



Primary Learning Kit

Stage 2 and 3

HSIE, English, Visual Arts



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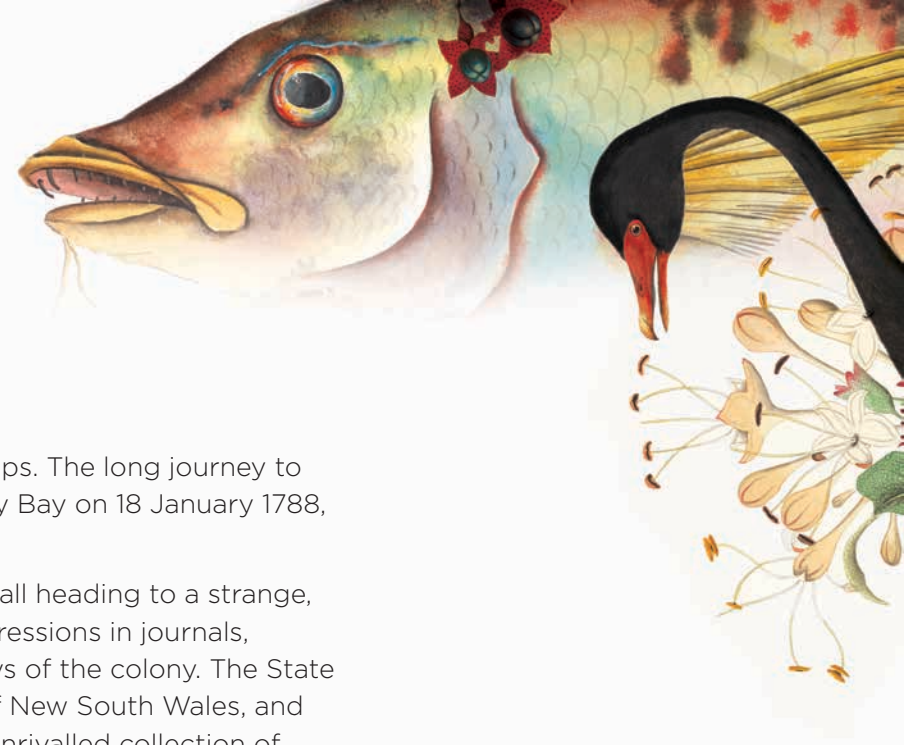
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Introduction

The First Fleet left England in May 1787, with almost 1500 people on board 11 ships. The long journey to New South Wales took more than eight months. The Fleet arrived first in Botany Bay on 18 January 1788, before settling at Sydney Cove on 26 January 1788.

Of the 1500 passengers on board, approximately half were convicts. They were all heading to a strange, unfamiliar land. Many of the colonists began describing and recording their impressions in journals, letters and drawings. This material became an invaluable record of the early days of the colony. The State Library holds an extensive collection of material relating to the establishment of New South Wales, and the exhibition *Artist Colony: Drawing Sydney's Nature* showcases the Library's unrivalled collection of original natural history drawings from the earliest years of the colony.



About the Learning Kit — Notes for Teachers

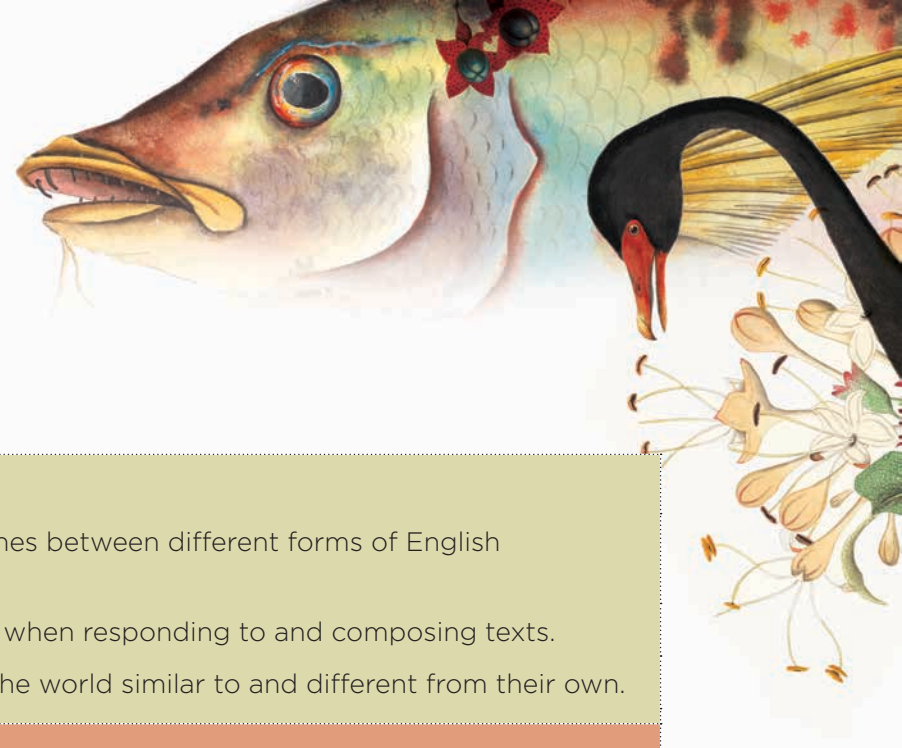
This education kit is a rich, cross-curricular online resource for Stage 2 and Stage 3 students.

It is NOT designed to be printed, but rather to be used on an Interactive White Board or computer. It includes active links to the State Library website.

We encourage you to click on the links below the images to enlarge them and take advantage of the extraordinary detail available by using the zoom function.



Curriculum links — Stage 2



NSW Syllabus for the Australian Curriculum — English

- EN2-6B** Identifies the effect of purpose and audience on spoken texts, distinguishes between different forms of English and identifies organisational patterns and features.
- EN2-10C** Thinks imaginatively and creatively about familiar topics, ideas and texts when responding to and composing texts.
- EN2-11D** Responds to and composes a range of texts that express viewpoints of the world similar to and different from their own.

NSW Syllabus for the Australian Curriculum — History

Objectives

- HT2-3** Describes people, events and actions related to world exploration and its effects.
- HT2-4** Describes and explains effects of British colonisation in Australia.
- HT2-5** Applies skills of historical inquiry and communication.

HSIE

- CCS2.1** Describes events and actions related to the British colonisation of Australia and assesses changes and consequences.

Visual Art

- VAS2.1** Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.
- VAS2.4** Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques.

Curriculum links — Stage 3



NSW Syllabus for the Australian Curriculum — English

- EN3-5B** Discusses how language is used to achieve a widening range of purposes for a widening range of audiences and contexts.
- EN3-7C** Thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.
- EN3-8D** Identifies and considers how different viewpoints of their world, including aspects of culture, are represented in texts.

NSW Syllabus for the Australian Curriculum — History

Objectives

- HT3-1** Describes and explains the significance of people, groups, places and events to the development of Australia.
- HT3-2** Describes and explains different experiences of people living in Australia over time.
- HT3-5** Applies a variety of skills of historical inquiry and communication.

HSIE

- CCS3.1** Explains the significance of particular people, groups, places, actions and events in the past in developing Australian identities and heritage.

Visual Art

Stage 3

- VAS3.1** Investigates subject matter in an attempt to represent likenesses of things in the world.
- VAS3.2** Makes artworks for different audiences, assembling materials in a variety of ways.

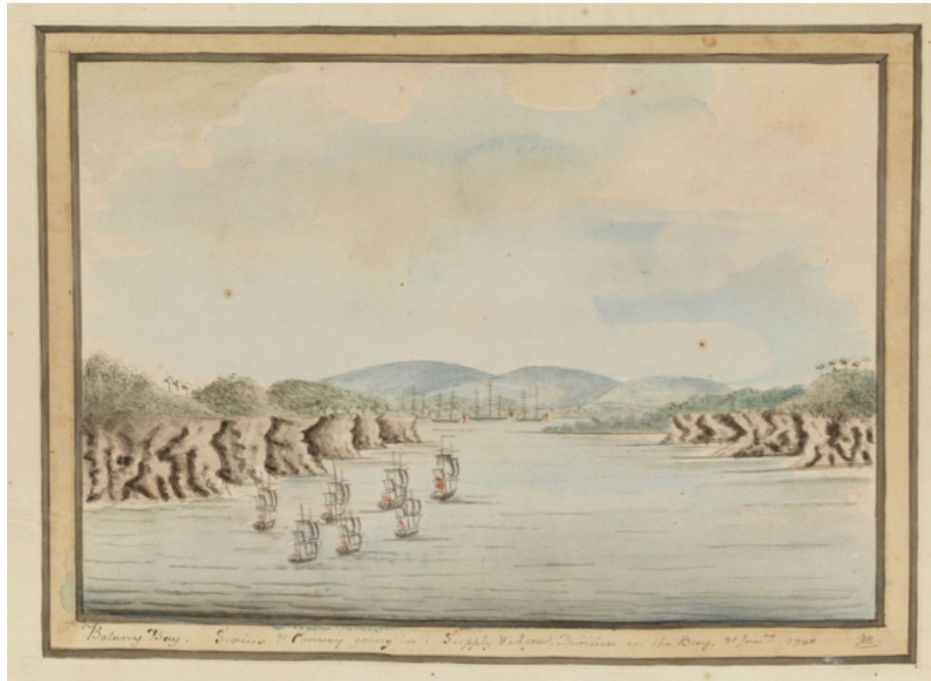
HSIE Activity 1 — The First Fleet

Source 1: Animation of the route taken by the First Fleet

http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/firstfleet.html

Source 2: William Bradley — Drawings from his journal 'A Voyage to New South Wales'

<http://acms.sl.nsw.gov.au/album/albumView.aspx?acmsID=412997&itemID=823705>



'Botany Bay. Sirius & Convoy going in: Supply & Agents Division in the Bay. 21 Janry 1788'



Source 3: Excerpt from William Bradley — First Fleet Journal

http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/journals/bradley/index.html

Transcript: 'A Voyage to New South Wales', January 1788, William Bradley

1788.

