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Journal of the Association of Graduates in  
Early Childhood Studies

## **A MESSAGE FROM THE PRESIDENT**

Hello to all graduates. My name is Janet McLean. I am the new president of AGECS, taking over from Kevin Fell who remains on Council as a general member - and mentor to myself as a relative newcomer to the organisation.

I joined the Graduates' Council in 2004. During the first couple of years as a Council member much of our time, and our physical and emotional energy was directed towards restructuring the foundation. The restructured foundation, now known as the Foundation of Graduates in Early Childhood Studies came into full operation in 2007, and comprises two funds, the Forest Hill Fund which distributes funds and the Warrawong Fund. the Forest Hill Fund distributes grants to projects addressing the needs of children in necessitous circumstances. the Warrawong fund will fund initiatives to related to the professional development of early childhood staff.

Two Advisory Committees have been established by the Graduates' Association; one to advise the Trustees on the distribution of funds linked to Forest Hill and one to advise on the distribution of funds linked to Warrawong. The Trustees of The Foundation of Graduates in Early Childhood Studies will distribute Grants from the Forest Hill funds in 2009. It is expected that the first distribution from the Warrawong funds, whose purposes will support training and professional development in the field of early childhood education and care in Victoria, will commence later in 2009.

The Graduates' Council wishes the trustees of the Foundation and the Advisory Committees all the best for their deliberations in 2009.

I would like to take this opportunity to thank both Kevin Fell and Beverley Murray, the two past presidents and treasurers. Over the past five to six years, alternating these two positions, they steered the Council through the extremely difficult process of selling Warrawong and establishing the Graduates' Foundation; and at the same time restructuring the financial and organisational processes of the Association. These targeted efforts have ensured that the Association is able to continue working towards the goals and objectives of the Strategic Plan. These include:

- providing members with networking and fellowship opportunities
- offering a range of professional development programs, activities , services and events
- maintaining effective administration and delivery of services,
- ensuring the management of funds is appropriate to the needs of the Association
- advocating for children and families through partnership with other early childhood organisations.

Over the past few years the Association has built up a Professional Development Program which has given early childhood educators opportunities for practical, hands-on experiences and activities. These included the Open Kindergarten Program where participants visited excellent and innovative programs and were able to speak directly to the staff. Unfortunately, due to organisational

constraints, this program will not be offered this year. However we are excited about the Program of Art Workshops which are being offered in Terms 2 and 3, in partnership with the Early Learning Centre - University of Melbourne. There is detailed Information about these workshops in this Audax.

Our other focus this year is the updating of communication processes. A communications sub-committee has been established and will review all of the ways we communicate with members and the wider early childhood community. Our aim is to upgrade the AGECS website and to consider ways of providing continued written information using Audax, occasional newsletters, and e-News. Many thanks to the communications sub-committee - Judy Dunn, Alan Angwin, Anne Marie Morrissey, and Jen Visscher.

And thanks to all council members for their support and willingness to share the workload.

The work of the Association would not be possible without the continued valuable deliberations of the finance subcommittee - Ray Bullen, Diane Burgess, Kevin Fell, Beverley Murray and Charmian Wright. This committee advises Council on its financial deliberations. The advice of the committee is particularly critical in these times of economic uncertainty. Ray Bullen has prepared the following report on the current state of the AGECS investment portfolio.

### **Ray Bullen's Review of the Investment Portfolio**

The valuation of our investment portfolio at Feb 09 was forwarded to members of Graduates' Council by Ray Bullen. That valuation is outlined below.

In summary the market valuation of our shares has fallen further since the last report as follows:

The shares cost us \$573,914 and they are currently valued at \$465,999. That is a capital loss of \$ 1 0 7 , 9 1 5 . A recent purchase of Wesfarmers shares is not included in those figures. These shares are currently valued at \$16,821 and cost us \$1,262 in brokers' fees. With those fees deducted our current share portfolio is valued at \$482,820.

The key areas making up this loss are:

Banks (NAB, Westpac, St George). They cost \$187,969 and are currently valued at \$143,402.

Toll Road (Connect East). Bought for \$33,426. Current valuation is \$10,752.

Shopping Centres (Westfield). Bought for \$50,172. Current valuation \$26,412.

