences as an internationally-renown contemporary Jeweller and introduced us to a vast array of the works of Jewellers from around the world. Through my experience with



Shades of Brilliance Workshop

On Thursday, 2 August, Scotch College hosted an inspirational workshop featuring the DALA range of school materials. Roni Nilant, the representative for "Shades of Brilliance", (sole distributor in Western Australia for K-V-Art and Dala art supplies) gave a very informative and liberating presentation on the availability, range, use and scope of these highly recommended products.

Dala is the number one brand for all school art materials in South Africa and soon plans to manufacture in Australia. Currently the range consists of fabric paint (in transparent, opaque, fluoro and metallic/pearl ranges), puff and glass paints, the revolutionary sun colour and stencil glue. There are also drawing inks and printing inks currently on trial.

The special qualities of these products that were high-lighted included:

- Non-toxic and safe to use in an enclosed environment such as in schools or at homes.
- Quality colours that are highly pigmented for purity of colour and light fastness after heat setting.
- Extensive range of colours for each of the products.
- The ability to obtain creative effects using the minimum range of primary colours aided by use of mediums like extenders.

I was particularly impressed with the professional and resourceful way Roni presented the range. It was practical and hands-on giving you first hand experience with all the materials. At the same time it was open-ended enough to hint at the prospect of discovering new combinations and effects using these products, limited only by your imagination. It was easy to place an order and prompt delivery was made. Altogether it made for a very practical and inspiring arts experience. Thank you to all who attended and I look forward to sharing the results.

Karen Sabitay

ANGELA MELLOR

Angela's work has been developed to accentuate the translucency and delicacy of objects through an exploration of plants and marine forms, where light plays an integral part in their structure. As part of her work, Angela investigates the translucency of bone china. She has had exhibitions in the UK and Australia.



AMANDA SHELSDER

Amanda is a deeply personal artist whose craft represents a means of communicating the artist's journeys and transitions. Amanda's work reflects her fascination with the hopes and dreams of the human spirit and its quest for absolute freedom. Each piece has its own unique sense of life, an enjoyment and philosophy. Key figures recur in her work and the literal and metaphorical are combined in an exploration of the mind, though and the soul.

Her diverse range of work is handcrafted with earthenware and stoneware, and built by coil and slab. Amanda lives and works in Perth, and is one of Western Australia's most exciting artists.

LEFT: ANGELA MELLOR, *SAVI SET*, 2000
ABOVE: AMANDA SHELSDER, *UNTITLED*, 1999

CRAFTWEST Centre for Contemporary Craft & Design Education Programme

OUTLINE

As part of a co-ordinated approach to our future development, Craftwest has undertaken the development and delivery of a new educational programme aimed at developing future audiences. These education programs will create direct and meaningful links between Craftwest, schools (teachers and students) and artists in the community (national and international). The initial program, based on *LACE Contemporary Perspectives* (exhibited at Craftwest February/March 2001), focuses on upper school but will eventually be incorporated into primary and secondary. The richness of the programme lies in the initial direct workshop interaction of the teachers, the Craftwest venue and current exhibition/s, the practicing artists and the educational presenter. The teachers and artists, having met together in the workshops, will then have the opportunity to deliver an enriched program with the students in the school environment.

WEBS, WINGS and LACEY THINGS

TEACHER'S WORKSHOP

Craftwest presents a dynamic teaching workshop with arts educator Rosemary Wallace that informs and reflects current curriculum requirements and links to the exhibition, *LACE - Contemporary Perspectives* (Exhibited 8 February-24 March 2001)

This is an ideal all day workshop that allows teachers to:

- Meet artists who will be available for residencies in your school
- Take away a complete 6-8 week year 11 or 12 teaching package including a video & catalogue
- Participants will explore: drawing strategies, design ideas, research models and textiles applications

VENUE: King Street Arts Centre, Level 1, 357-365 Murray Street, Perth

DATE: To be advised on expressions of interest (minimum of 10 participants required)

TIME: 9.00am to 4.30pm, **COST:** \$143.00 (GST inc.)

NOTE: Participants will need to bring their own sewing machine and a range of thread, BYO lunch (morning and afternoon tea supplied).