January.

Hill mention'd by Cap'n Cook as like the crown of a Hat bore WbN, the N.oern extreme of land N.o 10 leag.s a very remarkable clump of Trees like those on Portsdown were seen at Noon NbW ... Red point may very readily be known by Cap'n Cooks remarks viz. the round hill a little to the N.owd of it; but it is necessary to observe that there are two Islands near it & that the Land to the N.oward of the red land forming the point, is very white.

Sunday. 20th: At 2 PM. Saw the white cliffs mention'd by Cap'n Cook to be 10 miles to the S.oward of Botany Bay; I do not altogether think it a certain mark for knowing when you are near Botany Bay, there being many white Sand Hills that shew like Cliffs coming up the Coast; the land from these White Cliffs to the N.oward is tolerably even.

At 4. Saw the entrance of Botany Bay, appearing in the middle of land that shew'd like an Island lying a small distance from the shore, We saw the neck of land by which it is joined to the other land when 8 or 9 miles to the S.oward of the entrance of Botany Bay, it has a sandy beach, the shore cover'd with wood, in the sandy beach is the appearance of a Gully or opening. The land about the entrance of Botany Bay appears in hummocks & Rocky; & with a Glass pt Solander, the S.o point of the Bay may be seen like a perpendicular notch cut in the rocks near the middle of the land, like an Island.

Discussion

FOCUS QUESTION:

WHY DID THE EUROPEANS SETTLE IN AUSTRALIA?

Watch the animation of the journey undertaken by the First Fleet and look at William Bradley's drawings and journal entries depicting the journey.

- What was the First Fleet?
- When did it set sail?
- Where did it sail from and what was its ultimate destination?
- Who was on the First Fleet?
- Who was in command of the First Fleet?
- How long did the journey take?
- Where did the convoy stop along the way?
- What are the names of the vessels of the First Fleet?

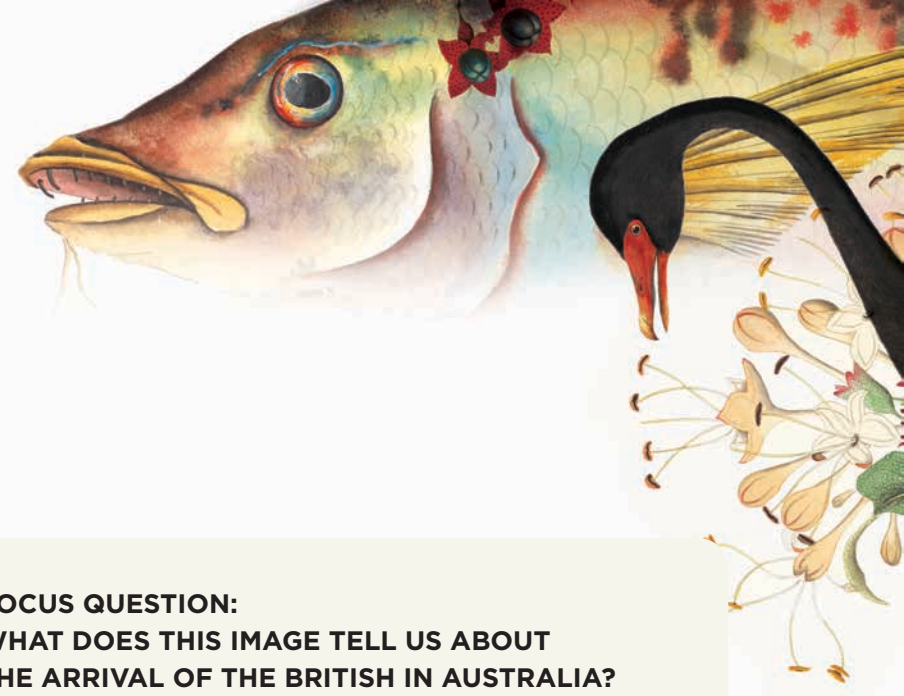
HSIE Activity 2 — Analysing a visual source

Source 1: Painting *The Founding of Australia*

<http://www.acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=404568>



The Founding of Australia. By Capt. Arthur Phillip R.N. Sydney Cove, Jan. 26th 1788
[1937], by Algernon Talmage RA



FOCUS QUESTION:

WHAT DOES THIS IMAGE TELL US ABOUT THE ARRIVAL OF THE BRITISH IN AUSTRALIA?

- Describe what you can see in the image.
Look carefully at:
 - the people in the painting
 - the clothing they are wearing
 - the physical environment
 - the tents
 - the watercraft
 - what is the main message in the image?
 - what is the artist's viewpoint?
 - who is missing from this image?
- Who created the image?
- When was it created?
- Why was it created?
- What is the artist telling us about the event?
- Do you think this image is a 'true' representation of what happened on 26 January 1788?
Why/Why not?

HSIE Activity 3 — Eora: Aboriginal Sydney

United by a common language, strong ties of kinship and a rich saltwater culture and society, the Indigenous inhabitants of the Sydney basin survived as skilled hunter-fisher-gatherers in family groups or clans scattered along the coast. They identified themselves as Eora (pronounced 'yura'), which simply means 'people' — the word is derived from *Ee* ('yes') and *ora* ('here' or 'this place'), revealing their deep connection to the land.

Source 1: Discover collections

http://www.sl.nsw.gov.au/discover_collections/history_nation/indigenous/eora/index.html

Source 2: Painting of Sydney Cove

<http://www.acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=404817>



Sydney Cove, 1808, JW Lewin

This image was painted 20 years after the arrival of the First Fleet.

Source 3: Painting artist unknown

<http://www.acmssearch.sl.nsw.gov.au/search/itemLarge.cgi?itemID=812401&size=full&album=1&collection=823522>



Aboriginal woman and child in a canoe, 1805, artist unknown

Source 4: Drawing of Sydney Cove

<http://www.acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=839839>



**View of Sydney Cove, New South Wales ... 1802, drawn by E Dayes
from a picture painted at the colony, engraved by F Jukes**

Source 5: *Say it in Sydney!* is a rich source of interactive activities relating to the Eora language

http://www.sl.nsw.gov.au/services/learning_at_the_Library/sayitinsydney/index.html



FOCUS QUESTION: WHAT DO THESE IMAGES TELL US ABOUT HOW THE EORA PEOPLE LIVED AT THE TIME OF THE BRITISH ARRIVAL?

- Who are the people depicted?
- What activities are the people involved in?
- What tools are they using?
- Where are they living?
- What are they eating and where are they getting their food?
- Who created these images?

English Activity 1 — Journals of the First Fleet

The State Library holds nine of the original First Fleet journals, the most comprehensive collection in the world.

What distinguishes the journals from official records is their personal nature. They were written by men of different ranks, travelling on different ships and harbouring different hopes and ambitions for the expedition. Each journal offers a unique perspective, sometimes of the same events.

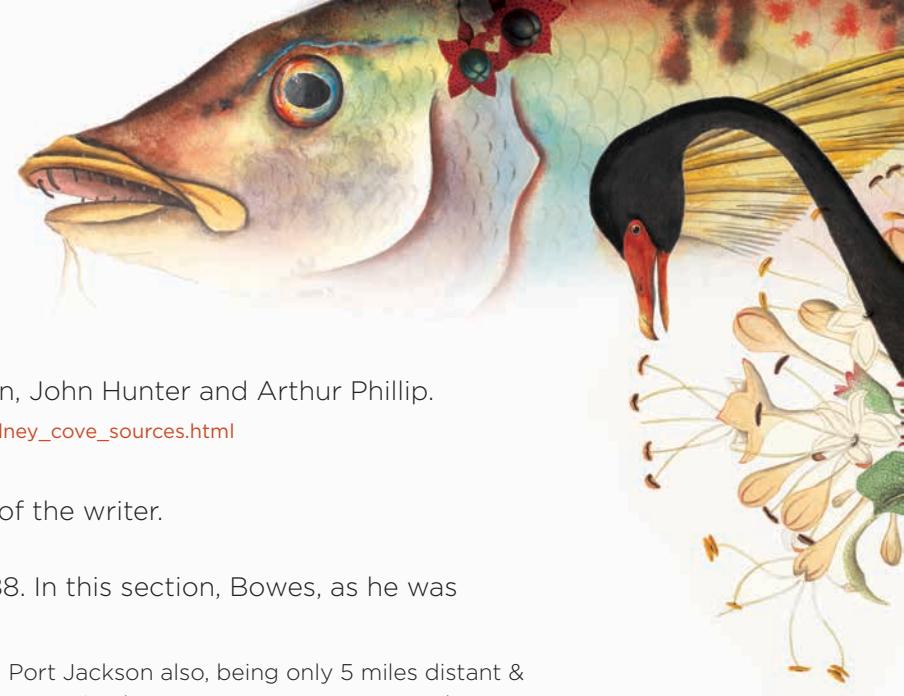
Ralph Clark, Second Lieutenant of Marines, was enraptured by Port Jackson, and wrote effusively of the scenery. Surgeon Arthur Bowes Smyth's reaction was similar, and he was also intrigued by the flora and fauna he encountered.

