Zart Extra Newsletters 2005
Term 1 2005
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Creating an Intelligence-friendly Art Room

Eric Oddleifson, President for the Centre for the Arts in the Basic Curriculum states, “Many people do not associate the arts with ‘thinking’. We are aware of the art ‘product’ - the song, the picture, the play - but less aware of the ‘process’ which creates the product. The arts are not so much a result of inspiration and innate talent as they are a person’s capacities for creative thinking and imagining, problem solving, creative judgement and a host of other mental processes.”

Artistic achievement is learning how to unify diverse elements into cohesive art works. For this to take place a plethora of different kinds of thinking and feelings need to melt together to form a whole.

For a small number of the population, artistic talent comes naturally and intuitively. However, most of us rely on thinking strategies to help us to discover what we do not intuitively know.

During the 2005 school year many teachers will be employing The Thinking Curriculum in a bid to better educate and prepare their students for the demands of the 21st century. Are you?

Here are some questions you can ask yourself about your role in the art learning process:

• Am I teaching “learning by doing” or “art by copying”?
• Am I giving opportunities for spontaneity?
• Am I providing an emotionally safe environment that is tolerant and conducive to risk-taking?
• Am I providing a rich environment for thinking, learning and creating (eg. posters, books, feely boxes)?

• Do I have the ability to direct student thinking?
• Do I challenge students with problem solving that will result in individual solutions to complex problems? (Or am I helping to raise thought provoking questions that will challenge students to think outside the box?)
• Am I stretching their thinking through the processes of playing, experimenting, discovery and discussion? (Am I asking questions about the unique properties, the strengths and weaknesses of each medium, tool, skill, and method eg. the “why” “how” and “what if” questions)?

• Do I allow students to define problems and suggest solutions? And do I find positive ways to channel these positive responses?
• Do I allow students to talk about their thinking eg. do we talk about the type of thinking I am challenging students with eg. critical thinking or creative thinking. (Do I ask open ended questions? Do I encourage clarification of ideas?)
• Am I allowing time for, and do I show the value of, self-reflection?
• Am I allowing time for students to consider the impact of their artistic choices and the journey of their own artistic growth? Am I helping students to learn how to constructively evaluate their art works and the art works of others?
• Do I allow time for peer group discussion?
• Do I act as a mentor/guide or as a know-it-all?

If you are doing all this, then you are a teacher of the 21st century!

Zart Education Service

IMPORTANT DATES TERM 1 2005

INTERNATIONAL YEAR OF MICRO CREDIT

CHINESE YEAR OF THE ROOSTER 2005

2005 TERM ONE DATES

ACT - THURSDAY 27 JANUARY
NSW FRIDAY 28 JANUARY
TAS THURSDAY 30 JANUARY
VIC TUESDAY 25 JANUARY
WA MONDAY 21 JANUARY
NT TUESDAY 19 JANUARY
QLD MONDAY 24 JANUARY
THURSDAY 24 PUBLIC HOLIDAYS TERM 1 2005

AUSTRALIA DAY WEDNESDAY 26 JANUARY
LABOUR DAY MONDAY 7 MARCH (WA)
LABOUR DAY MONDAY 14 MARCH (VIC)
EIGHT HOUR DAY MONDAY 14 MARCH (TAS)
CANBERRA DAY MONDAY 21 MARCH
GOOD FRIDAY 15 MARCH
EASTER MONDAY 28 MARCH
ZART ART CLOSED FOR STOCKTAKE MONDAY 27 JUNE
TUESDAY 28 JUNE
WEDNESDAY 29 JUNE

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.
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Faces—from Realism to Fauvism and Cubism

Lowther Hall Anglican Grammar School, Essendon

Faces – from Realism to Fauvism and Cubism

The aim of this unit was to broaden students’ understanding of different techniques and emphasis used by artists when making art works, with particular focus on Fauvist and Cubist painters.

The initial task was to complete a tonal, realistic drawing of one of their friends in class, the aim being on recording what is seen. Drawing was to be from direct observation using charcoal and white chalk, concentrating on form and proportion.

On completion of this, students began more exploratory tasks based on the work of the Fauvist and Cubist artists. This second task became more challenging as students were asked to work from an identical photocopied image of a face. They were asked to trace the image in pencil and create enclosed lined shapes where they perceived the tone of the face changed from light to dark. When the outlines were completed the drawing was transferred on to a small piece of watercolour paper.

Students were then taught some of the features of gouache and learnt how to achieve an intensity of colour before continuing with their individual pieces. We discussed the nature of Fauvism and students were introduced to the art work of Matisse, Dufy, Manguin, Derain, Vlamignx, Roualt to stimulate their thinking and broaden their ideas. They were then asked to develop their own personalised interpretation of the face using some of the Fauvist principles which were:

• raw colour often straight from the tube with very little mixing
• colour should be bold and stimulating to the eye
• brushstrokes are loose and painterly
• the creation of a shortened picture plain

The third exploratory task introduced students to the artwork of the Cubists - Picasso, Braque, Leger and Delaunay. Students were asked to use the same image of a face from the previous task and begin by tracing the face on to paper. This line drawing was then cut-up using straight cuts with the scissors into four or five simple shapes.
The shapes were pasted on to paper with but not necessarily forming the shape; the lines only had to suggest the face. Where there were gaps in the drawing students could trace other aspects of the face from the original traced face or repeat parts of the drawing.

This drawing could be as simple or as complicated as determined by the student.

On completion of this drawing we discussed some of the principles of Cubism which were:
• a complex breaking up of forms to deconstruct and reconstruct
• sacrificing colour to form
• preference of monochromatic colour scheme
• introduction of collage materials

Students were asked to develop their own version of a small cubist artwork. On completion of this work students were then required to critically evaluate the work they had undertaken. Students discussed and debated what worked best and why. They were most interested in the personal variations that occurred within the class and began to appreciate what a change in emphasis could do.

The final task in this unit was to create a large portrait of their subject choice on canvas board, using one of the techniques explored but instead of using gouache they were introduced to acrylic paint. They were encouraged to complete a number of trials before beginning their work to work out colour combinations and possible solutions.

Students enjoyed the unit because it enabled them to work independently and achieve success. As their teacher I loved listening to the discussions about colour and composition because it happened naturally in class. The art works produced were personal, colourful, varied and impressive.
"Wild Things"
3D Mosaic Sculpture
Pamela Irving

Wild Things

Aims of this unit:
• For students to extend their knowledge of mosaics and be introduced to 3D mosaic forms.
• For Teachers to master mosaic sculpture techniques and take them into any class level and vary them.
• The techniques learnt in this unit can be applied from prep to year 12. The variations could be thematic, size variations, relief work rather than 3 dimensional etc. The techniques can also be employed for flat wall pieces. There are also applications for collaborative practice as well as individual or small groups.

Outcomes of this unit:
Students will learn how to:
• construct a form using chicken wire
• cover this form with Sculpt It, making it strong and durable
• successfully decorate this form with mosaic tiles
• grout the form

Small children will develop their fine motor skills with this activity. Older students can approach 3D mosaics thematically to produce a body of work for folio presentation. All students will learn that there is a process in making art and that the mosaic process is quite labour intensive.

Initiating the project:
Firstly, inspire your students. Show the students inspirational pictures made by other artists. Gather resources such as books on mythological creatures and wonderful children’s books and their illustrations. Read them a story which they can interpret for themselves. Show them an array of the wonderful mosaic environments which have been created around the world.

Starting points:
You could take a thematic approach to making 3D sculptural mosaic pieces. The myths of Greece and Rome could, for example, inspire them. Use library books and the net to explore the amazing creatures and people of the Ancient Greek and Roman myths. The history teacher may want to undertake a joint project?

Give the students a copy of a story of an ancient myth and ask them to make the form, for example, the stories of Zeus as he metamorphoses into an animal.

For lower primary use the ‘wild things’ of their imaginations and ask the students to write a story about their creatures or all the creatures made by the class. It could be done in conjunction with their classroom teacher. They could create their own book with the stories and creatures.

Give the students a list of zany characteristics and encourage them to “go wild” creating a “wild thing”, for example, a creature with six legs, three eyes, green hair and a short tail. They will all interpret these creatures differently.

Make a class sculpture or relief wall piece. Engage the students in collaboration.

CONT
The Techniques

1. Students design their “wild thing” by drawing it.

2. Students make their “wild thing” using Chicken wire, joined with Armature Wire and stuffed with newspaper.

   Emphasize to the students that the stronger the base, the stronger the overall sculptures will be. It is essential that the wire object is strong to hold the weight of the mosaics and grout. For very young students who could not manage chicken wire, a base form such as juice bottles, milk containers, etc can be used, combined with other forms like plastic cones, flower pots, etc. to make the shape. You still need to ensure that the form is strong before applying the Sculpt-It and tiles.

3. Demonstrate mixing and applying Sculpt-It to the surface of a wire construction. The Sculpt-It should be about the consistency of dough. Don’t make huge quantities at once, rather make as you need it. When the construction is completely covered with Sculpt-It, set it aside to dry.

4. Teach the students the art of applying mosaics. The mosaics can be tiles, buttons, bottle tops etc. Show the students books on mosaics and what can be achieved. Discuss ways of applying the tiles, for example: ordered, random, close together, further apart. There is no right or wrong way. Use Mastic Adhesive or Supertac to glue each tile on to the model.

5. When the mosaics have been applied all over the form and left to dry, for at least one day, they may be grouted. Make sure that enough time is allowed for this activity. Mix up the grout with water or for added strength use Latex Additive. Use a soft cloth eg. old towel to apply the grout and fill all the spaces between the tiles. Push the grout firmly into all the spaces, scrape off any excess, then as the grout sets use a damp sponge to gently wash back the remaining excess grout. If grout is not wiped off in time, it dries and becomes almost impossible to remove.

Materials:
- Chicken wire
- Armature Wire
- Wire cutters/or old scissors
- Newspaper
- Sculpt-It
- Mosaic tiles
- Buttons/shells/springs
- Popsticks for applying tile adhesive
- Mastic Adhesive or Supertac
- Tile cutters/ or if not available hammers
- Safety Eye Goggles
- Grout
- Latex Additive
- Rags for grout (old towels and windcheaters are best)

Resources:
- Websites
  Mosaics Matters
  http://www.mosaicmatters.co.uk/
  Pamela Irving:
  www.pamelairving.com.au
  Nek Chand
  http://www.rawvision.com/nekchand/nekchand.html
  Raw Vision Magazine or the website www.rawvision.com
- Books:
  Creative Mosaics by Monica Cresci
  Making Mosaics by Leslie Dierks
  Mosaics by Kaffe Fassett + Candace Bahouth
  Raw Creation by John Maizels
SITUATED AT ZART EDUCACTION 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

Japanese Kites

Middle years students at Haileybury Castlefield made these kites during a Visual Art rotation. They were designed for use in the Haileybury Tattoo, as props for a dramatic production of Sadako and the 1000 Cranes. Students were initially provided with a design brief requiring them to research and construct a Tyvek kite which featured traditional Japanese design elements, and which could be easily carried by a junior school student to give the appearance of a stylized kite in motion.
The A3 kite designs were initially enlarged and transferred on to large Tyvek squares using a grid technique, before being outlined in black permanent marker and painted. Two coats of paint were required, and designs were finished off with the application of a black painted outline. The finished designs were then cut out and spray painted on the reverse side. Florist wire was attached with masking tape to reinforce the edges. Heavy cardboard strips and coloured Paper Stripping were used to attach the kites to long bamboo poles.

