

TERM ONE 2018

EXTRA

Zart

Registered by Australia Post Publication No. 100001705

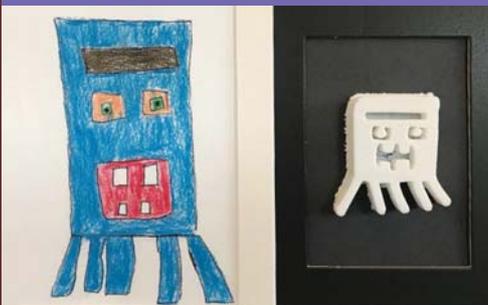


ART & TECHNOLOGY

BOOMERANG BAGS

PASTEL EXPLORATION

INSIDE



ART IN SCHOOLS • IDEAS & INSPIRATION • ART EDUCATION, CURRICULUM UPDATES & PROFESSIONAL LEARNING • ART & CRAFT TIPS, TECHNIQUES & NEW PRODUCTS
Zart, Supporting Teachers in Creative Education



COVER: Lucknow Primary School, Bairnsdale
THIS PAGE: Penola Catholic College, Broadmedows

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 Supporting Teachers
in Creative Education

What's on in Term One

Customer Service Centre:

Shop, Training Centre & Student Gallery

Shop 4, 41 Lexton Road

Box Hill North, Melbourne VIC 3129

Ph: 03 9890 1867

Mon—Wed & Fri: 8.30am—5.00pm

Thurs: 8.30am—6.30pm

Sat: 9.00am—2.00pm

Warehouse & Head Office

48-58 Overseas Drive

Noble Park North VIC 3174

Ph: 03 9890 1867

Fax: 03 9898 6527

Mon—Fri: 8.30am—5.00pm

Our warehouse & head office are located in Noble Park North. Our Customer Service Centre remains open in Box Hill North for direct shopping & browsing, unfortunately that facility is not available at Noble Park North.

Postal Address:

PO Box 1198, Waverley Gardens VIC 3170

Zart Extra: ISSN 448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd ABN 24 621 120 321. 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.



Roy Lichtenstein

American 1923–97

Drowning girl 1963

oil and synthetic polymer paint on canvas

171.6 x 169.5 cm

Philip Johnson Fund (by exchange) and gift of Mr. and Mrs. Bagley Wright, 1971

© Estate of Roy Lichtenstein / Licensed by Viscopy, 2017

MoMA AT NGV

MELBOURNE WINTER MASTERPIECES 2018

The National Gallery of Victoria, in partnership with The Museum of Modern Art, New York, will present *MoMA at NGV* as the Melbourne Winter Masterpieces exhibition in 2018. *MoMA at NGV* will provide a unique survey of the Museum's iconic collection. Consisting of approximately 200 key works, arranged chronologically into eight thematic sections, the exhibition will trace the development of art and design from late-nineteenth-century urban and industrial transformation, through to the digital and global present.

The exhibition will include works by Vincent van Gogh, Paul Gauguin, Paul Cézanne, Pablo Picasso, Umberto Boccioni, Piet Mondrian, Salvador Dalí, Frida Kahlo, Jackson Pollock, Roy Lichtenstein, Gerhard Richter, Andy Warhol, Lynda Benglis, Sol LeWitt, Jeff Koons, Keith Haring, Andreas Gursky, Tomohiro Nishikado amongst many others!

The exhibition will be accompanied by a scholarly catalogue, a dynamic program of talks, tours and events, and the curated NGV Friday Nights programs, including live music, food and performances.



Artwork created by participants in the 2017 Centenarian Portrait Project by Teenagers



The Centenarian Project

Frau M, 85, “Yes, Yes, Yes. I was there”. [Dresden, 1945]. She pauses. “Tea?” Her hand shakes placing a steaming glass on the bench. “Speak with your mouth” she barks. She glares at me intently whilst correcting my pronunciation. One would not suspect her of failing eyes. She tells me of her post-1989 travels to Australia and reveals her disdain for women of West German descent.



It’s mid 2012 – I’m 23 and living abroad - and it dawns on me, after six months in this new city, I realise my world has been age-segregated. It’s a strange thought. Half a year of new friends, house concerts and an internship, and all my interactions have been with people 35 and under.

I start thinking about this more deeply. How can I get a true understanding for this place, when I’m only spending time with one demographic? These thoughts are concerning; a different perspective is essential.

An online search leads me to a buddy program bringing generations together. I sign up. Shortly after, my weekly visits to Frau M begin. We drink tea, discuss the world, our travels and slowly, with time, these weekly visits become very memorable history lessons seasoned with a spattering of

home-grown wisdom.

This experience prompted me to question the lack of inter-generational contact in our modern day Western societies and provoked me to do something about it when I arrived home from travelling. Hence, *The Centenarian Portrait Project by Teenagers* was born. The project not only brings generations together but it celebrates, profiles and honours our local elders via the talents of young local artists.

The 2017 Victorian Seniors Festival saw the first large-scale realisation of this program. The exhibition entitled *100: A Celebration of Melbourne’s Oldest Residents*, is the culmination of a life-affirming inter-generational process. As part of *The Centenarian Portrait Project by Teenagers*, 100 centenarians from across 60 Melbourne suburbs were introduced to 100 skilled young artists to begin their inter-generational exchanges that would lead to the creation of 100 portraits of 100-year-olds.

Rose Connors Dance

CREATIVE DIRECTOR,
THE CENTENARIAN PORTRAIT
PROJECT BY TEENAGERS





Teacher Artmaker Project

The Teacher Artmaker Project (TAP) began in 2010 as a longitudinal study of the graduating cohorts of visual arts teachers from the Melbourne Graduate school of Education, University of Melbourne, following them through their critical early years of teaching.

The project was initiated by Associate Professor Wes Imms, who supported a group of artist teachers to maintain their art practice through an intervention that took the form of the annual TAP exhibition. The exhibitors and non-exhibitors have their perceptions of teaching effectiveness and retention in the profession tracked over time through a repeated measures survey. The annual report of the analysis of this data is published in the TAP exhibition catalogue along with artist statements, curatorial essays and images of artworks. A small amount of qualitative analysis from the project has also been published in the *Journal of Artistic and Creative Education*.

In 2016, the project team received seed funding from the Melbourne Education Research Institute to extend the initial work of TAP which was, up until this point, nested in the visual arts. The aim was to inform a wider conversation about teachers becoming active *practitioners* across practice-based disciplines - such as science and eco-education. This caused a significant shift in the project, prompting an equally significant name-change from Teacher Artmaker Project (TAP) to Teacher As Practitioner (TAP2). This shift also saw a changing of the guard on the research team – with a greater diversity of personnel coming to the table, bringing with them fresh insights and a range of research skills and interests.

