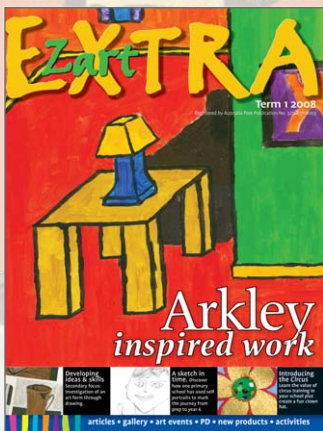


# EZartTRA

Term 1 2008

Registered by Australia Post Publication No. 327687/00003

## Zart Extra Newsletters 2008



Term 1

drawing.

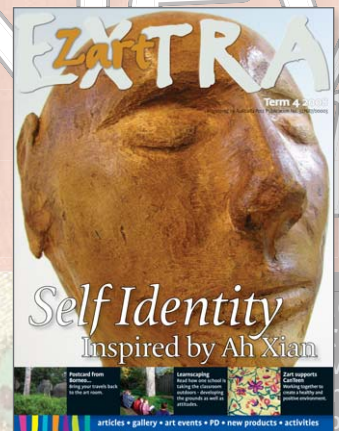


Term 2



the journey from  
prep to year 6.

Term 3



Term 4

create a fun clown  
hat.

articles • gallery • art events • PD • new products • activities

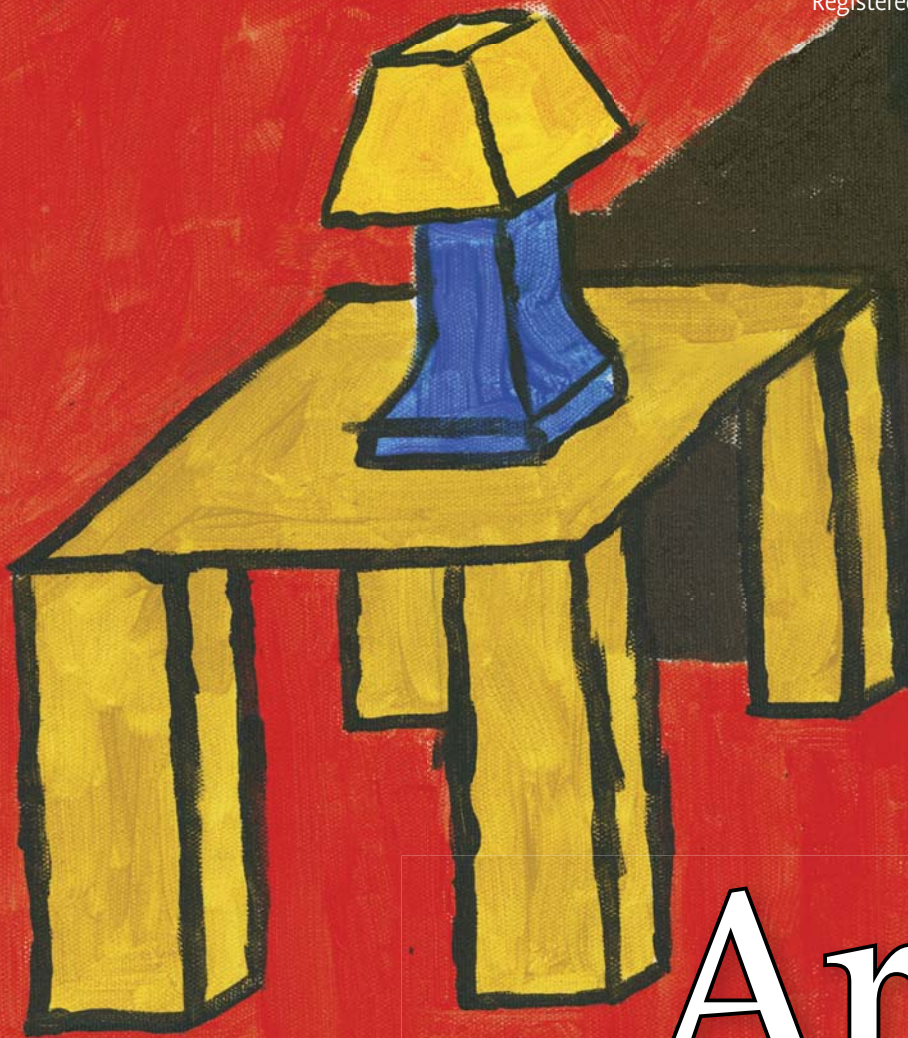
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# EXTRA

Term 1 2008

Registered by Australia Post Publication No. 327687/00003



## Arkley *inspired work*



Developing  
ideas & skills  
Secondary focus:  
investigation of an  
art form through  
drawing.



A sketch in  
time. Discover  
how one primary  
school has used self  
portraits to mark  
the journey from  
prep to year 6.



Introducing  
the *Circus*  
Learn the value of  
circus training in  
your school *plus*  
create a fun clown  
hat.

articles • gallery • art events • PD • new products • activities



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- arts
- education
- events

## New extended hours

Monday, Tuesday, Wednesday  
and Friday 8.30 am – 5.00 pm  
Thursday 8.30 am – 7.00 pm  
Saturday 8.30 am – 2.00 pm

## Easter Hours

Zart Art will be closed from  
Friday 21st March 2008 and  
will re open on Wednesday  
the 26th of March 2008.

## Christmas Catalogue 2007 Hamper Winners

We would like to thank all our customers for supporting our *Zart Art and Save the Children Christmas Gift Program* in 2007. Your Christmas orders raised over \$3000 which we have donated to Save the Children, Vic.

Congratulations also to the following schools who each received a Zart Art Hamper of Art materials valued at \$250.00 each.

Oatlands Primary School - Narre Warren  
St Josephs School - Parramatta  
St Michaels Catholic School - Berwick  
Albert Park Primary School  
Dhurringile Primary School  
Hillsmeade Primary School

### Editor

Jan Roker & Dani Chak

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Stella Greig, Judy Thompson,  
Dinah Waldie, Judi Robertson,  
Marge Bates and Andy Bennett



### Zart Extra

ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.

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### Zart Art

Supporting teachers in creative education

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

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[www.zartart.com.au](http://www.zartart.com.au)  
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Administration Hours:  
Monday - Friday: 8.30 am - 5.00 pm

Customer Service Centre:  
Monday-Wednesday & Friday: 8.30 am-5.00 pm  
Thursday : 8.30 am-7.00 pm  
Saturday: 8.30 am-2.00 pm





Drawing and Painting - Level 4

# Arkley inspired artwork

We completed a unit of work about Howard Arkley and his art. We looked at his artwork, talked about his experiences and the things that influenced the way his work developed.

The boys - Years 5 & 6 went on an excursion to the National Gallery of Victoria - Federation Square to view the exhibition "Howard Arkley". At the gallery we had a lecture on Arkley and his work. The boys had a worksheet to complete while viewing the exhibition. The exhibition was so vibrant and exciting with a diverse range of art forms, styles, techniques and subjects. I knew there would be something that would appeal to every boy, and would inspire him to create his own work and to realise that art can take many exciting forms.

1. Back at school we made a list of the possible "Arkley

Style Work" the boys could do and what would be required. Arkley worked with an airbrush for most of his work. As this was not possible for the boys, substitutions were made e.g. paint and brushes and marker pens. *Vipond* paints were used on the furniture and *Chromacryl* paints on canvas.

2. The boys then selected the type of art form they were interested in and proceeded to plan it.
3. The 2D work was done individually while the 3D work was done in pairs or a small group.
4. Most of the art pieces took a few weeks to complete.

*Judy Thompson*  
**Visual Art Teacher**  
**Southwood Boys Grammar**  
**Junior School, Ringwood**

## ARKLEY STYLE WORK LIST

**Furniture** - sourced small pieces to paint e.g. coffee table, chair, stool etc. from home or second hand furniture stores. Smaller craft wood items were bought e.g. magazine holders, trays and mirrors.

> sand, prime, design / patterns, paint

**House Exteriors** - draw own home, collect pictures e.g. magazines, real estate pictures

> design, paint, use stencil for patterns

**House Interiors** - draw a room from home, collect pictures e.g. magazines, photos and collect stencils and various papers

> design, paint, use stencils for patterns/ collage papers

## Mask Painting

> draw design, teacher help enlarge design on to canvas, paint

## Drawing Dot Picture

> ruling up 1 cm grid over sheet, using markers to make dots

## Drawing Line Picture

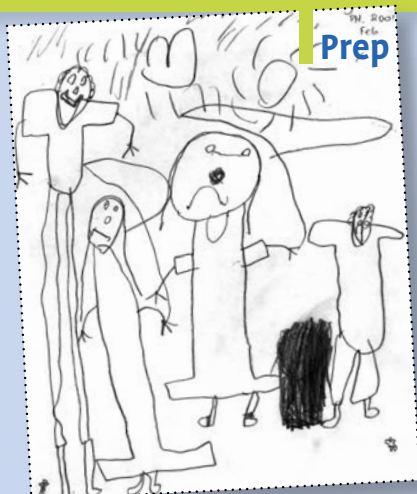
> to cover whole sheet in a lot of small doodling drawings, use a marker pen

**Pattern** - to go on a walk around local streets and take photos of various patterns found e.g. brickwork, fences, gates, doors etc.

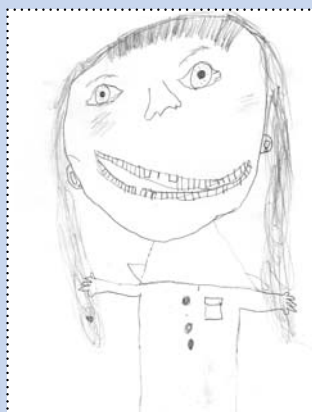
> print photos, design, paint

Any idea using the Arkley style





Year One



Year Two



Year Three



## A Sketch in Time

**At the start of every year each student at Ashburton Primary School draws a self portrait.**

These are collected and stored until the next year when they draw their next self portrait, view their previous efforts and add them to their collection. Only A4 paper and 2B

graphite pencils are used (i.e. no colour). The students from approximately year two upwards are given make-up mirrors to help them with the task. While sometimes the students are a little apprehensive about the drawing task itself, they thoroughly enjoy seeing their earlier drawings and sharing these with their peers.

The task takes up most of the first lesson of the year – after we have had a quick chat about the art room expectations and all agreed to them!! At the end of the session when the majority of students have completed their current portrait I start to give them back their previous pages to have a look at. Once this commences they become rather noisy as they



## Teaching In Bahrain

My husband and I are both in our second year of a two year contract teaching at The Bahrain Bayan School. We came here in the twilight of our teaching careers looking for a new challenge, to experience a different culture, to meet teachers from all over the world and to travel to exotic places. So far Bahrain has lived up to all of this.

The Bayan School is a bi-lingual school that caters for affluent Baraini families. There are over 1200 children in attendance ranging from Kindergarten (3 year olds) to Year 12. My husband is the Primary Dean of Students and I am the Primary Art Teacher teaching grades 1 to 5 (375 children). Our contract includes a fully furnished flat, world wide health insurance, a return home flight at the end of each year and a salary that equals what we were receiving

at home. Many teachers tutor children from other schools after work. This year I am tutoring a grade 6 girl, helping her with her English, Science and Maths homework while my husband has started giving swimming lessons after school.

99% of the students and more than half of the staff at Bayan are Muslim. During the holy month of Ramadan, most children from grade 4 upwards and all the Muslim staff are fasting during the daylight hours. Our school day finishes at 12:45pm so that these people can return home to rest and sleep before they break their fast at sunset. This frees up our time to swim, exercise and socialize at the end of our shortened work day.

Most of the children come from wealthy families who travel extensively during their





## Year Four



## Year Five



## Year Six



*Documenting a student's development through a progressive portrait - prep to year 6*

giggle and share their work so not much more work on the new portraits takes place. After a reasonable sharing time (a few minutes) the students reassemble their collection with their most recent work on top and their earliest effort on the bottom of the stack. After ensuring that the new ones are named and dated, their whole collection to date

is then collected up and labelled for the grade and stored until the next year.

At the end of year six (or earlier if they leave before this) the portraits are returned to their owners as part of their graduation package (this includes a time capsule they create in their prep year). In this school of approximately 470 students the

portraits from prep to year five are stored bulldog clipped in class sets in an A4 paper box while the year six sets take up more space and are clipped and stored separately.

This year, as an adjunct to this project, after a study of Howard Arkley's house paintings, each student in the school completed a pastel picture of their house in the style of Howard Arkley (i.e. bold outlines and solid areas of colour). It was fascinating to see the development of skills, concepts and ideas across the years. The collection of 'My House' drawings from prep to six was displayed across the art room and provided a rich source of observation and discussion points. The students gained a great deal from seeing how the different age groups represented the same subject. It was particularly interesting when siblings noticed and commented on each other's views of the same house.

*Dinah Waldie*

**Ashburton Primary School**

holidays. Such destinations as London, Paris, Thailand, New York, Disneyland (Tokyo, California, Paris) and Dubai are common. Several children speak of staying in "their Hotels" and they are not joking!

School normally begins at 7:05am and finishes at 2:10pm. During this time we have only two 20 minute breaks. During summer the temperature can be as high as 45 to 50 degrees, with extremely high humidity. This does not stop the children from playing soccer during these breaks on gravel or on the paved courtyard. Consequently I am regularly trying to teach a class of gasping grade 2's who are always asking to "drink water".

I have found myself having to face many challenges here. Names! There are often 3 or 4 Mohammeds and Mariams in each class with Abdulla and Ahmed also being a common choice. The children laugh at my attempts to pronounce and remember their names. Most children have their own driver and nanny. If

they forget to bring a required item they first blame their nanny and then ring their driver to ferry it to school! Having these attentive workers at home makes my job even harder. I constantly strive to get the children to take responsibility for their own ideas, for cleaning up after themselves and for using common courtesies like "thank you" and "please".

Like all children they love the freedom and the chance to get messy in our Art lessons. When I first suggested that they break their oil pastels to use the side of the pastel there was a collective sigh. Before my time, lessons were quite rigid and formal so I have really changed the culture of Primary Art at Bayan.

Over the last 12 months we have holidayed in Oman, Egypt, Dubai, Kenya and we had our long summer break home in Melbourne. We have made some wonderful international and Bahraini friends and acquaintances. At

times being away from home can be lonely and living in a different culture can be frustrating. However we feel that the positive experiences far outweighs the negative ones and we would recommend this to anyone who is ready for a challenge.

*Marge Bates*

**The Bahrain Bayan School**



# Developing



## UNIT 1: VCE Art Area of Study One: Developing ideas and skills

This area of study focuses on the development of ideas, imagery and skills through the exploration of techniques and working methods. Specific tasks are set to direct and facilitate the process of investigation.

As a rule of thumb I always start off with a mixed media drawing unit for year 11 Art unit One. Students are encouraged to explore, experiment and develop their own imagery through observational drawing and digital photography.

The investigation of an art form: **Drawing** was explored by using different materials and media such as inks, fine liners, dry pastels, collage on assorted papers.

Students were inspired by seeing the *Top Arts* at the NGV folio of drawings on brown paper bags.

### Theme: CONSTRUCTED ENVIRONMENT

#### Task One: Research

Students were given the theme of "Constructed Environment" to brainstorm ideas through a mind map. They were encouraged to undertake research by looking at other artists work as motivation and inspiration. They created a collage of images of artist's work that they photocopied from art books, journals and magazines. They also took a series of 20 digital photos around their immediate constructed environment which they used as starting points for their homework drawing activities.

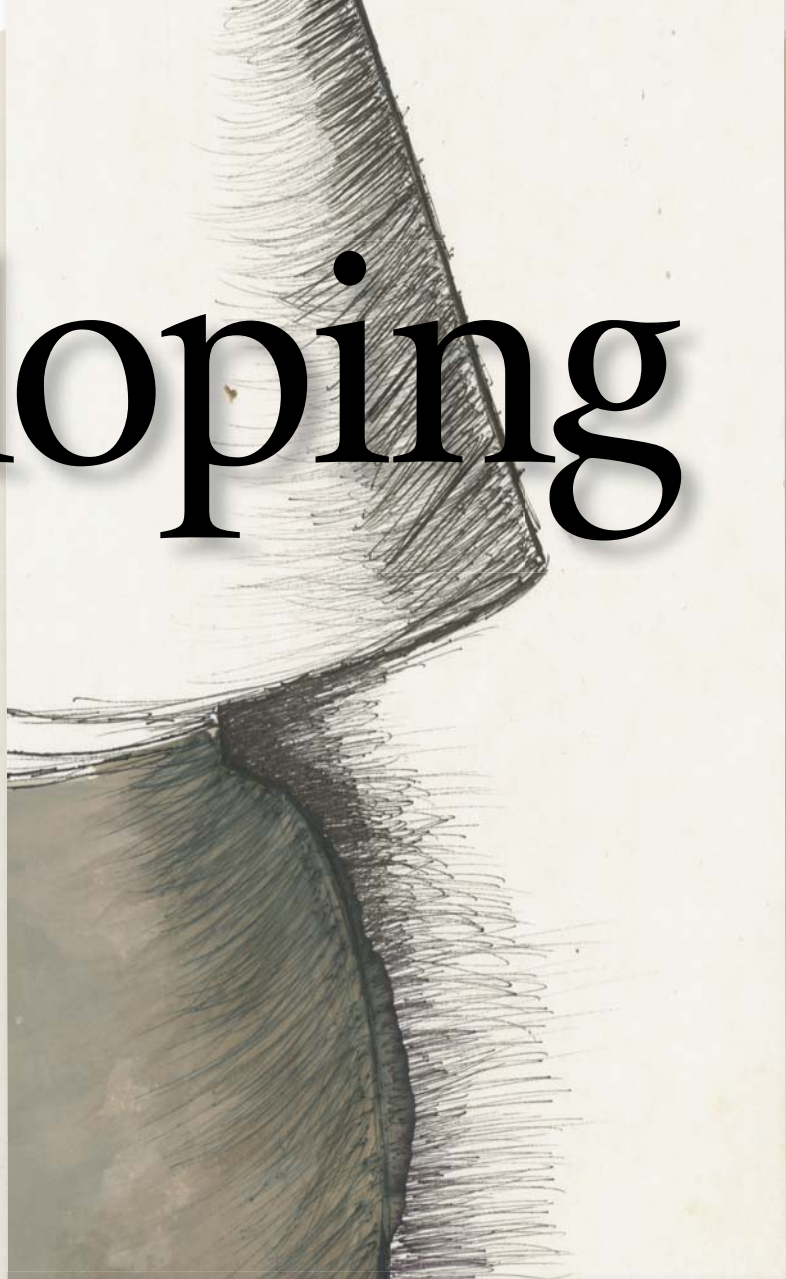
Students were expected to critically analyse these images and reference the key formal elements observed through annotations in their visual diaries.

#### Task Two: Observational drawings

Students were given 2 X 50 minute sessions of class time to complete a series of drawings of details around the school environment. (10 small drawings were completed)

#### Task Three : Exploration of material techniques & methods

Students were given 4 x 50 minute lessons in class to experiment with media, washes and collage effects in their visual diary documenting





# ideas & skills

their thinking and working practices in the visual diary.

Teacher directed activities included media exploration, technical knowledge, safety and health issues in using media and in conceptual development of ideas.

## Task Four: Exploring the formal elements

Students select and investigate the following formal elements:

- Line, shape, tone, texture, pattern, repetition, harmony, cropping and balance.

Students through annotations are encouraged to document the formal elements applied and used in their work with relevant evaluations of the effectiveness of these elements in their visual diary.

## Task Five: Refining ideas & techniques

A total of 20 drawings were necessary as part of the criteria for assessment of which 10 completed were submitted from this exploration.