Less than half of our assets account for 83% of the loss. All these assets are what are known as "blue chip" stocks with solid earnings but all are affected by the difficulty of the credit crunch the world is experiencing. The banks have been written down because banks world wide were hit with the toxic US housing debts (although our banks didn't really have any substantial exposure) and are likely to be hit with further bad debts with some companies going into liquidation. Provided the banks don't experience major bad debts over the next 1 to 2 years from companies going into liquidation they are setting themselves up to be very profitable for the future.

Banks have increased their bank lending margins appreciably as they have benefited from the Reserve Bank reducing interest rates significantly but have passed less than half of that decline on to business. They are reducing dividends to conserve capital; the competition from other non bank lenders for housing loans (e.g. Aussie Home

Loans) has diminished extensively or been taken over by the banks themselves; loans for cars and leased equipment is now far less competitive (GE Capital has ceased to lend). Far less competition and much healthier lending margins on all business should see the banks rebound once the worst of the recession is over

A postscript to the February 09 comments is that the stock market rose 7 days out of 9 trading days to 19<sup>th</sup> of March with a net gain of about 10%. Banks in the same period increased by 21%. However they fell again in the first several days of March.

Specific examples since 28th Feb to 19th Mar for our portfolio are Westpac (up 7.7%), National Bank (up 9.1%), BHP Billiton (up 8.4%), Wesfarmers (up 5.1%) but our worst performing stock, ConnectEast, was down 7.1% and Fosters was down 4.4% also.

Connect East and Westfield have been hit hard because they rely on access to debt to fund their businesses. Connect East has been hit particularly hard (having lost 2/3 of its value) because it will require more debt in the future (even though all construction of Eastlink is finished) and it will continue to make losses for some time. On the other hand revenue increases are guaranteed as the toll fee goes up with inflation each year and traffic flows are increasing (they have increased by 14% since the road opened). This is a long term asset and its share price won't rebound back quickly like the banks could. Westfield has previously done well because of the continued trend towards big shopping centres and away from local shopping strips. Economic recession or not this trend is likely to continue. The issue for Westfield is whether small retail shops can weather the storm and continue in business. Shopping centres are valued on the basis of rents received. If small retail shops

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close down in these centres then the value of the Shopping Centres will fall and this makes credit harder to get. Continued availability of credit to re-finance maturing loans is therefore another major issue for Westfield.

Telstra and BHP Billiton continue to be the bright lights in our portfolio as they are still valued above our cost price.

To put things into perspective in the light of this major economic upheaval, in the audited accounts at June 06 we had total assets in the Graduates at \$812, 915. Having run all the Graduates activities since then our total assets have still increased to \$841,344 (Based on Dianne Burgess' reported assets of \$950,521 less the loss of \$109,177 in capital value if we sold all the investments).

With regards to recent share market rises: one swallow doesn't make a summer by any stretch of the imagination but it does show there is some good news in amongst the depressing bad news that proliferates in our newspaper headlines. This is an example of the extreme volatility at the moment where the market can rise or fall quickly, particularly sectors within the overall market. We are currently riding a rollercoaster where markets are over reacting to any news, good or bad. The market has already factored in a recession so any good news sees it rise as quickly as it has fallen.

*Thank you, Ray, for such a thorough report.*

Finally, on behalf of the Association of Graduates in Early Childhood Studies, I extend my condolences to all those affected by the devastating bush fires. As time moves on our thoughts and best wishes continue to be with everyone affected as the recovery and rebuilding processes begin.

## **PROFESSIONAL DEVELOPMENT 2009**

This year the Graduates Association is presenting three exciting workshops in partnership with the Early Learning Centre – University of Melbourne. The presenters are all practising artists and /or early childhood educators and researchers who teach in the early childhood program at the Early Learning Centre.

This partnership provides a wonderful opportunity to offer a professional development program that focuses on the arts. An area of learning many early childhood educators believe has been seriously neglected in recent years.

The philosophy of the ELC “...*is based on an image of the child as capable and inquisitive and encompasses a commitment to creative and expressive learning through artistic exploration...*”

The ELC is the ideal centre to hold these workshops and the Graduates Association thanks ELC director Jan Deans, and all of the presenters – Louise Saxton and Suzana Zaper, Anne Ferguson-Durkin, and Dominic Belvedere, for providing these great early childhood professional development experiences.

