

Zartextra

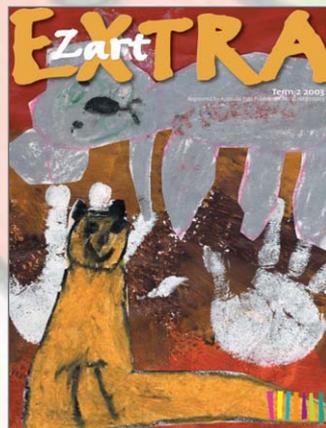
Term 1 Edition 2003

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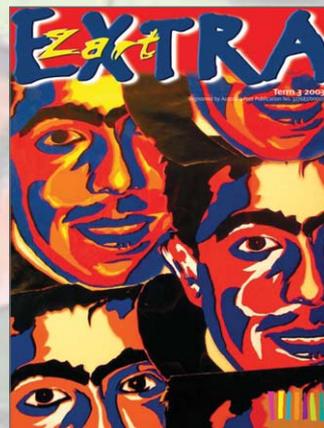
Zart Extra Newsletters 2003



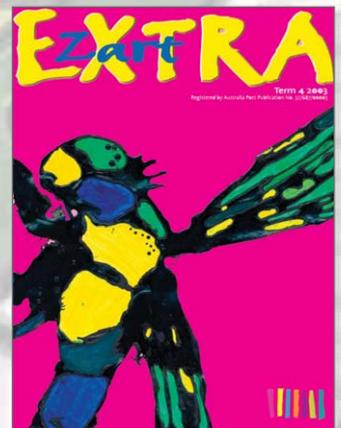
Term 1



Term 2



Term 3



Term 4

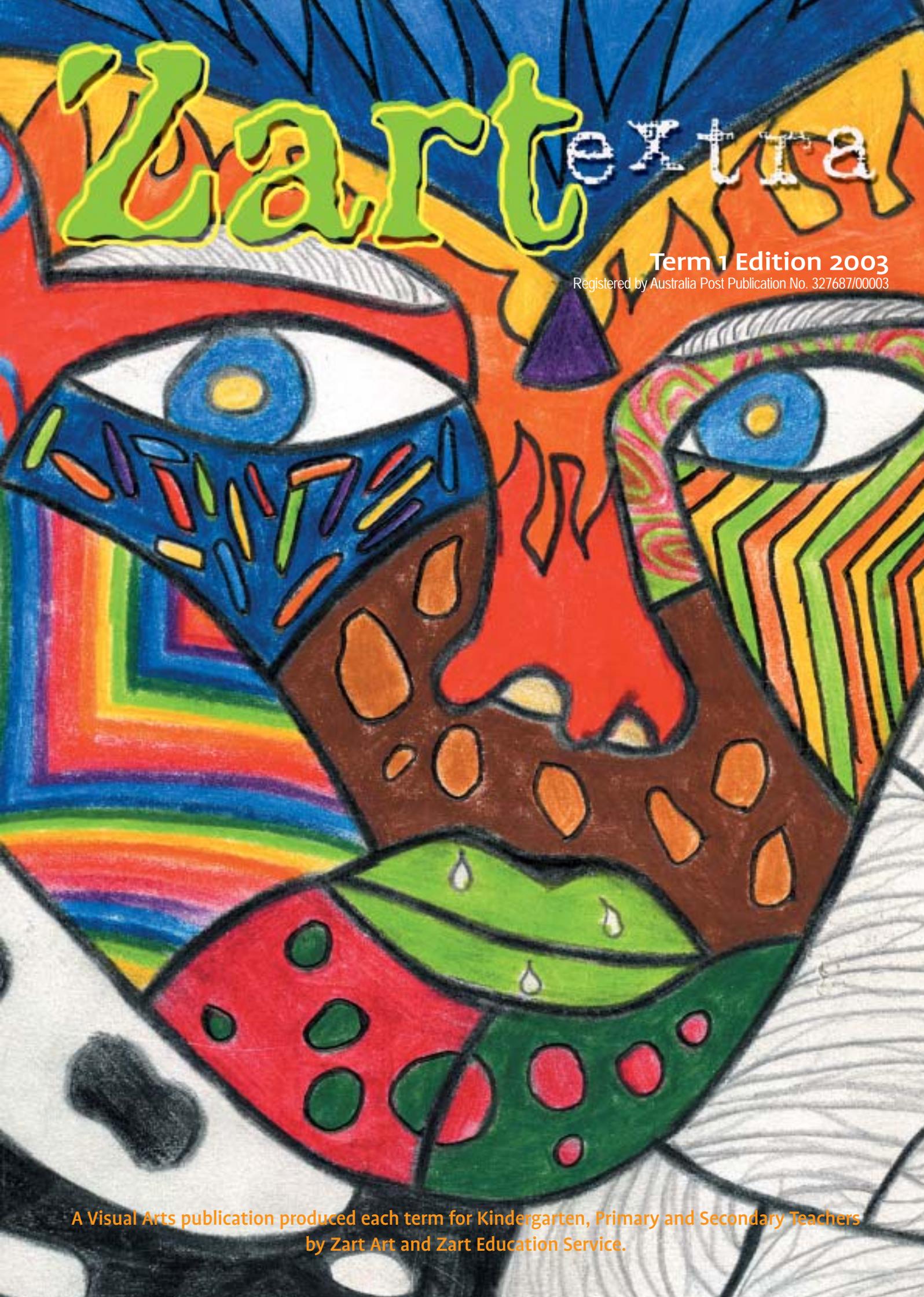
A Visual Arts publication produced each term for Kindergarten, Primary and Secondary teachers by Zart Art and Zart Education Service.

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Front Cover:
Eumemmerring
College,
Fountain Gate
Campus

Zart Art

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Hours: 9.00am-5.00pm Weekdays
9.00am-12.00 noon Saturday

Zart Art School & Wholesale Supplier

Zart Art offers an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.

Zartworks Retail Shop

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your leisure or seek assistance from our experienced staff.

Zarts' Student Gallery

The gallery features art works made by students from Prep to Year 12, from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing, during opening hours free of charge.

Zart Education Service

Zart Education Service provides hands on professional development workshops for Primary and Secondary teachers, as well as Kindergarten, LOTE teachers and Librarians. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or KLA's group.

ZART EDUCATION SERVICE

“Life is a great big
canvas, throw all the
paint on it you can”.

Danny Kaye

IMPORTANT DATES TERM 1 2003

National (Australian)	ZART ART “Back to School Specials”	Ends: March 1, 2003
	ZART ART “Term 1 2003 Specials”	January - April 11, 2003
	Good Friday	Friday 18 April
	Easter Monday	Monday 21 April
	Anzac Day	Friday 25 April
Australian Capital Territory	1st Term	Tuesday 4 February - Friday 11 April
	Canberra Day	Monday 17 March
New South Wales	1st Term	Wednesday 29th January - Friday 11 April (Eastern Division)
	1st Term	Wednesday 5th February - Friday 11 April (Western Division)
Victoria	1st Term	Tuesday 28 January - Friday 11 April
	Labour day	Monday 10 March
Tasmania	1st Term	Thursday 13 February - Friday 30 May
	Easter Break	Friday 18 April - Sunday 27 April
	Launceston Cup	Wednesday 19 February
	Eight Hours Day	Monday 10 March
South Australia	1st Term	Tuesday 28 January - Friday 11 April
Western Australia	1st Term	Monday 3 February - Thursday 17 April
	Labour day	Monday 3 March
Northern Territory	1st Term	Thursday 30 January - Friday 4 April
Queensland	1st Term	Tuesday 28 January - Thursday 17 April

Patterned FACES

Curriculum Focus:

'Patterned Faces' was the Year 7 students' first art activity introducing them to the elements of design. They used coloured pencils to create their artworks and learnt how to blend colours and create tonal effects.



YEAR 7

Eumemmerring College,
Fountain Gate Campus

Key Concepts:

The students were provided with a variety of faces to choose from. These were taken from magazines, cut to size (the faces were cut off across the middle of the forehead and then at the bottom of the neck) and spread out for the students' selection.

Secondary Article cont.

PATTERNED FACES

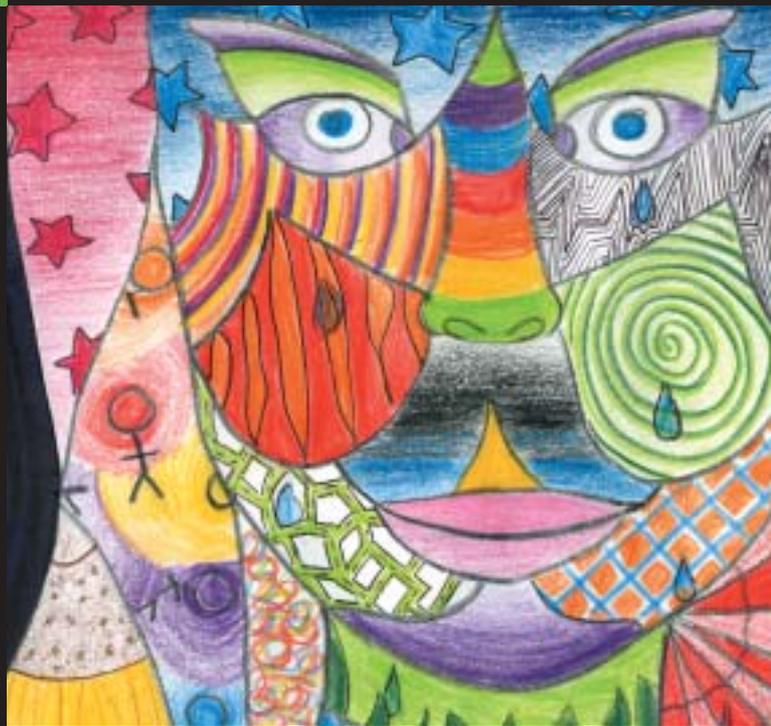
Step 1. Students ruled up a 20 x 40cm rectangle in their Visual Diaries.

Step 2. Students then drew a simple line drawing of their chosen face in the centre of the rectangle, making sure the drawing touched the top and bottom of the rectangle.

Step 3. All the facial lines were then extended to create shapes.

Step 4. After all the shapes were created the students had to carefully fill in the shapes with a large variety of different patterns (only some areas were left flat).

This process was demonstrated to the students in class, step-by-step, and visual examples were created by the teachers for display prior to the lesson.



Skills to be Achieved:

Ability to compose, create and produce the 'Patterned Face' design.

Coloured Pencil Techniques: colour blending, shading and layering.

Knowledge and use of the elements of design.

Extension and Moderation:

Moderation: students were assured their "face" didn't need to look anything like the magazine

picture, it was only to be used as a guide.

Extension:

Students experimented with different ways to present their drawing after its production, creating coloured ink and tissue paper backgrounds for it to be displayed on.

Celebration:

Exhibition of work in Library and Administration foyer area.

Evaluation:

Students' ability to meet the criteria and demonstrate enjoyment.

By Samantha Pearsall, Melanie Sever &

TERM 1 GALLERY 2003

Altona Primary School
Knights
Carey Grammar Donvale
The Outback
Chirnside Park Primary School
Knitting Mural
Croydon North Primary School
Mock Glass Mosaics
Dingley Primary School
Elephants
Eastbourne Primary School
Indigenous Art
Eumemmerring Secondary College
Portraits
Metung Primary School
Landscapes
Park Ridge Primary School
Shoes
Penola College
Architecture
Penleigh and Essendon Grammar
Collage
Plenty Valley Montessori School
Bugs and Flowers
Strathmore Primary School
Fabric College
Seville Primary School
Masks

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email: jan@zartart.com.au

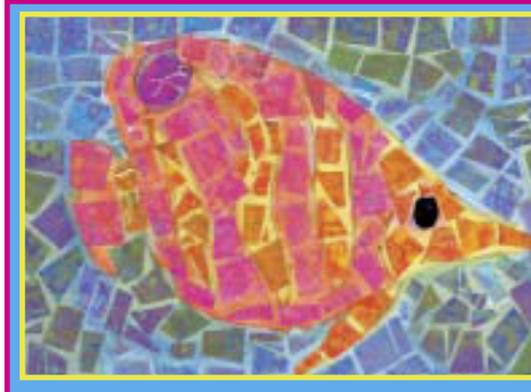
Situated at Zart Education Service is Zarts' Student Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Zarts' Student Gallery



Mock Glass Mosaics.

Croydon North Primary School.

Water Colours and Spectrum Foil Sheets

Inspiration and influences by Australian Artists

Albert Tucker 1914 - 1999 • "Beach Totem" - 1950 Paris



This threads and textile project was completed over the duration of a term and the concept for using Albert Tucker's works as inspiration originated from visiting an exhibition of his works at Heidi Modern Museum of Art, and subsequently purchasing a series of postcards. The educational consultant also sent out teachers'

notes to assist with the background and history of his life.

Preliminary discussion with the students in the Grade 5/6 level related to Albert Tucker's life and achievements as well as influences; such as his stay in a military hospital in Heidelberg and his trips overseas, especially Europe. Students were able to see his accomplishments through a time line.

Observations were made and opinions sought relating to the photographs of his selected works. In

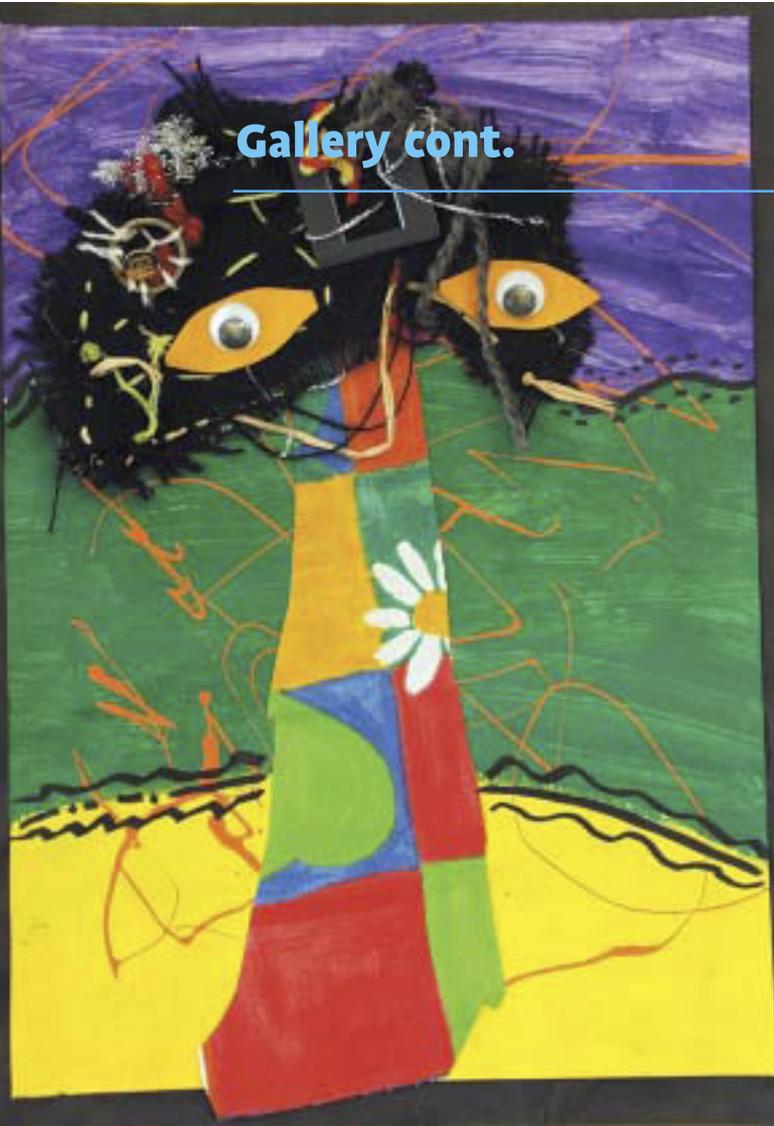
particular, the students studied his painting, "The Beach Totem". Comments and discussion related to the elements and principles of art. Pablo Picasso's creations were also considered as his works influenced Albert Tucker during a period in the latter's life.

Planning for their art works was completed in their Visual Arts Diaries and it was reiterated that their designs did not need to be static, instead they could... evolve and change during the course of the project.

Skills in the area of threads



Gallery cont.



and textiles were utilised to bring forth their own ideas in creating an abstract piece. However the basic structure of the composition was influenced by the artist, Albert Tucker.

The threads and textiles skills which the students were introduced to and which they consolidated, and employed in their pieces were:

- a) various sewing stitches
- b) the process of appliqueing fabric using fusible webbing
- c) rug making technique using a latchet hook
- d) couching stitch
- e) pulling threads and weaving through other threads
- f) tassels and plaiting of threads

The students also made decisions that took into consideration the colour palette of their works, which

was either a selection of warm colours or cool colours. Tucker's piece was predominately in cool colours. The students also added some interesting materials to highlight a particular area in their hessian threads and textiles panel and give it texture. The background was painted and the black marker line work was added at the very last stage, after some discussion and consultation as to what would be the most effective lines in their own particular work.

Much effort was applied in these works and students were encouraged to use their own ideas and preferences in creating an abstract art work of their own.

Rita Di Grazia
Strathmore Primary
School

KN

What do you call a whole lot of Knights?
I don't know but they are fantastic!

On the day the last of our 73 spectacular knights, made by the grade 5/6 children at Altona Primary School, were completed, there was a real sense of satisfaction and achievement. Even the last knight, battle worn and weary, was a great achievement by its maker, and a character in itself. Our senior corridor is now guarded by an array of weapon wielding, armour wearing 30cm figures. It's quite a sight on mass.

cont>

RIGHTS

Altona Primary School

Primary Article

KNIGHTS

cont.

Ages and the development of knights, their armour, weapons and culture.

Part of each session was to keep a small diary on progress made, as well as with information learnt about the knights.

A wide selection of photocopy images was available at all times with children encouraged to use them as a reference to achieve realistic features on their knights.

The making: A basic frame was created using armature wire padded with lengths of wadding. A stuffed stocking head was then attached to the body. Hair and drawn facial features were also added, although these would not be seen on the finished product. A challenge was placed when all children were expected to hand sew an undergarment for their knight. It is amazing how few children experience sewing at home. A cotton undershirt and trousers helped keep all the padding contained.

Embossing Foil was introduced with the making of the breastplate and was a huge success. Although a range of different materials: corrugated cardboard, various fabrics, Tyvec, contact, Wireform and metallic papers were available for use, Embossing

Foil was by far the most popular material used by the children for their armour. The use of paper ribbon makers made the decoration on the armour reasonably easy. The children found that by feeding lengths of foil through these tools several times a realistic looking embossing effect was created. Only a few chose the "corrugated water tank" look.