Judi Robertson
Haileybury College
Brighton 95980588

Banksia Secondary College
Carnival Masks
Donvale Christian College
Prints
Frankston High School
Tea Pots
Geelong South Primary School
Landsapes & Still Life
Haileybury College Brighton
Japanese Kites
Little Yarra Steiner School
Pastel Work
Lowther Hall
From Realism To Fantasy
Lowther Hall
Texture In Art
St Brigid Primary School Ballan
Papier Mache
The Grange P-12
Chess Sets

Melbourne Girls Grammar Jnr
Felt Animals
Waverley Christian College
Faces
Ivanhoe Girls Grammar Jnr
Art Movement & The Human Body
Mullauna Secondary College
Clay Poles
Carey Grammar Donvale
Olympic Plaques
Niddrie Primary School
Art and the Photocopier
Montpellier Primary School
Microcrystalline Wax Models
Rosanna Primary School
Clowns

“CLOCKS” MELBOURNE GRAMMAR SCHOOL

“MASKS” BANKSIA SECONDARY COLLEGE

“Masks” Banksia Secondary College

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Transfer an image on to any surface

Lazertran

A water slide paper that allows the transfer of full colour images on to almost any surface including paper, canvas, fabric, wax, ceramic tiles, glass, Perspex, sheet metal, plaster, wood or stone. Regular Lazertran has three layers: a thin acrylic decal layer, a glue layer and a bluish backing paper. The acrylic decal layer is the shiny side that ‘takes’ the image. The glue layer sticks the decal to the surface you are transferring on. The backing sheet holds everything together until the transparent decal is applied.

Regular Lazertran decals can be applied face up or face down, depending on the application. If applying the decal facedown the image must be copied on to the decal paper in reverse if it features words, symbols or numbers. For face up decal applications, the image you see is the final image.

Porous surfaces need to be primed with an acrylic medium, whereas non-porous surfaces do not need to be primed. Images and designs can be protected after they have been transferred with a varnish.

To use Lazertran Regular

1. Stretch your paper or canvas over a flat board. Prime the canvas with acrylic primer and for paper, seal with Binder Medium to avoid cockling and to increase the mobility of the transfer.

2. Photocopy desired image on to the Lazertran sheet. Trim your image to the size required.

3. Slide the sheet of Lazertran into a clean water bath and allow to soak for a minute. The backing sheet will fall to the bottom of the bath.

4. Apply a fresh coat of Binder Medium to the area you wish to fix the image to.

5. Carefully pick up the Lazertran film from the water; it will tend to curl up.

6. Lay the Lazertran on to the wet Binder Medium. Position your image, then carefully expel air bubbles with a roller.

7. Allow to dry flat overnight. Binder Medium may be applied to give a flat finish.

Acrylic, oil, gouache or water colour paint may be applied to the surface to finish.

NB. Use Lazertran Inkjet with the same method as Regular. Image is printed on an Inkjet Printer.
To use **Lazertran Silk**

1. Iron the silk flat.
2. Photocopy desired image on to the Lazertran sheet. Trim your image to size required.
3. Place the Lazertran face down on the fabric. Set iron to a medium heat and cover Lazertran with parchment paper. Gently iron over the image until it is securely attached to the fabric.

4. Place the silk in clean water, paper side down and leave until the paper falls off, or alternatively use a sponge to wet the backing sheet until it peels off.
5. Lift the silk carefully from the water and wipe the fabric with a sponge to remove any excess glue. Lay the fabric face down on to a cloth.
6. Cover with a sheet of parchment paper. Allow the iron to cool and then iron gently from the back to dry the silk.
7. When dry, return the iron to hot, turn the silk over and place a sheet of parchment paper over the image. Iron through the paper, then allow to cool. Then peel the parchment paper away.

This method produces a beautiful result for surface pattern. It will not stiffen the silk around the image, allowing the cloth to flow naturally.

The silk can be rinsed in warm water but will not take a vigorous wash.

Lazertran Regular may be used on heavier fabrics and tapestry canvas.

To fix Lazertran to glass, ceramic tiles, Perspex and shiny sheet metal:

For non-absorbent shiny surfaces, no glue other than the gum on the back of the transfer is required. Simply soak Lazertran in water and slide the transfer on to the carrier. Expel all air bubbles with a rubber squeegee and allow to dry 24 hours. The image can be varnished for protection with both acrylic and oil based varnish.

To bake Lazertran Regular on ceramics, glass and metal to give a hard, waterproof finish:

Copy the image in reverse. Put the sheet of Lazertran Regular with the images on in a warm domestic oven for one to two minutes, to make sure the toners are completely fused on the paper before cutting and soaking in water. This will avoid small bubbles later.

Soak the transfer off and apply face down, toners next to the ceramics and wash away any gum on the surface of the decal. Put in a domestic oven on very low with the door open to dry out for 15 minutes then close the door for a further 15 minutes. Then increase the temperature as slowly as possible over about an hour and a half until the decal melts (about 200 deg Celsius). The finish should have a hard glazed appearance.
Background
I teach Art at two schools - South Geelong Primary School, a suburban school and Lethbridge Primary School, a rural school 20 minutes from Geelong. The facilities are totally different but the enthusiasm and creativity of children in both schools is excellent. Visual Arts is highly valued at these two schools and it is seen as a vital part of the curriculum. To ease planning time, I sometimes use similar mediums at both schools but with different topics and emphasis.

South Geelong Primary School (5 x 1 hour lessons)

We looked at examples from various Zart Art Packs and discussed how artists vary a single colour. I introduced the term ‘monochromatic colour’ to describe various shades of the one colour.

Initially children experimented using one colour and added black and/or white to create as many shades and tones as possible. Some formed this in straight lines, some painted circles and others made patches. They enjoyed this challenge and were delighted with the range of shades they were able to create. Their creations also resembled abstract art and so they were able to appreciate that art isn’t always about the final product but that the processes of getting there are also important.

We then discussed how the shades of colour could give a three-dimensional effect and evoke emotion. Children were challenged to paint a scene using monochromatic colours.

Presentation
We are within walking distance to the Geelong Art Gallery and so have easy access to any excellent formal works of art. We discussed how the presentation of art works could add to their impact. Contrasting and complimentary colours and the use of shape and line in presentation were also discussed. The paintings of the everyday objects were carefully cut out. The children then used various sizes of Cover Paper, and Kinder Circles for the presentation of their art works. They also had access to fancy-edged scissors and rulers to use for extra effect. The children were amazed at the final art work and pleased with the many glowing comments from other students, parents, teachers and visitors to the school.

Lethbridge Primary School

I taught a similar unit to the above at Lethbridge last year and so decided to develop it further this year. The children revised knowledge of colours and shade through free experimentation. We looked at our own surrounding landscape, photos and art works showing how colour is affected by distance, atmosphere, etc. and vice versa. We also discussed the layers of views within each scene. The children drew about 8-10 lines to distinguish the layers of views in a landscape (a calendar of photographed landscapes came in handy here). They were then challenged to paint each section in monochromatic colours going from lightest (sky) to darkest (foreground).

Presentation
I decided to use the scrapbooking idea of a “fractured” landscape for presentation. Children ruled lines on the back of their pages and created 16 rectangles. These were numbered sequentially and one strip was cut out at a time, and glued on to contrasting or complimentary background paper, one rectangle at a time. Some children did mix up a rectangle or two but this added to the effect. I always emphasize to the children that their art is never wrong but ‘different’ and so perceived ‘mistakes’ are a new idea and totally accepted.

The children were excited with their finished creations and many were displayed at the Geelong Show.
NEW PRODUCTS

INSTANT SILK DYE

100 ml $8.17  $8.99

Soft Cut Carving Block
This printing block has the ease of carving into butter. Use lino-carving tools to create intricate designs not possible on lino. It is quick and easy to use. The block may be used both sides and is flexible enough to print on to curved surfaces. Use the block to print designs on to paper, fabric or canvas.

11 x 11 cm

$3.32  $3.65

15 x 21 cm

$9.80  $10.78

CHROMA KIDZ PAINT
Makes painting fun and easy for young children. Chroma Kidz is designed for preschool children. It is suitable for works on paper, and great for finger painting. Quick drying and non toxic. It has been designed to wash easily out of childrens clothing. However, some fabrics may retain stains so wear protective clothing. Remove accidental stains with cold water and detergent and hand wash with laundry soap. Soak stubborn stains overnight in cold water.

Colours available are Red, Blue, Yellow, White, Black, Brown, Green, Magenta, Purple & Orange.

2 litres $6.50  $7.15

NEW Paint for Pre-Schools

TERM 1 SPECIAL

ROYMAC CHUNKY BRUSHES
Ideal for small hands to grasp.

Normally each $1.40  $1.54

Special $0.96  $1.06
New Resources

The Visual Arts Book
Anne Bamford
An innovative resource for Visual Art students in Years 7-10. It provides a carefully structured but flexible approach presenting images, information and ideas that enable students to develop interesting applications of their artistic knowledge and skills. This book encourages students to find creative and fun ways to excite their interest in art, while advancing them to higher order thinking through the selection of thought provoking material. The text focuses on the development of critical thinking by engaging students in art making and appreciating tasks.

112pp . . . . . . . . $44.50 $48.95

Transferring Designs
Simon Raw-Rees and Mick Kelly
Stunning designs can be created easily using amazingly simple transfer techniques. Just choose an image, photocopy it, then transfer it on to fabric, glass, metal, polymer clay, ceramics, plaster, paper, even wax. The transferred images are transparent, so beautiful effects can be achieved when they are laid on to textured rocks or weathered wood.

64pp . . . . . . . . $24.50 $26.95

Street Logos
Tristan Manco
This is an international celebration of the developments in 21st century graffiti. From Stockholm to Tokyo, Barcelona to Los Angeles, Melbourne to Milan, wall spaces are a breeding ground for graphic and typographic forms as artists unleash their creations. Current graffiti art is more reflective of the world around it. An essential sourcebook for all art and design students.

112pp . . . . . . . . $27.27 $30.00

The New Book of Image Transfer
Debba Haupert
This book covers the basic technique of using Lazertran transfer paper. This material allows you to transfer any black and white or coloured images (photographs, drawings or inkjet prints) on to virtually any surface, from fabric to glass. In this book all three Lazertran products Regular, Inkjet and Silk are used in a variety of techniques for applying decals to a wide range of surfaces.

176pp . . . . . . . . $36.32 $39.95

Book Spotlight:

Art Games

Discover great art while playing two favourite card games: two classic games of strategy, memory and art appreciation. ‘Go Fish’ and ‘Concentration’ are favourite card games for all ages. In the Renaissance Art Game, players fish for art by Michelangelo, Leonardo da Vinci, Raphael, Botticelli and Fra Angelico. In ‘Concentration’ players win by matching different works of art by the same Renaissance master.

In the Van Gogh and Friends Art Game, players fish for art by six of the most beloved artists of all time: Van Gogh, Gauguin, Cezanne, Seurat, Rousseau and Toulouse-Lautrec. In ‘Concentration’ players win by matching different works of art by the same artist.

In the Impressionist Art Game, players fish for art by Monet, Renoir, Degas, Pissarro, Manet, Caillebotte and two extraordinary women artists, Mary Cassatt and Berthe Morisot. In ‘Concentration’ players win by matching different works of art by the same artist.

Then read fun and fascinating stories about the artists in each game’s companion art book. Learn the story behind each painting and fun facts about the artists. Why did Leonardo da Vinci write backwards? Who punched Michelangelo in the nose? Why did Van Gogh cut off part of his ear? What artist believed his dead wife’s spirit helped him paint? Which artist wanted to “paint the way a bird sings”? How did the Impressionist get their name from a critic who wanted to insult them?

Each game includes a full-colour art book and a deck of 36 playing cards packaged in a treasure box.

The Impressionist Art Game each . . . . . . . . $45.41 $49.95
The Renaissance Art Game each . . . . . . . . $45.41 $49.95
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Resources

Have you ever tried looking for art resources on Australia and failed? This term, Zart Art has the pleasure of introducing three new resources to assist teachers in their studies of Australia. These resources are: 

- **Australian Water Art Pack**
- **Abstract Australia**
- **Making Waves in Art**

**Australian Water Art Pack 1788—21st Century** contains 12 full colour A3 size prints of Australian works by Australian artists in a plastic folder. Accompanying these art works are comprehensive teachers’ notes and suggested art activities for students. This art pack is suitable for primary and secondary students and may be used in the visual arts and SOSE (history, social studies) curriculum. Librarians, art groups and students who are conducting their own research will also find them very useful. Already available in this series of art packs are: Faces and Landscapes. Adjunct to this series is another valuable resource: the **Australian Indigenous Art Pack**, which features both modern and traditional Aboriginal art works.