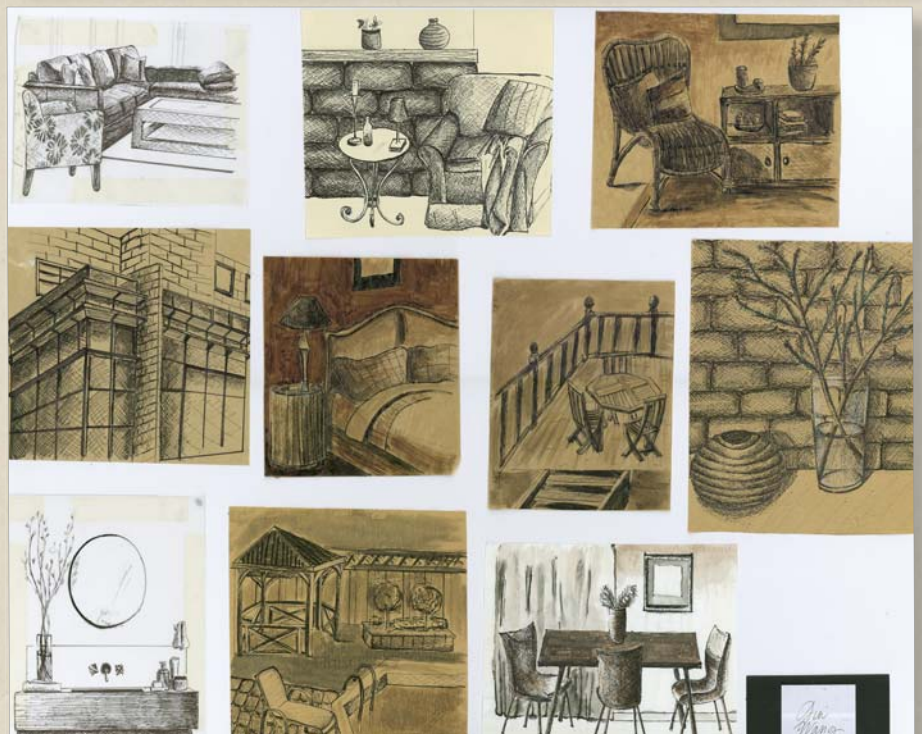
Students were required to develop and explore 10 final drawings that best illustrated the formal elements.

## Final Resolution 1

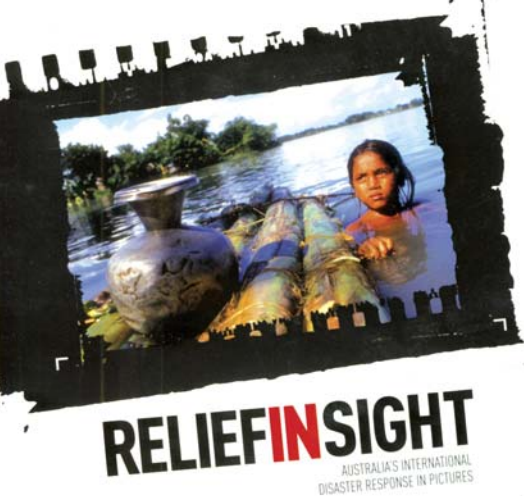
A series of 10 completed mixed media drawings on mountboard. Students presented their Visual diary as part of this assessment by showing the explorations and documentation of the investigation of drawing.

*Stella Greig*

**VCE Art Head of Arts  
Killester College  
Springvale**







## ReliefInSight

### Australia's International disaster response in pictures

Natural disasters such as earthquakes, mudslides, tsunamis, bushfires and floods have devastating consequences for communities. Relief in Sight is a moving new photographic exhibition that opens a window on Australia's international disaster response to the Asia-Pacific region. It puts a human face on the suffering and the compassionate response of our nation to save lives and alleviate suffering. It also offers an insight into the principles and practices that guide Australia's response to humanitarian emergencies through a series of domestic and international partnerships. Sixty-eight compelling and confronting photographs capture the impact of natural disasters and other humanitarian emergencies in our region.

Relief in Sight was developed with the help of AusAID's relief partners as well as professional photographers.

Touring Victoria and Tasmania in early 2008.

See website for more information <[www.reliefinsight.com.au](http://www.reliefinsight.com.au)>



## "Art makes my office beautiful..."

I am currently sitting at the desk in my office looking down the hallway. My first view is a line of corkscrew tails hanging of the backsides of brightly coloured and lovingly crafted Papier Mache pigs. They are pink and yellow and bright red and some have spots and others have stripes.

They are calm and peaceful pigs because they cohabitate with elephants (I think) and some kangaroos and other beasts who I don't think appear on a register of known animals. All the animals don't seem at all perturbed by the frightening and alarming array of shiny lacquered masks that infest the walls opposite.

A desk in my office is covered in a collection of clay models that our very talented students put together for the recent Hobart Royal Show. There are masses of them. Some are prize winners, some are place getters. All are beautiful. There are spotted cats, long horned devils, laughing clowns, strange half human-like busts with oversize ears and there is a wonderful punk rocker who sits menacingly in the middle.

In the corner of my office sits a beautiful mosaic of hand painted tiles designed and constructed by a grade five class of artists. They donated the mosaic to the school at a recent school assembly. The kids who made it shone as brilliantly as the tiles when they handed it over to me.

On the walls of my office exquisite, striking and mysterious hand painted mono prints inspired by the work of Picasso. They have been produced by students from 8 to 12 years of age. What imaginations they have. On a desk in the other corner is a pile of portraits, some on paper, others on canvas drawn by kids from Kinder to grade 6. They

were entries in the Tasmanian Education Department Young Archies Awards early in the year. I think they all should have won first prize... but so should have each of the 100's of other entries from around the state. You should have seen the exhibition! I keep a couple of old favourites from previous years to remind me of students past and because I like the paintings. They are abstracts painted on paper by a couple of students who struggled to succeed at school to be honest. But these works are wonderful; complex, intricate and somehow full of meaning. A wonderful grade 6 teacher who sees art as another avenue for kids to communicate showed them some famous abstract works. The class talked about what they might mean and then the students went to it. Where we had struggled to motivate the students I mentioned above we now struggled to stop them painting and they finished the work. Perhaps a first time experience for them.

I love art, but I know nothing of any technical value. Even more I love what it provides for kids and I think I have accumulated some technical understanding of how kids learn and grow over the years in education. Art works for kids. It is accessible to all yet it allows individuals to excel. It allows the unheard to express themselves and the confidence to shine. It brings kids and our community together. Like all beautiful things it attracts an appreciative audience. Our community loves it too.

Art makes my office beautiful. Come and visit sometime.

*Andy Bennett*

**Principal**

**Dodges Ferry Primary School**







SITUATED AT ZART  
CUSTOMER SERVICE

CENTRE is Zart's Student  
Gallery. In the Gallery you will  
find some outstanding visual  
art work created by students  
from Levels 1–7.

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

Photos may be taken to build  
up your own folio of resources.

The gallery also gives the  
students exhibiting work the  
opportunity to bring their

families along to appreciate  
their visual art.

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

Please contact

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

# Term 1 2008



CAULFIELD GRAMMAR SCHOOL

## ALTER-EGO PASTEL PORTRAITS



### YEARS 7 & 8 VELS LEVEL 5

This portrait exercise is an  
effective way to engage  
students in drawing, shading  
and blending colour. It begins  
with a Design Brief which  
challenges students to create  
an animal alter-ego for a human  
being, blending the two faces  
into a seamless transition. It  
provides an excellent medium  
for explicit teaching of facial  
proportions, and detail, and  
for modelling dry pastel  
technique.

Students are provided  
with a design Brief and a set  
of A3 photocopied faces. They  
are invited to look at the faces,  
discuss them and brainstorm  
what possible animal alter-  
ego each person may have.

The Creative process is  
then discussed and a graphic  
organiser of this process is  
provided to each student to

lead them through a series of  
sequential steps which may  
take up to 6 weeks to  
complete:

- Design Brief
- Discussion and Brainstorm
- Internet research to find an appropriate face for the animal of choice
- Design drawings in the Visual Art Diary with explicit teaching of facial proportions
- Modelling & Experimentation with dry pastel technique
- Enlarging face design on to white cardboard
- Colour and blend using dry pastel
- Mount & frame completed artwork
- Complete a self – evaluation sheet

Judi Robertson

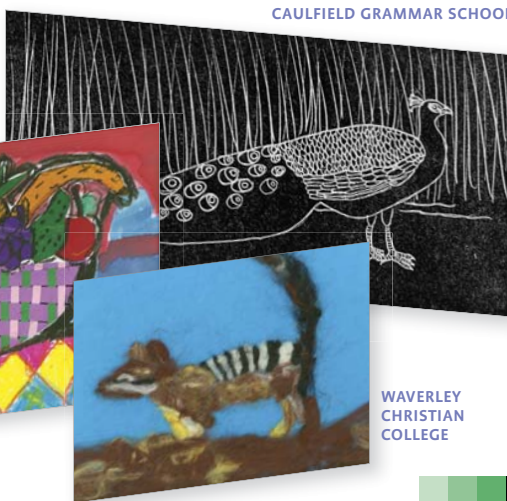
Haileybury Castlefield



CAULFIELD GRAMMAR SCHOOL



MOSSFIEL PRIMARY SCHOOL

FOOTSCRAY NORTH  
PRIMARY SCHOOLWAVERLEY  
CHRISTIAN  
COLLEGE

view our gallery online... [www.zartart.com.au](http://www.zartart.com.au)

Exhibiting in term 1...

Ashburton Primary School  
Portraits  
Bayswater North Primary School  
Portraits  
Brunswick South West Primary School  
Prints  
Caulfield Grammar School  
Bird Prints and Ceramics  
Dingley Primary School  
Castles and Dragons  
Dodges Ferry Primary School  
People  
Footscray North Primary School  
Bowls of Fruit  
Haileybury College Brighton  
Alter-Ego Faces  
Killester College  
Paper Bag Art  
Melbourne Boys Grammar School  
Paverpol Dragons  
Mossfiel Primary School  
Abstracts  
Penleigh and Essendon Grammar  
Pigs  
Penola College Broadmeadows  
Colour Studies  
Southwood Boys Grammar School  
Howard Arkley Works  
St Thomas The Apostle School  
Blackburn North  
Kimonos  
Tintern Junior School  
First Fleet  
Wandong Primary School  
Cows up a Tree  
Waverley Christian College  
Dyed Leaves & Dry Felting

# Circus is in Town

Introducing circus skills into the curriculum is seen by an increasing number of teachers as something of a 'treasure chest' of new curriculum ideas says entertainer and former Performing and Visual Arts teacher Phil Melgaard who has been conducting circus activities in schools for the past 25 years.

Many teachers are embracing circus skills as a way of engaging primary and secondary students through exciting activities that provide physical challenges as well as rich opportunities in the Visual and Performing Arts.

By adding skills such as juggling, stilt-walking and uni-cycling to the Physical Education or Performing Arts curriculum teachers are discovering a way of addressing the VELS Strand of Physical, Personal and Social Learning in one highly motivating program. Circus provides students with opportunities to push their boundaries, overcome fears and develop mastery of new and quirky skills.

Like many areas of the Performing Arts, Circus is seen as a way of simultaneously developing resilience, confidence, and persistence, organisational and social skills.

Circus enables strong connections to be made between the Performing Arts, Physical Education and Visual Arts. Besides being a Performing Art genre in its own right, Circus strengthens Dance and Drama programs with opportunities to choreograph sequences and develop clowning routines and stage craft. In Music, Circus creates opportunities for students to select, compose, arrange and even play music for performances. Once developed, circus skills can readily be employed to spice up scenes in drama and musical productions or made into a special stand

alone circus performance.

There are also rich and colourful opportunities in the Visual Arts with unlimited possibilities for costume design as well as constructing props and sets. See accompanying instructions for circus hats!

Conducting a circus program gives teachers the opportunity to see students in a new light, overcoming mental and physical challenges while having fun helping each other achieve success at seemingly impossible tasks - adding to some of the most rewarding experiences in a teacher's life.

And the interesting thing for teachers is that circus skills are not all that difficult to learn! For example at first glance juggling looks like an impossibly difficult activity but when broken down to into small steps most people learn the basic idea in less than 5 minutes. . . and it's FUN.

In 2008 Zart will be conducting 'Circus Skills for Teachers' workshops at the start of Term 1 and Term 2. These one day workshops will have teachers juggling, plate spinning, balancing and using a whole range of exciting circus equipment used in school circus programs. In addition to learning the basic skills these workshops will cover such areas as how to teach these skills to primary and secondary students, where to purchase equipment and ideas for making some simple circus props. Safety issues as well as ideas for performances, routines, costumes and staging will be presented and teachers given the skills to conduct a circus program or performance in their school.

With years of experience as a performer, combined with his expertise as a workshop presenter with children and adults, Phil's workshops will extend your boundaries in a very supportive and highly entertaining atmosphere.

Teachers should come prepared for a range of low risk and highly stimulating activities that will broaden self confidence and leave you amazed at how clever you are.



## Crackerjack Circus Skills Workshops – feedback from schools

"Crackerjack Circus Skills workshops have added a whole new bag of tricks to our school curriculum – extending Phys Ed, Performing Arts and PMP programs simultaneously. Developing confidence through juggling, stilt-walking, plate-spinning and other circus skills have reinforced our 'you can do it' approach and our kids have been amazed at how clever they are. Phil's enthusiastic and entertaining approach ensured a high level of success from everyone."

*Carolyn Usher  
Acting Principal  
Castlemaine North PS*

"Crackerjack Circus Workshops were a huge success. Students were treated to an exciting range of circus equipment and were immediately engaged in mastering new skills. Students had heaps of fun as they helped each other and took great pride in achieving success at the new challenging activities. Both students and teachers were buzzing in this fantastic workshop. As one Year 6 student said as he left, 'that was the best fun I've had at school – ever!'

*Joy Odau  
Performing Arts Teacher  
Greythorn Primary School*





## Top Hat

### Materials

Papier Mache Hat Topper  
Prisma Paper  
Tinsel Stems  
Sequins in a Jar Bulk Assorted  
Poly Ball 50 mm  
Poly Ball 75 mm  
Vipond Paint  
Corrugated Cardboard A4  
Metallic Corrugated Cardboard A4  
Florist Wire Rainbow  
Poly Cone 10 cm  
Supertac  
Low Melt Glue Gun

1. Paint a Papier Mache Hat a colour of your choice and set aside to dry.
2. Use a sheet of Prisma Paper or coloured card to form a long cylinder around the top of the painted hat. Before gluing it to the hat, trace the diameter of one end on to a sheet of Prisma Paper.
3. Cut this circle out 2 cm larger than the diameter and flange the perimeter of the circle.
4. Glue the circle into one end of the long cylinder and glue the other end on to the painted hat.
5. Cut Poly Balls in half and paint them bright colours. When dry glue on Sequins and Tinsel Stems.

6. Glue the decorated half balls on to the coloured cylinder.
7. Cut out flower shapes from Corrugated Cardboard, one colour slightly larger than the other. Glue the smaller flower on to the larger one of a different colour and glue on a coloured half Poly Ball.
8. Attach the flowers to 3 strands of Florist Wire by poking a hole through the middle of the flower and inserting the strands into the Poly Ball. Use the Low Melt Glue to seal off the hole. Attach the other end of the wire into a block of Polystyrene e.g. the base end of a Poly Cone, glued to the top of the hat.
9. Add spirals of Tinsel Stems around the hat.



## Cone Hat

### Materials

Pasteboard 6 sheet  
Felt  
Liquid Glitter Fairy Dust  
Glitter Paint Pen  
Supertac  
Arbee Craft Glue  
Pom Poms 50 mm  
Creative Metallic Braid

1. Cut a semi circle from a sheet of Pasteboard and form a cone by overlapping the edges. Glue the overlapping edges together.
2. Cut a large square of Pasteboard approximately 30 cm x 30 cm and trace around the base of the cone shape on to the middle of this square.
3. Cut a slit into the middle of the circle and flange around the circle to the outline of the shape.
4. Use the flanges to glue the square to the inside of the cone.
5. Cover the cone with different coloured squares of Felt until the cone and rim are completely covered.
6. Cover the entire hat with Liquid Glitter Paint.
7. Use the Glitter Paint Pen to cover the edges of each Felt square with blanket stitch markings.

8. Glue Pom Poms on to the end of different lengths of Braid and attach the lengths to the top of the cone.
9. Glue a Pom Pom on to the top of the hat.

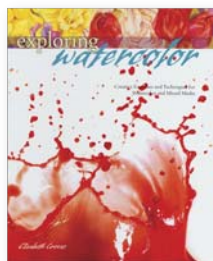


### Drama / Theatre Studies & Circus Equipment

Look out for our revamped section in your 2008 catalogue!







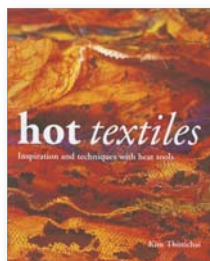
## Exploring Watercolour

Elizabeth Groves

This book is full of fresh perspectives; discover new ways to get expressive with colour. It has ideas for using nature's patterns to inspire enticing designs. Unleash your creativity by experimenting with freeform collages, found imagery and other innovative techniques.

A fun and inspiring sampler of texture-making techniques – this book includes printing methods, resists, sprinkling, spattering, stencils and "paper torture".

141 pp.....\$36.35 **\$39.99**

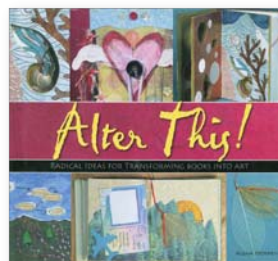


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128 pp.....\$40.90 **\$44.99**



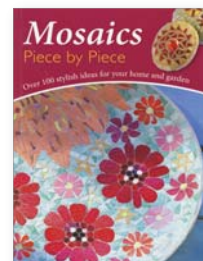
## Alter This

Radical ideas for Transforming Books into Art

Alena Hennessy

Now you can turn any book into a piece of art, a way to express yourself, or whatever you want it to be. Using readily available supplies, you can alter a phone book so it becomes a checkerboard, make a paperback best friends collage, create a travel journal to share with friends, and even turn an old textbook into a secret box. This book will show you how to transform any book into something extraordinary.

96 pp.....\$18.17 **\$19.99**



## Mosaics Piece by Piece

Bruno Rodi, Catherine Massey & Lea Ciambelli

Be inspired by over 100 imaginative and practical mosaic projects with these clear step-by-step instructions, easy-to-follow techniques and handy tips to ensure professional results, even for beginners. A comprehensive workshop provides indispensable advice on all the tools, techniques and materials you will need to create beautiful mosaics.

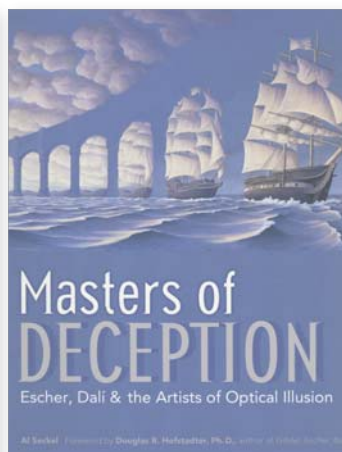
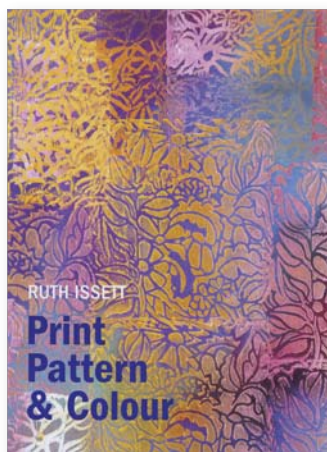
133 pp.....\$27.26 **\$29.99**

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Ruth Issett

Create printed papers and fabrics that glow with colour and pattern. Covers techniques for monoprinting, roller printing, screen printing, printing with found objects, stencils, and rubbed and dyed effects, plus how to combine techniques. Equipment and materials explained with the best printing methods for specific fabrics and patterns. How to develop your own pattern designs, from simple to sophisticated, floral to geometric, and muted tones to vibrant colours.

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Al Seckel

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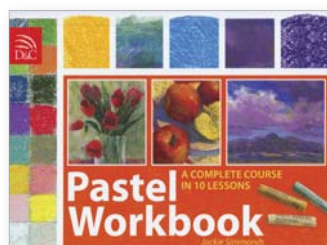


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Alisa Golden

Create books that best express your thoughts, stories and images. Use many wonderful techniques and materials; you'll learn the art of bookmaking from an artist with years of experience. This book includes projects with different structures, from circle accordions to multiple signature bindings. Each design will give meaning to the story you choose to tell.