### **WORKSHOP 1**

**Exploring the notion of**

**FRAGILITY IN NATURE AND HUMANITY**

**Through Visual Art and Poetry**

*A practical hands-on workshop*

***Maximum 20 participants***

Saturday 2 May 2009, 10 am - 12.00



Come and be inspired by the beauty and fragility of nature and explore ways to involve young children in creative experiential learning. This unique and practical visual art and poetry workshop will explore the theme of *"Fragility in Nature and Humanity"*.



Participants will have an opportunity to create their own poetry and visual imagery, by responding to objects discarded from nature; memories of nature in childhood; and the artwork and poetry created by children.

**Presenters:**

**Louise Saxton** is a practicing artist with a Masters Degree in Fine Art who has been exhibiting for more than 15 years throughout Australia and more recently in South East Asia. Louise has a strong interest in creating art using recycled materials from the home and has extensive experience of working as a specialist visual arts teacher with 3-5 year old children.

**Suzana Zaper** is an early childhood educator and researcher with over 20 years experience and a Masters Degree in Education. Suzana's teaching focuses on art and poetry with special emphasis placed on exploring words and imagery through *Haiku* poetry. She has developed a number of children's art and poetry exhibitions which have travelled to international forums, including Portugal; Croatia; Slovenia; and most recently to Japan. Suzana also writes poetry and her book of poetry, *Dahlia's Amber* was published in Croatia in 1988.

## **WORKSHOP 2**

### **New Ways of Working with Clay in Early Learning Environments**

*A practical hands-on workshop*

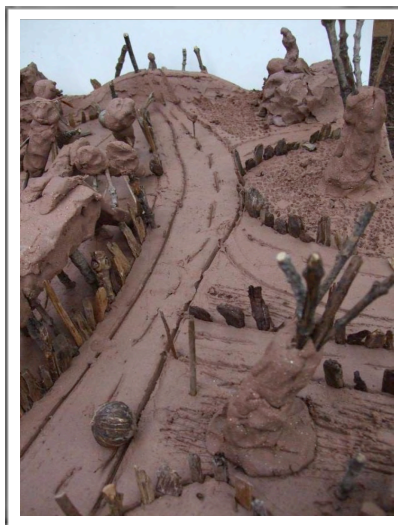
***Maximum 20 participants***

Saturday 13 June 2009, 10 am - 12.00 pm

- Explores the question of why clay is so important as an art / environmental / historical / cultural experience.
- Uses photos and examples, to show new and different approaches to take when working with clay
- Looks at the process (most important), group and individual work, presentation, storage, product, projects.
- Demonstration and “Hands on” so participants can get a feel for the methods discussed.

#### **Presenter:**

**Ann Ferguson-Durkin** is a ceramic artist and early childhood educator who currently working as Visual Language teacher at The University of Melbourne Early Learning Centre. She has won several awards for her own art practise and worked professionally as an artist in residence in many educational settings.



### **WORKSHOP 3**

#### **JUNK ART – Printing, Collage and Assemblage from everyday materials**

*A practical hands-on workshop*

**Maximum 20 participants**

Saturday 29 August 2009, 10 am - 12.00 pm

- Experience a range of unusual art activities suitable for use with young children, including; how to make a printing block from everyday objects; printing for collage; and how to create exciting assemblages using junk materials.
- Print from textured blocks and make a collage from printed paper and
- Create assemblages out of junk materials such as; metal washers, plastic kitchen wares, tap handles etc.

**Presenter:**

**Dominic Belvedere** is a specialist early childhood art teacher who has been working at The University of Melbourne Early Learning Centre for the past 15 years. Dominic trained in print making and painting and conducts workshops at Artplay and coordinates exhibitions both locally and internationally.



Registration forms for these workshops are available  
from the Graduates' Association

Phone: 8344 0990 (leave a message);

email: [agecs@netspace.net.au](mailto:agecs@netspace.net.au)



## **LITTLE RED RIDING HOOD WALL HANGING**

### **Object Biography**

In the aftermath of the Second World War Valerie Paling, an Australian teacher from Toorak in Victoria, traveled to Germany to work for the United Nations Relief and Rehabilitation Administration. Paling encouraged men and women to keep busy and develop skills through activities such as tailoring, embroidery, wood carving, painting, repairing cars and learning English. As an Australian aid worker her job was to help re-settle some of the thousands of people displaced from their homes by the conflict. Paling received the wall hanging, made from a United Nations issue blanket and bits of fabric and fur in thanks for her work at Neu Ulm Displaced Persons Camp. Paling returned to Australia with the wall hanging, and later donated it to the Forest Hill Kindergarten in Melbourne where it was displayed until 1990.