**Abstract Australia** is a text written by Heather Lee and especially designed for primary and early secondary classroom and specialist art teachers. The works of significant Australian landscape artists are used as a starting point from which students develop their own artistic response. It exposes students to the works of Fred Williams and John Olsen who invented new ways of seeing the line, shape and texture of the Australian landscape. It looks at Dale Hickey and Janet Dawson who defy traditional concepts of colour and pattern to explore atmosphere and character. It examines the works of Margaret Preston who believes that national art for Australia can only come about through an understanding of Australian Aboriginal visual art and culture.

**Making Waves in Art** is a new primary school resource written by Kate Hart. Australia is “girt by sea” and most Australians live on the coast. This book allows teachers and their students to investigate and celebrate all aspects of sea and coastal life, real and imaginary. From The Endeavour to windsurfing, or monsters of the deep to moods of the sea and coastal landscapes. It looks at Dale Hickey and Tony Tuckson who are either introducing a new topic (such as: The Sea, Marine Life or Oceans) or seeking to invigorate their current program.

See pages 5 & 8 for a more comprehensive review of these three excellent resources.

**Goodbye & Welcome**

Zart Art wishes Rene van Kan a fond farewell. Rene a valued member of our sales team for the past five years, now off to pursue his own painting career... we wish him all the very best....

Zart would like to welcome Philippa Mchenerney our new Sales Consultant. Philippa has had vast experience in secondary & primary teaching and will continue to provide our on-going sales service to all our customers.

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**Aims of this Unit**

- *to provide students with an overview of Gaudi’s life*
- *to allow them to gain an understanding of the development of his work and the inspiration for his ideas*
- *to extend the students’ ideas on architecture, incorporating Gaudi’s techniques*
- *to use Gaudi’s work as inspiration for 2D designs and to develop ceramic sculptures from them*

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**Background**

I teach Art and Drama at Strathcona Baptist Girls Grammar School where we have excellent facilities and a highly valued Arts Program.

I recently spent four weeks in Spain, including a week in Barcelona studying the architecture of Antonio Gaudi. From this field trip, I developed a unit of work for Year 5, in which the students were immersed in the life, ideas and architecture of this amazing and eccentric artist.

Susan Clarke
Art Teacher
Strathcona Baptist Girls Grammar
Stage One:
Research
Students research Gaudi, presenting five facts about his life and work. They can use the library or internet sites such as www.cyberspain.com/passion/gaudi.htm
During each lesson, one chapter of a short biography of Gaudi is read in order to build up an understanding of how his ideas and style have developed and what influences them.

Stage Two:
2D designs
Students design their own building by drawing it, keeping in mind the organic forms that inspired Gaudi, the lack of straight lines, and his creative use of mosaic and colour. They are reminded that their final design will be constructed in clay.

Stage Three:
Major 3D Work
Students construct a 3D clay model of a building based on their 2D images. At this stage it is important to re-visit clay techniques, such as emphasis on slab thickness and joining methods. Encourage them to develop their own techniques to create the form they want, eg. twist clay to create a curved surface. Allow experimentation with the use of glass in clay – it drips down when pressed in vertically and creates glass lakes when pressed horizontally.

Stage Four:
Help students realise the importance of colour and pattern in decoration. Paint their form with Chromacryl Paint.

Materials
cartridge, Artline liquid crayons, white earthenware, glass mosaics, Chromacryl paints, P.V.A., Resources

Books:
"Barcelona Tell us about Gaudi" M. A. Victoria Molins, stj
"Fantasy Worlds" Deidi Von Schaewen
"John Maizels"

Susan Clarke
Art Teacher
Strathcona Baptist Girls Grammar
The Australian Water Art Pack 1788—21st Century contains 12 full colour A3 size prints of Australian works by Australian artists in a plastic folder. The art works have been selected from major galleries around Australia, to show the historical development of this country, through the eyes of Australian artists. Accompanying these art works are comprehensive teachers’ notes and suggested art activities for students. This art pack is suitable for primary and secondary students and may be used in the visual art and SOSE (history, social studies) curriculum. Librarians, art groups and students who are conducting their own research may also use them.

Also available in this series of art packs are Australian Faces and Australian Landscapes.

A journey through Australian Art History

Card 1. William Buelow Gould
        Sailing Ships off Rocky Coast 1850
Card 2. Charles Conder
        Departure of the Orient 1888
Card 3. Harold Cazneaux
        Sydney Surfing 1928
Card 4. Margaret Preston
        Flying over the Shoalhaven River 1942
Card 5. John Perceval
        Cannon’s Diving 1956
Card 6. Robert Juniper
        The River Dies in January 1977
Card 7. James Clifford
        Coastal Tempest 1984
Card 8. Asher Bilu
        The forms that swim and the shapes that creep under the waters of sleep 1988
Card 9. Ena Gimme Nungurrayi
        Wantarlpa Rock Hole 1991
Card 10. Ken Done
         Balmoral Series X, X, X 1994
Card 11. Virginia Cuppaidge
         Sunlight and Sea 2000
Card 12. John Olsen
         The Lake’s Edge 2001

Each pack . . . $55.00 $60.50
Thinking and problem-solving skills are vital in the contemporary classroom as these skills form the foundation of resilience and adaptability that are so important in life. Thinking in three dimensions is therefore an important mode of art production for us at Vermont Secondary College since it affords the students many opportunities to problem-solve. In this brief article, I will share with you some of our favorite projects in three dimensions.

**Instruments of the Orchestra – Year 8**

Students commence by researching an instrument from the orchestra. They also discuss the work of the Cubists, Braque and Picasso, and observe the manner in which they created abstract three-dimensional constructions. Students then produce the shape of their instrument and cut it out using a variety of tones of flat brown card and corrugated card. Tuning pegs and guitar strings can be added using more cardboard and brown string.

**Fantasy Shoes – all year levels**

Students are asked to transform an existing shoe into a shoe sculpture using mixed media. Materials used include Modroc, feathers, paint and papier-mâché, that are combined by each student to create their own fantasy shoe. Each shoe will carry something of the personal history and characteristics of each student. There are many variations on this theme. For example, students may be encouraged to research and choose a specific artist, as the basis for designing perhaps a Van Gogh shoe or a Gauguin shoe.

**Icons and Idols – Year 10**

Using the style of the traditional icon and, to a large extent, the same methods, students are asked to make a contemporary icon featuring a celebrity/hero/idol of their own choice. Each icon is made up of tiny-hinged wooden panels that form freestanding tablets. Each panel is then highly decorated and adorned with an eclectic mix of materials - beads, old jewelry, chains, wire, mirrors and glass, paint, paper and assorted found objects. Images of idols include music stars as well as TV and film personalities. As part of the
research for this work, students study Russian and Byzantine icons.

**Designing for the Stars – Year 11**

As one of our enjoyable Year Eleven projects, students are asked to develop an architectural design for a celebrity such as Sir Richard Branson, the owner of the Virgin group of companies. We imagine that Sir Richard has asked us to design part of his new Melbourne mansion, that he proposes to be located in Eltham overlooking the Yarra River. Sir Richard asks that students design one or two feature rooms for his mansion and that they present him with a model of the design of its interior.

Sir Richard Branson also asks that students respect his vibrant personality and his taste for the following features:

- He loves the architectural designs of the Twentieth century Modern period.
- He loves comfort and dramatic affects.
- He loves to cook and eat gourmet foods and wines.
- He loves entertaining and impressing his friends.
- He loves contemporary art.
- He loves looking at nature.
- His favorite music is classical.
- He thinks of himself as ultra-modern and very chic.

As part of this project, students are asked to present a report paper on Modernism in architecture and interior design, that features the work of Walter Gropius and the Bauhaus designs, Gerrit Rietveld, the Schroeder House and his chair designs, Frank Lloyd-Wright’s American designs, and Martin Boyd’s Australian designs.

Over the course of the project students:

- develop drawings for a plan for the feature rooms and furniture
- refine drawings of the final interiors
- draw a plan view of the feature rooms and furniture in a scale of 1:50
- draw a sectional view of the final feature rooms and furniture
- create a model using foam-board and mount-boards as well as balsa wood, paint and coloured paper.

1. Their model should include a clear reference to furniture colour schemes and other items of décor.

2. They should be made to a scale of approximately 1:50 (that is one metre will be 20 mm or 2 cm).

3. The model can be in all white with a décor booklet or in full colour including materials to be used.

4. Students can include exterior elements such as the fall of the land, greenery, landscaping, cars, etc.

Making art and design in three dimensions is very popular with students as it stimulates imaginations while enhancing a student’s sense of command over the built environment. Very young children are naturally drawn to three-dimensional forms such as toys and sandpits. Three-dimensional forms in secondary school allow the continuum of childhood play to develop into more sophisticated modes of construction while, at the same time, providing challenges that extend thinking skills and offer valuable problem-solving situations.

Adrian Montana
Arts Coordinator
Vermont Secondary College

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**ZART ART’S OPEN DAY & CLEARANCE SALE**

**FRIDAY 8TH JULY**

One Day Cash Only Sale!
9am—4pm

Join us in a day of fun, bargains and 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.

**Zartworks** - our retail outlet will be offering retail customers a 20% discount on all purchases made on Friday 8th July and Saturday 9th July (morning only).

Free Modelling with Magiclay and Printing with Soft Cut Workshops with instructors guiding you through the step-by-step process of making works of art. Four sessions throughout the day for you to choose from for teachers only.

**Bookings essential so please ring 03 98901867**

Session 1: Modelling with Magiclay: 9am—10am
Session 2: Modelling with Magiclay: 10.30am—11.30am
Session 3: Printing with Soft Cut: 12.30pm—1.30pm
Session 4: Printing with Soft Cut: 2pm—3pm

Plus ongoing demonstrations by arts and crafts people throughout the day!
Making Waves in Art is a new primary resource written by Kate Hart that explores all aspects of the sea. This book is full of easy 2D and 3D activities. These multi-media activities explore: playing in, on and under the sea; creatures who live in, on and under the sea; pirates; windsurfing; ‘The Endeavour’; mermaids; lighthouses; treasure maps; monsters from the deep, both real and imaginary; and much more.

Each activity begins with preparation, research and practise. Each activity develops skills and creativity. As students make these visual art and craft works, they are encouraged to practise, share ideas, borrow ideas, discuss outcomes, and to start again if they are not satisfied with those outcomes. It is hoped that these activities will be used as starting points, and that teachers will extend and enrich them with their own creative ideas.

Have fun with this topic, learn art skills, develop your creativity and enjoy making art about ‘the sea’.

What’s New

Abstract Australia—Exploring Abstract Images Of The Australian Landscape is a text written by Heather Lee. Abstract Australia attempts to challenge and expand students’ notion of how artists have responded to and represented the land. Although most of the art works considered are not strictly abstract, their images and narratives are about less, tangible, less obvious things. Abstract Australia can be taken as a whole module, providing the classroom teacher or the specialist arts teacher with a term’s visual arts education program. Alternatively, each unit within Abstract Australia can stand alone, making them suitable for individual lessons.

Detailed step-by-step instructions provide teachers with a clear understanding of the art exercises and make implementing each unit easy for both specialist and non-specialist arts teachers. Full-page colour reproductions of students’ completed works give teachers and students an idea of possible outcomes.

No specific age or grade levels have been assigned to the units in Abstract Australia. All can be easily adapted to suit a wide range of students and situations.

92pp . . . . . . . $39.95 $43.95
A group of International students worked with clay for the first time in this unit of work. They looked at and discussed art works of Indigenous Australians, the colours, patterns, lines and shapes used in the work. They discussed what the art works might mean, to the artist and to the viewing audience.

The students used a stencil to trace around a chosen animal shape directly on to a slab of clay. They used clay tools to create their own design within this shape. The clay pieces were then dried in between two sheets of cement board, which absorbs the moisture of the clay and keeps the shapes flat for firing. The dried pieces were then bisqued fired and then an Acrylic Stain (opaque paint) was painted on. Some students presented their work on a sheet of masonite decorated to create an Australian landscape. These sheets were painted and collaged with pieces of bark.

