Zart Extra Newsletters 2010

Term 1 2010
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Identify Us
A whole school unit of work based on identity.

Help! My school is building Trolley / portable art - solutions, support and activities.

Artist in residence
Aerial views with Max Darby.

A Student’s journey
A Student’s journey

Inspiration • Ideas • Education Updates • Online Support • Tips & Techniques

Identify Us
A whole school unit of work based on identity.

Artist in residence
Aerial views with Max Darby.

Help! My school is building
Trolley / portable art - solutions, support and activities.

Zart Art - Supporting teachers in creative education
Zart Art updates

Welcome to Term 1 2010

Thank you to all those who gave us feedback on our Zart Extra last year. We have made some changes in response to this feedback and welcome continued responses throughout the coming year.

Easter dates –
Good Friday Friday 2nd April CLOSED
Easter Saturday Saturday 3rd April CLOSED
Easter Monday Monday 5th April CLOSED

In the news

Working with plaster
The Times 13/10/2009:
This article is worth reading if you are considering using Plaster with your students. The safety aspect of working with art materials should be uppermost in your planning and execution of any lesson. Visit this link to see just what can happen if due caution is not taken. http://business.timesonline.co.uk/tol/business/law/article6871396.ece

Galleries around Australia

National Gallery of Australia
The National Gallery of Australia is proud to present one of the most extraordinary exhibitions ever held in Australia. Soon, you won’t have to travel to the Musée d’Orsay in Paris to see masterpieces by Vincent van Gogh, Paul Gauguin, Paul Cézanne, Georges Seurat, Pierre Bonnard, Emile Bernard, Claude Monet, Maurice Denis and Edouard Vuillard; you can visit them in Canberra.

Queensland Art Gallery | Gallery of Modern Art
5 Dec 2009 — 5 April 2010
The 6th Asia Pacific Triennial of Contemporary Art
The Asia Pacific Triennial of Contemporary Art (APT) is the Queensland Art Gallery’s flagship international contemporary art event. It is the only major series of exhibitions in the world to focus exclusively on the contemporary art of Asia and the Pacific, including Australia.
The art faculty at Penola Catholic College, Broadmeadows were asked to submit a brief account of their Studio Art programme, highlighting one student’s journey through the year.

**STUDIO ART 2009**

Unit 3 and 4 Studio Art provides students with a framework to work within and experience the trials, tribulations, stresses and joys of creating a complete folio of art works. This process starts with an idea(s), through a folio of creative meanderings and experimentation, culminating with the creation of two final works of art. Studio Art provides students with an experience albeit a snapshot of what it’s like to be a practicing artist.

At Penola units 3 and 4 are the students’ first experience with working on a theme of choice for a prolonged period of time. For most this is the first hurdle of many that they must overcome. This year’s classes worked with a variety of themes. Although the students were all interested in their themes, it was those that were truly committed and passionate about their theme that excelled and created a cohesive body of work. They all described Studio Art as the place where they could be “self expressive” and escape the rigors of their other classes in an environment unlike any other within the college.

Mary Faith Cristoria was one of our top students this year at Penola. She was a student who, we as staff felt took full advantage of all that the studio art study design offers. Mary reinvented her art making through a process of self development, trialling and experimenting and ultimately completing two very strong folios and final artworks. For me it was her passion, dedication and work ethic that enabled her to have such a successful year.

**STARTING POINT/ CHOOSING A THEME**

Although as staff we encourage our students to choose a theme that they are passionate about, they often choose themes that are too complex, broad or just too simple for them to sustain. Choosing a theme that you are “passionate” about is essential. Understanding and getting the most from that theme is the hard part.

Mary said, “The biggest difficulty I encountered in terms of developing a folio was probably the topic I picked. (Individuality) is a very broad topic, and it was hard for me to narrow it down so that the viewer could clearly understand my message, as well as for me not to get totally lost in such a broad topic. Because of this, I had to redo and rethink many of the starting points I had created, just so I could make sense of my theme.”

**STUDENT/TEACHER DIALOGUE**

Often Mary would discuss her theme and through a series of brainstorming we were able to establish what it was about “individuality” that Mary wanted to focus on. We discussed her artistic inspiration and aspirations, possible materials and some techniques that she could start trialling. Mary was able to successfully use her mind maps, inspiration and annotation to form what would be the base for her work brief. A clear and attainable work brief is essential to creating successful folios. Mary completed many drafts of her brief before being satisfied that she had clearly identified the focus aspect of her theme, the materials and aesthetic qualities she wanted to develop. The work brief becomes the framework and timeline for all further development. Mary said, “Creating a clear work brief has definitely been a challenge. I haven’t been doing art for a long time and I only really discovered that I was interested in painting last year. This year was all about discovering what art really is. I wanted to try new things, take on other mediums and try to gain a better understanding of art theory.”

**LOOK WIDELY**

Students don’t often have a wide understanding of, or repertoire of artistic styles or influences, and in Mary’s case, a broad knowledge of historical or contemporary artists to help guide her own artistic development. Using Mary’s initial concept development drawings and paintings, together we were able to quickly establish similarities or links to other contemporary artists and particular artworks that she should research. Keeping a box of books in the class room that were chosen specifically...
for like content or techniques were invaluable. Importantly though students were encouraged to continually use their own images to complement printed resources. This enabled the students to create images that were original and more personal, rather than appropriating found imagery.

**Distinctive Style**

“When I started off, I was drawing on previous experiences and inspiration created around an impressionist style.” Mary was developing images that were being painted using a small brush and a dabbing technique to layer colours and build surface. This technique was time consuming and providing a minimal surface texture as the acrylic paints would shrink as they dried. She was trying to develop high relief surfaces with a material and technique that was satisfactory but not providing the outcome she was hoping for. It was at this point that Mary's artistic development and understanding of what studio art was about, clicked. She was shown some Ben Quilty images. We discussed his materials and technique and devised a plan to try and create a similar surface aesthetic. “After seeing some Quilty images I became more interested in impasto painting. So in terms of technical development, I went from short brush strokes to longer more expressive strokes with thickened paint, to using modelling paste mixed with my paint and a palette knife.” Mary did not use another brush after this point to create her final works of John, a series of four paintings.

**Folio of Works**

Mary’s theme of individuality developed into a folio of conceptual development and materials research that was varied and far beyond anything she had attempted before. She had decided very early on that she wanted to experiment with more sculptural and 3D mediums. Mary’s theme focused on two characters, a friend’s image as a portrait and Cheetah man as a sculptural piece. Throughout Mary’s first folio she experimented with clay as a building material and acrylic paint. These mediums would be consistently and extensively experimented with throughout the year. Such was the clarity and resolve of Mary’s concept.

“In one of my first trials I painted each colour layer by layer. Once I became more comfortable and skilled at applying paint with a knife instead of a brush I was able to apply my colours without layering them individually. I was able to plan the strokes that I was going to make. This allowed me to apply a complete surface of multiple colours.” While Mary was developing her painting skills she was also experimenting with clay and modelling compound to create several masks of Cheetah man. Like many of this year’s students Mary was willing to experiment and trial a variety of materials and techniques for a range of potential solutions. “I had an idea in my head what I wanted my finals to look like. In order to achieve the best possible solution I had to develop certain skills.”

For me as a teacher, this is what studio art is all about, solving visual problems to attain a certain aesthetic quality and image that fulfils the work brief and focus statement.

**Tips for Creating a Successful Folio of Work**

- Be prepared, come on the first day back with some ideas, brainstorm and inspiration, be flexible, ideas and concepts change.
- Pick a theme that you are very interested in - that way you will be more dedicated to your work. Try to be very clear about the topic/theme.
- Communicate, get use to using correct terminology
- Organisation and planning: utilise the technical skills of others (staff/students) where needed to get the finals realised.
- Research artists, art forms, techniques, materials – good research will help you with your art making.
- Trial and experiment as much as possible – the more potential solutions you have, the more choices you have for your finals.
- Plan and organize a detailed timeline and try to stick to it. Know when SAT’s are due.
- Avoid getting bogged down/stuck when you are unsure. Communicate with your teacher and other students.
- Document everything and do it regularly – saves time and stress.
- Consider the final presentation, look at how works are presented
- Love what you are doing.
When the word ‘Identity’ presents itself in the Art Studio, the perfect task that comes to mind is to represent/depict oneself. Having the underlying theme, ‘identify Us’ pervading throughout the integrated studies in the students’ classrooms, it seemed only fitting that self portraits became the task in Specialist Art lessons from Prep to Year Six.

It is widespread knowledge that self portraits can be as diverse as the techniques and media will allow – (think of the Annual Archibald Prize). So just where to begin with limited fine motor and listening skills of five year olds?

We discussed the word portrait, how artists paint images of themselves and the prominent features on a face and their position. Early in the year, many Prep students were not adept at cutting light cardboard, let alone paper, so various facial features cut from cereal boxes were supplied to them. It was their task to sort, arrange and rearrange the features on the oval head shape in order to create a collograph face. We had ears for eyes, some noses for lips – quite reminiscent of a Mr Potato Head game! Yet this only served to create some humour and excitement within their compositions. When glued down, some rubbings were created using Zart Rubbing Blocks. An interesting aspect of this was to keep the paper still. However when it moved, it created a lovely sense of movement with overlapping, double features.

The collograph became a template for yet another artwork. It was covered with PVA glue and aluminium foil which was rubbed over by little hands – (this took a whole lesson) followed by an application of ink which was wiped back slightly to reveal the metallic areas in relief. Recycled cardboard came to the rescue when considering the frame – all corrugations were covered in paint followed by sponging over the upper corrugations in a metallic colour. The smaller shapes were cut by the students, making patterns using simple repetitions of geometric shapes. This resulted in a very thrifty and arresting project indeed.

PREP STUDENTS MADE COLLOGRAPH FACES– FOCUS ON SHAPES, PATTERNS AND REPETITION.
Level three (Years Three and Four) covered the same topic in an entirely different way, by making a self portrait using their thumbprint and Bridget Riley’s Op Art examples as the stimulus. Whirls, arches and loops were discussed, along with some interesting conversations of how criminals are identified by their very personal ‘stamp’ at the police station. Their prints were enlarged on the photocopier which provided the students with an excellent larger visual, and the journey began. Through careful observations, the students replicated their thumbprint then continued to ‘take lines for a walk’ branching out to the parameters of the page. One could hear a pin drop as the therapeutic drawing took place.

At ICA, we have been thinking about passion in teaching which, in my case, involves utilising my talents and abilities and imparting such passion and knowledge to the students in order to elicit responses both visual and verbal. This process involves discovery, consolidation, refinement, familiarity, risk-taking and understanding... over time. Via this process, students experience the incredible language of the visual world and the pleasure, questioning and fulfilment that emanates from it.

As a mosaic artist in the home studio, the link between my passions and the ‘Identity’ unit became the focus for Years Five and Six students where a self portrait was created using a paper mosaic technique.

Having taught mosaic art to Year Elevens with specific tools of tiles, nippers, adhesives etc., the task had to be aligned/modified to set the younger students up for success. Considering the time constraints of one lesson (45 minutes) per week, paper seemed the best option for media. Various examples were shown via a slideshow to introduce the ancient art form of mosaics: Pompeii and Empress Theodora, followed by contemporary examples in their own immediate environment: Flinders St Station, Docklands wall, Australia Arcade on Collins, Southbank etc. Past student examples and my own compositions were shown which ignited a myriad of questions and provided an excellent stimulus.

The students observed their own portrait (printed in black and white on A4 photocopy paper) and recorded the important facial features and hair line using contour lines in graphite. This gave the students a guide as to where to place the mosaic pieces. Tonal rendering was also practised by observing where shadows and highlights were located on the original photograph and once the first pieces were laid, the students could only then comprehend the process whereby shapes created pattern and how negative spaces were equally as important as the positive. All elements became interconnected – the students realised how one element was reliant on the other in order to create the whole. A new vocabulary enriched their word power and the students were soon using dialogue amongst themselves such as andementi, rhythm, tonal variations.

Ultimately, the integrated studies theme can be that common thread that permeates through all levels of learning and practice in the art studio. As art educators, it is up to us to creatively seek avenues in which links can be made, even if they are only somewhat loosely connected. This, I feel, is the beauty of art appreciation where the practice can be tailored, modified and personalised to suit or have relevance to the given theme.

**Petra Glasser**

Visual Art Teacher
ICA Casey College
Narre Warren
Zart Student Gallery

Exhibiting Term 1 2010
On show until the 17th March 2010

Patterson Lakes Primary School
People
St Thomas the Apostle Primary School, Blackburn
Bugs
Altona Primary School
Ceramic Monsters
St Bernadettes School, The Basin
Sculptures
Carey Grammar, Donvale
Bird Nests
Penola Catholic College
Studio Art
MLC Kew
Mondrian Animals
Mooroolbark East Primary School
Felted Banners
Sacre Coeur
Fineline Pen Body Art
Brunswick South West Primary School
Quilts
Sacre Coeur
Studio Arts
Strathcona Baptist Girls Grammar School
Water Lilies
Mullauna College
Paintings
Killester College
Lino Prints
Corowa South Public School
Collages
Thomastown West Primary School
Shoes
Overnewton College Keilor
Pencil Drawings
ICA Casey College
Identity

Zart’s Student Gallery
Situated upstairs in the Zart Customer Service Centre. Each term the Student Gallery exhibits a new display of work from young artists ranging from kindergarten to VCE. We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels. Please email images of work you would like to exhibit one term in advance to Jan Roker on jan@zartart.com.au. Also visit www.zartart.com.au.
The aims for this project, which began in mid year, 2009, were four-fold

1. To provide an enriching experience for students to work with an artist and to learn about the processes of design and professional art making.