### **Australian Journey: Relief and Rehabilitation for Displaced Persons**

Displaced Persons camps were established in Europe to house thousands of refugees, and in 1943, the United

Nations Relief and Rehabilitation Administration (later the International Refugee Organisation) was created to administer their re-settlement. Most people were returned to their original countries, but around one million refugees needed new homes. Between 1947 and 1954, Australia accepted around 180,000 Displaced Persons.



### **Curator's Notes**

The Little Red Riding Hood wall hanging was made by Olga Basylewycz, a Ukrainian woman living at a Displaced Persons camp at Neu-Ulm, Germany, around 1945. Basylewycz used a variety of fabrics and techniques to make the wall hanging. The backing is a blanket issued to her by the United Nations Relief and Rehabilitation Administration (UNRRA). She created the image with fabrics, felt, different kinds of fur, paper and a pine cone. She used long stitch to create the bark on the trees and

employed stumpwork, where fabric is padded before being sewn onto the backing, to create a three-dimensional effect. The Forest Hill Kindergarten was established in the 1920s to provide poor children from inner city Melbourne with a few weeks holiday in the country. The wall hanging was displayed in the entrance hall of the Kindergarten and was donated to the National Museum in 1991 after the Kindergarten closed.

**The Little Red Riding Hood wall hanging is now on display in the Australian Journeys gallery at the National Museum of Australia.** Photo: George Serras, National Museum of Australia      **Note:** The Museum has unsuccessfully tried to trace the copyright owner of this wall hanging and invites the copyright owner or their representative to contact them.

## **GRADUATES NEWS**

**Margaret White** has moved to Tasmania and is working at the Hobart Museum and Art Gallery setting up an Art Education program – mixing with people of all ages in exciting contemporary Art situations. Last year she spent six months working with the Hermannsburg Potters outside Alice Springs that, says Margaret, was a Life changing experience. A K.T.C. graduate has no limits !

**Heather Low** regularly drops off bags of suitable material to a number of Kindergartens roughly in her area (Ivanhoe). She also borrows an occasional doll and knits suitable clothes for it. If you would like to be on her visiting list – Phone 9497 4765.

**Gwen Parish (Rowden 1942)** Last year Gwen and her husband Geoffrey spent a wonderful holiday cruising along the Danube and Rhine rivers from Budapest to Amsterdam.

They also visited the U.K. and Paris before returning via Hong Kong to Melbourne. Unfortunately Gwen had a heavy fall whilst in Hong Kong bruising her face and injuring her neck, but recovered to enjoy the rest the holiday. Gwen's husband Geoffrey celebrated his 90<sup>th</sup> Birthday with family at Andre Rieu's Concert in Melbourne in November 2008.



## **A SALUTE TO CONSTANCE JENKIN**

*Adapted from a speech given by Pat Jewell at Consie's farewell function at Gowrie Victoria*

All of us are here today to honour Consie and her work and I begin by saying that if there was a "High Achievement Award" offered in the field of family welfare and parenting you would have received it and this is why.

Consie began her professional life as a kindergarten teacher and so it is timely that we are back at Lady Gowrie Child Centre (now named Gowrie Victoria) where as students we had to come and observe "best practice early childhood practices at work." Consie has taught children in the United Kingdom, America and of course here in Australia.

Consie was then appointed by the government to be a parent educator in the Diamond Valley/Eltham area and began to facilitate some of the first community based parent groups in the homes of the parents and amazingly these programs ran weekly for a whole year. Some of the parents from these groups (now grandparents) still meet and Consie still catches up with them.

Consie then published her first Manual "Planning Happy Families" and I attended the launch and realized that I wanted to do what Consie was doing I wanted to work with

parents and I wanted to write about it. From that launch in 1988 Consie became my unofficial mentor and I kept an eye on her career,

Consie has other positions in the early childhood field including a stint as a Children's Service Advisor in western metropolitan region and as a lecturer at Melbourne University. In 1989 Consie was appointed as the Parent Resource Co ordinator for the North West region of Melbourne. This was part of a government initiative called Parent Help headed up by George John. The eight parent Resource Coordinator positions were auspiced in local government, community health or other Not for Profit agencies. The North West position was auspiced at the Children's Protection Society in Heidelberg West. When Consie moved into a more training and education position within CPS I was appointed into her previous position as the North West Parent Resource Co ordinator.