The ‘shift’ was accompanied by an expansion of TAP2 research activities: now extending to an annual Symposium (this year was Practice, Pedagogy, Praxis) and TAPFringe. Recruitment of TAP2 research participants has expanded to include MTeach science graduates and visual art undergraduates from Edith Cowan University, our partner institution. The rapidly growing ‘Community of Practitioners’ attached

to TAP and TAPFringe is currently comprised of arts, science and eco-pedagogy practitioners and educational researchers working with practice-based and practice-led methods.

The 2017 TAP exhibition is an amalgamation of creative works by science and art practitioners, exploring the idea of ebb and flow. In its literal sense, this term refers to recurrent patterns of coming and going, decline and regrowth. In many ways, one’s practice as a teacher, an artist, a scientist, or a combination of all of these things, brings with it a sense of push and pull as one strives to maintain one’s practitioner practice in partnership with quality teaching; each necessary for the enrichment of the other. As artists and scientists may simultaneously act as students and teachers, as well as innovators and inventors, they traverse many different ‘worlds’ within their daily life. The exhibition aims to explore this through the notion of ebb and flow as enacted within a contemporary, multi-layered life. The works contributed showcase the product of creative and/or scientific practices, the coming and goings of inspiration, and the process of becoming ‘practitioner’ within all the complexities of the term.

In 2018 the exhibition and symposium program will continue to open up, as we more closely intertwine TAPFringe for visual arts and design, multi species eco practitioners and science practitioner teachers outside of the research cohort. The theme for the annual exhibition and symposium will be *COMMUNITY: becoming with*.

If you are interested in TAP, exhibiting in TAPFringe or the 2018 Symposium please join us in our Facebook community or feel free to email Dr Kathryn Coleman kathryn.coleman@unimelb.edu.au



www.facebook.com/TeacherAsPractitioner





St Leonard's College, Melbourne

St Leonard's College, Melbourne

Designing Visual Arts Learning Spaces

The Visual Arts offer opportunities to profile learning spaces with a difference; as art educators we have licence to create ambient environments that not only showcase student work but also provide a range of stimuli to provoke responses that are imaginative, informed and unique.

Successful studio spaces will offer a smorgasbord of delights through an array of visual material and objects of interest. Uplifting environments are not determined by grand and well equipped facilities but rather by the capacity to create energised and lively visual experiences where students are relaxed and inspired, enabling them to ponder possibilities and stretch imaginative processes as ideas emerge, in considered and responsive ways.

Having said that, and considering the infinite possibilities of what designing

effective, efficient and engaging learning spaces might be, I would anticipate the following as base-line desirables: interchangeable light levels (both natural and artificial), strategically placed wet and dry areas with easy access to water, storage facilities which provide space for the provision of materials which are utilised on a regular basis, ample pin boards, hanging systems, shelving and/or showcases to maximise the display of student work.

Synchronising with this is also the capacity to systematically store student work as it is produced, plan drawers or an equivalent flat storage system is ideal, complemented by vertical shelving for folios, visual diaries/ portfolios and a range of 2D works.

With a utopian outlook, I would also advocate direct access to exterior working spaces within a courtyard environment or equivalent that would provide opportunity to exhibit sculpture, murals and a range of experiential and ephemeral artworks. To add

further dimension to well-endowed teaching and learning studio spaces would be direct and easy access to digital applications in the form of data projection and opportunity for the generic use of computer aided devices where contemporary technologies can be integrated either specifically or with cross media interventions.

In order for the brain/body relations to be fully fostered and a culture of creation embedded into the psyche of learners, visual arts spaces need to be designed with an intention to alleviate the mind and transform thinking into alternative realms. The architectural and design focus will be enhancers but primarily it is the interactions within and the arousal of a desire to create which lays the foundation for a culture of creativity, innovation and inspiration.

Margot Anwar

HEAD OF LEARNING – VISUAL ARTS
ST LEONARD'S COLLEGE, MELBOURNE



Blackburn Lakes Primary School

The Sinclair Centre at Geelong Grammar School





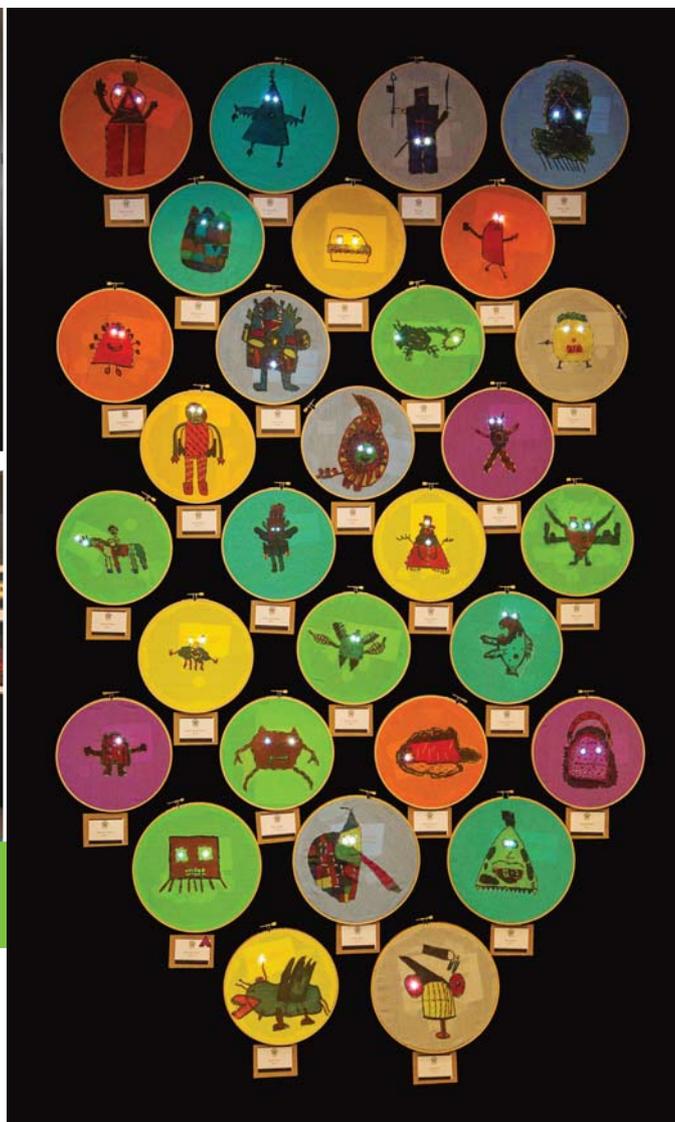
Technology in the Artroom

As art educators we are blessed with the responsibility to deliver a curriculum to young people that is inspiring, enables them to be inquirers and includes processes that are contemporary and cutting edge.