One girl found that Wireform (a fine mesh material) when crimped several times made very realistic chain mail. Elbow and knee sections were effectively created with the Paper Ribbon Makers.

The helmet was formed over a foam ball then transferred to the head for detailing.



also quite interesting: attacking, defending, charging, wielding weapons, resting and some simply surviving.

One girl overcame a difference in her knight's leg length by standing her knight with one foot on top of an enemy's head... ghoulish, but effective.

The stunning end result, a memorable visual arts piece to be displayed proudly, made the time taken in completion all worthwhile. The enthusiastic response from the boys in particular was very encouraging. All the children agreed they had enjoyed the process and are delighted with the final product.



Boots and gauntlets completed the total encasing of the original frame.

The children were able to create their weapons at home if they wished, so some interesting results returned thanks to some clever dads. Those made at school again used foil, dowel, cardboard etc. The detail some children worked into their knights was quite amazing with crusaders, Teutonic knights and a little touch of fantasy all lining up for battle.

Final presentation was on a mounting block. Extra support for the knight was provided by a flagstaff on which was displayed their individual coat of arms. Finials and tassels added special effects. The variety in the Knights final stance was



Pam Barry
Altona Primary School

RANGEVIEW TEXTILE MURAL

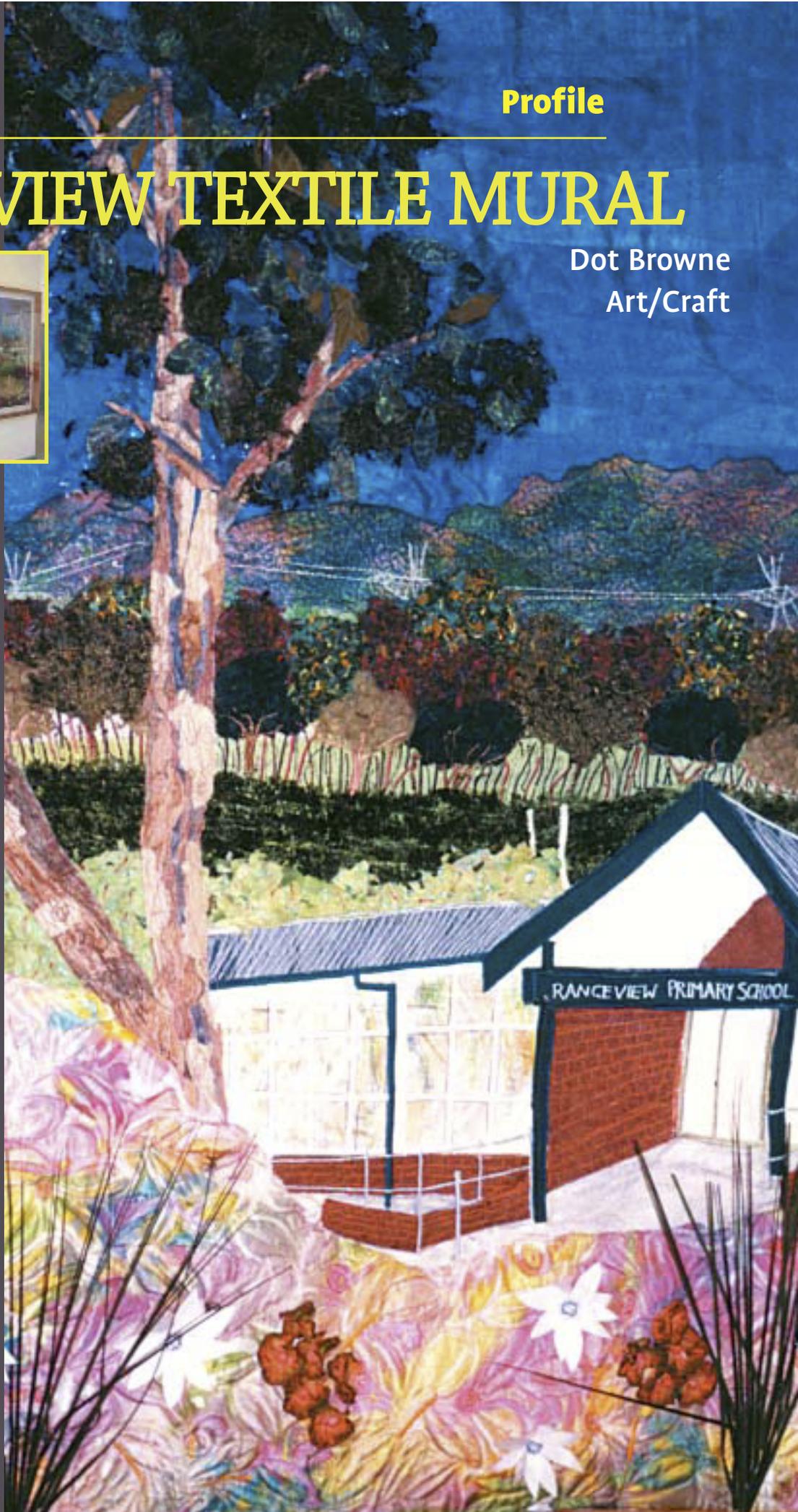
Dot Browne
Art/Craft



This article describes a textile mural which was created by the children of Rangeview Primary School, 27 Churinga Avenue, Mitcham, as a result of a City of Whitehorse 2002 Artist in Schools' Grant. Textile artist, Michelle Mischkulnig of Chirnside Park directed the project. The artist was assisted by Dot Browne, Visual Arts teacher.

We were interested in creating a textile mural to decorate the front foyer of our school. We invited textile artist, Michelle Mischkulnig to assist us in the project. Michelle is a very successful textile artist and currently exhibits in many local galleries including The Stonehouse in Warrandyte, where I first saw her work. We applied for a City of Whitehorse 2002 Artist in Schools' Grant and were successful in our efforts, much to our delight.

We invited submissions for designs of the mural from parents and the wider community through announcements at assemblies and the school's weekly newsletter. Two designs were forthcoming. One was a computer-manipulated digital photograph of the school entrance building submitted by our artistic school secretary and the other a sketch of the school oval behind a foreground of native plant gardens and a background of the Dandenong Ranges. This was submitted by a teachers' aide and leader of the school Greenies' Group. It was the view we get from our school car-park. We decided to use both *cont.>*



Profile

RANGES VIEW TEXTILE MURAL cont.



ideas. Michelle suggested that we be influenced by Jeannie Baker's children's story-book entitled "Windows". So we decided to incorporate the two ideas submitted into three separate vertical panels. These smaller segments would make the whole project much easier to handle with the sewing machine and would virtually reproduce the view from our library windows in three 1 metre x 1.5metre panels.

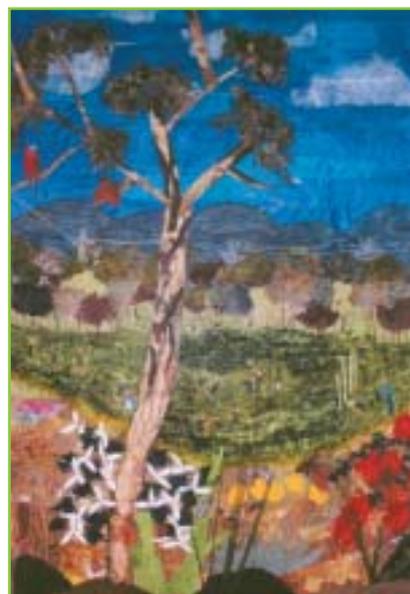
We appealed to the school community for wools and materials in environmental colours and we raided Reverse Art Truck recycling depot for similar items. We were overwhelmed by the response from the parents and we found some beautiful recycled blue satin flags which would be perfect for the sky.

Michelle worked with various grades one or two days a week and worked on different days so that she would cover every grade in the school. We set up two sewing machines on a separate table in one corner of the art-room and she worked with two children at a time, one learning how to operate the foot control and sew straight and curving lines on paper, and then graduating to work on the mural itself, supervised by the artist. As well as machine sewing, the children enjoyed doing a variety of other activities, namely

- dyeing muslin fabric for the foliage,
- scraping oil pastels onto hand-made paper for the mountains,
- cutting up materials and wools for the tree foliage,
- machine-sewing large areas of the sky, overlaying the blue satin with fine organza and then sewing on the clouds,
- sewing paper-bark onto calico tree shapes for the foreground trees & branches
- sewing fabric leaf shapes, cutting them out & gluing them on.



Panel One: School entrance and gardens



Panel Two: View from across the oval to the Dandenong Ranges.

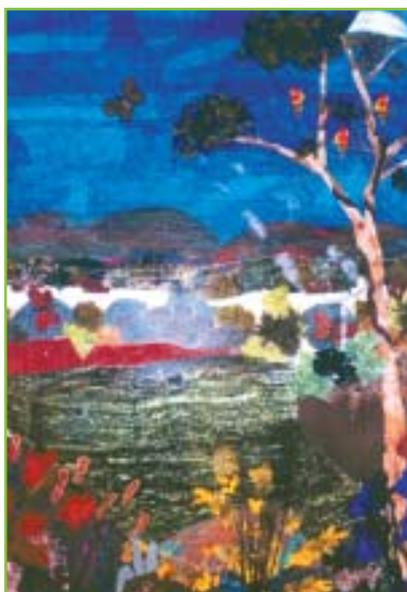
- sewing the grassy oval area with long loopy tailor's tacking stitches, which had to be snipped to create the green grass,
- sewing the butterflies wings onto special material which dissolves when you wash it.
- attaching the butterflies to various parts of the mural panels with craft glue.

From time to time, Michelle conferred with Chris Hallam, the leader of our keen Greenies' Group about the plants native to our area and the plants which were in the school gardens which she would attempt to portray in the foreground of each panel.

It was a wonderful working relationship with Michelle. She related well to the students and the children learnt a variety of new skills from the talented artist. Many of them had never used an electric sewing machine before and found the experience very exciting.

We used a thin masonite-backed Malomite to create the white surrounds for each panel. A local handyman nailed them into the stained wooden frames that he'd made and mounted them in the entrance foyer, ready for the Official Opening on September 19th.

The Mayor and local councilors arrived for the Opening and we asked a representative student from each grade to tell those present the part that their grade had played in the whole creation. Our thanks went to the City of Whitehorse for the initial grant which initiated this most successful artistic venture.



Panel Three: Shows the view further past the oval to the Cadbury Factory.



Foyer display.



Professional Development workshops.

QLD.		Consultant - Di Olsson. 'Shea Centre, Lovedale Street, Wilston. Brisbane.	
Workshop Activities	Date	Time	Cost
Aboriginal anal Art Activities for classroom teachers	Thursday 12th June 2003	9am - 12.00noon	\$80.00 each
Aboriginal Art Activities for classroom teachers	Thursday 12th June 2003	1.30pm - 4.30pm	\$80.00 each
Easy Visual Art Activities for classroom teachers	Friday 13th June 2003	9am - 12.00noon	\$80.00 each
Easy Visual Art Activities for classroom teachers	Friday 13th June 2003	1.30pm - 4.30pm	\$80.00 each
Bookweek 2003	Saturday 14th June 2003	9am - 12.00noon	\$80.00 each
Bookweek 2003	Saturday 14th June 2003	1.30pm - 4.30pm	\$80.00 each

S.A.		Consultant - Kate Hart. Adelaide North Primary School, Tynte Street North, Adelaide.	
Workshop Activities	Date	Time	Cost
Aboriginal Art Activities for classroom teachers	Thursday 19th June 2003	9am - 12.00noon	\$70.00 each
Aboriginal Art Activities for classroom teachers	Thursday 19th June 2003	1.30pm - 4.30pm	\$70.00 each
Easy/Creative Art Activities for classroom teachers	Friday 20th June 2003	9am - 12.00noon	\$70.00 each
Easy/Creative Art Activities for classroom teachers	Friday 20th June 2003	1.30pm - 4.30pm	\$70.00 each
Bookweek 2003	Saturday 21st June 2003	9am - 12.00noon	\$70.00 each
Bookweek 2003	Saturday 21st June 2003	1.30pm - 4.30pm	\$70.00 each

ACT.		Consultant - Sue Graefe. Narrabundah Inservice Centre, via Tallara Parkway Narrabundah	
Workshop Activities	Date	Time	Cost
Easy/Creative Art Activities for classroom teachers	Friday 13th June 2003	9am - 12.00noon	\$65.00 each
Art & Technology. Using the computer creatively	Friday 13th June 2003	1.30pm - 4.30pm	\$65.00 each
Bookweek 2003	Saturday 14th June 2003	9am - 12.00noon	\$65.00 each
Bookweek 2003	Saturday 14th June 2003	1.30pm - 4.30pm	\$65.00 each

Each participant will receive notes, and all art materials.

All Bookweek workshop participants will each receive a copy of our 2003 Bookweek Activities Publication which retails for \$25.00

ZART EDUCATION SERVICE IS GOING INTERSTATE!

Victorian schools and teachers have had access to hands-on workshops presented by Zart Art Consultants for many years. Interstate teachers who received the Zart Extra would look on with envy and a few were given the opportunity to travel to Victoria to attend the holiday workshops. Requests for Bookweek workshops came from Canberra and Queensland in recent years and Kate Hart has travelled to these locations to conduct the popular workshops.

In 2003 Kate Hart, Di Olsson and Sue Graefe will be flying further a field to inservice teachers in Brisbane, Adelaide and Canberra in a number of areas.

Participants can book with Zart Art by emailing zes@zartart.com.au or phone Eunice or Jan on: **03 9890 1867** to reserve your place.

A verbal confirmation will be given. Then ZES will send or fax you a written confirmation and provide a Tax Invoice immediately. If you do not receive this within seven days of booking, please contact ZES. Payment by mail at least seven days prior to the workshop is required to secure your booking.

ZES BOOKING POLICY:

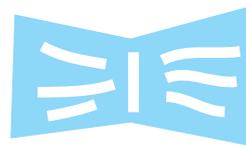
If payment has not been received at least three days prior to the workshop, your booking may be forfeited and given to a waiting list participant.

CANCELLATION:

Credits will only be issued if we are notified of cancellation at least 24 hours prior to the workshop. In the case of ZES having to cancel a workshop, full refunds will be issued.

COSTS:

Please note all these prices include 10% GST.



AWESOME! Australian Art for Contemporary Kids

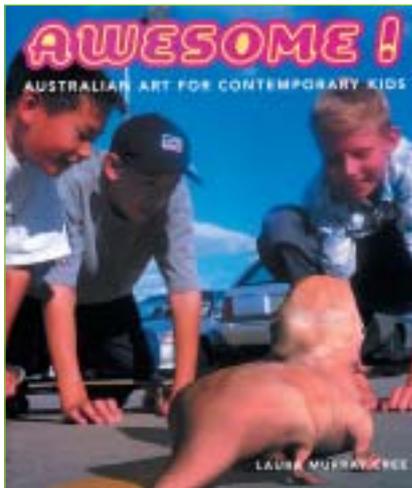
Laura Murray Cree

Magical paintings and fantastic video stills. Unreal plastic blow-ups and intricate models. Weird and wonderful photographs. Grass Art. Art about secrets, wishes and dreams. Art that remembers. Art for life now.

This is the stuff of an exciting new art book for switched-on kids. Thrilling, informative, unique...this book will capture the imagination of the young at heart and show new ways to appreciate today's art.

Fifty-four of Australia's top visual artists are represented in *Awesome: Australian Art for Contemporary Kids*. Among them are Ian Abdulla, James Angus, Peter Atkins, Kate Beynon, Lauren Berkowitz, Fiona Hall, Euan Heng, Stephen Langton, David Larwill, Donna Marcus, Tracy Moffatt, Noel McKenna, Bronwyn Oliver, Patricia Piccinini, Angelina Pwerle, William Robinson, Lisa Roet, Ricky Swallow, Hossein Valamanesh and John Wolseley. Each full-page colour reproduction is accompanied by a delightful cameo text of 200 words. Key information on artists and galleries is given in an easy-to-read table at the back of the book.

128pp \$40.91 **\$45.00**



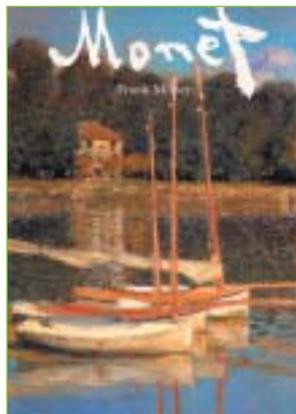
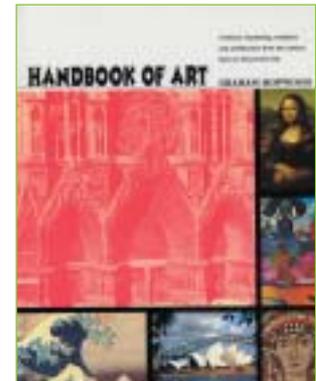
HANDBOOK OF ART

Graham Hopwood

A history of painting, sculpture and architecture from the earliest times to the present day. This concise handbook starts with Prehistoric Art and Primitive Art, Early American Civilizations to Western Architecture, Western Sculpture and Painting to Far Eastern and Near Eastern Art. It features a Time and

Style Chart of Western Art and a full Glossary of Terms.

160pp ~~\$35.41~~ **\$38.95**



LIMITED STOCK ONLY 16 available

MONET

Frank Milner

In this A3 poster book, art historian Frank Milner has selected 60 of Monet's most characteristic and luminous works from every stage of his long and productive career. In his detailed introduction to Monet's life and work he shows how many artistic strands current in late nineteenth-century France contributed to Monet's shaping of a distinctly Impressionist practice, and also how the artist responded

to later artistic movements such as Symbolism and Pointillism.

112pp ~~\$30.00~~ **\$33.00**

LIMITED STOCK ONLY 16 available

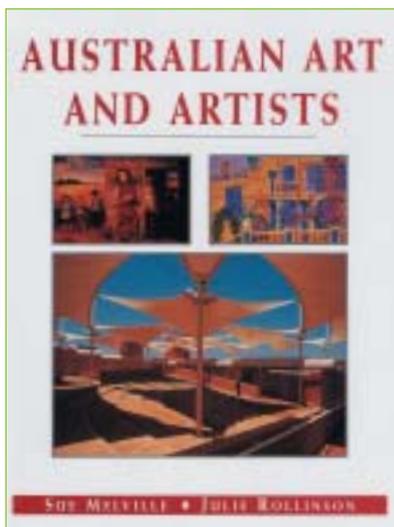
KLIMT

Maria Costantino

Keith Hartley, an art historian with a special interest in early twentieth-century Germanic art, traces Klimt's life and work through all the complex stages of his development. He sets his oeuvre in the context of fin-de-siecle Vienna and discusses Klimt's importance vis-à-vis the modern movement in general and Viennese art in particular. More than 60 of Klimt's finest works, from early

allegories through symbolist images and golden portraits to lyrical landscapes, are reproduced in large-scale full colour. These are complemented by a selection of preparatory sketches, mosaics, and photographs of the artist and his associates, to make Klimt a beautiful and informative monograph on this most mysterious but alluring artist.

