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

The Federation celebrations of 2001 served to make us more conscious of who we are as a nation. Our cultural identity and political ideologies pertaining to democracy, reconciliation, multiculturalism and nationhood were celebrated. We saw people dressed in weird and wonderful costumes parading through the streets of Melbourne, singing songs of hope and moving to the symbolic steps of a dance. We could visit numerous art galleries around the country and view magnificent exhibitions of famous Australian artists. In 2001 we were proud to be Australian.

Perhaps what we took for granted were the artists who are behind the scenes. It is, after all, artists who identify their societies. What is it about the song I am Australian that, if you are an Australian, makes your blood stir and makes you feel so good? Why do we never tire of seeing Sidney Nolan’s series on Ned Kelly? Is it because these artists have captured the spirit of a nation we want to belong to? Is it because we want a heritage we can celebrate?

In the latter part of 2001, certain world events touched our lives and made us question what things are important to us as individuals. It brought families together; it made us realize that Australia is not such a bad place after all.

For the children we teach, every year should be a celebration of our artists. Australian children need to feel that stirring in their hearts when they hear the words of a poem by Henry Lawson, see a McCubbin landscape when they are driving through the countryside or experience a John Brack 5 pm rush hour in Collins Street when they go to Melbourne’s CBD. They need to feel proud of who they are and what is important to them. If we do not have artists who capture those facets of personal experience, we as a nation will wither and die and our children will be so much poorer.

Zart Education Service
DRAWING

Gallina Mac Kenzie

Wanganui Park Secondary College is located in Shepparton with nearly 1000 students, and Vertical Modular Grouping for years 8-10. As part of the arts learning area Photography, Art, Ceramics and Visual Communication are each offered with 3 consecutive levels. However, students select only one arts unit per semester and as media studies, drama and music are also offered as part of the Arts it is not unusual for students to enter VCE Art at year 11 with a varied range of technical skills and abilities. Many have difficulty finding a starting point for their work and the original unit was developed to do this. It ran for two weeks and consisted of only three pencil drawings, students were required to use only the shapes and images within the drawings to develop a sequence from realistic to abstract. With changes in the VCE curriculum and the emphasis now on exploration of technique, materials and media, the unit was extended to run the whole of semester one. It fulfilled the criteria of Outcome 1 covering and encompassing cross media in both 2d and 3d work, as well as encouraging students to investigate artists of personal interest working in a variety of media and styles.

Students were presented with the following range of tasks:
1. Produce a series of three drawings beginning with a realistic representation any object of choice and show a developmental progression. This can be towards abstraction or may follow a development based on personal ideas or fantasy. In relation to this students were asked to look at artworks in a variety of styles including Cubism, Surrealism, Expressionism.
2. Using any of the three drawings as a starting point, produce another three art pieces using a different media and style of working. (Lots of experimentation was encouraged here, including digital imaging and the often forgotten coloured pencil).
3. Produce one work using mixed media.
4. Produce a three dimensional piece based on any of the ideas that have come from the explorations using any materials or techniques eg heeble, modroc, polystyrene, papermache, clay, recycled materials, molds etc.
5. In addition, students are asked to keep an annotated visual diary of their experiments and techniques. This becomes a useful reference for second semester as well as year 12.

Students were provided with a wide range of materials: both normal and water soluble pencils, crayons and pastels, chalk and oil pastels, variety of paints and inks, and printing material, as well as a range of books dealing with technique (the best of which were ‘Arteffects’ - Jean Drysdale Green and ‘Painting Without a Brush’ - David Ferry which give a range of different techniques and ideas).

1 Sally Quill : Lamps Task 1: graphite
(Above) Bridget Cantwell : Bottles.

Lucy Hardie: Clocks
(Above) Task 1: graphite
Lucy was interested in the imagery of the Surrealists.
(Left) Task 2:
(Right) Task 4:
sculpture heeble and acrylic paint

Jennifer Shortal : Shoes.
(Left) Task 1: pencil
(Below L) Task 2: acrylic paint
(Below R) Task 3: collage and acrylic paint.
Lucy Hardie is a Year 11 student fast tracking and doing Year 12. These are her 3 final pieces for Year 12 (all coloured pencil her favorite medium). She attended a primary Steiner School which is evident in both her artwork and writings.

**Self Portraits**

This is a Level 5 Art Class and is usually made up of a mix of year 8 and 9 students, the mix depends on whether it is in first or second semester. Sometimes even with year 9s, the focus for the semester is the Human Form, starting with the head and portraiture. Students do a range of drawings looking at proportion and features and then draw a tonal self portrait. They then research Picasso and create their own Picasso style self portrait using coloured pencil.
A Celebration of Australian Artists

Surrey Hills Primary School applied for and was granted a $1,000 art grant from the Whitehorse Council who stipulated that the grant had to be spent on a Federation project. After some discussion it was agreed that an outdoor painted mural with ceramic art works on its frame would improve the aesthetics of the school and allow all 460 students to contribute to the project and ultimately take ownership of it. We chose 6 artist or styles to reflect Australian art since Federation.

Mural Construction: (completed by Brett Morey, a parent of the school.)

The Panels: Hardies Compressed Sheet (sold in a range of sizes but we chose the 2400 mm x 900mm at $67 per sheet from Bunnings). We cut ours into 6 smaller panels of 1000mm x 900mm so it would fit the length of the wall. Note, other sheets are available eg Marine Ply is a better quality but more expensive and Blue Board is another possibility if you want something cheaper and with a shorter life span. Each panel was coated with an acrylic sealer undercoat on both sides to protect it from weathering.

The Bolts: Flat Head Rynabolt (at $1.68 each). Allow 4 per panel to be bolted in the mortar of the brickwork. There are shorter and cheaper bolts such as the Round Head Nylon Anchor for smaller panels on indoor walls.

The Frame: (optional): Treated Pine (the kiln drying process ensures it will stay straight and the corners will join). We used 32mm x 57mm and painted the frame with Vipond before it was put up on the wall. Sections the size of coins were left unpainted to allow the ceramic icons to be glued directly on to the wooden frame.

Responding to the Arts and Art Making:

To introduce students to the project, each student from grade 3 upwards was required to research a designated number of the chosen artists and their styles. This assisted class discussion about the life of the artist, his famous works (which most of them could recognize) and the key elements to his style. Discussion also centred on techniques he used and techniques we could use. Vipond Acrylic paints were chosen for their outdoor durability and for their range of vibrant colours. A range of painting tools were to be used such as sponges, brushes, cardboard and sponge brush. Art smocks were compulsory because Vipond paint is very hard to remove off clothing and when employing some techniques, students could use a rubber glove. Students came out in groups of four to work on the panel.

Panel 1: Aboriginal Style Dot Painting

The Grade 2s were introduced to some Aboriginal style of drawing ie bird’s eye view, x-ray view and given the task of sketching animals for the panel. Traditional colours of black, white, ochre, red, orange and yellow were chosen for the painting. Students painted the background with a light brown, then outlined some of the drawings onto the panel and painted them black. Once dry a design in white was painted on the black animals. When all the animals were completed, students chose various colour combinations to outline the animals with dotted lines, using cigarette filters and the heads of nails.

Panel 2: McCubbin and the depiction of Early Australian Bush Scenes

Grade 3 students studied McCubbin’s paintings, such as, The Pioneer and Lost to gain an understanding of his use of colours and perspectives. They explored the technique of using a variety of marks to create a bush scene: cardboard for the tree trunks, sponges for the foliage etc. First, they sponged on a background to create a scene of sky and mountain, and then they created a foreground, using smaller trees to give the sense of distance. We chose a variety of mixed greens and browns, and greys for the tree trunks. In Lost there is a little lost girl in the bush, so we took this idea and depicted a little lost Surrey Hills student in our painting. Decisions evolved as each group came and worked on the panel.

Panel 3: Drysdale and the depiction of Early Australian Settlement

Grade 5 students worked on this panel after they had gained an appreciation of Drysdale images of outback Australian scenes with the farmhouse, the windmill, sheds
and fences in the burnt orange tones of heat. They sponged layers of colours for the land and sky and then used cardboard to paint the images in the foreground.