160 pp.....\$19.99 **\$21.99**

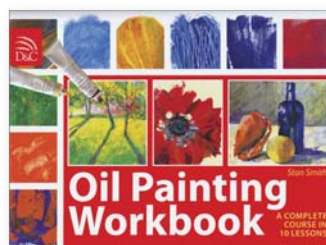


## Pastel Workbook

Jackie Simmonds

Learn to use pastels with freedom and success by following this comprehensive course for beginners. Full of step-by-step demonstrations and practical exercises enable beginners to build their skills with confidence. This book explores a wide range of pastel techniques, plus all the essentials of composition and picture making.

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## Oil Painting Workbook

Stan Smith

Learn to use oil paint with confidence and creativity by following this comprehensive course for beginners. Clear instructions, advice and step-by-step demonstrations enable beginners to build up their painting skills. This book explores the qualities of oil paints plus all the essentials of composition.

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Contemporary and unique, these handmade creations range from representational to abstract, from skilful realism to provocative surrealism. The dolls are crafted from every conceivable material, including beads, gourds, and polymer clay. Talented artists redefine what the doll looks like, as well as how and what it's made of, in the designs chosen for this juried collection.

396 pp.....\$36.35 **\$39.99**





# EXTRA

Term 2 2008

Registered by Australia Post Publication No. 327687/00003



**Australian Prime Ministers**  
Young artists portray the Australian Prime Ministers of our past.



**Baringa**  
Discover the learning outcomes of this specialist School in the Latrobe Valley.



**The Art of Ancient Egyptians**  
Learn about Ancient Egyptians and why they used certain colours and styles.

articles • gallery • art events • PD • new products • activities



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Zart Extra



ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.

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Saturday: 8.30 am-2.00 pm

## • arts • education • events

*'I want to touch people with my art. I want them to say 'he feels deeply, he feels tenderly.' Vincent van Gogh*

### New extended hours

Monday, Tuesday, Wednesday  
and Friday 8.30 am – 5.00 pm  
Thursday 8.30 am – 7.00 pm  
Saturday 8.30 am – 2.00 pm

### Closed for Stocktake

Zart Art will be closed on  
Monday 30th June 2008 for  
our annual stocktake.

### Reminder

#### Minimum Order

Our minimum order value is  
\$30.00 (Excluding GST).  
Orders below this value will incur a  
handling charge of \$7.50 (in  
addition to freight changes).

### Annual Zart Expo!

Our 2008 open day and  
clearance sale is on the 11th  
July 2008.

Come early and join in the  
fun with free hands on art  
demonstrations throughout  
the day.





# Bird of Paradise

## (*Strelitzia reginae*)

At the beginning of the lesson, we discussed the structure of the flowers, leaves and stems, in terms of how to draw such strange looking flowers, and how to place the flower/s on the page.

The angle of the stem, leaf and flower was noted, in terms of diagonal lines creating less rigid compositions than vertical lines. Organic line was used, drawing in the direction of the growth of the plant, from the base of the stem, leaf or flower, to the tip. Soft coloured pencils such as Polychromos, Progresso or Stabilo Softcolour were used on Cartridge Paper, as this paper has the right amount of tooth to create texture and to enable colour mixing by layering.

Preliminary warm-up contour drawing exercises were undertaken, using two or three pencils in the hand at a time, in the colours of the flowers or leaves. The aim was to look at the flowers more than the A2 page and to describe the flowing curving lines of the plant. By using several pencils at once, the student was not too concerned about whether the line was perfect or not.

The drawings were placed in the centre of the room for group

discussion, looking at composition, scale, accuracy and liveliness of the drawing. Students tried to incorporate these ideas when completing their final drawings, which were coloured in full.

One coloured pencil was used this time, in a colour related to the plant. The students used light pressure, allowing for a gradual build-up of colour and no heavy outlining. Once the flower was sketched in, the colouring began.

The direction of the strokes of colour was carefully considered, by way of suggesting either the growth lines or patches of light and shade. The direction of the strokes of colour was not arbitrary, but planned.

Colour mixing was achieved by layering, from light to dark or dark to light. There were no rules, other than the colours were to be layered. Students discovered what worked for them. Most began with the oranges and greens that they saw on the petals and leaves, but

once other colours were added, they discovered surprising results, especially when they were working with the darker shading between petals and leaves. Students found that the flowers became more vibrant with a final layer of deep yellow or orange and they enjoyed quite a thick shiny mixture of colours rather than a light, sketchy effect.



Sue Horacek  
Methodist Ladies College  
Kew



# Art in the Landscape

## – at the Australian Garden

Works of art help to explore these ideas and to stimulate our minds and senses. It is not so much a scientific garden but a highly artistic garden showcasing a number of sculptural pieces. The designers of the garden, Taylor, Cullity and Lethlean with the plant designer, Paul Thompson have created a 10 hectare piece of natural art!

The central feature is the Red Sand Garden, which is an environmental artwork in itself, creating a wide open space with shades of red, yellow and blue/grey of the arid inland plants. The designers thought it was important to tell the story of the absence of, or at least the ephemeral nature of water in the Australian context and continent.

The Ephemeral Lake Sculpture was designed and built by Edwina Kearney and Mark Stoner. This is the first piece of art work you encounter when you visit the Australian Garden. It comprises large ceramic plates providing a focal piece in the foreground of the Red Sand Garden. The platelets cover 60 square metres and could symbolize evaporating pools of water or salt pans in central Australia.

The Escarpment Wall was designed by Greg Clark and imposes on the Rockpool Waterway. It is 90 metres long and gradually grows in height, inviting you to walk down to the water hole. It acts as a visual and physical barrier between the hot, dry, Red Sand Garden and the cooler, wet Rockpool Waterway. It is made up of pieces of Corten steel which oxidizes, producing a beautiful rich, red ochre colour. Greg Clark was inspired by plate tectonics and the wall is rent, shifted sideways and down. The Rockpool Waterway flows alongside the wall, cascading over the fault lines and undercutting its eastern face, as though over time, erosion has slowly eaten away at its underside. Its tessellated bed causes the water to eddy and flow, inviting people to kick off their shoes and paddle.



As you meander along the Eucalyptus Walk, you will notice an abstract sculpture amongst the *Corymbia* trees. This is an untitled piece of art, I suspect the artist, David Abecasses, wanted the viewer to have an open mind and let their imagination run wild! The sculpture was inspired by pieces of eucalyptus bark that fell to the ground naturally. It is smooth, shiny stainless steel on one side and a cold cast bronze with a rough texture on the other side, creating a wonderful contrast.

Art is a medium that appeals to us all. Everyone has a sense of beauty. Howard Gardner's multiple intelligences theory includes visual/spatial and a "naturalist" intelligence relating to understanding the natural world. We include many art activities in our education programs at the Royal Botanic Gardens Cranbourne. These include creating a mosaic using garden mulch materials; using natural ochre to paint environmental wishes on a eucalypt leaf and then floating it down the Rockpool Waterway; creating a sand landscape that demonstrates water flow behaviour; leaf rubbings and using plant fibre to make string and gum nut art.

Come along to the Australian Garden on the 22 April and be inspired by art activities you can share with your students in the classroom. See PD insert for more details.

*Michael Robertson*

**Education Officer  
Royal Botanic Gardens Cranbourne**

The Australian Garden at the Royal Botanic Gardens Cranbourne opened in May, 2006. This garden has been inspired by the colours and textures of Australian plants and the landscapes they inhabit. Visitors can explore the connections between landscape, culture, people and plants.



# AUSTRALIAN Prime Ministers

Everton Primary School Years 3, 4, 5 & 6

EVERTON IS A SMALL SCHOOL OF TWENTY NINE PUPILS IN NORTH EAST VICTORIA. During Term 4, 2007 the class topic was "Australian History – Important People".

As there was an impending Federal election the class decided to focus on Prime Ministers. Each student selected a Prime Minister to focus upon.

Their choice could be based on prior knowledge of a PM e.g. John Howard (the current PM at that time) or even the first Prime Minister Edmund Barton, or from research using the Internet and/or resources from the art van or the school's library. Some students chose their PM purely because they had an interesting face.

Of course everyone wanted to do John Howard but there was to be no doubling-up as we wanted a reasonable historic spread of Prime Ministers. As it turned out, there was a good selection from Alfred Deakin (1903-04) through to John Howard (1996-2007).

## Session One Activity One – Portraits

Having chosen a Prime Minister, the students were shown or could find for themselves a portrait of him. Photographs and painted portraits were studied as well as caricatures which were a very accessible and entertaining art form for the students





to study.

The artworks of Sun Herald cartoonist Mark Knight on John Howard and caricatures by John Spooner in particular showed techniques to use in focusing on particular features.

The students experimented in drawing portraits with grey lead pencils in their art journals. Some made several sketches. One sketch was chosen to be photocopied and enlarged to A3 size Cartridge Paper. This was then hand coloured with inks and brushes. Students had to experiment with mixing white, red and orange to get the right skin tones. The final outlining was completed using old fashioned dip pens and Indian Ink. A short practise session was needed so students could learn how to use these pens and ink to get the best effect.

## Session Two Activity Two – part 1 3D Sculpture

The purpose of the 2D portrait was to use it as a reference for creating their sculpture and to think about the shape as well as other details. Each student chose a plastic bottle that reflected the shape of their Prime Minister, e.g. a rounder fatter bottle for a portly George Reid or a smaller one for William McMahon!

Before starting construction of the head shape, the bottles were half filled with sand to make them stable. Students again referred to their portraits when scrunching newspaper for the PM's head and then taped it into place on the top of

the bottle – e.g. making a round shape for

George Reid or a long oval shape for Gough Whitlam.

The facial features were also made from folded or scrunched up paper and taped securely to the head.

Again the students had to study their portraits to make for example; William McMahon's extended ears, Bob Hawkes' wavy hair or George

Reid's bushy moustache. This shape needed to be very secure before they started to cover the bottle and head with layers of papier mache. Once covered with sufficient layers of old computer paper strips, skin coloured paint was brushed over the head shape.

## Session Three Two weeks later.....

Once the papier mache and base colours of the PM's skin and suit were dry, students referred to their portraits and other visual resources to paint the features on their 3D form. It was necessary to refer to newspaper pictures of suits and ties to get the correct details of the PM's attire.

## Activity Two – part 2 English Language/Visual Art

The teachers wanted the students to give their PM's some context and show that the students had some knowledge of their PM's history. The plan was to make a rolled-up newspaper displaying a headline about the chosen PM. In Language sessions with Janine the students had to research and format a newspaper headline about their PM.

So, we had "PM has Dodgy Heart" for WWII PM, John Curtin and "Outrage! Gough is Sacked" for Gough Whitlam. Another interesting idea was "Loch Ness Monster found in PM's office!" for George Reid. Cryptically, it informs us, he was born in Scotland!

This is when the students put their I.C.T. skills to use. Some designed their own newspaper shapes on the computer while others found pre-made ones in clip-art programs.

As a class we had to work out how to paint on the arms so the newspaper appeared to be under the arm.

## Exhibiting

Students had to research the PM's dates of office and their respective political party to include on a label for both pieces of artwork and then present the information using word processing skills.

## Community Engagement

By chance we were contacted by the Youth Development Officer for the Rural

City of Wangaratta in late November with a view to increasing Everton's participation in the Australia Day celebrations, perhaps through the arts. As a result the PM sculptures were proudly and prominently displayed in the Rural City offices and then on the front of the main stage where all the speeches and ceremonies took place on Australia Day. The portraits were displayed in the Bainz Gallery at the Wangaratta library throughout January. The responses from the viewing audiences at both venues were very positive.

## Assessment

Criteria used in assessing the project:

- Was the chosen PM actually recognisable?;
- Application of skills explored and materials used;
- Level of skill used in the creation process appropriate to the student's level;
- Manipulation of art elements of shape tone and colour;
- Response of the audiences;
- Response of the students to their work individually and as a class project.

**Resources**  
Australia's Prime Ministers Book 1 & 2  
By Kirsty Grant  
Heinemann Library  
2000

**Spooner Caricatures Drawings and Prints**  
Nelson 1981

**A Spooner in the Works**  
The art of John Spooner  
Text Publishing 1999

**Uncommon Australians**  
Towards an Australian Portrait Gallery  
Catalogue: Art Exhibitions Australia Ltd, 1992

**Posters**  
Prime Ministers of Australia  
Woolworth series  
Standard publishing House, 1984  
**Australian Geographic**  
Prime Ministers of Australia, 2001  
[www.australiangeographic.com.au](http://www.australiangeographic.com.au)

**Also: Australian Archives**  
**Australian Prime Ministers website**

*David Godkin*

**Mobile Art Craft Teacher**

*Janine Breadon*

**Principal/Classroom Teacher**  
**Everton Primary School**

*A collaborative unit of work between Mobile Art Teacher, David Godkin and the Principal/Classroom Teacher, Janine Breadon. David is a MACC teacher (Mobile Art Craft Teacher) based at Everton Primary School who teaches art in the class rooms there once a fortnight.*





# About Baringa

## About Baringa

Baringa School is a specialist school in the Latrobe Valley for students who have a mild intellectual disability. In addition to having such a disability, many students have associated difficulties in speech communication, visual and hearing impairment and disorders such as Down Syndrome and Autism. A high percentage of students are also socially disadvantaged due to the economic hardships and high rates of local unemployment in the Latrobe Valley area.

## ART Programs at Baringa

The art programmes at Baringa generally explore the arts through different materials and techniques. The way I encourage students to learn at Baringa is based on using the positive term, "I can." It is forbidden in the art room to say "I can't" and this is a great basis to explore the students abilities and build self esteem. My main aim is to focus on the students' ability and strengths and build on this aspect. I often don't see their disability. I teach in a step-by-step manner to develop students' understanding of art and of themselves. At the end of every class I display students' work on the board where they are able to observe and discuss their achievements for that lesson. This is extremely rewarding for everyone involved.

## How Baringa became involved

Baringa School was asked by the Make Moe Glow Committee (a non-profit organisation run by passionate community people) to enter a competition to paint a bollard which would be placed in the park near the Moe railway station to beautify the area. Baringa School won the competition and

received their prize. The committee then entered Moe into the Keep Australia Beautiful Tidy Town awards, which aims to give the town's people and the schools a sense of ownership, pride and community involvement within the town. It was an extraordinary achievement for Moe to win the State's Tidy Town award.

## Being part of the community

The Make Moe Glow Committee were overly excited about the art work being produced by the students at the school, so they came to visit during the art classes to meet the students. They then invited Baringa School to be continuously involved in projects within the community. In 2007 students from Baringa School painted 20 bollards for the park. They were inspired, enthusiastic and excited to paint their own bollard. They visited the park to get an idea of the area and to see the other bollards. Students felt a real sense of importance and pride knowing that they were going to be part of such a great project. They felt very accepted to be able to participate and to give such a great gift back to their community.

## Design and Production

Students discussed the idea of nature as a theme for the bollards so that their artworks would form part of the environment, so they based their designs on this concept. It was a challenging project for some students. With persistence and positive encouragement, students were able to work slowly through the process and achieve their desired outcomes. Confidence and self esteem levels began to rise and a sense of achievement and pride evolved. Some students chose to work together and this created a strong basis for students to

build friendships and has been crucial for positive team building, communication and confidence. Students became very attached to their bollards and they began to really love them. They enjoyed painting with the Vipond Paint as they could explore and mix any vibrant colour they desired; they loved the shine and ease of using the paint.

## The Results

When the bollards were placed in the park they looked so bright and beautiful. Many students have received comments and compliments of their work from visitors and members of the community. It has been so positive for our students to be acknowledged within the community through the successful work they produced.

Students often go down to the park and give their bollard a hug and to check that their bollards are still okay. They have proudly taken their parents and families down to see their bollard.

This project has been an inspiration for our school and students are currently working towards painting some bollards to decorate our own school environment.

*Maria Germano*  
Baringa School





# Term TWO 2008



BEVERLEY HILLS PRIMARY SCHOOL



SPRINGVIEW PRIMARY SCHOOL



MULLAUNA COLLEGE

SITUATED AT ZART  
CUSTOMER SERVICE

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

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

Photos may be taken to build up your own folio of resources.

The gallery also gives the students exhibiting work the opportunity to bring their

families along to appreciate their visual art.

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

**Please contact**

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



Exhibiting in term 2...

**St Mark's Primary School Fawkner**

**Teddies**

**Penders Grove Primary School**

**India**

**Trafalgar Primary School**

**Artist Books**

**Springview Primary School**

**Alice in Wonderland**

**Camberwell Grammar**

**Mobile Art**

**Methodist Ladies College**

**Bird of Paradise**

**Everton Primary School**

**Prime Ministers**

**Beverley Hills Primary School**

**5 o'clock Collins Street**

**Doncaster Gardens Primary School**

**Faces**

**Melbourne Grammar Wadhurst**

**Zoo Animals**

**Mullauna College**

**Prints**

**Somers Primary School**

**Spirals**

**St Leonards College Junior School**

**Collage**

**Sherbourne Primary School**

**The Scream**

**Strathcona Baptist Girls Grammar**

**School**

**Reptiles**

**St Bernadettes School**

**Quilt**



STRATHCONA  
BAPTIST GIRLS  
GRAMMAR  
SCHOOL

## Teddies Teddies Teddies

The models created, based on soft toys were developed over a few weeks of hard work in Years Prep, 1 and 2.

Photographs were taken of the children's soft toys from front, side and back.

The children were shown how to help each other to manipulate newspaper around a tube and also to make newspaper tubes to form arms and legs. After much scrunching, sticking and many rolls of Masking Tape, the children laminated their work with paper and paste, then a white layer of Newsprint Paper. Next, the

children used their own choice of coloured Tissue Papers. Finishing touches of drawn eyes, nose and mouth completed their masterpieces. We hope that you enjoy them.

*Maxine Burch*

**St Mark's Parish  
Primary School, Fawkner  
Levels 1 - 2**







# The Art of Ancient Egyptians

The study of ancient civilizations is inspiring because it reveals how enterprising, innovative and creative the human race has been. The people of ancient civilizations made full use of the natural resources available to them, not only as a means for survival but to improve their living conditions and to create aesthetically pleasing

surroundings.

In history one of the most fundamental notions to teach students is that *there is a reason for everything*. The Ancient Egyptians, for example, wore white linen clothes. Why white linen? Because living next to the Nile River meant they had an abundance of flax available to them. They discovered how to extract the fibres from the stems of the flax plant and the inventiveness of their technical artists allowed them to spin and weave these fibres into fabric. What they found, however, was that the linen was difficult to dye. The fibres are tougher than cotton or wool, so they do not absorb the dye as easily and because of this, the clothes of ancient Egyptians (usually the wealthy, as the poor wore very little), were usually of plain white linen. White linen is also cool and comfortable and it proved to be an ideal fabric for the hot Egyptian climate.

King Tutankhamen was not a very important king but the discovery of his tomb was of great importance to us because it was intact and therefore provided a complete picture of an ancient burial. His gold mask alone weighed 10 kilos and there were hundreds of items made of solid gold or of wood that was intricately painted in gold and bright colours. Why was the mask found on King Tutankhamen's mummified body made of gold and blue? The answer to this question requires us to look at the ancient Egyptians' relationship with gold and the colour blue as well as the availability in the region.

Firstly the ancient Egyptians loved colour; it was an integral part of everything in their life; colours were used in their art as symbols, they were clues to the nature of the beings depicted in the artworks. Where and how did they attain these colours? Most of the natural raw products required for making these colours were found in the local environment but it was their innovative technical

art skills that allowed them to harness these vibrant colours. The ancient Egyptians discovered six basic colours to work with:

Egyptian blue was a deep and rich cobalt blue and was made by combining iron and copper oxides with silica and calcium, however, it proved to be unstable and would darken or change colour over time. Instead, blue glass and the blue mineral/stone lapis lazuli were often used for more permanence. Historians now believe that the blue colouring agent did not occur naturally in ancient Egypt and it would seem probable that supplies of the ore were imported from Persia, in which case it would have been very precious; in fact, so precious that only the pharaoh and his family would have used it.

Blue symbolised the colour of the water of the Nile, the lifeline of this ancient people as well as the colour of the sky, the heavens and the universe. In this sense blue also symbolised life and rebirth, so to paint an object blue was to express its life and rebirth powers. The god Amon was often portrayed with a blue face or blue skin to highlight his role in the creation of the world and his cosmic aspect. The heron and the ibis were often painted with blue plumage to highlight their association with the waters of life, the Nile.