Consie left the Children's Protection Society to write her second parenting manual. "Parenting Adolescents - A Creative Experience (PACE) Consie co wrote the manual with Dr. Di Bretherton. Consie then was appointed to manage a program called KidCare, a program for parents of adolescence and based in Camberwell. From this base Consie facilitated many parenting programs for parents of adolescents based on PACE and provided PACE training for professionals. The name of the program changed to Parenting Adolescents Australia and under this name the first of five national parenting conferences was organized. Consie has been one of the key note speakers at these conferences and many others including presenting at conferences overseas.

The program changed its name again to Parenting Australia and moved under the auspice of Jesuit Social Services.



Consie (almost single handedly) won a tender for a national project “Program for Parents” that was based on her PACE kit and entailed training professionals across Australia and then support them to facilitate parent programs for parents of adolescents. Consie also won the position of National Co ordinator for all of the projects won under this tender process.

When this national project finished Consie stayed on at Jesuit Social Services as manager of Parenting Australia overseeing other family centred projects such as Sole Mates, Family Connections and Inside Families. The last two projects that Consie worked on at Jesuit Social Services I was privileged to work with her. The first of these was the Early Intervention Parenting Project and the project that has just been completed was under the Responding Early Assisting Children, REACh, initiative.

Although retired Consie still works with the Catholic Education Office facilitating sessions for parents on resilience, parenting and for parents and children on transition to secondary school and now consults for Jesuit Social Services.



## **VICTORIAN BUSHFIRE RESOURCES**

In response to the bushfire crisis, the Department of Education and Early Childhood Development has developed a series of resources to help provide practical support for parents, schools and early childhood communities. Details of services that can be accessed at [www.education.vic.gov.au/about/bushfires](http://www.education.vic.gov.au/about/bushfires)

Services and resources include:

Support for Children - contains a variety of resources that can assist in supporting children affected by the trauma of the bushfires including videos and fact sheets for easy download

Support for Staff - contains a variety of resources that can assist in supporting school, kindergarten and early childhood development staff affected by the trauma of the bushfires including fact sheets for easy download

Financial Support - outlines financial assistance available

Health and Wellbeing - contains links to information developed to aid you in maintaining your health and wellbeing during this stressful time

How You Can Help - outlines ways that you can assist school, kindergarten and early childhood development communities affected by the fires

Archive - archived information from the bushfire crisis including service closures and circulars.

## CHILDREN'S BOOK OF THE YEAR AWARDS

The 2009 Children's Book Council of Australia Shortlists were announced on 31 March 2009. A Short List in each of five categories is decided at a Judges' Conference after extensive discussion and by secret ballot by the Judges, and usually has six titles in each category.

The five categories are:

*Older Readers* - for mature readers

*Younger Readers* - for independent younger readers

*Early Childhood* - for children in the pre-reading to early reading stages

*Picture Book* - for an audience ranging from birth to 18 years range (Some books may be for mature readers)

*Eve Pownall Award* (non-fiction) - for an audience ranging from birth to 18 years range (Some books may be for mature readers)

The short lists are supplemented by a Notable Books list. Both lists can be viewed on the CBCA website: <http://cbca.org.au/>

Of most interest to early childhood educators is the short list for the Early Childhood Category.

**The Early Childhood Short List**

***How to Heal a Broken Wing***

GRAHAM, Bob; Walker Books

***Leaf***

KING, Stephen Michael; Scholastic Australia

***Special Kev***

MCKIMMIE, Chris; Allen & Unwin

***Applesauce and the Christmas Miracle***

MILLARD, Glenda;

Illustrator: KING, Stephen Michael; ABC Books

***Tom Tom***

SULLIVAN, Rosemary;

Illustrator: HUXLEY, Dee; Working Title Press

***Puffling***

WILD, Margaret;

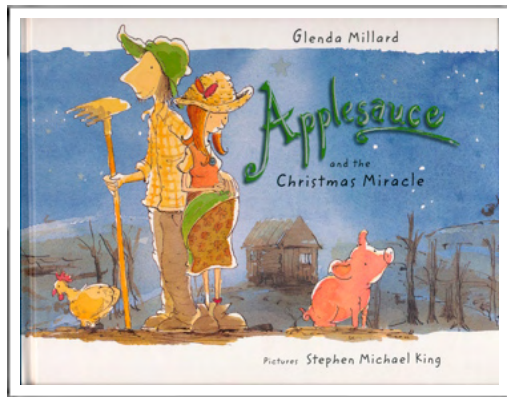
Illustrator: VIVAS, Julie; Omnibus Books, Scholastic Australia