Panel 4: Nolan and his study of Ned Kelly
Students learnt in depth about Nolan’s exploration of Ned Kelly from the book *Framing Ned Kelly* by Louise Martin-Chew. They gained some insight into the importance of Nolan’s childhood impressions of the tale. Students used sponges, a “dry brush” technique and cardboard for trees to create an Australian background for Ned. The foreground was simply Ned cut out of clay, fired and painted with black Vipond paint.

Panel 5: Brack and Modern Australian Urban Life
Brack proved to be a very popular choice for one Grade 6 class and a 3/4 composite. We discussed Brack’s works, in particular, *5pm Collins Street*. We decided to interpret this into our own work entitled: *3:30pm Surrey Hills Primary School*. We used Brack’s colours of black, white, and brown to create a variety of tones. Some students began by painting a school wall but as this was deemed too stark, a clock and two windows were added. All the students made rough sketches of themselves (Grade 3/4 drew the whole figure and Grade 6 drew the head and shoulders), using the straight lines and geometric shapes favoured by Brack. Sketches were then copied onto the bottom half of the panel. The painting of the students was restricted to Brack’s colours plus three tones of blue to reflect our school uniform.

Panel 6: Done and Modern Australian Art Naïve
A Grade 6 class were given the task of analysing Ken Done’s works and interpreting his focus on Sydney harbour into a sea and landscape of Melbourne. We looked at and discussed Done’s use of vibrant colours (like Matisse) to depict beauty and his simply yet very appealing lines to create form. We then looked at photographs of famous Melbourne buildings, bridges and not so famous ships and boats which fill Port Phillip Bay.

Students had to make sketches of their chosen forms and then paint them onto the panel which had been prepared with an outline of part of the bay in the Done colours of blue and yellow. There were some unforgettable moments during the progression of the project. One day a group of students strolled past the work in progress and one yelled “Don’t tell me, I know. That’s McCubbin!” Another day, two Grade 3 boys had come back after the weekend and had jointly drawn and coloured a picture of an Aboriginal style serpent. This was their personal response to the work they had done in school.

At the opening of the mural we celebrated and paid tribute to the Australian artists whose artistry we borrowed and we recognised the wealth of talent in the school that allowed the creation of such an art work. As we sang *I am Australian*, we could see ourselves, our “Australianess”, depicted in every panel of the mural.

Marian Hiland, Art Specialist
Dani Chak, parent
A rainy day lunchtime provided the initial stimulus for this clay modelling unit with grade 5/6 students. The outcome in terms of enthusiasm, process and satisfying results for students was such that ‘chess’ need not be given a raincheck or shelved just for a rainy day. An indoor lunchtime and a few plastic chess sets were the focus of attention for some grade 5/6 students that I observed in our school library. From this, the broader game evolved.

**SETTING UP.**

With students attending Visual Arts for one session weekly, we began by looking at traditional sets and students were encouraged to bring pieces from home. Discussion generated into design and characteristics of specific pieces and comparisons with some contemporary or alternate styles, also the role and historical development of chess and its tradition through various communities and cultures. These issues made appropriate connections with the Curriculum Focus / Responding to the Arts for CSF 2 Level 4.

**1st MOVE**

Students began by selecting a piece to make, using terracotta clay. The chosen piece could represent traditional design or their own personal style could be explored. It was noted that traditional pieces could be formed from one solid piece of clay, requiring no added or joined pieces. This was a recipe for success for some students, as it eliminated the risk of broken or fallen attachments. Each piece was made during one 50 minute session, using hands and
Primary article cont.

clay tools. However, certain students creating their own style were not discouraged from joining or attaching where necessary. This was evident with a court of kings and queens; a king was seated in a throne, another holding a sword.

Once the clay was fired, the students painted their piece in either black or white Viponds gloss acrylic.

CAPTURING

Students were eager to make another piece. Inspired by the success of their first piece and no doubt influenced by their peers' achievements and the array of black and white on display, the game was not over. It was not a 'stalemate'. Further pieces were created with the chess masters encouraged to attempt a piece requiring more detail. The enthusiasm was such that groups of students requested to collaborate to make complete chess sets so as to actually play the game. Pawns were not a highly desired choice at first.

FURTHER MOVES.

Chess boards have now generated some interest as have expanding the colour theme of the pieces, such as painting with silver and gold. Some groups are planning to work on painting wooden squares to sit together as a tessellation board; some making tiny cardboard mosaic squares to make larger tiles; some making clay tiles to paint; some weaving large paper strips. Individual interest and research developed into collaborative projects and a range of presentation ideas for displaying to the school community, as well as the possibility of engaging in an actual chess challenge.

In 'Black and White', the Chess unit provided the opportunity for many aspects of the Learning Outcomes and Arts Practice for CSF 2 Level 4 to be widely addressed.

Checkmate!

Janice Bowie
Visual Arts teacher
Apollo Parkways Primary School.
What’s NEW from Zart

Zart’s range of papers spark many exciting possibilities to aid students - primary and secondary, to explore new creative ideas.

**Hand Made Paper (pads A3)**

(Above) Here a design was carved into a Double Sided Lino Tile and was printed onto Handmade Paper using Derivan Block Printing Ink. The design could be hand coloured using Gouache.

Tip: To add dimension or instant colour to a lino print try: a) printing directly onto Cobweb paper, or b) use an overlay of coloured translucent paper, like cellophane.

**Cobweb Paper**

Create mock glass mosaics using Spectrum Foil Paper.

Tip: Younger levels can try this fun activity using Zart’s colourful Mosaic Squares which are made from stiff card.

**Example of Scanned Spectrum Foil Paper**

**Example of Scanned Hologram Paper**

**COMPUTER GENERATED ART.**

Try scanning in a variety of papers to create instant backgrounds, texture and colour to computer generated art.

Tip: Scanned reflective / metallic papers create exciting colour blazed backgrounds simply, and without the computer know how!

Advanced: Scanned textured paper placed on layers (Photoshop, Illustrator, Corel etc) adds realistic paper grain to artwork without the reliance of filters.

**OLD SKILL - NEW LOOK!**

Weaving Hologram Paper, creates a refreshed new look to this most effective skill building exercise.

**Create mock glass mosaics using Spectrum Foil Paper.**

Tip: Younger levels can try this fun activity using Zart’s colourful Mosaic Squares which are made from stiff card.

**Here Metallic Yarn was used to weave into Cobweb Paper.**

Multi Sequins and Beads were used to add interest and sparkle!
VCE 2001

Samples of some fine work of 2001 VCE students.
(Works shown are from McKinnon, Knox and Killester Colleges.)
Situated at Zart Education Service is Zart Children’s 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.

Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867

### TERM 1 GALLERY 2002

1. WAVERLEY CHRISTIAN COLLEGE
2. TOORAK COLLEGE
3. ST JAMES THE APOSTLE SCHOOL
4. EASTBOURNE PRIMARY SCHOOL
5. AUBURN PRIMARY SCHOOL
6. WALLARANO PRIMARY SCHOOL
7. APOLLO PARKWAYS PRIMARY SCHOOL
8. WANGANUI PARK SECONDARY COLLEGE
9. ALTONA PRIMARY SCHOOL
10. WANDIN YALLOCK PRIMARY SCHOOL
11. BOX HILL HIGH SCHOOL

### Year 6

#### Calico Bears

The Year 6 students at Waverley Christian College started with a Pre-sewn Calico Bear from Zart Art. The bears were first stuffed with Nylon filling (approx 350 gms per bear). Using the blunt end of a brush or pencil the Nylon filling was pushed right up to the seams. Once full of filling the opening seam was sewn. They decorated the bears with Dual fabric paint, Textile markers, Permanent markers, stick on Joggle Eyes, Sequins, Liquid glitter, Polymark Paint Pens and assorted jewellery. Once decorated the bears were displayed proudly at the school before travelling to Zart Art’s Children’s Gallery.

#### SHAPE PACK

These 10 A3 full colour charts are designed for classroom and art teachers and contain information and visuals on:

- how children use shape in their drawings of people.
- how to extend and enrich their drawings using an understanding of the element of shape in all things.
- how to draw animals, trucks, flowers, buildings etc.
- how to use the elements of shape to make patterns, prints, backgrounds for pictures and 3D constructions.

Each pack $52.53

SHOW & TELL

Come along and see Zart Art’s new products and resources for 2002, at ‘Show and Tells’ held around metro and country Victoria.