2. To make 3 very large painted interpretations (approximately 4 X 2 metres) of the whole Shepparton area.

3. To get students to make their own smaller (9”X 5”) painted interpretations of the area of Shepparton in which they live.

4. To enhance the atmosphere in the school auditorium (The Visy Centre) by providing quality student artworks for the walls and to make that an on-going project in subsequent years.

A joint decision was made between the art staff and myself to work with the Year 9 students who are divided into 2 classes of about 24 students. The major reason for choosing Year 9 was because younger students are often well looked after and senior students are always well supported because they are preparing for, or undertaking, VCE. It was also felt that Year 9 students, who, perhaps, sometimes miss out on such opportunities, would find the project highly motivating and interesting. This is proving to be the case.

Each of the three canvases is 4 X 2 metres in size and is being painted in acrylics. Details may be added later using oil paints, if required. The background has been completed using broad brushes and hand brooms and much of the dotted detail is being made using cotton buds and cigarette filters.

The large scale provides enormous space on which to work. It also presents some enormous artistic challenges to be met by the students. These include designing and working on a large scale, using canvas (and all of its peculiarities) for the first time and using a range of thinking and imaginative skills. Most importantly, from an educational perspective, working with other students has provided invaluable experiences in cooperation, flexibility, negotiation and tolerance. This has been one of the most successful components of the whole project to date.

Each of the 2 classes is creating a separate canvas of its own. One class is making an aerial view of the Shepparton area as it might appear in Winter (that is, in greens, turquoises and blues) while the other class is making its own aerial view of the area as it might appear in the Summer (that is in yellows, ochres, browns, oranges and reds). The third canvas is being painted by myself and will continue the aerial view of Shepparton theme but will be interpreted at night. A black/blue background with hundreds of small dots in yellows, oranges and reds will represent the lights of buildings, houses and cars. An evening flight over the city in a light plane will provide the opportunity to take suitable photographs on which this work will be based. The three canvases will be hung side by side.

Students have taken the responsibility to visit Google Earth and Google Maps to locate views of the area and to find the location of their own homes. The Municipal Council was also very helpful (as has everyone else in the community) once the nature and scope of the project was explained and official survey maps were provided.

Small groups of students in each class have been organized to focus on specific areas so that views of the countryside from each side of the city, views above and below the city, and views of the city area itself were investigated. Each of these smaller groups has been responsible for the initial sketching of their own area on to the canvas and has also been responsible for the initial painting of those areas. Currently, all students are working all over the works wherever a need is isolated.

Students are also making their own smaller 9”X 5” interpretations of their home and these have been deliberately linked to the Heidelberg School works made in a similar size and format. The history of those works was shared with students making the project a well-integrated project.

Max Darby

To see the completed works, please go to our website under the Artist in Residence link.

EXTENSION & LINKS
Zart Extra Articles:
www.zartart.com.au
An opportunity to extend understanding in our culturally diverse World.

During 2009 the Immigration Museum developed a project which documents two intercultural, interfaith learning projects taking place in Melbourne. The final outcome of the project is an exhibition of student conversations and art work at the Immigration Museum and a web site which will provide a resource for school and community groups.

The exhibition opens on 27th November and will run until 28th May. The web page will be launched on the same day. Students have contributed to an on-line discussion page during the year.

You can access their conversations by logging on to museumvictoria.com.au/talking-faiths

Education in Victorian schools addresses our cultural diversity with programs celebrating Cultural Diversity and the Cultural Diversity Week Quest Awards exhibition showcases the wonderful ways in which teachers and students use the Arts to give voice to the celebration of difference.

The Talking Faiths project aims to develop intercultural understanding by introducing the interfaith dimension to learning. Religious diversity is inherent in multicultural societies and if we are to build respectful societies it is important for communities to develop the means by which we can come to an appreciation and understanding of the many belief systems that are part of our multi cultural world.

Democratic values; the respect for human rights, pluralism and the rule of law need to acknowledge that religion is an important element of culture, beliefs about the world and values are acquired gradually and that civic values cannot be developed in isolation from spiritual, religious and moral values.

The Immigration Museum project aims to offer two models of facilitated intercultural and interfaith dialogue whereby students in the senior years of schooling have the opportunity to build understanding, respect and appreciation of difference through intercultural conversations and creative collaboration.

I've learned that we should get to know people before we judge them. YEAR 10 STUDENT

Both programs featured in the project, used the Arts as the means of representing the outcomes for students. Music, painting and performance become powerful means of communicating respect and understanding.

The exhibition promises to provide all visitors with much to think about. Parents, teachers and classmates should all find something to consider as they interact with the conversations of the students and view their art work.

Singing Bowl Media photographer John Sones has captured the spirit of the participants in a series of captivating portraits and Tamsin Sharp’s intimate films of their conversations offer a rare opportunity to share the thoughts of young Australians.

The Talking Faiths Project is a part of the 2009 Parliament of World’s Religions Offsite Cultural Program.

To access further details of education programs and teacher previews please log on to museumvictoria.com.au/immigrationmuseum

Join MV teachers to stay in touch with education programs at Museum Victoria museumvictoria.com.au/education/mvteachers

Jan Molloy
Programs Co-ordinator
Immigration Museum
King of the Wild Things (Prep)

Discussion
A. Look at a colour wheel, start at yellow and go around the wheel, noting the colours as you go around.
B. List the 3 primary and 3 secondary colours on a sheet of paper and next to each colour, list a number of items that we associate with that colour. E.g. red – apple, shoes, lips etc.

1. Use scrap paper to teach the skill of fringing and cutting a zig-zag along a strip of paper.
2. Cut strips of Cover Paper in the three primary colours and fringe or zig-zag the strips.
3. Cut a large Cover Paper oval for the body and begin layering the strips of fringed paper across the body shape. Start at the bottom and work upwards. Overlap the strips as they are glued into place.
4. Turn the shape over and trim off the excess paper around the edge of the oval.
5. Add a tail, feet, hands and shapes for hair in the same three primary colours. Cut out and glue on a nose and mouth shape. Glue on two Joggle Eyes and a crown cut from metallic Paper.

Wild Thing (Grades One & Two)

Discussion
A. Focus on the way colours can affect us; they can sway our thinking, change our actions, and cause certain reactions. Colours can irritate or soothe our eyes, raise our blood pressure, or suppress appetites. What does the class know about colours? Look at colours used in advertising. What are cool and warm colours?

1. Choose a warm or cool colour range and create a wild character using only those colours.
2. Teach the skill of cutting a symmetrical shape on the fold of a piece of paper. Use this skill to cut from a variety of papers an interesting head and body shape.
3. Teach the skill of fan folding and concertina folding to add arms and legs to the character.
4. Glue on Joggle Eyes, a nose that comes off the page and feathers for hair.

A Wild Thing (Grades Three & Four)

Discussion
A. Look at a colour wheel, start at yellow and go around the wheel, noting the colours as you go around. What are the secondary colours, how are they different to primary colours? What colours are mixed to create the secondary colours?

1. Choose the three primary colours in Oil Pastels and remove the paper.
2. Use the side of the Oil Pastel to create a rubbing over a Rubbing Plate or any textured surface. Remember to place the paper over the Rubbing Plate and push the Oil Pastel away from your body to achieve the best effect.
3. Change from one colour to the next to create new colours with your rubbings.
4. Cut out shapes from the various rubbings to create a Wild Thing.
5. Use folding and cutting techniques to make the character interesting.

Portable Art Activities

Whether your school is involved with the BER, school buildings program or you are being displaced from your art room and find yourself taking art lessons in another room or travelling from room to room, these two pages aim to support you. Zart Art presents a series of activities that are achievable from a trolley of art materials. This selection of collage techniques suitable for Prep to Grade 6 focuses on the element of Colour. Hints on storage, products and activities will also be of value to classroom teachers.
**A Wild Thing (Grades Five & Six)**

**Discussion**

A. Look at a colour wheel, start at yellow and go around the wheel, noting the colours as you go around. The complementary colour of a primary colour is the colour you get by mixing the other two primary colours. So the complementary colour of red is green, of blue is orange, and of yellow is purple. The complementary colour of a secondary colour is the primary colour that wasn’t used to make it. So the complementary colour of green is red, of orange is blue, and of purple is yellow.

B. When placed next to each other, complementary colours make each other appear brighter, more intense. Experiment with different coloured papers and test this theory out, do complementary colours look brighter when placed together? What would happen when you mix two complementary colours together?

1. Collage a rainforest background using two complementary colours, one as the background colour and one as the foreground.
2. Choose another two complementary colours and collage a creature or wild thing using only those two colours. Use Cover Paper as the base and Creative Adhesive Paper Squares to decorate.
3. Add Joggle Eyes and a Pom Pom nose.
4. Attach the creature to the background with a concertina fold flap that holds the creature above the background.

HINT. Keep a container to store left over coloured paper scraps for your next class activity.

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**Materials List**

- Cover Paper A4 Asst.
- Creative Self Adhesive Squares
- Stackable Joggle Eyes Coloured
- Stackable Joggle Eyes
- Pom Poms Glitter Mix
- Cover Paper A3 Black
- Sequins in a Jar Bulk Supertac
- Paper Plates 15 cm
- Plastic Spreaders
- Zart Scissors class set 25
- Oil Pastels L12s class set 25
- Zart Glue Sticks 35 g class set 20
- Rubbing Plates Nature
- Kinder Squares Flint Glossy 254 x 254 mm
- Kinder Squares Flint Glossy 127 x 127 mm
- Hand Plier Staplers
- Feathers 60 g
- Metallic Ripple Paper
- Defraction Paper
- Joggle Eyes 25 mm
- Edding 2000 Black Markers
- All Purpose Carrier (a great way to transport scissors, staplers, Glue sticks)

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**Portable & Classroom Art**

**Monthly ideas & support!**

**March:** Drawing Levels 1–4 with a focus on Line and Pattern

**April:** Modelling Levels 1–4 with a focus on Form and Texture

**May:** Textiles Levels 1–4 with a focus on Shape and Texture

**June:** Construction Levels 1–4 with a focus on Form and Shape

**July:** Printing Levels 1–4 with a focus on Pattern and Colour

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If you would like more Portable Art Ideas, send us an email and each month with our e-news we will send you another series of lessons. Our focus will change each month to cover each of the art disciplines and its focus on an art element.

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**Zart Extra Term 1 2010**
New Resources

Book Reviews by Cathy Price

Art-iculate – Art for VCE Units 1–4

The book starts out with an overview of tools needed for:
• researching artists
• understanding art language and commentaries
• applying Analytical Frameworks
• creating a folio of work.

The Analytical Frameworks section clearly defines the four identified in the Study Design: Formal, Personal, Cultural and Contemporary. The Design Elements and Principles table in Chapter 1 is very practical with its definitions and prompting questions. Outcomes / Areas of Study for Art Units 1, 2 are covered in the next section. There are suggested approaches for trialling materials and techniques, application of elements / principles and examples of themes and topics (i.e. War, Self Portraiture). The examples cover pre and post 1970 Australian and International artists. There are sections on assessment where sample assessment criteria sheets are included in a hard and electronic version on the Student CD-ROM. These assessment sheets are samples only and can be manipulated to suit the school context. They cover the outcomes prescribed in the Study Design. Also included throughout the books are student samples of work with teacher annotations.

Art-isan Studio Arts for VCE Units 1–4

As with Art-iculate the focus in the first part of the resource is Studio Arts Units 1, 2. In the early chapters students are introduced to strategies and tools to select, organize and develop ideas and the safe use of materials and processes. The ways in which artists use materials are inspired and interpret ideas is included along with a variety of Australian and international artists. Included is information on assessment which includes useful information on creating a visual diary and samples of completed assessment tasks by students. Assessment criteria are included. Students are presented with ways to research, choose a theme, get organized and document when undertaking Unit 2 in Studio Arts. There is included a discussion of art elements, styles, symbology. A structure for analyzing artworks will provide students with a useful reference.

A thorough look at an exploration proposal is included and will be useful in Unit 3. An annotated example indicating where elements and principles are important is seen in a work by eX de Medici - an effective way for students to identify elements.