112pp ~~\$30.00~~ **\$33.00**



AUSTRALIAN ART AND ARTISTS

**Sue Melville and
Julie Rollinson**

In this book you will find detailed studies of 28 contemporary Australian artists and their work. The many lavish colour reproductions -360 in all- will delight as you become immersed in the artists' worlds. Hear the artists speak for themselves as they focus on their

approach to their work, subject matter, source and development of ideas, media and techniques, and expressive qualities.

To help develop skills in analysis, comprehension, perception and critical appraisal, the authors have also included questions related to studying and making art in each chapter.

448pp \$63.60 **\$69.96**

EXTRA

zart

Term 2 2003

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Brighton Primary School

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Activities
The Art Of Beading

THE COMPUTER GENERATION

THE RECENT THEORY OF MULTIPLE INTELLIGENCES by Howard Gardner has called the value of IQ tests into question. These new theories define intelligence in ways that transcend the boundaries of IQ tests, which were chiefly designed to measure abstract reasoning and verbal comprehension.

The creativity and intuition responsible for great achievement in both science and the arts are not reflected in IQ tests. In fact, creativity involves the ability to think divergently and to envision a number of answers or solutions to a problem, whereas in IQ tests only a single answer is sought. However, until the development of psychometrics based on Howard Gardner's theory, educators and psychologist will probably continue to use the old IQ testing methods for the purpose of establishing if a child has learning difficulties. So the great interest in IQ scores continues.

A recent study by Ulric Neisser, professor of psychology at Cornell University in New York, shows children's IQ levels are being boosted by as much as 25 points higher than their grandparents. This is claimed to be the result of better nutrition and more exposure to technology: television, computer games, and Internet access. Interestingly enough the study also notes that, while the IQ abilities of children has risen, their verbal and mathematical skills have remained at the same level for over 20 years.

Other academics have added to the discussion. Dr George Erdos, a senior lecturer in psychology at Newcastle - upon Tyne University, advocates computer games are good for youngsters in moderation because they require "perseverance, fast thinking and rapid learning." However, Bill Dickens, of the Bookings Institution in Washington cautions that IQ is like a muscle "use it or lose it" and therefore without continued stimulation the rise in IQ levels would fall.

Also on this side of the debate, Neil Turok, professor of mathematical physics at Cambridge, warns over-use of computers could stifle independent thought. He contends that children will become rather dumb from doing repetitive tasks on the computer.

He says: "In the end, computers are definitely no substitute for the power of the child's imagination."

Zart Education Service

WE HAVE MOVED INTO OUR NEW WAREHOUSE AT NUMBER 5 LEXTON ROAD BOX HILL NORTH. SAME CONVENIENT LOCATION BUT JUST A LITTLE LARGER. CUSTOMER TROLLEYS ARE AVAILABLE FOR EASY COLLECTION OF ART MATERIALS IN THE NEW WAREHOUSE LAYOUT. THE BOOK SECTION IS LOCATED AT THE FRONT OF THE WAREHOUSE, AND SEATING IS AVAILABLE FOR THOSE WHO WISH TO BROWSE. NOW IN UNIFORM OUR FRIENDLY STAFF WILL CONTINUE TO OFFER YOU ZART ART'S EFFICIENT AND KNOWLEDGEABLE CUSTOMER SERVICE.



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A Visual Arts publication produced each term for Kindergarten, Primary and Secondary Teachers by Zart Art and Zart Education Service.



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Zart Art offers an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.

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Box Hill North Vic 3129
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www.zartart.com.au
zartart@zartart.com.au

Hours:
Mon-Fri: 8.30am-5.00pm
Sat: 8.30am-12.00 noon

Zart's Student Gallery

The gallery features art works made by students of Prep to Year 12 from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their

contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing during opening hours (please see Zart hours) free of charge.

For Term Gallery listings refer to our Zart Extra and our website.



Zart Education Service

Zart Education Service provides hands on professional development workshops for primary and secondary teachers, as well as LOTE teachers, kindergarten, and librarians. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or



KLA's group.

Please refer to the "Workshop Insert", a supplement to every Zart Extra or refer to our website for dates and times.

Zartworks (Retail Shop)

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies.

Browse at your leisure or seek assistance from our experienced staff.

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Hours:
Mon-Fri: 9.00am-5.00pm
Sat: 9.00am-12.00 noon



Aboriginal Inspirations

BY HELEN CHURCHER; BRIGHTON PRIMARY SCHOOL

TO CELEBRATE AND COMMEMORATE the '2002 *International Year Of The Outback*', Brighton Primary School held an Arts Show. On the day of the event, there were musical and choral performances by different grades, and every one of our 700 students

been introduced to the unit 'Colour My World'. They had experimented with the primary colours to create new colours, made marks with paint on paper using tools other than a brush, and blended coloured dyes and oil pastels, so I was hoping to incorporate

rather than modern pieces. We discussed colour, shapes and symbols, as well as the technique of depicting some animals as x-ray pictures. We also talked about how the Aboriginals made their paints, the colours they made and methods they used to apply the paint.

...experimented with the primary colours to create new colours, made marks with paint on paper using tools other than a brush, and blended coloured dyes and oil pastels...

exhibited a piece of artwork which could be purchased by parents.

For the painting section of the exhibition, Level 1 students created their version of an Aboriginal cave painting and drew upon both painting and drawing skills acquired in prep. As part of *curriculum@work* they had

some of the knowledge and techniques they had acquired the previous year in this particular piece of work.

ARTS CRITICISM AND AESTHETICS

We started the project by looking at a variety of indigenous art works from different parts of Australia and focusing on the more traditional works

ARTS SKILLS, TECHNIQUES, AND PROCESSES

For making their cave paintings the students used colours of the outback - orange, burnt umber, burnt sienna, and yellow ochre. These colours were applied with sponges, rollers, pieces of card and scrunched newspaper. The next step was to stamp a series of



... The children had recently been to the zoo and many had visited Healesville Sanctuary so they were familiar with the features of kangaroos, emus, goannas, and other native animals...

white handprints randomly over the painting.

The following lesson began with a talk about animals found in the Australian outback. The children had recently been to the zoo and many had visited Healesville Sanctuary so they were familiar with the features of kangaroos, emus, goannas, and other native animals. These animals were drawn on a separate sheet of paper using felt pens or oil pastels, cut out and pasted onto the painted background. A teaching point for all students was to ensure animal legs were not too skinny so they would not fall off when cut around. The final stage was to mount each piece on white card and label them.

RESPONDING TO THE ARTS

The total time for creating these art works was three forty-five minute lessons and, at the completion of each lesson, we had a sharing time where students displayed their work in progress. Many made comments about their own work and were encouraged to ask questions about the work of other class members. The students were then able to view their work after it was mounted and displayed for the Arts Show. During the Arts Show, this section of the exhibition brought many positive comments from parents because of its simplicity and the uninhibited nature of its very talented artists.



ZART EXPO
FRIDAY
11TH JULY!

Join us in a day of fun, bargains, & information at Zart Art's annual Open day!

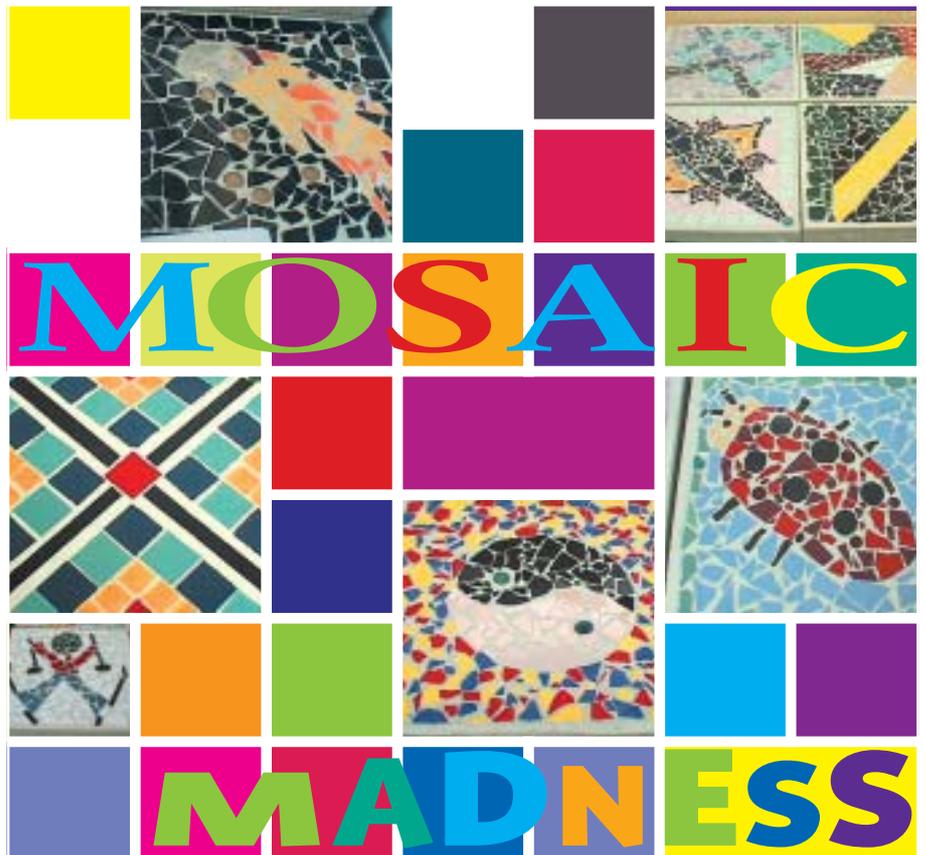
The Clearance Sale will offer you the chance to pick up art materials at below cost prices. Free Jewellery making workshops with instructors guiding you through the step-by-step process of making beaded bracelets or necklaces. Four sessions throughout the day for you to choose from for teachers only.

Bookings essential so please ring: 03 98901867

- Session 1 : 9am -10am
- Session 2 : 11am-12noon
- Session 3 : 1pm-2pm
- Session 4 : 3.30pm-4.30pm

Plus ongoing demonstrations by arts and crafts people throughout the day.

Zartworks our retail outlet will be offering retail customers a **20% Discount** on all purchases made on Friday 11th and Saturday 12th (morning only).



2002 WAS THE YEAR in which the students, staff, and parents at Coatesville Primary School were consumed by 'mosaic madness'. Over the course of the year, students from prep to grade six produced over 230 mosaic pavers (30 x 30cm). Now, in 2003, we are all very excited to soon see them installed in our new school grounds.

"...enhance, beautify & complement our new school..."

The concept began simply from the desire to visually enhance, beautify, and complement our new school building using the students' artwork. We were fortunate enough to have a parent (who is a professional mosaic artist) volunteer her time and guide the students, parent volunteers, and myself through the entire process. I wanted to give the students a unique and enjoyable Visual Arts unit that would provide them with a memorable educational experience. Community support was integral to the smooth running of the project and enthusiasm quickly spread. The results were stunningly designed mosaic pavers which will become a permanent feature in our school grounds - something that will leave the students with a lasting impression of their time spent at Coatesville Primary School.

Students worked in pairs and eagerly participated in the mosaic

sessions which included: an introductory talk by the mosaic artist (parent); the design process; using a hammer to break the tiles; sorting and placing the tile pieces; securing with muslin and PVA and finally, grouting and polishing the completed mosaic paver. The mosaic sessions were conducted during Visual Arts lessons and 5 - 6 sessions were needed for each

grade to complete their pavers. This varied according to the age and level of each class. Extra time was needed outside the art lessons for parent volunteers to mix and pour cement / sand mixture into frames (not suitable for primary students), and to remove pavers ready for the children's grouting session.

Students learnt to confidently use a range of new materials, equipment, and techniques in the mosaic sessions and began to use appropriate terminology to describe these. All students thoroughly enjoyed the 'hands on' experience of the sessions and have taken much pride in their completed pavers, which will be proudly displayed in the school grounds this year. Many of the children enjoyed the mosaic sessions so much that they have continued to pursue mosaics as a hobby and some of the parents have taken up mosaic classes themselves!



from mondrian to mouse pad

Painting and Drawing Year 10 Visual Arts CSF Level 6

By Cathy Price, East Doncaster Secondary College

Outcome: Arts Practice 6.1, 6.2

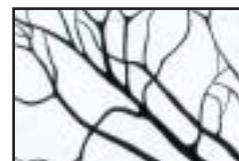
Responding to the Arts 6.3, 6.4

In this subject the students study the theme of 'The Environment / Landscape' and they explore a wide variety of mediums, which culminates in a canvas painting. In this particular unit of work, I wanted the students to explore how different artists use the landscape as inspiration. An additional aim was to use the new computers in our classroom as an art tool. When exploring ideas I came across a series of images by Piet Mondrian where he gradually reduced the branches and trunks of trees into an abstract design. I could see the possibilities of using this artwork as a starting point with the computer

software we had in the College - *Corel Photo Paint 10*.

The topic began in a very traditional way with students going outside to draw the structure of various trees. They were asked to concentrate on trunks and branches and if any leaves were on the trees, they were to ignore them.

Inside the classroom, students used pen and ink to create a black tree silhouette. Because the final product



isolated shapes - like a stain glass window. This was critical to the final scanning and manipulation with the computer software because the white areas between the branches cannot be filled unless a solid area of black surrounds them.

The final black and white work was

"...Piet Mondrian where he gradually reduced the branches and trunks of trees into an abstract design."

had to be scanned on a small scanner, the students next used a piece of A4 paper to isolate an interesting area of the tree canopy from their large A2 drawing. I photocopied this part of the drawing. Then they drew a black border around the photocopy and using black fine liners and markers they extended all branches to the edge of the paper or ensured that the branches formed

then scanned onto the computer and saved as a jpeg file. The College has a site licence for *Corel Photo Paint* so I was able to take all the students into a complete computer lab where I could teach them how to use the software. The software recognizes the white spaces between the branches and these can be filled with various tools.

Like Mondrian, students were



computer aided art

Unit / Topic Outline

encouraged to move away from realism into abstraction. They were given time to experiment with the software but the final product had to be more creative and thoughtful than just a random selection of interesting patterns. They were encouraged to approach the work with a theme which could focus on colours, tones, or textures. The results were printed back in the classroom on quality paper and framed. The results were beautiful and everyone was pleased with the dramatic final products.

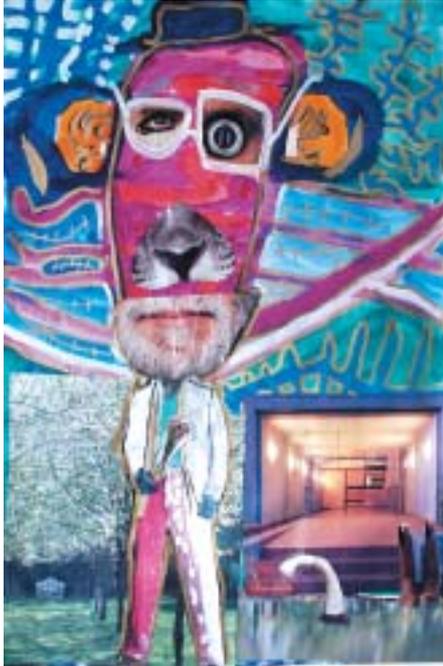
The topic has wide ranging possibilities. From the computer aided designs students can go on to create paintings, glass or mosaic panels. Although we used *Corel Photo Paint 10*, other software are capable of similar results. A similar product can be produced without a computer. In this process the black and white ink drawing could be photocopied on heavy paper and students could draw, collage or paint the abstract forms created.

Year 10 Subject : Painting Drawing		
CFS KLA: The arts	STRAND: Visual Arts	LEVEL 6
Unit: The Art of the Landscape / Environment Topic: From Mondrian to Mouse Pad		
<i>Arts Practice</i>		
<p>6.1 Make and present art works, which explore themes, issues, and ideas.</p> <p>6.2 Structure and present art works appropriate to chosen styles and forms.</p> <p><i>Explore the theme of the landscape or environment using a variety of mediums and subject matter as well as art styles and artists. Investigate style of Mondrian and the reduction of realistic imagery to abstraction. Drawing from life a variety of trees and their structure and completed silhouette drawings with pen and black ink.</i></p> <p><i>A part of the final drawing was isolated to an A4 size and this area was photocopied and then modified before scanning. Image was saved as jpeg file. Using the software Corel Photo Paint 10, students filled areas between the branches, creating an abstract design.</i></p>	<p><i>Resources :</i></p> <p>Corel Photo Paint 10 or similar software A4, A2 White cartridge Black ink, pens, brushes Scanner, colour printer Black paper for framing</p>	
<i>Responding to the Arts</i>		
<p>6.3 Analyse and interpret the content, structure, and aesthetic qualities of art works.</p> <p>6.4 Analyse the characteristics and role of art in different cultural contexts</p> <p><i>A general investigation of the theme of landscape / environment in art. Part of course focuses on the style of Abstraction using landscape or other realistic subject matter as a starting point. Overview of the works of Piet Mondrian and the transformation of his landscapes, particularly tree studies, into abstraction.</i></p>	<p><i>Resources :</i></p> <p>Books and slides on abstraction, in particular the work of Mondrian and Cubists.</p>	



ZART'S STUDENT GALLERY

TERM TWO 2003



MIXED UP PEOPLE CAMBERWELL BOYS GRAMMAR

The boys in Grade 3 created these mixed up people over 3-4 weeks in the Art Studio.

On a sheet of A2 Cartridge Paper they drew a head shape approximately A4 size. They divided the shape into sections and painted the shape with either cool or warm colours with the Ocaldo Blocks. They then extended the colour in the opposite temperature into the background, down to their identified horizon line. Decorative lines were added to the shape.

Images from magazines were collaged onto the background up to the horizon line.

A body cut from a magazine was stuck on as a foreground and eyes, nose, and mouth were cut and glued onto the face shape. The positions of these features were an important consideration.

The heads and backgrounds were overworked with metallic markers, fluorescent, glitter and metallic pens to add further detail.