For dates and locations please refer to the Zart Extra Workshop Insert, or phone us on (03) 9890 1867.
I SPY – An Alphabet In Art  
Devised and selected by Lucy Micklethwait.
Everyone knows how to play I spy with my little eye... now it can be played with paintings. There is one painting for each letter of the alphabet but even after the solution is guessed there are other things to find. Some things to spy are easy but some are difficult; some of the paintings are famous and some are not so well-known; some are hundreds of years old and some are quite new. I spy with paintings is fun and is a game anyone can play. Introduce students to art appreciation with this excellent book for the Art room.

56pp .......... $16.95

I SPY-Numbers In Art  
Devised and selected by Lucy Micklethwait.
Introduce young children to works of art through a counting game. A range of artists dating from the 15th century, up to the present day. Once the children have found the appropriate number of items in the picture they may like to count or discuss other aspects of the painting

44pp .......... $16.95

I SPY-Animals In Art  
Devised and selected by Lucy Micklethwait.
The game of I Spy is the perfect way to introduce children to fine art. Here are 20 major paintings with a different animal to spy in each one. With artists as diverse as Titian, Renoir and Chagall, children can spend hours looking and discussing each picture at the same time exploring a variety of painting styles.

44pp .......... $16.95

Paper Crafts  
Couzins-Scott, Walton, Elliott, Hardy and Maguire 
Crafts using paper, papermaking, paper cutting, papier mache, cardboard, and bookbinding are extensively covered in this book. Each section starts with a brief history, a gallery of finished works, materials and equipment required and then the basic techniques with step-by-step instructions.

416pp .......... $49.94

For the Love of Auguste  
Brenda V. Northeast
Read about Bearre-Auguste Renoir’s life story and his desire to become an artist. Discover Bearre-Auguste in famous Renoir paintings. Ideal book for Primary age children to explore the paintings of a master.

32pp .......... $14.50

For the Love of Claude  
Brenda V. Northeast
This is Claude Bear’s life story, his childhood in Le Haure, his ambition to become an artist in Paris, and his wanderings around the world painting now famous master pieces. Ideal book for Primary age children to read and enjoy.

32pp .......... $14.50
Living With The Box

A recent survey by the Girl Guides Association of Great Britain revealed that an incredible 40% of their members did not know how to even boil an egg! This, declared the officials, makes the Girl Guides’ role of teaching life skills even more essential in today’s society.

At roughly the same time in America a report was published in Scientific America by Robert Kubey and Mihaly Csikszentmihalyi about the TV habits of their fellow Americans. Entitled Television Addiction Is No Mere Metaphor, this report makes some predictable but also astonishing revelations.

Individuals in the industrial world spend an average of three hours a day watching television; this equates to half of their leisure time and, after work and sleep, it is the most time consuming activity. Although this is not very surprising, what is surprising is the fact that if we took this average viewing time and multiplied it by the average life span, then a 75 year old viewer would have watched 9 years of TV!

Kubey and Csikszentmihalyi also discuss research which monitored people’s reaction to the various activities they were engaged in during the course of a day. When people were watching TV they reported feeling relaxed and passive and showed less mental stimulation. More surprisingly though is that when the TV is switched off the feeling of relaxation ends but the feeling of passivity and lowered alertness continued. These people did not report such difficulties after engaging in other activities such as reading or sport. In fact their moods generally improved after playing sports.

More than 25 years ago a psychologist by the name of Tannis M. MacBeth Williams of the University of British Columbia studied a mountain community that went through a social transition from no TV to pay TV. As TV took a more prominent role in the lives of these people they became less creative in problem solving, less able to use leisure time resourcefully and less able to persevere at tasks.

Television has some advantages: it can educate and enlighten, it can provide entertainment and leisure. However, the habit of watching TV, if not controlled, can become an addiction which has quite remarkable repercussions on our mental and spiritual wellbeing. It can reduce the ability to learn new things, to grow and to lead a full and active life. Perhaps if they turned off the Box in Great Britain more girls could learn how to boil an egg!

Food for thought …that is if we have any thought left after watching the box.

Zart Education Service

Important Dates :
- 2002 International Year of the Outback
- Book Week 2002 theme: "Book Feast"
  17th-23rd August, 2002
The Upwey District Annual Arts Festival provided the stimulus for our term’s work on the medieval art as our theme was “Medieval Mayhem”.

The children were fascinated from the very start to learn about life in the medieval times; knights, fair maidens, castles and dragons. The topic was studied throughout the school in art lessons and was a great opportunity for the children to learn about a period in history that they might otherwise not encounter until secondary school.

The activities described are for children working at level 4 of the CSF 2.

**Year 5 Medieval Helmets.**

The children looked at illustrations of medieval metal helmets and discussed shape, line and pattern. They drew the shape of the helmet onto thick cardboard, cut it out, then built up the patterns by gluing on the cardboard strips, straws, bottle tops and string.

Aluminium foil was glued over the top and gently pressed into the indentations. Black paint was then rubbed into the foil to produce an aged look.

**Year 5 Medieval Banners.**

The children studied the symbols on medieval banners and learned about the meanings of the various shapes and animals used at that time. The children then designed a symbol that depicted their characteristics and made a paper stencil. This design was printed onto a rectangle of felt and left to dry. When dry the children sewed the printed rectangle of felt onto a banner using a sewing machine.
The children studied pictures of suits of armour and practised various designs and patterns. They were given a rectangular piece of embossing foil and very lightly traced around a cardboard stencil of a man. (I chose to do this so that the children could concentrate on the armour design and patterning and not be frustrated by the actual drawing of a figure.) They rested the foil onto a thick wad of newspaper and drew the armour by pressing heavily with a pencil. The children were then encouraged to pattern each section of the armour. When completed the figures were cut out and mounted onto black cover paper.

Year 6 “Brass” Rubbings.
The children studied a real brass rubbing and looked at books to gain an understanding of the technique. They had done simple rubbings before, so they had some prior knowledge of the process. So that our work would be life-size, the children worked in pairs on the floor and one partner traced around the other using a large sheet of thick paper. Quite a lot of discussion went into deciding what kind of person they would depict, resulting in a variety of townspeople, ladies of the court and soldiers. Next, a collage was built up using cardboard, string, webbing, netting, raffia and buttons. When the collage was completed it was taped to a table, paper was taped over it and a rubbing was made. We tried different effects using black paper with metallic crayons and white paper and black crayons. N.B. This activity was done with a smaller group of just twelve children due to the size of the work.

Our medieval units of work addressed many aspects of Level 4 of the CSF2 and was particularly useful in allowing the children to begin to appreciate artwork from different cultures in a different time.
Here we focused on an image of a train and recreated it in six different ways.

**Take one and make many!**

Here we have produced a papercut using Beautex Paper. The papercut train was then placed onto coloured tracing paper as it provided a dense, rich flat background.

Tip: a) When making papercuts, make sure the knife blade is sharp to avoid paper tearing. b) Try using the tracing paper as an overlay.

Overlay of Tracing Paper

(Above). The train painted with gouache shows the contrasting versatility and properties of the medium; its opacity and flatness is clearly seen in the background, whilst the thinned watercolour effect is demonstrated in the colouring of the train.

Hint: Use masking tape when painting, for crisp, clean straight lines.

Watersoluble graphite pencils provided this train with its moody depth. Gouache has been used to add a dramatic background.

Don’t neglect textiles...

A combination of Transfer Dyes and Fabric Crayons were used to create this vibrant image of a train. Draw/paint image onto photocopy paper with Transfer Dyes and/or Fabric Crayons. Use a hot iron to transfer image onto a synthetic fabric of your choice. Because of its sheen we chose Polysatin as it intensifies the transferred colours, whilst polycotton gives a mott appearance (and less intense colour).

Extension: Decorate using embroidery stitches, beads or sequins. Item can be turned into a cushion, library bag or pencil case.

What’s NEW from Zart

Koh-I-Noor Water colours

Beautex Paper

Clay

3D FORMS

Using the modelling medium of your choice (here we have used clay), create a 3D form.

Add a touch of colour. Clay: colour with glaze or paint using Viponds. Other media (eg. Model Magic) use Rub and Buff, or shoe polish (Nugget).

This concept is a valuable tool to assist both primary and secondary students to explore different mediums. Younger levels could use the steps to develop their knowledge of line, shape and texture.