John Lasseter, the chief creative officer of Pixar, Walt Disney Animation, and Disneytoon Studios once said, 'The art challenges the technology, and the technology inspires the art.' As I am an educator of boys, engagement is of utmost importance; our students live in a fast paced, technology-rich environment with everything on hand. So, how do you find ways to challenge their thinking and provide them with new and interesting tools to express themselves through art?

Throughout 2017, I not only introduced my students to new tools but broadened my own knowledge too. The Year 6 boys explored typography and graphic design in a media unit and also incorporated the Makey Makey device. With this technology the boys were able to add sounds to their artwork using Scratch and coding. At our annual art exhibition, this provided their audience with a new way to interact with the artwork. The Year 5 boys investigated video game characters and how they are created for different audiences. Within this unit, the boys used a 3D printer to create representations of their designs as well as incorporate LED lights with copper tape circuits.

The needs of boys are at the forefront of my mind when I develop each specific unit. The inclusion of technology and tasks that enable the boys to be active and engage with their art making through tactile means is crucial.



The Year 3 boys investigated movement in art; whether the artwork itself had movement or the art making process involved movement. Tom Shannon was an inspirational artist for this unit, with his mechanical pendulum. The boys engaged in discussions around his work and how they could build their own device. The squeals of excitement echoed across my art room when we used a rig that hung from my art room ceiling. Not only did this enable the boys to work collaboratively, predict and ask questions, they were also able to make creative choices in the way the pendulum moved.

They produced individual paintings with smaller PVC pipe rigs where they noticed that the design was different and were able to investigate different patterns further. Within this same unit, the boys designed clocks and transferred them into digitally printable files for the 3D printer. This task unearthed questions about everyday items and when these objects make the transition from the everyday to works of art.

At the end of each school year when we are looking towards the next, I know I will be taking a moment to think of the amazing world we live in and what new and contemporary experiences I can share with my students.

Olivia Siddaway

VISUAL ARTS TEACHER
TRINITY GRAMMAR, KEW

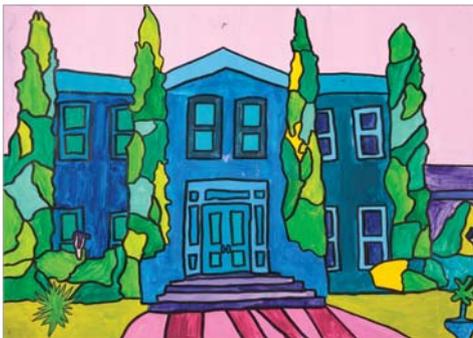


Student Gallery Term One Exhibition

Ormond Primary School



Toorak College, Mount Eliza



Lowther Hall Anglican Grammar School, Essendon



Bentleigh West Primary School



Overnewton Anglican Community College, Keilor

EXHIBITING THIS TERM Exhibition Closes 13th March 2018

Alkira Secondary College, Cranbourne North

Coffee Cups

Collages

Bentleigh West Primary School

Chuck Close Portraits

Kusama Pumpkins

Camberwell Girls Grammar School

Hockney's Chairs

Doncaster Secondary College

VCE Studio Arts Costumes

Firbank Grammar - Turner House, Brighton

Wet Felting

Hazel Glen College, Doreen

Recycled Art

Ivanhoe Grammar, Buckley House

Microscopic Organisms

Birds

Mermaids and Mermen

Korowa Anglican Girls' School, Glen Iris

Tonal Drawings

Lowther Hall Anglican Grammar School, Essendon

Flower Drawings

Lucknow Primary School, Bairnsdale

Gel Plates

Ormond Primary School

Year of the Rooster F-6

Overnewton Anglican Community College, Keilor

Yayoi Kusama Sculptures

Penola Catholic College, Broadmeadows

Abstract Art

Lino Prints

St Bede's College, Mentone

Superheroes

Toorak College, Mount Eliza

Howard Arkley Houses

Trinity Grammar School, Kew

Pendulum Paintings

Mice

Vermont Secondary College

Lino Print Coffee Cups

Viewbank Primary School

Protea Drawings

Werribee Secondary College

Circular Cities

You can also view this exhibition on our website www.zartart.com.au



Trinity Grammar School, Kew

The Student Gallery is situated upstairs in Zart's Customer Service Centre, Box Hill North. Each term exhibition includes a new display of work from students ranging from Kindergarten to Year 12.

We are always on the lookout for artwork to be exhibited; if you would like to showcase your student's work please contact Nic Plowman and include images of your work nicp@zartart.com.au or visit www.zartart.com.au #zartstudentgallery #zart #zartart #zartinspirations

Visual Arts Units

The Zart Student Gallery includes Unit Planners for most schools that exhibit provided by the exhibiting teacher. These are available on the Zart Student Gallery webpage.



Werribee Secondary College



Camberwell Grammar Girls School



Vermont Secondary College



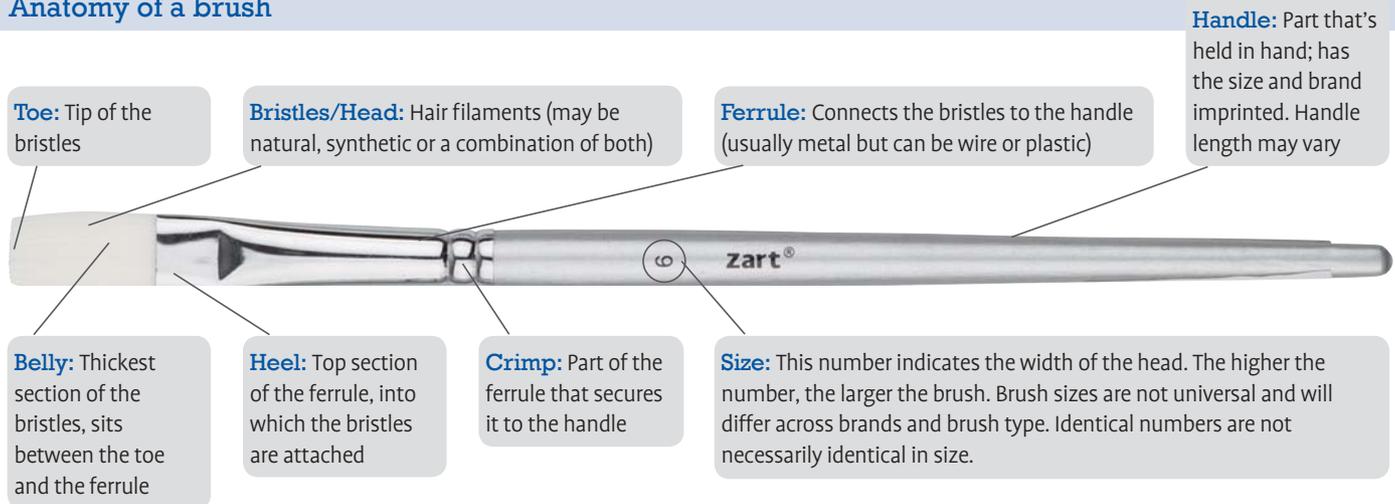
Firbank Grammar - Turner House, Brighton