Books reviewed by Cathy Price – a Zart Art Consultant. Please look under Product Information on our website for the complete in depth book review on these two books.

www.zartart.com.au

Contemporary Indigenous Australian Art Pack

Kate Hart

Contemporary Indigenous art has as many styles as there are artists. This pack aims to show a small selection of the ways contemporary Indigenous artists work, using their own innovative styles and materials. The twelve art prints featured in this pack are produced by the following artists: Bardayal ‘Lofty’ Nadjamerrek, Maringka Baker, Ammanari Brown, Kanttjupayi Benson, Craig Koomeeta, Billy Missi, Jangala Kriss, Peter Mackay, Treahna Hamm, Christopher Pease, Shane Pickett and Richard Bell. 15 full colour A3 cards/posters in a durable acid free satchel.

12 A3 art prints & teacher notes
PR810

293pp..............$59.05 $64.95

100 Ways – A Guide to Visual Communication & Design

Andrew Nicholls, Talia Caplan, Jacinta Patterson & Joanne Saville

VCE Visual Communication & Design is a dynamic course, driven by your imagination and the requirements of a design brief, where every decision made during the design process could take you in unlimited directions, where every design problem could be solved in more than 100 ways...

This book is your essential companion for mastering the knowledge and skills needed to successfully complete the VCE course. Special features include:
• Detailed and accurate coverage of all aspects of technical drawing
• Visual guides to assist you with meeting the requirements of the Visual Communication course
• An assessment grid addressing the VCE study design for Visual Communication & Design

Fantastic Recycled Plastic

David Edgar Robin A. Edgar

Turn empty plastic bottles into fantastic recycled plastic creepy-crawly bugs, colourful earrings, and retro star cruisers. There are thirty projects in this ingenious collection, from festive holiday decorations to fabulous dimensional figures, from jewellery to decorative art. In little time, you’ll find that your recycling bin stays empty while you expand your crafting skills. Discover the creative potential of recyclable plastics like yoghurt containers, margarine tubs and milk bottles with this unique book as a guide.

143pp............$27.26 $29.99

Specials!!

All our back to school and term specials are now available on our website

www.zartart.com.au
It’s all about The Process

Inspiration • Ideas • Education Updates • Online Support • Tips & Techniques

Art + Maths = Engaged Minds²
A unit of work with links between art and maths.

Take a Walk on the Wild Side
Colourful 3D sculptures based on the art of Niki De Saint Phalle.

Artist in Residence
A sculpture developed by the students at Urquhart Park Primary School with the guidance of Deborah Halpern.

Zart Art - Supporting teachers in creative education
Welcome...Term 2 2010
Winner is...
Copic Marker Promotion Winner Announced!
Beaconhills College - Valley Campus, Pakenham
We would like to congratulate as the Zart Art Copic Promotion winner. This school wins a collection of Visual Art and Design resources and the student of their choice wins a ticket to agideas international design forum, an A3 Hard case leather look zip folio, a set of 24 Copic Markers and a bleedproof pad.

Zart Art Expo Day
July 9th 2010 – Celebrating Cultural Diversity
Zart Art Expo is on the last Friday of term holidays. Experience the buzz of purchasing knock out deals to help stretch the budget in the clearance sale. Explore art activities with hands on mini workshops and find out more about what Zart can do to support you in developing creative minds.

Galleries around Australia
National Gallery of Australia
3 October 2009 – 14 June 2010
Emerging Elders
Elders play important roles in Indigenous communities. They are admired and respected as keepers and enforcers of law, stories and culture. They guide communities today as they have done for generations, and their ability to visualise significant stories gives rise to some of Australia’s most dynamic and stunning contemporary works of art.

Queensland Art Gallery | Gallery of Modern Art
24 April – 13 June 2010
Creative Generation Excellence Awards in Visual Art and Design
This annual exhibition showcases the outstanding achievements of visual art and design students from secondary schools throughout Queensland, including regional and remote communities.

Galleries around Victoria
NGV
April 2010: Tea and Zen
May 2010: Timelines: Photography and Time
Iain Potter Centre NGV
March 2010: Stick It! Collage in Australian Art, Rupert Bunny
April 2010: Top Arts: VCE 2009
May 2010: Australian Made: 100 Years of Fashion
Heidi Museum
17 April 2010 – 12 September 2010
Albert Tucker’s Bushrangers
Gippsland Art Gallery, Sale
5 June – 4 July: The Big Matrix 2010: Gippsland Landscapes Student Exhibition
In 2010 the Big Matrix returns, set to delight visitors with a trail of discovery. Gippsland students present work in a variety of media interpreting the wonders of the Gippsland Landscape. This collection of masterpieces forms a network of young creative expression that winds its way through the Gallery.

Cultural Event for Schools!
The Boite – a world music association
Supports excellent artists from diverse cultural communities, promotes cultural understanding through innovative presentation & nurtures creativity, access to and active participation in the arts.

The Boite celebrates Australia’s amazing cultural diversity through a prolific programme of festivals, events, radio programs, CBs and publications. The Boite invites you to participate in The Boite Schools Chorus 2010. The Boite School Chorus provides a special opportunity for schools and their students to engage with cultural traditions through song, music, dance and stories while exploring the diverse communities which shape the music and keep it alive. Go to www.boite.com.au to find out more and to enrol your students in this musical opportunity.
The Grade Six girls at Methodist Ladies’ College in Kew, made dolls dressed in hand made felt. Paula Rose shares her thoughts on this process.

**NOT FELT AGAIN – BUT WAIT, IT’S ALL ABOUT PROCESS**

It seems that everywhere you look, students are making felt, either wet or dry. They have fun laying down the fluffy fibres, relishing the vibrant colours and then having more fun wetting and applying soap which they rub into a thick lather. The energy generated when they throw the felt could light up a school for a week! Some teachers think felt making is a gimmick, too much trouble or a waste of time. Think again…

It’s more about what you do with the felt that makes the experience more creative and memorable. Students at MLC Junior School have worked with Elizabeth Armstrong, a felt maker and textile artist, for a number of years and when they are told of her next visit they enthusiastically respond in the same way – “remember we made the felt flowers?” … “we did the felt masks”, … “I still have my felt bird”.

Not only can a visiting artist transform the abstract notion of process into a concrete and memorable experience, they can assist students in understanding what a process is all about. But any lesson you do in the Art room or classroom can.

When discussing the next felt making project with the students, I used an adapted version of the technology process from Helen Clayfield and Robyn Hyatt’s book *Designs on Technology – A Primary Program,* 1993. In the centre of this cyclic process we have the need – what to do with the felt we have made? The students work on the idea and design brief which is “To make a doll which has a decorative body/dress, head, arms and legs and in the case of the Year Six students – a hat.

They draw out several thumbnail sketches in their Visual Diaries, often talking about or brainstorming their ideas with each other. Many facial expressions and dress shapes are designed and discussed. The making and doing phase is the place where their understanding of the materials, equipment and their skills come into play. The students employ various construction techniques to make the head and the dress. This may involve painting the head and decorating the felt dress with decorative stitches and beads. Their understanding and knowledge of the elements of art, the equipment, materials and the skills they need to use is essential.

Whilst making the felt dolls, the main questions students need to focus on are “Is it working?” “Why are the beads falling off?” “Why can’t I push my needle through the felt?” These types of questions lead to the stage of modifying their ideas which may require the student to take risks, look for alternatives, or persevere with the task or even doing something differently. The problem solving may involve consultation with another student or the teacher. Finally the doll is complete and the assessment of their response to the design brief is accompanied by sharing their success and knowledge with their peers.

The technology process can be modified and adapted to many areas of the school curriculum, not only Art or Design Technology. In Art, by making the process visible to students, it gives them a direction and an understanding of why we do certain things. It makes Art more tangible and creative for them.

**Paula Rose**

Art Teacher
Methodist Ladies’ College Junior School – Art
There are many obvious links between Maths and Art such as measurement, three dimensional drawing, one point perspective, etc. As I was given an allotment taking Year Five Maths and Art, I developed a programme that formally connected these subjects. Using enquiry based learning, tasks were undertaken in a spirit of experimentation and discovery rather than product orientated. My aim was to teach mathematic concepts that were meaningful, enjoyable and demonstrated the concrete application of certain skills and how they could be utilised creatively.

**OPTICAL ILLUSIONS**

The definition of an optical illusion is an image that deceives the eye. The students explored this with a number of activities. Half the group drew particular designs; the other half described what they observed. They checked the accuracy of their observations with measurement. We studied many examples in *Artful Maths* with students selecting some to draw and trial on their parents. From this they developed the concept of illusion and the importance of accuracy in their measurement skills.

**TESSELLATIONS**

Students were instructed to draw eight adjoining squares. Within each square, they drew another square and then added diagonal lines, corner to corner. Students selected their colours and observed that this determined whether the image receded when you looked down on it and whether it was two or three dimensional.

The next task was to examine the tessellated image in *Targeting Maths Dictionary*. We brainstormed different ways it could be constructed and the shapes it could be broken up into. Students discovered the importance of accurate measurement, attention to detail such as right angles and selection of colours as they knew how much it would determine the visual effect of their completed image.

The final session was instructional where they had no idea what the completed image would be. Verbally they were instructed to:

1. Construct a 36 cm square
2. Mark half way along each line and connect four diagonal lines
3. Mark cm divisions along all lines of the square
4. Connect these marks to outer corners of the square
5. Mark the centre of the diamond & connect the cm to the mid point.

Throughout the activity, students were discussing what they were seeing, how the image was changing and predicting what they thought they would see. Choice and use of colour was debated and students were thrilled with the outcome of their work.

The final activity was the construction of a patchwork cushion. The three skills that were essential were drawing the design ACCURATELY on to Vilene, cutting squares and rectangles 1 cm larger and learning to independently use the sewing machines. This was all VERY challenging but also very rewarding. I had an assistant and three sewing machines for twenty girls. Students who were waiting for a machine or assistance worked concurrently on a complex folded star which they independently, or as a group, brainstormed the method of construction.

**ART**

Year Five Art at this time involved a study of Escher and his experimentation with regular division of the plane. They studied his fascination of images morphing into different images, for example, birds morphing into fish. They then developed their own division of the plane with a tessellated image.

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**Susan Clarke**

Art & Maths Teacher

Strathcona Baptist Girls Grammar School

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**EXTENSION & LINKS**

*Zart Extra Articles:*

- **Term 2 2005**: Vermont Secondary College *3 Dimensional Forms In Art & Design*
- **Term 1 2007**: South Oakleigh Secondary College *Number 6 Rue de Savoie*.
- **Term 4 2007**: Ave Maria College, Aberfeldie Studio Art *Triptych Sequence*

www.zartart.com.au
Zart Student Gallery

Exhibiting Term 2 2010

On show until the 16th June 2010

- Weeden Heights Primary School
  - Marionettes
- Methodist Ladies’ College, Kew
  - Felt Dolls
- Aspendale Gardens Primary School
  - Chinese Dolls
- Strathcona Baptist Girls Grammar School
  - Art/Maths
- St John’s Regional College, Dandenong
  - Drawings
- Eastbourne Primary School
  - Indigenous Art
- Kent Park Primary School
  - Indigenous Art
- Haileybury College, Brighton
  - Clay Pictures (Clowns & Landscapes)
- Oakleigh Primary School
  - Federation Square
- St Patricks School, Lilydale
  - Bush fires
- Hawthorn West Primary School
  - Van Gogh Sun Flowers
- Pakenham Consolidated School
  - Monet Paintings
- Vermont Primary School
  - Canopic Jars
  - The Peninsula School
  - Sculptures
- Baringa School, Moe
  - Picasso Faces
- Sacre Coeur College
  - Fine line Drawings

Zart’s Student Gallery

Situated upstairs in the Zart Customer Service Centre.

Each term the Student Gallery exhibits a new display of work from young artists ranging from Kindergarten to VCE.

We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels. Please email images of work you would like to exhibit one term in advance to Jan Roker on jan@zartart.com.au

Also visit www.zartart.com.au
Inspiration for student artwork comes from many sources. In this article, Lisa Smith describes her first and lastest encounter with the work of Niki De Saint Phalle and how they influenced her planning of a unit of work for Year 9 students.

BACKGROUND

Bold, zany, energetic. These words fit the prolific artwork of Niki De Saint Phalle, France, 1930 – 2002. She is not well known in Australia [only currently represented in The Art Gallery of Western Australia] but is famous in Europe, Britain, Ireland, USA, Canada, Israel, Japan and Korea.

De Saint Phalle’s joyous work first came to my attention in 1983, whilst travelling, when I discovered the newly finished Stravinsky fountain outside the Pompidou Centre in Paris. I was excited by the revolving lips that squirted water, the top hat and bright colours that dazzled. I knew nothing of its creator, but never forgot the fountain.

20 years on and Niki’s artwork again came to my attention. I read of The Tarot Garden Sculpture Park in Tuscany, Italy. Who could have created such fantasy? Further research revealed that it was the Stravinsky Fountain creator! I became immersed in the art of Niki De Saint Phalle.

In 2008 I joined The Peninsula School’s art tour of Spain and Italy. Finally I was able to visit the famed Tarot Garden. This was possibly the most memorable art experience of my life and the catalyst to this unit of work designed for Year 9 art students.