Philip Gidley King's record of life on the newly settled Norfolk Island gives invaluable insight into the plans for it to become a British ship refurbishment base; and the journal of William Bradley, with its 29 watercolours inserted between the pages, appears to have been prepared for publication.

Jacob Nagle's diary, written some 40 years after the events it describes, provides the perspective of a common sailor, and James Scott's and John Easty's matter-of-fact accounts and direct listing of events and occurrences were often more immediate than the more formal and literary accounts of other journal writers.

The journal of surgeon George Worgan was offered to the Mitchell Library in 1955, and was accompanied by a long letter to his brother in England describing life in the colony.





Listen to the accounts of Arthur Bowes Smyth, William Bradley, Richard Johnson, John Hunter and Arthur Phillip.

http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/education/sydney_cove/sydney_cove_sources.html

Choose one of the journals and read some of it to discover the particular focus of the writer.

EXCERPT FROM THE JOURNAL OF ARTHUR BOWES SMYTH — 21 January 1788. In this section, Bowes, as he was known, describes the many different types of animals he encountered:

The Animals we saw during our stay at New Holland; (In discribing Botany Bay I take in Port Jackson also, being only 5 miles distant & in most respects the same) I say then, That during our stay there of 3 months, the different Animals we saw, were Kangaroos, abt. as big as a large Sheep a very large Species of Li/ard, Dogs, Rats, Raccoons, flying Squirrels -- very large Snakes -- a Bird of a new genus, as large & high as an Ostrich -- Many species of Cockatoos, Parrotts, Louri & Louriquets, Eagles, Hawks, (Rooks & wild fowl of many sorts vizt. Duck, Teal, Widgeon &ca.) the same as in England; wt. an infinity of small Birds, some of them very handsome plumage but none that we heard of were singing ones --

There are also (as mention'd above) great quantities of Ants of 8 or 10 different species & many flies & Musquito's.

EXCERPT FROM THE JOURNAL OF WILLIAM BRADLEY — 28 January 1788. Bradley describes an incident in which the Aboriginal people assisted a surveying party that was having difficulty mooring its boat and finding a safe place to come ashore:

Monday. 28th: All the Carpenters & Artificers belonging to the Sirius & Convicts were employed clearing away the Ground round the encampment. AM. Went with Cap Hunter, the Master & one of the Mids about surveying the Harbour: On a point of land in the lower part of the Harbour, between Middle Head & Bradley point we saw several of the Natives on the upperpart of the rocks who made a great noise & waved to us to come on shore, there being a great surf we could not land at the Point we wished, which they observing, pointed to the best place to land & came down unarm'd to meet us, we of course landed unarm'd, taking care that arms were ready for us at a moments notice; Having some angles to measure from this point, two of the Officers went to the outer p.t of the rocks for that purpose, the others remained with the Natives who were all much disposed to good humour & pleased with us ...



EXCERPT FROM THE JOURNAL OF PHILLIP GIDLEY KING — 27–28 January 1788. Governor King outlines plans for clearing land and details of people and stock lost on the voyage:

The Place on which ye settlement is to be made is at the head of a Cove at ye head of which a small rivulet empties its self. The Shore on each side is bounded by rocks, within which there is a very fine soil & full of trees which will require some time & labour to clear away, the Marines & Convicts are to be encamped on ye West side & ye Governor, & Staff with his guard & a small part of the Convicts on ye East side of ye Rivulet — On ye 28th All ye Marines & Male convicts were disembarked from ye different Ships & encamped, the Females were kept onboard till the ground was further cleared. The Stock was also landed this day on ye Eastern point of ye Cove. I should have mentioned before that from ye time of our sailing from England to our arriving here we have lost only 32 people including Marines Seamen & Convicts — but were so unfortunate as to loose a part of our Stock, we landed only, 4 Mares & 2 Stallions — 4 Cows 1 Bull & 1 Bull calf [blank space] Ewes, a good stock of poultry & 3 Goats with [blank space] Hogs, which are ye Property of ye Governor &

Government, the Officers private Stock has been tolerably well preserved ...

http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/journals/index.html

Student task

Use one of the major events featured in these journals to write a series of three to five 'tweets' about the writer's impressions of the new colony. You could tweet about the landscape, the animals, the Aboriginal people or other First Feet passengers or crew.

Remember that 'tweets' are only 140 characters long, so you will need to think carefully about how you get your message across.

English Activity 2 — Early Impressions of the colony

Arrival in Sydney Cove

ANIMATION IN DISCOVER COLLECTIONS:

http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/education/sydney_cove/sydney_cove_sources.html

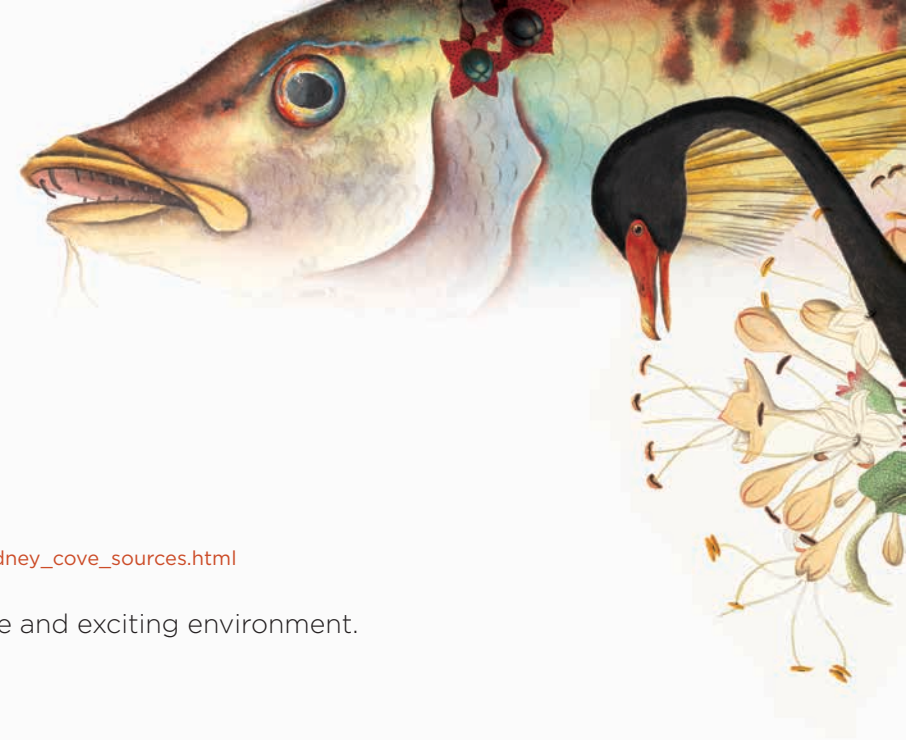
For those with writing skills, there was much to write home about in this strange and exciting environment.

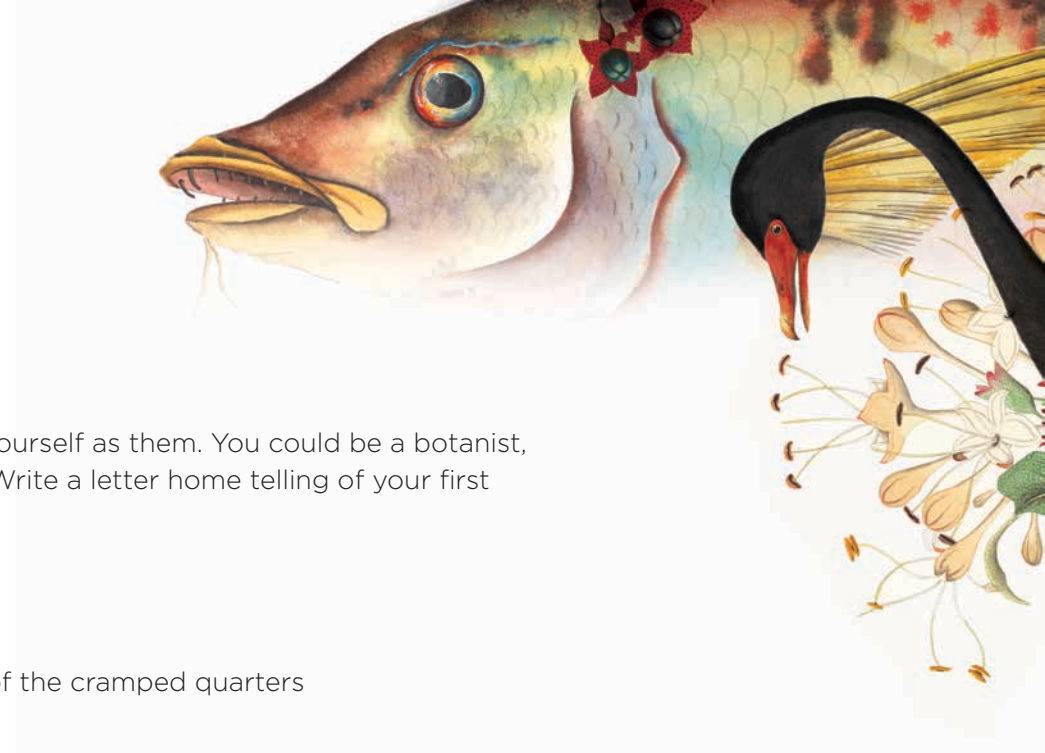


Newton Fowell, Letters to his father, 1786-1790

Link to Newton Fowell's letters:

<http://www.acmssearch.sl.nsw.gov.au/search/itemDetailPaged.cgi?itemID=411983>





Student task

Think of a person who was on board a First Fleet ship and imagine yourself as them. You could be a botanist, a convict, an officer, a free passenger, male or female, old or young. Write a letter home telling of your first impressions of the colony.