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

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 art work that would be of some interest, please email photos of works to Jan, one term in advance.

Terminology:
Blackburn Lake Primary School
Space creatures
Brunswick SW Primary School
Glorious Papers
Camberwell Grammar
Jigsaw Faces
Greenhills Primary School
Art works
Mt Martha Primary School
Russell Drysdale
Newcomb Secondary College
Layers in landscapes
Penders Grove Primary School
Paper Weaving
Rangeview Primary School
Dragons
Rosewood Downs Primary School
Sun Pictures
Selby Primary School
Clay Heads
St Francis Xavier’s School Box Hill
Under the Sea

St Johns Regional College Dandenong
Artist Inspired Typography
St Leonards College Bangholme
Art Works
Strathcona Baptist Girls Grammar
Gaudi inspired art works
Trafalgar Primary School
Water Art works
Vermont Secondary College
Sculptures
Waverley Christian College
Prints
Wesley College Elsternwick
Australian Animals

ST JOHN'S REGIONAL COLLEGE, DANDENONG

Zart’s Student Gallery

TERM TWO 2005

Blackburn Lake Primary School
Space creatures
Brunswick SW Primary School
Glorious Papers
Camberwell Grammar
Jigsaw Faces
Greenhills Primary School
Art works
Mt Martha Primary School
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St Francis Xavier’s School Box Hill
Under the Sea
Halls Creek, in the Kimberleys, is a long way from the hustle and bustle of Hong Kong, not to mention a huge geographical, cultural and environmental leap. Strangely though, it was while teaching in Hong Kong that the opportunity to work in Halls Creek came about. My co-artist in the Warlawurru project, John, was Head of Music/Expressive Art in Hong Kong, while I worked alongside him as Head of Art. It was there that we came in contact with Leonie who had returned to Australia and found work in the Kimberleys at a small school called Warlawurru, situated three kilometres out of Halls Creek.

Warlawurru, which means 'because of God's goodness our hearts are good', was started by the Canossian Sisters of Charity at the request of the Lunja Community of Red Hill in 1987. The school is surrounded by spinifex, red rocky outcrops, termite mounds and an expansive vivid blue sky.

The 82 children at the school range from kindergarten age to year 7, and they come from the Lunja Community and other communities within the township of Halls Creek. The majority of students travel by buses driven by the teachers to and from the school.

We were employed as Artists in Residence for two weeks. It was established that the school had very little experience or skills in art, they had lots of natural ability, with a good sense of colour and design. Initially they were very shy and reticent, fearful of trying something new and fearful of failure. Our aim was to give the children a range of new experiences and the opportunity to experiment in the two areas of the arts.

The planned program was modified due to the students' lack of previous skills and aimed at enhancing their self-esteem, and also at providing them with the opportunity to complete an exciting art work by the end of each session.

The following were achieved:

- masquerade masks
- scratch back of indigenous animals in relief on rubbings
- hessian wall hangings - background sponge prints, animals made of felt, sequins, buttons etc.
- printing on foam
- tie dye T-shirts using disperse dyes
- weaving crazy spider webs in pre-cut decorated frames with spiders made of tinsel stems and wooden beads
- felt hand puppets
- cold wax batik on fabric with food dye
- crayon resist - tracing geometrical shapes to create creatures with a background of food dye
- fabric printing - stencil and resist using food dye
- God's Eyes weaving on chopsticks
- Dream Catchers
- contrasting/complimentary colours
- Tinsel Stems and Chenille Stems, which were easier to join, wind and tie than other threads. Basic sewing was changed to gluing and the teacher assistants and I helped cut the animal shapes the children wanted, if they asked.

The two weeks reinforced the value of intensive sessions where the major part of the curriculum is dedicated to the Arts. These blocks of time enabled the children to practise and develop new skills with increased confidence and concentration. We were constantly reminded of the joy that children still get from simple activities such as rubbings, and the delight and pride on their faces when they saw their work framed and attractively displayed the next morning. As the children came into the classroom, they would proudly point to their piece of art work. The smiles that lit up their faces when they showed their work to each other were priceless. John would dash across from creative music-making to snap their latest creations. The children were fascinated with the instant digital images of themselves and friends proudly displaying their work.

The two weeks spent in Halls Creek reminded me why I love teaching art: it provides the opportunity for all children to succeed and to grow in confidence and self-esteem, and it also brings joy into lives and generates stimulating discussion.
Dutch masterpieces on show in Melbourne

The most comprehensive display of 17th century Dutch masterpieces is in Melbourne for the second exhibition in the Melbourne Winter Masterpieces series.

Following the success of The Impressionists in 2004, Dutch Masters from the Rijksmuseum, Amsterdam will offer audiences the richest survey of 17th century Dutch art ever staged in Australia.

Opening Friday 24 June, the exhibition brings together more than 100 sumptuous works and decorative objects by great artists such as Rembrandt, Frans Hals, Pieter de Hooch and Jan Steen.

A rare treat for Australian audiences, this exhibition is only possible due to the major renovations happening at the Rijksmuseum in Amsterdam. NGV Director Dr Gerard Vaughan says: "Between June and October 2005, the Rijksmuseum will be in Melbourne."

"We have secured some absolutely amazing works - masterpieces that would not normally leave the walls of this great European gallery."

Displaying lavish still lifes, revealing self-portraits, insightful portraiture, humble and reverent genre works, and masterful cityscapes and seascapes, this exhibition powerfully captures the vivid images of daily life in The Netherlands during the 17th century.

Often referred to as The Golden Age, 17th century Netherlands exploded into a major world power through travel, exploration and trade. This led to economic prosperity and the rise of a wealthy merchant-middle class.

For the first time, this middle class was able to make great demands on artists to create paintings and objects to decorate their homes. These works were to become status symbols to reflect the wealth, success and social prominence of their patrons.

Even today, the picture we have of The Netherlands, its customs, and the social life of its people still bears the indelible stamp of the way these great artists depicted their world.

This remarkable exhibition can only be seen at the NGV. It will travel to no other venue in Australia.

A range of public and education programs have been developed in association with the exhibition.

Exhibition admission fee does apply. For more exhibition information visit <www.ngv.vic.gov.au>.

Pre-book tickets through TICKETMASTER 7 on 136 100 or visit www.ticketmaster7.com

What’s happening at ZART ART in Term Three

The ZART 2005 EXPO was a huge success. We hope you picked up a bargain or two and enjoyed our free workshops and products demonstrations! Once again it was a great opportunity for us to say ‘HELLO’ to some new faces, and to meet our new and valued customers. See you all next year! • ZES: With Book Week just around the corner, 20th - 26th August, the last of our book-week workshops for 2005 will be held to the end of July. We hope you have enjoyed this year’s theme ‘READING ROCKS’ as much as we have; On page 10 of this edition, there are some fabulous dry felting activities. Deanne Clark will be conducting workshops on this great process this term. Also Our EARLY BIRD CHRISTMAS WORKSHOPS begin in Term 3/4 SCHOOL HOLIDAYS. Please refer to your Term 3 WORKSHOP INSERT or our WEBSITE for UP-TO-DATE WORKSHOP DETAILS: WWW.ZARTART.COM.AU

Johannes Vermeer
Dutch 1629-75

The love letter 1669–72
oil on canvas
44.0 x 38.5 cm
Rijksmuseum, Amsterdam
56-A 105
Sculpture is an expression of the relationship between media and space. It invokes our senses, as often sculpture or assemblage occupies a physical three-dimensional space, much the same way as people do.

**Context**
In this unit, it was my aim to allow for student self-expression of form through an activity that focused on colour, contrast, balance, line and shape, but also on problem-solving and thinking skills. The unit was planned to also engage students in both paired and individual work settings.

**Unit outcomes:**
- to identify and describe a variety of media used in three dimensional sculpture
- to develop an understanding of art principles such as balance, contrast, unity and proportion
- to further develop student understanding of the elements of design such as line, shape and colour
Prior to commencement of the task, students looked at and responded to various three dimensional forms. We discussed the works of Debra Helpin, Augustine Dall’Ava, Rose Nolan and Robert Klippel. We also looked at the organic qualities of nature’s own formations, such as sea urchins and sea stars, and the wonderfully whimsical works of artist Bronwyn Oliver.

Students were shown the media that they could use within their sculptures, and they then completed a series of quick drawings reinforcing organic shapes.

**Process**
1. Students were given a large balloon. They were to inflate it as much as possible.
2. Demonstrate papier mache technique. We used the method of smearing glue on to the table and then placing pre-torn newspaper strips on to the glue, wiping with flat palms, and then placing it on to the balloon. Due to the large size of the balloon, students worked in pairs.
3. After the completion of 6-7 newspaper layers, students chose their preferred coloured tissue. This was applied over the newspapered form. It is important to note that the tissue paper must be 3-4 sheets thick to avoid tearing and scrunching.
4. Once dry, students hot-glued cones, cylinders and rolled cardboard into place ensuring that their form was free-standing. Masking tape was applied to reinforce the join.
5. Students then continued to apply papier mache. It is important to reinforce to students the need to focus on the join between the additions and the balloon-covered surface.
6. Using black or white Vipond paints, students painted their additions and other selected areas of their form. It was important to point out to them at this stage to paint unifying/organic-shaped areas so that the aesthetic was maintained.
7. Students then used the opposite colour to paint in patterned areas using very fine brushes. Shaped areas were outlined using glue brushes. Emphasize at this stage the need to load the brush with paint, to work softly so that the paint flows into the texture valleys created by papier macheing with tissue, and to only travel a short distance before re-dipping.
8. When completed and dry, brush over diluted P.V.A so as to give it a glossy appearance.

**Reflection**
From a teacher’s perspective, this was a fantastic unit. Although its duration was 8 weeks, students maintained a very high level of engagement and discipline. It was great to see students working independently, to listen to the cross-pollination of ideas and problem-solving applications, and to witness their enjoyment and satisfaction with the finished product.

At the end of the project, I asked them as artists to write a reflection on their work. Would they recommend this activity to be repeated again with next year’s Year 5 students? This is how some students responded:

Yes, because they need to know how to build stuff. They might be house-builders one day.
Yes, because it was fun, challenging and interesting. You also have to think about what you do.
Yes, because it is a good activity for expressing people’s personality and nature.
Yes, it was really interesting to see the way other people designed their forms.

**Unit outcomes cont:**
- to develop an understanding of organic shape composition
- to accurately apply adhesive techniques
- to problem solve and overcome issues of balance and free standing
- to use line to reflect pattern
- to accurately apply paint in a clean crisp manner
- to accurately use papier mache techniques to suit varying situations
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Belgrave Heights Christian School Positive/Negative Stencils
Camberwell Grammar 3D sculptures
Croydon North Hot Air Balloons
Doncaster East Secondary College Art works
Goulburn Valley Grammar School Cubist Portraits
Great Ryrie Primary School Cubist Portraits
Hawthorn West Primary School Puppets and Hands
Kingswood College Dolls
Mill Park Heights Primary School Collages
Mont Albert Primary School Still Life
Penleigh and Essendon Grammar School Collages
Skye Primary School Art works
Southport Preparatory School 3D Sea Creatures
St Arnaud Secondary College Art works
St Francis Xavier Beaconsfield Art works
Strathmore Primary School Art works
Taylor’s Lakes Secondary College Textile Masks
Upwey South Primary School Dioramas
Wesley College Junior School Modroc Shoes

Background
Wet Cartridge Paper with a sponge. Using three tones of blue food dye (turquoise, blue, dark blue). Apply on to wet paper with a brush so that the three tones of blue bleed into each other. When dry, this creates a “cloudy sky” effect.

Balloon
Cut a cardboard circle into three curved sections. Cover each section with a different piece of fabric, making sure the three pieces have matching tones or colours. Glue the three sections together to form the balloon.

Basket
Choose a square piece of Hessian that has a matching tone or colour to their balloon. Draw threads from the Hessian to create wafts (evenly spaced apart). Weave raffia (using two different colours) to create wefts that are also spaced apart.

People
The students used Modelart to create two people from the waist up.