Green was the colour of vegetation and new life. To do "green things" was to do good things.

Yellow was the colour of the sun and of gold; both were imperishable, and eternal so any painting in Egyptian art that had yellow conveyed that idea.

Red symbolised life and victory, so during celebrations the ancient Egyptians wore amulets made of red stone and painted their bodies with red ochre.

Black was a symbol of death and of darkness (i.e. night). Osiris, the king of the afterlife was called "the black one". Anubis, the god of embalming was depicted as a black jackal or dog.

White symbolised purity and





# ACTIVITY

sacredness. The priestesses wore only white robes and the bowls used for embalming were made of white alabaster.

Later the ancient Egyptians would use grey, brown and pink. Brushes for painting were made from sticks which had the ends crushed or chewed to create bristles. Ancient Egyptian art was very stylized; the drawing of a person was a mixture of his profile and front view. The face would be drawn as a profile and the eye from a front view; similarly the top part of the torso would be a frontal view while the legs and feet were in profile (study some of the paintings). In ancient Egyptian art not only was colour symbolic but size was as well; the more important you were the bigger the drawing or statue of you would be.

Gold was very important to the Ancient Egyptians; their culture revolved around the sun and because the polished surface of gold is similar to the brilliance of the sun, gold represented a real life manifestation of their beliefs and was called "the flesh of the gods" It was considered a divine and indestructible metal and represented immortality in the afterlife. The skin of the gods was believed to have been golden and because the pharaoh was an earthly representation of a god, he deserved the very best "golden" burial to send him to the afterlife.

Nearly a hundred gold mines which were in use during the time of ancient Egypt have been uncovered and, although vast quantities of gold were amassed by the pharaohs, archaeologists believe that only a portion of that gold came from Egyptian mines. Much of the gold was acquired through wars, imported or given to the pharaoh as gifts. Two

methods of bonding gold together were used - welding and soldering.

## King Tutankhamen Mask

### Materials

Papier Mache King Tut Mask

Jo Sonja Paint Rich Gold

Jewels

Metallic Embossed Paper A4

Glass Mirror Tiles

Fabric Netting Gold

Metallic Yarn Blue

Sequins in a Jar Diamonds

Metallic Wire Cord Gold

Liquid Glitter Gold

Star Fabric

Foil Board A4

Craft Aluminium Wire Gold

Animal Metallic Paper

Hot Melt Glue Gun

1. Paint the Papier Mache Mask with gold Jo Sonja Paint and set aside to dry.

2. Cut strips of blue Metallic Embossed Paper and glue them to the gold mask. Cover the mask with gold Liquid Glitter.

3. Use Glass Mirror Tiles, Metallic Wire Cord and Metallic Embossed Paper to decorate the mask.

4. Cut a shape from Foil Board to create a base for a decorative collar.

5. Create sections of the collar using lengths of Craft Aluminium Wire glued to a piece of Fabric Netting cut to the same shape as the Foil Board.

6. Metallic Yarn might be sewn through the netting for one section. Jewels, Sequins and Star Fabric may be glued on to the Netting. Glue the decorated Netting on to the Foil Board Collar.

7. Tape the collar to the back of the decorated Papier Mache Mask to complete the mask.

Why did the ancient Egyptians mummify corpses? Why did they stop? These questions bring forth the concept of change and continuity and the notion that there is always a reason for change. The ancient Egyptians worshipped their pharaoh and believed in life after death. This belief was founded on a mythological story about the great King Osiris who was killed by his brother and cut into 14 parts. The king's wife Isis searched the kingdom for her husbands'

body parts and when found she wrapped them up in linen bandages to hold them together - hence the first mummy was created. She then called on the god Anubis to help bring back her husband to life; instead Osiris went to live in the afterlife as the god of the dead. Henceforth the kings of Egypt were preserved and buried with everything they would need in the next world.

The process of mummification was founded in their beliefs that the soul of the dead needed his body to rest in when it travelled to the land of the dead. In order to preserve the body for the next life embalmers took out the organs, threw away the brain and kept the heart intact. Then for 40 days it was dried out in natron (a salty substance) after which it was washed and rubbed with ointments and tightly bandaged. This was a very lengthy and expensive process accessible only to the very rich. The reason the ancient Egyptians stopped mummification was that their religious beliefs changed; pharaohs lost their power and god-like status, ancient Egypt succumbed to the powerful Romans and its people converted to Christianity and later the Muslim faith became popular.

## Egyptian Tomb

### Materials

Cardboard Box Tear Drop

Foil Board A4

Jewels

Mosaic Squares Metallic

Metallic Ripple Paper A4

Edding 2000 Marker Black

Shimmer Glass Paint Gold

Poly Body on a stand

Cotton Shirting

Ocaldo Blocks Brown

Supertac

Masking Tape

1. Paint a Cardboard Tear Drop Box with gold paint and set aside to dry.





**2.** Decorate the painted box with Metallic Ripple Paper, Jewels and Mosaic Squares.

**3.** Use a black marker to outline the decorative top and sides of the box.

**4.** Create three columns from Foil Board for the box to stand on. Attach these to the bottom of the box with tape or glue.

**5.** The mummy inside the box may be made with the top section of a Poly Body or scrunched up newspaper.

**6.** Wrap the figure in Cotton Shirting strips that have been painted with diluted paint or dyed with tea.

Before science was understood by the masses, people held great belief in the supernatural world – it was a way of explaining things for which they had no logical explanation. The Egyptians were no exception; they believed in all kinds of magic and they used spells and carried magic charms called amulets to protect themselves against illness and bad luck. One of the amulets, the Eye of Horus, was the protector of all living things and allowed the dead to see what was happening on earth. The powers of this amulet is based on the story that Horus, son of Osiris and Isis and god of the sky and guardian of the pharaoh, battled with his uncle and as a result his eye was plucked out, however, Horus won the battle and good overcame evil. Amulets were worn as pendants or rings and could also be in the shape of a scarab beetle or a symbolic hieroglyphic.

## Scarab Jewellery

### Materials

Aluminium Embossing Foil Gold

Edging 2000 Permanent Marker

Creative Bead Box Assorted

Stretch Magic Beading Cord

Jewels

Supertac

**1.** Draw the shape of a scarab directly on to a piece of Embossing Foil. Use a black permanent marker to outline the shape.

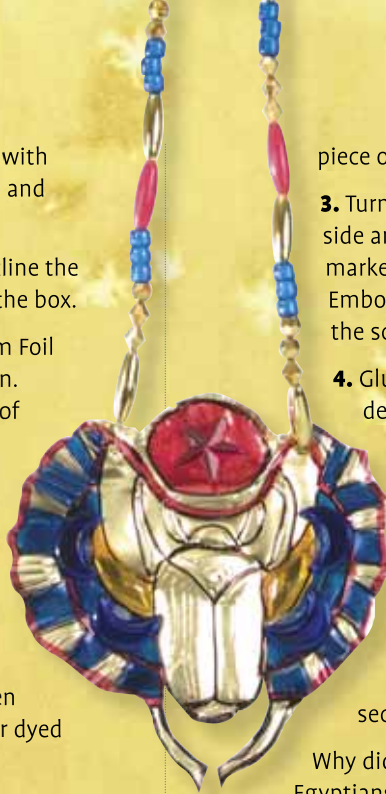
**2.** Turn the shape over and use a Satay Stick to emboss lines within the scarab shape and around the perimeter of the

piece of Embossing Foil.

**3.** Turn it back to the right side and use permanent markers to colour the Embossing Foil surrounding the scarab shape.

**4.** Glue on Jewels to add decoration to the piece.

**5.** Thread a length of Stretch Magic with beads, and attach the cord to the embossed piece by creating two pin holes and threading the ends through and securing with a knot.



Why did the ancient Egyptians build pyramids? Why did they stop building pyramids?

Over eighty pyramids of various sizes have been found in Egypt thus far. Pyramids were built to protect the dead body of the pharaoh. No one is really sure why the ancient Egyptians chose a four-sided pyramid to house the mummy but everyone agrees it was a great feat in engineering – we can only guess at how they built them with such limited tools. The reason they eventually stopped building pyramids was because of grave robbers. Through their greed or maybe their need for survival, grave robbers actually changed the course of Egyptian history. Royalty could no longer rely on pyramids to safeguard the dead and their wealth of treasures; the threat of torture and execution wasn't enough. So the royal family took to burying their leaders in hidden caves in rocks.

## Pyramid

### Materials

Paper Magiclay

Papier Mache Pyramid

Ocaldo Blocks Brown

Mosaic Plastic Chips – Stone

Pearl Beads Rice

Liquitemp Paint Gold

**1.** Cover each side of the Papier Mache Pyramid with a thin layer of Paper Magiclay brick shapes to completely cover both the top and bottom sections of the pyramid. Pressed sheets of Magiclay

may be pushed on to the papier mache surface and a piece of card pressed in to the Magiclay to create the brick shapes.

**2.** Paint the tiles/bricks with yellow ochre and highlight them with a darker brown Ocaldo Block Paint.

**3.** Scrunch up a ball of newspaper to create a mound to place inside the pyramid, and cover with a thin layer of Magiclay.

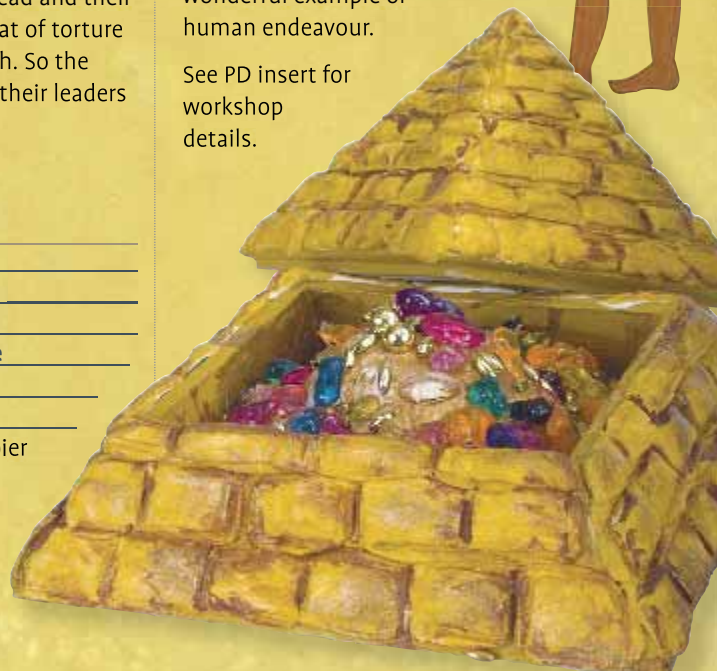
**4.** Paint the mound with gold paint and embed or glue Mosaic Chips and beads on to it before placing it inside the pyramid.

When undertaking a study of the arts of the ancient Egyptians, encourage students to research various aspects of the arts and to use their findings to underpin their artworks, for example:

Painting: sketch a group of friends in black using the Egyptian style of drawing i.e. profile mix with front view. Use size as a symbol i.e. draw any leaders bigger in size than the others. Then use the six basic Egyptian paint colours to represent each person.

Much has been written about the ancient Egyptians and much will be written and rewritten in the future as archaeological digs shed more light on them. Nonetheless they continue to be a fascinating study and a wonderful example of human endeavour.

See PD insert for workshop details.







## Belair Early Years Art Rhona Whiteford

Early Years activities to promote children's creative development  
This book is organised into appropriate themes providing clear learning intentions, a variety of stimulating activities and display ideas across the required areas of learning. Art promotes activities which not only develop physical and social skills but also a sense of wonder and linguistic development.

64pp ..... \$31.77 **\$34.95**



## 500 Tiles An Inspiring Collection of International Work

This group of five hundred handmade clay tiles offers a rare opportunity to take a close look at the possibilities that can be achieved and the boundaries that can be pushed in a single medium. The entries are essentially decorative in nature, from relief work to mosaics, and represent the many ways that artists can interpret a basic element.

420pp ..... \$36.35 **\$39.99**

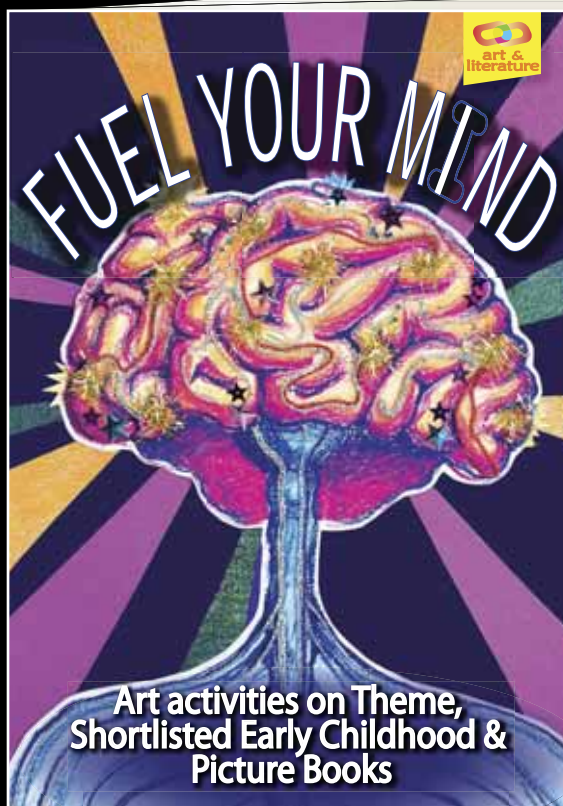


## Shoes What Every Woman Should Know S. Pedersen

What we wear on our feet speaks volumes about our personality and attitude to life. This illustrated history of shoes, reveals how women have been, and will forever be, shaped by their shoes. As instruments of repression and pain, beauty and creativity, shoes have taken many guises, fulfilled many roles and presented us with some of the weirdest and most wonderful fashion trends ever seen.

128pp ..... \$22.72 **\$24.99**

## Book Spotlight:



## Fuel Your Mind Art activities on theme shortlisted early Childhood & Picture Books

Zart Education Consultants

This year's Book Week theme 'Fuel your Mind' encourages us to focus on the human brain. It will be an ideal opportunity to combine literature with a classroom unit on the brain or a library display of non-fiction books on the brain. The 2008 booklet explores the many interpretations of Fuel your Mind as well as activities for the short listed Early Childhood and Picture Story Books of 2008. Activities are designed for individual works as well as for great displays for the school to enhance both the theme and the short listed books.

80pp ..... \$31.82 **\$35.00**



## Fantasy Art Workshop John Howe

Discover the creative processes and intriguing inspirations behind the work of leading fantasy artist John Howe with step-by-step demonstrations, sketches, outstanding finished paintings, inspiration and guidance on presenting work. A wide range of subjects is essential to any aspiring fantasy artist, from creatures and beings to atmospheres and landscapes.

122pp ..... \$36.35 **\$39.99**



## Design! A Lively Guide to Design Basics for Artists & Craftspeople Steven Aimone

Effective design inspiration for everyone. Design is something we encounter all around us every day. The fundamentals of design are the same, no matter the medium. Examine what they are in an exciting and accessible way in this vibrant, colourful survey. It will open up a world of limitless possibilities for personal enjoyment and creative expression.

176pp ..... \$19.99 **\$21.99**



## Manga Pro Superstar Workshop Colleen Doran

This book shows you how to create polished, publishable manga comics and graphic novels. With step-by-step instruction and assignments throughout, this book will help you tailor classic techniques to suit your own unique style, and guide you toward your creative destiny.

127pp ..... \$ 27.26 **\$29.99**





# EXTRA

Term 3 2008

Registered by Australia Post Publication No. 327687/00003

## Exploring Complementary Colours



**Visual Communication Project.** A focus on the principles and elements of art and design.



**Shoe Revue**  
Learn about the history of shoes and how through their design they have inspired function and creativity.



**Plus....  
Careers  
in Art**  
Secondary  
supplement

articles • gallery • art events • PD • new products • activities





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Zart Extra

ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.

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## Zart Art

Supporting teachers in creative education

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

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Customer Service Centre:  
Monday – Wednesday & Friday: 8.30 am – 5.00 pm  
Thursday : 8.30 am – 7.00 pm  
Saturday: 8.30 am – 2.00 pm



- arts
- education
- events

## Events

Beijing Olympic Games 8th – 24th August 2008  
Book Week 16th – 22nd August  
National Science Week 16th – 24th August  
National Literacy and Numeracy Week 1st – 7th September  
Melbourne Fringe Festival 24th September – 12th October 2008  
Melbourne Winter Masterpieces NGV International Art Deco  
1910–1939 28th June – 5th October 2008  
The Ian Potter Centre Across the desert: Aboriginal Batik from  
Central Australia October 2008  
Heide Museum of Modern Art *Hinterlands* Albert Tucker's  
Landscapes 1960–1975 28th June 2008 – 22nd February 2009

## Shoe Installation

July 11th was the annual Zart open day which brought many teachers, mums and dads and children to the Customer Service Centre. The Shoe Revue was a huge success with a multitude of creative shoes walking out the door. From decorative Papier Mache Shoes to fine etching prints, participants in the mini hands-on workshops certainly got a taste of a wide range of techniques. Not to mention the bargains the early bird customers picked up.

A huge metal framed shoe decorated with textile art, construction and printed media now proudly hangs in the Customer Service Centre foyer. Eat your heart out Priscilla Queen of the Desert, this shoe is a tad flamboyant so come in and see just how far the creative arts can take a theme.

Thanks to the student from Vermont Secondary College whose shoe we used on our advertisement for the Expo 08.

## Christmas 2008

Our 2008 Christmas programme is all set to begin this term and will flow on into term four. This year we are celebrating the Alphabet Christmas which we hope will continue to bring creativity and success to your art programme.

Our annual Christmas book is due for release on October 1, and our Christmas workshops will begin in mid September for those early bird participants who want to organise their budget and programme before and during the term holidays.

## Christmas Catalogue

The Zart Christmas Catalogue jam packed with new products, kits and brilliant glitzy activities to celebrate Christmas will be released in mid August 2008.





# EXPLORING COMPLEMENTARY COLOURS

Box Hill North Primary School  
Level 4

Box Hill North Primary School is a growing school of three hundred and eight students and is located within the quiet surroundings of Elizabeth Street, Box Hill North. The school was opened in 1955 and has celebrated its fiftieth anniversary in 2005.

At the beginning of every school year, year levels focus on their 'Learning to Learn' unit, where the emphasis is on developing and building on a harmonious working environment within the classroom. It was during this time I decided to explore and observe students skills and understanding of dry pastel as well as introducing new arts language. This unit ran for three weeks, which students were made aware of as their time management was also being assessed.

Our first lesson began with looking at two words. The first was "monochromatic". Students listened

to the word and had to unpack it to discover the meaning. They picked up very quickly that 'mono' meant one and with a little guidance from me, that chromatic had something to do with colour. Placing the words together and they soon understood that monochromatic is the application of one colour in a myriad of tones ranging from that single colour.

The second word was "complementary". This discussion was an interesting one as students understood complementary as to pay respect to someone (which is spelt complimentary) rather than anything that makes something else whole. Both definitions assisted with the artistic meaning – complementary colours are a pair of colours that assist each other to stand out and help complete the overall work.

This was a great literacy link as

students were able to deconstruct words and their meanings and reconstruct the meanings for artistic purposes, strengthening the importance of language in art.

Students then studied the colour wheel and I asked them to guess the complementary colour combinations. This was entertaining and once they hit on one correct combination they studied the wheel and realised that complementary colours were located at opposite ends of the wheel. So therefore the complementary combinations are: blue and orange, red and green, yellow and purple.

Placing the above new understanding aside, we then looked at our drawing project. Students were given an A3 sheet of Cartridge Paper and had to take their pencil for a walk' and create a 'paisley' pattern. These lines could not be too close to each other and they were able to place shapes in-between larger areas. Using





“Using our new colour theory knowledge, students selected a complementary combination they wished to use ...”

our new colour theory knowledge, students selected a complementary combination they wished to use and applied dry pastels, first by loosely marking inside each swirl their colour areas, making sure that the same colour did not touch each other, forming a colour pattern. It is at this point that students could still add in another line or shape to rectify this.