AIM

Students learn of the artwork of new realist, Niki De Saint Phalle. The students respond to her artworks by developing sculptures inspired by the artist, their own experiences and imagination.

LEARNING OUTCOMES

1. Students create imaginative artworks inspired by their own understanding of the human figure moving and the artwork of Niki De Saint Phalle.
2. Students explore sculptural visual media and extend their skills in modelling figures, manipulating the art elements of shape, colour, line, texture and form.
3. Students respond to the visual presentation of their artworks and appraise their own and each others’ responses.

Before starting this unit, students should become familiar with drawing the human body moving. They should have examined lots of photographs and artworks that depict humans moving.

DISCUSSION

Show students the artwork of Niki De Saint Phalle.

RESEARCH

Students discover background information about Niki De Saint Phalle. This should be done to best suit the learning styles of the students. Suggestions include assignments, power point presentations, mind maps and brainstorm. The main considerations are: Who was she? When did she live? Where did she live? Who were her inspirations? What were her interests? Her passions? Her loves? What type of
extension & Links

• www.nikidesaintphalle.com
• www.niki-museum.jp/english/index.htm
• www.tate.org.uk/liverpool/exhibitions/niki-de-saint-phalle
• www.zartart.com.au

artwork did she create? Key points are Niki’s infatuation with the artwork of Gaudi and her visit to Parc Guell in Barcelona where she stated she met her master and her destiny. Note the influence of modernists such as Dali and Duchamp on her art, her interest in the rights of women, African Americans and Native Americans, and her spirituality.

EXPERIMENT

The students then choose one of De Saint Phalle’s art works that particularly interests them. They discuss why they like that particular art work, download copies of it and glue them into their visual diaries. The students research the story behind the piece. Why was it made? When? What materials were used to create the work? Where is it housed today? What is De Saint Phalle conveying to the viewer? The students make sketches of the work. They may want to adapt it. They create or plan a design for their own sculpture, based on their research. A quick flick through the websites listed at the end of this article, will show variety in this subject matter. There are sculptures based on famous figures in sport, music, mythology, the Bible and Tarot Cards. Most students will find at least one artwork that should inspire them.

ART MAKING

Materials required include armature wire, newspaper, masking tape, string, wire mesh, Modroc, acrylic paint, Zart Non-drip Gloss Varnish, tacky glue, sequins, plastic mosaic pieces. Tools required include wire cutters or pliers, scissors to cut Modroc, empty yoghurt or ice cream containers.

Step 1 - Work from sketches inspired by one of De Saint Phalle’s sculptures and use armature wire to create the outline of the sculpture. The skills of twisting wire to join it may need to be demonstrated. Reinforce the safety feature of placing a loop at the ends of the wire to avoid an eye being poked out.

Step 2 - Support the body outline of wire with horizontal wires that are twisted to the exterior, to delineate the waist, chest, feet, hands, elbows and head so that the figure starts to become 3 dimensional.

Step 3 - Screw up newspaper pieces to act as the padding or flesh for the wire skeleton. Secure the newspaper with masking tape or string.

Step 4 - Note proportion. Are the legs, arms in the correct position and size in relation to the rest of the body? Some figures may be deliberately exaggerated. Cover the armature with Modroc. Using suitable scissors that can afford to be blunt, cut Modroc into manageable strips, soak in water that is in plastic ice cream or yoghurt containers, wipe off excess water on the rim of the container, place onto armature in any flat position and most importantly, smooth out the Modroc piece with an index finger to raise the plaster to the surface and ensure a smooth finish. This is best done on outside tables if possible as Modroc is a messy medium and the plaster residue has a fine dust that can irritate lungs. Cover the armature with one thorough layer of the Modroc bandage pieces.

Step 5 - Allow 24 hours to dry. Undercoat with white paint, gesso or even a thin layer of plaster if the students have not adequately smoothed the Modroc bandage. When dry, use a 2B pencil and sketch in patterns to aid painting. Use Global Acrylic Paint to paint the sculpture. Stress bright colours, an even application of paint and hard edged painting.

Step 6 - Further decoration. Niki De Saint Phalle favoured mosaics as a medium. The students may want to embellish their sculptures with sequins, buttons, plastic mosaic pieces or mirror stickers. Zart has a variety of media to choose from. Adhere with Supertac. When the sculpture is dry, coat it thoroughly with Zart Non-drip Gloss Varnish to enhance colour and to preserve it.

EXHIBIT

To display the sculptures it may be necessary to create a stand. Our solution was to use wood cut into circles and a dowel rod. Our design faculty and art technician aided us. The students decorated the stand to enhance their model.

RESPONSE - SELF EVALUATION

The students completed an appraisal of their work which highlighted the new skills they attained in the unit, their opinion of their work, what they found difficult, what they would change and what they learnt about life from Niki De Saint Phalle. Some of the sculptures were obviously inspired by her and were, “on the wild side” with curvy, brightly painted females, a sun god and a praying Buddha whilst other students created realistic looking sportsmen such as a cricketer, a swimmer and a basketball player. Enjoy exploring this theme.

Lisa Smith

Middle School Art Teacher
The Peninsula School, Mt Eliza

EXTENSION & LINKS
• www.nikidesaintphalle.com
• www.niki-museum.jp/english/index.htm
• www.tate.org.uk/liverpool/exhibitions/niki-de-saint-phalle
• www.zartart.com.au
In many school communities, art is simply seen as a subject where students have fun and play with paint. As an artist and art teacher, I see the importance of sharing the impact that art has on students as well as communities, the impact it has on self development, social development and creative thinking. In April 2009, Urquhart Park Primary School was successful in receiving a Student Focused Youth Services grant. Our project aims were to engage otherwise disengaged students, to create community partnerships and networks to support further art projects and to build on our arts culture within the school community. Many local businesses donated tiles, glue, grout, tools, graphic design and printing services and concrete.

Our sculpture was developed by the students at our school with the guidance of Deborah Halpern, an artist based in Warrandyte, Victoria. Deborah works in a range of mediums but is well known for her public mosaic sculptures. After some internet searching and emails, I finally tracked her down and we started a discussion that inspired us both. What grabbed our attention was that the project we were about to embark on had huge potential to engage children, to promote students having positive experiences, achieving success, participating, building relationships and a connectedness with school.

Deborah was introduced to our school and presented her work at an assembly, after which we had a whole day workshop developing ideas for the sculpture. The children were instructed to draw whatever they loved and felt was special. This developed a unique ownership and a connection between the artwork and each student. The ideas were collected and Deborah chose multiple drawings that became the basis for the sculpture design. The design ended up looking like a mother with open arms and an embracing skirt.

We developed an arts committee that consisted of five parents and three artists. The project would never have survived without the support and hard work of the committee. They worked on a roster with a select group of students each week. When selecting students, we considered improving achievement satisfaction in students, relationship building, enjoyment, attendance, participation and concentration. The committee worked for five months tiling. Precise cutting and gluing of each and every tile was critical, meticulous work.

Prior to gluing, the students participated in a family fun day, parents and grandparents came along and began wrapping the aluminium armature with expanded mesh. The armature was then covered with cement on one side, flipped and covered on the back.

The Ballarat City Council funded a ‘Meet the Artist’ session with Deborah Halpern at the Art Gallery of Ballarat which drew attention to our project and assisted in creating a support network.

Regional Arts Victoria funded a documentary of the process of creating the project, the ups and downs, capturing the students at work, the students engaged, and the students happy.

Each student from grade two to six painted a bisque tile with under glaze and clear glaze and the University of Ballarat kindly allowed us to fire the tiles in their large kiln. Students painted whatever they wanted to on the tiles. Each student’s tile was glued down on the sculpture and coloured wall tiles were cut and placed as a border.

In November, Barry James Cranes brought their engine crane and turned our sculpture over to enable us to finish the grouting. On December 3rd, we invited them back and they carried the sculpture into place with a large crane. They placed her down and she was home, once attached firmly to the base with concrete. We started tiling the base and finally completed it with black grout. By this stage, the committee were working with students two to three days a week, cutting and gluing.

Finally our evening came, the unveiling of Beautiful Angel.

Beautiful Angel brought together our school and wider community, empowered students and celebrated the joys of art and its inspiring nature.

Emily Moody
Urquhart Park Primary School

EXTENSION & LINKS
Zart Extra Articles:
• Term 1 2004 : Surrey Hills Primary School Mosaics: Step by Step. Camberwell Grammar School Artist in Residence. Mosaics
• Term 4 2009 : St. Joseph’s School, Malvern Mrs. O’s Friendship Tree - Artist in Residence. Mosaics
www.zartart.com.au
Art and culture have always walked hand in hand and this has always been especially true for the tribal peoples of our planet, whose art has been woven into every aspect of their existence.

In the last 15 years it has been my very great privilege to work with a truly ground breaking organization called Survival International, a worldwide human rights organisation supporting tribal peoples. It stands for their right to decide their own future and helps them protect their lives, lands and human rights and is dedicated exclusively for the rights of these smaller tribal societies.

Survival has been a lifeline for many endangered peoples and cultures for the last 40 years and has spread its message of respect and protection for cultural and racial diversity to the farthest reaches of our earth. From central London to the rainforests of Sarawak, from downtown San Francisco to the Siberian tundra, Survival has fought for the rights of peoples who might otherwise not have had a voice loud enough to be heard on national and international stages.

In helping to promote the aims of Survival, in our own small way, my partner Jacque and I are fortunate enough to have been in a position to have run many workshops in schools, universities, in civic centres and at festivals. In the Arts we have made tribal masks, painted faces and bodies, built ceremonial headdresses, created totems, and helped people make jewellery, all based on tribal art and designs. We have done this to feed the imaginations of young and old alike and to help people realise the part small tribal societies play in today’s world with their vast treasure trove of ideas, arts, culture and millennia of experience.

It is estimated that there are over 150 million people who can be classified as tribal people; there are over 100 tribes who have yet to make contact with the outside world.

We have borrowed and appropriated extensively from the arts and cultures of numerous of these micro civilisations that have grown up alongside that of our own. And yet, in many cases, they have been unceremoniously cast aside by the juggernaut of our ‘progress’.

In the works of the most avant-garde of 20th century artists, such as the Spaniards, Pablo Picasso and Joan Miro, can be seen the unfettered imaginations and exuberant inventions of countless tribal artists from the cultures of New Guinea and the South Pacific. And not only have our pictorial and sculptural imaginations been fed and watered by these rich veins of ancient cultural heritage, but also our Haute Couture and our decorative personal ornamentation: our face make up, our tattooed body art and piercings, our most ingenious pottery, our weavings, our medicines derived from obscure tribal healing herbs and even some of the very buildings we inhabit, with their sometimes simple and intelligent environmentally friendly earth cooling systems.

All these new views that have fed our imaginations and advanced our own sense of self and our appreciation for new ways of seeing and being, owe an uncountable debt of gratitude to the very many small and diverse indigenous tribal cultures who share this sacred earth with us.

For Jacque and I to be able to share small parts of the lives of tribal peoples with others in face and body painting, mask making and other decorative arts is but a tiny payback to the millions of tribal people around the globe and a small step in acknowledging that we are, all of us, small parts of this incredibly diverse and fascinating world.

SURVIVAL for tribal peoples. To read, watch and hear more about tribal peoples, visit: www.survivalinternational.org
Cultural Diversity

Zart Celebrates Cultural Diversity

During 2010 we have the opportunity to celebrate two themes in our Visual Art, Library and classroom programmes. They are The International Year of Rapprochement and the 2010 Commonwealth Games in October hosted by India – both celebrating cultural diversity. Zart Art will be conducting a workshop on each to provide teachers with a programme to explore these two topics through the visual arts.

Activity: 3D Figures in Action Symbols

Make up a list of Commonwealth Games sporting events. Collect photographs of these events and group them into similar movements. Use the Magnetic Mannikin or Cardboard Human Mannikin to duplicate these movements. Look at examples of graphic designs of symbols; note the simplicity of line and the uncluttered form.

Choose a sport and draw an athlete representing that sport. Stick figures or sausage people make a good starting point. Work on the design until it truly reflects the sport.

1. Use a single thickness of newspaper and glue to form several tightly rolled cylinders the same size.
2. Cut the rolls into lengths needed for the chosen design. Knee and elbow joints need to be cut at an angle so that the upper and lower arms and legs fit together.
3. Arrange the cylinder pieces on to a piece of paper; adjust each piece if necessary.
4. Choose a word associated with the chosen sport and type or write the word repeatedly over a sheet of A4 Cartridge Paper in some type of pattern. Photocopy the finished page.
5. Glue the cylinder pieces in position on the photocopied page to represent an athlete.
6. Add props such as bicycles, basketballs, oars etc. with Armature Wire, Florist Wire, Satay Sticks or Poly Balls.
7. Frame with an A4 Pre Cut Mount.