Some of the students traced the head shape onto another sheet of paper and taped feathers; Wool Tops or Wool thrums to the traced outline for hair, before gluing or stapling the decorated head and collage over it.

SITUATED AT ZART EDUCATION SERVICE is Zart's Student Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring

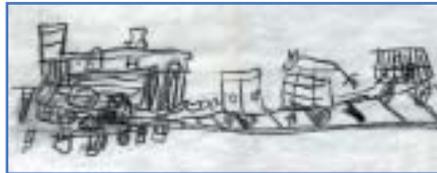
their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: jan@zartart.com.au



"birds" CAMBERWELL BOYS GRAMMAR



TRANSPORT

This unit of work, created by grade 1 & 2 students, developed as a result of the study of various forms of transport.

They began by exploring pictures and books of different types of transport. A selection was made and then using the principles of observational

ORMOND PRIMARY SCHOOL

drawing, students completed a detailed charcoal picture.

The original charcoal images were photocopied. We then explored tonal shading where students painted these pieces using a limited pallet of black and white.

Helen Kupfer (Level 2 Visual Arts Teacher)

Blackburn High School

Lino prints

Brighton Primary School

Aboriginal Inspirations

Camberwell Grammar

Mixed Up People

Chirnside Park Primary School

Quilt

Coatesville Primary School

Windows

Eummemering Secondary

College

Picasso People

East Doncaster Secondary

College

Computer Art

Hughesdale Primary School

Wild Animals

McKinnon Primary School

Landscapes



Montrose Primary School

Art Stools

Murray Plains Cluster Schools

Water Dioramas

Oakleigh Primary School

Papier Mache Fruit

Ormond Primary School

Fruit Impressionism & Transport

Parkmore Primary School

Pastel Drawings

Penders Grove Primary School

Whales

Peninsula Grammar

Klimt Vases

Star of the Sea

Pastel Drawings

St Leonard's College Bangholme

Landscapes

Westgarth Primary School

Sea Horses



OPTICAL BOARD A4

Prism like cardboard in 5 vivid metallic colours. With its kaleidoscope quality, this A4 board is ideal for

construction; it could be used for collage, adding pizzazz to a display board, card making, and decorative borders. Easy to cut and with the card backing it is easy to glue onto other surfaces.

Pkt of 10\$7.35 **\$8.09**

NYLON COATED WIRE 30lb

10 metre roll with 12 crimps this Nylon Coated wire is ideal for jewellery making: necklaces, earrings and bracelets.

Easy to thread beads on and finish off with crimps.

10m roll\$4.20 **\$4.62**



CRIMPS

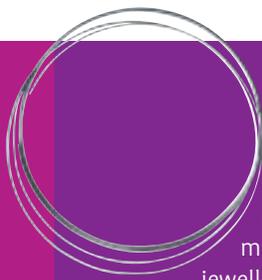
Pack of 25 crimps to use with nylon coated wire for jewellery making.

Pkt of 25\$4.20 **\$4.62**

STRETCH MAGIC BEAD CORD

Is simply great for beading and jewellery making. It is strong yet stretches like elastic, making the jewellery easy to wear and remove. The non-fraying ends make beads easy to string and knotting easy. 7mm diameter clear cord comes on a 5 metre reel

Pkt\$11.71 **\$12.88**



MEMORY WIRE

This Silver wire is used to thread beads onto to create spiral bracelets or necklaces. Easy to manipulate and bend with jewellery pliers making it ideal for fashionable and creative jewellery making. **Necklace** length is approximately 40cm in packs of 10. **Spiral Bracelet** length is approximately 75cm in 4 spirals, which may be used as one or cut into two bangles.

Necklace : Pkt of 10 ~~\$8.34~~ **\$9.17**

Bracelet : Pkt of 10 ~~\$8.34~~ **\$9.17**



A4 MIRROR BOARD

This A4 cardboard with its mirror like properties makes a great addition to cardboard mosaics, decorative card making or even for a creative mirror made from modelling material. Use as a substitute mirror for younger children to create a special gift. Easy to cut and glue to another surface.

Pkt of 10 ..\$7.35 **\$8.09**



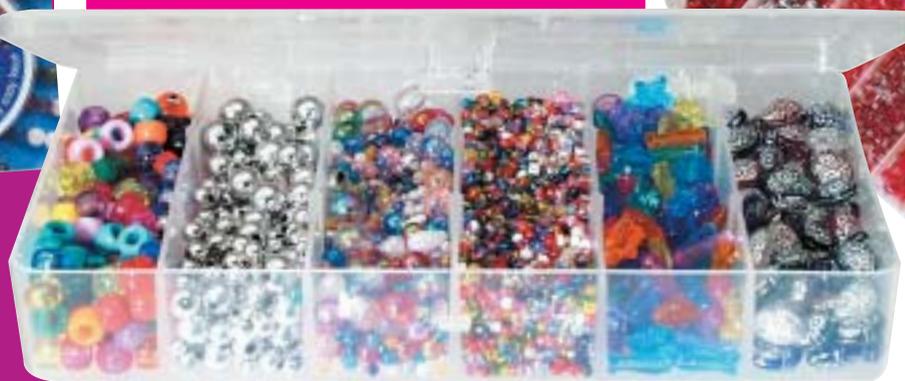
CREATIVE BEAD BOX

SIX DIFFERENT BEAD DESIGNS IN ONE BOX! Not only are the beads fantastic but the hard plastic compartment case they come in is designed to keep the beads sorted into each design. Create wearable jewellery; add colour and texture to textile creations, mask making, or puppets may be enhanced with these colourful beads.

Nine different boxes are available: assorted colours, pink, metallic, blue, purple, green, red, amber or Christmas colours.

When ordering, please specify which Creative Bead Box you would like.

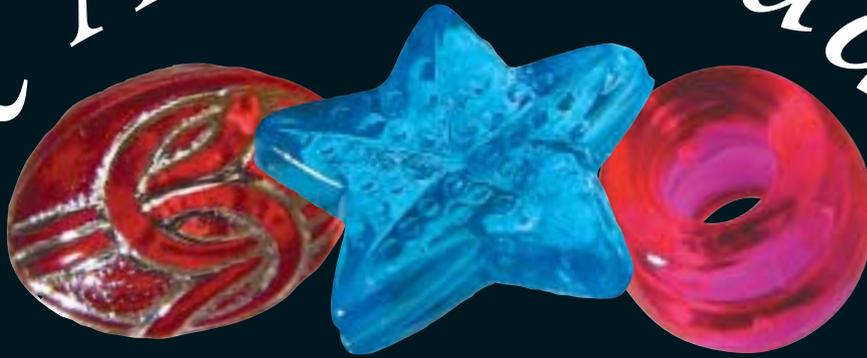
300g\$22.75 **\$25.03**



ITALIC PRICES DO NOT INCLUDE GST, BOLD PRICES INCLUDE GST

The Art of Beading

JEWELLERY MAKING



THE HUMAN NEED for adorning the body with beautifying objects has existed since the beginning of time. Ornamentation was used by early man for purely aesthetic reasons, identification purposes or denoting status and group membership. Later ancient cultures extended its use to more symbolic, ceremonial or religious purposes.

Beads are one of the oldest art forms. The first materials used were found objects from the immediate natural environment, including local sea beds. However, because of their size, beauty, and portability, beads were highly sought after when humans began to trade with each other and have been found hundreds of miles away from their original source.

The oldest beads on record are the nassarius shell beads from the Ucagizli cave in Turkey. Simple tube beads made from bird bones and river pebbles were used by early civilization in what is now Iraq. Archaeologists have also found early man made stone beads and sun-dried clay beads in Mexico and black coral beads in the Caribbean. The Pharaohs of Ancient Egypt even built cities in the Sinai Desert and occupied it for a few months every year in order to mine the turquoise found there. In China, during the Qing dynasty, all members of the court and military, including their children, had to wear "court chains" which were modelled after the rosary beads of Tibet.

To expand their hold on precious

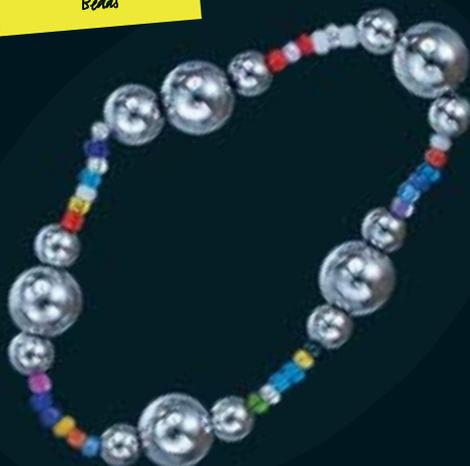
materials, countries began to search for more unique and desirable materials, hence began the age of exploration. The Spanish went to the Americas in search of gold, coral, and rubies but instead found silver, turquoise and jade.

The discoveries of metals first led to frustration and then to new ways of working with these materials. One could not chip at the metallic rock so a new method had to be found: thus the process of extracting the metallic component of a rock by heating it to change its form was invented. The age of gold and silver jewellery begins!

In the late 19th century, another way of working with materials was developed - synthesizing: the process of putting together separate parts to form a whole (hence new materials



stretch Bracelet or Necklace.



'Stretch Magic' is a strong and stretchy, easy to knot jewellery cord. It is particularly suitable for younger students.

To Make Necklace or Bracelet:

1. Cut Stretch Magic cord to desired length.
2. Knot one end.
3. Thread on a small bead first and then thread chosen pattern of beads.
4. Join the two ends together with a simple knot.



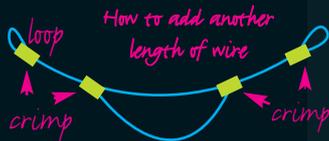
Nylon Coated Wire is a soft, flexible wire and will allow more flexibility in length and shape. It may be used for necklaces, bracelets, or earrings. Pieces of Nylon wire may be added to the main part of the necklace with crimps or two or three lengths may be attached to the same clasp (see diagram below and adjacent).



To Make Nylon Coated Wire necklace or bracelet:

1. Measure desired length of Nylon Coated Wire.
2. To start: fold one end 1cm to form a loop. Thread a crimp onto the Nylon Coated Wire and hold where the end of loop meets the wire. Thread the

end of the wire loop into the crimp so that it is at least half way in the crimp. Use a pair of teeth pliers and press down on crimp.



3. Thread beads.
4. To finish: use the same method used to start (i.e. crimp a loop as in step 2).
5. Thread each part of a clasp into each loop. (Use a round nose pair of pliers to open clasp attachment and a pair of teeth pliers to close it firmly.)

Note: Manipulating crimps may be too taxing for younger students.

Materials

- Wire cutters
- Round nose pliers
- Flat Nose Teeth pliers
- Nylon coated wire
- Crimps
- Beads



Nylon Coated wire Necklace or Bracelet.

called "synthetics"). Aluminium, created through a synthesis of "smelting", was first used for beads and was more expensive than gold. Later other synthetics, such as plastics, were invented.

Today jewellery makers use numerous techniques, both old and new, to produce their art works. While early man strung beads on a piece of dry grass, today semi-precious gem stones, such as Lapis, are cut on a diamond wheel, shaped on a grinder and put in a tumbler. This last process uses a rotating cylinder shaped box containing abrasive powder to refine the Lapis' shape and give it polish before it is strung on strong polyester thread.

"Stringing" beads to put around your

neck or arm is still an enjoyable activity for children and adults alike. On page 9 are some new synthetic beads which we would like to introduce to you. We have already tried working with them and can guarantee a lot of fun!

Note: To avoid beads rolling off the table, provide each student with a piece of corrugated cardboard (or an old tea towel or face wash).

Give each student a shallow recycled tub in which to put his or her chosen beads.

Jewellery pliers are especially made with a central spring on the handle to provide more grip and allow manipulation. The ones required for jewellery making are:

- Wire Cutters (the thicker the wire, the bigger the cutters need to be).
- Round Nose Pliers for manipulating the wire.
- Flat nose Teeth Pliers (serrated) for pressing wire together and closing ends.

If you need to find the centre of the wire so that a particular symmetrical pattern is achieved, wire has to be measured and then marked with a piece of masking tape or permanent marker.

The smaller 'seed' beads are not suitable for small hands.

Materials

- Pre-cut Memory Wire
- Beads
- Round nose pliers
- Flat Nose Teeth pliers

Memory Necklace and Bracelet.

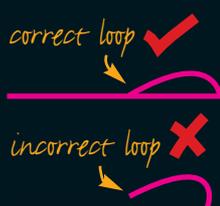
"Memory" wire is flexible and springs back into its curved form when you try to straighten it... hence the name. These pieces of jewellery are very easy to make at any age as they require no findings (i.e. clasp, crimp, split-ring etc used put jewellery together).

To make a necklace or bracelet:

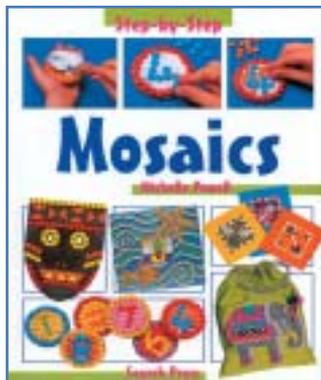
1. Cut the desired length of memory wire.
2. To start: use a round nose pair of pliers and turn one end 1cm toward length of wire to form a loop. Close loop with a pair of teeth pliers by pressing on the rounded end of wire.
3. Design a pattern of beads in a row

on the table and when satisfied thread beads.

4. To finish: leave 2cm at end of beading and close the necklace or bracelet in the same way as step 2 instructions (i.e. turn wire in 1cm).



NEW RESOURCES

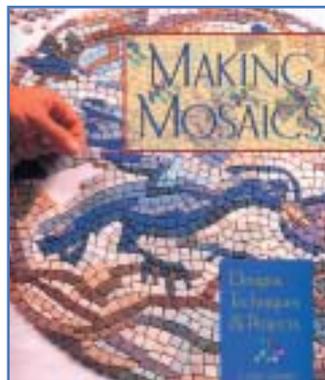


MOSAICS STEP BY STEP

Michelle Powell

Begin the art of Mosaics at an early age with the use of found objects such as pebbles, pasta, nuts, washers, screws and bolts, egg shells, foil and air drying clay. With step-by-step instructions, this book has 10 simple projects introducing young students to Mosaics.

32pp \$17.23 **\$18.95**

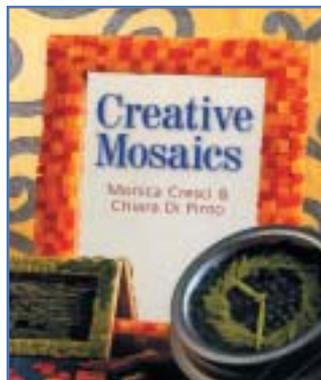


MAKING MOSAICS

Leslie Dierks

Piece by piece, step by step, discover how easy it is to create colourful, carefully constructed mosaics. This book begins with a list of needed resources, along with some helpful hints on the best materials to use to achieve the best results. Photographs and detailed instructions provide an overview of the four essential techniques - pique assiette, direct, indirect, and three-dimensional application.

127pp \$40.91 **\$45.00**

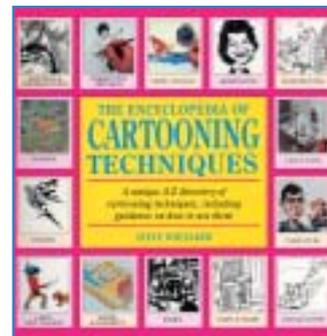


CREATIVE MOSAICS

Monica Cresci & Chiara Di Pinto

This book gives the reader an initial presentation of the basic materials required and a number of projects that explain the basic techniques of making mosaics. Creating objects in an easy, fast, and inexpensive way. The aim of this book is to encourage creativity.

160pp \$31.77 **\$34.95**

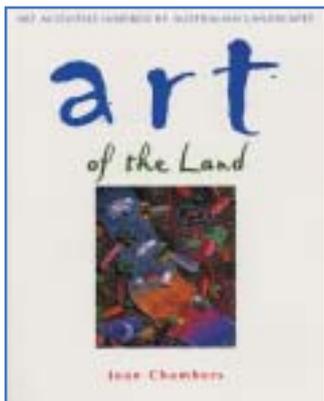


THE ENCYCLOPEDIA OF CARTOONING TECHNIQUES

Steve Whitaker

A comprehensive directory of all aspects of the cartoonist's art. Everything from finding inspiration to getting your cartoon to print. It explores hatching and crosshatching, correcting mistakes, using colour, backgrounds, line and wash, caricature, light and shade.

176pp \$36.32 **\$39.95**



ART OF THE LAND

Joan Chambers

This book combines art activities with the study and appreciation of Australian artists and their work. It covers a rich and varied range of works of art inspired by the land of Australia from early colonial times to the present day. Each of the sixteen sections features one famous Australian artist. There are biographical details, the reproduction of a well-known work, and a step-by-step guide for creating artworks inspired by it. Several other paintings by the artist are discussed, along with further creative art ideas. Many mounting and display suggestions are also included.

72pp \$31.77 **\$34.95**



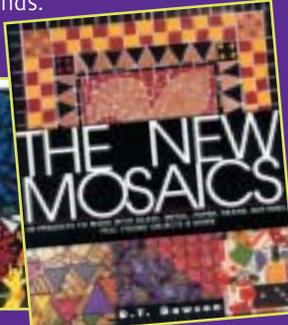
Book Spotlight

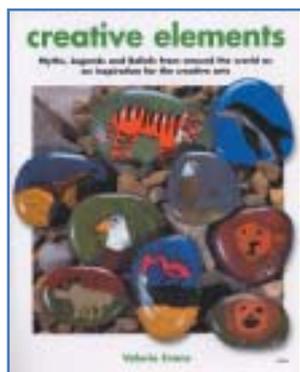
THE NEW MOSAICS

D.T. Dawson

This book uses simple techniques and basic materials to create beautiful mosaics with step-by-step instructions for making 40 fabulous projects. Learn the basics of gathering and arranging materials, creating and transferring designs, and constructing mosaics of all kinds.

128pp \$27.23 **\$29.95**

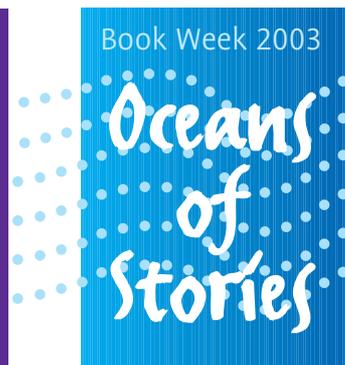


CREATIVE ELEMENTS

Valerie Evans

Myths, legends, and beliefs from around the world act as an inspiration for the creative arts. This book provides stimulating ideas for creative writing, poetry, art, dance, drama, and music. Inspired by the elements (fire, water, earth and air).