Referring back to our discussion on monochromatic colour, I demonstrated how to apply a tonal range using the delicate and beautiful medium of soft pastels. I explained how colour application can be achieved by laying the medium, from light to dark, and to begin with blocking each area with a lighter shade. To build tones and a three-dimensional illusion, students applied darker and lighter shades of the one colour, along the edges of each line or shape. I illustrated that through careful rubbing with finger tips, students were able to blend in colours to create softness within their work as well as that illusion of a seamless gradation of tonal colours. When students felt they were finished, they applied a few strokes of either a lighter

tone or white pastel without blending it in – to give an extra edge to the work. Each piece was then fixed with fixative spray to prevent the work from smudging further. Hairspray can also be used as a cheaper alternative.

Using a piece of black paper, students created an insect-inspired shape. We discussed and viewed a variety of shapes, swirls and lines to create an intricate and interesting pattern. We also discussed how to achieve a symmetrical shape by folding a piece of black card in half, drawing the design on one side, and then cutting it out, always being careful not to cut too close to the fold as this can break the symmetrical nature of the work and become two pieces instead of one. Once cut, the insect creature was then opened up and glued down on top of the pastel work.

The criteria used to assess this project were:

**Design/Composition** – the student has used line and shapes to develop interesting patterns.

**Use of Materials** – the student has applied dry pastels with care and confidently developed a variety of tonal

layers.

**Colour Choices** – the student has selected complementary colours from the colour wheel.

**Time/Effort** – the student has used class time wisely and effort into the planning, designing and developing their art piece.

The biggest success to come from this activity was that all students were able to create a unique art piece. There was no emphasis on having great drawing abilities to complete this task and all students were extremely proud of their own artistic success, developing positive self esteem about their artistic abilities and about their working environment.

These works will not only be on display at Zart Art during Term Three, but will also be exhibited, along with other works created by the students of Box Hill North Primary School during our Biennial Arts Festival on Friday 12th September, 2008. Hope that you can all come along to the festivities.

*Claudia Michielin*

**Visual Arts Coordinator  
Box Hill North Primary School**



## gallery details

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



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

Photos may be taken to build up

your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

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

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

## exhibition term three

**Box Hill North Primary School**

**Pastels**

**St Pauls Anglican Grammar**

**Clay Teapots**

**Thomastown West Primary School**

**Where the Wild things Are**

**Seville Primary School**

**Soft Toys**

**Vermont Secondary College**

**Felting**

**Montpellier Primary School**

**Tissue Sculptures**

**Casey College, Narre Warren**

**Evolved Species**

**Sacred Heart College Oakleigh**

**Silk Scarves**

**Hillmead Primary School**

**Calico Indigenous Art**

**Albert Park Primary School**

**Faces**

**Haileybury College Brighton**

**Visual Communication**

**Billanook Primary School**

**Sailing Boats**

**Brunswick SW Primary School**

**Chinese Models**

**St Leonards College Brighton**

**Boats**

**Camberwell Primary School**

**City buildings**

**Clifton Hill Primary School**

**Matisse works**

**Kangaroo Flat Primary School**

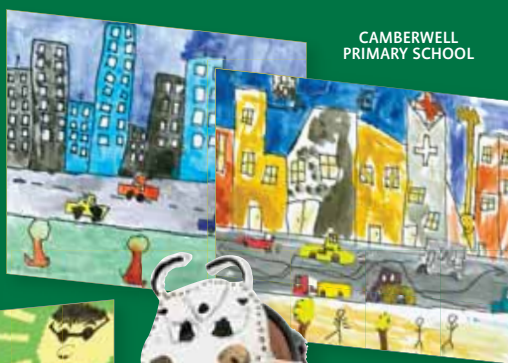
**Gliders**

**Mt Pleasant Road Primary School**

**Fantasy Insects**



CLIFTON HILL PRIMARY SCHOOL



CAMBERWELL PRIMARY SCHOOL



ALBERT PARK PRIMARY SCHOOL



BRUNSWICK SW PRIMARY SCHOOL

## STUDENT GALLERY

# TERM THREE

23RD JUNE - 10TH SEPTEMBER 2008



## Fantasy Insects

The students in Years 4, 5 and 6 were set the task of creating a whimsical fantasy insect with the starting point of a Poly Insect Body.

The first lesson was taken up with students designing their insect and painting the Poly body with acrylic paint in the desired colour. The designs were based on the student's pure imagination.

Week two the students had freedom of choice as to the media they used to construct their insect. A full range of decorative papers and construction media were theirs for the taking. They had to decide on the method of joining and most chose PVA, pins, and the Low Melt Glue Gun.

The students were thrilled with the creatures they created and very proud to see them on display.

Assessment of this project was based on Inventiveness, Colour choice, Design, Joining techniques and skills.

*Glenda Rawson*

**Visual Art teacher**

**Mt Pleasant Road Primary School**





# + The Circus Comes to Town!

If you have ever worried about a child's obsession with their computer, then why not develop their interest in circus skills, so that if they do run off to join the circus, at least they might actually get paid!

Phil Melgaard, a Circus Arts teacher, spent two days working with classes at the end of Term One and the students learnt juggling, plate spinning, 'Diablo', uni-cycling, and how to walk on stilts! However, the most important lesson learnt was that 'Trying is good'.

Patricia Langton, the Art teacher at Melbourne Grammar, Wadhurst introduced me to Phil when we attended an In-Service at 'Zart Art'. (The wonderful food they provided also kept us energetic enough to try our luck on the uni-cycle and stilt-walking!)

We even learnt and then had our students make their own juggling balls. Producing crafts for a few dollars makes a healthy alternative to watching screens all day!

Discovery Day at Wadhurst was abuzz with excitement as hundreds of children and those young at heart, joined Phil and our students. Clowns were painted, scarves were tossed and there was much giggling and excitement as children watched their parents try their hand. Troupes of Commedia D'Elle Arte actors from the Drama class also performed scenes but found that the crowd would not throw money! Next time, we'll work a bit harder on our busking and be more courageous (or is that outrageous?).

Phil intends to return in Semester 2, so that the remaining classes will also learn Circus Skills. We are working to develop Circus Skills so that it becomes part of the Physical Education programme as we integrate the areas of Art, Drama and Sport. After all, why can't fitness, performing and creativity be fun? (IT IS!)

*Fiona Mackenzie,*

**Co-ordinator of Drama 'Wadhurst'  
Melbourne Grammar, Wadhurst**

*Did you know we had a Performing Arts section  
in our Catalogue?*



## Circus Skills 2 for teachers

**Phil Melgaard will be presenting Circus Two workshops at Zart Art for all those participants who attended Circus workshops in Term One and Two who want more fun and want to extend their own circus skills!**

Following the success of Circus Skills 1 for teachers, Zart Art is pleased to offer a further workshop in Circus Skills - Level 2, for teachers who would like to extend their skills in the exciting area of Circus Arts.

Lead by entertainer and former Visual and Performing Arts teacher, Phil Melgaard, this hands-on workshop is designed to further develop the skills and confidence necessary to extend the Circus Arts in your school. The Circus 2 Workshop blends fun activities with serious learning in a supportive and highly entertaining workshop atmosphere with a strong emphasis on safety.

Circus 2 is designed to:

- build on skills covered in Circus 1: juggling; plate spinning; diablo; rolla bolla; poi; stilt-walking; devil sticks and unicycling
- introduce some new skills as well as some simple balance, tumbling and gymnastic routines
- present ideas for developing these skills into routines for performance

Circus 2 is for teachers who already have some circus skills or who have completed Circus 1 at Zart. Participants will have the opportunity to learn circus skills and be shown how to teach these skills to others.

### Circus Skills 2 For Teachers

**Levels:** 1-5

**Date:** Thursday 31 July 2008

**Time:** 9.20 am – 3.00 pm

**Consultant:** Phil Melgaard

**Cost:** \$100.00

**Venue:** Zart Art

**Catering:** A light lunch will be provided

**Bookings please  
phone Zart Education  
on 03 9890 1867**



# careers in art...

For many students the prospect of a career in art and design comes with uncertainty... where can 'art' take me? Each year Zart interviews a group of creative professionals from different backgrounds with varying experiences, to explore the realities of the issue - "How do I turn my creative passion into a career?" Your students also may enjoy reading these interviews to shed some light on their own career paths.

## Leigh Hobbs painter/illustrator/sculptor/writer



Leigh Hobbs is a painter, writer, illustrator and sculptor. He is the creator of the children's book character Old Tom which has been animated in an ABC television series. Another of his characters Horrible Harriet is said to be an amalgam of various awful students Hobbs has taught over 25 years of being an art teacher.

### At what age did you decide to make a career from visual arts?

I wanted to be an artist from the word go. That is, from early primary school. Drawing has always been a passion. During my 25 year teaching career my aim was always to eventually leave and earn a living from my artwork in it's various incarnations.

### Do you come from a creative family?

No I don't come from a creative family. I do come from a supportive one though. Even though much of my work left my parents 'cold' so to speak.

### What is a day in the life of Leigh Hobbs like?

I get up at 6 am and walk the dogs. After breakfast I'm out in my studio by 7:30 am. I spend most of the day in the studio but it's not all productive.

I fiddle around a lot. Tripping over things and cleaning up. Searching for inspiration. I read at night. English

history, art and architecture are my favourite subjects.

### What is your favourite medium to work with?

My favourite medium is pen and ink. Nibbed dip pen & Indian ink. I love the feel of art materials. Paint, inks, brushes. I'm a particularly messy worker but I suspect this has something to do with the rhythm of getting ideas out of my head and on to paper or canvas.

### What effect has the computer age had on your work?

As far as actually producing my art work goes I don't use a computer at all. I have a laptop for emails but that's about it. I try and work my scanner and printer but when I do it is only for communicating with publishers or designers. I have found it very difficult to learn computer skills but I am improving. I may eventually use a computer to apply colour for a particular book.

### What are some of the negative aspects of your job?

It's 5% inspiration and 90% hard slog but I am a driven and self disciplined person so I battle on even when an artistic problem is infuriatingly difficult to resolve. Artists and writers

work alone, and so one can lose a sense of perspective, and maybe fret about things...work or otherwise. On the other hand how wonderful to spend the day drawing, painting and writing.

### What is something you would love to do that you haven't already done?

I only want to get better at what I do.

### How would you describe your first published work?

It was "OLD TOM". I'm proud of it as 5 publishers rejected it/him before Penguin said yes and the book was/is full of ideas which had been bursting to get out of my head and on to a printed page. Of course I always see faults in my work and so I see plenty of those alas.

### Where do you get most of your inspiration?

My imagination. I see or hear things and combine them intuitively in my head. Mr Chicken is probably my weirdest character and he came about through a visit to the poultry section of the local supermarket.

### What fellow artist/illustrator has most influenced you?

Ronald Searle is the cartoonist/illustrator I most admire. He is a superb draughtsman and has produced a fabulous body of work over the past 60 years.

I first saw his work when I was at primary school in the early 1960s and it had a huge impact on me even as a young boy I knew this man was terrific.

### What's your favourite publication

### to date?

'OLD TOM'S BIG BOOK OF BEAUTY'

### What is your favourite piece of clothing in your wardrobe?

A paint splattered blue workmans jacket I bought new in Paris. I love the colour...but it's never made it into my wardrobe actually.

### Who would you most like to sit next to on a flight to Europe?

Mozart. So I could do my best to look after him. It'd be the least I could do for that divine genius.

### If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?

Persist. Accept challenges. Keep trying new techniques. Travel overseas.

Resist being pigeonholed. Look at art books and galleries as much as possible.

Seek out the wonderful art created by artists through history.

Never get big headed.

Visit Leigh's website for more information [www.leighhobbs.com.au](http://www.leighhobbs.com.au)







Hopetoun house  
photograph by  
Peter Bennetts

## Natalie Lysenko Architect

*Natalie is a Melbourne based architect and partner in Judd Lysenko Marshall Architects (JLM) - a team committed to innovative and imaginative solutions in the fields of architecture and urban design. A new mum, Natalie balances her family life and her artistic pursuits.*

### When you were growing up what did you want to become?

Looking back it's pretty clear that I was always meant to do something creative. I was always making things and was encouraged from a very young age to draw. I grew up in a house that was like an art gallery with sculptures in every corner and enormous paintings on every wall. I think this is where I developed an appreciation for beauty and beautiful things.

### How long have you been in the industry?

I finished university at the end of 1999 and worked as a graduate architect for almost 5 years before I sat my registration exams. I have been practicing as a registered architect for three years.

### What did you study at school and university?

I loved drawing and painting as well as photography and printmaking, so art was a natural choice for me, but I also studied English, Maths and a language.

I completed a Bachelor of Planning and Design and a Bachelor of Architecture with Honours at the University of Melbourne

### Any career highlights?

Starting our own architectural practice would have to be a career highlight thus far - Judd Lysenko Marshall Architects or JLM. We currently have a house that has been short listed for the RAIA award - shall keep you posted!

### Are there any peers that set the benchmark for you and for the industry?

Melbourne has lots of very good

design architects and the standard of design is very high. All practices that strive to produce good buildings contribute to this and put pressure on the practices that do not produce good design to lift their game.

### How do environmental concerns affect your work?

Buildings are responsible for a significant proportion of the energy we consume, both in their construction and occupation. Sustainable building is the biggest single issue facing Architects and it is something that we deal with from the beginning of each project to the end. It fundamentally affects the materials that we use and the way we compose them.

### What is a day in the life of Natalie like?

Architects have a multifaceted job description. On any given day I spend time: making broad design decisions (sketching, 3D computer modelling, etc.), researching materials, resolving construction details, resolving construction disputes and issues, certifying completed construction on site, compiling building contracts, administering building contracts, overseeing the work of third party specialist consultants, negotiating with planning authorities and advisers, liaising with clients to ensure their needs are met, liaising with neighbours of clients to meet those needs, etc., etc. We often have projects at different stages and so some days, I do all of the above.

### What is the difference between art and design - how have you embraced them into your work?

Thinking about how a person will use a space or how a building (or one of its elements) looks or is put together is the starting point for many decisions an Architect makes. I guess this means that making design decisions is my work, so (to me) design is about the

consideration or focus. I like to think that the outcome or the realised design is art.

### What are some of the negative aspects of your job?

The broad range of areas we are 'experts' in leads to a lot of liability and stress.

The building industry is extremely competitive and building contracts are approached aggressively from both builders and clients. The Architect is caught in the middle.

Too many buildings are boring. Despite what I said above about the state of design, there are still too many people who do not value good design.

### With all the limitations and regulations of building what are the affects on your creativity?

Most art is created within a context or framework of thought. These are essentially constraints that an artist creates or assumes themselves and they are always more powerful than the constraints of the medium. Oil painting on canvas is a terribly constrained medium and yet people are still doing it and still producing work that is contemporary and relevant. The constraints of the building industry forces its artists to be very strategic, very rigorous and extremely patient.

### What is something you would love to do that you haven't already done?

I would love to go to New York.

### Where do you get most of your inspiration?

Life.

### How do you juggle work life balance?

It's not possible to maintain a regular working day all of the time. There are periods where there is no option but to be completely absorbed in work. I try to balance this with periods where I

take it pretty easy.

### What period in art history inspires you the most?

I am inspired by the arts and crafts movement and modernism. One of my favourite architects is Frank Lloyd Wright - his buildings are complex but never complicated. His genius was creating simple, beautiful and harmonious buildings with a concern for the creation of space within.

### What's your favourite piece of work to date?

The Field of Bells in Birrarung Marr. The field of bells is a public sculpture that twice a day becomes a musical instrument. I was part of a large project team that included architects, musicians, acoustic, structural and lighting engineers.

### What is your favourite piece of clothing in your wardrobe?

I have a number of items from Queen in Smith Street, they make fantastic clothes.

### What book are you reading right now?

Right now... Kid Wrangling by Kaz Cooke. In my spare time... Shantaram by Gregory David Roberts.

### Who would you most like to sit next to on a flight to Europe?

Prime Minister Kevin Rudd - for a nice long chat about all the things that are important to me as an Australian and a citizen of the world.

### If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?

Prepare for your friends to earn more money than you but your job will most likely be more satisfying than theirs.

Please visit [www.jlma.com.au](http://www.jlma.com.au) for more information. Hopetoun house (pictured) has been shortlisted for the 2008 RAIA awards - we wish Natalie and all at JLM the best of luck.





## Jungala Kriss Cultural Artist

*Jungala sees himself as an Indigenous Australian "cultural artist". Owner of Jungala Enterprises, a business that embraces both the art and tourism sectors, Jungala paints, creates t-shirts and postcards, and runs cultural educational workshops and tours.*

### At what age did you decide to make a career from visual arts?

Since I was a kid I have been drawing, but I didn't start painting until I was in my 30s. It is now a hobby but when I need money I paint a canvas and sell it.

### Do you come from a creative family?

Yes my family members include Clifford Possum, Billy Stockman, Michael Nelson, Kaapa Tjampitjimpa, Paddy Carrol Tjungurrayi. The family relationships in Aboriginal culture are quite complex. Relationship is very important in the culture as it tells the person what responsibilities to others in his community are. It tells you where you fit into the social structure and certain obligations required by certain people to you or by you.

### What is a day in the life of Jungala Kriss like?

I like to get up early in the morning to appreciate the start of the day, the crispness and fresh air of a winter morning. As Director of my company I might be organising a cultural tour of the West MacDonell Ranges or travelling overseas, getting ready to catch a plane. I might be preparing a canvas to paint on, which would then mean I would need to work out the size of the painting, work out the colour scheme, and start to paint one of the traditional stories that has been handed down to me. My art is more contemporary to make it more of my own. People now

recognise my style.

### What is your favourite medium to work with?

This varies, Matisse or Atelier acrylic paint on anything from canvas to bikes, cars etc. I have even tried Oil Sticks which a Danish artist introduced to me.

### What effect has the computer age had on your work?

It has allowed me to manipulate my own artwork to turn it into commercial projects and merchandise. It also means I can send images of my work to overseas buyers.

### What are some of the negative aspects of your job?

People who do not have an understanding or appreciation of the culture and art form, this makes it difficult for artists like me to survive solely on their artwork.

### What is something you would love to do that you haven't already done?

Design a new uniform and all commercial aspects for QANTAS. Mainly because QANTAS began as a Queensland and Northern Territory company. Using Australian products would be a great way to project my "artism" to the world.

### How would you describe your first work sold?

I was very nervous because I was up against a lot of recognised Indigenous artists, but once I sold my first painting I realised that I could do it and had actually achieved something. The first painting I sold is now my company logo.

### Where do you get most of your inspiration?

The stories are there, they belong to me, but the colours I choose to paint them in depend on the season. How I see the colour of the landscape at the time of the painting.

### What fellow artist has most influenced you?

Teddy Egan Jungala

### What's your favourite publication to date?

Breasts, Bodies, Canvas. Central Desert art as experience JENNIFER BIDDLE. Anything inspirational giving a true perspective of the culture, so people can understand it better.

### What is your favourite piece of clothing in your wardrobe?

Hand knitted beanie with a kangaroo on the front.

### Who would you most like to sit next to on a flight to Europe?

Reece Witherspoon

### If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?

Finish your schooling, education is so important but you don't realise until you are an adult just how important it is. You need something to fall back on or start with and art will take its own course.

Visit the website [www.jungala.com.au](http://www.jungala.com.au) for more information about Jungala Kriss

**If you are looking for more careers in art - see our past editions and interviews on our website [www.zartart.com.au](http://www.zartart.com.au)**



## Nicky Merkel VM



*Nicky is a visual merchandiser who has enjoyed a career with Myer -specialising in homewares, and with the Tie-Rack.*

### When you were growing up what did you want to become?

A Designer or a Photographer. I

wanted to create. I have always loved Interior Design. I think that's why Homewares became my passion in Visual Merchandising.

### How long have you been in the industry?

3 years. I had been in retail and merchandising without the title for about 7 years before that.

### What does a visual merchandiser do?

We make you want to buy something! Visual merchandising is the practice of displaying a product (Eg: a Dress, a Dinner set or a couch) to entice the customer to take a closer look, desire it and buy it.

### What did you study at school and university?

BA of Fine Art (Photography Major)  
Diploma of Visual Merchandising

### Any career highlights?

I always enjoyed setting up a new store. There was an excitement from the team of creating something new.