Assembly
Glue the balloon and basket on to the background. Use thick string to attach the balloon and basket together. Finally, glue the people on top of the basket.

This unit of work took a full term to complete. Each section of work was completed separately to teach different skills and techniques.

The key learning area “The Arts” has a high profile at Strathmore Primary School. The Arts is taught on a two-year cycle operating over an odd and even year basis, and teachers integrate the Visual and Performing Arts / Drama strands.

During the odd year the Visual Arts component of painting, printing and modelling is emphasised at CSF levels 2 and 3, and the Performing Arts / Drama component is integrated into the program with much success. At CSF level 4 both the strands of Visual Arts and Drama are the focus. However, they are not integrated. In the even years the areas of construction, drawing, threads and textiles, collage and mixed media are highlighted. The Prep Visual Arts program runs over one year covering all the Visual Arts areas, and Performing Arts is not integrated.

During the even year, when the emphasis is on the Visual Arts, the Art teachers liaise with the music teacher to coordinate an Arts Festival titled “Arts from the Heart.” The festival enables the talents of the students in Music and Visual Arts strands to be showcased. This is a major highlight in the events calendar for the Strathmore Primary School year. The evaluations received following the Arts Festival indicate a very high level of appreciation for the art pieces on display and for the Musical Performances.

Visiting artists are booked during the Drama component to enhance the program and provide further motivation and stimulation for the students.

The integration of the Arts strands has been developed over several years and has proven successful.

The integration of the Visual and Performing Arts / Drama Strands, particularly in CSF levels 2 and 3, has made the learning meaningful, and the students’ Visual Arts works, such as masks, scenery and props, are at times used in their Performing Arts activities. The two-hour sessions for the above levels have demonstrated to be an efficient and effective delivery of the Arts program at Strathmore Primary School.

Rita Di Grazia
&Miro Graystone
Strathmore Primary School

Profile
Integration of the Arts strands – Visual and Performing Arts / Drama

The key learning area “The Arts” has a high profile at Strathmore Primary School. The Arts is taught on a two-year cycle operating over an odd and even year basis, and teachers integrate the Visual and Performing Arts / Drama strands.

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Visiting artists are booked during the Drama component to enhance the program and provide further motivation and stimulation for the students.

The integration of the Arts strands has been developed over several years and has proven successful.

The integration of the Visual and Performing Arts / Drama Strands, particularly in CSF levels 2 and 3, has made the learning meaningful, and the students’ Visual Arts works, such as masks, scenery and props, are at times used in their Performing Arts activities. The two-hour sessions for the above levels have demonstrated to be an efficient and effective delivery of the Arts program at Strathmore Primary School.

Rita Di Grazia
&Miro Graystone
Strathmore Primary School

Integrated program model

<table>
<thead>
<tr>
<th>Level 1</th>
<th>(odd and even years)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students attend Art for one hour per week and are exposed to the Visual Arts strand.</td>
<td></td>
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<table>
<thead>
<tr>
<th>Level 2</th>
<th>(odd year)</th>
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Semesters 1 & 2

Terms: 1 & 3:

Topic: Circus’ and Clowns

Terms: 2 & 4:

Topic: Fairy Tales

Students participate in a two-hour session every week for one semester.

Encompassed in the Performing Arts sessions are the theatrical conventions and elements of drama such as characterisation, voice, mime movement and role-play. Students ultimately present a ‘Circus Performance’ incorporating the different circus acts, using Physical Education Equipment and other appropriate props.

The Visual Arts strand includes painting, printing, and modelling. Activities also included are mask making and painting; painting clowns; colour mixing, and modelling clown faces.

students are immersed in art, culture, drama, music and dance

<table>
<thead>
<tr>
<th>Level 3</th>
<th>(odd year)</th>
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</table>

Semesters 1 & 2

Terms: 1–4

Topic: Multicultural Studies – The Five Continents

Students participate in a two-hour Art session per fortnight over the entire year and the two strands are not combined at this level. The students’ work is more complex and sophisticated and we have found that concepts are more effective when taught independently.

Terms: 1

Topic: Drama–Theatrical Conventions

Terms: 2

Topic: Drama Performance – A Fairy Tale Adaptation

• In Term 1, the students are immersed in the ideas, skills, techniques and processes of drama. To consolidate the skills and elements of drama such as voice, characterisation, improvisation, mime, and role-play, the students form a group, plan their own adaptation of a traditional Fairy Tale and then perform it to a year 1/2 class. In the Performance they consider theatrical conventions such as script, costume, scenery, stage set-up and props.

students are immersed in ideas, skills techniques and processes

<table>
<thead>
<tr>
<th>Level 4</th>
<th>(odd year)</th>
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Terms: 3

Topic: Modelling – Earth and Space

Terms: 4

Topic: Painting and Printing – Aboriginal Art

• Visual Arts is the focus and these units are integrated with the classroom program.
In 2003, while on a visit to the National Gallery of Victoria at Federation Square, the Arts KLA Leader at East Doncaster Secondary College, Cathy Price, came across some labels attached to art works that were written by students. These bits of poetry and narrative motivated by the images were inspirational. As a result she approached a Year 8 English teacher at the College, Jenny Hoegh. Jenny and Cathy taught the same group and worked together to trial a program which involved using Art images as inspiration for thinking, questioning and responding. The success of these trials led to putting into place a program at the Year 8 level which uses visual imagery to assist students to further develop their thinking, learning, writing, and creative expression skills.

The aims of the program are to:

• engage students through cross-curricular activities;
• build links between English / Literacy and The Arts at the College and increase student connectiveness to school;
• use visual imagery to improve and enrich students’ critical thinking and questioning skills;
• use visual imagery as inspiration for written responses both in the English and Art classroom.

In 2004 and 2005, we were fortunate enough to have two exhibitions in Melbourne centered on Surrealism which provided thought-provoking images for our students. This year, all of the Year 8 students at the College, accompanied by their Art and English / ESL teachers, went to see “James Gleeson: Beyond the Screen of Sight”, featuring the work of Australia’s foremost Surrealist artist, at the Ian Potter Centre, National Gallery of Victoria in Federation Square.

For a program like this to be effective, and more importantly sustainable, the staff involved must support the idea, see the benefits and be committed to the project. This involves setting up and supporting a learning team. The coordinators of the team were Mrs. Cathy Price (KLA The Arts) and Mr. Noel Troy (KLA Leader English).

Prior to the Gallery visit

• Meetings were held by the Coordinators to formulate a basic operational structure:
  • Two form groups were taken out at a time (approx. 50 students).
  • The coordinators negotiated with the gallery concerning times and made all the bookings at one time (including buses), set over two weeks.
  • The gallery excursion was done over two periods and lunchtime (although a review afterwards felt the time was a little too brief).
  • A document was produced giving basic information about Gleeson and Surrealism for staff: This was done even though the focus of the project was not for students to “learn” about Gleeson or Surrealism. It was felt that staff, particularly non-Art staff, would feel more confident if they had some knowledge of the artist and style.
  • A CD was available to staff with images and information from the exhibition.
• A professional development event was organized for all staff. The College covered the costs. This was held on a Saturday morning at the exhibition. Staff met for coffee and then were guided through the exhibition. At this time Cathy Price and Noel Troy discussed some ideas with the staff that they could incorporate later in the classroom. The idea for this PD came from feedback out of the 2004 program where teachers felt that a staff preview of the exhibition would assist them in their preparation for the gallery as well as for back in the classroom.
• Sub-learning teams were created based on groups of students and their English / ESL and Art teachers. These groups coordinated their excursions by themselves, negotiated with Gallery Education Officers, and discussed ideas and topics for the classroom.
• A final meeting of all involved was held just prior to the Gallery excursions to clarify issues.

At the Gallery

At the gallery, students examined and discussed the works with the assistance of their teachers and an Education Officer. The focus, supported by the Education Officers, was not an “all you ever wanted to know about James Gleeson”. Students were encouraged to apply a philosophical inquiry approach to the provocative works, with student questions and responses critical to the process. The works of the Surrealists, with their emphasis on the imagination, were very stimulating starting points for students’ creativity, both in the Art and English classroom. Students were given some time to respond while directly in front of the works.

Back at School

Although there had been some work done in the classroom on the theme of Surrealism and Gleeson prior to the Gallery visit, it was after the visit that an in-depth look and response began. Staff was given some ideas that they could incorporate but students and staff were encouraged to find their own direction and
Debriefing
With the wide range of creative responses an exhibition is a must. Samples of students’ work from English and Art went on display in the College library and office foyer. The exhibition was also a focus for the College Open Evenings. At the debriefing meeting the exhibition was on show and staff were asked to evaluate the program. All staff felt that the benefits for students and staff were enormous and supported the continuation of the program. Ideas for the following year were discussed. One area of concern is the material given to students and whether it was appropriate for ESL and Integration students. This is an area that will be looked at prior to 2006.

Surrealism and the English Classroom:

Activity: How to Play the Exquisite Corpse to Create a Surrealist Piece of Writing
1. Each person will need a piece of paper and a pencil.
2. Decide on a sentence structure: Article/Adjective/Noun/Verb/Adverb.
3. On the first round, each person writes a word fitting the outlined sentence structure.
4. Fold the paper over to conceal the written word and pass it to the next person.
5. The next person writes a word, conceals it, and passes the paper to the next person.
6. When a round of sentences has been completed open the paper.
7. The resulting sentence could become the first part of a longer poem or story. It could also inspire a painting or drawing.

Activity: Automatic Writing Surrealist Techniques.
Sit at a table with pen and paper and start writing. Continue writing without thinking of what is appearing beneath your pen. Write as fast as you can. If, for some reason, the flow stops, leave a space and immediately begin again by writing down the first letter of the next sentence. Choose this letter at random before you begin, for instance, a ‘t’, and always begin this new sentence with a ‘t’.

Although in the purest version of automatism nothing is ‘corrected’ or re-written, the unexpected material produced by this method can be used as the basis for further composition. What is crucial is the un-premeditated free-association that creates the basic text.

Activity: To make a Dadaist Poem
1. Take a newspaper.
2. Take a pair of scissors.
3. Choose an article as long as you are planning to make your poem.
4. Cut out the article.
5. Enlarge it on a photocopier – makes cutting out easier.
6. Then cut out each of the words that make up this article and put them in a bag.
7. Shake it gently.
8. Then take out the scraps one after the other in the order in which they left the bag.
9. Copy conscientiously.

Further writing ideas after viewing an exhibition:
• Pretend you are a newspaper critic and write a review.
• Write a poem inspired by one or more of the works.
• Some of the work displayed the artist’s reaction against War. Express your views of war using one of the images.
• Keep a dream diary and describe a dream or nightmare in prose or poetry.
• Write a dream sequence for a favorite TV show.

Surrealism and the Art Classroom:

Activity: Create an Exquisite Corpse in Art
1. Take a piece of paper and fold it into sections. For example, if there are four people participating, fold the paper into four sections; you can do this in three or even two sections.
2. Without letting anyone see, Person #1 draws the start of a person or creature in Section #1. Person #1 continues the lines at the bottom of Section #1 slightly over onto Section #2, as shown below.
3. Person #1 then folds Section #1 over (so that no one can see what has been drawn) and passes the paper on to Person #2.
4. Now, starting with the lines from Section #1, Person #2 (who hasn’t seen Section #1) continues the drawing in Section #2, then continues the lines from Section #2 slightly over onto section #3.
5. Person #2 then folds Section #2 over (so that no one can see what has been drawn) and passes the paper to Person #3.
6. Continue until all the sections are filled. Then unfold the paper and see what you have created.

The following poem was a response to the James Gleeson painting, The Sower

Evil lurks where the monster stands,
Spreading evil and hatred, to where he goes.
All good dies and evil grows,
Life will not go on.
The world will be full of evil.
The only question we can ask,
Is how it came? Where did it come from?
Soon the impossible
Will be inevitable.

By Domenic Curulli

Activity: Surrealist Collage
Using copyright free imagery, magazines, etc., create a Surrealist collage based on juxtaposition of unrelated imagery.

Activity: Automatism Type Techniques
Practise automatism type techniques used by the Surrealists such as decalcomania, or ink blots where the end result is based more on chance than planning. Use these techniques as a background for Exquisite Corpse characters as seen above.