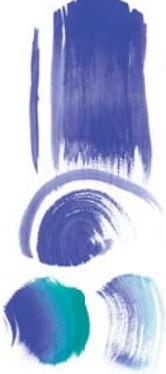
Getting to know your paint brush!

There's a brush for every use, so making sure you've got the right bristles, shape, size and quality for your budget is important. Buying the right brush is an investment and in Part 1 of this series we will introduce you to different types of brushes.

Anatomy of a brush



Brush Comparison: Shape

Brush							
Shape							
Ferrule	Round	Round	Round	Flattened	Flattened	Flattened	Flattened
Filaments	<ul style="list-style-type: none"> Broad body Taper to a sharp point 	<ul style="list-style-type: none"> Flat head (sharp ended brush) Short, firm bristles 	<ul style="list-style-type: none"> Rounded ends Variety of lengths 	<ul style="list-style-type: none"> Squared off Long or short 	<ul style="list-style-type: none"> Long Varied lengths 	<ul style="list-style-type: none"> Rounded into an oval shape Varied lengths 	<ul style="list-style-type: none"> Flat Varied lengths Span out in an arc
Use	<ul style="list-style-type: none"> Medium wide brushstrokes for large areas Fine lines & details using the tip of the brush Stippling 	<ul style="list-style-type: none"> Stenciling Textural effects 	<ul style="list-style-type: none"> Washes Blocking in shapes Thick lines Bold spots 	<ul style="list-style-type: none"> General use brush Broad strokes using the whole body Fine strokes using chiselled edge and a gentle touch Contours 	<ul style="list-style-type: none"> Priming Varnishing Laying grounds or washes Smooth, wide strokes 	<ul style="list-style-type: none"> Create broad, even strokes without bristles spraying out to the sides Blending colours Painting round or curved areas 	<ul style="list-style-type: none"> Soft blending & feathering colours together Soft edging effects Textural effects



Brush Hair

- Brush fibres (filaments) can be natural/made from an animal hair, synthetic/Taklon (nylon or polyester) or a combination of both.
- Natural hair is generally a superior quality to synthetic, with better loading capacity and spring.
- Ensure the brush is damp with water before use, to avoid brush strokes.
- Synthetic brushes are stronger, easier to clean, less prone to damage and breakage, and better tolerate the corrosive nature of paints and solvents.
- Blends of natural and synthetic bristles have an increased load capacity whilst the synthetic filaments reduce the price and make the brush more resilient.
- Flags are the natural split ends of animal hair and can be mimicked in synthetic brushes through a process called 'flagging', (splitting filaments to make them finer at one end).
- Spring describes the memory or shape-retaining ability of a brush. Very soft brushes tend to lack spring.