### Are there any peers that set the benchmark for you and for the industry?

Other stores are the benchmark. This is a very competitive industry. The bottom line is if you don't make the customer want to buy your product, then it will not sell and the company will not make money. Large chain stores like Country Road, Freedom, Myer and David Jones are always vying for the consumers attention and reinventing themselves to bring the consumer in (Eg: Window displays). Smaller trend setting stores often catch your attention by going out on a limb. What other stores are doing, locally and overseas is a constant source of inspiration.

### How do we compare to the rest of the world?

Visual Merchandising is very similar to the Fashion Industry. They feed off one another as Visual Merchandising creates the environment for Fashion to look its best. Therefore Visual Merchandising in Australia does follow the fashion trends and VM trends of Europe and America.



# careers in art

## How does the workplace affect your work and, how you work?

I would usually get to work before the store opens. This is usually the time when I can get things done that are too dangerous to do with customers around. When the store is open you are more conscious of the customers. You can be interrupted by customers directly (asking questions) or indirectly (customers being in an area where you are trying to work) this is all part of the job as in the end the customer is the one you are trying to impress.

## What is a day in the life of Nicole like?

I would usually check over my department to make sure all displays were in place and clean. After that, there would be any number of duties to perform. Setting up new displays. Swapping department areas around to display a new product or create new areas for seasonal displays (Eg:

Christmas). We also had to set up and pull down sale set ups (this is usually done before the store opens).

## What is the difference between art and design – how have you embraced them into your work?

Design is about function and form. These tools help you portray your message to the public. Art also displays a message to the viewer, though the Artist is usually trying to portray a deeper meaning. Both Art and Design depend on certain visual elements that are already in the public conscious. VM must also use symbolism, colour and shape to communicate and entice the public.

## What are some of the negative aspects of your job?

Visual Merchandising is a very physical job, especially in Homewares and Furniture. Moving furniture and fixtures can be taxing on the body (and those mannequins you see aren't very light). Also setting

up for stocktake sale on Christmas Eve isn't that much fun.

## Define team work for a Visual Merchandising.

Visual Merchandisers work together physically and creatively. Some jobs physically need more than one person to complete, and this is also beneficial as you can bounce ideas off one another.

## Where do you get most of your inspiration?

Fashion and Interior design magazines. Movies, music videos and television. Fashion revolves around pop culture. Different movements (art and architectural) in history also inspire.

## Who would you most like to sit next to on a flight to Europe?

My husband. He has a good shoulder to sleep on.

## If you were speaking to a secondary school student who

## was showing interest in following in your footsteps, what advice would you give them?

Be passionate about fashion trends. Explore Art and Fashion history as these will help you in identifying the right style for the product. This will also give you the creative rules and teach you how you can bend them to your needs. VM is a varied career. From shop display to exhibition display, styling (photographic and fashion), it is challenging, always evolving and fun. Go for it!

*Nicky's great eye and passion for design has now led her to make the switch to graphics - recently joining Zart Art as a graphic artist.*



*Suzanne is the proprietor of Lumina Gallery which represents contemporary Australian fibre arts.*

## When you were little what did you want to become?

Besides a fairy – a dressmaker!

## What did you study at school and university?

I finished Year 12 at Canterbury Girls Secondary College, then on to Fashion Design at Emily MacPherson – now RMIT. It was a three year course, hard work, where I specialized in Marketing in my final year – because I love talking to people more than the drafting of patterns. This final thesis gave me the opportunity to be offered a job at Country Road Australia where I worked for 5 years during a very exciting expansion by the company.

## Any career highlights?

Yes, I won a Scholarship at RMIT for Unique Design Work – which was presented by Adele Palmer – a doyen in the fashion industry (JAG founder). My first job in a high profile company like Country Road, where I met very interesting personalities in the

## Suzanne Vial Lumina Fibre Arts Gallery

fashion trade. I organized fashion parades, fashion garments to go to fashion editors for editorial. I loved to help my bosses pack to travel overseas – they always brought me back some beautiful presents!

## What's your favourite piece of art work?

I love all of Fred Williams art. I also love any Gustav Klimt art.

## What period in art history inspires you the most?

Art Deco period – I just love all the colour, the freedom, the elegance.

## What book are you reading right now?

I get my cultural "fix" by reading absolutely all and every type of fashion / art magazine I come across. I have a lot of subscriptions to keep abreast of style – because artists ask for advice constantly re colours/style.

## What do you do to unwind?

I unwind by exercise a few times a week.

When we go away, we go sailing – just love that wind in your face!

Having a young family helps to keep a perspective too – you are forced to keep a level head planning for them constantly in your week too. I also love to walk my two puppies, a toy poodle and a King Charles Cavalier – we have a lot of fun.

## At what age did you decide to make a career from visual arts?

Around about 8 years old – when my mother finally relented and bought

me my first sewing machine – you had to wind the wheel for the needle to go up and down. I was destined, I know. My mother, grandmothers and two aunts all were talented in garment making!

## Did you ever teach? If so where and for how many years?

No teaching, I'm afraid that requires a very special talent – but I love to have as many artists as possible teach! That's very rewarding. I just love to learn – and I still do – by watching, listening and talking to other artists.

## What is your favourite medium to work with?

Fabric naturally – any and all types – most especially natural fibres are still my preferred.

## What are some of the negative aspects of your job?

I don't really have any – maybe the paperwork of running a small business but I'm getting on top of that, slowly – it never ends!

## What is something you would love to do that you haven't already done?

I'd love to travel more – to see more – to know more – about other cultures. I'll do that one day – soon!

## Where do you get most of your inspiration?

Again, magazines, newspapers, written material – anything visual is very nutritional.

## What fellow artist has most influenced you?

John Galliano and Vivienne Westwood.

## What's your favourite piece of work to date?

I made a fabulous kimono of pure ivory silk and printed huge leaves all over – it's enormous and I adore it. It's on display at home! And I will wear it one day – on the right occasion.

## What is your favourite piece of clothing in your wardrobe?

The above kimono – it makes me smile and I love to touch the silk! In fact, I have a couple of kimonos now – all of which I love to wear.

## Who would you most like to sit next to on a flight to Europe?

Vivienne Westwood to glean her inspiration and just listen to her talk!

## If you were speaking to a secondary school student who was showing interest in following in your footsteps, what advice would you give them?

Follow a passion – because that will be your success! Talk to as many people in your passionate industry as possible – they will be honest. You will know your passion – follow with your spirit and your heart – it will lead you to a big beautiful world!

*Lumina Gallery often holds exhibitions throughout the year that involve student artworks as well as established textile artists work. Visit [www.luminatextiles.com.au](http://www.luminatextiles.com.au) for more information on Lumina Gallery. Lumina Gallery is located at 89 Waverley Road, East Malvern 3145*

**If you are looking for more careers in art - see our past editions and interviews on our website [www.zartart.com.au](http://www.zartart.com.au)**



# VISUAL COMMUNICATION PROJECT

Haileybury College Brighton Castlefield  
Year 7 & 8

## AIM OF THE UNIT:

The aim of this Unit of work is twofold:

Stage One is to introduce year 7 and 8 students to the Elements and Principles of Graphic Design, and to have them use the Elements and Principles to create a design logo for an imaginary business. This involved a series of exercises in The Visual Art diary to familiarise students with the Elements and Principles.

A design Brief was then issued to students asking them to:

- 1). Create an imaginary business for themselves
- 2). Complete a set of thumbnail sketches of ideas for a logo for their business. Create a set of 4 design sketches, with each sketch portraying at least 2 Design Elements and 2 Design Principles
- 3). Select the most effective design logo and re-draw it on A4 Cartridge Paper. The image must be coloured using Pencil, Paint, Food Dye, Pastel, Crayon or a combination of these.

Stage Two is to introduce students to



Adobe Photoshop and desk-top publishing using Microsoft Publisher. Students scan their completed logo into a computer and digitally enhance the image using Photoshop tools such as cropping,

changing the colour, hue saturation, and enhancing the texture of the logo. The final digitally enhanced image is then printed and used in Microsoft Publisher to create business cards, letterhead, and labels for a noodle box.

All elements of the project – original image, digitally enhanced image, and business card, letterhead and noodle box – are to be mounted on large sheets of black Cover Paper for display.

## ASSESSMENT

At the completion of the project, students complete a self-evaluation sheet which is pasted in The Visual Art Diary. Teacher assessment takes the form of a rubric which describes the standard of work required for Outstanding, High, Medium or Low on each task involved with the project.

Judi Robertson

**Visual Art Teacher**  
**Haileybury College Brighton**  
**Castlefield**

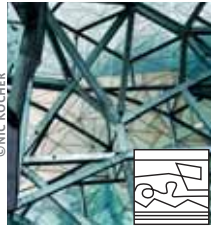




# Visual Communication Project

## Elements - Art and Design

NB: Definitions and terminology may differ slightly



**Line:** Line can be defined as the making of a continuous mark of any length or thickness which can be straight, curved, or any combination of those two.



**Shape:** A Shape is positive and occupies positive space, while the area surrounding it (the background or ground) becomes a negative shape or a negative space.



**Colour:** colour is one or any mixture of the constituents into which light can be separated, as in a spectrum or a rainbow.



**Texture:** is the quality of a surface, be it smooth, rough, prickly, crinkly, wrinkled, stubby, etc.



**Space:** everything natural or man-made exists in space. Space surrounds us.



**Type:** written communication

## Design Principles

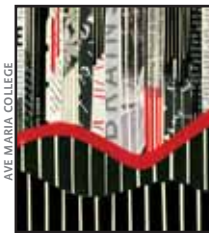
The ways in which we arrange or organise the design elements



**Movement**  
Movement is caused by using elements of art to give the feeling of action and to guide the viewer's eyes throughout the artwork



**Emphasis**  
Emphasis in a composition refers to developing points of interest to pull the viewer's eye to important parts of the body of the work.



**Pattern**  
Pattern is when elements are repeated or alternated.



**Composition**  
Open composition is when the elements are not surrounded by, or extend beyond a border. Closed composition is when the elements are enclosed within a border.



**Proportion**  
Proportion refers to the relative size and scale of the various elements in a design.



**Rhythm**  
Rhythm is a type of movement in design. It is seen in repeating of shapes and colours. Alternating lights and darks also give a sense of rhythm.



**Balance**  
Symmetrical balance is when the composition is mirror imaged. Asymmetrical balance is when the composition is not a mirror image but the elements stay balanced.



**Contrast**  
Contrast is when elements are opposite to each other to show difference and diversity in an artwork.



**Scale**  
Scale is when the size changes but the elements stay in proportion to each other.



**Cropping**  
Cropping is to remove unwanted parts of an element, to create focus and draw attention to the remaining portion.

**Visual Diary Task**  
Draw an example of each of the design principles in your visual diary with the definition clearly written under each example.

# Elements of Art

**AVAILABLE  
LATE  
AUGUST**

## 25 Inspiring Visuals Poster/Art Pack

Five elements of Art are superbly illustrated in A3 photographs by Nic Kocher. This pack of 25 posters, five different images depicting Shape, Texture, Space, Colour and Line present a wonderful teaching resource for the exploration of each of these elements of art. Teacher notes written by Kate Hart are on the reverse side of each card to be used as a starting point for discussion. A brief overview of the element leads on to a description of each photograph and then this is linked in with student artworks illustrating the same element of art.

Each Pack ~~\$100.00~~ **\$110.00**



Shape



Colour



Line



Space



Texture

All images by NIC KOCHER. © Nic Kocher and The Creative School Supply Company 2008

**CD of images also included**



## How to use this Pack! Using the Elements of Art pack

The Elements of Art Pack will bring the world into the classroom and enable our students to discover the lines, shapes, colours, textures and spaces that are part of their everyday. The photographs presented in this pack are from real places and in our time which will challenge our students to look at their world to inspire their own Art Making. The images presented in the Elements of Art Pack give strong references to the Art Elements and the support material will assist teachers to generate a discussion that encourages deeper thinking and the use of Art language. An opportunity to look deeply at an image and to then articulate a response to that image is a skill that transfers from the Art room and into other curriculum learning areas. If you are searching for ways to spark new and wonderful Artworks and to develop Visual Literacy in your school then consider the Elements of Art Pack.



**Discuss**

**Create**

**Inspire**

**Respond**

**Learn**







## Melbourne – a Mosaic

A unique touch of Melbourne in China...



In term 1, 2008, students at Caulfield Grammar, Wheelers Hill Campus, completed a mosaic mural that was undertaken to celebrate the birthday of their The Nanjing Campus, which opened in 1998, and was the first international campus for an Australian school.

"The school's Internationalism Program, based at its Nanjing Campus in China, provides around 300 Year 9 students each year with the unique experience of living and learning in another country for five weeks". The mural is to be erected on the site of their school in Nanjing.



Junior school students under the artistic direction of their Visual Arts teacher, Jules White and artist in residence Jane Byrne created a mosaic mural that reflected the essence of the wonderful cultural, artistic and architectural features of Melbourne.

Students brainstormed the most important and recognizable features and transposed these on to a 3 metre wide by 1.2 metres high mosaic mural. The work is a combination of hand-made painted ceramic pieces, commercial tiles, sprigs and glass.

*Jane Byrne*  
Caulfield Grammar  
Wheelers Hill Campus



### Shoe Cards and Envelopes

The options for decorating this blank card are plentiful, and offer the student a simple form to let their creative talents take form. Use a selection of papers, acetate, Honeycomb and fabric to collage on to the front and inner sections of this card.

Alternatively this card lends itself to a simple colour and pattern exercise, using fine line pens, metallic markers and coloured pencils.

Pkt of 10 ..... \$10.75 **\$11.83**



### Papier Mache Mini Shoes

A novel miniature box for students to decorate with collage and construction media. Create a simple gift or decoration. Made of sturdy Papier Mache and will make fabulous trinket boxes for family or friends. Assorted designs in every pack.

Pkt of 9 pairs..... \$22.97 **\$25.27**

The theme for the Zart Art Expo Day (held on July 11) was Shoe Revue. For more inspiration on the shoes created on the day please visit our Customer Service Centre at 4 /41 Lexton Road, Box Hill North Melbourne 3129





Three quarters of the miseries and misunderstandings in the world would finish if people were to put on the shoes of their adversaries and understood their points of view.

- Mahatma Gandhi



# shoes



Shoes were first used for the purpose of shielding our feet against natural hazards, such as, rough terrain and inclement

weather. Evidence suggests that early man wrapped his feet in anything he could get hold of – bark, leaves or animal hide. In warmer parts of the world, sandal making was developed to shield against burning surfaces and were made of a variety of plant fibres, often attached with a loop or strap around the toe. To this day, footwear has retained its pragmatic purpose but, as history reveals, we humans cannot restrain our inventive, creative and expressive urges, and so fit and comfort, as well as aesthetic and self-expressive features have emerged as equally important component of shoes.

A study of shoes would be an exciting project to undertake, allowing connections with many parts of the curriculum – history, social studies, religion, science, technology and English. This research would then act as an inspiration for art making. Consider some of the areas of study you can explore:

The ancient northern Chinese advanced shoe-making when they invented bone needles for sewing leather and dyeing leather with plant extractions, while the southern Chinese made straw shoes using bamboo needles and flax thread. Between 11th - early 20th century, wealthy Chinese women endured the torturous custom of foot binding as it was thought that small feet were more feminine and a symbol of wealth. Tiny “lotus” shoes had to be especially made for these small feet.

In ancient Egypt, footwear denoted social status. Red or yellow sandals with pointed toes were reserved for the aristocracy, commoners wore plaited papyrus ones, and the slaves went bare

foot or wore sandals made from palm leaves. The Romans arrived in Britain with open sandals but soon developed closed toe styles to suit the British weather. Medieval artisans skilfully stitched ankle boots and “turn shoes” with basic tools and techniques. The toe of the shoe came to a sharp point known as a scorpion tail and indicated the status of the wearer; hence the king and his court wore shoes with the longest toes.

The first cowboy boots were made in America in 1876, and became so popular because of their pragmatic features – the pointed toes allowed it to slip easily into stirrups, the heel anchored the foot in the stirrups, and the tall boot protected against chafing, cactus and snakes.

There are also many traditions and customs associated with shoes. In China it is etiquette to take off one’s shoes when entering a home. Religious protocol requires Muslims to take off their shoes when entering mosques.

Today the shoe industry makes purpose-built shoes which have very specific features for biking, horse riding, running, hiking etc. It would be interesting to explore the development of particular types of shoes for example, from clogs to Crocs. A materials study could look at the variety of interesting materials that have been and are used for shoe-making, for example, leather, silk, felt, fabric, papyrus, wood, rubber, and plastic.

Famous stories such as Cinderella and Puss in Boots, and the movie Kinky Boots (if appropriate) with their shoe focus could be explored. The world of advertising and women’s penchant for shoes could be another angle. Have you ever stepped in someone else’s shoes? Do you know of anyone who suffers from “foot in mouth”? Let’s step out and learn more about....shoes!





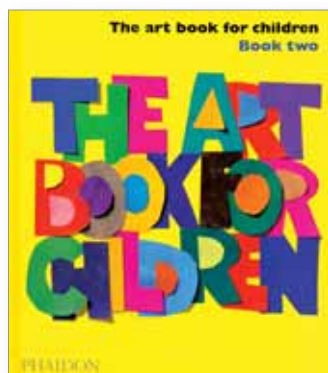


## Decoding Design

Understanding and using symbols in visual communication  
Maggie Macnab

This book reveals how common symbols and shapes – like circles, squares and triangles – can lend greater meaning to a design. By deconstructing famous logos and other sample designs, you'll learn how to communicate complex information quickly and intuitively with universal and meaningful patterns. You'll also discover how other disciplines, such as philosophy, math, and physics, influence great design and can help you present ideas in a holistic and compelling manner.

232pp ..... \$45.45 **\$49.99**

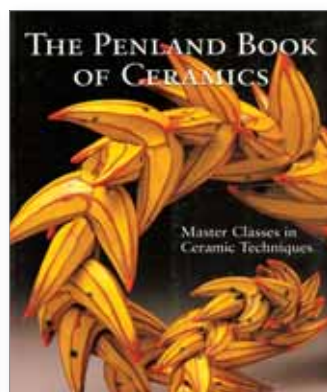


## The Art Book for Children Book Two

This second volume continues to expand the minds and creativity of children aged from seven to eleven. Works by thirty new artists from periods have been selected to encourage children to ask why artists do what they do.

From drawings and paintings, to sculptures and installations this book is ideal to share with students the intrinsic beauty of artworks.

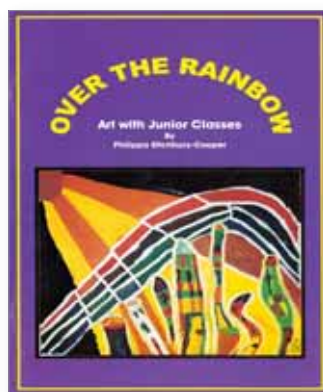
80pp ..... \$27.23 **\$29.95**



## The Penland Book of Ceramics Master Classes in Ceramic Techniques

This book is ideal for secondary or tertiary students wanting to gain inspiration for their ceramic work. Ten talented artists demonstrate their methods in a series of instructive photographs. They also discuss their interest and affinity with different influences and methods, and present work by other artists whose work they admire. Note a full male torso in clay is pictured.

208pp ..... \$27.26 **\$29.99**

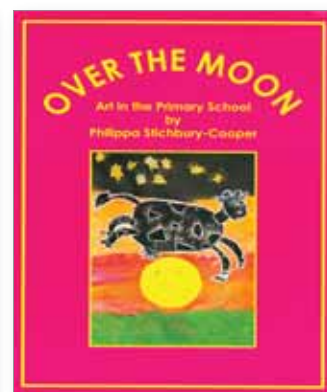


## Over the Rainbow

Philippa Stichbury-Cooper

Has been written for teachers of junior classes. Each unit of work has been completed over a series of in depth, sequential lessons that allow the children to build and develop on their previous work, knowledge and understanding. New ways of making artworks are introduced as the children become familiar with their theme. Examples of other artist's works are included for children to discuss, respond to and consider.

72pp ..... \$40.91 **\$45.00**



## Over the Moon

Philippa Stichbury-Cooper

This book is designed for teachers as a springboard for teaching meaningful art in their classroom. It provides sequential development of visual art skill and concepts in line with curriculum requirements, for primary school students. Included are 20 units, each of which follows the creation of an art piece from conception to completion, with step-by-step instructions and accompanying photos, as well as technique and management tips. CD included with curriculum planning overviews and assessment guidelines. The author is a New Zealand based teacher, however the curriculum guidelines are not dissimilar to our own and can easily be adjusted.