The Winner and Honour Book/s will be announced on  
**Friday 21 August 2009.**

**More information about three of the short  
listed books**

**Applesauce and the Christmas Miracle** written by **Glenda Millard**, and illustrated by **Stephen Michael King** is a poignant story of hope and renewal in the wake of a bushfire, something that has affected all of us in some way over the past weeks.

The cover illustration alludes to the Christmas story, combining the hope of renewal and regeneration with the image of the devastating aftermath of a bush fire. There's the star, hovering over a tumbledown shack, a pregnant woman, her partner's hand tenderly resting on her belly, the thoughtful questioning looks of the characters, including the pig, Applesauce – wondering: Is something wonderful going to happen this Christmas? Will it happen tonight?



The blending of Glenda Millard's poetic and evocative language with Stephen Michael King's water colour illustrations creates a rich and quintessentially Australian Christmas story. Glenda Millard's description of the night, *Night fell as dark as burnt toast, except for the holes where / The starlight leaked through...* is followed by a double page, full bleed spread - a midnight blue sky, laced with stars. The description of Christmas morning, *A flock of cockatoos appeared high above them – Swirling, drifting, then settling like snowflakes on the sooty Paddocks. The new red leaves*

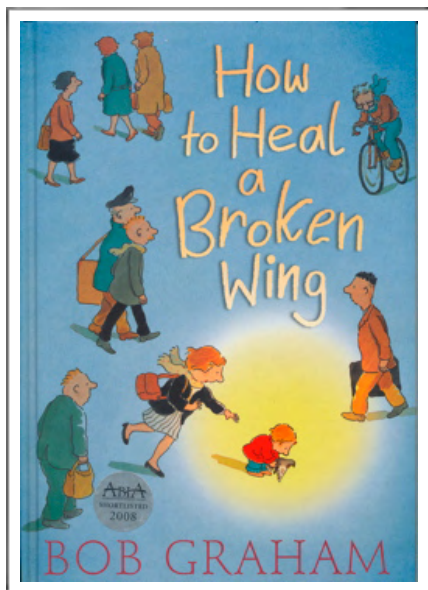
*on Owl's gum tree blazed like fairy lights against the winking of the sun...* is complemented by two single page illustrations, depicting the return of life and the rejuvenating bush land.

Through allusions to the original Christmas story Glenda Millard and Stephen Michael King capture the essence of an Australian Christmas. The neighbouring family, the Shepherds, tending their sheep, know why the star is shining down on Joe and Marigold's shed. Marigold's three elderly aunts arrive bearing gifts - a large sticky plum pudding, shortbreads, and a fruit crate with an armful of hay and placed it in the shadow of the burnt tree. The arrival of the baby – the best gift of all – signifies hope of renewal and regeneration.

### **How to Heal a Broken Wing written and illustrated by Bob Graham**

On the cover of the book your eye is drawn down through the title to the picture of a small boy and a bird, in a circle of warm yellow light. The essence of the story is captured in the way the child, Will, gently picks up the injured bird, his mother's uncertainty, and the apparent unconcern of the passers-by.

This is picture book with more than the usual 30 pages – but the story is



told in just 80 words. The first 8 pages (including the end papers) focus on the pigeon. The tone of the text and illustrations is grey and sombre. On the front end paper a pigeon is flying through a grey sky into the story. On the half title page we see the pigeon heading towards a city, and the title page, a double page spread, reflected sky in a high rise building, and a pigeon falling. Then the story starts. *High above the city, no one heard the soft thud of feathers against glass.*

Bob Graham uses comic book and cinematic techniques to focus on particular incidents and to change the pace of the story telling. Where the words say: *No one saw the bird fall* ... we see it happening as if in slow motion in vertical, separated panels.