Brush Comparison: Bristles

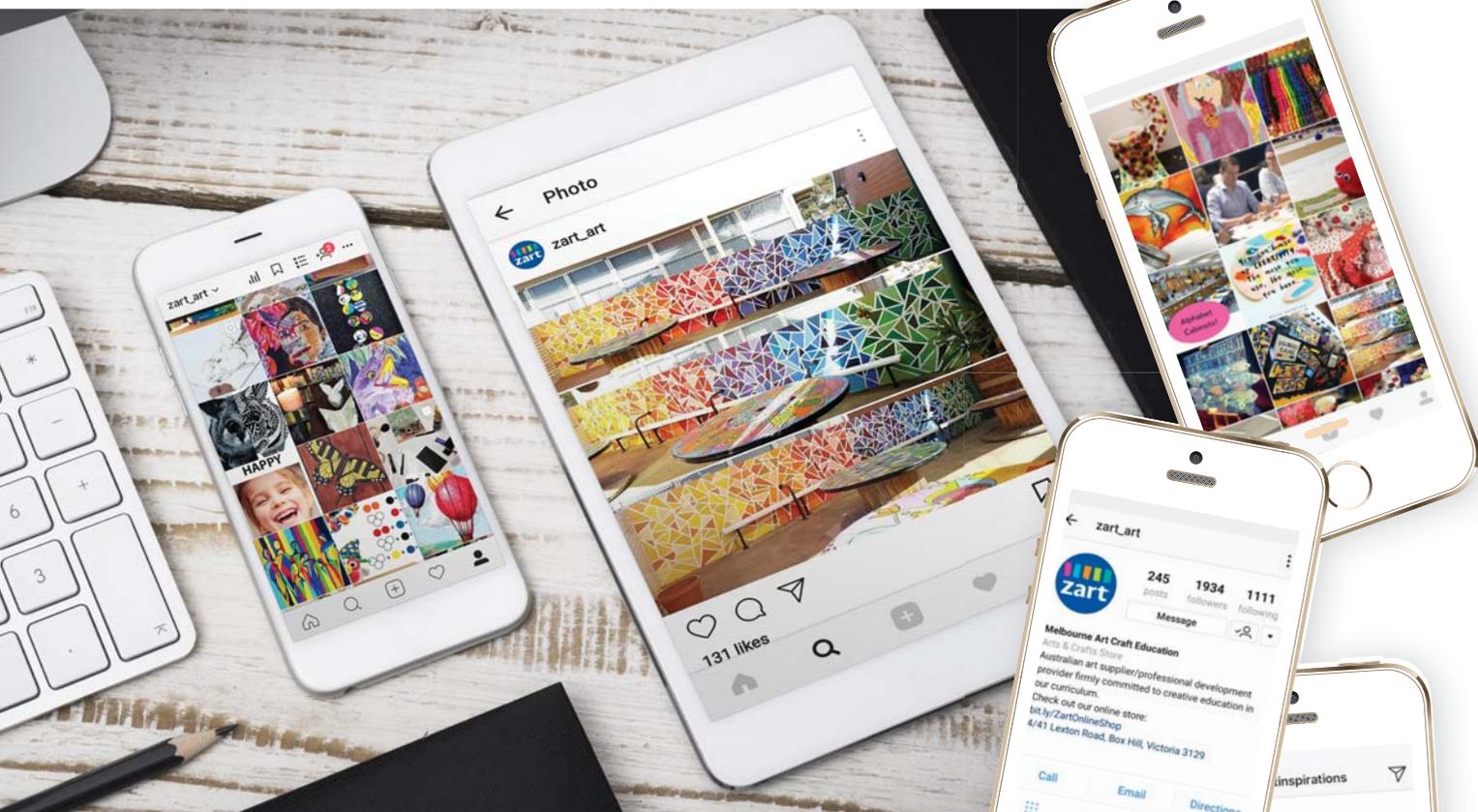


Brush	Hog Hair	Interlocking Bristle	Roymac Future	Zart Dynamic Taklon	Roymac Fine	Roymac Revolution	Washmaster	Paddle	Hake
Bristles	<ul style="list-style-type: none"> • Natural • Hog • Thick • Rigid • Coarse 	<ul style="list-style-type: none"> • Natural • Hog • Curved bristles are turned inwards and flags are at alternating lengths so they lock together to form a smooth stroke with heavy body paint 	<ul style="list-style-type: none"> • Synthetic • Medium firmness but flexible 	<ul style="list-style-type: none"> • Synthetic • Soft • Flexible 	<ul style="list-style-type: none"> • Natural • Pony & goat hair mix • Supple 	<ul style="list-style-type: none"> • Synthetic • Medium firmness but flexible • Bristles form a sharp point at the toe, ideal for fine details 	<ul style="list-style-type: none"> • Blend • Squirrel & synthetic 	<ul style="list-style-type: none"> • Synthetic • Soft • Tapered • Two lengths 	<ul style="list-style-type: none"> • Natural • Goat • Short • Soft • Bound to handle with fine thread (not glued)
Brush Shapes & Sizes Available	Round (2-12) Flat (2-12)	Round pointed (2-12) Flat (2-12)	Round (2-10) Flat (2-12) Filbert (2-12) Fan (2, 6, 12)	Round pointed (0-8, 12) Flat (4-8, 12)	Round (2-12)	Round pointed (000-12)	Flat (1")	Flat (2" or 3")	Flat (1" or 4")
Quality	<ul style="list-style-type: none"> • Resilient 	<ul style="list-style-type: none"> • Good spring • Interlocking bristles ensure they don't lose shape easily 	<ul style="list-style-type: none"> • Good spring • Lasts longer than natural Hog • Good loading ability 	<ul style="list-style-type: none"> • Good spring • Easy to clean • Soft filaments minimise brush strokes 	<ul style="list-style-type: none"> • Absorbent • Soft so bristles will spread with pressure and will not make even strokes 	<ul style="list-style-type: none"> • Good belly size for carrying lots of colour • Superior spring • Best imitation sable available 	<ul style="list-style-type: none"> • Excellent carrying capacity for smooth, even washes • Razor sharp edge for controlled contours & cutting in 	<ul style="list-style-type: none"> • Good holding capacity • Spreads paint well on large surfaces 	<ul style="list-style-type: none"> • Good holding capacity • Durable and long lasting
Paint Suitability									
Acrylic	●●●○	●●●●	●●●●	●●●●	●○○○	●○○○	○○○○	●●●●	●○○○
Oil	●●●○	●●●●	●●●○	●●●○	○○○○	●●●○	○○○○	●●●○	●○○○
Poster	●●●○	●●●○	●●●○	●●●●	●●●●	●●●●	●●●●	●●●●	●●●●
Watercolour	○○○○	○○○○	●○○○	●●●○	●●●○	●●●●	●●●●	●●●●	●●●●
					<ul style="list-style-type: none"> • Best suited to inks and liquids 			<ul style="list-style-type: none"> • Ideal for priming & varnishing 	<ul style="list-style-type: none"> • Ideal for washes and varnishing • Great for glazing ceramics

Look out for Part 2 on Brush Care in Term 2: We will show you how you can care for your brushes to make them last!

NB: Please see the catalogue or visit the website for the complete range of sizes and shapes in each bristle type.





#ZARTinspirations

In this ever-advancing digital world, the need to embrace online technology has become paramount, not only for students but also, for educators. Embracing technology and using online platforms such as social media is one way of connecting to a constantly growing resource base that reaches far outside your classroom.

In the past, the sharing of ideas may have been limited to colleagues, staffrooms and network groups, but now there are other ways to be inspired and discover new ideas. How does one learn about what others are doing and discover new materials when there is no time left in the day?

Instagram is one way. Instagram is a social media mobile application (App) that allows users to easily share photos and videos instantly. Video content is really valuable because you can see things in action! The amount of ideas teachers share on social media is amazing, particularly through their Instagram accounts: activities, student artwork, classroom & learning environments, cross-curricular projects and budget saving tips.

Some examples include practical and useful ideas like how to organise artrooms with colour coded alphabetical storage systems,

transforming school and community grounds into enriched learning spaces with murals and installations, and new ways to use recycled materials.

Not on Instagram?

To share your greatest ideas, 'funnest' lessons, classroom tips and not least, the wonderful student outcomes you will need to setup an account.

Instagram is a free downloadable smart phone application that is available through the App Store or the Google Play Store. Don't use a smart phone or tablet? No problem! You can still use your desktop computer to view the Zart Instagram page.

www.instagram.com/zart_art/

We use the Zart Instagram page to highlight our Student Gallery works; share what teachers from around the globe are doing with their students, and keep educators

up to date on the newest materials and techniques.

Looking for specific content on Instagram?

Hashtags are used on Instagram to search for and follow content. It can be as simple as #artteacher or #studentart, just add # (hashtag symbol) in front of any word in the search bar and see what comes up.

Zart has created its own hashtag for sharing resources, activities, classroom environments and student work: #zartinspirations

Get on board, download the app and show us what you are up to by sharing your photos, videos and inspirations with #zartinspirations

Hamish May

ZART EDUCATION





Boomerang Bags

How can you prepare your students for a shopping culture that doesn't revolve around plastic bags?

Boomerang Bags is a not-for-profit organisation aimed at reducing the use of plastic bags by engaging, educating and connecting communities worldwide. Boomerang Bags communities design and sew reusable bags from recycled material that would otherwise end up in landfills— currently in Australia 7,000 plastic bags enter landfills every minute.