Activity: Appropriation
Recreate a famous Surrealist image. For example, trace out the basics of René Magritte’s surreal bedroom in “Personal Values” and use drawing and collage to create a new version.

Activity: Dream Diary
Keep a “Dream Diary” and base an illustration or painting on it.

Activity: Illustrate Colloquialism
Illustrate a Surrealist poem or other written response completed in English.

The following poem was a response to the

Cathy Price & Jenny Hoegh
East Doncaster Secondary College

Illustrate (literally) a Colloquialism and use it as the start of a Surrealist piece of art.
• carry on like a pork chop - behave foolishly
• catching flies - yawning; astounded look with jaw wide open
• grab forty winks - have a short nap
• knuckle sandwich - a punch in the mouth
• like a stunned mullet – bewildered
• rare as hen’s teeth - precious

The Sower

Yawning; astounded look with jaw wide open

Cathy Price & Jenny Hoegh
East Doncaster Secondary College

Secondary Article cont
**New Products**

*Fantasy Face Paints*
A bumper pack consisting of 30 oil-based face painting crayons (5 x 6 colours). Remove Face Paints from skin using make-up remover or a cleansing lotion, and soap and water. Ideal for a fun fete activity.

Pkt of 30 $25.76 $28.34

*Chromolux*
White gloss card ideal for mounting senior work. Easy to cut windows with utility knife. Ideal for photography and design art folios. 300gsm 650 x 910 mm. White

Pkt of 10 $13.45 $14.79

*Wooden Boomerang 10’s*
Decorate a Wooden Boomerang with decorative pattern work using Vipond Paint or Chromacryl Paint. Posca Pens or Dotta-Riffic pens may be used to add extra detail in the pattern work. Link this activity with the study of Indigenous Art. The Boomerangs are approximately 30 cm long and 6 cm wide made of plywood

Pkt of 10 $9.50 $10.45

*Dye Paper*
A4 sheets of pre dyed paper in 20 different colours is unusual in its texture and colour surface to resemble dyed fabric. Use the paper for decorations, collage and costumes.

Pkt of 20 $8.45 $9.30

*Silkee Paper*
A4 sheets of coloured paper with silk threads running through each sheet make this paper a very decorative one. 10 different colours in this pack of 20. Use the paper for decorations, collage and costumes.

Pkt of 20 $8.45 $9.30

*Lace Paper*
These A4 sheets of coloured paper resemble lace in 10 different colours. Use the paper for decorations, collage and costumes.

Pkt of 20 $8.45 $9.30

*Metallic Mesh Tissue*
A4 decorative metallic tissue paper with a difference, it is available in gold, silver and copper. Use the paper for decorations, collage and costumes.

Pkt of 40 $11.95 $13.15

**Crayola Twistable Coloured Pencils**
Just turn the ends to twist up 12 vibrant colours. See the coloured leads twist inside the clear plastic barrels. There’s no sharpening needed, just twist and draw. Strong leads that give great colour coverage.

Pkt of 12 $4.60 $5.06

**Crayola My First Markers**
These washable marker’s gumball nib is safe for children of ages 2+ and allows bold, colourful strokes at any angle. The ink rinses off skin with no soap or scrubbing needed. Washes off machine washable clothing in their normal wash cycle.

Pkt of 8 $5.84 $6.42

**Colour your World!**

*Italic prices do not include GST, Bold black prices include GST • prices are valid until 16th September 2005*
Needle Felting

Needle (or punch) felting is a soap- and-water-free way to make fantastic felt art works. Contemporary fibre artists and felt makers have adapted this commercial process to be used by hand. Using a Felting Needle, it is now possible to make elaborately detailed, well controlled, two and three-dimensional pieces of art from Merino Wool Tops that would be difficult to achieve using traditional wet felt making. Felting needles are made from hardened steel, usually with a triangular profile, and are very sharp. They have tiny barbs or notches near the point of the needle. The brittle needles are likely to break if they are flexed, they require a straight up and down action into the loose fibre. When the needle is repeatedly poked in and out of a mass of loose wool, its "barbs" tangle and interlocks the fibre and eventually makes felt. Needle felting doesn't require strength, but it does require patience and concentration. The needles are very sharp, so a block of foam rubber is an essential piece of equipment to prevent the needle pricking the artist's fingers.

Deanne Clark will be conducting a full day workshop "Dry Felting" on Wednesday 31st August 2005. Check our website or the Workshop insert for more information.

3D picture

Create your own doll or creature using the Felting Needle and Wool Tops with this method.

1. Take a roll of cream Synthetic Wool Tops and begin needling the shape with the Felting Needle to form the body. Use a large block of foam rubber to work on so that the needle goes through the Wool Tops and into the foam, without pricking the fingers. Move the Felting Needle in and out of the Wool Tops in a straight motion. Start with fairly deep jabs to make sure you are entangling the inner fibres. Turn your roll frequently to be sure it is not sticking to the foam. Use the needle to shape your core to resemble the spider body. Work the core until it holds together firmly.

2. When the core holds firmly together and is in the shape of a spider's body lie three black Chenille Bumps across the underbelly for the legs of the spider. To secure the legs in place, use a length of Wool Tops across the mid point of each of the bumps and dry felt this length into the body.

3. Glue on Sequin eyes and a Glitter Pom Pom nose.

MATERIALS

Synthetic Wool Tops Cream
Merino Wool Tops
Felting Needle
Foam rubber

5. Use the Felting Needle to felt small tufts of coloured Merino Wool Tops to the end of each leg.

4. Bend the legs until the spider stands upright.

MATERIALS

Synthetic Wool Tops Cream
Coloured Merino Wool Tops
Felting Needle
Black Chenille Bumps
Sequins Large, Sequins Flat
Glitter Pom Pom 12 mm
Arbee Craft Glue

Arbee Craft Glue
1. Use five Chenille Stems to create the armature for the body as shown in the diagram.
2. Use lengths of Merino Wool Tops to dry felt the body, arms and legs around the Chenille Stem armature.

**COSTUME**

1. Choose three colours of Felt and cut out three rectangles, one in each colour and three different lengths: 12 x 20 cm, 12 x 24 cm and one 12 x 28 cm. Fold each on in half and cut away triangles from and across the short ends.
2. Dry felt some Merino Wool tops in a pattern on the shortest rectangle.
3. Lay the three rectangles of felt on top of each other from largest to smallest, with the patterned piece lying on top. Fold all three felt rectangles in half together and cut (on the fold) a small semi circle of felt away from the mid point of all three rectangles.
4. Keep the three folded together and slip them over the loop of the Chenille Stem neck.
5. Use the triangles of felt that were cut away from the rectangles to glue around the neck as a collar. Glue on beads or bells to the front of the costume on to the point of each triangle.

1. Use a small ball of Zart Paper Magiclay to model a head and neck, exaggerate the nose, eyebrows and lips. Keep the neck hollow for the Chenille Stem loop to nestle into.
2. Lightly paint with a flesh coloured paint.
3. Glue on beads for eyes.
4. Glue on tufts of Wool Tops for the hair.

**HINTS**

- Always work on a block of foam rubber!
- Do not work too fast as the needle is likely to break if it is pushed or pulled on an angle.
- You can increase the thickness of any line by adding or laying another piece of wool over an existing one and needling.
- The finished felt design can be framed, incorporated as a feature panel in a bag, or sewn on to a cushion.

**MATERIALS**

- Felting Needle
- Chenille Stems
- Felt (square)
- Merino Wool Tops
- Zart Paper Magiclay
- Felley Bells 10 mm
- Jug Beads
- Arbee Craft Glue
- Foam Rubber block
- Florist Wire

---

**Zebra**

1. Use the Synthetic Wool Tops to dry felt the core body, neck and head. A length of Florist wire might be used to give the head and neck more stability by dry felting around the wire.
2. Use a Felting Needle to cover the core with coloured Merino Wool Tops, add stripes of a contrasting colour and tufts of colour for the tail and mane.
3. Add eyes and nostrils with black Wool Tops.
4. The ears may be dry felted separately and attached to the head using the Felting Needle.
5. Thread two lengths of Florist Wire through the body for the legs, make sure the four legs are the same length either side of the body. Dry felt the Wool Tops around each of the wire legs. Use deep jabs of the needle where the legs join the body.
6. Poke the end of each wire leg into a ball of Plastimine to enable the zebra to stand.

**MATERIALS**

- Synthetic Wool Tops Cream
- Merino Wool Tops
- Florist Wire
- Plastimine

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**Activity cont**

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**Zart Extra Term 3 2005 11**
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
<th>Description</th>
<th>Price</th>
<th>Special Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper Inspirations</td>
<td>Cheryl Owen</td>
<td>This book introduces the qualities and uses of a number of papers, from delicate translucent and eye-catching decorated papers, to unusual textured surfaces and versatile card. The book details essential papercrafting techniques, from cutting and folding, to decorating and embellishing paper with embroidery, stamping, embossing and a host of other ideas. It features 19 step-by-step illustrated projects to create items such as stationery, pictures, table decorations and gift boxes.</td>
<td>$27.23</td>
<td>$29.95</td>
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<tr>
<td>Book Spotlight:</td>
<td></td>
<td><strong>The Fine Art of the Tin Can Bobby Hansson</strong></td>
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<td></td>
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<td>Cut it, wire it, solder it, paint it- there are many ways to alter a tin can in order to create functional decorative objects that can be amusing, inventive, and often beautiful. This book presents hundreds of inspiring examples, recycled materials have been transformed into elegant jewellery, intricate clocks and handsome lamps.</td>
<td></td>
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</tr>
<tr>
<td>Holiday Crafts from Everyday Household Items</td>
<td></td>
<td>A collection of 6 craft books which includes easy-to-follow instructions for more than 1000 different projects. All the crafts are made from easy-to-find household materials and recyclables, using simple techniques that really work! Clear colour photos of the finished products make it even easier to follow the step-by-step instructions. Books include: Halloween, Thanksgiving, Christmas, Valentine’s Day, Easter and Every day of the year crafts. 6 books in one binder</td>
<td>$36.32</td>
<td>$39.95</td>
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<tr>
<td>Warm Glass</td>
<td>Philippa Beveridge Ignasi Domenech and Eva Pascual</td>
<td>This book provides detailed information on the history and traditional techniques of using a kiln in glasswork, along with the instructions and examples designed to help you understand all the steps each technique requires. You will learn about the different kinds of glass available and how this substance behaves during the firing cycle. This comprehensive guide includes full descriptions of the tools found in a glass workshop, grouped according to use for easy reference.</td>
<td>$45.41</td>
<td>$49.95</td>
</tr>
<tr>
<td>Colour on Cloth</td>
<td>Ruth Issett</td>
<td>Gloriously colourful effects can be created on fabric using simple cold water dyes. The range of techniques include direct dyeing, layered dyeing, painting with dye, pattern dyeing and folding techniques, using resists such as flour starch and potato dextrin and devore, in which fabric is ‘burnt out’ to create a textured effect. Many different fabrics are used, such as cotton, silk, satin, linen and cotton velvet, as well as threads and stitching. Easy to follow dye ‘recipes’ allow you to mix up the jewel-like colours used throughout the book, and guidance is given on the technical aspects of colour and dyeing including safety considerations.</td>
<td>$40.91</td>
<td>$45.00</td>
</tr>
<tr>
<td>Stitch Magic</td>
<td>Jan Beaney &amp; Jean Littlejohn</td>
<td>Two highly respected authors give a unique vision of how stitching can be used to interpret designs. Over 90 sumptuous photographs of stitching with detailed explanations of the techniques. This book includes a comprehensive stitch glossary and stitch diagrams showing the variety of design applications of different stitches. It gives practical advice on the choice and planning of stitches and the creation of unusual backgrounds.</td>
<td>$36.32</td>
<td>$39.95</td>
</tr>
<tr>
<td>MoMA Highlights</td>
<td></td>
<td>This full colour book highlights 350 works from The Museum of Modern Art New York. The Museum of Modern Art collection must be a laboratory where the public can explore the relationship between contemporary art and the art of the immediate past, in an ongoing effort to define modern art. The Museum is committed to developing new ways of understanding and presenting its collection.</td>
<td>$31.82</td>
<td>$35.00</td>
</tr>
</tbody>
</table>
Computers - The good, the bad and the ugly

We have recently installed new computer software at Zart Art. This had caused some minor delays in the early weeks of Term 3. Our apologies to those affected during this time.