For advanced levels: Looking at the original image, the process may involve developing both the medium and the object (realism to abstraction).
Students at Vermont Secondary School are introduced to textiles in Year 7 and then have the opportunity to select it as an elective in Years 9 and 10. Students at Year 10 level often have a mixed range of sewing abilities so this unit is designed to cater to the diverse needs and abilities of the students. The scope for extension activities is endless.

A Yukata is a summer Kimono made from unlined cotton. It is usually navy blue with white designs. The designs range from quite traditional motifs and patterns like cherry blossoms, and flying cranes to family crests and auspicious symbols. Traditionally the Yukata is worn during the hot summer months or after a hot bath at an onsen or in the home. This garment lends itself to a range of fabric decoration techniques (tie dye, screen printing, block printing, embroidery, batik and shibori), whilst also providing a simple introduction to pattern making and machining skills.

Students were given a design brief asking them to explore a range of fabric decoration techniques, then design and construct a modern Yukata that could be worn as a dressing gown at home.

Students began by investigating the traditional Yukata. They discussed the materials and processes used in the construction of the garment and developed a standard pattern. Further discussion on fashion, printing techniques, fabric qualities, style and pattern making, reinforced the design process. Students also collected images of Yukata from a variety of sources such as woodblock prints, costume books and the
Internet. This information was presented in their design folio. The students also completed a comparative chart showing materials and processes used to make a range of Yukata garment samples. This information provided the framework for a set of evaluation criteria for the completed garment.

In the design stage, students explored a range of concept drawing techniques, fashion illustration and computer generated animation to explore a range of designs. Alterations such as side splits, longer sleeves and shorter hemlines were considered. They annotated their designs indicating intended construction techniques and decoration processes. They experimented and tested printing and tie-dying techniques on fabric samples, which were added to their design folio with annotations.

Producing the garment was an exciting process, the students enjoyed implementing the variety of fabric decoration techniques available to them. Having explored an extensive design phase students moved through the fabric decoration stage quickly. Reactive dyes and Chromacryl Textile Medium were used, providing rich and bold colours. The textile medium was particularly effective as the paint could be screen-printed, block-printed, or hand painted onto the fabric. Once the fabric was decorated the class worked in pairs to construct the garments. It was fabulous to see the students working with increasing confidence as they shared their machining skills and knowledge. Throughout the construction of the garment the students kept a log outlining the processes used, this was a useful way for the students to organise and plan their time and equipment. As well as completing the Yukata, students also constructed suitable packaging and care labels.

Once completed the Yukatas were displayed, the students completed an evaluation report covering the criteria they established during the investigation stage. An oral presentation enabled them to discuss their success and modifications to the standard Yukata design with their peers.

Students were assessed on the following outcomes:

- The Design Folio (which included investigations)
- The Garment
- The Evaluation and Presentation

The following books were useful in the development of Yukata design:


**Kelly Stals**

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

Thomastown Secondary College

**Metal work and Repousse’**

The Grade 6 students at Canterbury Primary School elected to work with metal as one of their special projects for the year. The focus for this unit was exploring and manipulating the sculptural possibilities of wire, copper shim, embossing foil and wire mesh incorporating and including the basic mastery of Repousse’.

The children worked for over 2 weeks just drawing with Armature Wire, creating a 2D or 3D abstract or semi-abstract artwork. The students revised the correct and safe method of using pliers and wire before commencing work. They then went onto exploring the decorative manipulation of embossing foil, copper shim and wire mesh. To use metal work tools such as pliers, tin snips, punches, mallets and hammers confidently, competently and safely, was all part of this units skill development. They explored a variety of joining methods eg. binding, split pins, tab and slit and rivets. The task was challenging but the reward of creating such a sculptural piece was well worth the effort. There weren't too many band-aids needed!!!
I have been teaching Art at Nanjing International School for 12 months now. I moved to China with my husband and two sons (11 yrs, and 13 yrs) when Rowen was appointed Deputy Head of Caulfield Grammar School’s Nanjing Campus.

I was offered a teaching contract whilst in Australia, and came out here, looking forward to a new and possibly different teaching experience. Nanjing International School began 10 years ago, with 24 students. The school now has 170 students, from pre-prep to year 12.

The school runs a complete International Baccalaureate curriculum, with a Primary Years Program, Middle Year Program, and I.B. Diploma. We had our first year 12 students last year (two students!) When I first arrived at school, I was thrilled to see a wonderful large light Art room. Within minutes I was to discover my first challenge. As I looked for the storeroom, I found it was a small cupboard holding around 15 small bottles of acrylic paint, and a few pieces of dreary coloured paper. Much to my surprise, I learned that I was the first specialist Art teacher to be employed. Previously, when the school had been smaller, a variety of staff had managed the art program, at the same time as teaching a couple of other subjects.

My timetable looked interesting. Preps through to year 10! O.K. where were all the resource books???? Hmmmm, no books! I have to say, I did have a few moments of slight panic at this stage. The school administration and staff were really helpful and encouraging, and I was given a budget to source local materials, and a budget to order from overseas. However, the overseas order would not arrive for 6 months, so the availability of local materials became a central focus for me. I spent pretty much all my personal free time exploring Nanjing looking for basic materials as an urgent priority, whilst at the same time keeping an eye out for any other inspiring items. Surprisingly not many people could point me in the right direction. Even the Chinese staff at school were perplexed by my questions about how to get hold of basic materials such as construction card, white cartridge paper or P.V.A. It seems crazy to pay freight from overseas for such items, but after a whole year I have learned that some of these things are not actually available here. My Chinese glue, which certainly looks like P.V.A., peels off, and blisters when used for paper-mache; and our local acrylic paint won’t wash off fingers, and does not come off clothes. Art smocks don’t totally work to protect us from this amazingly strong paint. My local material searches have been highlights of my first year here, as I have discovered fascinating areas in this wonderful city, and made many interesting contacts. As a non-Chinese speaker when I arrived, I have also learned enough basic Chinese to get around, plus heaps of mime skills! At the end of the first year, the Art department was given a very good budget for both local and overseas purchasing. Since I am now much more familiar with local materials, I feel more comfortable bringing into the country, goods from America, U.K., and Australia, and making the most of the good products available here.

Content of the Art Program.

I have been responsible for writing the new I.B. curriculum for our Middle Years Program, and I am trying to provide a broad range of experiences, while working in an environment which has limited facilities; i.e. no kiln; no darkroom. These are certainly being planned for the future. We also take into account, that students come and go from the school regularly, as their parents are moved around the world. We have a strong E.S.L. department, since the majority of our students do not have English as their home language. 40% of the students are from Korea, the remainder are from countries such as Italy, France and Germany. I have 19 prep children, 10 are Korean, and do not speak English. This has been the only class where I have a teacher’s aid. She is from Africa,
and does not speak English! After 6 months her English language is coming along beautifully, and she has been a great help.

Textiles is one of the areas I have been able to focus on with my students. The manufacture of silks, cottons, and brocades goes back centuries, and the 52 minority groups in China have a rich history of fabric design, embroidery, fabric printing and weaving. I have been collecting fabrics during my travels, and use them as resource material for my work. Nanjing has a wonderful working weaving workshop where brocade has been woven for centuries. Clothing was made here for Emperors and wealthy merchants. The workshop reminds me of the Tapestry Workshop in Melbourne; there are over 20 huge looms working, each needing 3 operators.

One of the fabric topics we are currently working on with my grade 7 students has involved immersion dyeing techniques on silk. The students have experimented with pleating, folding, and binding techniques, and dying 2 and 3 colour combinations. The students then looked at garment design, and each one designed two compatible items which would incorporate their fabric designs. At this point we went on a field trip to visit a local tailor, taking sketchbooks along to show him the garment designs. (The tailors are very inexpensive here and we have only one sewing machine!)

The tailor measured the students and indicated how much fabric we should dye to have the garment made up. Back in the Art room, the students cut the appropriate lengths of silk from the roll, and set about trying to dye their fabrics in a similar way to the lovely samples they had previously made. These fabrics are now ready to go back to the tailor, and the students are looking forward to wearing them at a fashion parade for the parents later this year. Another group of students dyed fabrics and made stunning silk cushions and scarves.

These projects have been very rewarding for all of us, and the program aims to encourage each individual to celebrate their creativity. It was great to visit Australia recently for our son’s wedding. We were quite stunned by the beauty of the blue sky, and our beaches, not to mention the luxury of being immersed in Zart’s wealth of books and materials! Wow!