- Who are you and why are you on the ship?
- Who are you writing to?
- What are you writing with and on?
- What would it feel like to step out of the long-term confinement of the cramped quarters aboard ship into the fresh air?

OR

- What would be it like to step onto the beach for the first time, knowing that you were going to be there for some time?
- How would the weather have differed from your homeland?
- What connections did you have with the other people on the ship? Did you make friends or enemies, or both?
- What were your interactions with Aboriginal people when you arrived?
- What did you eat? How did you get food and prepare it?

Display and production tips

Make a feather/quill pen, and write using ink from a bottle.

Colour the paper using tea, coffee or orange juice and, while wet, make small tears on the edges for effect. Dry it thoroughly.

Explore the different styles of handwriting from the time period: copperplate and flourished writing. Try writing in this style to produce your letter on the aged paper.

http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/education/sydney_cove/sydney_cove_sources.html

English Activity 3 — Meeting Arthur Phillip

There can be no doubt that Captain Arthur Phillip's actions in his role as commander of the First Fleet affected the lives of many people. Highly accomplished and respected as a naval officer, his training and experience gave him the skills required to lead this pivotal expedition in world history.

Read more about Captain Arthur Phillip:

http://www.sl.nsw.gov.au/discover_collections/history_nation/terra_australis/letters/phillip/index.html

http://www.sl.nsw.gov.au/discover_collections/history_nation/justice/index.html

Student task

If you had the chance to talk to Captain Arthur Phillip today, what would you ask him?

Think about the kinds of decisions he would have had to make, and the responsibilities that came with making them.

Consider what he would have had to complete as his daily tasks, as well as those that were done for him. Much has been written in a formal nature in his journals, but what of his private hopes, dreams, fears, challenges and even irritations in carrying out his duties, both small and large?

Compile a set of interview questions you would like him to answer, and present the questions as a television interviewer might.

Take on the role of interviewer and 'hot-seat' someone else in the role of Captain Arthur Phillip.

Rehearse the interview and then video the session in a 'current affairs' presentation.

Show the presentation at assembly or in the classroom.



Captain Arthur Phillip, 1786, by Francis Wheatley

Visual Arts Activity 1 — Drawing using a grid

In order to make an accurate copy of an image, the positioning of all aspects must be in exactly the right place.

Lacking the many print technologies available to us today, the artists who created the artworks in this exhibition had to rely on other methods to make copies.

They may have used a grid technique to ensure their drawings were accurate.

MATERIALS NEEDED FOR THE ACTIVITY:

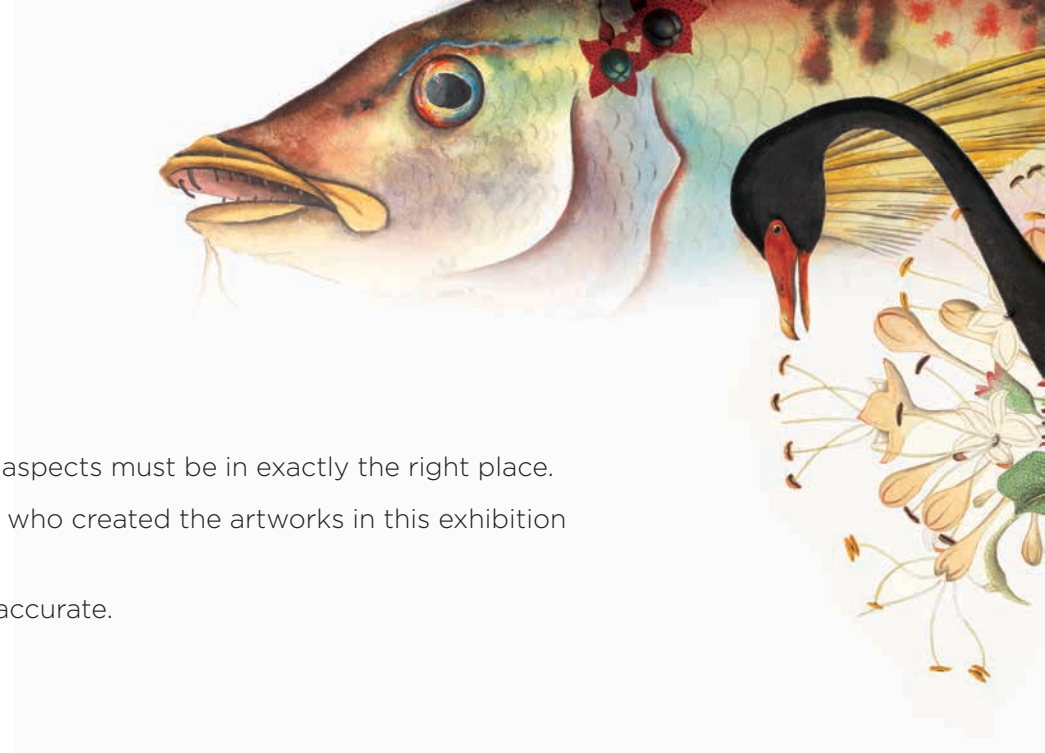
- Cartridge paper — heavy quality if possible
- Lead pencils
- Coloured pencils or watercolour pencils
- Erasers
- Rulers
- Pencil sharpeners

Student task

Choose an image that you would like to copy, and follow these steps:

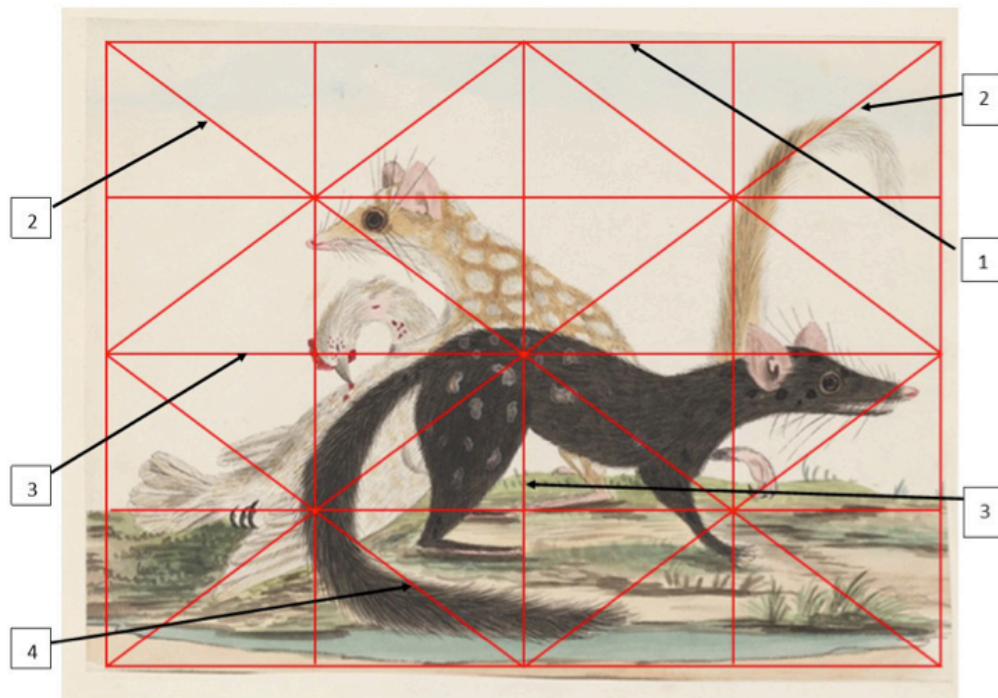
STEP 1

To begin, **make a photocopy** of the image you wish to copy.