72pp \$31.77 **\$34.95**



BOOK WEEK 2003: Oceans of Stories

ZES

The Concise Oxford Dictionary entry on 'ocean' states: "Great body of water; one of the main areas; the sea, immense expanse or quantity of anything... Our Bookweek theme this year tells us that 'stories' are immense; they are there for us and our students to read and enjoy. What a theme! Stories and activities everywhere! This book also includes activities for the short listed Early Childhood and Picture Story Books of 2003.

..... \$22.73 **\$25.00**

NB: This book is included in all our 2003 Bookweek Workshops.

EXTRA

Term 3 2003

Registered by Australia Post Publication No. 327687/00003





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School

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Take a Fresh Look at Yarn
plus... new wools & yarns!

He bores me.
He ought to
have stuck to
his flying
machine.
(On Leonardo Da Vinci)
Pierre Auguste Renoir

ZART EXTRA:
A Visual Arts
publication
produced each
term for
Kindergarten,
Primary and
Secondary
Teachers by Zart
Art and Zart
Education
Service.

Zart Education Service

ZART ART IN REVIEW: THE ZART ART EXPO WAS HELD IN JULY AND WAS A HUGE SUCCESS. FOR THOSE WHO ATTENDED WE HOPE YOU TOOK ADVANTAGE OF THE GREAT BARGAINS ON OFFER, AND ENJOYED OUR FREE WORKSHOPS AND PRODUCT DEMONSTRATIONS. THANKS FOR COMING, IT WAS A GREAT OPPORTUNITY FOR US TO MEET OUR VALUED CUSTOMERS, AND PUT FACES TO NAMES. HOPE TO SEE YOU NEXT YEAR! • OUR SALES CONSULTANTS **RENE VAN KAN** AND **GEORGIA MANDARINO** HAVE BEEN ON THE ROAD SHOWING NEW PRODUCTS TO NEW AND CURRENT INTERSTATE CUSTOMERS; IN BRISBANE, ADELAIDE, LAUNCESTON & CANBERRA. WE WOULD LIKE TO WELCOME OUR NEW INTERSTATE CUSTOMERS TO ZART ART AND TO OUR ZART EXTRA. • **ZES (ZART EDUCATION SERVICES)** HOPE YOU ENJOYED BOOK WEEK 2003 WORKSHOPS "OCEANS OF STORIES". TERM 3 HOLIDAYS WILL SEE THE INTRODUCTION OF CHRISTMAS AT ZART. AS NOT ALL CHRISTMAS WORKSHOPS DATES ARE AVAILABLE AT TIME OF PRINT, PLEASE REFER TO OUR WEBSITE FOR ALL THE UP-TO-DATE WORKSHOP DETAILS:
www.zartart.com.au/Workshopsmain.htm



Zart Art School & Wholesale Supplier

Zart Art offers an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.

5/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 1867
Fax: (03) 9898 6527

www.zartart.com.au
zartart@zartart.com.au
Hours:
Mon-Fri: 8.30am-5.00pm
Sat: 8.30am-12.00 noon

Zart's Student Gallery

The gallery features art works made by students of Prep to Year 12 from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their

contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing during opening hours (please see Zart hours) free of charge.
For Term Gallery listings refer to our Zart Extra and our website.

Zart Education Service

Zart Education Service provides hands on professional development workshops for primary and secondary teachers, as well as LOTE teachers, kindergarten, and librarians. Visual Arts workshops are regularly held at Zart and in metropolitan and country locations and upon request at your school, district or

KLA's group.

Please refer to the 'Workshop Insert', a supplement to every Zart Extra or refer to our website for dates and times.

Zartworks (Retail Shop)

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies.

Browse at your leisure or seek assistance from our experienced staff.

3/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 5110
Fax: (03) 9898 6527
Internet:
zartart@zartart.com.au
email:
zartworks@zartart.com.au

Hours:
Mon-Fri: 9.00am-5.00pm
Sat: 9.00am-12.00 noon

A program to develop skills required for printmaking techniques from Yrs 7 - 11

Year 7

Our year 7 course concentrates on the art elements and principles. This unit links with our curriculum requirements on shape and form.



Stenciling

Students sat in our Japanese Garden and drew on inspiration from nature and the environment around them. They were to create a page of images, designs, and sketches that they later transferred to a design for their art piece.

Students were required to make a detailed drawing of their final design keeping the shapes of their objects clear. We needed to look at the shape /shapes each



their final drawings onto clear transparencies with permanent markers. Firm drawing paper or stencil paper may also be used.

Using blades/St Stanley knives, students cut between the shapes leaving a good width between the cut out areas. (Don't leave too narrow a strip as it may weaken your stencil.)

The stencil was taped into place with

then required to make a black and white photocopy of their original image.

Students were given a lesson on tone and creating different tonal effects. Students were asked to look for areas of tone. They needed to break up their face image into four tonal grades. They needed to look for areas of tone and break them up into shapes. Students could choose any four colours to create their tonal drawing in, as



Screen Serigraphy Printing

by Loretta Conway; Thomas Carr College

image makes. Each image should be made up of a number of shapes allowing gaps to be left between them (Rendering was not a requirement and needed to be avoided)

We then transferred



masking tape and supported with the other hand whilst painting/sponging.

Students mixed paints, keeping the sponge or brushes fairly dry and painting over the stencil in soft dabbing motions. We found that sponges worked well in larger areas and brushes worked better for smaller areas.

We then tried stencilling images on a variety of coloured backgrounds.

Year 8

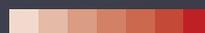
Tone Activity One

Students were asked to bring in an A4 size magazine image of a face. They were

long as they varied in intensity. (Eg. A light colour was to be used in light tonal areas where as deeper colours were to be used in darker tonal areas.) Students were not to render their image, however create flat areas of colour.

Activity Two

Students either used a light box to trace their tonal drawing or they chose to photocopy their drawing. The result was to be used as a template. Students then chose four pieces of coloured paper of, again, varied colours and intensities. Students were to use one piece as their main colour/background colour. (This is generally the colour with the largest area) Then cut out the other three colours according to the template and stick them onto the main





Serigraphy
is used to
create
silkscreen
or stencil



background until they have a paper collage of the tonal drawing.

This activity teaches students to stylise an image. They learn to look beyond traditional tonal rendering and look for areas of colour, positive and negative spaces in a design. It also helps students develop skills necessary in printmaking techniques, which are to be used later in their schooling.

Designs needed to contain interesting shapes and flat areas of colour. Once designs were completed and coloured, they needed to be transferred onto four separate transparencies. Using a permanent marker, they traced each individual colour, creating four stencils.

Registration marks were drawn onto the corners of each stencil. These marks were then traced onto ten sheets of paper and placed aside ready for printing.

Materials needed were organised, ink, squeegee, and silkscreen.

We started by printing the lightest colour first. The transparency stencils were placed over the paper ensuring the registration marks were well aligned.

The silk screen was flooded by placing ink along one end of the screen and dragging

screen. The mesh is transparent allowing easy visibility of the design. This process is based on the progressive build up of colour.

Start by painting with the liquid screen filler anything that is to remain white.

Registration marks on the backing board are extremely important for an accurate and successful edition of prints. Students must mark the exact place to align their paper for every print.

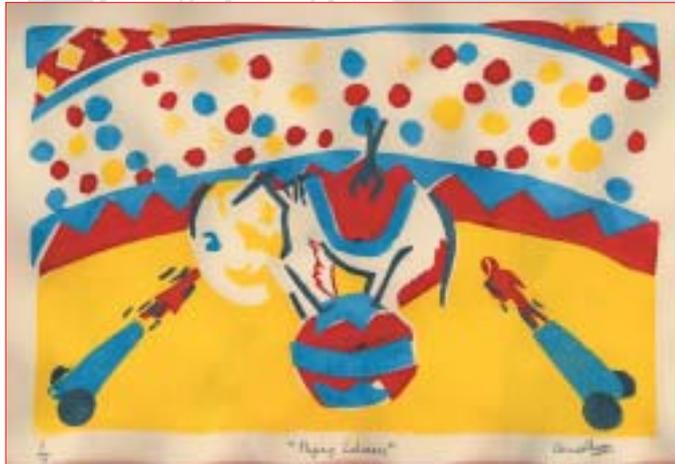
The first colour to print will be the lightest colour. The areas to be kept this colour are to be painted onto the screen with filler, creating the second stencil. Students progressively print the colours required and then paint out, using the filler onto the screen, the areas they want to remain those colours.

Speedball Water Soluble Screen Drawing Fluid is another successful medium. Students can paint this directly onto their silk screen. This is applied where they want the image to appear. Screen filler is then applied onto the screen in a very thin layer. When the screen filler is dry, the Drawing fluid can be washed away with water, leaving the area exposed to print. This process can create beautiful brushstrokes and fresh, free flowing lines.

A Year 12 student last year has used a number of the techniques developed over the previous activities in her Unit 3 & 4 screen prints. She started her process by taking black and white photographs of family members. Some of these images were expressing fantastic emotions and showed the characters of the sitter.

The student then enlarged her image and looked at the flat areas of tone her image created. (as the yr 8's did in their activity) She drew a detailed colour plan to be used for her silkscreen. She chose bold vibrant colours that made each area of tone a distinct shape. (Her detailed plan was a beautiful piece itself.)

The technique that this student then used was painting with liquid screen filler to produce a stencil. (Speedball Water Soluble Screen Filler). She progressively painted out areas onto her screen until the image was complete. She experimented with colours at each stage of printing. She did not stick purely to her original colour scheme. Her final piece is a collage of her silkscreen images arranged over a larger surface. (see front cover)



Year 10

The Circus is in Town

Serigraphy is one of four basic printmaking techniques; Relief, Intaglio, Planography, Serigraphy.

Serigraphy is used to create silkscreen or stencil prints. The area to be printed is created as a stencil. The stencil is either painted onto or attached to a silk screen and the ink is forced through the screen with a squeegee creating a print.

Artists traditionally numbered an edition of prints under the bottom left hand side of their print. The numbers are written in pencil and indicate the print number and edition size. (Eg 4/15 indicates that the print is the 4th print of an edition of 15) The title of the work is written in pencil underneath and in the centre of the print and the artists signature is signed in pencil on the bottom right hand side of the print.

We looked at artworks by artists such as Seurat, Toulouse Lautrec, Picasso and studied their circus images. Students were then required to create a four colour design, based on the circus.

the ink with the squeegee until there was a thin film of ink covering the required area. The screen was placed over the stencil then the ink was forced through the screen by applying firm pressure to the squeegee. This process was repeated until the edition had been printed. Once the first colour had dried, the entire process was repeated again with the second colour, then third and fourth stencils.

The students then correctly wrote the edition, title and signed the completed prints for assessment.

If silk screens are not available, carry out the same process, but use brushes and sponges to apply ink instead of using the screen.

Filler stencils

Painting with liquid screen filler is an easy and direct way of producing a stencil. (Speedball Water Soluble Screen Filler is successful and now available at Zart Art). With this product you can use water based screen printing inks.

A design or drawing is worked out. The easiest way to transfer the design onto the screen is to place the design underneath the

The Ian Potter Foundation Children's Garden

AN EXCITING NEW GARDEN IS CURRENTLY being developed for children visiting the Royal Botanic Gardens Melbourne. Due to open in 2004, The Ian Potter Foundation Children's Garden will be a place where children of all ages and abilities will be able to explore, and discover in an interactive, hands-on environment, the wonders of plants and their importance in our lives.

It will be "a place where children can delight in nature and discover a passion for plants, a garden that celebrates the imagination and curiosity of children and fosters the creative nature of play".

Plant Magic 2004-Have your student's work exhibited at the Children's Garden

Expressions of interest are invited from Victorian schools to participate in Plant Magic 2004 an opportunity for children's creative responses to gardens, plants and the natural world. Children's responses will be exhibited or performed either during the opening week of the Ian Potter Foundation Children's Garden, or in its first year of opening.

Plant Magic 2004 will give Victorian children the chance to explore the significance of gardens and plants in their own lives and provide them with the canvas to express their delights and discoveries.

Teachers and students can consider a broad range of art forms including story, prose,

poetry, garden design, puppetry, theatre, dance, music, song, sculpture, painting, drawing, craft or construction etc. A wealth of themes and topics are applicable to the topic of plants and gardens and can provide the focus for the project eg minibeasts, food, water, soil, worms, energy, colour, growth, backyards, harvest, cubbies, swings, play, mudpies, picnics, my pets, being alone, vegetable gardens, birds, seasons and weather etc.

imagination of the child.

Get involved!

Teachers who would like to be involved can contact Christine Joy at the Royal Botanic Gardens Education Service on 9252 2454 or download the teacher information sheet from the RBG website www.rbg.gov.au Expressions of interest need to be lodged with the RBG Education Service by 30 June 2004.



The project encourages teachers to involve children in the decision-making process.

Connecting to the senses, the emotions and the imagination

'In nature play, in which all the senses are active, a correspondence of feeling within the child, a symphony of responses to the world, is aroused.'

'Play is the perfect bridge between the world of nature and the world of others.'

Sally Jenkinson, The Genius of Play

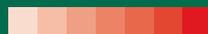
Plant Magic 2004 encourages teachers to provide opportunities for outdoor 'nature play' as inspiration for their art projects and for children to express themselves through their multiple intelligences. Teachers are also encouraged to explore fun and fantasy elements through activities that also arouse the senses, feelings and the

PROFESSIONAL DEVELOPMENT

On Wednesday 27th August a professional development workshop will be held at the Royal Botanic Gardens. Anne Bidstrup from Zart Art will provide teachers with ideas to get a visual arts project going while RBG staff will immerse teachers in an inspiring environment, finding out how to use the outdoors as an inspiration to creating works of art that link different areas of the curriculum and look at other ways to get support for their art projects. See workshop insert for further details.

Plato "The most effective kind of education is that a child should play among lovely things"

The artwork displayed is from students from Toolangi Primary school who participated in workshops at the Royal Botanic Gardens during the planning stage of The Ian Potter Foundation Children's Garden.



ZART'S STUDENT GALLERY

TERM THREE 2003



PRINCESS ELIZABETH JUNIOR SCHOOL FOR DEAF CHILDREN

The children who made these works of art range from three years to six years of age, are in either our oral or signing bilingual programs.

As language is our main focus, the art program provides unique opportunities for following directions, talking about feelings and reactions, and engaging in conversation.

These works were made over a period of two weeks. After an initial group time where we looked at photographs and paintings of various seascapes, the children worked with pieces of sponge and pots of dye to create the water and sand.

They used the same sponge pieces and a small paint palette of 'rock' colours to create the rocks. They were encouraged to experiment with a dabbing technique to apply the paint.

The following week the children were presented with several pictures of rock pools and we talked about what they might find in the water or among the rocks.

Needing lots of visual information, the children handled and inspected a collection of plastic sea creatures, shark, jellyfish, sea star, dolphin, stingray, octopus, seal, crabs, turtle and various fish.

They were given pieces of tissue paper with the instructions to tear, twist, crumple, and fold to create 'sea creatures' to add to their background. The eyes help identify the creations as creatures. It would seem that the stingrays, were popular because they required minimal twisting of the paper.

SITUATED AT ZART EDUCATION SERVICE is Zart's Student Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring

their families along to appreciate their visual art.

We are always on the lookout for art work to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: jan@zartart.com.au



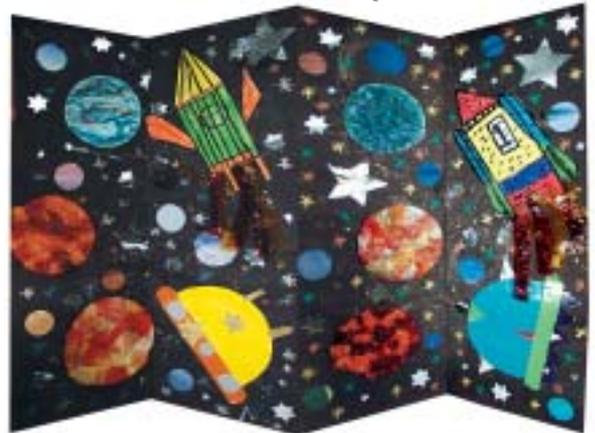
Space

Croydon North Primary School

The students at Croydon North Primary School began with 2 long pieces of cardboard, which they stuck together with tape, so that they would fold out.

They used a roller to paint the cardboard black and then finely spattered paint over with metallic paints, using an old toothbrush.

On one piece of the cardboard children glued various spacecraft, which they had made using various techniques and mixed media.