78pp ..... \$40.91 **\$45.00**



Book Spotlight: Book Spotlight:

## The Alphabet Christmas

Zart Education

This book The Alphabet Christmas explores the language associated with Christmas - letters of the alphabet, words, and phrases. The theme also provides an opportunity to delve into the origins and development of written language, especially the English language. Students may draw inspiration from this newly acquired knowledge for their art making. They may then play and experiment with techniques, materials, and the elements of art, such as, shape, line, colour and pattern to achieve aesthetically pleasing artworks. Create your own Christmas decorations and cards with these step-by-step activities suitable for all age levels.

NB: Participants to Christmas workshops (see Workshop insert) receive a free copy of this book.

Due October 1 2008

Each ..... \$31.82 **\$35.00**



## The China Book

A people, a place, a culture  
Li-Yu Lai Hung

This is a great primary school resource on the essence of Chinese culture, the people and their country. A soft cover book, brilliantly illustrated with limited text but ideal for the student to commence their research into this fascinating country. Includes Calligraphy, the Chinese Dragon, Paper Cutting, Kung Fu, Chinese Zodiac, just to mention a few.

30pp ..... \$15.45 **\$16.99**





# EXTRA

Term 4 2008

Registered by Australia Post Publication No. 327687/00003

## Self Identity

Inspired by Ah Xian



**Postcard from Borneo...**  
Bring your travels back to the art room.



**Learnscapeing**  
Read how one school is taking the classroom outdoors - developing the grounds as well as attitudes.



**Zart supports CanTeen**  
Working together to create a healthy and positive environment.

articles • gallery • art events • PD • new products • activities



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- arts
- education
- events

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## Zart Extra

ISSN 1448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.

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## Zart Art

### Supporting teachers in creative education

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

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Customer Service Centre:  
Monday – Wednesday & Friday: 8.30 am – 5.00 pm  
Thursday : 8.30 am – 7.00 pm  
Saturday: 8.30 am – 2.00 pm

## Events

June 2008 – 22nd February 2009: Heide Museum of Modern Art  
Hinterlands Albert Tucker's Landscapes 1960-1975 28th

28th June – 5th October 2008 : Melbourne Winter Masterpieces  
NGV International Art Deco 1910-1939

October 2008 : The Ian Potter Centre Across the desert:  
Aboriginal Batik from Central Australia

## CanTeen Arty Office

On Saturday 19th of July, Zart Art represented by Tania Di Berardino, helped transform the **CanTeen** Victorian Office into a place of fun and creativity.

**CanTeen** is an Australian Organisation for Young People Living With Cancer, aged 12-24. Members, volunteers and team leaders worked together to create four creative art pieces throughout the CanTeen offices in Flemington, Victoria. Each art piece represented CanTeen's values: identity, pride, team work, initiative, inspiration, positivity and celebration.



## Budgets

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

We can invoice the remainder of your budget for general art materials now, and then provide a product credit, 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. They will help you with this procedure.

## Catalogue 2009

The 2009 Zart Art Catalogue will be mailed out during the week commencing Monday 17th November. If you would like to take advantage of the **Back to School Prices** early, we are happy to supply your order in the last few weeks of term 4, 2008 or January 2009 and invoice your school account in February 2009.

## Christmas Winners

As part of our Christmas programme each week Zart presents a gift pen set valued at \$50 to 3 lucky teachers who order from our Christmas Catalogue. So far congratulations to the following winners

Ryan Catholic College, QLD  
Bacchus Marsh College  
Sandringham East Primary School  
Murray Shire Council, NSW  
St Cecilius School, Glen Iris, VIC  
Milleara Primary School

## Need Inspiration?

One of our qualified staff can come to your school and help take the pressure off you. We can assist in a whole range of areas with your art program and show you the latest range of products and Christmas ideas. Zart Art supports teachers in Creative Education across Victoria and Tasmania.

Simply email [sales@zartart.com.au](mailto:sales@zartart.com.au) or call Tash Gatto on 03 9890 1867 to make an appointment.



# Self identity; Clay busts inspired by the art of Ah Xian

Strathcona Baptist Girls Grammar School

Strathcona Baptist Girls Grammar School offers Art to all year levels. Art is a popular subject for girls that are creative and want to study Arts after VCE. The school has just finished building the much anticipated Creative and Performing Art Centre which will be operational from the end of August.

The unit of work on self identity was developed for a group of Year 10 Ceramics students and took place over approximately 18 practical sessions (two periods a week) in first semester. Theory was studied separately from this practical class.

The ceramic busts were inspired by the work of Ah Xian, an artist

who was born in Beijing and now lives in Sydney. I wanted the unit of work to have a very strong technical aspect as well as provide an opportunity for each student to develop their own personal skills and interests. The art of Ah Xian also provided an excellent topic for a class discussion on defining the role of an artist and the differences between artist, designer and the artist as director.

I began by showing the girls a range of images of Ah Xian's work and other artists including Ukrainian artist Sergei Isupov. The students were asked to design some imagery that reflected their

self identity. This involved sketches and scrapbooking into their visual diaries any useful and relevant imagery, including other artworks.

Each head was constructed using a range of techniques, beginning with a heavy slab and then adding coils to build up the basic framework. The slab was formed into a thick, hollow cylinder from which to begin shaping the shoulders, neck and lower jaw. Using mirrors to reflect their own features, the girls manipulated the clay to fabricate the contours of the heads. When they began adding the fine details, the heads gained character and changed dramatically in a matter of days. The girls were able to appreciate







## SECONDARY ARTICLE CONT



**“Individually and collaboratively students explore their own works and works by other artists working in different historic and cultural contexts”**

### At a Glance:

#### Order of events- over two terms

1. Introduction to Ah Xian and students begin ceramic bust construction after demonstration of techniques.
2. Clay construction.
3. Group discussion.
4. Development of ideas for imagery (throughout the unit, as students revised and altered their ideas).
5. Weekly presentation by a student on their selected topic followed by group participation with practical testing of the technique and/or material.
6. Firing of test samples.
7. Gradual completion of busts & trials for decorative finish.
8. Completion and firing.

#### Some VELS objectives for Level 6 Ceramics

Creating and Making; Build strong technical skills in using clay and decorative techniques; Develop a sound understanding of the materials involved; Create a range of ceramic pieces and trial multiple techniques; Develop and resolve ideas and artistic concepts; Explore and research using the internet and various other resources; Maintain a visual diary; Build independence and confidence in learning.

some of the general characteristics of facial anatomy and proportion through this. Some clay animations by Jan Svankmajer provided useful inspiration at this stage.

At this point, I wanted them to achieve a practical understanding of the range of decorative options available in ceramics and arranged a series of student researched mini-workshop sessions during class while working on the sculptures. Each student chose a different topic from a list I gave them, to research and present to the rest of the class. I encouraged them to experiment with

a wide variety of techniques including silk screen printing on clay, the use of heavy metal oxides for decoration and colour, low temperature porcelain, Egyptian paste and earthenware glazes.

It was important to give each student sufficient information about the topics so that she knew what to look for when

researching. Prior to the selection of the topics, I showed the class samples of each technique using photographs and pieces of my own work. I discussed the topics with each student the week before their presentation.

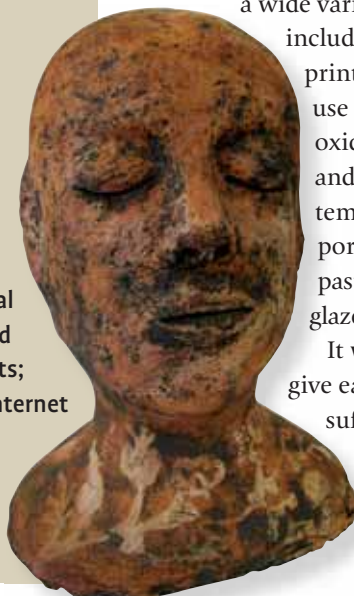
An important part of this was also learning how to safely handle many of these materials.

The students enjoyed hearing about each new topic from a classmate and they had fun experimenting with each technique. Because they were able to choose their own topic, it gave them a sense of ownership of their learning. The experience of these decorative technique sessions was invaluable for the final stage in the decoration of the heads. Several of the research topics were directly incorporated into the decorative finishes used by the students on the heads.

In the final class each student evaluated their experiences from the semester.

*Eve Close*

**Visual Art Teacher  
Strathcona Baptist  
Girls Grammar  
School**



PHOTOGRAPHS BY EVE CLOSE



## gallery details

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



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

Photos may be taken to build up

your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

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

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

## exhibition term four

### Box Hill High School

#### Wire work

### Camelot Rise Primary School

#### Suns

### Christ College South Yarra

#### Wind Mills

### Ruyton Girls School

#### Computer Art

### Doncaster Gardens Primary School

#### Space Ships

### Ardeer South Primary School

#### Antarctica

### Strathcona Baptist Girls School

#### Ceramic Busts

### Greythorn Primary School

#### Hands

### Aspendale Gardens Primary School

#### Australian Art

### Pakenham Consolidated School

#### Fish

### Methodist Ladies College

#### Chinese Brush Screens

### Moreland Primary School

#### Flowers

### Ormond Primary School

#### Natural Disasters

### Our Holy Redeemer Surrey Hills

#### Trees

### Tatura Primary School

#### Cartoons

### Camberwell Grammar

#### Angels

### Romsey Primary School

#### Australian Art

### Whitehorse Home Educators

#### Young Artists



WHITEHORSE HOME EDUCATORS

## a must see...

### Yellow Brick Road

This exhibition is a journey along the Yellow Brick road. It is a journey not only of creativity through Art but a study of Literature through storytelling and Illustration. On display at Carey Grammar Donvale, until late November.

Ring Jeanette Jennings on 03 (9842 2166) to make an appointment to see this display.



## STUDENT GALLERY

# TERM FOUR

16TH SEPTEMBER -  
26TH NOVEMBER 2008



## Australia's History Through The Eyes Of Its Artists.

This Visual Art unit was created to support the level 4 classroom Inquiry unit of Australian History at Aspendale Gardens Primary School.

Students worked in groups of 4/5 to research, plan, and design and recreate a piece of artwork from any period of our history. The aim was for students to gain a greater understanding of aspects of Australia's history through a study of artworks created and the artists who created them at various times during our history.

Part one of the task was for students to work in groups of 3 or 4 to choose, then recreate in threads and textiles, a collage of their chosen artwork on a canvas 1.2 x 1 m. Part two of the task was for students to research the life of their chosen artist.

Groups found the task of deciding where to begin overwhelming at first. We discussed deciding on an appropriate fabric for the background. We looked at colour, texture, line. We explored various textures of fabrics and looked at changing fabrics, adding texture by threading, weaving, layering one or more fabrics over one another.

Assessment of this task was based on Design, Inventiveness and Creativity, Use of materials, Joining techniques and skills and Students' skills to work co-operatively and use time effectively.

See Zart website for the complete write up of this unit. [www.zartart.com.au](http://www.zartart.com.au)

*Julie Lach*

**Visual Arts Teacher**

**Aspendale Gardens Primary School**







# Antarctica An Art Exploration

I first met Nicholas Hutcheson at last year's A.E.V. Conference. He was presenting himself as an Artist who had received a Fellowship to visit Antarctica in 2008. Frances Evans and Georgina Reid presented their DVD as artists who had recently returned from Artist Fellowships to Antarctica and I was overwhelmed by the beauty they were able to capture, both photographically and musically, as part of their project.

Nick had a different reason for attending the Conference. He was looking for Schools to communicate with him while in Antarctica and possibly participate in his Exhibition, upon his return. What an opportunity I thought, for my students to access not only the artist but the Creative Process. After the presentation, Nick stood in the Foyer, clipboard in hand, and after a brief chat, we were signed on. Usually the children I teach are lucky to access the artist behind the artwork, but Nick was offering more. I was thinking of the Grade 5/6 area and the potential for integrating it back into the classroom. Luckily my school still employs an Arts Specialist and has a Studio, so aspects of the project could stand alone and the Antarctic Theme could run as long as was necessary. When I returned to school, both the Grade 5/6 teachers were really excited. It could be adapted to fit into a Communication Theme they were planning and we were all excited about its potential for making Global Warming issues a little more tangible for the children.

Nick came in and we showed the children Antarctica visually, both through Georgina's DVD and images Nick had prepared as a slide show. They asked questions and we set up the concept of them being able to email Nick and receive web pages while he was away. My children don't often have conversations with artists and their faces were magic. Nick told them where Antarctica was and how cold it might be while he was there. He explained why he was interested to go and how he had received the Fellowship. We talked about

conditions he might experience and how this might affect his ability to draw or paint. Nick also showed the children some of his artwork so that they became familiar with him as an artist. He paints refineries in the Western Suburbs, and as my school is close to these, my children responded to the familiar images.

Nick was to leave at the end of January 2008, so we arranged for him to meet the Grade 4/5 children, who would be Grade 5/6 2008, in December. In the meantime, I had visited Georgina and bought a copy of her DVD to show the children, and discovered that the husband of a friend of mine had gone to Antarctica to document an Artist's journey two years before. I rang Matthew and he was very generous and supportive. He had a DVD too and heaps of uncut footage if needed. I organised to have him come to talk to the children while Nick was away, to bridge the gap and make things a little less abstract. His movie, which had appeared on the ABC documented Stephen Eastaugh, as he travelled to Antarctica. It showed conditions which were so severe that on one particular occasion it was almost impossible for Stephen to open the door to the little hut he was staying in while he produced his artwork. They also saw Stephen having to re-think his original plan to paint on a large scale, as the hut he was staying in didn't offer him enough floor space to unroll his canvas. As we watched Matthew's DVD, we saw the Bases Nick would be visiting. Matthew showed us some abandoned Bases which cannot be cleaned up or removed. The children didn't realise until the end of the movie that they were in the room with the actual film-maker, and when they applauded they were applauding the man sitting at the front. They were able to ask Matthew questions about what Nick would be experiencing and what it was like when he had been to Antarctica. It was great.

We brainstormed some things we might do back at school to simulate some of the things

Nick might be doing and decided to draw 'ICE' in the Studio while standing on wobble boards, wearing mittens. Nick thought this was great and couldn't wait to see what the children came up with. Nick stayed for about an hour and then we said goodbye to him. The next communication we would have with Nick would happen after the Summer Holidays via the Internet. The seed had been planted.

Nick and I communicated via email during the holidays and he set up a web page and links so that communication would be fairly simple. Nick designs web pages as a freelance artist so we were in for something special. I didn't realise then just how special.

The children had been asked to think of questions that Nick could answer while he was in Antarctica. We emailed these to Nick and each week he would answer a question from a different child at a different school and it would appear, along with illustrations, on his webpage 'Heading South'. Dimitri, a Grade 5/6 student from my school, was so excited when his question about the coldest temperature Nick had experienced appeared on the web page. Nick's web pages were brilliant. They had five sections: 'Drawings', 'Word of the Week', 'Interview', 'Weather' and 'Your Questions'. Each section expanded into its own multi-page document. Nick would send us his drawings of the week which could include as many as eleven images. We could see what he had been seeing and what techniques and media he had been using. 'Words of the week' were Antarctic related, for example, Antarctic Nose-wiper Mitt:- a glove with a sheepskin pad on the back, for wiping your nose without freezing your hands. 'Interviews' were beautiful, as the answers were hand-written, even though the whole document was computer generated. These included a couple of drawings of the person being interviewed. 'Weather' would be drawn and temperatures would be included, just to put us in the picture. 'Your Questions' section would include the question and the



answer and usually some accompanying drawings. The roof nearly flew off the school when Dimitri saw his name on the web page and his question was answered by Nick. It was a very exciting moment in a little boy's life. We printed the web pages in colour and laminated them so that we could display them and bind them into a book.

We would also receive emails in between the weekly web pages.

**'Thursday 28/02/2008**

*...We have travelled the huge distance of 3 miles in 24 hours. The boat 'powers up' forwards maybe 50m each time and reverses and charges up to the ice again, and again, and again. We have 15 miles of this to get through to the open water in front of Mawson.'*

**'Wednesday 12/03/2008**

*'Getting to Mawson required a degree of patience. 30 something hours to travel 15 Nautical miles, through thick ice. Groups of penguins walking towards land often overtook the ship.'*

It was very exciting coming to work and finding an email from Antarctica!

While Nick was away we tried to immerse ourselves in Antarctica back at school. Using Interactive Whiteboards, we were able to project images to draw. We drew the Aurora Australis, which is the ship Nick travelled on, and Quad bikes, Adele Penguins, seals and ice formations. We tried drawing these in a style like Nick's. His artwork is quite linear so we worked in felt pen and didn't take our pen off the page as we drew. The 'ICE' drawing was great fun and as the ice melted, the children became aware of all the patterns and textures of each surface of the ice block. We investigated taking the children to the ICE BAR in Russell Street, but unfortunately this proved to be cost prohibitive.

When Nick returned, he came back to talk to us and show us all his photographs and some of the artwork he had made while away. We had seen a lot of it on the web site, but these were the originals. He even showed us some of his dud works. Usually he doesn't show anyone the bad stuff, but he showed us. It was amazing to think that a practising artist made mistakes that even he was

embarrassed about. He told us how hard it was to draw ice and water, especially when a lot of the water was black. We showed him our Visual Diaries and the work we had been making. He talked with us about it and he even complimented our drawings. That was really great.

We had a task to choose our favourite two drawings and transform one to the other through eight frames. We really enjoyed making these and it was fun drawing the shapes as they merged in and out of each other. Dimitri tried to use a morphing programme to reproduce this on the computer but it wouldn't save. We will have to keep investigating this idea as it would look amazing. We have laminated our Transformation pieces and bound them into a book as a gift for Nick for working with us.

I wanted the children to have a session on Nicholas Hutcheson the artist and the children 'Googled' Nick and started writing things down to present to the others and then I thought, this is ridiculous. Nicholas Hutcheson is alive and accessible so I asked Nick if he would present himself. He agreed modestly and came in and talked to the children about growing up in England and Norway and drawing X-Men characters from comics. At this piece of information, many of the boys in the group leaned in and started to really engage. Expressions such as "MAD!" and "Cool!" were flowing freely. He also liked looking at graffiti and skateboard deck designs. He told us that his father designed Oil Rig platforms and he used to give Nick his old blueprints on which to draw. Nick used to draw on the back of these large pieces of paper but he also traced sections of the rig designs too.

When Nick was thinking about what he might want to do he thought that he might like to go to Art School and so he applied and was accepted. He watched what the other students were doing and shared ideas and that is how he came to be an artist. He showed us some of his artwork and some things he collects to draw; bird skeletons and bits of wood, stones with interesting surfaces. He had an exhibition after going to Chile and drawing some mummies he had found there. These were really colourful considering that they were dead people. He

also likes to draw bark on trees and human bodies. Sometimes when he draws you can see bones that would be on the inside even though it is really a drawing of the outside of the body. Sometimes Nick will draw a section of a face or leave off the hair or part of the head. He likes to draw refineries and he will draw graffiti on them or make them look like they are metal. He also paints figures that look like they are made of metal. One piece of artwork he brought with him was a painting of a lizard that had swallowed an echidna and died. He found it in a museum and it was really old and semi-decaying so he made lots of drawings from different angles and he worked two into completed paintings. We were glad that he told us it was a lizard because it was slightly abstract in style and initially we thought it was a rabbit. He said that it is scary having an exhibition because people can be quite critical and not everyone will like what you do. He also told us to believe in ourselves because you have to like what you are doing and if you started to change things in your work to please everybody else, that wouldn't work either.

Nick left for Antarctica with the intention of having an exhibition of his artwork. He didn't have a concrete plan for what those works would be like other than to draw as much as he could while he was away so that he would have lots of images to develop when he came home. His plan is to include some of our artwork in his exhibition. This is so exciting. This won't be until October/November this year. We will all go to the Exhibition as this will complete our journey with Nick and we will see how the exhibition looks and see our artwork in it.