Commonwealth Games: People in Action and the Art of India

Levels: 1–4
Date: Tuesday 25th May
Time: 9.20am–3.00pm
Venue: Zart Art
Cost: $130.00

As India prepares for the Commonwealth Games in Delhi 2010, we will explore art making activities that celebrate this event together with the opportunity to explore India’s rich and diverse cultural heritage. We will create 2D and 3D works incorporating modelling, collage, printing and construction activities exploring people in action and creating art that is rich in portraying the culture and heritage of India.

For more information, bookings and for VIT Standards, please refer to the Zart PD insert or our website www.zartart.com.au

LINK : Useful teacher resources that can support your art, class and school cultural programmes


Publications Available through Zart Art

Zart Art Expo
Celebrating Cultural Diversity
July 9th 2010
Free Demonstrations Clearance Sale
Professor Ted Snell is director of the Cultural Precinct for the University of Western Australia. He was previously professor of contemporary art and dean of art at the John Curtin Gallery, Curtin University of Technology, Perth. He has made a significant contribution to the life of Australian visual arts through his roles as chair of Artbank, chair of the Asialink Visual Arts Advisory Committee, chair of the Australian Council of University Art and Design Schools and as a board member of the National Association for the Visual Arts. Professor Snell has also curated many exhibitions, written several books and catalogues. He is the Perth art reviewer for The Weekend Australian newspaper and has been a commentator on the arts for ABC radio and television. He is also a practising visual artist in his own right.

Shapes of the Future

Last year Harvard and Stanford universities called for a greater presence for the arts on campus and in undergraduate and graduate programs. Earlier reports at the universities of Chicago, Princeton and Columbia appealed for similar far-reaching changes and reasserted, in the words of the Chicago report, that “art is a central activity of the life of the mind”.

All these reports acknowledge the centrality of the arts in human endeavour. They also reinforce the importance of the visual and performing arts in fostering the ability of students to think imaginatively, to be creative risk-takers and, as the Stanford report adds, “to move gracefully through a world of rapid change”. According to those who drafted the Harvard report, it is necessary, despite the grave economic environment, to “make the arts an integral part of the cognitive life of the university, for along with the sciences and the humanities, the arts — as they are both experienced and practised — are ‘irreplaceable instruments of knowledge’ that allow innovation and imagination to thrive on our campus, to educate and empower creative minds across all disciplines and to help shape the 21st century.”

J. Robert Oppenheimer, father of the atomic bomb and indisputably a man who shaped the last century, touched on this subject when he commented that: “Scientists and artists have a special gift for us; both groups live always at the edge of mystery and the boundary of the unknown.” But perhaps it’s the great skill of the artists to give form to their musings in this mysterious penumbra of intellectual engagement and communicate what might be in a world obsessed with what is. If our future depends on innovation, imagination and the ability to work across disciplines, then the role of the arts will indeed be central to our educational mission.

When 70 per cent of the jobs that will exist in 20 years don’t exist today, and when it is predicted that an individual typically will have five careers and at least 15 jobs, the arts are an essential foundation. They encourage agility, self-motivation and visual acuity. These are the characteristics that assist in problem-solving and enable quick responses to changing conditions with a range of new and traditional skills. It is how the 21st century will be shaped.

“At the heart of good research is imagination”

- Professor Robert Saint, Dean of Science, University of Melbourne
EXPO

Free Demonstrations • Clearance Sale • Art & Craft Sale

JULY 9 2010
9.00am–4.00pm

Zart Expo: Celebrating Cultures & Communities

What’s on...

Clearance: Be quick to snap up a bargain or two – we will be offering a range of products on special, some below cost, samples, seconds and surprises!

Free Product Demonstrations: Our theme for the day is Cultures and Communities. Join our team in decorating a figure to become part of the foyer installation of the Customer Service Centre. Enjoy free hands-on mini workshops with our team using a variety of media and techniques in exploring aspects of different cultures. See how this theme can extend beyond the art room.

Demonstrations include Doll Making, Visual Stories, Picture Maps, Totems, Pyramids, Tube People and Jewellery making.

All the above demonstrations and workshops are held between 9.00am–3.00pm as an ongoing programme. Tea and coffee will be available throughout the day.

SPECIALS!! SPECIALS!! SPECIALS!!

Looking for our product Specials Flyer? You’ll find it on our website www.zartart.com.au
Term 3 2010
Registered by Australia Post Publication No. 327687/00003

Our Place: Drouin
Wall Hanging - visual representation of the township of Drouin.

Interpreting An Artist
Artworks inspired by the bold, bright style of Friedensreich Hundertwasser.

Mandala Project
Students' journeys and reflections on their likes, values & wonderments.

Zart Art
Supporting teachers in creative education
Welcome...Term 3 2010

Christmas 2010 Catalogue

Look out for the latest in Christmas products and activities in the 2010 Christmas Catalogue arriving in your school in August. This year we have introduced new initiatives to assist you in your end of year celebrations.

Art Tour

Proposed 2011 Art and Culture Tour of Spain Organised by The Peninsula School
16 Days – Friday 1st July – Sunday 17th July
Barcelona-Valencia-Madrid-San Sebastian

Led by 2 experienced and well travelled art teachers, the tour will be appropriate for art and design teachers (approved VIT professional development), senior school art and design students, their parents and art lovers. The trip includes return economy air fares flying Singapore Airlines, all transfers, taxes, 3-4 star air conditioned hotel accommodation, daily breakfast, 4 dinners, some museum entries and sightseeing bus tours. Estimated cost of $5,900 twin share per person (subject to change).

For more information and expressions of interest please attend our information evening at The Peninsula School Pavilion (Wooralla Drive, Mt Eliza ) on Wednesday July 28th at 7:00pm. Drinks at bar prices, finger food supplied.

For all enquiries please contact either: Lisa Smith – Ph: 9788 7888 Email: lsmith@tps.vic.edu.au or David Gregory – Ph: 9788 7770 Email: dgregory@tps.vic.edu.au

Organised by The Peninsula School
Proposed 2011 Art and Culture Tour of Spain

Galleries around Victoria

NGV
19 June – 10 October 2010: European Masters
Ian Potter Centre NGV
Light Play: 2 June – 7 November 2010

Sparkling crystals, fish that respond to shadow and a view through a kaleidoscope are all part of children's experience in Light Play; the second creative installation for children in NGV Kids Corner.

Children learn about light and colour and art in a playful way. Melbourne artist Juan Ford has added his inspiring response to the installation, creating a wonderful interactive experience for children and their families.
Wherever you live the natural and man-made surroundings will have some influence on who you are and on the community and culture around you. These aspects are worthy of discussion and exploration.

Students in Grade 5/6 at Drouin Primary School were asked to reflect on their life and place within the town of Drouin.

Drouin is located 100km east of Melbourne in West Gippsland. Drouin Primary School has approximately 200 students of which 15% are Koorie. We have a strong relationship with our Koorie families, signing a partnership agreement with them in 2009 that sees our school curriculum embrace the Koorie culture.

In response to this our Grade 5/6 looked at the work of aboriginal artist Sally Morgan and how her work reflects her relationship with her country.

Students listed the main aspects of her work, namely her use of bright colour, bold design and stylized shapes. In an effort to better understand her work students worked in pairs to reproduce a Sally Morgan design of their choice using collage.

Our main project was to use Sally’s print titled “My Place” as inspiration to create a wall hanging based on the students’ relationship with Drouin. There was a great deal of discussion between the students as to what living in Drouin meant to them and how Drouin might be perceived by visitors. Finally the students decided on seven aspects of Drouin on which to base their design.

1. View of Mt. Baw Baw
2. Civic Park – Drouin
3. Drouin’s floral emblem – The Ficifolia
4. Dairy Industry
5. Natural bushland
6. Koorie population
7. Heritage listed Administration Building.

Students drew and combined many ideas until final designs were established. The Wall Hanging was divided into six panels surrounded by a snake. Each panel was made separately using felt and Supertac on a hessian background, and then all the panels were sewn onto polycotton with the snake as a border.

The students are extremely proud of their work and the Wall Hanging will become a vibrant and important display in our new senior building. However the process of the children really thinking about what Drouin means to them as a place to live was the most significant benefit of this project. It highlighted for the non-Koorie students the relationship you can have with where you live.

Robyn Francis
Visual Art Teacher
Drouin Primary School

Our Place: Drouin
The students at Our Lady of Sion College in Box Hill used the artworks of Friedensreich Hundertwasser as inspiration for their work. Using different media each class produced their interpretation of his work with amazingly different results.

Our Year 8 students viewed many different examples of the art of Friedensreich Hundertwasser. The Austrian painter, architect and ecologist used bold bright colours, explored pattern and repetition of shapes and lines in his paintings. We explored his style through a wide variety of paintings and architecture and focused particularly on his imaginative use of repetitive line, pattern and spirals. The representation of buildings, landforms, trees, faces and his boat is more distorted fantasy than realism. As a class we discussed and brainstormed as many descriptive words relating to his artwork as possible and listed these on the board. A passage from Roald Dahl’s Charlie and the Chocolate Factory, when the characters first enter the amazing factory, was read to the students as they sketched possibilities for a fantasy land. The students created a series of design ideas for their landscape before refining and developing one final idea.

In one class the students sketched lightly in pencil and then all the line work was drawn with wax crayons. Some metallic crayons were used for highlights. The completed drawing was then painted with watercolours. The resist method gave emphasis to the drawn lines and allowed the drawing to shine through the paint.

In the other class, students started with a light pencil underdrawing of their fantasy landscape. Once completed, students applied watercolour paints, being careful to allow each section to dry before painting the one next to it to avoid colours bleeding into one another. The line work was then emphasised using a gold pen to add detail and to create pattern.

The students were inspired and influenced by this unrestrained yet controlled approach to design, responding imaginatively and creatively to the task. It was interesting to compare the different compositions and aesthetic qualities that the students created through the use of different mediums and scale. They completed this unit by writing an art appreciation visual analysis piece on one of Hundertwasser’s paintings.

Jennifer Schwab
Emma Davidson
Our Lady of Sion College
Box Hill

EXTENSION & LINKS
Zart Extra Articles:
• Term 1 2001 : Newcomb Secondary College – Colourful Interiors: Inspired by Howard Arkley’s Suburbia Images
• Term 1 2006 : East Doncaster Secondary College – Inspired by “The Scream”
• Term 4 2007 : Ave Maria College, Aberfeldie Studio Art (Triptych Sequence)
www.zartart.com.au
Zart Student Gallery
Exhibiting Term 3 2010
On show until the 8th September 2010

- Cranbourne West Primary School
  - Ton Schulten Paintings
- Black Hill Primary School
  - 3D Drawings
- School of Good Shepherd, Gladstone Park
  - Mandalas
- Hawthorn West Primary School
  - Ralph
- Sale Catholic College
  - Clay Cartoon Masks
- Korowa Junior School
  - Sharing Our Humanity
- Westbourne Grammar
  - Marker Drawings
- Bell Primary School
  - Portraits
- St Cecilia’s School
  - Collagraph Prints
- St Leonards College
  - Fanciful Creatures
- River Gum Primary School
  - Fashion Designers
- Billanook Primary School
  - Endangered Animal Portraits
- Geelong South Primary School
  - At the Beach
- Doncaster Gardens Primary School
  - Silk Painting
- Our Lady of Sion College
  - Hundertwasser Paintings
- Drouin Primary School
  - Wall Hanging
- Glen Waverley South Primary School
  - Fineline Drawings
- Wodonga Secondary College
  - Masks
- Donvale Christian College
  - Indigenous Art
- Balwyn North Primary School
  - Japanese Sashiko

Zart’s Student Gallery
Situated upstairs in the Zart Customer Service Centre.
Each term the Student Gallery exhibits a new display of work from young artists ranging from Kindergarten to VCE.

We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels.
Please email images of work you would like to exhibit one term in advance to Jan Roker on jan@zartart.com.au
Also visit www.zartart.com.au
The idea for the personal mandala came from initial planning suggestions to challenge Yr 5/6 students at School of the Good Shepherd, Gladstone Park to create a piece that reflected their likes, values, wonderments and demonstrated their personal journeys so far. We looked at the history of mandalas, how they are used in religion to reflect spiritual ideas, as well as how other cultural groups depict their faith and values through the creation of mandalas, either as pieces of art or architecture. Through this exploration the children gained a greater understanding of how other religions and cultural groups use art for spiritual reasons. They gained a greater understanding that art in some cultures was not necessarily about aesthetics, personal exploration and expression, but rather to show a deeper understanding of their religious beliefs and understandings of life. The detailed Buddhist sand mandalas, created by monks over a number of days and then ceremonially swept away, symbolises the circle of life as well as the impermanence of life.

Following the discussion and brainstorming of ‘who am I?’ recording the words that best describe themselves, their likes and influences, the children began by exploring the use of compasses to create concentric circles. Once that was achieved they tried to introduce the inclusion of other shapes such as squares, diamonds or triangles onto the circles. They then began to plan how they were going to represent their own ideas and beliefs symbolically. Thus began another layer of exploring the words they had used to describe themselves and deciding which symbols or shapes were going to be used to best represent these ideas. Many children used words written repeatedly around the circles, while many were very creative in symbolizing their wonderments and questions about life with everyday symbols. The personal journey they took to complete this work demonstrated a willingness to reflect, ask questions of them and really think about who they are. For many it was a revealing and challenging task. Using black fine liners allowed the children to work with great attention to detail. This medium allows children to explore the many possibilities of mark making in a very sophisticated and effective way. They discovered that repeated marks made close together produced darker and denser tones, producing the fascinating results that came about.