Jan Lewis
Visual Arts Teacher

I would love to have contact with other art humans! Because I teach such a broad age range, I would love to be in contact with art teachers with primary or secondary experience. My students would really benefit from sharing some art experiences. There are also some wonderful job opportunities around the world, in International schools, especially for people with International Baccalaureate experience.

My personal e-mail is rowenlewis@hotmail.com and my school e-mail is nischool@public1.ptt.js.cn
**COLOURED TRACING PAPER:**

A4 sheets of 10 different colours of tracing paper in a packet of 50 assorted. Ideal for collage, display and printing. Try photocopying designs directly onto the tracing paper.

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5 different skin tone shades of felt cut to a face shape, ideal starting point for young children to create their favourite character. Each face measures 15cm long and 14cm wide. Use joggle eyes, curly hair, fabric or leather scraps to collage directly onto the felt shape.

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New Resources

Traditional Japanese Designs
By Polly Pinder
A beautifully illustrated Photocopiable collection of decorative Japanese patterns and motifs-flowers, plants, trees, birds, butterflies and more. Japanese design has been influenced by many cultures, notably Chinese, Korean, Indian and Persian, through hundreds of years of invasion, wars and trading. Symbols, emblems and pictorial images were used to embellish anything from a simple tea bowl to a paper umbrella. These classic designs will inspire craftspeople, artists, needleworkers and all those interested in creating their own original ideas and projects.
32pp  .......... $17.23  $18.95

Viewpoints
Visual Arts Case Studies edited by Anne Bamford
Viewpoints is an edited volume of twelve case studies which thoroughly explore art making, art criticism and the contextual study of art. The aim of the book is to provide students with a series of specifically written chapters by artists, art critics, curators and art educators, which will open up investigation of the process and techniques of art making, appreciation and evaluation. Students and teachers can use this book to explore thematic connections, or focus on a specific medium, or to begin a study of an artist, form or genre. Viewpoints is firmly based on current art education practice, and it addresses key elements of Visual Arts syllabuses around Australia.
162pp  .......... $29.78  $32.76

Technology Links
by David Cowley, Anita Turnbull, Albert Guban
Designed to help Year 7-8 students develop skills in applying the 4 technology steps—investigating, designing, producing and evaluating. The text systematically covers each of the strands—information, materials and systems. It engages students in a wide range of technology projects and challenges them to solve real life problems. This book has been written to capture the spirit and detail of the CSF11 Technology Level 5.
194pp  .......... $35.00  $38.50

FAXED ORDERS
When faxing through your order please write in black or blue pen only. Avoid using pencil or coloured pen as it’s very difficult to read.
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Zart Art Accounts Department.

ANNUAL CLEARANCE SALE
Wednesday 3rd July
Superseded products, oddments, everything under cost.
Sausage sizzle on the day will raise money for charity.
A Visual Arts publication produced each term for Kindergarten, Primary and Secondary Teachers by Zart Art and Zart Education Service.
HOTHOUSING

In the frenzy to ensure their offspring do not miss out on anything and grow up to be "successful", there is a childrearing paradigm employed by some parents which is a disturbing phenomenon. "Hothousing" which in the past has been used to refer to a quick and intense method of growing plant life, can also be used to refer to children who are being pushed to excel in a number of areas at a very early age. If you know of a little Johnny who has out-of-school activities that read like a school timetable, then you may well know of someone who is in the hothouse.

There is a subtle difference between parent involvement and parent over-involvement. At what point does stimulating, nurturing and encouraging become pushy, and ambitious and hothousing? Perhaps the answer to "who is in charge of the initiative and the learning - the parent or child?" may shed some light on the matter.

Hothousing is based on the assumption that a child is an empty vessel and so the more you pour into it the more intelligent it will grow. But hyper-ambitious parents can produce nervous and anxious children who are afraid of failure and risk-taking, and these qualities are counter-productive not only to the initiatives undertaken by the well intended parents but also to the journey into adulthood. Children are not products but parents who are carving out a role for themselves as out-of-school educators may end up with "damaged goods".

For very artistic children there is no harm in them simply taking a pencil or another art tool after school and drawing until their heart’s content. After all that’s what Ken Done did when as a child he visited his grandparents by the beach, as did scores of other would be artists. After school formal art lessons are for those who have exhausted their own ability to extend their creativity and need help to develop skills. Art is a personal response to ourselves and our world. Exploring the world around would be far more beneficial than an early after-school intervention programme. Should children really be exposed to more structured lessons after a whole day at school?

Have you ever held a hothoused carnation in your hand? It is about six times bigger than the wild garden variety and looks perfect. Only if you try to smell it you will find there is something missing - the scent- which is an essential component of a flower. That’s basically the choice - raising children in an artificial environment who appear perfect or allowing children to grow at their own pace in a natural environment with all their attributes intact, even if they aren’t “perfect”.

ZART EDUCATION SERVICE
At McKinnon Secondary College, art students in Year 7 are exposed to a wide variety of materials and are encouraged to further develop the ideas and concepts discussed with them in class. With 3 periods of art per week, over one semester, students develop their skills in printmaking, painting, drawing from observation and mixed media.

During term one, students worked on the theme ‘Australian Animals’. As a source of inspiration, we looked at photos in magazines and books from the library. Images were chosen which showed interesting vantage points, close ups, cropped areas or repeated images. Students were shown samples of previous work so that they could develop an understanding of how to convert photographic images into a mixed media piece. By looking at these and the photos of Australian animals, we discussed the way form and texture could be interpreted with the media given to them. Words used to describe form and texture were recorded – spiky, soft, rounded, smooth, layered, all helped to create a starting point. Students also had to consider shape and colour throughout their design process. Geometric shapes were discussed and students soon associated shapes with texture, for example, spiky and triangles. They experimented with larger shapes in the background and placed these against the smaller shapes which formed the animal. Different geometric shapes contrasting against each other, and warm and cool colours were also used to separate forms. Numerous rough copies were sketched into their workbooks, and whilst experimenting with various combinations, only one criteria needed to be adhered to: students had to ensure that their animal and/or background extended to the edges of the page. Soon, rough copies were developed into final copies and students redrew their designs onto A3 paper.

Matt Kinder Squares, decorative papers, Metallic Stars, Markers, Fineliners, and Corrugated Cardboard were all offered to the students to use. Whilst this range was very useful to their designs, subtlety was also encouraged. Scissors in hand, students then cut out their shapes from Kinder Squares. They did not draw these shapes on first, but simply cut out the shapes randomly. When gluing the pieces into place, they followed the guidelines drawn onto the A3 paper. Whilst layering colours and shapes over each other, students had to be careful to paste down the background part of their design first. Details were layered over the top of the
other shapes at a later stage. As students were nearing completion, they had to then consider the use of decorative papers and markers; Cobweb Paper was popular as well as Metallic Stars. Subtlety was encouraged when using these materials as they could alter the effect quite quickly, however, when used in the appropriate places, they were quite striking. To make the works complete, Corrugated Cardboard was used to frame the pieces.

The students thoroughly enjoyed creating these mixed media pieces. They worked on them for approximately 4 weeks (12 lessons). CSF Level 5 encourages students to develop their artwork through observation and to explore imaginary and abstract ideas. After looking at numerous resources these students were able to develop their ideas and create these colourful and creative personal interpretations of Australian animals.

Grace Turner
Art and Graphics Teacher
McKinnon Secondary College
Wire sculpture

is taught to Year 8 art students as a way of introducing them to working in a 3 dimensional form. The students begin the unit by completing figure drawings in their sketchbooks. They are asked to develop their ideas further by completing a series of simple line drawings that portray the figure in action. For example, the figure could be performing an activity such as playing tennis. Students are encouraged to keep their designs simple, as the designs will have to be transferred into 3 dimensional form. We also discussed the idea that we are not trying to represent a figure realistically but are more interested in the expressive quality of line.

Having completed the design process students are ready to begin working with the wire. Before beginning their final pieces they are given the opportunity to practise different techniques. For example, you can create coils or spirals by wrapping the wire around a round object such as a pen. They also experiment with different types and thicknesses of wire. I've found that students developed their own unique methods of manipulating the wire in effective ways. The final results were excellent and allowed the students to transfer a simple idea into their own individual and creative artwork.