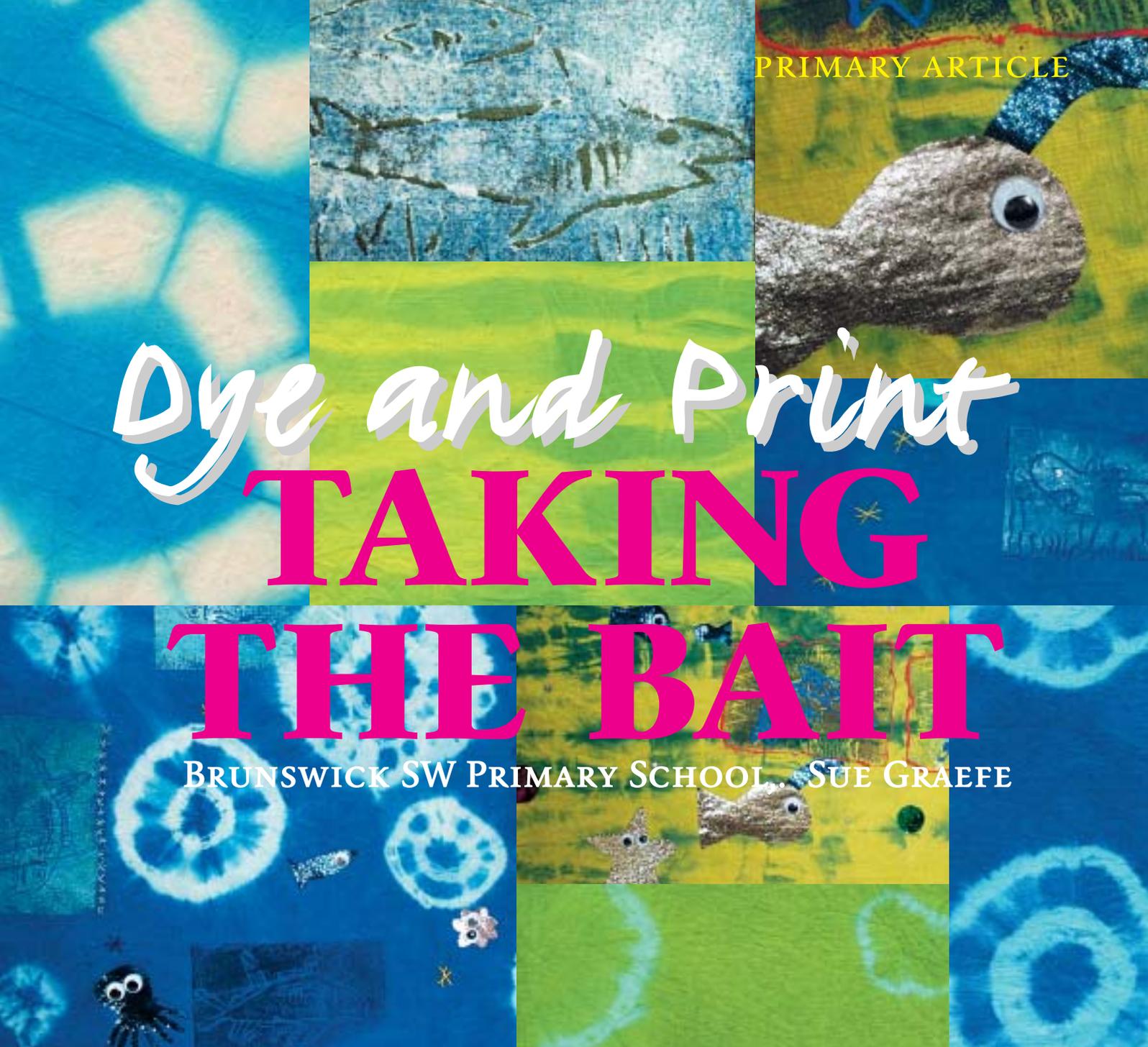


On the other piece, they glued various planets/suns, which they had made using various techniques and mixed media. The students filled in the gaps with circles cut out of magazines to represent planets and stars, traced and cut out of silver foil paper.

- Altona Primary School
Model Magic Models
- Aspendale Gardens Primary School
Dragons
- Brunswick SW Primary School
Dye And Print
- Cranbourne Park Primary School
Metallic Oil Pastels
- Croydon North Primary School
Space
- Croydon Secondary College
Clay Models
- Doncaster Gardens Primary School
Wire Creatures
- Eltham North Primary School
Fruit Bowls



- Ferntree Gully Primary School
Australian Map
- Peninsula School
Pizza Tray Masks
- Preston West Primary School
Clay Models
- Santa Maria College
Prints
- Skye Primary School
Hessian Art
- Springview Primary School
Under the sea
- Thomastown Secondary College
Optical Illusion
- Thomas Carr College
Screen Prints
- Waverley Christian College
Drawings



Dye and Print TAKING THE BAIT

BRUNSWICK SW PRIMARY SCHOOL.. SUE GRAEFE

AFTER READING *COMPLEX CLOTH* by Jane Dunnewold I wanted to use some of the ideas in her book with students - that is, dyeing some fabric and then working on the surface in a variety of ways.

Helen Beresford, a textile artist who specializes in appliqué and machine embroidery was assigned to work with me. Our common knowledge of dyeing seemed the perfect opportunity to create some complex textiles with our students.

The topic for the term was 'The Sea' and this would provide plenty of scope for adding layers to dyed fabric. We worked with twenty-six students from grade 5/6. The piece of work produced had to include the skills, techniques and processes of dyeing, printing, sewing and embellishing.

LESSON 1 -DRAWING A DESIGN FOR A LINO BLOCK

A discussion of the theme and the sorts of things that would be suitable for a design (not fine lines as they would be difficult to carve) took place. Students had to develop three or four designs (size 10cm x 15cm). Books were available for reference and inspiration.

LESSON 2 -CARVING THE LINO BLOCK.

Step 1 - Each student chose a design and then either drew that design onto the lino or transferred it using carbon paper.

Step 2 - The lino was ironed on the wrong side to make it easier to carve.

Step 3 - Carving: (the rules - always carve away from the body with your

hand steadying the lino at the base. Turn your lino around as you carve - like paper is turned when you cut something out.)

Safety issues were emphasized - some students had never used an iron or carving tools.

LESSON 3 - PREPARING THE FABRIC FOR THE DYE POT

Each student was given a piece of calico 48cm x 60cm.

Resist dye techniques were discussed. Examples of different techniques were shown: using rubber bands, making spider webs with string, clamping with blocks of wood, plaiting, wrapping around a pole and then wrapping with string.

Experimenting was encouraged.

TIE DYE CRAFT PAPER

Tie-dye is a process involving rubber bands, fabric and dye to create an intricate pattern. Traditional tie-dye patterns have been printed on both sides of high quality paper, excellent for folding, curling and paper sculpting projects. Use the paper to create costumes for paper dolls, groovy fans or use as stunning backgrounds to print on.

A4 sheets in 16 different designs in brilliant colour.

Pkt of 32 sheets ~~\$7.92~~ **\$8.71**



LEAF GLASSINE PAPER

Leaf Glassine Paper is a collection of autumn and spring leaves printed on semi transparent Glassine Paper. Cut out the leaves (120 individual leaves) and create different paper crafts. Arrange elements of the images to create simple mosaics or beautiful scenes. Display your creations on greeting cards, place mats or book covers. Use the semi

transparent paper to create creative lanterns.

Pkt of 12 sheets

..... ~~\$9.62~~ **\$10.58**



SEQUINS IN A JAR diamonds

Diamond shape sequins in assorted colours including purple, pink, red, gold, green, blue, silver and aqua.

50gm jar ~~\$7.50~~ **\$8.25**

CELLOPHANE ROLL CLEAR

60cm wide x 500 metre roll of clear cellophane.

roll ~~\$41.25~~ **\$45.38**

MASQUEPEN



Artist's Making Fluid in a new fine point applicator, introducing the easy way to apply masking fluid.

The unique composition of the masking fluid and

the attachment of a specially designed 0.8mm nib allows artists to achieve total control of masking fluid. Ideal for fine work.

Each ~~\$19.73~~ **\$21.70**

MASQUEPEN REFILL

30ml Refill for Masquepen

Each ~~\$12.79~~ **\$14.07**



FUN WIRE!

30 metres of wire to create stunning costume jewellery in combination with beads, glass, embroidery threads or feathers, or add to scrap

booking, card making or any other decorative creations. No

special tools required, bends easily, cut with scissors or wire cutters. This Fun Wire pack includes 3 different gauges:

18, 22 and 24 gauge, with 10 different colours.

Pkt ~~\$18.45~~ **\$20.30**



CRAFT SMART LIQUID GLOSS

A two part epoxy gloss finish, one coat of which is equivalent to 50 coats of hand applied varnish. The finish is Tough, durable and heat resistant. Can be used on wood, plaster, marble, photographs, fabrics and crafts.

2 x 250ml ... ~~\$17.18~~ **\$19.58**

CRAFT SMART GLAZE PASTE

Works well for all Decoupage projects however the key to Liquid Gloss is to cover the whole surface with Glaze Paste prior to using Liquid Gloss.

250g ~~\$6.14~~ **\$6.75**

CRAFT SMART STENCIL TAPE

To mask edges of the piece that will be Liquid Glossed.

20m ~~\$3.25~~ **\$3.58**



ITALIC PRICES DO NOT INCLUDE GST, BOLD PRICES INCLUDE GST



Take a Fresh Look at Yarn

HISTORY OF WOOL

Wool is one of the most versatile fibres known to humans. The textiles created from the wool of sheep range from thick and coarse carpets and rugs to the very fine knitted merino suitable for underwear and baby garments. Today there are synthetic fibres that mimic wool in colour and texture but their properties are so different that consumers are always aware of the differences.

Wool has a long and an international history and was probably the first fibre to be woven into a textile. No one is really sure when humans started to use the fleece of sheep for wool. However, there is evidence to suggest that humans living during the Stone Age some 10,000 years ago in Mesopotamia used sheep for three basic needs: food, clothing and shelter. Wild sheep are not wool bearing but under the confines of

man's protection and influence they evolved through experimental breeding, good feed and the right climate.

Interestingly enough, even today if sheep are neglected there is a return of the long hair and rudimentary wool which is unsuitable for human use.

The next major development in the history of wool was when humans made use of the fleece by learning to spin and weave. Evidence of this has been found in the tombs and ruins of Ancient Egypt, Ancient Greece and Babylon, in the barrows of early Briton, among the relics of the Peruvians and in the midst of an archaeological dig of a Danish bog with origins about 1500 BC. Another development was the realisation that the sheep raised for meat was not necessarily best sheep for wool and in as early as 200BC the

Romans began to improve their flocks which became the famed Spanish Merino sheep.

Wool and the artisans who worked with it became highly sought after in many parts of the world. In 1377 the King of England, Edward 111, stopped the import of foreign wool and woven goods. Instead he invited Flemish weavers fleeing the Spanish invasion to settle in England. As a result the local wool industry thrived and he became known as "the royal wool merchant". The Romans took their sheep to all the parts of the world they dared conquer. The Norman conquerors sent about a hundred weavers to Italy where their skills were copied at once by the Italian weavers. The thriving wool trade in Spain funded the voyages of great explorers like Christopher Columbus. Columbus also took sheep to Cuba on



ostrich

Materials
60mm Polyball
40mm Polyball
1.5 Armature Wire
Ostrich Wool

1. Cover one large 60mm Polyball with Supertac.
2. Wrap Ostrich Wool around the ball to completely cover it.
3. Repeat this with a small 40mm Polyball.
4. Cut a length of 1.5mm Armature Wire for the neck and legs. Double the length of wire for added

- strength.
5. Insert the wire into the Polyballs to create the neck and legs.
 6. Wrap the wire with a length of Ostrich Wool and adhere with Supertac glue.
 7. Add a few small feathers for the tail, beads for the eyes and felt for beak.
 8. Push the legs into a ball of Plasticine and cover with glue and sand.
 9. Glue black felt feet on, where the wire legs meet the Plasticine.



woven wall hangings & magic carpets

Materials
Pre-cut Cardboard Loom
Tape
Wools & Yarns: Feathers
Silky Faux Fur, Metallic Yarn

1. Use a Pre-cut cardboard loom.
2. Wrap Acrylic Wool onto the cardboard loom and adhere the ends with tape.
3. Use coloured wools such as Silky Faux Fur,

Ostrich Wool or Feathers, and Metallic yarn to weave your patterns onto your loom.
4. When complete, cut the threads on the back of the loom and knot together to prevent unravelling.

ACTIVITIES CONT

NEW WOOLS

1. Draw a 12cm circle in pencil on a piece of Bleached Hessian. Cut the shape out.
2. Thread a large eyed needle with Ostrich Wool and begin stitching, using a running stitch around the outside of the circle. Keep stitching 4 or 5 circles towards the centre of the Hessian.
3. Tie off the stitching and pull up the long threads of the wool to fluff it out.
4. Use felt, pipe cleaners and joggle eyes to complete the facial features.
5. Wrap lengths of Ostrich Wool around your hand a few times and secure it with thread or a pipe cleaner for the ears. Glue the two ears in place.



lion face

Materials

Bleached Hessian
Silky Faux Fur
Chenille stems
20mm Joggle Eyes

his second voyage in 1493 and Cortez took their descendants to Mexico.

In the American colonies, the British initially tried to monopolise the wool trade by insisting the colonies purchased only British wool. This resulted in the smuggling of a few sheep which multiplied to about a million by 1665. George Washington later imported sheep and brought spinners and weavers from England. In the early 19th century Merinos were imported to improve the existing stock. Spinning and weaving were established in homes and became small cottage industries. The first wool factory was established in America in 1788.

Try the new range of exciting textured and colourful yarns through these wonderful creations, from 2D to 3D these wools may be used in a variety of ways. Deanne Clark will be conducting a full day workshop working with the wools on Wednesday the 27th August. Check our Website or Insert for more details.

1. Knit a triangle shape with Silky Faux Fur that may be used to shape the tail of the mermaid.
2. Use Plasticine to model the body and head of the mermaid.
3. Glue the knitted tail to the Plasticine body with Supertac.

4. Use metallic fabrics, metallic yarn, beads and wool to complete the fins, bra and hair. Beads may be glued or just pushed into the Plasticine body, and glued to the wool and fabric.

Materials

Plasticine
Silky Faux Fur
Creative Beads
Metallic Organza
Metallic Yarn



mermaid

SILKY FAUX FUR WOOL

100% Nylon yarn in sunset (shades of orange), daybreak (shades of purple) or storm (shades of red/green/purple)

50g ball \$4.78 \$5.26

Clackheaton

Three Silky Faux Fur

GLAMOUR PUSS WOOL



92% Wool 8% Nylon this funky and bold yarn is ideal for weaving, collage and knitting. Available in **Night Puss** - shades of pink, blue and green.

Pastel Puss - pastel pink, blue and mauve

Day Puss - yellow, green/blue and pink
50g ball \$11.04 \$12.14

MIRAGGIO WOOL

95% Acrylic 5% Acetate Ideal for weaving, collage and knitting. Approximately 48m per ball. Aqua/purple, Autumn, grey or blue/purple

50g ball \$6.72 \$7.39



FEATHER WOOL

100% polyester wool in a 50g ball. Ideal for weaving, collage and knitting. Approximately 65m per ball. Colours available, purple, blue, brown, pastel pink or pastel blue/green

50g ball \$3.52 \$3.87

OSTRICH WOOL

100% polyester wool in a 50g ball. Ideal for weaving, collage and knitting. Approximately 70m per ball. Colours available, gold, silver or black

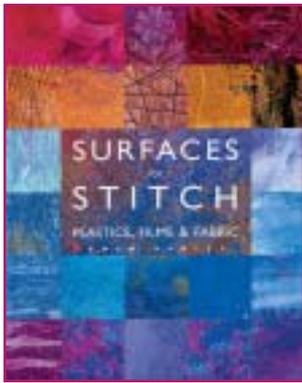
70m hank \$5.92 \$6.51

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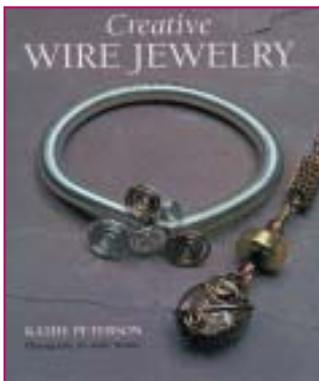


SURFACES FOR STITCH

Gwen Hedley

This book is for the embroider who is interested in developing new and exciting surfaces for stitch. Materials such as polythene, pliable plastics, fibrous films, adhesive webbing, foams and puff paints are combined with fabric and thread to produce innovative and inspirational pieces. Amongst the techniques covered are fusing and bonding, laminating and layering, manipulating and moulding with clear step-by-step guidelines on over 40 different surfaces and processes to choose from. A stitch reference section provides guidance on the stitching techniques used.

144pp \$45.41 **49.95**



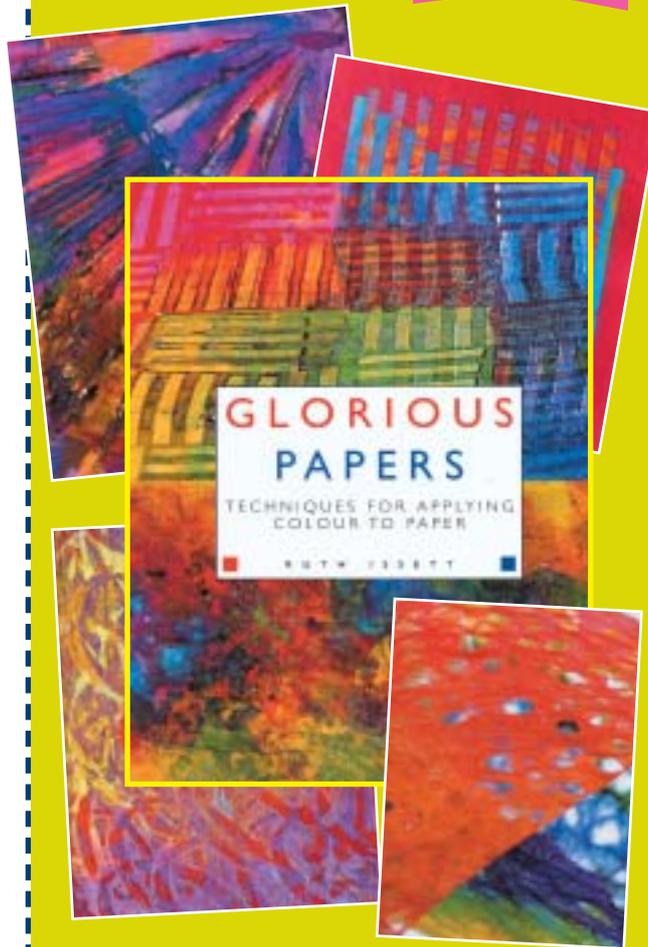
CREATIVE WIRE JEWELRY

Kathy Peterson

Wire jewellery - coloured and metallic, combined with beads, glass, crystals and semiprecious stones can be created. This book gets beginners started on the fun and creative process of making wire jewellery while offering experienced wire enthusiasts tips and tricks for improving their designs. Learn the basics of making jewellery components, combining various colours and gauges of wire, creating wire beads, glass, and mesh with wire.

112pp \$45.41 **\$49.95**

Book Spotlight:



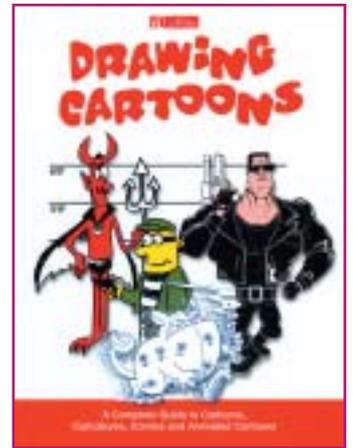
GLORIOUS PAPERS

Ruth Issett

This book explores the use of colour and effects on paper to create designs of infinite variety. Lavishly illustrated and clearly written with step-by-step instructions. The book includes:

- Different papers, ranging from 'silk' paper, Mulberry tissue paper and water-colour paper to commercial writing paper and brown wrapping paper
- Painting and printing on paper
- Surface additions, such as texture gels, powders, varnishes and waxes
- Metallic effects

112pp \$40.91 **\$45.00**

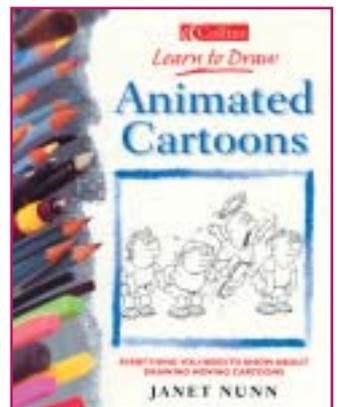


DRAWING CARTOONS

John Byrne, Alex Hughes and Janet Nunn

A Complete Guide to Cartoons, Caricatures, Comics and Animated Cartoons An ideal introduction for the complete beginner, it explains all the essential aspects clearly and simply, and features not only cartoons but caricatures, comics and animated cartoons as well. With practical step-by-step demonstrations of the essential drawing techniques, as well as helpful tips on the various drawing media. Clear and straightforward advice on creating basic characters and caricatures and portraying expressions, gestures and speech.