Working at Level 4 of VELS the children were able to work independently to plan and execute a very detailed piece, one that reflected an understanding of traditional beliefs but produced in a contemporary way. They communicated a variety of ideas about themselves while incorporating the influences that have contributed to their journey. Explaining the reason for some of the choices in their work was an important step in the process. It helped them to verbalise and reflect more deeply on whom they are and why they have chosen particular shapes and symbols. Many children were able to identify and describe the influences on their own work. Stories flowed easily, stimulated by the sharing of ideas.

The results are beautifully detailed and graphically exciting, these pieces draw the viewer to come closer and ask questions.

Nathalie Fraser
School of the Good Shepherd
Gladstone Park
Art teachers around Australia are adapting to the disruption of Building The Education Revolution BER by coming up with innovative visual art programs that are transportable with the minimum of fuss. Read how Michele Freeland-Smith from Hawthorn West Primary School engaged the whole school in a knitting unit to create Ralph.

On a recent trip to Prague, I was taken by an amazing marionette puppet - a bedraggled looking character dressed in knitted clothes. I suddenly became inspired to recreate something at the school, and given the current working environment, thought it highly appropriate!

The school was faced with massive upheaval, undergoing restoration projects and mass rearrangement - cranes moving portable classrooms; boxes being packed hurriedly; temporary teaching spaces being made available.

With no fixed Art Room, the Visual Arts program required mobility and ease. Carting wool and knitting needles from one class to the next was manageable, and it seemed like a great way to engage the whole school in a worthwhile project with minimum hassle and mess!

The children and their families were very keen to embark on the project, making a life-sized character that would become a part of the school. Our most valued assistant was Grandma Doris, who became a huge part of the school for many weeks.

We began by sketching our ideas, brainstorming how Ralph might look and how he would be constructed.

With a great deal of help from the parents and an overwhelming amount of determination from the children, the Grade 5/6's learned to knit (some advancing to 'fancy' stitches and casting on and off). Their dropped stitches, uneven tension and additional 'creative' touches just added further to Ralph's uniqueness!

Meanwhile, the Grade 3/4 children made their own 'Knitting Nancy or Ned', using cardboard cylinders with four icy-pole sticks attached with masking tape. Circular knitting was being churned out on mass, as the children were determined to take it home and continue in front of the TV.

The task of finger knitting with colourful wools was given to the Grade 1/2 children. Initially this was quite tricky, however once mastered, the children really got on board.

The Preps were responsible for making pom-poms, working with short lengths of wool to avoid tangling. We finished with many colourful balls of varying thicknesses, dependent on their level of concentration.

Whilst the children busily knitted (even throughout their lunch break), a small group set out to make the body of our puppet. We were unable to find an old mannequin that we could transform, so we bound cane with gaffer tape to construct the large trunk. Layers of lunch wrap paper dipped in diluted PVA glue was draped over the frame, which dried as tight and as strong as a drum! The shell was then suspended on a pole, and secured into a wooden base.

The exciting stage of dressing the puppet then began. Grandma Doris capably took charge, involving the children in sewing and crocheting the many swatches of knitting to make the clothing. A scarf was made using the leftover knitting, and was decorated with woven strands of finger knitting and assorted buttons. A multicoloured fringe was also added to the bottom of the outfit, by hooking the finger knitting through cast-off stitches.

A balloon covered with papier-mâché was used for the head. The facial features were sculptured with 'Paper Magiclay', which was perfect for showing the exaggerated lines and shapes. His hands were also built with the same material.

Ralph has become a well-loved character in the school's foyer.

Michele Freeland-Small
with the children and parents at Hawthorn West Primary School

EXTENSION & LINKS
Zart Extra Articles:
- Term 2 2006 : Beverley Hills Primary School – Don’t Fence Me In
- Term 2 2004 : Kalinda Primary School – Knitting in School Hours
- Term 1 2006 : St. Francis Xavier Primary School – The Many Faces of Our School: Community Felting Project
www.zartart.com.au
During 2009 Brunswick Secondary College received a grant from Arts Victoria to fund a project that worked on the connection between art and science, exploring the theme of artist as experimenter and theories of relational aesthetics using the school's existing science and art curricula.

A whistle sounds, and a giant ball of smoke puffs from a large hexagonal wooden structure, rising and floating over a sea of heads. As the ball of smoke floats forward, it slowly and magically transforms into a perfectly symmetrical smoke ring, nearly 2 metres in diameter. The ring travels forward down the length of the room, a halo of smoke rotating and swirling. It travels 30 metres, the crowd following its trajectory with gasps of astonishment and delight.

We are at the opening of the Next Wave Festival at the Meat Market Arts Centre in North Melbourne, presenting the Giant Smoke Ring Generator, the product of a collaboration between artist Scott Mitchell and a group of students from Brunswick Secondary College through the Artists In Schools program funded by Arts Victoria.

Scott Mitchell is a visual artist and fine art lecturer with over 10 years of exhibition experience. He works regularly on cross-disciplinary projects and has a strong interest in ‘public space’ and communal projects. Scott worked with a Brunswick SC art teacher, Lara Stanovic, to develop innovative projects which looked at the overlaps between art and science, and explored the role of artist as inventor or explorer. One result was a Year 7 “Fantastic Machines” project, in which one class of students designed and built small models of machines ‘not yet invented’ using basic materials such as cardboard tubes, satay sticks, masking tape and paper.

The other arm of Scott’s work involved lunchtime meetings of the ‘Science-Art Club’. The club was open to any student at the school and ran twice weekly for 13 weeks. A core group of roughly 10 students produced objects that engaged with various scientific phenomena. Emphasis was placed on quick production techniques, creating ad-hoc constructions from simple, everyday materials. Within the Science-Art Club students produced small smoke ring machines constructed from cardboard tubes and rubbish bins. Following this initial activity a plan was developed, guided by the artist, to construct a large smoke ring machine. This larger machine required more complex construction techniques. The smoke ring generator was demonstrated to the wider school community during a lunchtime event.

It was fantastic to see the relaxed and open approach Scott took with our students. Scott’s approach to his art practice focuses on community relations, in which the interactions with participants are considered as much an artistic outcome as the objects produced. This was certainly the case with our students, who felt a great degree of ownership and pride in the generator (itself a beautiful wooden object). Lara and Scott produced special t-shirts for the club members featuring a line drawing of the smoke ring generator.

The project required considerable time and commitment from the members of the Art and Science faculties who were involved in supervision, curriculum development and organisation. However it also brought a refreshingly different approach to art making and thinking about what art can be in a school context. We are planning to continue with the ‘Fantastic Machines’ project at Year 7. For those students who, in combination with Scott, ‘performed’ the smoke ring generator for an audience of 800 people at the launch of the Next Wave Festival, it is an experience they will remember for a very long time.

Karen Ferguson
Head of Learning, Arts and Technology
Brunswick Secondary College

EXTENSION & LINKS
Zart Extra Articles:
• Term 1 2004 : Carey Baptist Grammar – Light & Reflection Exhibition
• Term 2 2005 : Vermont Secondary College – 3 Dimensional Forms in Art & Design
• Term 4 2003 : Penders Grove Primary School – Linking Science with Art
• Term 2 2010 : Strathcona Baptist Girls Gammar School – Linking Art & Maths
www.zartart.com.au
Over the past two years, St Leonard’s College, Cornish Campus students have been inspired by artist Pamela Irving, her themes, sculptures and works on paper.

In 2008, year 9/10 elective students visited Pamela in her gallery and studio, viewing, talking to her and experiencing a slice of ‘the day in the life’ of a successful artist.

Through Pamela’s enthusiasm and inspiration these students were able to return to the school Art studios, developing and presenting mosaic sculptures of imaginary birds employing Pamela’s construction techniques with wire and dowel armature, cement, crockery, tiles and found objects.

In Semester 1, 2009, Pamela worked as Artist in Residence with our year 9 and 10 elective students to create works on paper and a group of free standing mosaic sculptures.

These works were based on the imaginary creatures and figures which are a recurrent theme throughout Pamela’s studio practice.

Prior to Pamela’s visit, the students researched themes found in Pamela’s works.

Through observation and visual brainstorming the students drew a variety of animals, analysing the construction of their forms by using simple geometric shapes linked together before sketching in further detail.

They then combined different animal parts together to create ‘new’ animal forms, thus creating ‘mythical’ creatures such as the Minotaur (ref. Picasso and his themes)

The students then transferred their images by freehand drawing the forms onto pastel paper, rendering and detailing their images with soft pastels.

On Pamela’s arrival the students were requested to create a three part drawing using the technique ‘Exquisite Corpse’ used by the Surrealists to stimulate ideas and concepts from the subconscious. This involved folding drawing paper into three sections, each person drawing a different part of the image without viewing the other parts. The whole is not seen until all artists have completed each section. Our students used the theme of ‘mythical creatures’ as their inspiration employing their knowledge of Pamela’s works and the previous drawing exercise as a starting point.

Through demonstrating and talking about her works, Pamela assisted the students in developing gouache painting techniques. The students thoroughly enjoyed the challenge of building up layers of contrasting colours, textures and patterns to create vibrant and imaginative compositions.

As an extension to the students’ experience, Pamela also introduced them to the process of etching onto acetate, creating yet another dimension to the images that they had developed.

This printing technique enabled the students to explore and extend their drawing skills where they could employ a range of Art elements when expressing their ideas. They were also able to experiment with plate tone during the inking process.

All students found the experience of working with Pamela invaluable. Her depth of knowledge and passion for her work were an inspiration for all who worked with her as they progressed through the artistic processes.

Geraldine Pollock
Visual Art Teacher
St Leonard’s College, Cornish Campus

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**EXTENSION & LINKS**

Zart Extra Articles:
- Term 4 2004: Camberwell Grammar – Exquisite Corpses
- Term 1 2005: Profile Article: Pamela Irving – Wild Things: 3D Mosaic Sculpture

www.zartart.com.au
Supermix by Zart is a unique wax pastel with excellent working characteristics of flow, blending capacity, fidelity of line and richness of texture. It has the capacity by contrast to be worked delicately in the finest veils or with bold, open mark-making attack. In this exploration of the Zart Supermix, we will show how it can be used by artists in Primary and Secondary schools right through to professional artists. The versatility of this pastel is a consequence of a very balanced formula of waxes, oil, pigments and minerals developed by its creator Edal Marcus.

Colour Mixing
The Supermix is an ideal medium to teach young children the magic of colour mixing. If they are using their fingers to mix two colours together the resultant colour is of their doing. The pure colours of the Supermix and the sensory experience of moving the soft colour is one they will remember. Make up colour charts by laying down one primary colour and introducing another below it to mix and create the new colour. Depending on the colour they choose and the mix they use, the colours created will all be different. Make up a class colour chart with the results.

Blending by Layering
You can use your fingers to push these soft oil pastels around the paper. By overlaying colours you effectively blend the pastels together. Place one colour over the next either by cross hatching or with dots of another colour. Your finger will blend the colours together breaking up the lines or dots that have been created over the background colour. By continuing to layer colours and smudging you will build up the tone/shade you want to achieve. The white is an opaque Titanium White and very little is needed to create tints of one colour. You can also use your fingers to blend colours into each other to create even tone. Use the sheets of blended colours to create a background or in a collage. Try printing on the coloured background once the sheet has been fixed with Zart Gloss.

Impasto Painting
The unique softness of Zart Supermix gives you a painterly effect – they are soft enough to build up an impasto style painting without the mess and drying time of oil paints. Use them on a stretched canvas or canvas board and build up the colour quickly to create a thick, vibrant and textured finish.

Sgraffito
This is a technique where a top layer of colour is scratched with a Satay Stick or similar tool to reveal a colour beneath. Draw back through the waxed surface with startling directness and beauty to carve out either shape or form.

Shading
A graphite pencil drawing fixed with a coat of Zart Gloss when dry, can be hand coloured with soft shades of Supermix. A few markings of Supermix can be extended by rubbing with a piece of paper towelling to softly shade in the colour. This technique of rubbing off colour will give the image a soft pastel effect further extending the versatility of this drawing/painting medium.
**3 Dimensional Colour**
Interference pigments illuminate colour

**Encaustic & Sgraffito**
Create effects with heat & by scratching

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**Shading**
Lightly colour & tint graphite drawings

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**Patterning**
Smudging and colour blending Zart Supermix to create incredible patterns takes practice. The Grade 5 students at Kent Park Primary School have mastered pushing two or just one colour with their finger to create amazing patterns as shown above.

**Encaustic**
Using a hair dryer the pastel is capable of astonishing encaustic effects. Watch the colour melt and flatten with the application of heat. Scratch back into the surface with a Satay Stick to create desired lines.