New Catalogue Release - 2006

The Zart Art 2006 catalogue will be mailed out the week immediately after Melbourne Cup day, November 6th.

If you would like to take advantage of the back to school prices, we are happy to supply your order at the end of term 4 or January, but not invoice your account until February 2006.

Budgets

If your school requires your department to finish outstanding budget money by a certain time, and as yet you have not worked out your program requirements — Zart can help.

We can invoice the remainder of your budget for general art materials. We can provide a credit, so that you may select your items as you need them without feeling pressured. Just speak to one of our Customer service people who can assist you with this procedure.

WHAT’S HAPPENING AT ZART ART IN TERM FOUR:

WHAT’S HAPPENING AT ZART ART IN TERM FOUR:

With the end of 2005 shortly approaching, we would like to thank all our customers for supporting us again this year. Your on-going support helps us to provide you with; excellent service, new publications, a wide product range and great pricing. Thanks to those schools who supported our student gallery. Remember, if you have any art work that you would like to exhibit, please phone or email us.

PRACTICAL DATES:

For Term 4 this year we are celebrating Christmas by focusing on the much loved Carol. The 12 Days of Christmas. Our Christmas workshops include activities on the theme as well as traditional festive activities.

We are now taking bookings for our 2006 back to basics program and also for our Christmas demonstrations. See page 9 for more information.

Please refer to our Term 4 workshop insert or our website for up-to-date workshop details: www.zartart.com.au

FESTIVAL OF TREES & SAVE THE CHILDREN (VIC):

Don’t forget to visit Federation Square (Melbourne) and see the designer trees which have been constructed to raise money for Save the Children (VIC). Dates for viewing are from the 9th to 19th of December 2005.

We would like to wish you all a wonderful and safe festive season. See you all in 2006 for another creative year!

From

Rex & Staff at Zart Art
Students:
- select an art work upon which to focus;
- as accurately as possible, reproduce parts of the art work on the Papier Mache Book cover (back and front and sides) capturing the essence of the image;
- select areas of the composition to be built up (low relief) with Zart Paper Magiclay;
- paint as accurately as possible from the reference image, the colour and technique used by the artist;
- spray with clear gloss varnish.

Resources:
- Papier Mache Book, Zart Paper Magiclay, gouache or acrylic paint, brushes, fine liners / markers, clear gloss varnish, photocopier.

Responding to the Arts:
Students:
- select the same art work, and both the art work and the artist are to be the focus of their research;
- carry out research on the internet and through library references;
- produce individual cards/pages or booklets on various aspects of the art work and artist;
- give a class presentation on their researched art work and artist using each card/page/booklet enclosed in the book cover.

Resources:
- Internet, computer access, printers, scanners, library references, teacher guide question sheet (details of the required areas to be covered in research) and coloured Cover Paper.
Two new “Zart Art” products, the Papier-Mache Book and Zart Paper Magiclay, inspired this unit.

Initially, I thought of a unit for year 7 and year 8 but as my ideas developed, I could see the potential for a unit in Year 10. (The junior unit is still in the pipe line.)

The task of engaging students in art research has always been a challenge, and I have found that the students responded to this unit positively. The students had a choice as to which art work they wanted to explore both visually and theoretically for this task. A huge range of art works were chosen, which promoted the ultimate sharing of knowledge through their class talks within the group of 24.

Each chosen art work was enlarged and sectioned according to the student’s ideas about the front, back and sides of their book cover. They were required not to lose the essence of the art work.

Zart Paper Magiclay was then used to emphasize parts of the image, eg., Marilyn Munroe’s lips and blonde hair in Warhol’s art work, the apple placed in front of Magritte’s ‘Man with a Bowler hat’ and Munch’s ‘Scream’ figure.

Gouache paint was used to apply the colour as true to the colours in the reproduction as possible. Capturing roundness of form / background effects and colour mixes, etc. introduced an element of problem-solving to the exercise. Finer details were applied with coloured pencil, and fine liners, and for soft effects on the Frida Kahlo face, for example, shaved soft pastel was used.

The book covers were then sealed with a clear gloss spray varnish.

The students then began their research, using the internet and the art library reference section. They were required to research according to a teacher guide sheet, which asked them to produce well presented information cards/pages/booklets on areas such as the background of the artist and the art work, style, techniques and media, influences, the use of the art elements, ie., line, shape, colour, compositional elements, depth, etc.

Students were also asked to include a bonus card/cards on an interesting/unusual point about the selected art work, eg. on the theme of astronomy and ‘Scream’... the blood red skies witnessed in Europe after Krakatoa erupted, were said to have remained in Munch’s memory. Ten years later, Munch painted the blood red sky in his famous painting...

OR... a bonus card for Klimt’s ‘The Kiss’ book, featured several dress designs, influenced by the art of Gustave Klimt (found on an internet site).

In their card/page presentation, students could use computers, scanners, printers and Cover Paper.

The students were then asked to present their book and its contents to class members.

In developing the unit in this way, I have given my students a range of approaches to research and alternative methods of presentation.

Students enjoyed the activity and especially working with the two new products.

Val McCann
Yr 10 Visual Arts Teacher
Stawell Secondary College

Please refer to your Term Two 2005 Zart Extra for details of our new range of papier mache products.
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.

You can now see our current and past term gallery exhibitions on our website www.zartart.com.au/html/gallery.html

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 art work 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

Thomastown West Primary School
- Faces
- Aerial Maps
Penleigh and Essendon Grammar
- People in action
- Strathcona Girls Grammar
- Galata Tower Unit
- Bellbrae Primary School
- Collages
Doncaster Gardens Primary School
- Illustrated Letters
St Georges Road Primary School
- Paintings
Hughesdale Primary School
- Dragonflies
Wesley College (Waverley)
- Multicultural figures

During Term One local artist Brad West from Apollo Bay worked with the students at Bellbrae Primary School on a unit of work based on the environment. The students made ceramic tiles with Brad and he also worked on a wooden sculpture. As part of the festival to celebrate this unit of work the students in Grade 3 and 4 looked at and discussed the work of book illustrator Jeannie Baker. With the help of Library teacher Rosa Port the students wrote poems that expressed their feelings about where they live. Drawing on the geographical features of their surrounding environment the students collected collage materials and used what they could find in the art room to create a collage on acetate. They used Chromatemp Paint to paint the background and used Zart Paper Magiclay to create figures and features of the land or seascape.

**Bush and Beach**

Antoinette Gregory
Visual Arts Teacher
Bellbrae Primary School

**King Khalid College**

**Penleigh and Essendon Grammar**

**Thomastown West Primary School**

**Faces**

**Penleigh and Essendon Grammar**

**Aerial Maps**

**Apollo Parkways Primary School**

**People in action**

**Strathcona Girls Grammar**

**Galata Tower Unit**

**Bellbrae Primary School**

**Collages**

**Doncaster Gardens Primary School**

**Illustrated Letters**

**St Georges Road Primary School**

**Paintings**

**Hughesdale Primary School**

**Dragonflies**

**Wesley College (Waverley)**

**Multicultural figures**

**King Khalid College**

**Ceramic figures**

**Ruyton Girls School**

**Prints**

**Catholic Regional College Sale**

**Prints**

**Stawell Secondary College**

**Papier Mache books**

**Sherbourne Primary School**

**Faces**

**Glen Waverley Primary School**

**Collage Trees**

**Waverley Meadows Primary School**

**Year of the Rooster**

**Waverley Christian College**

**Birds**

**Ormond Primary Schools**

**Moroccan lanterns**

**Antoinette Gregory**

**Visual Arts Teacher**

**Bellbrae Primary School**
**Places & Spaces**

**Marks & Maps**

Through Line

How do others and I describe, analyse, organize and shape the constructed world around us?

To complement and extend the Year Four Term One Integrated Studies Module, ‘Melbourne and Beyond’, this visual arts unit was designed to enable students to examine how past and present artists, including authors and illustrators of children’s literature, Australian artists and artists from other cultures, have, through their art works, attempted to describe, analyse and understand the constructed urban environment around them. ‘Mapping Moonee Ponds’ was the culminating exercise of this unit. It took approximately 3 weeks to complete.

**My Place - The Mapping of Moonee Ponds**

Art Elements

• line, shape, colour, pattern, space

Artist Links

• Aerial photographic images of Melbourne and suburbs

**Method**

1. Aerial images of Melbourne's northern suburbs were viewed and spontaneously discussed. (These were generally images that had appeared in newspapers and magazines that had been collected over time, but aerial posters are also available.) Landmarks that students were familiar with were identified (Maribynong River, Highpoint Shopping Centre, Golf Courses, Parks and other recreational sites).

2. The images were also examined as art works in their own right, and the types of lines, shapes, spaces and patterns of the aerial views were investigated and described. The irregular, meandering curved line of the river was compared and contrasted with the regular grids of the built-up areas and the interesting web of lines created by roads.

3. In pairs, students enthusiastically poured over enlarged photocopies of the Melways map of Moonee Ponds and its immediate surrounding areas. Key areas of interest were located, including our school, known local shopping areas, parks, playgrounds, churches, recreational areas, the Maribynong River, and the streets where some students lived.

4. The use of mapping ‘symbols’ was discussed. (What is a symbol? How are roads, rail and tramlines represented? How are churches, parks, etc. represented?)

5. Again, these maps were described using the art elements, which were then compared with the aerial photographic images. (The similarities and differences between the photographs and the drawn maps were observed.)

6. As a group, students investigated Ngurrara I canvas 1996, various artists (Mangkaja), displayed in Colour Power at NGV Australia, Federation Square 2005, and illustrated in Colour Power, Aboriginal Art Post 1984. The size, history and intent of this magnificent art work, realised by 24 indigenous artists were highlighted to assist the students to gain some understanding of a collaborative art project, of symbolism and of the different ways and reasons ‘country’ is mapped.

7. The project of the ‘Mapping of Moonee Ponds’ was proposed and discussed. Each student was given an enlarged small section of the Melways map (numbered according to where it fitted on the map) and asked to outline the major roads, railways and tramlines, parks, etc. Students then transferred these major lines and shapes on to a sheet of A3 Black Cartridge using a White Oil Pastel.

8. Colours, lines, patterns and symbols for roads, parks, recreational areas and suburban sections were discussed in order that the completed map had an overall unity and could be effectively combined to form one cohesive, creative map of Moonee Ponds.

9. Students painted their section of the map, using the guidelines discussed and decided upon. Lines (the river, roads, railways, etc.) were detailed first, and then the shapes created by these thoroughfares were filled in accordingly to whether they were built-up areas or parks and open spaces.

10. Upon completion, the individual maps were joined to complete the ‘Mapping of Moonee Ponds’.

**Additional Resources**

• A3 images from Melways street directory of Moonee Ponds area - an A3 image of a section of the original map for each student to work from

**Materials**

Chromacryl Paints in primary colours plus white, A3 Black Cartridge, White Oil Pastels

**Profile**

**Places & Spaces**

Heather Lee
Visual Arts Teacher
Penleigh & Essendon Grammar
This year our full colour Christmas book is based on the popular carol *The Twelve Days of Christmas*, with the hope that a class can decorate a Christmas tree or classroom with these gifts as well as a number of traditional Christmas decorations. The activities are designed not to copy what adults have produced, but to give a child’s interpretation and response to this Christmas carol. The book will give classroom and visual art teachers a starting point for students to explore new visual art media, techniques and skills.

48pp  $25.00 $27.50

*Available 1st of October

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Teaching Art for the first time?