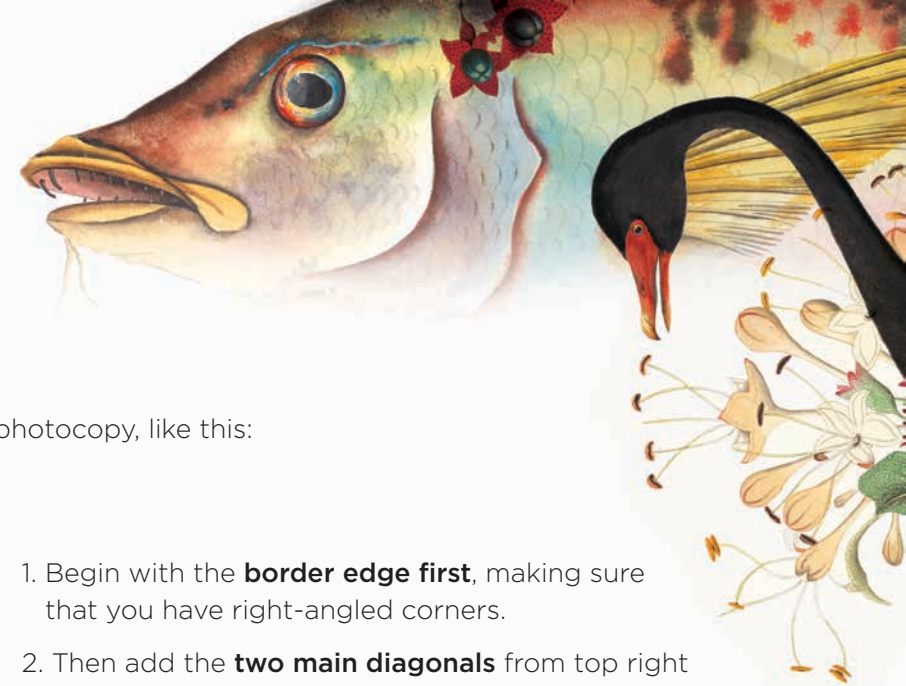
STEP 2

Using a ruler and a coloured pencil, **draw a grid** that can easily be seen on this photocopy, like this:



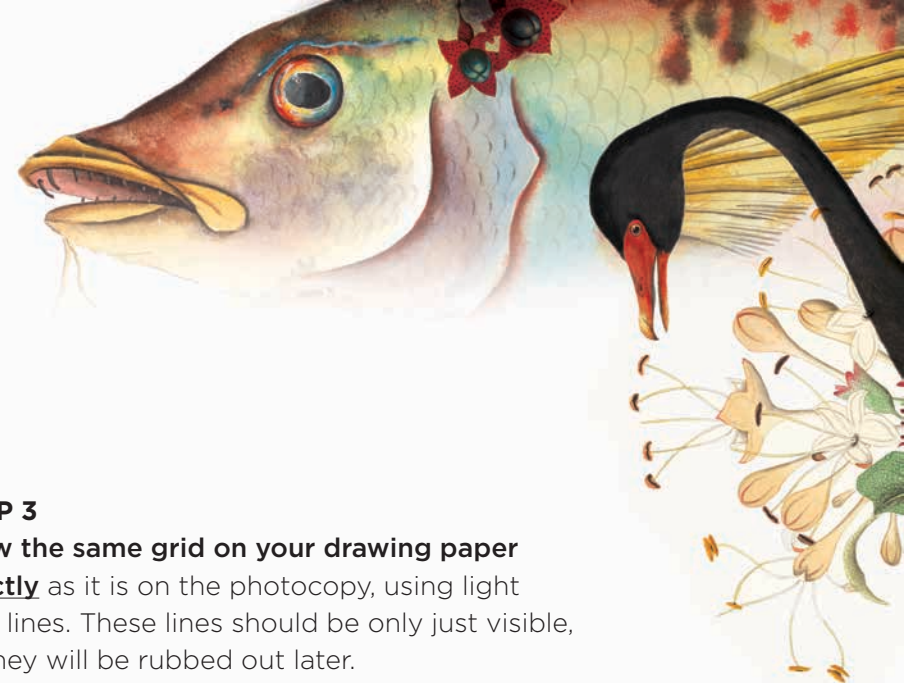
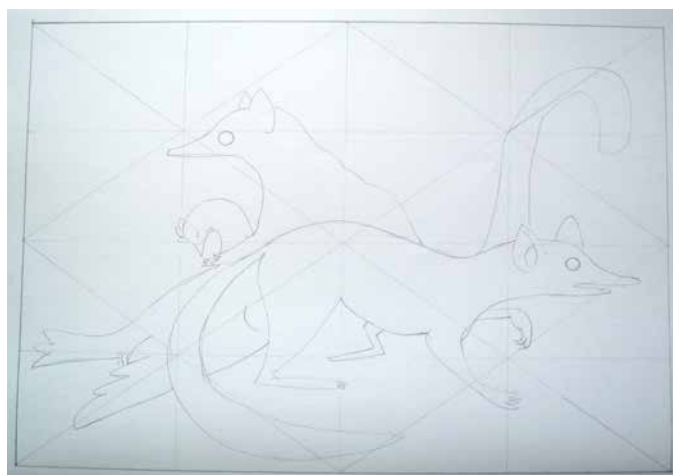
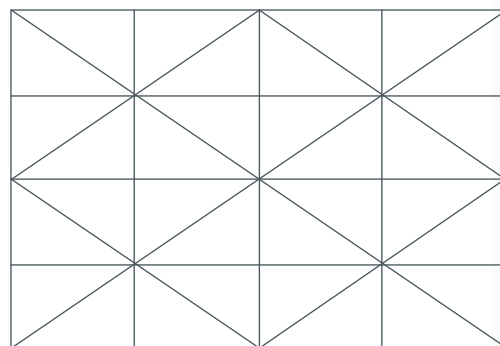
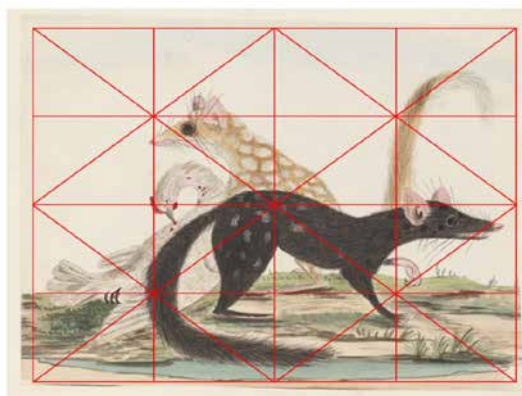
Eastern native cats, or quolls, with a dead chicken, 1797, artist unknown,
TAL & Dai-ichi Life Derby Collection

<http://www.acmssearch.sl.nsw.gov.au/search/itemLarge.cgi?itemID=955795&size=full&album=1&collection=961228>



1. Begin with the **border edge first**, making sure that you have right-angled corners.
2. Then add the **two main diagonals** from top right to bottom left, and then top left to bottom right. These two lines create the basis for the rest of the grid. You will now have four triangle shapes.
3. Next add the **horizontal and vertical lines** to divide each of the four triangles equally in two.
4. Then **add the remaining four diagonal lines**, dividing the space further and creating a diamond shape within the grid.

To achieve even greater accuracy in your copying, keep on dividing the space in this way, with two further horizontal and two vertical lines to make smaller areas in the grid.



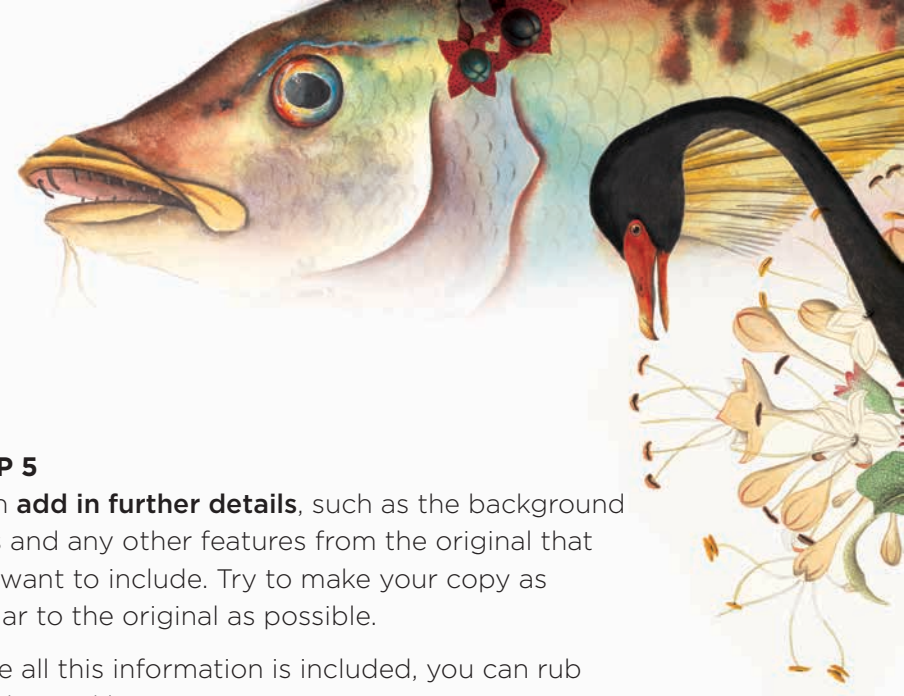
STEP 3

Draw the same grid on your drawing paper **exactly** as it is on the photocopy, using light lead lines. These lines should be only just visible, as they will be rubbed out later.

STEP 4

You are now ready to copy over the lines for the outline of the image.

Start with the outline of the main subject, and add in the other outlines in turn. Look back at the photocopy often to check that you are putting the lines in exactly the right place. Press lightly to start with, so that you can erase any errors completely.



STEP 5

Then **add in further details**, such as the background lines and any other features from the original that you want to include. Try to make your copy as similar to the original as possible.

Once all this information is included, you can rub out the grid lines.

STEP 6

By examining the photocopy, you can see how the artist has added tones and textures to the image. Use light pencil lines to add some hatching and crosshatching in the areas shown in the photocopy. Use coloured pencils or watercolour pencils to add colour and tone as in the original picture. Start with the lighter colours first, and be careful to add darker colours little by little.



STEP 7

Add in more details, such as colour, patterned areas and texture lines, using very sharp pencils for fine details. For fur effects, draw all the lines going in the one direction. Look closely at the details in the photocopied image.