Tania Robinson
St John’s Regional College, Dandenong.
PORTRAYING THE MENTAL IMAGES
FORMED WHEN ABSORBED IN A NOVEL

This unit of work developed as a result of a discussion with Year 4, 5 and 6 students on the visual images that we form in the mind when absorbed in reading a favorite book. Each of the students had read the Harry Potter novel, “Harry Potter And The Philosopher’s Stone” and reported forming very clear visual images with regard to each of the characters, and the places described in the novel. Indeed it was the descriptions in the novel which made this story such a favourite among the students. For some of the students their personal images fitted comfortably with those portrayed in the movie of the same name. For others, however, their visual images were quite different to the movie images. The character with which many students were most disappointed, in the movie portrayal of the novel, was Hedwig, Harry’s owl. Our class discussion looked at the many ways this bird could have been portrayed (wise, magical, old, colourful, etc) and how, we, as artists, would portray him if given the chance. This resulted in a library search for owl pictures and finally, coloured sketches of different owls, which became plans for building our 3 dimensional models.

RESOURCES:
The children went on a resource hunt in the art room, collecting materials that could possibly be used to build a model of their mental image of Hedwig. The materials were displayed and discussed in groups, until students decided what would best serve the purpose when constructing a large, winged bird. Elements such as how the owl would stand up, what would or could be used for wings, tail etc were all discussed at this point. The following list of resources became the raw materials for the models.

- Balloons
- Newspaper paper mache.
- Circular and oval margarine and yoghurt containers
- Egg carton segments
- Aluminium Wire
- Panty-hose segments
- Cardboard
- Large Joggle Eyes
- PVA glue
- Paint
- Coloured feathers
- Partridge feathers
- Hand Craft Glue
- Masking Tape
CONSTRUCTION PROCESS:

STEP 1 CONSTRUCTING THE MODEL SHAPE AND BASE

The actual model construction fits very nicely into the level 3 and level 4 CSF 11 Visual Arts Framework. Children blew balloons up to the size they required and applied paper mache in several coats. The paper mache process was also used to attach yoghurt and margarine containers of various shapes and sizes to the balloon, in order to make a head for the owl, and cardboard segments which doubled as a presentation stand and feet. Once the shape had been perfected several more coats of paper mache were added to give the models strength. These were allowed to dry and harden.

STEP 2 ATTACHING OWL FACES, WINGS AND TAILS

The children decided what materials to use for wings and tails; some elected to make wings using Aluminium Wire and panty-hose, while others cut wings from cardboard. These were attached using Craft Glue or Masking Tape. Egg carton segments were cut and attached to the ‘head’ using Craft Glue – these made excellent owl faces.

STEP 3 PAINTING THE MODEL

The models could now stand up and were ready for painting. They were painted in a variety of colours ranging from owl-like colours of black, brown, white and grey, to bright reds, and oranges. Several coats of paint were required to cover the newspaper completely.

STEP 4 DECORATING WITH FEATHERS AND JOGGLE EYES

The children had very clear images of exactly how their owl was to look and it was during this step in the model process that the ‘owl personalities’ began to shine through. Some became magical rainbow coloured owls whilst others began to look old and wise. Each owl took on a personality that was unique. The children took great pains to achieve the effect they desired and the owls were proudly displayed during Education Week.

WINDING UP THE PROJECT

To close the project in a suitable way, each student presented their owl to the class describing why various materials, colours and feathers had been selected and the type of ‘personality’ their Hedwig possessed. The project took some children 4 weeks and others 6 weeks to complete. It has been a favorite among the students, so much so, that my year 3 students have requested a project on “imaginary winged creatures” so that they too can make models of ‘imagined creatures’.

Judi Robertson
Kingston Heath Primary School
What's NEW from Zart

DISPLAY SAMPLES

"WAR"
Materials Used:
Pre cut Mount
Corrugated Cardboard
Wireform Mesh or Chicken Wire
Assorted Photocopies of Images of War
Coloured Tracing Paper

"SPACE"
Materials Used:
Pre cut Mount
Coloured Tracing Paper with photocopied images

"NATURAL FIBRES"
Materials Used:
Pre Cut Mount
Hessian Scraps
Natural String
Natural Jute

"INSECTS"
Materials Used:
Natural Hessian
6mm Chenille Stems Black
Green Felt
Backing Card

Create easy banners with cutouts placed between two sheets of waxed lunch wrap paper (waxed sides together), simply iron to adhere.

Tinsel Garland
Dolly Pegs

Scratch Lite
Crepe Metallic Rainbow
Brilliant Borders
Hessian
Ribbon Maker
DISPLAY TRICKS

Limited wall space/display area or having to avoid pinhole or Blu-tac marks can be frustrating. The following are some possible solutions:

DISPLAY FISHING NETS: Hang from the ceiling, across walls even over windows. Attach the artworks with pegs or pins.

FABRIC & VELCRO: Using adhesive Velcro Stripping attach one half to the end of fabric and the other half to the top edge of the wall where it meets the ceiling. The two sides of Velcro will fasten and the fabric then becomes a drop sheet for artwork. Use different colours and textures for different themes.

POLYSTYRENE SHEETS: Lightweight and portable polysheets are an easy display board (it’s what we use in the Zart Gallery). Artwork can be easily pinned and the polystyrene can be primed and painted to suit colour themes.

PRESENTATIONS

The “Product & Ideas Presentations” are a free service offered by Zart Art. A consultant will come out to your school for an Art Faculty, Cluster Network, L.O.T.E., After-school Care, Kindergarten Network or General Staff Meeting and present a range of materials and ideas on how to use them.

A variety of related art books are also presented for teachers to browse through.

It is an excellent opportunity to explore new ideas, and view and discuss the products with colleagues in a relaxed atmosphere.

How Long Do They Take?

This depends on your own time constraints. Generally the presentations take 1-1.5 hrs.

How Do I Arrange One At My School?

Simply call Rene or Donnette at Zart Art on (03) 9890 1867 to arrange a date and time. We suggest you have at least two dates available when you call.

(Presentations are available in Victoria only.)
Profile: Fairfield Primary School

During 2001 Fairfield Primary School achieved the monumental task of creating a Mosaic Amphitheatre. Each student, Prep to Grade 6, as well as staff and many parents were involved in the project.

The Amphitheatre consists of 3 tiered steps, which seats 60-70 students, and has a floor section measuring 6 x 5 metres. The base structure was built from concrete and brick and then covered with 380 individual mosaic pieces, each 300 x 300mm in size. 16 different patterns were used. These were based on classical Greek designs. Tiles were hand cut into 10mm squares to keep in with the look of traditional ancient mosaic.

Term 1 was spent preparing designs and cutting tiles ready for the children to use. This was carried out in a corner of the Art Room so the children were able to see the entire process of the project, from start to finish.

Term 2 – Each student produced a mosaic paver for the Amphitheatre floor. This was done using the indirect method. Each child was given one of the 16 patterns to work with. They were then given a colour range to use. There were 7 colour ranges, which meant that once the pavers were put together onto the floor they would blend together representing the rainbow. The students stuck the small pre-cut pieces of tiles onto their design, which had been covered with clear contact- sticky side up. They then pasted brown paper over the top and flipped the mosaic upside down. This was then glued onto each paver and the brown paper taken off which, once dry, left the mosaics ready for grouting.

During Term 3 each child grouted their own paver, which was most enjoyable, and they were all excited to see the finished product. The pavers were then set into place on the Amphitheatre floor. Parents and teachers then decorated the steps with their own mosaic patterns.

Term 4 was spent putting everything into place on the structure outside. Once the Amphitheatre was completed we had “The Great Unveiling” which saw the Grade 5/6 students performing a Greek play.

It was a fantastic and rewarding experience for everyone involved, and the children feel great pride in having produced such a permanent work of art, which will be longstanding in their school and the community.
**Zart Art Competition**

Zart Art and ZES are looking for the best use of our selected Pattern papers and Animal Felt. There are two categories, Primary and Secondary and the winner from each category will win for their school $200.00 worth of an assortment of Art supplies. All schools are eligible to enter. The prize will be awarded to the most imaginative and exciting entry. Hurry entries close August 20th!