Boomerang Bags aims to support schools in a variety of ways:

1. Community service participation whereby students sew bags from recycled material and choose a way of distributing these within their community.
2. Featuring Boomerang Bags as a unit of work within the Design and Technology curriculum.
3. In South East Queensland, students can attend a three-hour design process workshop (we can come to you!) that allows them to investigate and evaluate the Boomerang Bags solution for replacing the plastic shopping bag and to collaborate and manage their own designs from an assortment of donated fabric from the Boomerang Bag warehouse. They can then produce and evaluate their design and compare its success to that of other designs. We can tailor a workshop to your own unit requirements.



Why contact us?

We work creatively and innovatively to design solutions to replace plastic bags and we use existing textiles. All material is donated and we work with businesses to foster cradle-to-cradle or closed-loop upcycling principles.

Empower Change

When participating in a Boomerang Bags activity, students and teachers alike feel empowered to start making positive environmental change. Through the design process, they can make and/or personally use or distribute upcycled bags within their communities. These actions become a platform for conversation and begin to foster sustainable behaviour.

Reduce Landfill

To date, Boomerang Bags has redirected over 12 tonnes of material from landfills and has made over 70,000 bags. We support 200 Boomerang Bags communities worldwide, from one in Bonnie Doon in outback Australia to one in Iceland. We are currently growing at a rate of five communities per week.

Tania Potts

BOOMERANG BAGS
www.boomerangbags.org
info@boomerangbags.org



Commonwealth Games Gold Coast

Sport, Sun & Fun

In April 2018, over 6,600 athletes and team members from 70 nations and territories will come together on the Gold Coast, Queensland for one of the world's biggest sporting extravaganzas - the 21st Commonwealth Games!

The first Commonwealth Games (then known as the British Empire Games) were held in Canada in 1930, where 400 athletes from 11 nations joined in the competition. Since then, the Games have been held every four years, in nine different countries. This year will mark the fifth time that the Games have been held in Australia: Sydney in 1938, Perth in 1962, Brisbane in 1982, and Melbourne in 2006 and now in 2018 on the Gold Coast. During the Games there are 11 days of competition, including an opening and closing celebration. This year's Commonwealth Games will be hosted over four cities in Queensland Australia: Gold Coast, Brisbane, Cairns and Townsville.

The focus of these art activities are designed to celebrate the Commonwealth Games, and the Gold Coast and Queensland as the host city and state - creating work that explores sport, movement and having fun.

Aussie Games Mascots

Create a games mascot that celebrates the flora, fauna and culture of Queensland.

1. Use the internet to research the state of Queensland: its icons, landmarks, animals, events and environments. Discuss what shapes and symbols can be used to represent these, e.g., surfing (surfboard), visiting the Giant Pineapple (pineapple shape), theme park (swirls), playing cricket (bat and ball).
2. Draw and cut a shape to represent a chosen sport or landmark from a Cardboard Square (try to use the entire space of the square).
3. Decorate this shape with Posca Markers.
4. Insert the shape into the Wooden Model Stand. Use a small ball of plasticine to keep the shape upright and balanced.
5. Choose an Australian animal. Draw the animal shape onto a sheet of Fun Foam. Cut, glue and decorate this animal (mascot) with Poscas. Students may choose to add other features to their character including a hat, shirt, thongs, etc.
6. Glue the mascot character to Wooden Model stand.

Materials List

Craft Fun Foam Sheets	SP004
20x20cm Card Squares Assorted	CB190
Posca Marker Bullet	PM750*
Wooden Model Stands	CN220
Plasticine 500g	ML020*
Supertac Glue 550mL	AA005

See the Zart catalogue or website for pricing

* Colours sold individually – see catalogue for details.



Figures in Action!

During the Games, athletes will compete for gold, silver and bronze medals across a range of sports including: Athletics, Badminton, Basketball, Beach Volleyball, Boxing, Cycling (Road, Track & Mountain Biking), Diving, Gymnastics (Artistic & Rhythmic), Hockey, Lawn Bowls, Netball, Para Powerlifting, Rugby, Shooting, Squash, Swimming, Table Tennis, Triathlon, Weightlifting and Wrestling.

In these activities students will learn to combine shapes to depict people in action. Collect a range of photographs of the different events at the Commonwealth Games. Look at the actions and movements the athletes make in different sports before each activity, for inspiration.

1. Draw patterns onto a sheet of Mineral Paper using Liquid Crayons.
2. Paint water carefully over the design so that the colours disperse. Allow time to dry.
3. Discuss the actions and movements athletes make while participating in different sports. What shapes make up different parts of a human body?



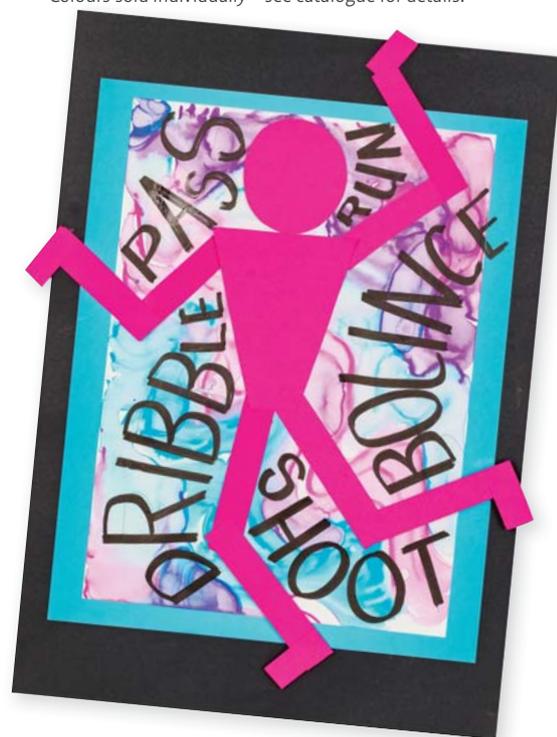
4. Cut out a series of shapes (between 5-8cm) from Black Cover Paper; include circles, triangles, squares, rectangles, trapezoids and ovals.
5. Arrange the shapes to make a figure – head, body arms and legs. Rearrange the figure's pose so that it resembles an athlete in action. How can shapes be positioned so that they show legs that are running? Cut out more shapes if required. Decide on a final pose and glue the shapes into place on the Mineral Paper background.
6. Make a list of words that reflect this figure's pose. Write these words around the figure, filling in the negative space of the image with Permanent Marker.
7. Use Posca Markers to add line and pattern in and around words.

Materials List

Mineral Paper A4	PD040
Artline Liquid Crayons	PM805
Yoken Markers Chisel	PM440-CH
Cover Paper Assorted A3	PA132-AS
Posca Marker Bullet	PM750*
Cover Paper Black A4	PA416-BK
Glue Stick 21g	AA281

[See the Zart catalogue or website for pricing](#)

* Colours sold individually – see catalogue for details.