REGISTRATION OF INTEREST

Name _____ School _____
 School Address _____
 School Telephone _____ School Fax _____
 Signed _____

Fax/Mail your registration of interest to Craftwest and we will contact you to advise of confirmed dates for the workshops.
CRAFTWEST Centre for Contemporary Craft, 357-365 Murray Street, King Street Arts Centre, Perth 6000
 Fax: (08) 9226 2250 Email: lynda@craftwest.com.au

YEAR 11 - THE ART

'SURREALISM - A FABULOUS FASHION STATEMENT - Dada, Dada, Dada!'

You are to develop and construct a garment which expresses your own interpretation of the theme. Your motivation will need to come from three sources:

- ◊ The desire to create something that no one has ever seen before!
- ◊ The innovative use of fabrics, materials and media to effect your completed work.
- ◊ The characteristics of Dada and Surrealism are to be your source - use the following prompts:

Collage/Protagon	To Tease
To Threaten Our Awareness	Dreams
Fantasy	Imagination
To Shock	The Laws of Chance

Determine which of these you will apply and establish the appropriate visual inquiry to allow your ideas to come to fruition.

VISUAL INQUIRY/APPRECIATION:

The sorts of things that will be included in this section are:

- ◊ Drawings from source material using predetermined plan - draw from 4 sides, use alternation etc.
- ◊ Drawings in pencil/charcoal of objects that have then undergone change to create a 'surreal' version
- ◊ Tests that explore the theory of Chance or Random Placement - Exquisite Corpse, Paint to Music, Dropping string/ten paper from above work and marking positions etc
- ◊ Collages that explore different/crazy constructs of figures, objects etc
- ◊ Media studies in paint, paste; etc that develop the ideas of Dada and Surrealism more comprehensively - use artist influences to guide you.
- ◊ Historical notes/images which show relevance to the work being done in the diary
- ◊ Annotations to discuss and emphasise the values of tasks in relation to Surrealism and what has been achieved in doing these tasks

Be aware of the sculptural qualities of materials and media you may wish to use, as your garment will be a 3 dimensional work - upon which you may have additional 3 dimensional decoration.

DESIGN DEVELOPMENT:

Your design development is a very important part of the project for it determines the quality of the final studio work. This is the stage where you bring your ideas together into a really well planned product and this section of your diary needs to incorporate:

- Sketches/colour studies of your alternative designs
- Textile samples
- Photographs of your garments (when you get them and as you change them!)
- Fabric or media mock-ups of your garment ideas
- Process Notes
- Resources and where you get them from
- Final Studio ideas and a colour 'rough' of that piece

STUDIO:

This will be the making of the studio work. It is the CUT/SEW/TIE/STICK process, using your own innovative ways of putting the materials and objects you have organised to present the ideas you wish to communicate.

Evaluate your final studio, take photos from different angles and put them into your diary as the final page of the project.

THE WEARABLE ART PROJECT

By Angela Turpin

The aim is to design and produce a Wearable Artwork that will be used in the WornOut WornArt Festival of Perth. Students are encouraged to be imaginative in their use of materials and techniques and they also need to have the confidence and commitment to wear the costume on stage in a choreographed performance.

The dynamic within such a project can be exhilarating. Students are encouraging towards each other with ideas and are enthusiastic to experiment with new techniques of construction. They become more self-motivated in collecting their own materials and resourceful in what they discover. One of the main objectives is to make a costume using found and recycled materials. Students address issues of recycling, waste, consumerism and contemporary notions of the body, beauty and image.

The initial emphasis is on students being able to see the construction properties of materials for the body other than fabric. By working with paper to begin the project students can fold, cut, twist, bend, crease, plait, stitch, scrunch, etc to create a magnificent amount of shapes and forms that can then be creatively moulded to fit the body. Students will be amazed at the variety of ways paper can be manipulated. Using these experiments students then expand onto new materials having developed a new understanding of body construction.

For students to experience the glam and glitter of stage performance, professional music, lighting, make-up, hair and choreography, there is an annually run festival that provides students with an opportunity to perform in their costumes. WornOut WornArt is a multi arts youth event featuring Wearable Art, constructed from discarded and recycled materials. This exciting youth community arts project is about designing, sculpting, constructing, and performing art for the body, expressing student thoughts and ideas from political, social and environmental concerns. Students present their Wearable Artworks to original live music in an energy filled celebration.