Winners will be notified by mail. Selected entries will be displayed in the Term 4 Zart Student's Gallery, and will be featured in the Term 4 2002 Zart Extra.

Entries close 20th August 2002

The winning entry from each category will be selected by a panel of Zart Art personnel. Decision will be final.

All entries are to be emailed to jan@zartart.com.au with images attached. Images to be (304 ppi). Entries must include the following information: Name of teacher, name of School and materials used.

Any questions email or phone us on (03) 9890 1867

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**Ideas gone wild!**

with Rainforest, Bugs, Fish, Animal papers and Animal Felt.

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**Printed Pattern Paper**

All packets include 40 sheets of 8 different designs. Ideal for collage or construction work.

- **Animal Skin** $8.00 $8.80
- **Bug Paper** $8.00 $8.80
- **Fish Paper** $8.00 $8.80
- **Rainforest Paper** $8.00 $8.80

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**A6 Pre-cut Mounts**

Black or white precut mountboard.

pkt of 10

$1.80 $2.00

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**WIN**

$200.00 worth of Art supplies

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New Resources

Kids Draw: Angels, Elves, Fairies and more.
by Christopher Hart
Learn to draw fantasy characters, from fairy princesses to elves, unicorns, Hercules and more! Easy lessons show how to draw their faces and figures, bring them to life, and put them in colour settings. How to build figures using simple shapes.
64pp. . . . . . . $25.41 $27.95

Kids Draw: Dinosaurs
by Christopher Hart
This book will show how to draw all kinds of prehistoric animals, from the fearsome T-Rex to the gentle Apotosaurus, from fighting dinosaurs to lovable babies, giant woolly mammoths, and more.
64pp. . . . . . . $25.41 $27.95

The Photography Book Mini.
Phaidon. By Polly Pinder
Arranged in alphabetical order by photographer, THE PHOTOGRAPHY BOOK brings together 500 inspiring, moving and beautiful images of famous events and people, sensational landscapes, historic moments, sport, wildlife and fashion. Each photograph is discussed in detail, bringing it to life and giving us an understanding of this art form which is so influential in our everyday lives. Glossaries of technical terms are also included, together with an international directory of museums and galleries where photography is regularly on display.
519pp. . . . . . . $15.41 $16.95

I Can Make a Rainbow
by Marjorie Frank
An oldie but a goodie. From things to do with pencil, pen, crayon and chalk, to paper and paint activities this book has a multitude of great ideas, an ideal book for the classroom teacher wanting good lesson fillers or rainy day activities.
300pp. . . . . . . $52.68 $57.95

Howard Arkley: The Home Show
by Australian Pavilion, 48th Venice Biennale 1999
Australian Pavilion
See the Australian suburban identity through the eyes of Melbourne Artist Howard Arkley from the period of 1994-1999. From richly coloured interiors and furniture to suburban house exteriors, Arkley’s success with the airbrush and colour is clearly displayed in this full colour catalogue.
44pp. . . . . . . $20.00 $22.00

Book Week 2002: A Book Feast
This book published by Zart Art features activities on this years Book Week Theme: “A Book Feast” and offers teachers and librarians simple but effective activities to compliment the short listed Early Childhood and Picture Story books for 2002.
60pp. . . . . . . $22.73 $25.00

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• NEW COURIER. We have contracted a new courier company to deliver some of your orders. We hope this will improve our service to you.

THANK YOU FROM REX AND STAFF AT ZART ART
A Visual Arts publication produced each term for Kindergarten, Primary and Secondary Teachers by Zart Art and Zart Education Service.
ZART EDUCATION SERVICE

“Art, storytelling, humour are wonderful things.

In a future when machines will do our
donkeywork, human artists will become the most
valued and irreplaceable of professionals – unique
in an automated world. Painters, sculptors,
writers, actors, architects, animators and even
people who can decorate an Easter egg will
achieve unprecedented fame and fortune.”

Bran Ferren
The New York Times Magazine
Visual Arts for Terms 1 & 2 on the theme of ‘Fairytales of the Brothers Grimm’ from Germany. Student work from Prep to Year 6.

CSF 2 Learning Outcomes from Levels 1 to 4 in Visual Arts Areas covered – Painting, Drawing, Collage, Construction, Modelling, Threads & Textiles and Printing.

Our large, split-level Visual Arts Room was decorated throughout with students’ work on the theme ‘Fairy Tales and Fantasy’. It gave the experience of entering a fantasy world as you entered the room that had many life-size 3D features. These features formed scenery for the student’s smaller 3D and 2D pieces of visual arts.

These visually exciting displays were set up by the students under the guidance of the Visual Arts teacher. The response from the students, parents and teachers was overwhelmingly positive and an article describing the project appeared in the local Leader newspaper.

Features of the fairytales and fantasy display.

The display contained the following:

- A large cardboard medieval castle (W4m x H2m) with paper ‘bricks’, fairytale characters at the windows, towers, crenellations and a ‘wooden’ castle door.
- A witch’s house (‘Hansel & Gretel’) made in medieval German timber-frame style, with a
• A ‘Cinderella’ coach and fairy godmother with six fabric mice awaiting transformation into horses;
• A two metre high tower for ‘Rapunzel’ with mini towers and Rapunzels made by students.
• Clay animal figures of the ‘Bremen Town Musicians’ – donkey, dog, cat and rooster - with a medieval German-style town collage background.
• 3D stitched fabric mice for the ‘Pied-Piper of Hamelin’ display of the Piper leading the mice to a river spanned by a bridge.
• ‘Little Red Riding Hood’ figures in a forest setting with the wolf in grandma’s bed inside her cottage.
• Collage ‘Wanted’ posters of fairytale ‘baddies’.
• The seven dwarfs from ‘Snow White’ in their beds with wallpapered bedroom walls and pictures on the wall.
• Fantasy figures, such as, fairies, witches, wizards, knights and medieval ladies in a Cinderella ballroom scene of a fancy dress masked carnival ball. Masks made by Years 5 & 6 for their German Carnival party, were part of the display.
• Glittering stars and a crescent moon suspended from the ceiling that was covered in fine dark blue netting.
• ‘Sleeping Beauty’ in her castle surrounded by vines plaited by the students and decorated with flowers (W3m x H1m).
• ‘The Frog Prince’ construction/models around a pond filled with clay models of fish and turtles and golden balls.
• Food dye fairies with star garland wings ‘flying’ above the display.
• Box construction owls perched on branches above the displays.
• Collage witches, cats and bats.
• A forest of trees with toadstools, dyed fabric butterflies, goblins, birds and insects.
• Medieval banners using symmetrical symbols and with tassels at the base.
Situated at Zart Education Service is Zart Student’s 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: jan@zartart.com.au
Melbourne Girls Grammar School offers Sculpture at Year 10 level including the use of such materials as clay, wire, metal, glass, fibre and found objects. The girls are encouraged to experiment with a wide range of media, which enables them to develop a broad spectrum of skills for their VCE years and beyond.

At the commencement of Term 2, I was discussing with the girls the contemporary roles of artists within society such as commissioned work, work for government grants and co-operative projects. This flowed on to the introduction of their mask assignment, which incorporates the costume design for the 2002 school production “The Birds” by Aristophanes.

We began after I was lucky enough to take part in a mask making session run by a well-known production artist Anita Sinclair.

She demonstrated wire construction, mache, fabric sculpture and other techniques often used in costume assembly. The first step was to discuss the brief laid out by the Production Co-ordinator Brian Hogan. The main points to focus on were “Over-the-Top”, colour and visibility from a distance. With these in mind the students began sketching out their ideas making reference...
Each mask started out by using polystyrene cups cut into flat pieces, moulded around the students’ faces and secured together with masking tape. Durability was a criterion and so calico strips dipped in diluted PVA glue were used as a mache covering. This was also a safety measure to avoid the inhalation of any polystyrene particles. When the PVA was dry, a base coat of gesso was applied and the mask was ready for decoration. The materials used were primarily feathers in bright orange, yellow and aqua. Sequins, mini-Pom-Poms, Chenille Stems, Plastic Mosaic Tiles, Tulle, Doilies, Pearl Foil Paper, Metallic Confetti, Tissue Paper, Silver Icicles and acrylic paints were other options utilised by the students. The finished results were diverse, professional, resilient, colourful and extremely eye-catching. With the choice of materials, the students’ imagination ran wild. They managed the combination of resources effectively and creatively.
Thank you to all entries in our Term 3 competition “Idea’s Gone Wild” - using Pattern Paper and Animal Print Felt. The judges have decided that the two winners are:

**PRIMARY WINNER**
Kent Park Primary School
Secondary Winner
Cranbourne Secondary College

Each school has won for themselves **$200.00** worth of Art materials.