Bookings are now being taken for the Zes Back to Basics program

Each year ZES (Zart Education Service) organises a 3-day inservice for primary school teachers who are teaching art for the first time. It is also suitable for classroom teachers. They are practical “hands-on” sessions, which focus on specific areas of art (e.g. drawing, painting, printing) in light of the Victorian Essential Learning Standards (VELS). Some reference is also made to art room practice such as budgeting, room organisation and storage. Each identical program runs over 3 days from 9.20am—3.30pm and costs $270.00.

This includes a Back to Basics Booklet, morning tea, materials and a light lunch.

For further information regarding bookings & payment, please contact ZES on (03) 9890 1867 or email zes@zartart.com.au

Venue: Zart Art 7/41 Lexton Road, Box Hill North, Melbourne, Victoria 3128

Program A: 16th, 17th & 19th January 2006
Program B: 23rd, 24th & 25th January 2006
Program C: 2nd, 3rd & 4th February 2006

**out now!**
includes new and tried and true Christmas and other celebrations products, complete with activities and useful links to our website!


Zart Art. The Complete Package.
Figuratively Speaking

An international event on a grand scale, such as the 2004 Olympic Games, hardly needs an introduction as an inspiration and stimulus, just like a starting block set to launch a visual art marathon. The gold medal athlete at the centre of this paper based artistic event for grades 2–6 at Apollo Parkways Primary School was the humble 2D plastic human mannikin.

Figuratively speaking, it was: ‘Take your marks, set and go’. The Opening Ceremony saw students choose a sport or an event from a comprehensive list, and they then proceeded to manipulate their figure into a position that highlighted their fine physique. Students were encouraged to explore further less obvious positions within their event to portray some sequence and the variety of movements athletes travel through during the one game or event, from a starting position to fully extended, and then on to the follow through.

Let the Games begin!

Students needed to check that the position and joint rotations they had selected for their athlete were physically possible, especially those related to the knee and elbow joints. The mannikins are very flexible and some students soon discovered that humans can’t bend their knee as a camel does.

Different grade levels were given different choices of materials and processes to develop. A medley of mixed media resulted in a range of skills and techniques all the way to the finish line. The podium proudly presented many satisfied participants and fabulous art works.

By the Closing Ceremony, students had journeyed through a decathlon of art elements and principles. They had chosen from a base of A2 or A3 black or white cartridge paper, traced around their athlete, and then proceeded to either cut out the figure and use it as a positive or negative silhouette, highlighting it by filling in with colour or pattern, or focusing on the surround of the athletic shape or silhouette.

Materials utilised were Watercolour Paint Discs, Food Dye, Oil Pastels and resist technique, Gel FX Pencils, Derwent Coloured Pencils, Crayola Markers, Connector Pens and Metallic Markers.

All students had many opportunities to develop their understanding of various art forms and elements through CSF11 levels 2–4. Grades 2, 3 and 4 explored pattern, line, repetition, thick, thin, continuous, broken, symmetry and balance along with colour and tone choices.

Grades 4, 5 and 6 developed shape, negative, positive, contrast, movement, direction, symmetry, balance, light, colour, (hot, cold and energy), pattern, tone and shade. Grade 4 students also explored overlapping figures and viewpoints. Grade 5 and 6 students looked at specific colour to represent the intensity of the action or event. Duration of this activity for all grades was 2–4 sessions.
**Craft Aluminium Wire**

A soft 2 mm coloured wire that is easy to manipulate and fun to work with. Create interesting shapes to form quirky jewellery, or decorative pieces for Christmas. Available in 10 metre rolls in 5 assorted colours of Blue, Gold, Green, Purple or Red.

*See our 2005 “Twelve Days of Christmas” Book for a Craft Wire Bookmark activity!*

Each . . . . . . $7.56 $8.32

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**Aluminium Coloured Embossing Foil**

This heavyweight foil is suitable for easy embossing using a pen. Also useful for jewellery, enamelling and construction. 45cm x 1m roll Copper, gold, green or red.

Roll . . . . . . . . . . . $19.72 $21.69

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**Mettex Double Sided Paper**

This heavy-duty crepe paper comes double sided - a coloured front and a metallic back. This paper is therefore ideal for Christmas decorations with a difference. A4 (approx) sheets in 8 different colours.

Pkt of 40 . . . . . $8.45 $9.30

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**Stubbies Metallic Wax Crayons 48’s**

Assorted box of metallic wax crayons in colours of Silver, bronze and gold.

Box of 48 . . . . $24.88 $27.37

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**Natural Weaving Mesh**

Natural sturdy fibre. Use as a base to create a form, weave into or use for decoration. 45cm X 9m

Roll . . . . . . . . . . . . . . . . . . $10.56 $11.62
Activity

Create a foam construction with ease

Construction Foam

Find these products in the new 3D section of our Catalogue
Available November 2006

Mark out design onto Construction Foam with pen/pencil.
Cut out design using a trimmer knife, scissors or a Poly cutter.
To piece artwork together use glue or craft pins.
Leave construction plain or decorate using paint, markers or stick on other materials.

1. Draw the outline of a fish directly on to the Construction Foam with a 6B pencil.
2. Cut the shape out with a trimmer knife and cut out smaller shapes to build on to the fish shape.
3. Paint the foam shapes with waterbased paint and allow to dry.
4. Assemble and use Craft Glue to glue the shapes on to the main fish shape.

1. Draw the outline of a house on drawing paper. Clearly show the position of the windows, doors, chimney, verandah and any other features of the house.
2. Cut the shapes out of Construction Foam. Paint the shapes prior to gluing if a colour is desired.
3. Use sewing pins to pin each piece together prior to gluing with Craft Glue.

1. Draw the outline of an insect or bird on drawing paper, clearly showing the components that make up the shape of the creature. eg. legs, nippers, eyes etc.
2. Cut the shapes out of Construction Foam and glue the pieces together.
3. Paint the shapes prior to gluing if a colour is desired.
4. Use Metallic Chenille Stems, wire, feathers and Polyballs to add features to the creature. Add patterns or lines with a marker pen.
1. Use a sheet of carbon paper to transfer the design onto the Tyvek. Place the carbon paper in between the photocopied design and the Tyvek and trace over the design with a pencil. Use a permanent marker to outline the design on the Tyvek, including the fold (broken) lines and hole circles.

2. Cut out the main shape, leaving a slight margin outside the outer edge line.

3. Fold the kite shape back at the centre line.

4. Fold the wings forward on the dashed lines, making sure each half meets exactly. The folds create a keel.

5. Decorate or colour the kite flat with marker pens or paint.

6. Glue a short length of cane inside the keel along the centre line.

7. Glue the keel together around the cane.

8. Place a Fairy Floss Stick across the wings centrally on the wing tabs, leaving about 20mm at each end.

9. Fold and glue down the tabs over the stick to keep it in place.

10. To create a tail use 3 metres of ribbon or strips of Crepe Paper, doubled to form two trailing lengths of 1.5m. Tape the tail in place.

11. Punch a hole where indicated (two circles just below the nose shape) and tie a line loop of kite string.

12. Balloon stick or long line is suitable for this kite. A winder may be useful for longer lines.

Kite Making

Kites - although used today for play, were originally designed to celebrate a cultural tradition and belief. The kite has also played an important role in many significant historic and scientific events. Kites originated from China, but Japan, Korea and India have also continued this tradition of skillful kite making and flying. In Korea and Malaysia, flying kites is considered a way of getting rid of all sorts of ailments and problems. Write the problem on the kite, fly it and cut the string. In some Asian countries, when a child is born, a father builds a kite which resembles the baby, and bears its name. The evil spirit will follow the kite when the string is cut.

In 200BC the Chinese general Han Hsin defeated a heavily defended city with the help of a kite. When planning a tunnel, a kite was used to measure the distance to the walls of the city he wanted to conquer, then the tunnel was dug. Chinese general Huan Theng caught in a siege, broke the siege by fitting a squadron of kites with wind harps and flutes in the middle of the night, terrifying the enemy who fled. In 1689 a besieging army forced a town in Siam to surrender because bombs were tied to kites. Marco Polo was the first European to see a kite. He noted that in some cases, a human being was tied to a kite.

Benjamin Franklin flew a kite during a thunderstorm to prove that electricity in lightning was the same as electricity on earth. Marconi used a kite to pull up an aerial which received the first wireless communication between Europe and America.

Meteorologists attached thermometers to kites. American journalists and meteorologist William Eddy used a Malayan kite for their observation.

On September 21, 1895 Gilbert Totten tied a camera to his kite and took an aerial photograph of the western hemisphere. In 1893 Lawrence Hargrave made a flight using a number of box kites joined together. This was an important discovery in aerodynamics.

During the Second World War box kites were used to harass planes. They were also used for advertising. In 1903 Samuel Cody attached wings to the box kites originally designed by Hargrave, and did stunts e.g. he crossed the English Channel. He was commissioned to build war kites but after becoming disenchanted by this switched his energy to planes.

In 1948 Francis Rogallo developed the Delta kite which was the beginning of a new sport - hang gliding.
**Book Spotlight:**
**Making & Installing Handmade Tiles**
Angelica Pozo

In this illustrated reference you will learn how to create your own tiles and find out how to enhance them with a range of striking decorative effects. Ceramic tile making offers many opportunities for creative expression. The finished surface, which has a beauty all its own, can be embellished with textures or decorated with slips and glazes.

160pp $36.32 $39.95

**Altered book collage**
Barbara Matthiessen
This book features pages on which unique collages have been created. It shows how to create a variety of stunning collage projects. Give old books new life as personalised works of art.

144pp $31.77 $34.95

**Art for Kids Cartooning**
Kathryn Temple
If you can draw a stick figure, you can learn to create different types of cartoons. This book is full of information and practical tips with great hands on activities. It will show you how to develop skills to create your own cast of characters.

110pp $27.23 29.95

**Beaded Critters**
Sonal Bhatt
Create sparkling beaded critters by stringing beads on to wire that's easily woven into interesting shapes, from animals to people. Use your tiny beaded critters to make your own great jewellery.

80pp $31.77 $34.95

**Stupid Sock Creatures**
John Murphy
Sculpt and sew a one-of-a-kind menagerie from cast-off socks and your own imagination. These creatures have horns, wings, funny names and plenty of attitude. Once you learn to turn sock parts into teeth, tongues, tentacles, and other body parts, you can invent your own creatures, each with its own distinct personality.

120pp $19.95 $21.95

**Art for Kids Drawing**
Kathryn Temple
Learn about line drawing, light and shadow, proportion and scale, perspective and drawing faces and bodies. A well illustrated text with plenty of handy hints for students hesitate about drawing. Everyone can draw!

112pp $27.23 $29.95

**Fabulous Jewelry from Found Objects**
Marthe Le Van
Using an array of jewelry-making techniques, you can turn ordinary materials into spectacular wearable art. Fashion scraps of vinyl records into funky earrings that have rock’n’roll flair, make a stunning necklace with tiny pencil stubs, or incorporate a lovely river stone as the focal point of a handsome ring. Creating found object jewelry is imaginative, fascinating and satisfying.

160pp $36.32 $39.95

**Paper, Scissors, Sculpt**
Ben A Gonzales
Using Guipit-Gupit—“cut-cut” in the national language of the Philippines you can make incredible sculptures from a single piece of paper. This technique allows you to add lifelike curves and your own original touches to any project. Cut and fold extraordinary paper animals that are great looking but simple to make.

96pp $31.77 $34.95

**Digital Photo Art**
Theresa Airey
Combine the latest computer-based methods of image manipulation with traditional art techniques to take your basic photographic digital prints to a new level of creative expression. Practical and inspirational, this book enables artistic photographers to cross the boundaries of painting, printmaking, drawing, photography, and digital art.

208pp $45.41 $49.95

**Exploring Primary Art 2, 3, 4, 5 or 6**
This series of primary teacher resource books has been designed to provide for the sequential development of the visual art skills and concepts of primary school students. Each book in the series incorporates the following features:
- 15 units of primary art activities, each unit consisting of 8 to 13 lessons
- Step by step instructions
- Lessons are categorised as Discovery, Planning, Doing and Evaluation

Each book 64pp $27.23 $29.95

**2006 ZartArt® Catalogue**
Available November 2005

Prices are valid until 21st December 2005

*Blue italic prices do not include GST, bold black prices include GST.