The 2001 performance will feature puppet performances, circus acts, graffiti art, dance and many other surprises.

WornOut WornArt has previously been a significant category of the Perth Artrage Festival. Running for thirteen years, Artrage is the State's premier arts festival dedicated to supporting local artistic talent. It provides an invaluable platform for art to flourish and the gives it the exposure it needs. As part of the Perth Youth Festival 2001 Worn Out Worn Art is a highlight this year being held at The Art Gallery of Western Australia. This will culminate a cooperative project involving youth from several high schools.

Rehearsals are conducted on the two previous nights before the performance. Working with fully qualified choreographers the students collaborate together to produce a parade combining unique costumes, moves and music. The rehearsals create excitement and hype as students provide added touches to their appearance with fabulous hair and face make-up creations.

The Wearable Art Project is an excellent experience for students, full of exciting and challenging opportunities. It is most enlightening to see how much each student's character is reflected in their costumes, as is their performance on stage. The project embraces the arts and promises to excite and enliven student's creative minds.

CHECK OUT THE ART EDUCATION ASSOCIATION OF WA'S FANTASTIC NEW WEBSITE!

www.arted.asn.au

This site includes information about the Association, resources, a bulletin board, links and a gallery of student work. We need contributions from you! We would like to make this site as relevant, interesting and up to date as possible.

Please contact Andrew Frost: afrost@johnforrest.wa.edu.au if you have something to contribute.



ABOVE: ANNE FARREN, IMPRINTS (DETAIL), 2001 BELOW: ANNE FARREN, NOIR, 2000



CRAFTWEST

2001 City of Perth Craft Award

For the first time in the history of the City of Perth Craft Awards, Craftwest Centre for Contemporary Craft has invited craft practitioners from across Australia to push their creative talents and skills to the limit. The selected practitioners compete for the most prestigious award for contemporary craft and design - the 2001 City of Perth Craft Award.

Managed by CRAFTWEST, the Awards offers a \$10,000 City of Perth Award for Excellence and a \$1000 Highly Commended Award. Award winners will be presented with their prizes at the exhibition's opening night on September 20.

The award is open to Australian professional and emerging craft and design practitioners. The unique and innovative entries to be exhibited at the Craftwest Gallery will include ceramics, jewellery, metal, wood, mixed media and textiles. This year twenty-eight shortlisted entrants vie for the awards in what promises to be the most dynamic display of craft and design assembled in Western Australia.

To be officially opened on September 20, 2001 at 6.00pm by the Deputy Lord Mayor, Councillor Judy McEvoy

City of Perth Craft Award 2001
21 September to 3 November 2001

CRAFTWEST Gallery
357 Murray St Perth at the
King St Arts Centre
Exhibiting Monday to Friday from
9am to 5.30pm, Saturday 9am to 5pm

Enquires to:
Kate McMillan
Ph: (08) 9226 2799
Fax: (08) 9226 2250
E-mail: gallery@craftwest.com.au

CURTIN UNIVERSITY OF TECHNOLOGY SCHOOL OF ART JEWELLERY/THREE DIMENSIONAL DESIGN

By Brenda Ridgewell

The jewellery /three dimensional design studios, within the school of art, promote the development of critical and conceptual thinking through the practical involvement of contemporary jewellery and three dimensional design practices.

Professional artists working within the area each bring their own expertise to the studio and provide a valuable resource for students throughout the school.

Workshops and classes conducted within the studio are aimed to extend the students repertoire of skills, a vocabulary, with which to develop and express their ideas. The skills base is nurtured alongside the ideas development and is always enhanced by the need to achieve various results within one process. This process of student initiated learning leads the students in many new and exciting directions, and ensures a variety of outcomes each year. The breadth of these outcomes is always a tribute to the thinking and experimentation carried out by students within the studio.

Within the studio a wide range of basic skills are taught including fabrication, casting, anodising, electroforming, die forming and lathe work. The studios at Curtin University of Technology are equipped with the larger scale tools and the students are encouraged to buy their own hand tools, as they will need these tools to continue their practice beyond art school. The larger scale tools are communal and students are instructed in the basic use and maintenance for this machinery to ensure personal safety and the preservation of the machinery.