By this stage, it will be evident that it takes a lot of specialised skill to make an exact copy of anything, and the example provided here is by no means an exact copy.

However, by trying this technique for yourself, it is possible to gain insight into the level of observation and precision that was needed to become a good copy artist.

Also, by practising these techniques, your artmaking skills will certainly improve!

Extension activities

DISCUSSION

Discuss what animals in Australia looked like, in comparison to animals in other parts of the world.

Many of the images in the exhibition are copies. Look carefully at the different versions of artworks of the same species, and spot the differences/similarities in the ways they have been represented.

Visual Arts Activity 2 — Pen and wash drawing

A number of artists represented in the exhibition would never have ever seen a living version of the Australian flora or fauna they were illustrating. Most drew their images from carefully laid-out or taxidermied specimens that often failed to show the true posture or spirit of the living being.

Plant specimens were much easier to observe and make artworks from, and the representations of these are often more realistic than the drawings of animal specimens.

High level observation skills are required to make a good likeness of the intricate details, colours, shapes and features of any natural history specimen.

Creating the fine details of the exhibition artworks was clearly close and painstaking work. They demanded technical skill, time and great care. Many artworks that document the early natural history of Australia were made in this way.

However, when artists in the colony needed to document the living flora and fauna they encountered, they used simpler methods.

They drew the main features of a landscape or subject in waterproof ink, using a nib — or in more modern times, a fine-point waterproof felt pen. They then added details of colour quickly and easily over the top, capturing a richer impression of the scene when compared to a pencil sketch.

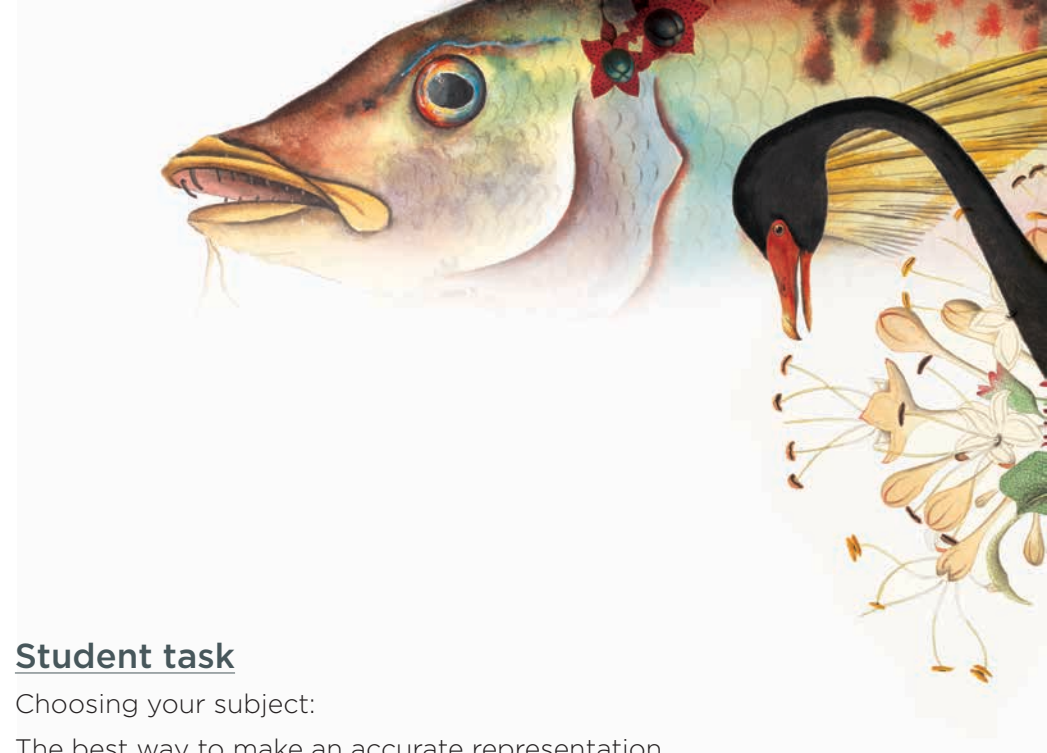
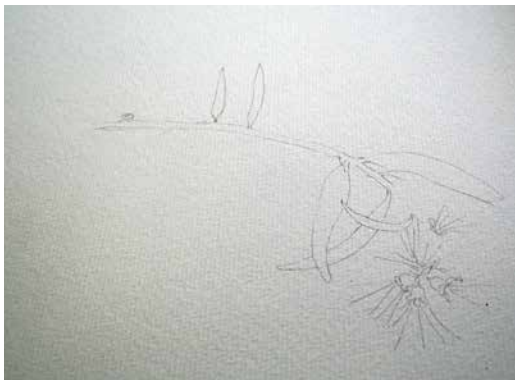


‘Guarea’, 1788-9, possibly William Dawes

<http://www.acmssearch.sl.nsw.gov.au/search/itemLarge.cgi?itemID=812961&size=full&album=1&collection=823558>

MATERIALS NEEDED FOR THE ACTIVITY:

- Black ink pens with a fine nib — waterproof ink only
- Watercolour tablets
- Soft watercolour brushes
- Heavy cartridge or watercolour paper

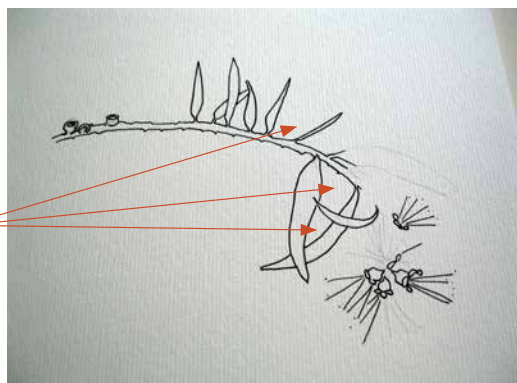
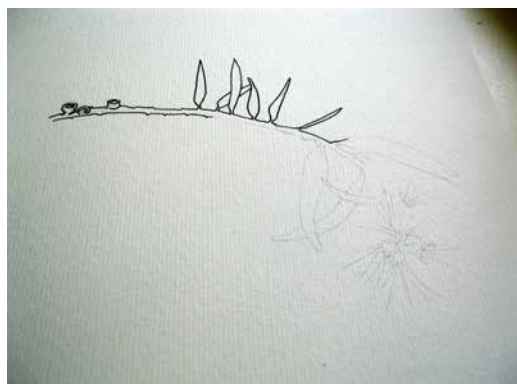


Student task

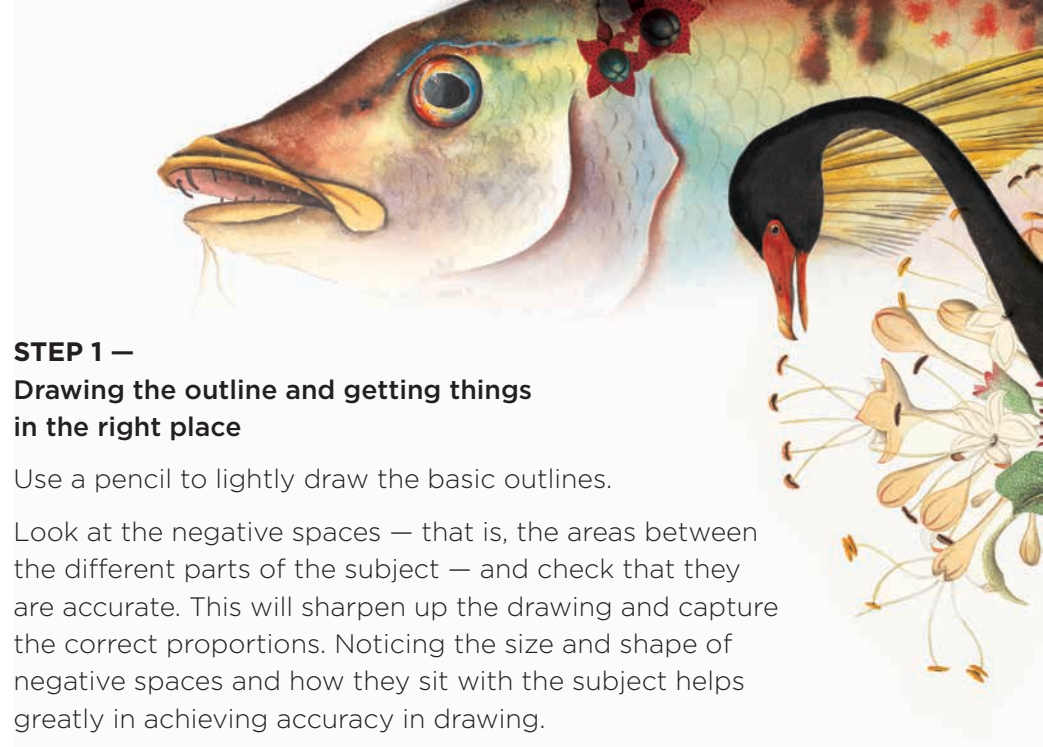
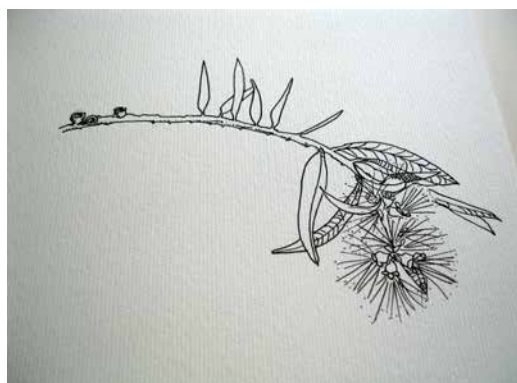
Choosing your subject:

The best way to make an accurate representation of anything is to look closely at the object itself, if possible. When drawing plants, try to work from the real thing.