**Printing**
Create a monoprint by laying down colour on one sheet, placing it face down onto another sheet of paper and drawing on the back of the first sheet with a pencil. The pressure of the pencil will transfer coloured lines on to the second sheet of paper.

**Three Dimensional Colour**
Interference pigments used in the three metallic colours can illuminate and strengthen the other colours. Don’t confine the metallic silver, gold and copper to be used alone, blend them into the other colours to create a colour that changes when viewed from different angles.

**Handy Hints**
Golden rule: “If the pastel is not in your hand it should be in its container”. Clean your hands and the pastel with paper towelling or a soft cloth after use. By simply wiping the pastel clean with paper towelling, the pastel will be clean for the next application of that colour. Watch out for pastels left on the floor, they will damage the carpet. Ideal on Canvas, Card, Brown Kraft Card, Watercolour Paper, Cartridge Paper, Cover Paper. The in-built drying agent creates a rub fast surface after a week or so depending on how thickly the pastel is applied.

*For details on our Supermix Workshop on 23rd August, please refer to the PD Insert Supplement or visit our website!*
The Children’s Book Council of Australia (CBCA) is a not-for-profit organisation. It was established in 1945 to promote children’s literature and to encourage children to read. It is a national organisation with a branch in every state and territory.

Zart Education celebrates Book Week each year, so it seemed a logical move to join forces with the CBCA Victoria Branch, and when like-minded people meet, something fantastic emerges!

**Save the Date!**

**Date:** Thursday August 26 2010  
**Time:** 5.30pm—8.00pm  
**Venue:** Zart Art

*Book in early - limited to the first 70 respondents*

To celebrate Book Week (August 21st to 27th), Zart Art in joint partnership with CBCA will be holding a series of seminars during the year. The inaugural evening of discussion and questions will be with a panel of illustrators with a focus on black and white illustrations.

These seminars will be held at Zart Art in Box Hill.

**Cost:** $25 (CBCA members) and $35 (non members)  
Book through the CBCA by phone 1300 360 436 or email vic@cbca.org.au  
Book in early to avoid disappointment.

For step-by-step instructions on how to complete these activities, please visit the website:  

**Commonwealth Games between October 3rd – 14th 2010**
Hepie Pots
Students of Ballarat Grammar make truly inspirational clay pots.

Mini Books
Aranda Primary School created interactive mini books that showcase their brilliant narratives.

Riso Printing
Screen print fabric, canvas, paper or wood in minutes using your designs and achieve professional results.

School History
Carved In Wood

Term 4 2010
Registered by Australia Post Publication No. 327687/00003
Welcome...Term 4 2010

Christmas hours
Zart will be closed for Christmas on the 23rd of December 2010 and we will reopen on the 10th of January 2011.

Early Bird Christmas Sale!
Special 3 Day Event with Preview Evening! - Shop Early & avoid the Christmas rush!
Great Specials & Super Deals! Where: Zart Customer Service Centre. Starts: Thursday 18th November 5-7pm includes preview drinks & nibbles on arrival!
Friday 19th November 8.30am -5pm
Saturday 20th November 8.30am-2pm
Retail & Schools welcome!

Manual Goods Credit
If your school requires your department to finish outstanding budget money by a certain date this year, and as yet you have not worked out your program requirements – Zart Art can help. We will invoice the remainder of your budget for general art materials now, so that you may select your items as you need them without feeling pressured. Just speak to one of our customer service people at Zart and they will assist you with this procedure.

Look! The art of Australian Picture Books
State Library of Victoria
3 December 2010–31 May 2011

For the first time in its history, the State Library of Victoria presents an exhibition specifically for children: Look! includes 120 original artworks by 46 of Australia’s most accomplished children’s book illustrators, including Shaun Tan; Graeme Base; Bob Graham; Jeannie Baker; Gregory Rogers; Ann James; Leigh Hobbs; Ron Brooks and Frane Lessac.

This delightful exhibition displays sketches, drafts, mock-ups, finished artwork and publications demonstrating the various stages of developing contemporary Australian picture books. Curator Mike Shuttleworth says Look! gives children a chance to see artwork from their favourite stories up close and explore the process of visual storytelling. Look! is an interactive, hands-on exhibition. It includes fun activities for children such as: Learning to create their own illustrations, Reading and storytime, Meeting artists, Exploring lightboxes; and games and puzzles inspired by the books.

Free admission
Inspired by a workshop by ceramic artist Nikki Hepi and the amphorae of ancient Greece, the “Hepie Pots” that the students of Ballarat Grammar make are truly inspirational.

The process is simplistic and sequential enough to allow students of varying degrees of skill to achieve pleasing results. There is a basic formula that my students follow; each work must incorporate a spherical form, a base and a neck. Students are encouraged to consider the elements of balance, form, repetition and the rule of thirds during their design process. How these elements are combined and the works embellished through engraving, the additions of handles or spouts is reliant on their creative input and exploration.

**THE PROCESS**

The clay used is Feeneys BRT Buff Raku. This clay is heavily gorged and withstands the thermal misstatement that the clay is subjected to during the process. I usually have my students work in pairs; this allows them to help each other with the manual handling and reduces the down time waiting for the slab roller and heat guns.

**STAGE ONE**

The BRT is rolled into a slab large enough for both students to have enough clay for the pressing molding of their spherical forms. The BRT slab is coated with a thick layer of white slip and the slip immediately dried to the leather hard stage using a heat gun or blow torch.
Stage Two:
During the design process, various linear motifs and patterns are explored. These are now applied using a slip trailer to the leather hard surface. The coloured slips are made from stains and the same white clay used to cover the surface of the BRT. The slip trailed designs are now fully dried using the heat gun or blow torch. Care must be taken not to dry the BRT as it still needs to be press molded. Once coloured slips have been dried, the slab is turned upside down and rolled using a rolling pin. This pushes the now dry slip designs into the surface and cracks the white slip. The slab is examined and visually effective segments are selected and torn from the slab.

Stage Three:
Using the carefully selected segments, the decorative pieces are used to construct the two halves of the sphere. Care must be taken to join the halves well without disturbing the slip trained pattern.

Stage Four:
The base and neck of the work can be made at any stage prior to joining to the sphere. There is always a high demand on the blow torches at this time so I encourage my students to produce their base and neck whilst waiting. The base is attached first as the form becomes weaker once the hole is cut for the neck.

Stage Five:
Once the base and neck have been attached the handles, spout or other additions are applied. Care must be taken not to damage or smudge the now delicate slip trailed design or to accidentally fill the small cracks in the surface of the white slip. Leftover fragments of the coloured slip can be applied to the additions. It is at this stage I encourage my students to incise further decoration into the surface of the base, neck and other additions. Keeping the designs bold and simplistic seems to work best.

Stage Six:
The works are bisque fired to 1100 °C, this is high enough to allow the rough glazing technique required to remove excess glaze. Any glaze can be used and I have experimented with gloss and dry glazes and both produce interesting effects. The glaze is applied with sponges and brushes, making sure that the glaze fills the cracks and crevices. Using a damp sponge, remove 95% of the glaze from the form, allowing glaze to remain in the cracks and on selected parts of the form. I fire the work under reduction to 1280°C regardless of the glaze used as I try to draw the iron within the BRT to the surface. A sanding stone will remove the very rough surface from the base. An essential task if you want to avoid irate phone calls from parents about damaged furniture surfaces. Care must be taken when using a heat gun and blow torches. Be careful of flammable surfaces and always wear eye protection as the clay will pop and spit hot fragments into the air. I also recommend wearing Nitrile gloves during the glazing process.

Rob Hurley
Ballarat Grammar
Zart Student Gallery

Exhibiting Term 4 2010

On show until the 23rd November 2010

Lowther Hall
Dolls

Killester College
Cubist Drawings
St Michaels School Berwick
Trees

McKinnon Primary School
Reflections
Beverley Hills Primary School
Black & White
Haileybury College Brighton
Portraits & Totems
Langwarrin Park Primary School
Margaret Preston
Merriang Special Developmental School
Dragonflies

Aranda Primary School ACT
Presentation of Work

Kingsley Park Primary School
Wire Wall Hangings

Beaconhills Christian College
Chooks

St Mary’s College Seymour
Flowers

Canterbury Primary School
Mascots

Waverley Christian College
Op Art

Lysterfield Primary School
Gaudi Architecture

Thomastown West Primary School
Patterns with a Purpose

Presbyterian Ladies College
Journey of Colour

Tintern School
Anzac Day

Scotch College
Books by Boys

Brentwood Park Primary School
Name Tags

Zart’s Student Gallery
Situated upstairs in the Zart Customer Service Centre. Each term the Student Gallery exhibits a new display of work from young artists ranging from Kindergarten to VCE. We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels. Please email images of work you would like to exhibit one term in advance to Jan Roker on jan@zartart.com.au

Also visit www.zartart.com.au
Presentation of Work

During April this year, 28 Aranda staff were fortunate to be able to participate in a study tour of Melbourne. As part of the day spent at Zart, the afternoon session provided the teachers with many different and practical new ideas for the presentation of student work. Many different types of 3 dimensional displays were presented including an array of dioramas, folded booklets and pouches. These new ideas were quickly put to good use as the teachers experimented with different materials to make their own display items back at Aranda Primary. One class as a result of this workshop presented their narratives in artist book format.

I have always had a strong emphasis on Visual Art in my classroom, using the lessons to allow the students to express themselves whilst learning new techniques. I find that Visual Art allows all students to succeed. Art is also an important part of my teaching because I believe that it creates a bright and engaging learning environment for the students.

While I had always taught Visual Art and integrated it into Inquiry Based Learning Units I haven't applied it as well into other areas. At the ‘Presentation of Work’ workshop I saw how Art can be applied in areas such as Literacy and Numeracy.

My Year 5/6 class had worked hard in Term One writing narratives and I was trying to find a way to display their finished product so the class could enjoy them. I decided that the mini book idea I learnt at the Zart Education workshop would be a perfect way to display their writing.

The students selected the paper for the cover, gluing it on thick cardboard to create the covers. They folded A3 paper to create the inner pages.

Once they had finished publishing their narratives in Word I transferred it into another document to create the individual pages. The students illustrated their narratives and together we jointly constructed them.

I found that the students were more motivated to complete and write a narrative of a high standard as it was being published into a ‘book’. The mini books are the most sought after item to read during silent reading time. It gives the students great pleasure to see their writing being enjoyed by others. The mini books were such a success that I decided to use the same technique to present their information report in our Inquiry Based Unit ‘Murder under the Microscope’.

The students were given a choice of creating a mini book; publish a brochure or a PowerPoint presentation. The majority of the students chose to create a mini book as they had enjoyed the process earlier.

The students researched a victim from the Murder under the Microscope website and wrote an information report. Once this had been finished they began work on their mini books. As the students had previously made a book they worked on this task independently.

Once they had made the covers and pages they got onto designing the layout of the pages. This was first done on scrap paper. When they were happy with their design they began their finished product.

The students were encouraged to be creative and make their books bright, colourful and interactive. The students used pop-out pictures, folded maps, strips of paper to show length, café menus and envelopes to enhance their information.

We ended Term 2 with a successful ‘Book Fair’ between the other 5/6 classes in which the students proudly shared their quality work and enjoyed their peers work.

Tricia Butters
Year 5/6 Class Teacher
Aranda Primary School ACT
How do we look for new ways to stimulate boys to write and illustrate? A magnificent seven metre long resident dragon named Zingora, created by the boys of Scotch College Junior School, was the impetus for a project designed to promote the love of literature.

During 2009 the whole Junior School (boys age range 5 – 12) participated in a collaborative project integrating Literacy and the Visual Arts. All boys were involved in the production of a series of seventeen professionally printed picture storybooks. Each boy contributed to their class book, based on the adventures of Zingora, by writing the text during Library lessons and creating the illustrations during Art lessons. Zingora was created in 2008 as part of an artist in residence program. Lyn Ferrall was commissioned to work with the Art department to produce a textile masterpiece, inspired by China and the Beijing Olympics. Everyone in the school created a piece for the dragon. In a busy six months, all artworks were completed and skillfully sewn together into a three dimensional sculpture. Zingora was awakened by the Chinese Youth Society’s special ceremony in December 2008 and boys paraded Zingora around the school grounds with excitement and pride.

At the beginning of 2009, Zingora found his home in the Library where he spends his days sleeping and watching over everyone. However at night it is a whole different story… Zingora magically flies out of our Library and has adventures all over the world.

It was this notion that ignited the boys’ imagination and before long they were speculating on where Zingora had gone the night before. Subsequently, the idea for the ‘Zingora Picture Storybook’ series was born. The project was carried out during Terms 3 and 4 in 2009. Ownership of the project at every stage was one of the main aims. The boys selected topics democratically and made decisions during the entire process.