BACHELOR OF ARTS: COURSE STRUCTURE

The Bachelor of Arts course has a common foundation year to introduce new students to contemporary art thinking and practice. This year provides the students with a breadth of experience across the various studios within the Arts School to allow them to extend their knowledge of the contemporary arts and work outside the specific skills areas they had developed prior to art school. Within this program the jewellery/three dimensional design studio provides and introduction to studio skills, materials and development of ideas related to materials. For many students this is their first ever introduction to small scale techniques, and to the use of materials such as metal, wood, acrylic, resin and found object.

This introduction to various studios provides an insight to the working methodologies of the studios. From these experiences the students select their major studio for the rest of the course. These selections often vary considerably from the planned course when first entering art school as the student has had the opportunity to extend their knowledge of contemporary art.

If the student selects the jewellery three dimensional area they will be continually introduced to new skills and techniques that will provide them with specialist skills that will allow them to develop their ideas to forms. During the second year of the BA the students work independently on set projects that are devised to develop a breadth of thinking and research in almost any selected area of interest. All students are encouraged to develop ideas based work and to talk about these ideas to a critical audience.

Besides the major studies the students undertake a visual research unit. This is a minor study area requiring half the studio time of the major and providing a breadth of investigation to expand the student's knowledge of contemporary art. Both these units are supported with a visual culture unit related to contemporary theory and history. In the third year the students continue with the same spread of subjects, and the studio work becomes more and more self-directed. This independent manner of working allows the student to focus on self-interests and to begin to shape their artistic practise of the future. The student exhibition at the end of third year is the first time many students present their work to the general public and is always a very festive occasion.

Entry to Curtin is usually through TISC
A TER score to meet the entry requirements.
A STAT test to meet the entry requirements.
Presently students are required to present a folio of work and be interviewed as well as meeting the entry requirements.

COURSE PATHWAYS

Bachelor of Arts
Honours
Post Grad Diploma
Master of Arts
Master of Creative Arts
Doctorate of Creative Arts

EXHIBITION DATES FOR 2001

NOVEMBER 25 to DECEMBER 16
Honours and Masters 'Sofa Show' John Curtin Gallery
DECEMBER 7 to DECEMBER 16
BA exhibition '01 Zero One' School of Art

Further information regarding the jewellery/three dimensional design course can be obtained by visiting our web site at www.curtin.edu.au/dept/art

JEWELLERY YEAR 9 COURSE OUTLINE

COURSE DESCRIPTION

This course provides students with the opportunity to explore functional and abstract art pieces influenced from historical and contemporary jewellery making. A variety of techniques will be employed and students must be imaginative in their usage of materials. For example; moulding clay, wire, beads, washers, paper, nuts, twine, aluminium foil bottle tops & other objects. They may be organic or man-made materials.

ARTS IDEAS

- Students will experiment with images from their imaginations, be able to combine them with drawings from observation.
- Students will then use these drawings as a basis for exploratory design development.
- Students will demonstrate an ability to convert a 2D drawing into a 3D artwork.

ARTS RESPONSES

- Critically respond to their own work and make informed decisions about the selection of materials for design purposes and the usage of techniques.
- Students will be involved in making visual statements in individual ways.
- Students will compare artworks & focus on how images and objects are organised and constructed.
- Analyse the work of other class members.

ARTS SKILLS AND PROCESSES

- Students will use traditional and computer technology to develop and manipulate designs.
- Students will apply skills and techniques with appropriate materials to create artwork.
- Students will understand that structures and forms are characterised and constructed by their unique elements.

ARTS IN SOCIETY

- Students will recognise the historical and contemporary context of jewellery.
- Students will develop awareness for the role of advertising in society.

TERM 1 – PROJECT 1

NECK ADORNMENT PIECE

- Students are to design a wearable art piece complete with label name on an attached tag. The neck adornment piece will be influenced by Art Nouveau decoration.

TERM 2 – PROJECT 2

JEWELLERY BOX

- Influenced by winged and other insects students will create a lidded box from cardboard and paper mache decorated with a variety of materials including paper pulp and wire.

TERM 3 – PROJECT 3

MOULDING CLAY PENDANTS

- Students will begin this project by drawing self portraits, then looking at art from various cultures, they will distort and alter their drawings to create a pendant design that will be made from moulding clay.