Look closely at all parts of the specimen, considering the overall shape as well as the intricate details. The more you know to be true of the object, the better the outcome of your drawing.



Negative spaces
between the leaves



STEP 1 —

Drawing the outline and getting things in the right place

Use a pencil to lightly draw the basic outlines.

Look at the negative spaces — that is, the areas between the different parts of the subject — and check that they are accurate. This will sharpen up the drawing and capture the correct proportions. Noticing the size and shape of negative spaces and how they sit with the subject helps greatly in achieving accuracy in drawing.

Making considered estimations of and visually comparing the distances between spaces helps in analysing the subject in a systematic way, and assists in getting the structure of the drawing correct before progressing on to the details.

Use the waterproof black pen to go over the outline.

STEP 2 —

Adding the details and looking for patterns and textures

Add in hatching and crosshatching lines to create texture. You can also use stippling and dots. Remember to look closely at your subject to really understand how the lines and textures work together.



Extension

Look at the work of John Lewin.

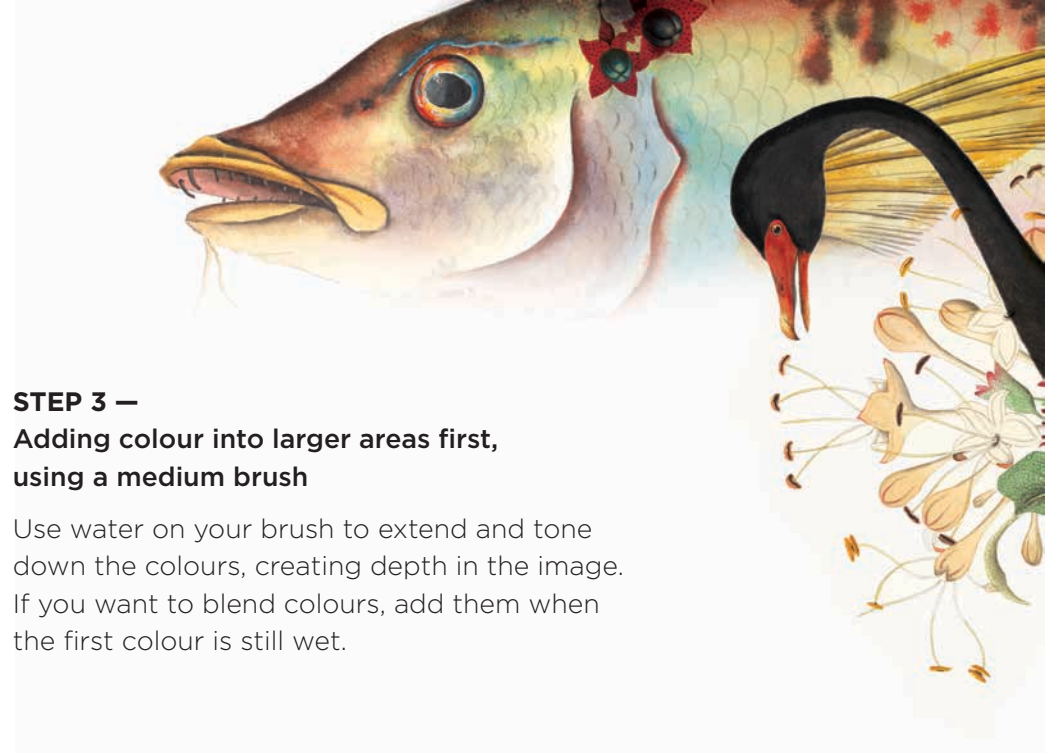
<http://www.sl.nsw.gov.au/events/exhibitions/2012/lewin/collectionviewer/index.html>

He takes the literal and adds expression for a more dramatic outcome. This illustrates the development of the notion of 'artistic licence'.

STEP 3 — Adding colour into larger areas first, using a medium brush

Use water on your brush to extend and tone down the colours, creating depth in the image. If you want to blend colours, add them when the first colour is still wet.

To add smaller details, let colours dry before adding new colours and use a smaller brush.



Visual Arts Activity 3 — Texture, close-up and abstract

MATERIALS NEEDED FOR THE ACTIVITY:

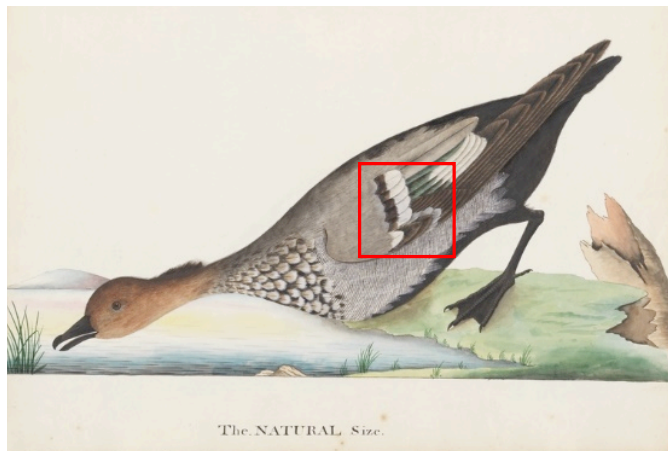
- Watercolour paper
- Pencils — lead and watercolour pencils OR
- Watercolour pencils or pastels OR
- Oil pastels
- Watercolour tablets
- Watercolour brushes (soft bristled)

Student task

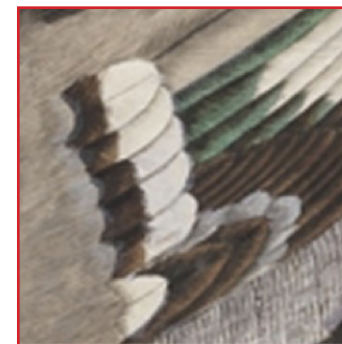
Take a close look at the details of some of the artworks at

http://www.sl.nsw.gov.au/discover_collections/natural_world/derby/derby1/index.html

Notice how many lines and colours were used in creating the textured areas. Zoom in and around the image, and pick the most interesting part to work from. Select a square section like this:



**Australian wood or
Maned duck, 1790s,
artist unknown,
TAL & Dai-ichi Life
Derby Collection**



Consider the lines
and shapes that
make the section
interesting.

Watercolour pencil version

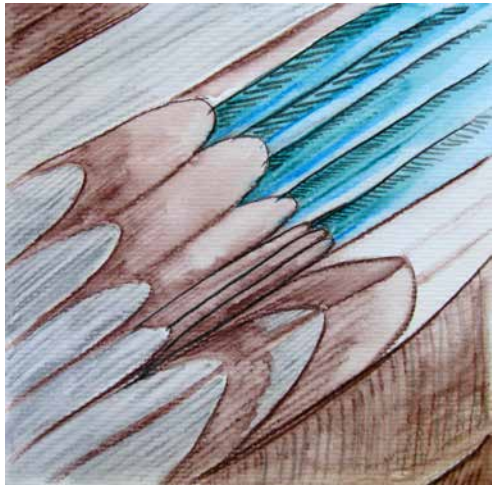
Take a larger square of watercolour paper (any size, as long as it is square to match the proportions of the section highlighted).

Lightly **draw the line elements of the pattern** within the square, using either light lead pencil or watercolour pencil.

Make the design fit the entire square, right to the edges.

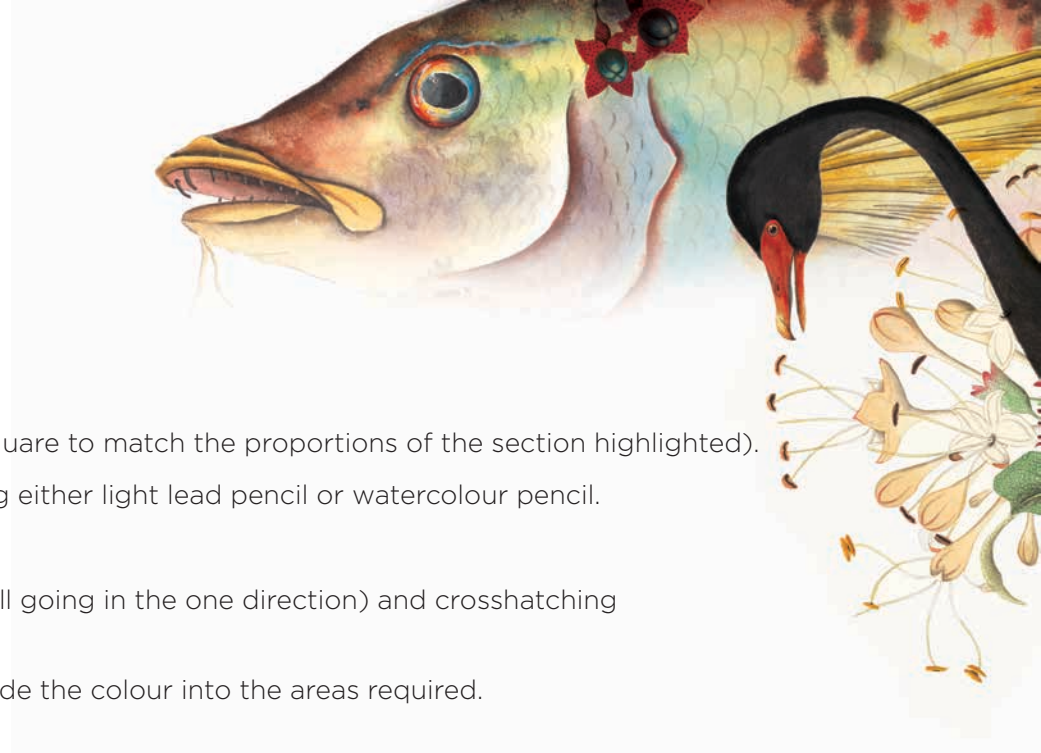
Use line work to develop the texture of the image — hatching (lines all going in the one direction) and crosshatching (lines going in one direction and the opposite direction over the top).