192pp \$36.32 **\$39.95**



ANIMATED CARTOONS

Janet Nunn

This easy to follow guide shows you how to draw your own animated cartoons. All the basic techniques, including how to give your cartoon characters a life of their own and make them move, are clearly explained and illustrated with numerous step-by-step drawings.

63pp \$19.95 **\$21.95**

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EXTRA

zart

Term 4 2003

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If I could say it in words there would be no reason to paint.

Edward Hopper

ZART EXTRA:
A Visual Arts publication produced each term for Kindergarten, Primary and Secondary Teachers by Zart Art and Zart Education Service.

ZART ART IN TERM 4: LATER THIS TERM EXPECT TO SEE OUR 2004 ZART ART CATALOGUE. THIS CATALOGUE WILL OFFER YOU OUR COMPLETE AND COMPREHENSIVE RANGE OF ART EDUCATIONAL PRODUCTS. EXPECT TO SEE SOME WONDERFUL AND INNOVATIVE NEW PRODUCTS AND RESOURCES, ALONG WITH SAMPLES MADE BY PRIMARY AND SECONDARY STUDENTS!

THIS TERM ZES WILL HOLD THE CHRISTMAS WORKSHOPS. OUR THEME THIS YEAR IS CHRISTMAS: IN AND AROUND EUROPE (PLUS NEW AND EXCITING TRADITIONAL CHRISTMAS ACTIVITIES). YOU CAN PURCHASE THIS YEAR'S CHRISTMAS BOOK, OR OBTAIN IT FREE WHEN YOU ATTEND ONE OF OUR CHRISTMAS WORKSHOPS.

WE ARE NOW TAKING BOOKINGS FOR OUR BACK TO BASICS PROGRAM FOR 2004. DUE TO WORKSHOPS BEING IN HIGH DEMAND, WE ENCOURAGE THAT YOU BOOK IN EARLY. PLEASE REFER TO OUR WEBSITE AND OUR WORKSHOP INSERT FOR ALL UP-TO-DATE WORKSHOP DETAILS:

www.zartart.com.au/Workshopsmain.htm

← Cardboard Reindeer Activity, from ZES Christmas 2003. See Workshop Insert for more information!



from all the staff at Zart Art!



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We offer an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.
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Hours:

Mon-Fri: 8.30am-5.00pm
Sat: 8.30am-12.00 noon

Zart's Student Gallery

The gallery features artworks made by students of Prep to Year 12 from all around Victoria. Schools can arrange for students to visit the gallery, analyse the works of their contemporaries and then make a relevant piece of their own art work in our workshops with an art

consultant. The gallery is also open to the public for viewing during opening hours.

Mon-Fri: 8.30am-5.00pm
Sat: 8.30am-12.00 noon

For Term Gallery listings refer to our Zart Extra and our website.
www.zartart.com.au

Zart Education Service

Zart Education Service provides hands on professional development

workshops for primary and secondary teachers, as well as LOTE teachers, kindergarten, and librarians. Visual Arts workshops are regularly held at Zart and in Melbourne Metropolitan, country Victoria, interstate locations, and upon request at your school, district or KLA's group. Please refer to the 'Workshop Insert', a supplement to every Zart Extra or refer to our website for dates and times.

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Sat: 9.00am-12.00 noon



Penders Grove Primary School

Linking Science *with* ART

The students in grades five and six at Penders Grove Primary School were to study the ecology of pond life during term two, so I seized the opportunity to create art from science, a subject I am very interested in as I have a background in science and a keen interest in art. I was overwhelmed with ideas for artwork but I had to be realistic - I wanted to begin the unit with a scientific investigation but I only had the resources that were available within my school.

At first, I thought of painting frogs in the Pointillist style, frogs being a colourful amphibian, but I wanted more than frog pictures for inspiration - I particularly wanted the students to undertake the role of both scientist and artist. I rummaged through our science equipment and found an ancient, but

perfectly adequate, series of slides of the various body parts of a bee and some of pond insects: water skaters, mosquitoes, etc. The pond insects were rather skinny in shape and I wanted to use something with a beautiful form. I am passionate about dragonflies so I decided, slides or no slides, their role in the ecology of pond life would be the subject of our study. I used the slides of the bee sections under the microscope as an introduction to the body parts of insects in general, and then, along with pictures and books of dragonflies, attempted to inspire the "scientist" in the students. I knew this would work, as the students at our school are very responsive and would be interested in a paper bag if you presented it to them in the right way!



The drawback was having only two microscopes available. However, I put the wing of a bee under one microscope, which I then connected to the laptop, and the other slides of the bee's anatomy were viewed with the other microscope. The students were able to view the slides of pond insects by holding them up to the light. Because any study of this kind requires detailed observation, I regretted the fact that we had no stereomicroscopes. In an ideal world, each student would sketch directly from the view under a microscope.

The first step of the artistic process or component involved the students familiarising themselves with the topic by sketching parts of dragonflies from photocopied pictures. I explained that drawing a whole dragonfly was a waste of precious time, as symmetry in nature ensured that one side would be the same as the other! Students were told that they would be choosing a section of the dragonfly which, when viewed through a viewfinder, would create an interesting contour line design on paper. It was important that they understood they did not have to choose something that their audience would recognise as part of an insect, rather, something they saw as a pleasing design within the frame.

Students were given a cardboard viewfinder that had two viewing frames cut out, one smaller than the other. The choice of viewer depended on the size of the photocopied picture they chose.

Students traced the frame onto scrap paper or in sketchbooks and, with a finely sharpened 2B or HB pencil, drew a detailed contour drawing of what they saw. They were asked not to shade or block in, as it would be confusing in the next stage. They were then given a piece of white Cartridge Paper and halfway guidelines were marked on the edges and also on the edges of the frame in the viewfinder. These reference lines were to help them enlarge their section drawing onto the Cartridge Paper. (If I were to do this topic again, I would devote a session to teaching this skill before I began the topic.)

When they were happy with their design, they went over the lines with black glue. This was made from PVA and black paint and was given to the students in small plastic bottles with witches hat applicators. (These are available from Zart.) When the glue dried, the students painted the sections with fluorescent paints. They had to choose three analogous colours and were allowed to mix them and to make

tints and shades if they wished. Any paint on the glue lines was subsequently hidden with a black marker. (The only problem with this is that the glossiness of the glue was reduced.) The background was then painted with a contrasting colour.

We have weekly art sessions of one hour. The whole process took about six weeks:

1. Study of insects under microscopes
2. Studies of dragonflies from photocopied pictures drawn in sketchbooks
3. Frame-size detailed contour drawings
4. Enlargement of drawings onto Cartridge Paper
5. Outlining drawings with black glue
6. Painting with fluorescent paint and addition, with black glue, of fine details such as hairs.



Doncaster Gardens dragon

Doncaster Gardens Primary School



The Artist in Schools project in Term 1 at Doncaster Gardens Primary School was a major Visual Arts project planned to complement and enhance the Visual Arts Program at the school. The project was arranged in consultation with Principal Michele Beal, Visual

Arts Co-ordinator Grace Cheung and Artist Lyn Ferrall. It was decided that the project would encompass the art areas of threads and textiles. Each child in the school had an opportunity to contribute in some way to the planning, design and creation of a Chinese Dragon. Skills and techniques in the specific art area were introduced, revised and extended according to each grade's previous experience in the Art room.

bound with ducting tape. Jeanette Jennings from Carey Grammar was a great help with advice on the method of this construction. Once we had a basic skeletal shape, we soaked pieces of Vilene in a PVA and water mixture and covered the bamboo frame. Papier-mache was then added to sculpt and add finer detail to the shape.

With the invaluable help of a mum, Jodi, who was willing to spend countless hours helping us, we then stretched lengths of lycra fabric across this shape, pinning and gluing before we added braids, Chenille Stems, Sequins, Glitter Glue and ribbons for embellishment. Features such as horns, ears, fangs, tongue, eyes and eyelids were fashioned similarly

Zodiac. By tracing these designs onto Printing Foam, cutting them out and gluing them onto polystyrene blocks, they made a reusable block which was then printed at random over the painted body piece using Dual Fabric Paint and Lustre Medium. These children also repeated their designs onto Fusible Webbing. When ironed onto coloured Bem, the children cut out their shapes ready for bonding to the underskirt.

Year three children were given the task of decorating Silk, Muslin and Cotton Shirting using a variety of techniques with Procion fabric dyes. They were asked to fold and pleat the Cotton Shirting, before adding the dyes with brushes.

The Muslin was twisted and secured

from bamboo and Armature Wire before being clad in Wadding, fabric, lace, braids, fringe, etc. Small tubes were built into the original shape and these 'extras' were slotted into these tubes. This process made the piece easier to handle during construction, easier to assemble and more manageable to hang.

Textile techniques

The body is a series of fabric layers, each using specific textile techniques, which include fabric marbling, stenciling, printing, bonding, bead and tassel making and stitching - including couching, tufting, trapunto and appliqué. The underskirt was a 10 metre long piece of Bem Silk, decorated with ironed transfer paintings by the Preps (we had the use of an ironing press).

Year two children made printing blocks from drawings they had made of the Chinese

with elastic bands, and the Silk was tie-dyed using chickpeas and elastic bands. Each of these processes gave its own unique pattern of colours on the fabric.

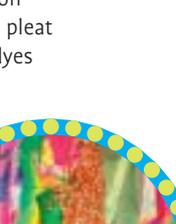
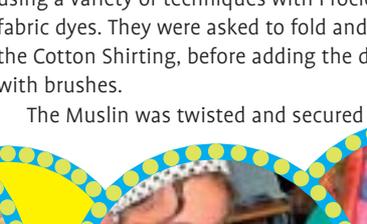
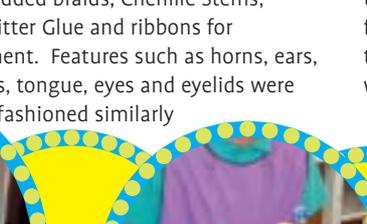
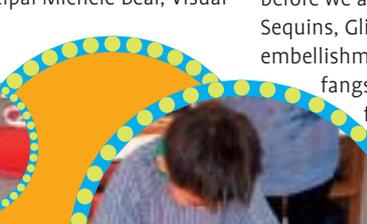
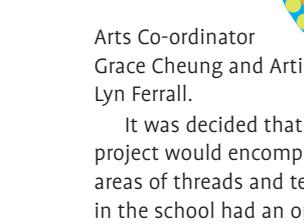
All of these pieces were then torn into strips. Random pieces of iron-on Vilene were added to the back of the Bem Silk to give weight to the piece. A series of slits were made through the Bem at these points ready for the next step.

The Year one children then wove the coloured strips of Silk, Cotton Shirting and Muslin into the Bem, leaving lengths hanging free to give a moving 'fringe' effect.

These children also made beads from air-dry clay, making the hole with a piece of Dowel and decorating with pins and Satay Sticks.

The Construction

The head and tail shapes consist of lengths of water-soaked bamboo, cut, shaped and



PROFILE ARTICLE CONT



Year three and four children had lots of fun with silk marbling. Pieces of white Bem Silk were marbled using a restricted colour palette in keeping with the overall design plan. This fabric was later cut into fringed pieces for adding to the lower skirt of the body. This is the layer which had the handmade beads strung onto it.

Children in Year five and six had the important, absorbing, but lengthy task of stitching and embellishing the scales for the dragon. Polyester Satin in a limited colour range was ironed onto Vilene to give it strength during the stitching process. This fabric was then cut into more than 160 scale shapes.

Over a three-week period, the children were shown basic stitching techniques including backstitch, running stitch, sewing on a sequin, couching (for adding Glitter Stems and other threads), star stitch and blanket stitch (as an interesting border option). It was a constant

source of surprise to the teachers to see the



Having other adults contribute their creative flair, time and advice made

creative ways in which the children adapted these stitches and developed a stitch repertoire of their own. They were offered machine cotton, Pelicano threads, metallic threads, Glitter Stems, a wide range of Sequins and beads, buttons, laces, ribbons and decorative fabrics. Some children made cuts into their scales and threaded ribbons and fabric strips through. Others used a running stitch along the length of a ribbon or similar and drew this up into a flower shape which they sewed onto their piece, adding sequins and buttons to further enhance their work. Some showed great patience in sewing sequins and seed beads around the entire border of their scale. Stringing beads and sewing them into a hanging pattern was popular, as was couching Glitter Stems into a variety of swirls and patterns. Some used Fusible Webbing to add a specific design shape to their piece.

Many, many tassels were made from Metallic Yarn and added to the scales, which were then machined in four rows to the top of the decorated skirt piece.

Next the spine. This ongoing activity was popular during lunch times, with many children adding their efforts to each piece. We cut and painted rug canvas into pointy 'spine' shapes. Short lengths of fabric were then pushed into the canvas holes using a Satay Stick and making an interesting fluffy texture

to the pieces. The mere volume of the fabrics in the canvas held the piece together, but we 'dribbled' a glue gun over the back of each piece for added strength.

This activity was a great way to use many colours and fabrics such as Felt, Metallic Organzas, Satins, Cottons, ribbons, etc. The completed pieces were full of texture and colour and were a great contrast in the work.

The assembling

Lengths of MDF were cut with a wavy shape and the spine pieces were glued to this wavy edge.

Next we tucked a length of self adhesive Velcro onto the MDF and under the spine pieces.

The finished body of decorated Bem Silk was stitched along the top edge with matching Velcro. Once the MDF was attached to the corridor wall, it was simply a matter of matching the Velcro to hang the body piece. The shaped top of the MDF gave the dragon a sense of movement along the wall.

The head was hung from the ceiling with very strong fishing lines and the tail was screwed into the wall at the other end of the corridor.

It was fun working on this project. Having other adults contribute their creative flair, time and advice made

the task a team effort and had the added advantage of allowing me to work more closely with the children.

The finished piece looks great and the children revel in commenting on their handiwork. Passing by the dragon, they seem constantly surprised by something new they have seen in the work.

After awakening the dragon at a school ceremony, they now have the task of naming their masterpiece.

Lyn Ferrall
Artist in Residence



ZART'S STUDENT GALLERY



SITUATED AT ZART EDUCATION SERVICE IS Zart's Student Gallery. In the Gallery you will find some outstanding visual artwork created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to

appreciate their visual art.

We are always on the lookout for artwork to be displayed in our gallery from both primary and secondary levels. If you have any pieces of artwork that would be of some interest, please email photos of works to Jan, one term in advance.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867 or by email on: jan@zartart.com.au

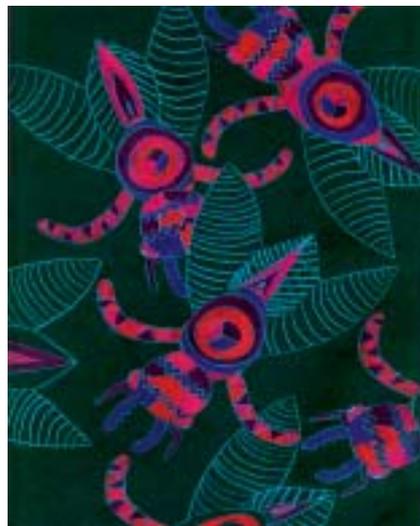
Parkmore Primary School
Wire Dinner Set



TERM FOUR 2003



Ashwood Special Development School
Spiders



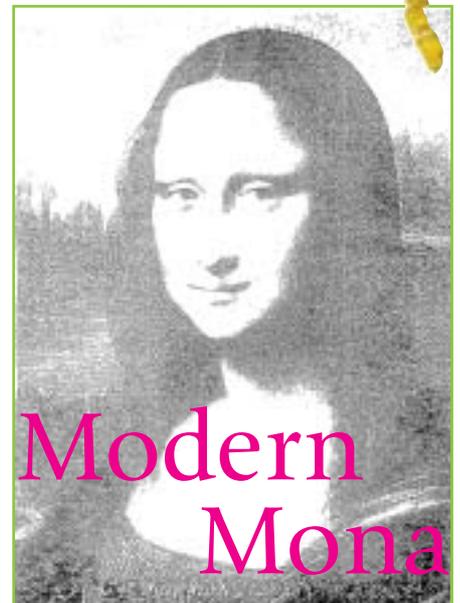
INSECTS

Trafalgar Primary School

The Grade 5 and 6 students linked their study of insects to the elements of art: shape, line, colour and pattern. The class looked at and discussed the artworks of Escher on tessellations.

Each student created a cardboard stencil in the shape of an insect. They explored all possibilities of placement and overlapped shapes before using a white pencil, on black Cover Paper, to trace around their stencil.

The students used a limited colour range to add colour and pattern to their artwork. Selective colouring of the insect shapes was an option some students used.