Congratulations to the winners and a big thanks to all our entries!
At my own school I wanted to present Aboriginal art to my students, but I couldn’t as I didn’t know how or where to start. I had little knowledge of indigenous artists or their work. If I presented the work would I spark controversy? Would I present it respectfully? I wasn’t confident, so I let it go. Kate Hart (in collaboration with one of the artist’s family) has produced a kit that is a link to give us some understanding of their work and culture.

The kit available from Zart Art contains twelve A3 sized colour prints of art works representing three indigenous artists; Jack Wunawun from Central Arnhem Land, Michael Nelson Jagamara from desert country of central Australia and Lin Onus an urban Koori from suburban Melbourne. Teacher notes that give us background knowledge of the artist and their culture support the art works. After looking at and responding to the works, the students develop ideas and make their own 2D and 3D works of art.

The kit provides activities suitable for levels 1-6 and includes a variety of skills, techniques and materials that are explored through the suggested activities. By looking at, responding to, and by making art, the students develop an understanding of the complex, diverse and meaningful art of some of Australia’s Indigenous artists.

I recommend the Indigenous Kit as I now use it confidently in the classroom and art room. The kit is not only useful, I believe it is important. Indigenous art is important. We need to understand that it is not just about dots and x-ray views; it tells stories; it is about designs representing artists and their land and it is about everyday life and survival. We need to explore this with our children.”

Di Olsson
Trafalgar Primary School art teacher and art consultant.
New Products

Crayola Window FX
Everything you need to make colourful window or acetate clings. The clings can be put on a window and then moved or removed when desired, as many times as you like. Great for special occasions, Christmas, Easter, birthdays or to support favourite teams.
Complete kit contains 8 paint tubes, (2 black liners and 6 colours), vinyl sheets and a pattern sheet to trace designs.

Kit of 8 ............... $9.58 $10.54

Mosaic Kit
Kit Includes:
30cm Tile Cutter
Straight Tile Nipper
Tile Hammer
Adhesive Spreader
Rubber Grouter
Sponge
All in a strong reusable, plastic carry case

Kit ....................... $66.00 $72.60

Ocaldo Tempera Blocks
Red Palette: Brilliant Red, Crimson, Vermillion, White, Lemon Yellow and Mid Yellow
Blue/Green Palette: Prussian Blue, Brilliant Blue, Brilliant Green, Purple, Sky Blue and Emerald
Brown Palette: Grey, Black, Burnt Sienna, Burnt Umber, Yellow Ochre and Peach

Set of 6 in a Palette ...... $5.61 $6.17

Refill colours available in pkts of 6 single colours in Black, White, Brilliant Blue, Brilliant Green, Brilliant Red, Brilliant Yellow, Orange, Lemon, Burnt Sienna, Burnt Umber, Sky Blue, Vermillion, Emerald, Purple, Turquoise, Veridian, Yellow Ochre, Crimson, Grey, Prussian Blue or Peach.

Pkt of 6 ..................... $4.87 $5.36

Zart Badge Making Kit
Contains 30 pull apart badges, 30 badge designs to colour and 30 circle blanks to create your own designs.
Pkt of 30 .............. $18.00 $19.80

The Zart Art 2003 catalogue will be sent out to all our customers in November 2002, with a variety of new product listings as well as all our old favourites. We will feature Back to School Specials on numerous products that apply from your receipt of the catalogue to March 1st 2003.

If you would like to place your orders for 2003 in November or early December we will dispatch your order before the end of term so you can unpack it in readiness for the new Term 1.

For deliveries in 2003 you must specify preferred delivery date or your back to school order will be delivered the first week of Term One.

Orders will be invoiced at the time of dispatch however payment can be delayed until February 2003.
All prices will show both pre GST (in blue) and GST inclusive (in black) and all prices are fixed until March 1st 2003.
The idea for Korowa’s Reconciliation Garden was conceived in 1999, to create a reflective outdoor art space within the school for students and staff to enjoy.

Throughout 2000, we decided as a school and Art Department to dedicate the focus of the year to Reconciliation. As part of our Artist in Residence program, indigenous artist Glen Romanis was chosen to provide educational workshops with the students on Aboriginal culture. He was also given the brief to develop the design for the Reconciliation Garden in consultation with the school community.

The project was launched in early 2000 at a smoking ceremony involving the whole school. Wurundjeri elder, Joy Murphy conducted the memorable cleansing and welcoming ritual, acknowledging Korowa’s presence on her peoples’ land.

Meanwhile, through discussion with Glen, the Art staff and the students, the design for the Reconciliation Garden was evolving. After the design was approved, the students began working on producing the clay tiles while Glen carved the timber components off site. The concept behind the design of the garden is inspired by the work of indigenous women throughout Australia. Parallels are drawn with the ongoing work and connections that women have with this land that is now Korowa Anglican Girls’ School.

The central piece in the garden is a digging stick, used by Aboriginal women for extracting tubers, yams and other plants from the earth for eating and medicinal purposes. On either side, set into the ground, are the oval shapes of two coolamons. Traditionally, the coolamon is a wooden vessel used by women for holding water and gathering food. Ceramic tiles have been used to create the coolamons. Junior school students made the outer edge of terra cotta tiles. Each tile portrays an individual story. Senior school students made the floral motifs within the coolamons depicting the plants gathered in the area.

Over the coolamons are two river red gum seats set on basalt rock. The relief carving on the seats and digging stick represent water, the giver of life. The stylised image of the river has been used to illustrate the many paths and journeys we all undertake throughout our lives as individuals and communities.

The Reconciliation Garden is intended as a place of understanding and reflection. This creation has been a journey that began with the welcoming ceremony by Joy Murphy in early 2000, to its installation and dedication in February 2002.

Dr. Roslyn Otzen - Principal
Robyn Price - Head of Art
Kate Parton - Jnr School Art Co-ordinator
CHRISTMAS BOOK
This years Zart Christmas Book features 29 fresh and creative Christmas activities as well as a focus on traditions of Christmas in Italy.
This book will assist primary school teachers in providing creative visual arts activities for Christmas. The step-by-step activities are designed to engage students in a variety of 2D and 3D art, employing a range of media and processes to achieve creative outcomes. Suitable for Levels 1-4 with a full colour insert picturing each activity.
$2pp.........$22.73  $25.00

Encyclopedia of Printmaking Techniques
Judy Martin
A step-by-step visual directory of printmaking techniques, plus practical projects and an inspirational gallery of finished prints. The book covers collage blocks, intaglio printing, wood engraving, colour lino printing, lithography, monoprint, drypoint, etching, lino and screen-printing. It shows how to choose and prepare the basic images and progresses from simple to more advanced techniques. The book features a gallery of images created by renowned printmakers.
176pp.........$36.95  $40.65

Encyclopedia of Acrylic Techniques
Hazel Harrison
This book encourages those new to acrylics to try them out and inspires acrylic artists to experiment with new techniques. Step-by-step demonstrations of techniques help you realize the full potential of this versatile medium.
175pp.........$33.63  $36.99

ARTWISE 2
VISUAL ARTS 7-10
Glenis Israel
Artwise 2, is the new edition to the Artwise Series aimed at Years 7-10. This book features a carefully selected range of Australian, European and American artists and artworks. It includes an extensive selection of extracts from the writing of art critics and art historians, with accompanying questions to help students analyse and interpret their writing.
194pp.........$42.68  $46.95

ART EZE
Art Eze is packed with information and activities for art lessons. Each lesson has simple step by step: making instructions, Art Appreciation questions, Curriculum Connection/Link, Extension Activities, Assessment ideas, an overview of Subject Matter, Forms and Outcomes. It has a list of resources and materials required and full colour samples of children’s artwork. It contains a section on Principles and Elements of Design, The A-Z Guide to Teaching Visual Arts, Assessment Sheets and Art Games.
76pp.........$29.95  $32.95

Merry Christmas and Happy New Year!
From Rex and all the staff at Zart Art and Zart Education Service