Use a fine, soft brush to release the colour in each line and gently guide the colour into the areas required.



Once this initial 'waterbrushing' is completely dry, it will be possible to go back over the design with a sharpened pencil to add more details.

Look closely for ideas about the types and directions of additional lines you can use to show extra texture and tone.



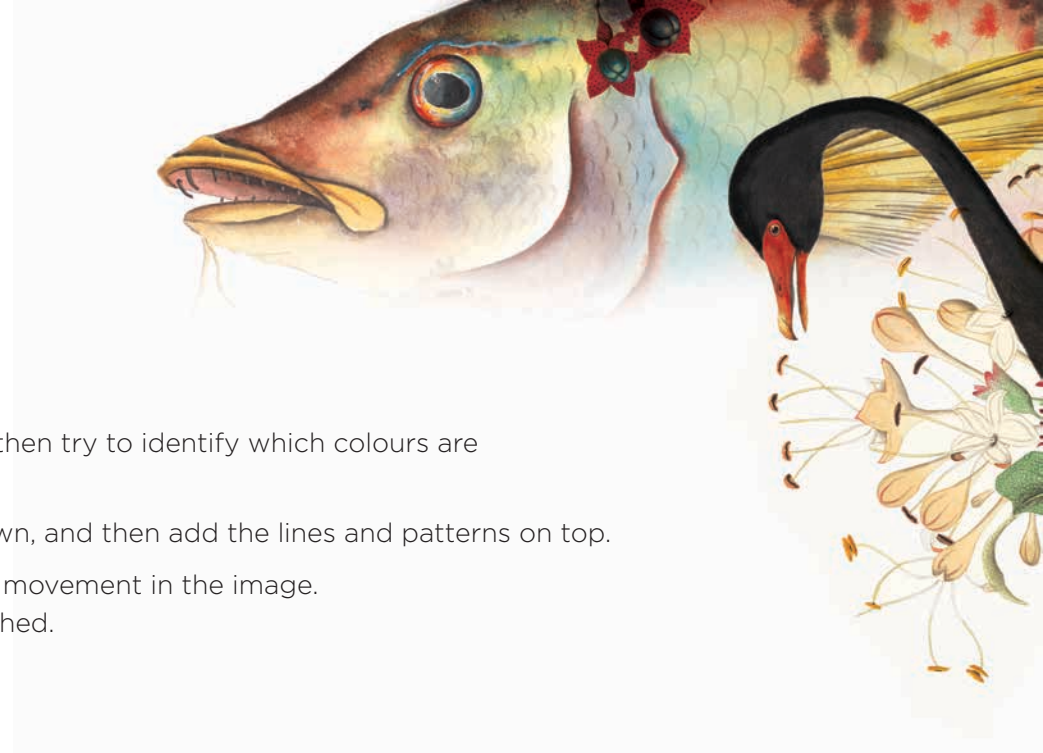
Watercolour pastel version

From a close-up section like this, focus on the lines and shapes first, then try to identify which colours are background and which are used for details.

Begin with the background colours in the basic shapes you have drawn, and then add the lines and patterns on top.

With watercolour pastel, you can use quite loose lines to capture the movement in the image.

The roughness of the lines will be softened when they are water brushed.



**Rainbow Lorikeet, 1797,
Artists unknown,
TAL & Dai-ichi Life
Derby Collection**





Before water:
drawn only.

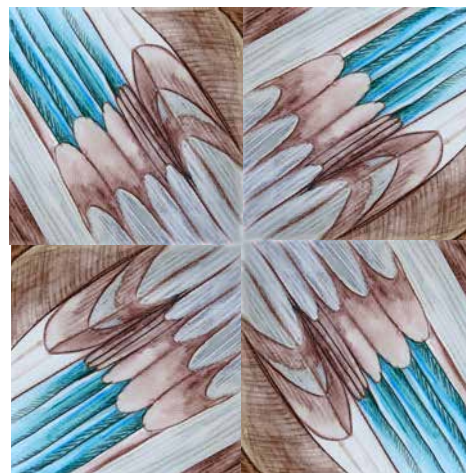
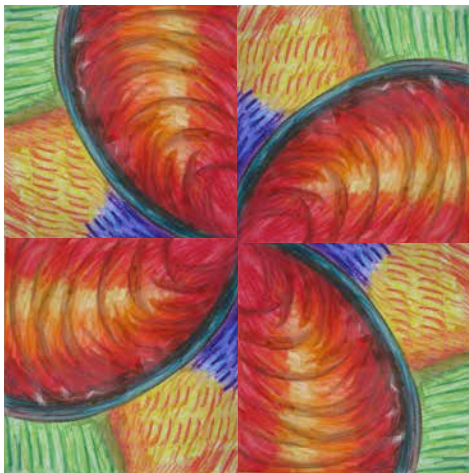
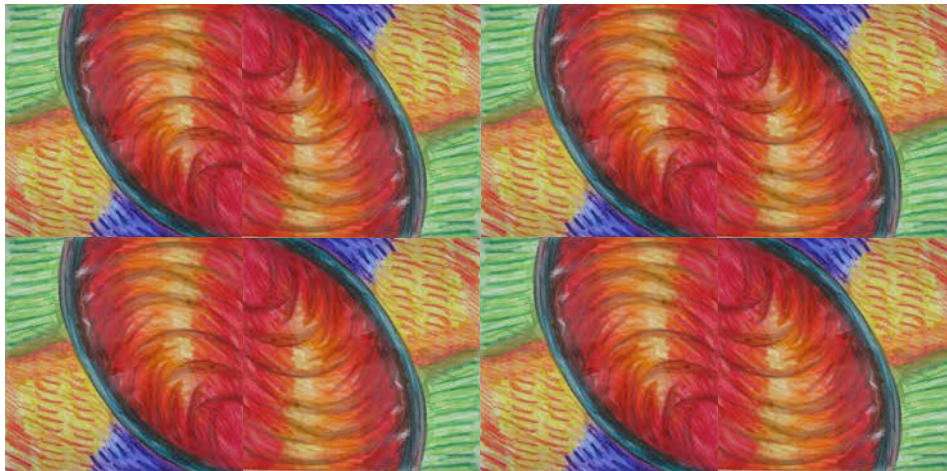


After water:
added colours become
much brighter.

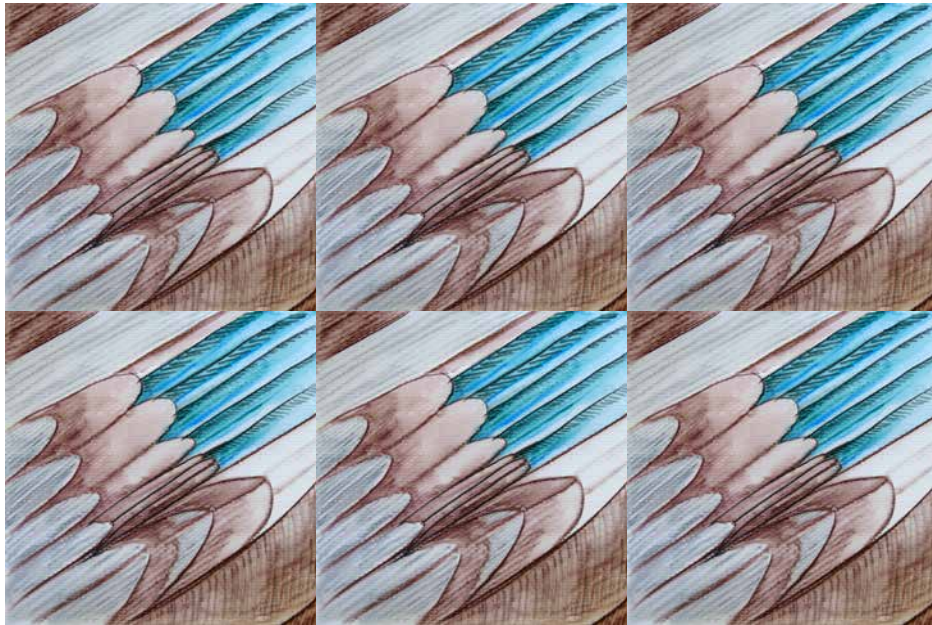


When the background colours are dry, add more tonal details,
and waterwash it again to create depth and interest.

Copy and rearrange to make other effects for display.



For large group displays, arrange together to make a tiled or 'quilted' effect.



The possibilities for display combinations are almost endless, and with access to a colour photocopier, the designs can easily be enlarged or reduced and tessellated to create a range of visual feasts!