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Figures in Action – 3D

1. Introduce students to Paper Form-It, a pliable and easy to manipulate paper coated wire. Allow students time to explore the properties of this wire; bending, cutting, joining, coiling, twisting. What shapes can be made?
2. Look at photos of athletes in action. Discuss some of the poses and movements of the athletes. Do some of the athletes use equipment?
3. Ask students to choose a sport to represent. Draw a stick figure of an athlete in action, ONLY using lines. What are the positions of the arms and legs? Use these sketches as a reference for the modelled Paper Form-It figure.
4. Cut two lengths of Paper Form-It, 40cm and 15cm.
5. Fold the longer piece in half. Create a circle for a head at the fold.
6. At the base of the head twist the wire together to form a body.
7. Wrap the shorter piece of wire around the base of the head to create the arms.
8. Shape the figure to show movement – use your sketches as a guide.
9. Colour the figure and the Wooden Model Stand with the Fluoro Oil Pastels.
10. Insert the figure into the Wooden Stand. You may need to overlap the Paper Form-It to hold it in place.
11. Use additional lengths of Paper Form-It to enhance the figure's pose or add pieces of sporting equipment.



Materials List

Paper Form-It	CT042
Basic Oil Pastels-Fluoro	PS041
Wooden Model Stands	CN220

[See the Zart catalogue or website for pricing](#)





For more information on our Commonwealth Games Workshop,
**Run, Jump...Art!
 Let's Celebrate the Commonwealth Games!**

on February 21 2018, please refer to page 7 of the PL Workshop Insert.



Great Barrier Reef - Coral Reef Fish

The world's longest reef, and one of the Seven Wonders of the World, is Australia's Great Barrier Reef. This activity celebrates the reef's colourful underwater life which is "home to over 1500 different species of tropical fish and other variants" (Great Barrier Reef Fish, n.d.).

1. Create a base from half of a Poly Ball. Alternatively, you can use a golf ball sized piece of Plasticine as the base.
2. Insert one end of a Satay Stick into the 50mm Poly Ball (fish body) and the other into the curved side of the cut Poly Ball. This structure will now stand freely.
3. Paint the Poly Ball and base with Shimmer Paint. Allow to dry.
4. Add lines and patterns with Poscas to decorate your fish.
5. Use small quantities of Magiclay to shape fins, tail, mouth and eyes for the reef fish. Press onto the Poly Ball. Add Joggle Eyes.
6. Create a reef scene on the cut Poly Ball using Chenille Stems, Metallic Wire, Patty Pans and Glitter Pom Poms.
7. Try twisting, curling and fringing some of the materials. Glue or pierce materials into the base to create the reef.

Materials List

75mm Poly Balls	DE613	Mini Patty Pans - Assorted	PA013
50mm Poly Balls	DE612	Chenille Stems - Fluoro	CH060
Shimmer Paint 130mL	PT407*	Metallic Wire Cord - Gold	WG800-GO
Posca Marker Bullet	PM750*	Metallic Wire Cord - Silver	WG800-SI
Magiclay Candy Colours	ML295	Basics Pom Poms - Glitter	PP205
Joggle Eyes - Coloured	EE420	Satay Sticks 20cm	MB002
Mini Patty Pans - Metallic	PA014	Supertac Glue 550mL	AA005

See the Zart catalogue or website for pricing

* Colours sold individually – see catalogue for details.

Reference:
 Great Barrier Reef Fish. (n.d.). Retrieved from http://www.greatbarrierreef.com.au/?page_id=73.



Commonwealth Games Gold Coast

Mural

Celebrate the Games with a class mural. Use figures in action to depict movement. You may choose to use this mural as a focal point to display your Commonwealth Games activities.

NB: This mural is on display in our Customer Service Centre throughout Term One.



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Product suggestions for your mural!



Cardboard Baubles/ Medallions

Cardboard shapes pre-cut to create baubles or medallions, swing cards or display labels.

7cm diameter **CB858**
Pkt of 30 **\$11.30**

Cardboard People in Action

These pre-cut templates include four different figures in action (two per sheet). Can be painted, printed on and easily decorated, as well as being a suitable drawing surface. Trace around to create your own figures.

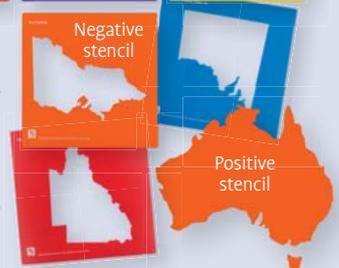
20cm high **CB864**
Pkt of 10 (20 figures) **\$18.95**



Australia & State Map Stencils

Large, durable, thick plastic stencils. Note that the states do not fit into the full map of Australia.

10-18cm stencil size **GR119**
Set of 8 **\$16.95**



Product suggestions for your mural!



Calico Flags

These pre-cut flags are hemmed and ready to decorate. Use fabric paint and markers.

30 x 43cm **MT095**
Pkt of 10 **\$18.30**



Cardboard Shirts

Pre-cut white shirt shapes ready to decorate or collage.

39 x 45cm **CB735**
Pkt of 10 **\$13.75**



Cardboard Australian Maps

Pre-cut maps, ready to decorate or use as stencils for printing, collage or rubbings.

16cm & 35cm wide, 2 sizes **CB863**
10 sheets (20 maps) **\$10.95**



Exploring Pastels

The natural qualities of pastels connect the medium with both painting and drawing. They are often avoided due to their perceived difficulty, and put into the 'too hard' basket by many teachers, students and artists. This term, we are breaking down the stigma attached to pastels, and exploring two new fine art materials in the Zart range: PanPastels and Primecolours Soft Pastels.

Using Pastels:

The process of using pastels can be broken down into six key areas: Surface, layering and blending, mixing colours, image construction, mark making and fixing. These six steps are common to both PanPastels colours and Soft Pastel sticks.

Surface: A good quality paper will be the foundation to your artwork and can greatly affect the quality, technical scope and direction of the finished work. Coloured and mid tone papers have a variety of functions that can impact your drawing, these include temperature, mood and harmony in the work.



Image Construction: Build up the drawing, starting loosely with large shapes and areas of colour and tone. Don't get hung up on the detail early on. Start broadly and refine. Add detail last.



Layering Pigment: Because using pastels is so closely linked to the painting process, they can be utilised in a similar manner. Think about applying one brushstroke over another when painting; when layering colour you will naturally create complexity and depth in your work. Experiment with layering different colours on top of each other: light colours over dark, etc.