Modern Mona

Ashwood Special Development School
Spiders

Beverly Hills Primary School
Modern Mona

Caulfield Grammar School
Scarecrows

Dingley Primary School
Ink Blots

Doncaster Gardens Primary School
Masks

Euroa Primary School
Charcoal Drawings

Kent Park Primary School
Hanging Fish

Lauriston Girls School
Faces

Luther College
Slippers



Malvern Primary School Lloyd St
Flowers

Mullauna Secondary School
Inside Out

Parkmore Primary School
Wire Dinner Set

Penders Grove Primary School
Science And Art

Solway Primary School
Clay

St Leonards College
Oil Paintings

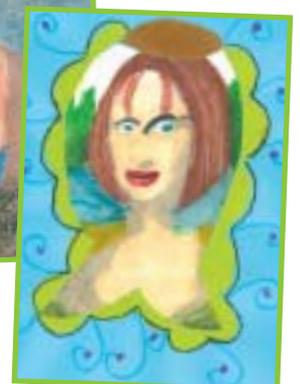
Tintern Junior School
Circus

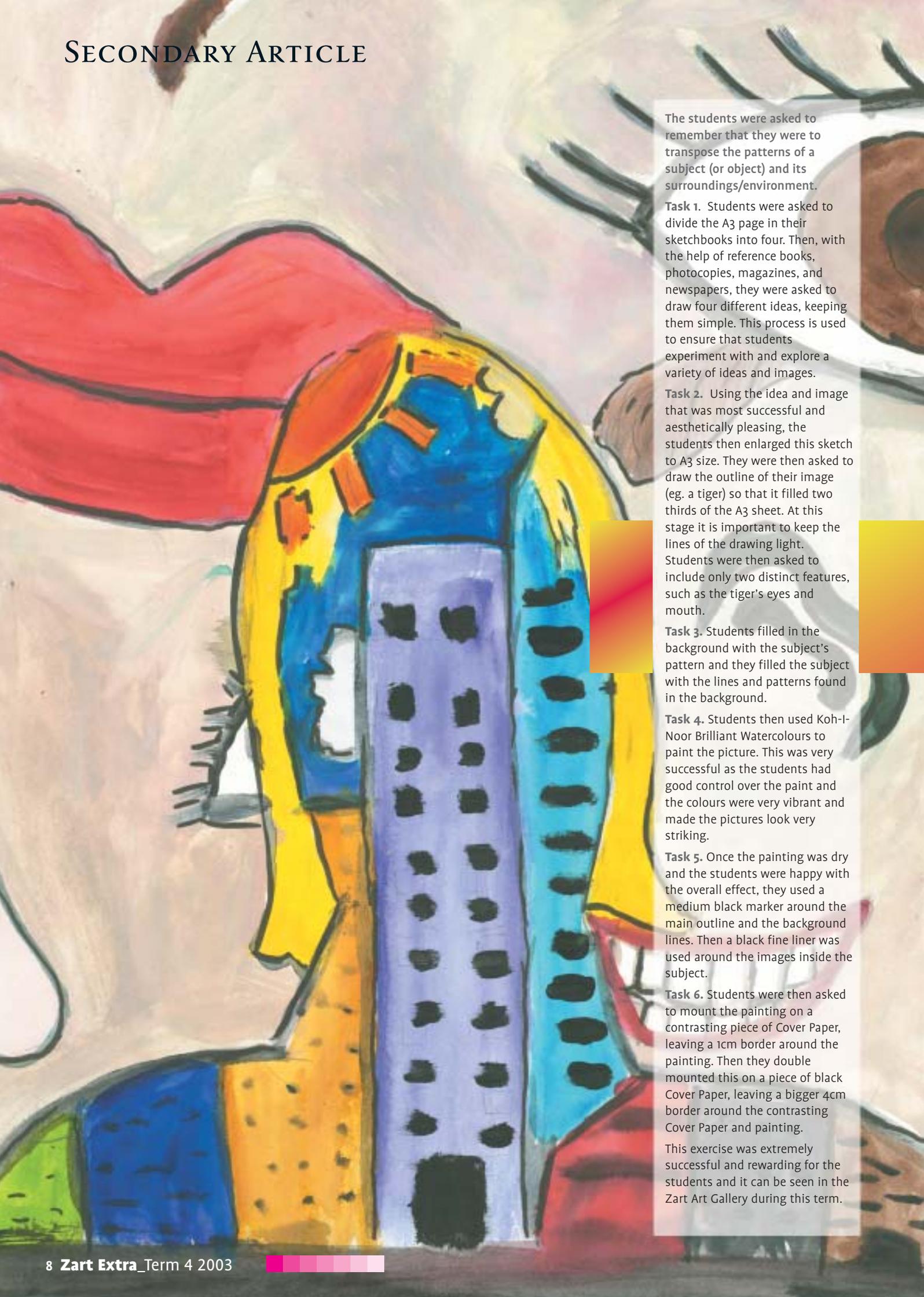
Tinternvale Primary School
Drawings

Trafalgar Primary School
Beautiful Bugs



We started with a photocopy of Mona Lisa and these are our results...





The students were asked to remember that they were to transpose the patterns of a subject (or object) and its surroundings/environment.

Task 1. Students were asked to divide the A3 page in their sketchbooks into four. Then, with the help of reference books, photocopies, magazines, and newspapers, they were asked to draw four different ideas, keeping them simple. This process is used to ensure that students experiment with and explore a variety of ideas and images.

Task 2. Using the idea and image that was most successful and aesthetically pleasing, the students then enlarged this sketch to A3 size. They were then asked to draw the outline of their image (eg. a tiger) so that it filled two thirds of the A3 sheet. At this stage it is important to keep the lines of the drawing light. Students were then asked to include only two distinct features, such as the tiger's eyes and mouth.

Task 3. Students filled in the background with the subject's pattern and they filled the subject with the lines and patterns found in the background.

Task 4. Students then used Koh-I-Noor Brilliant Watercolours to paint the picture. This was very successful as the students had good control over the paint and the colours were very vibrant and made the pictures look very striking.

Task 5. Once the painting was dry and the students were happy with the overall effect, they used a medium black marker around the main outline and the background lines. Then a black fine liner was used around the images inside the subject.

Task 6. Students were then asked to mount the painting on a contrasting piece of Cover Paper, leaving a 1cm border around the painting. Then they double mounted this on a piece of black Cover Paper, leaving a bigger 4cm border around the contrasting Cover Paper and painting.

This exercise was extremely successful and rewarding for the students and it can be seen in the Zart Art Gallery during this term.



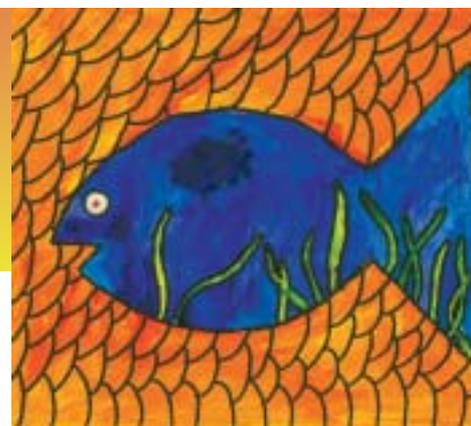
inside-out painting

The aim of this painting unit is to create an abstract artwork by simply swapping the patterns of a subject with that of its surroundings (eg. The stripes of a tiger change places with the shapes, colours and lines that occur in its natural environment). If this is done carefully and imaginatively it can be very effective.

The project began with a student discussion on possible images that would be suitable and the importance of keeping their ideas simple was reinforced. Animal pictures were the most obvious, because of the large variety of shapes, colours and patterns of the animals and their natural habitat. Some students elected to work with animal images, however, a large number of students decided to choose their own ideas and therefore worked with images of faces, cars, aeroplanes, room interiors, etc.

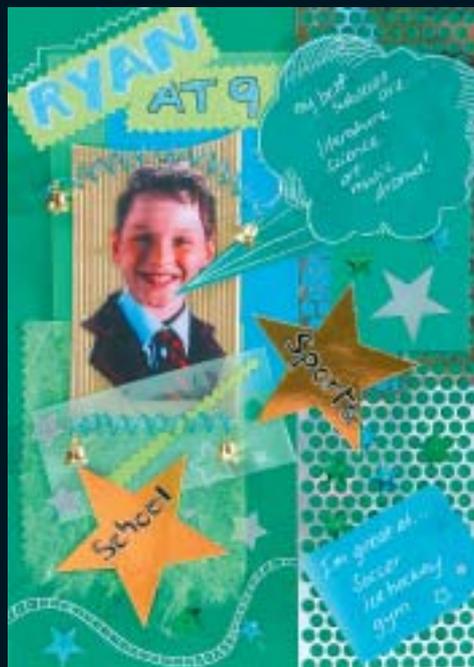


MATERIALS: Sheet of A4 or A3 Cartridge paper, 2B pencil, Ruler, Eraser, Coloured pencils, markers or water colour paints (we used Koh I Noor Discs), Black fine liner and medium black marker, Coloured and Black Cover Paper for the painting to be mounted on. Reference books, photocopies, magazines and newspapers of various animals.



The Visual Craft Of SCRAPBOOKING.

about myself...



me...

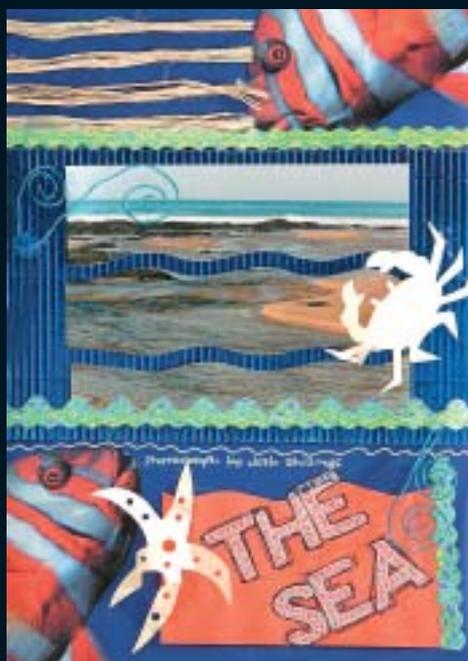
This topic is one of the most popular for scrapbooking. Me, my family, my friends, my teachers. People are easy to photograph and make good starting points for scrapbooking.

Here the design focus is on REPETITION OF SHAPES, and the use of TONE IN COLOUR.

MATERIALS AND PROCESS.

- * Background is A4 Cover Card
- * The photographic image has been cut around to focus only on the face.
- * Tones of coloured Beautex, Cobweb, Tracing and/or Cover Paper have been used to layer behind the face. Any card or paper of varying textures may be used here.
- * Speech bubbles cut from coloured paper, name labels cut using Paper Edges, and Fun Wire spirals with Folley Bells add interest to the page.
- * Star shapes, Foilboard Stars and Crafty Sticker Stars, have been used for repetition and variation around the image.
- * Language has been added using a range of writing tools: Black Edding Markers, Posca Markers and Pentel Hybrid Metallic Pens.

the sea



an excursion...

This topic is popular because we all tend to go places by ourselves, with our families, with our class at school or with an interest group. Photographs of the visited location become the starting point and in this case artworks made after the excursion are included in the scrap-booking.

The design focus is on COLOUR and TONE.

MATERIALS AND PROCESS.

- * Background is A4 Pasteboard.
- * A combination of Metallic Blue Corrugated Card and blue Tracing Paper are used to cover the A4 sheet of board.
- * The photograph has been cut and spaced for more interest.
- * Images of fish, wavy lines of pattern paper and Creative Paper shapes were added to this work.
- * Fun Wire spirals and Raffia add texture to the work.
- * Language was added. A Metallic pen was used to add details such as the name of the student who took the photograph and to name the artwork.

WHAT IS IT?

Scrapbooking is the process of presenting photographs and memorabilia on a page which is then decorated, to extend and enrich the selected image. Some descriptive writing may accompany the work. The aim is to keep a record of important experiences and events.

WHO DOES IT?

Scrapbooking can be done by any individual of any age; a group such as an interest group or a school class; or a community such as a school or a shopping centre.

HOW IS IT DONE?

Each scrapbooking page has three parts:

1. A visual starting point. This is usually a photograph. However, any piece of memorabilia might be used including images from newspapers, invitations or drawings.
 2. The decoration. The page on which the selected image is placed can be decorated with an almost unlimited choice of things such as: paper in the form of lines, colours, shapes, patterns; found objects that relate to the image; stickers; craft punch shapes, etc.
 3. The written language. This may be words, phrases, sentences or paragraphs. 'Journaling' usually contains the WHO, WHAT, WHY, WHERE and WHEN of each page.
- DESIGNING.

Each scrapbooking page will be different, as each image will be different, giving a new starting point from which to begin. However, there are basic elements that are used in any design work, eg: line, shape, colour, pattern, tone, texture. There are also design principles which make any work more pleasing, eg: balance, movement, repetition, emphasis, contrast and unity. Scrapbooking is a form of collage and, as such, the materials can be placed, moved around and replaced before they are glued in place. This allows time for the design to develop.

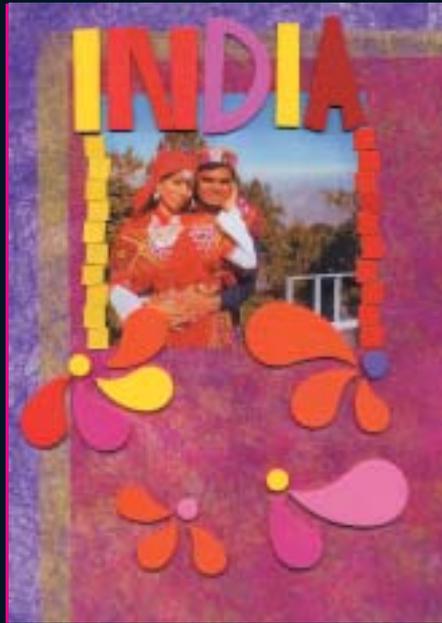
people from other cultures

people from other cultures...

This is an important theme in schools today as we live in a multi-cultural society and the world is readily available to us through modern technology. The design focus here is COLOUR and PATTERN.

MATERIALS AND PROCESS.

- * Background is A4 Pasteboard, which was covered with three colours of Cobweb Paper, which reflect the colours in the image.
- * The photograph has been left untrimmed and surrounded with Mosaic Squares to repeat the pattern on the clothing in the photograph.
- * The title of the work and the pattern of repeated shapes also reflect the photograph colours and are made from pre-cut Craft Foamies.



NEW!

Creative Paper Cuts

Paper shapes in 10 bright Cover Paper colours. 10 different shapes in packs of 100. Use as starting points to decorate written work or use in collage and scrapbooking!

Australian Icons, Ocean or Animals

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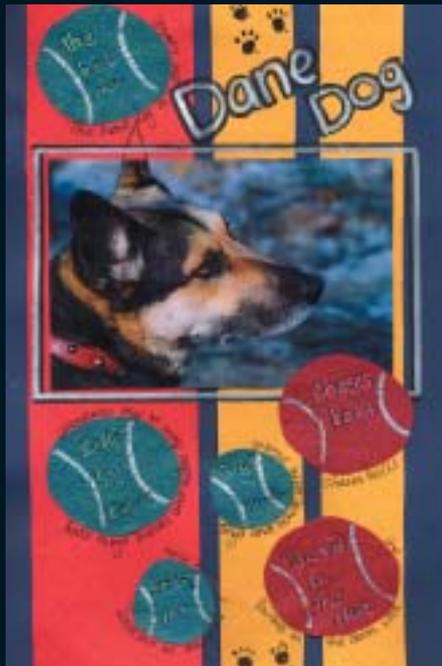
dane the dog

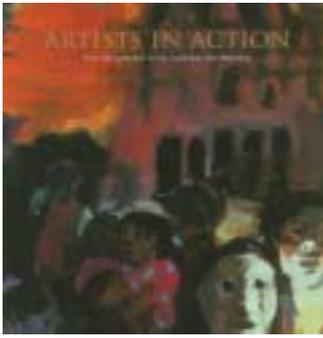
pets...

Animals are another popular topic for scrapbooking, be they pets, animals wild and tame, animals from the zoo or animals seen on TV or in magazines. Here the design focus is on SHAPE, REPETITION and VARIATION.

MATERIALS AND PROCESS.

- * A4 Pasteboard is the background, covered with a dark coloured Eureka Paper.
- * Coloured strips of paper were applied in repeated strips, varied in width, in colours found in the image. These paper strips have been textured using a Paper Ribbon Maker with hearts as the symbol.
- * The photograph of the dog has been left uncut and placed in a formal position over the strips of paper.
- * Ball shapes have been cut from Beautex Paper (colours also found in the photograph). The shapes are varied in size and glued onto the page in a random way.
- * Silver Metallic Pens were used to outline the photograph and write on the balls. A Black Drawing Pen gave definition to the writing.
- * Patterns of footprints were added for interest.



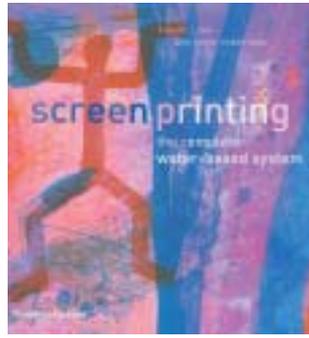


ARTISTS IN ACTION

From the collection of the Australian War Memorial

The Australian War Memorial is home to one of Australia's major art collections. It holds over 30,000 works by many of Australia's leading artists. The collection records and interprets the history of Australians serving their nation overseas. In many ways it is a cameo history of the developing Australian nation and provides an insight into its evolving identity.

172pp\$54.50 **\$59.95**



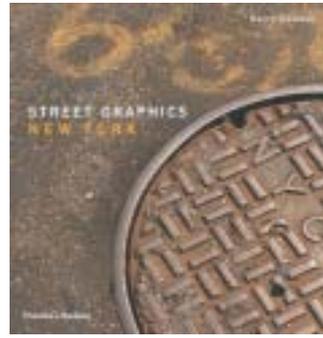
SCREENPRINTING

The complete water-based system

Robert Adam and Carol Robertson

This practical and inspirational resource book is the definitive guide to water-based screen printing. With clear step-by-step instructions and 265 illustrations, most in full colour, it explains and describes methods and materials that replace traditional toxic screen printing systems. It covers every stage of the printing process and opens up new areas of creative possibilities.

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STREET GRAPHICS NEW YORK

Barry Dawson

In the city that never sleeps, New York's soul is on display around the clock. New York is the world capital of street graphics - a creative kaleidoscope of urban life in the form of signs, symbols, graffiti, murals and advertising. Its innovative ideas, styles and media quickly become international. Here is a rich sourcebook for designers and illustrators.

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2000-2001-2002

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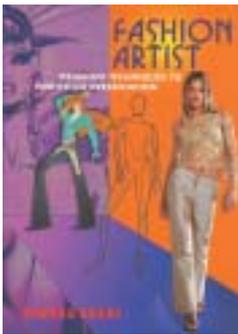
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Drawing Techniques to Portfolio Presentation

Sandra Burke

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Book Spotlight:



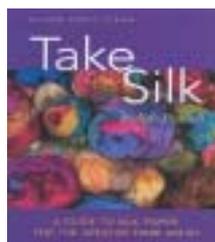
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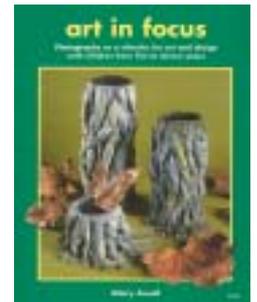
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