TERM 4 – PROJECT 4

BEADED EMBROIDERY WRIST ADORNMENT

- Exploring embroidery thread techniques and beading students will create coloured patterns to make a soft wearable jewellery piece for either their wrist or ankles.

PROJECT 6
KEY RING

**ST STEPHEN'S SCHOOL CARRAMAR
TEACHER: MS TAMMY
ROBINSON-HALL
YEAR 7/EARLY ADOLESCENCE**

ARTS AREA OUTCOME LEARNING STATEMENTS.

Activity provides students with the opportunity to :

1. Create, interpret, develop, explore and communicate ideas through Visual Art. (ARTS IDEAS)
2. Use a repertoire of skills, techniques, processes and conventions to participate in and understand art. (ARTS SKILLS AND PROCESSES)
3. Respond, reflect and evaluate art based on aesthetic understanding. (ART RESPONSES)
4. Value art by showing positive attitudes to their own involvement in learning and using The Arts to create, express, understand and communicate. (ARTS IN SOCIETY)

ACTIVITY

Jewellery and Jewellery Boxes – COLLABORATIVE PROJECT WITH CLASS TEACHER
Discuss jewellery as an art form, with related historical significance. Look at examples. Outcomes # 3, 4.

Class research of jewellery and English related tasks. Make a collection of jewellery using multiple media. Some items of jewellery created in class as a part of the 'minerals theme' from Society Et Environment and Science. A brooch will be created in Art.

- In class the material used include varied wires, assorted beads, jewellery attachments (clips and fasteners, hooks, earring attachments). The children are to initially design their jewellery collection and list the required materials. Examples are seen in images 1a Et b.
- In art the children will be creating a brooch similar to the examples in image 2. Use metal shim pieces and impress design with pen or pointed implement, then set/encase in 'DuKit' or 'Fimo'. Alternatively, cut thin strips of the shim and arrange in a flat shape of the modeling medium, as seen in image 2. Bake in oven according to instructions. Embellish with metallic paints by dabbing on with a tissue or sponge. Attach brooch pin to back. Outcomes # 1,2



Make a jewellery box. Construct the box from a net. Use thick card for the pieces and masking tape the sides, bottom etc. together. Cover with papier-mache. Decorate from choice of possible methods, such as paint, decoupage, textiles trinkets. Refer to images 1a Et b. Outcomes 1, 2.

JEWELLERY PROJECTS

By Angela Turpin



Body Adornment can be a creative way for students to explore materials and design in a functional and non-functional way. A jewellery course can be run by incorporating traditional project ideas such as necklaces, bracelets, rings, earrings, brooches, armbands, anklets etc. Further innovative and extension ideas for a jewellery course might include sculpture and three dimensional design projects such as tiaras or head adornment pieces, jewellery boxes, belts etc. Construction of these jewellery ideas can be as innovative and exciting as any other design project. The avenue for new and interesting jewellery based projects is enormous. Virtually any place on the body can be used to adorn with jewels and decoration.

Specialist craft and bead shops provide an enormous array of exiting and colourful materials

for students to experiment with wire and beads. Effective results can be achieved with simple construction and more elaborate sculptural effects can be created with more complex techniques.

The usage of beads and wire requires students to grasp an understanding of some beading concepts such as the ability to manipulate wire using pliers and understand the joining methods using crimps and clasps. These techniques are relatively simple and do not require a special room or expensive jewellery tools.

There is opportunity for students to be innovative and resourceful with the range of materials that they incorporate into their jewellery projects. Found and recycled objects such as shells, nuts, seeds, plastics, electrical wires, glass, mirror etc can provide inventive and resourceful additions to artworks.

For students to understand the concepts of more complex jewellery making techniques such as copper jewellery making, more equipment is required. A project using copper can be an exiting and more technically challenging jewellery project for students to undertake.

The prospect of making something that is functional and wearable can be very rewarding for students providing them with a body for their own artistic expression. Jewellery projects can be a valuable basis for exploring art from other cultures, understanding that certain colours, patterns and materials can have meaning for ritual or ceremony. We use our bodies as part of visual art tradition by adorning them and through the medium of jewellery students can explore new skills to communicate ideas.



IMAGES FROM SANTA MARIA COLLEGE & JOHN WOLLASTON ANGLICAN COMMUNITY SCHOOL