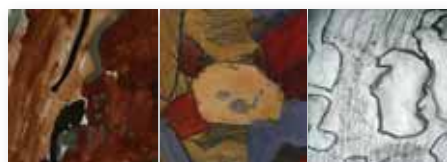
*Ruth Cronin*

**Visual Arts Teacher  
Ardeer South Primary School**





## Learnscaping our school



For some years now at Croydon West Primary School we have been redeveloping our school grounds to provide fantastic learning spaces for our children. Not only does it provide authentic learning opportunities for our students but it has had a positive impact on the culture of our school and behaviour and attitudes of our students. We have also been fortunate to win various State Schools garden awards and recently were finalists in the Sustainable Cities Proud Schools award. We began some years ago working with our students to redesign various garden areas using their ideas and often with them constructing, planting and maintaining them. We now have chooks, veggies, an orchard, our Peace Garden, The Bush Tucker Garden, a Frog habitat, a Sensory garden, and more recently our students have designed a Discovery Garden. We found that as our children became more involved in our gardens, it was there that they chose to play, constructing play environments from found natural materials. (Cubbies, mini worlds, etc.)

During the holidays we dug up a large area of asphalt and landscapers, working on elements of the children's designs, created a wonderful garden

using only natural materials. The students' design brief was to create a play space which would be inclusive for all ages and abilities, was safe, used natural materials, provided a space for discovery and was fun. They created drawings of their concepts and included elements of water, rocks, grassy hills, tunnels, caves, sand, seating, plants, an arch, a path etc. While not every element of their design was possible, when they returned very excitedly after the holidays, they all could see something they each had envisioned.

We were blessed with an amazingly perfect week of sunshine when the students returned which allowed me as the Art Teacher/Sustainable Futures Teacher to begin using this wonderful space for my art sessions and Sustainable Futures lessons.

### Some of the activities included:

- Discussions about texture, shape, line, form.
- Finding and matching colours from small colour samples in our Discovery Garden.
- Mixing colours to match our colours in the garden using Ocaldo Blocks (great for outdoor art sessions!).
- Using a small viewing frame to focus in on a texture in our garden. Students drew one they loved using a 4B grey lead. They then used Ocaldo Paints to add colour. As they had already explored this, they were very confident.
- Observational drawing of seed pods

found in our school yard. Link to botanic art. We used magnifying glasses to focus in on texture and form.

· Drawing eucalyptus leaves in Artline Liquid Crayons on long narrow pieces of paper. Students then sprayed a little water on to their drawing to allow the colours to blend. They added texture and markings on their leaf.

· Students used viewing frames and Portfolio Pastels to create artworks of the amazing bark on some of our many trees. This blew away the preconceived concept of using brown and green for trees as some students discovered that greys and white were needed instead. Smudging and blending techniques created amazing results. Students then chose a tree to draw using Portfolio Pastels.

In the past we have used our gardens to inspire us to paint (Springtime in our Flower Garden), create sculptures (Clay circles of friends and Peace doves in our Peace garden), creating signage for different gardens, chook drawings, soft chook sculptures, environmental art, insect and cocoon sculptures etc. Our students have learned to love their environment, observe and record changes and notice interesting textures, colours and forms. It is wonderful to work in such an environment!

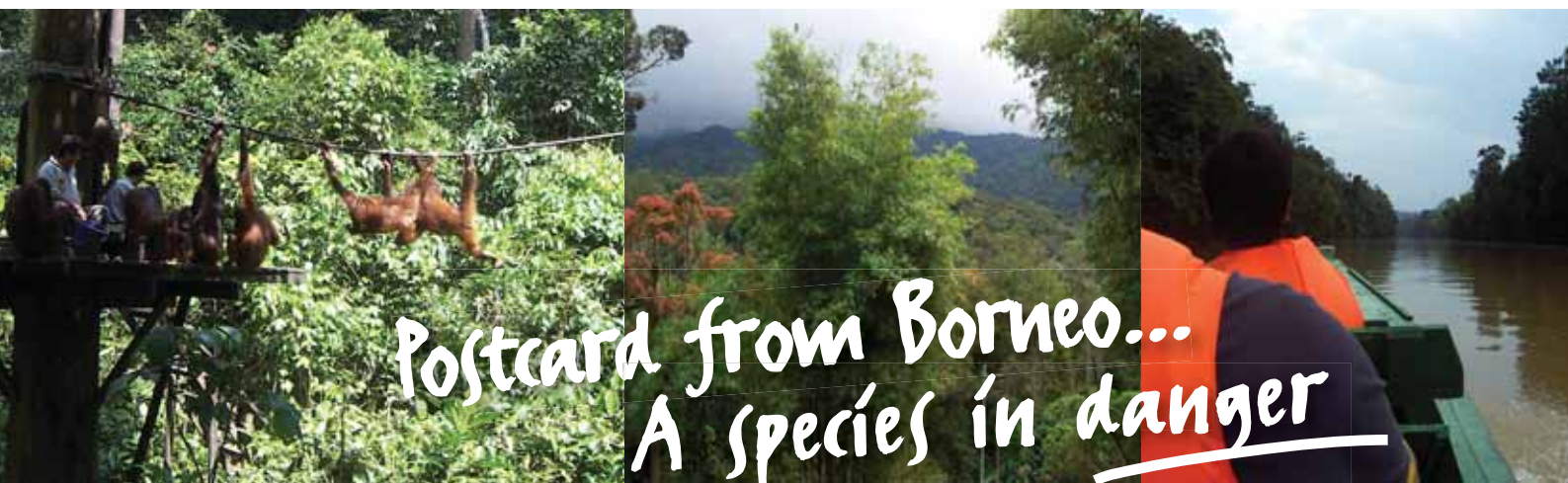
*Ruth Bode*

**Art Teacher**

**Sustainable Futures Teacher  
Croydon West Primary School**







## Postcard from Borneo... A species in danger



Imagine being able to watch rescued and rehabilitated orang-utans playing in the wild at the magnificent Sepilok Orang-utan rescue centre in North Borneo. During the term 2 holidays I was privileged to

be able to do this. In the dwindling rainforests of Malaysia it is estimated that unless help is to hand for these gentle apes they will be extinct in the wild within 10 years. Sepilok have already successfully rehabilitated hundreds of orang-utans back to the wild. Sepilok replaces the mother's teaching by pairing the youngsters with an older orphan who will show them the skills they have already learnt.

It was with this both magnificent and haunting experience I returned to my arts program determined to use the arts to assist the program and inspire awareness in our local community. After class discussion and viewing of video footage and photos we decided to raise funds and adopt an orphan. Sen, a baby orang-utan orphaned in the palm oil plantations and only 4 months old, became the focus of our drawing and computer arts programs. We decided to create a collaborative hand made book of our artwork and thoughts and send it to the centre in support of its work.

We created recycled paper from old envelopes and papers and included drawing, painting, collage and digital art. The unit of work developed and we soon had more work than we could possibly send, so we created, from some of our observational drawings, prints and collage, posters to raise awareness of



deforestation and palm oil plantations.

Our arts unit included a look at jungles including the work of artists such as Henri Rousseau's 'Tropical forest with Monkeys', Jane Tengrove's 'Looking Back' and American Primate artist 'Tiso's large two metre paintings of Orang-utans.' We then compared these with local Malaysian artist, Ishak (whose drawings I had purchased in Kota Kinabalu)

From our observations and discussions we created a variety of jungle textures and effects using Masking Tape and paint, charcoal pencil and chalk to create visual effects both of the forests and the animals themselves. Fabrics and textural materials, including fake furs were used in our collages and posters. We had a small exhibition of the works before they were bound into a book and sent off to Borneo.

*Gayle Clarke*

**Visual Arts Teacher**

**Warrnambool Primary School**



### Postcards from...

If your travels to an exotic land or to a caravan park have inspired your art program then we want to hear about it! Please contact Jan (ph 03 9890 1867 or email [jan@zartart.com.au](mailto:jan@zartart.com.au)) as we would like to feature more postcards in the Zart Extra.





## Attention Secondary Teachers

**Too time poor to attend Professional Development sessions off campus but need something to engage you and therefore your students....**

Zart Education PD Module sessions are hands-on workshops that explore the endless possibilities of a range of products and teach you new techniques in the comfort of your own school.

Choose from a selection of 12 different modules at a time that suits your staff. A minimum of 5 and a maximum of 15 participants can work with Tania for 1.5 hours on the module of your choice. Invite staff members from other faculties as Assumption College Kilmore did and reap the rewards across the school. Please contact Jan or Tania on ph: 03 9890 1867 or email [tania@zartart.com.au](mailto:tania@zartart.com.au) with all bookings and PD enquiries. Costings and conditions of booking are based on requirements for each module.

These workshops are only available in Victoria.



**Mixed Media approach to Drawing, Print and surface Design, Printmaking with Solar Plates, Explore Creative Jewellery, Artist Books, Procion Dye Design and Decoration, Explore Fabric Decoration, Fantasy Dolls, Screenprinting, Dry Felting Wallscapes, Creative Wet Felting, or Fantasy Mask Making**



Initially eight Visual art teachers attended the Artist Books workshop with Tania at Assumption College Kilmore. Teachers from other faculties were invited to see the display and asked if the workshop could be presented again for them. PE, SOSE, English and Literature Studies, Science and Human Development teachers were very keen for this to occur. A year 12 student preparing her folio for TAFE also attended the second session at Assumption College.

*We have done 7 PDs, Fantasy Dolls, Dry Felting, Mixed Media, Fabric Decoration using Sun Dyes, Solar Plates, Fantasy Masks and Artist Books. The PDs were motivating and inspiring. They gave the teachers great ideas and information about products available and how to use them. Tania did a great job of running the PDs. I am now looking forward to another 2 PDs coming up, booked through a different faculty. Thanks Tania and Zart Art.*

**Irma Drago** Mackillop College, Werribee



*I found the PD to be very beneficial, not only on a personal level but a professional level as well. Assessment pieces could and will take on a new form of presentation with the ideas that were explored with you. Items that could be used in a workshop that I would have once thought of as rubbish are given new value – art value!*

**Helen Perez**  
RE and English teacher  
Assumption College, Kilmore



*The session was useful for me as a science teacher as well as an 'inquiry learning' teacher, we need stimulating and challenging ways for students to present work, the book session did this. Also good to see first-hand that someone who is not 'arty' can come up with such good results.*

**Ursula Linke**  
Science teacher  
Assumption College, Kilmore

## "Happy as Larry"

**A DVD about the art of Pamela Irving**

*Ceramics, Mosaics and Printmaking*  
By Susan Kinneally

Each..... \$35.00 **\$38.50**

Although broadly defined as a ceramicist, Pamela Irving works across a variety of media. Her work expresses a cheerful Australian larrikinism along with a more thoughtful response to contemporary mores and ideas. Finding inspiration in the humdrum of ordinary life, her work is humorous and wry, always enjoyable and



sometimes a little uncomfortable. This DVD by Susan Kinneally traces Pamela's work and through it provides teachers and students with inspiration and information on the techniques that Pamela employs. It is an invaluable resource for schools and teachers of all levels.

## Talks at the Pamela Irving Studio + Gallery

In 2007 Pamela Irving relocated her studio to Bentleigh.

Pamela now has a permanent gallery to exhibit her works as well as a large studio space. Pamela is offering the opportunity for small school groups to visit her studio/ gallery space to discuss her work. It's a unique opportunity for students to visit an artist in their own studio environment.

The talks can cover the following topics about Pamela's studio practice: Printmaking/drawing, Appropriation, Ceramics & Mosaic sculpture, Mosaic mural art, Public art, Making a living as an artist/studio practice, How an artist obtains ideas and realises them as artworks

**Talks are for 1 hour duration (approx 15 students). Cost: \$200**



The studio gallery is located at  
68 Patterson Road, Bentleigh,  
Melbourne, Victoria  
Ph 9557 2688  
[pamela.irving@bigpond.com](mailto:pamela.irving@bigpond.com)  
[www.pamela Irving.com.au](http://www.pamela Irving.com.au)





## Japanese Wood Block

LT400

This Japanese plywood may be carved in both directions using Lino and Wood Carving tools. Rice Paper drawings may be glued face down on to the block and left to dry overnight. The design can then be carved into the wood without splitting. Use water-based printing inks.

4 MM 23 X 30 CM  
each.....\$2.54 **\$2.79**

## Rice Paste AA370

To be used with Japanese Wood block printing. Use this rice paste to adhere image on to the wood block before carving.

220 G  
each..... \$4.87 **\$5.36**



## Gallery Frames

High quality gallery-style frames have an exceptional feature that teachers and artists will love: ease of use. No tools required, just a few clicks and your framing is done. With a finely finished smooth surface, they will enhance your artwork, whether works on paper or 3/4 inch canvas.

### BLACK

FM410-BK A4 ..... \$13.33 **\$14.66**  
FM411-BK 16" x 20" ..\$23.78 **\$26.16**  
FM412-BK 20 x 30" ..\$40.43 **\$44.47**

### CHERRY

FM410-CH A4 ..... \$13.33 **\$14.66**  
FM411-CH 16" x 20" ..\$23.78 **\$26.16**  
FM412-CH 20 x 30" . \$40.43 **\$44.47**



## NEW PRODUCTS

### Introductory Special

### Adhesive Paper Squares Assorted PA430

Coloured paper squares with adhesive backs.

normally..... \$18.15 **\$19.97**  
Pkt of 100 ..... \$16.33 **\$17.96**

### Adhesive Paper Squares Fluorescent PA431

normally..... \$18.15 **\$19.97**  
Pkt of 100 ..... \$16.33 **\$17.96**

### Adhesive Paper Squares Metallic PA432

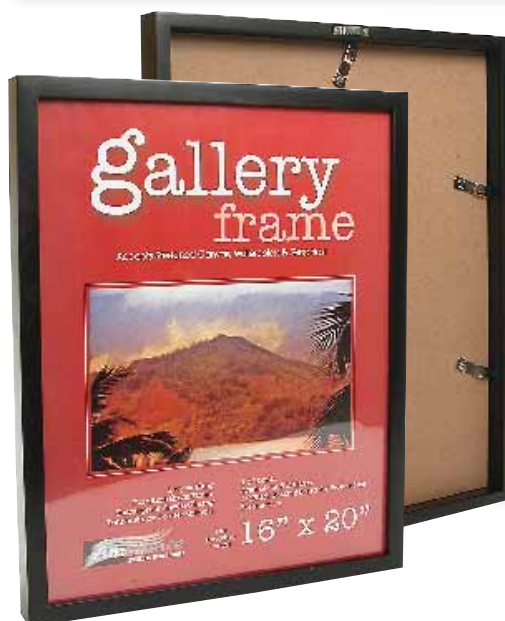
normally..... \$18.15 **\$19.97**  
Pkt of 100 ..... \$16.33 **\$17.96**

## Adhesive Foil Industrial Look PA435

5 designs of silver foil, backed with peel off paper to create a self adhesive foil ideal for collage and fine design work in paper and texture. Cut and stick this foil without the need for glue and will adhere to most papers and card.

normally..... \$19.95 **\$21.95**  
A4 pkt of 20 .....\$17.95 **\$19.75**

### Introductory Special



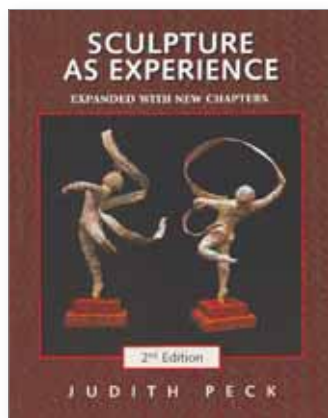
## Pearltex Paper A4 PA163

A textured pearlescent paper ideal for collage and decorative paper work. The sturdy paper will cut and fold easily for paper construction.

Pkt of 40 ..... \$13.20 **\$14.52**







## Sculpture as Experience

Judith Peck

This book explores the freedom and possibilities inherent in sculpture. It describes different approaches to creating sculpture, including both aesthetic and practical methods for working with a wide range of media. Paper, foam, wood, wire, wax, sand are all explored including project preservation and patina, and mounting.

BK702

175pp ..... \$40.90 \$44.99



## Alphabet Christmas

The Alphabet Christmas Book is divided into two sections – the first part is the teacher's notes on the topic. It provides background notes on various aspects of the theme. The second part contains the suggested activities for each letter of the alphabet. Using the DREAMER Steps students will discover their own interpretation of each letter to explore using the techniques and skills provided in this book. Celebrate Christmas through literacy.

BK855

Each ..... \$31.82 \$35.00



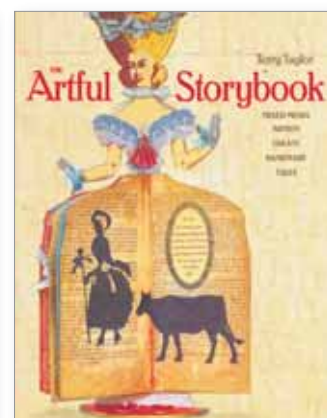
## Paint on Paper

Angie Franke & Monique Day-Wilde

This book is a fully illustrated guide to the art of decorating paper, using not only paint but also wood glue, vegetable dye or gold leaf to produce stunning results. It encompasses a range of paint techniques, on easily accessible paper and paints. The patterns and ideas use simple, single techniques.

BK418

144 pp ..... \$22.72 \$24.99



## The Artful Storybook

Terry Taylor

Explore the storybook form with a series of talented artists who offer their original covers and page spreads as inspiration. Each one shares a unique visual approach to telling a tale, from reinterpreted classics to newly created original works. Each artist presents visually imaginative story spreads and covers as they explore true-life or imagined tales, reflections on their approaches to the visual narrative.

BK315

128pp ..... \$22.72 \$24.99



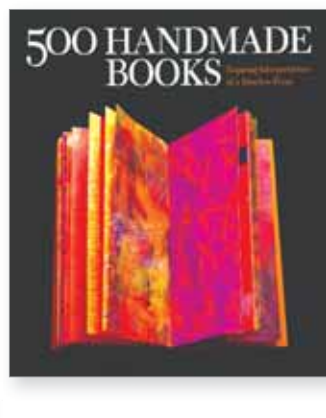
## Making Kimono and Japanese Clothes

Jenni Dobson

A practical and creative sourcebook for anyone inspired by the elegant design of Japanese clothes, this comprehensive guide includes patterns, practical diagrams and step-by-step assembly instructions. Providing everything you need to start stitching, for beginners to more accomplished dressmakers. Jenni Dobson guides you through the history of Japan and the kimono, providing a stunning showcase for the art.

BK692

128pp ..... \$36.35 \$39.99

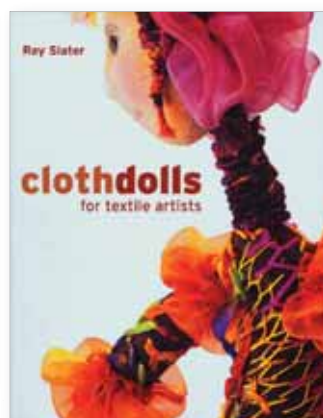


## 500 Handmade Books

The 500 volumes chosen by publisher and teacher Steve Miller to appear in these lushly illustrated pages represent the unlimited creative possibilities for interpreting an enduring form. They capture the range and depth of the craft today, from single sheet bindings to collage, flip and pop-up works. "In this digital age, handmade books are being recognized as vessels of humanized content," says Miller, "touchstones of what we are as people."

BK707-HB

419pp ..... \$36.35 \$39.99



## Cloth Dolls for Textile Artists

Ray Slater

Textile artists have taken up the challenge, using dolls as the perfect three-dimensional vehicle for expressive textile art. This book includes patterns from the simplest stump doll to the more complicated jointed doll, as well as practical instructions on embellishing with a range of textile techniques from beading, hand embroidery, machine embroidery, stamping, dyeing, felting and even quilting. In addition to the step-by-step instructions, stunning images of the most creative cloth dolls from textile artists around the world will provide endless inspiration.

BK224

128 pp ..... \$45.45 \$50.00



## Elements of Art

Five elements of Art are superbly illustrated in A3 photographs by Nic Kocher. This pack of 25 posters, five different images depicting Shape, Texture, Space, Colour and Line present a wonderful teaching resource for the exploration of each of these elements of art. Teacher notes written by Kate Hart are on the reverse side of each card to be used as a starting point for discussion. A brief overview of the element leads on to a description of each photograph and then this is linked in with student artworks illustrating the same element of art. CD ROM included which extends the use of this resource through multi media applications.

PR551

Pack ..... \$100.00 \$110.00