On page 9 we meet Will and his mum – a flash of bright red immediately sets Will apart from the surrounding dull greys. The comic-style frames focus at ground-level - the perspective of the pigeon and of the small boy. *Will saw a bird with a broken wing* ... and five pages later the sentence ends ... *And he took it home*

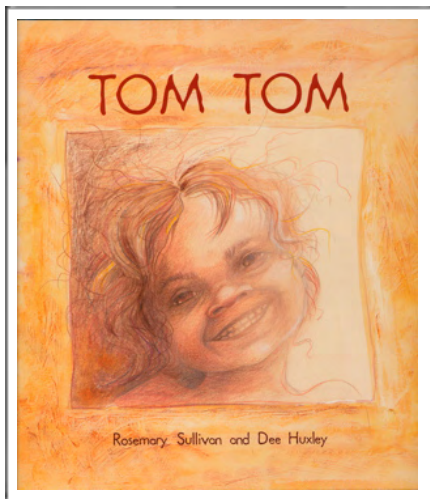
Two full bleed double page spreads in the centre of the book have a cinematic quality - the first a close-up of Will picking up the bird; the second pulling back in a broad sweep to showing others going about their busy lives. Over the next 13 pages, with few words, and a series of warm, intimate pictures we are drawn into the lives of Will, and his Mum and Dad as they try to heal the bird's broken wing, and finally set it free.

*A loose feather can't be put back ... but a broken wing can sometimes heal. With rest ... and time ... and a little hope ... a bird may fly again.* And the

story ends: *Will opened his hands ... and with a beat of his wings the bird was gone.*

**Tom Tom, written by Rosemary Sullivan and illustrated by Dee Huxley**

This is a warm, everyday story about a small boy, Tom Tom, who lives with his large extended family in an Aboriginal community in the Top End of the Northern Territory. The story follows Tom Tom as he plays and swims and dives with his sisters and brothers and cousins. He has lunch with his Granny Annie in the bottom camp, and spends the night with



Granny May and grandfather Joe in the top camp. He goes to pre-school, where he makes up stories and paints pictures about his own world – making and cooking damper, just like Granny May makes for his supper; and painting a picture of the black cockatoos. Rosemary Sullivan's simple text and Dee Huxley's vivid illustrations capture the warmth and security of Tom Tom's world and highlights the importance of family and interconnectedness in Aboriginal life.

*Tom Tom* has a simple, straight-forward narrative structure. On the first pages the reader is introduced to Tom Tom, his mother, and his many, many other relatives. The story then follows Tom Tom through a sequence of events, with scenes



introduced through the use of transitional language, *'Every day...'*, *'When he is tired from swimming...'*, *'When he wakes up...'*, *'At preschool...'*. The warm relationships between Tom Tom and his family are simply conveyed, *'Sometimes his mother calls him Tom, and sometimes she calls him Tommy'*, *'...and all his other relatives call him tom Tom'*, *'He snuggles up with granny May and Grandfather Joe'*. The language is lyrical, *'(The children) swing way, way out and fall SPLASH into the cool clear water of the spring.* And also introduces elements of humour, *'The water in the Lemonade Springs tastes just like – water.'*

Dee Huxley used pastel, gesso and coloured pencils for the illustrations in *Tom Tom*. Each double page spread bleeds to the edge of the page. This technique, and the use of warm earth tones of sienna, ochre and orange, and sparkling blue, turquoise and green, of the springs underlines the significance of land and water in the lives of Tom Tom and his family. Dee Huxley draws the characters with loose, fluid lines - often as faint, distant images. Her pictures beautifully and simply capture the strong bonds of kinship within this small community. For example, the picture of Tom Tom and Granny Annie waving to each other as he and his dog approach her house; the picture of Tom Tom snuggled up between Granny May and Grandfather Joe; and the pictures of the children heading for, and playing in the Lemonade Springs. Dee Huxley uses different perspectives in her illustrations to capture the intimacy of Tom Tom's life against the sweeping breadth of the land and sky. Several pictures provide expansive landscape views, while others focus closely on Tom Tom. The endpapers provide an aerial view of the setting.



**Dates for copy deadlines are:**

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Letters to the Editor

Mrs Margaret Gowans

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*Contributors should note that articles for inclusion in Audax may now be submitted as a word document on disc or by email, sent to the address below.*

Email: [agecs@netspace.net.au](mailto:agecs@netspace.net.au)

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The opinions expressed in Audax do not necessarily reflect the policies of the Association of Graduates in Early Childhood Studies. Articles are published to provide a forum for Graduates to share news and provide opportunities for discussion