To complement the variety of written genres, each Year Level focused on a different art style in conjunction with the Art curriculum. Prep was based on drawing with minimal background; Year One used paper collage (with handmade paper) inspired by Eric Carle; Year Two applied paint and glitter and were inspired by photographs; Year Three used black ink and coloured pencils and were inspired by real structures; Year Four created 3D mixed media collages inspired by Jeanie Baker; Year Five explored a limited colour background and used acrylics, watercolour and collage techniques; Year Six drew with black ink and were inspired by the illustrator Neil Curtis.

Preparing the text and illustrations for publication was a long process and the boys learnt a great deal about the publishing industry and the importance of careful editing and attention to detail. Although the boys focused primarily on their own class book, there was a feeling of unity throughout the school and they enjoyed following the progress of each book. There was always great excitement when one of the seventeen books was ready to go to the publisher. This was a self funded project, in that parents and the wider school community pre-ordered the books and the number of each book printed corresponded with the orders. Subsequently, it is the type of project that could be adapted to any size school and have far reaching benefits regarding promoting literacy through the arts.

Each book sold, generated a small profit that was donated to charity. The books were recently presented at the International Boys’ Schools Coalition conference in Philadelphia, USA and attracted a great deal of attention. They are now on display in the Zart Art Student Gallery for all to read.

Jocelyn Pride  
Head of Library  
Scotch College Junior School

Priscilla Williams  
Head of Art  
Scotch College Junior School

EXTENSION & LINKS
Zart Extra Articles:  
• Term 4 2006 Gallery: St Pauls School Monbulk  
• Term 1 2009 Gallery: Templestowe Heights Primary School
Newhaven College had an exciting start to 2010 as we were celebrating our 30th year as an educational institution on Phillip Island. Each year the Art department organizes a visiting artist to work with students from year 7-11 as part of our artist in residence program.

This year I was lucky enough to secure a chainsaw artist by the name of Angie Polglaze, who by her incredible reputation as a professional artist, is usually overseas competing for a good majority of the year. For the entire month of March, she worked closely with the year 10 students brainstorming ideas associated with the 30-year history of the school as well as its overall educational philosophies and direction for the future. Students looked at symbols such as the school house system and their emblems, the school song, our values such as Respect, Excellence, Responsibility, Honesty and Empathy and finally, the fact that we are a school on an island surrounded by the sea.

Angie started with an enormous trunk of Macrocarpa pine, cut from a local farm and showed students how she had to clean dirt and bark off it before she attempted to draw the final designs on. It became evident early on that this trunk was going to become a throne like seat and many ideas changed during the early carving process.

Animals depicted our natural marine life near the school, a large book representing learning, became the main seat and the House emblems began to entwine themselves around the entire seat. Each day meant a fresh look at the overall design and although no student was permitted to use the chainsaw, each group engaged in robust discussions on how the final seat would look. Once completed students where then given a range of Vipond Paints and painted sections of the seat to highlight surface texture and fine detail of some of the animals. To date it is one of the most used objects on the school grounds and is a feature that sits between the junior and senior schools.

No sooner had Angie dusted the sawdust from her clothes, she was asked to also be involved in a collaborative initiative between Phillip Island Nature Park and our students. Each year PINP donates around $5000 to our school to encourage our senior students to become involved with the creation of large sculptural pieces for our region’s public spaces. This particular project saw five of our year 9 students from the environmental campus, work closely with Angie to create a long bench “Love seat” for the grounds of Churchill Island, a small heritage farm not far from Newhaven College. Again students brainstormed ideas that would reflect the history of the Island and the farming practices used by the first settlers to the region. Because the group of students was small, Angie was able to allow each student to use her small chainsaw under close supervision, for the fine detail work. This was a definite highlight for many and a challenging one at best.

All along the bench seat there are images of apples, corn, peas and vegetables intertwined around the carved bucket seats, to represent the first hand sewn garden in the area. At one end of the seat boasts the bust of a woman whose design was used on the bow of the largest ship to enter Westernport Bay in the 1800s, The Lady Nelson. At the other end in contrast is the magnificent sweeping tail of the Peacock, a feature bird of this Island. Finally the chunky Clydesdale hooves that support the entire bench represent the original workhorses that helped the settler’s farm and plough their crops. The bench again was carved from Macrocarpa pine, which is readily found on the Island, primarily planted to provide wind breaks for livestock.

Sian Adnam
Head of Visual Art

EXTENSION & LINKS
Zart Extra Articles:
• Term 2 2010 : Urquhart Park Primary School – Making A Difference
• Term 1 2010 : Wanganui Park Secondary College – Aerial Views
• Term 4 2009 : St Joseph’s School, Malvern – Mrs O’s Friendship Tree
• Term 1 2006 : St Francis Xavier Primary School, Box Hill – The Many Faces of Our School
www.zartart.com.au
The girls at Lowther Hall in their quest to create a work of art that displayed their artistic capacity; combined learned skills, problem solving and above all their joy through the process of creating these amazing dolls. The spindly wired dolls created by Grade 3 girls, display how an artist’s technique can be adapted to suit the skills of much younger artists.

The inspiration for these dolls came from the book called “Cloth Dolls for textile artists” by Ray Slater. My Year 3 classes have worked on this project for a term. The wired doll has a simple wire armature made from the 3.0 mm soft aluminium armature wire that means it can be posed in a variety of positions. Dancers and acrobats can be used as sources of inspiration to create movement and flow.

The wrapping technique used to cover the armature is easy for the students to learn and only simple stab stitching is needed to attach the beginning and ends of each strip.

**Method**


Make the armature following the measurements of the diagram. Give a student a piece of Paper Magiclay about the size of a ping pong ball, and shape it over and around the circle for the head. The hands are added at the end of the project. Time to start the wrapping: on an angle, wrap up and down the armature, starting at the neck. It is important to keep the wadding taut to create a firm finish. Use a needle and doubled thread to secure the ends with a few stab stitches. It doesn’t have to look neat; it is just to secure the wadding. When the wadding is over the frame, it is time to start to use the colourful stretchy fabrics. Combine different patterns and colours to give a good effect. Hideous fabrics can look wonderful! Wrap the fabrics and secure the ends with little stitches – large eyed needles and thin Perle Cotton #8 is perfect for young students to use.

Use metallic, fancy threads, ribbons etc. to wrap and tie around and over the fabric. Chenille Stems are great for socks and wrists. Teach the students how to make a gathering running stitch along the top edge of a 10-15 cm wide and about 60 cm long fabric strip to create the skirt. They can be layered for effect. Lining polyesters are great, velvets etc.

Paint the heads with Poster Block paints. Add hair with Wool Tops/ knitting wools, Curly Hair. Use felt scraps to make hats and shoulder bags. Embellish these with beads.

Attach the doll to the stand with thin Armature Wire in a couple of places on the trunk of the body and twist the wire at the back. Hot Glue the rod to the stand to secure firmly. Students can then pose the figure in the way they’d like it!

This is a wonderfully satisfying artwork, with the students learning a big range of skills and techniques with a fabulous result.

**Pamela Wood**

Lowther Hall Anglican Girls’ School Essendon

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**EXTENSION & LINKS**

Zart Extra Articles:
- Term 3 2006: Killester College, Springvale – Whimsical Fabric Dolls
- Term 2 2007: Methodist Ladies’ College, Kew – Felt Dolls
- Term 1 2007: Altona Primary School – Colonial Figures

www.zartart.com.au
RISO Screen Printing
Step-by-Step

Screen printing solutions for Schools. Screen print fabric, canvas, paper or wood in minutes using your designs. The Thermal Copier transfers your designs on to Riso Screen Mesh in seconds, creating screens up to A3 size. The thermal process – no chemicals/solvents, no hand cutting is fast, easy, low cost and mess free. Print text, lines, photo's and solids. Screens are reusable. Clean up in water.

Step-By-Step
Making your screen
1. Create artwork to be printed either by using a photocopy or laser print.
2. Place design under Riso Screen Mesh and feed it through the Thermal Copier.
3. Attach Mesh to a frame ready for printing.
   • Lay the frame on to a flat surface, tape side up, and remove the double sided tape from all 4 sides of the frame.
   • Attach the top edge of the screen to the frame and then stretch across the bottom edge. Don’t worry if wrinkles occur at this stage - all you need to do is attach the screen gently to the frame.
   • Lift the left edge from the tape and pull a little tighter to remove any wrinkles that may have occurred. Repeat this process on the right side.
   • If wrinkles remain, lift the top, or bottom, from the tape, slightly stretch to remove the wrinkle and then fasten to the tape.
   • Repeat the process on any side where a wrinkle exists, until all wrinkles have been removed.

Printing Your Design
You are now ready to begin printing your design on to the item of your choice.
1. The angle of the squeegee is held upright at about 60-70 degrees. This provides a clear, sharp print - angles too low force too much ink through the screen and bleeding may occur.
2. Less pressure is used with the squeegee when printing. The blade on the squeegee should NOT flex or bend whilst printing. You don’t need to push the squeegee through the screen - the ink will naturally be drawn through on to the material below - you just need to guide the squeegee.

For more information and handy tips go to http://www.nehoc.com.au/training

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www.zartart.com.au

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Whole School Scope & Sequence

The Specialists at Canterbury PS are a highly motivated and collaborative team that work to ensure that their curriculums are connected as much as possible to the scope and sequence topic at each level.

During Term 1 the music teacher, and myself started to discuss the possibility of a World Cup unit as an integrated activity. The other specialists were quick to jump on board with the idea. We decided that we would integrate with Level 3 and the Term 2 topic, Cultural Diversity. The focus of this unit is on immigration and Soccer is considered the “world game”. The six Level 3 classes randomly selected one of six countries (India, Vietnam, England, South Africa, China and Italy) as their class team. Each Specialist teacher contributed to the development of the teams and students’ knowledge of the country they were representing so that at the end of the term a World Cup Tournament and Expo could be held to celebrate and share the learning that occurred over the term.

The rules and skills needed to play soccer were taught during PE sessions. In Music, students learnt the songs of the World Cup and their chosen country’s national anthem. In the Learning Resource Centre each class learnt how to research their country and prepare relevant and valid information for presentation during the expo. Students worked in groups to create displays which included factual posters, quiz games and interactive activities.

Art sessions were dedicated to the creation of a team mascot. The project began with a presentation of all Past World Cup mascots. We discussed each mascot’s features using Art Elements and Principles and why each mascot was effective or how it could be improved. We brainstormed key features of the country that might be used to design mascots. Students considered flora and fauna, food, rituals/ceremonies, climate, colours and uniforms as elements they could incorporate into their design.

The first challenge was to create a large and simple A4 mascot drawing. Students traced their drawing through to scrap paper. They used this pattern to cut out two felt shapes for the front and back for their soft toy.

After they completed a sample stitch, they attached different felt parts to their mascot. Because some details were difficult to sew on, some students chose to use Supertac or permanent markers. Blanket stitch was used to attach the front and back together and stuffing was added before it was sewn up.

The classes voted and chose one mascot to represent their team.

The final celebration was organised, invitations were sent home to families welcoming them to watch the events and visit the expo.

Several Year 4 students ran the Opening Ceremony. After each country’s national anthem they introduced each team in Italian and then translated into English. The expo followed and students from other levels visited the displays, which included the mascots and participated in the games and activities the students had prepared.

A round robin tournament was held where students competed against all teams to decide who would play in the finals. Students showed excellent sportsmanship and all students were proud of their achievements on the day.

The bilingual Closing Ceremony included presentation of awards and acknowledgments to everyone who made the project possible. Celebrating the end of the project through the Tournament and Expo allowed for students, parents and staff to share in the learning that is possible through collaboration.

Deirdre Zabel
Visual Art Teacher
Canterbury Primary School

EXTENSION & LINKS
Zart Student Gallery/Zart Extra
Term 1 2007: Dingley Primary School, – Studies of Asia
Term 1 2001: Carey Grammar – Indigenous Cultures
www.zartart.com.au
How to Talk to Children About World Art
Isabelle Glorieux-Desouche
For anyone who wants children to understand and love the art of Africa, Asia, Oceania and the Americas, this guide has questions and answers about thirty amazing objects. Written especially for people with no art experience, the book uses everyday language and includes maps to help you see where the work comes from. 176pp
Each.............$31.82 $35.00

Beginner’s Guide to Needle Felting
Susanna Wallis
This book demonstrates how to create wonderful pictures and three-dimensional objects using wool and simple needle felting techniques. Learn how to make cards, pictures, jewellery and other 3D figures from wool. With clear step-by-step instructions enabling the student to produce a variety of designs, this book will also inspire them to experiment further with their own designs. 64pp

The Printmaking Handbook
Louise Woods
This book encompasses a variety of processes and techniques, with clear step-by-step instructions. Every stage of the process of relief printing, intaglio printing, lithography, screenprinting and photocomposition are visually presented. Printmaking can offer the student the flexibility to visualise ideas in many ways. This book will give them the confidence to try different methods to obtain the results they have in mind. It also provides them with inspirational examples of prints in all media. 192pp
Each.............$28.17 $30.99

For step-by-step instructions on how to complete these activities, please visit the website:

www.zartart.com.au

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