Mark Making: Use a variety of mark making techniques. Use blended (smooth) and unblended (sketchy) marks to vary the effects and aesthetic qualities of the image. Consider your subject and what is required to render it in terms of texture and shape.



Mixing and Blending Colours: Colours naturally mix and blend in the layering process. However, you may choose to blend colours directly on your surface in a much more deliberate way. Use your finger or a blending tool.



Fixing: Use Fixative in a well ventilated location outdoors, away from others. Clear away any loose particles of pigment or eraser. Hold the can at an angle 15 – 20 cm away from the work and spray the surface in a smooth continuous horizontal manner. Extend past the edge of the drawing. Wait and apply a second coat. Apply two or three light and even coats, rather than one heavy single coat.

NB: Be aware that Fixative will alter the colour of the pigment and make the colour darker by approximately one shade.



Use the Aurasma App to see these images in action!

- 1) **Download** the Aurasma App to your device (mobile or tablet).
- 2) Create a free account.
- 3) **Discover** Auras "zart_art" & then **Follow** this channel.
- 4) **Scan** over the images marked with the Aurasma logo to see pictures in action.



PanPastels

PanPastels are pastel colours packed in a pan format, providing the user with a professional artist quality, ultra-soft, highly pigmented, low dust and lightfast dry art material that can be applied like paint. They are a fantastic link between drawing and painting and provide a sophisticated and intuitive way of constructing images.

Selecting Tools: The PanPastel Sketch & Tone Kit comes with seven pans of pastel and are ideal for portrait studies, figurative work and still life. Included are three Sofft sponge tools.

Pastel Knife Covers: Be careful to gently fit the cover onto the pastel painting knife (like a sock) ensuring you match the right shape.



Load with Pigment: Load the sponge with pigment by wiping it across the PanPastel dish. Manipulate the tools over the surface of the paper to create different effects. Apply varied pressure.



Cleaning the Sponges: Gently wipe the tool horizontally on a piece of paper towel until the pigment fails to transfer onto the surface. Alternatively, sponges can be cleaned thoroughly by washing them with soap and warm water. Squeeze to remove water and leave to air dry.

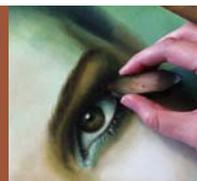


Erasing: Use an eraser to easily remove parts of your work to reveal the surface. Reapply pigment or change colours entirely. Use the eraser to draw back into your work and create highlights and details.

For more information on our workshop,

PanPastels with Artist Alex Louisa

on February 15 2018, please refer to page 5 of the PL Workshop Insert.
Image courtesy of Alex Louisa



Materials List

- Primecolours Soft Pastels
PS053 **\$ 40.45**
- PanPastel – Sketch & Tone Kit
PS115-ST **\$ 99.95**
- Sofft Tools Starter Set
PS118 **\$ 16.95**
- Sofft Knives (4pcs) & Covers (8pcs) Assorted
PS116 **\$21.95**

Primecolours Soft Pastels



Primecolours Soft Pastels are a studio quality wooden box set of 36 half pastels; providing vibrant colour and easy application. Primecolours Soft Pastels can be used directly on suitable papers and can be blended with your finger or a blending tool.

PanPastel Tools

Angle Slice Round



Sponge Bar Round



Sponge Bar Flat



Sponge Bar Point



Sponge Bar Wedge



Knife & Cover No 1 Round



Knife & Cover No 2 Flat



Knife & Cover No 3 Oval

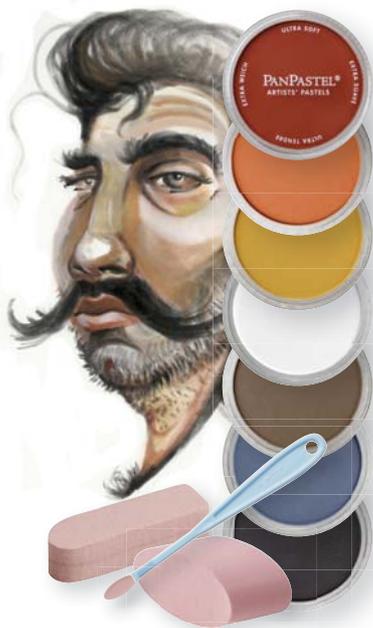


Knife & Cover No 4 Point



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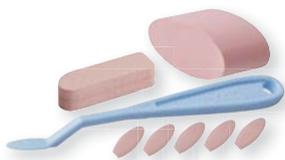




PanPastel – Sketch & Tone Kit

Professional artists' quality soft pastels in a unique pan format. Strong pigments allow users to blend easily without muddying or losing colour vibrancy. Includes seven PanPastel colours ideal for landscapes and portraits (red iron oxide, burnt sienna, yellow ochre, titanium white, raw umber, paynes grey and black), a storage tray and three Sofft sponge tools. Seal with Fixative.

7 assorted colours PS115-ST
NEW Each kit **\$99.95**



Sofft Tools Starter Set

Sofft sponges are designed with a semi-absorbent micropore sponge material meaning they will transfer PanPastel in a way that does not dull the pigment intensity nor release any oily residues that may limit the workability of the PanPastels. This kit includes an Angle Slice Round (great for covering large surface areas with the flat surface and fine lines with the defined edge), Round Sponge Bar (ideal for medium scale work) and an Applicator Tool with five Oval Heads (great for adding details and highlights).

Assorted tools PS118
NEW Set of 8 **\$16.95**



Dynamic Taklon Brushes

Student quality Taklon brushes with short tapered handles. Best suited for acrylic, watercolour, gouache and craft paint.

ROUND

Size 0 (2.5mm)	BR318	Size 6 (7.5mm)	BR321
NEW Each	\$1.67	NEW Each	\$2.43
Size 2 (4.5mm)	BR319	Size 8 (9mm)	BR322
NEW Each	\$1.76	NEW Each	\$3.15
Size 4 (6mm)	BR320	Size 12 (12mm)	BR323
NEW Each	\$2.21	NEW Each	\$4.95

FLAT

Size 4 (9.5mm)	BR313
NEW Each	\$2.84
Size 6 (12mm)	BR314
NEW Each	\$3.56
Size 8 (15mm)	BR315
NEW Each	\$5.18
Size 12 (27mm)	BR316
NEW Each	\$7.88

NB: Actual brush sizes shown. Brush sizes differ between brands.



Ave Maria College, Aberfeldie



Warringa Park School, Hoppers Crossing



Korowa Anglican Girls' School, Glen Iris

Sofft Knives & Covers Assorted

Includes four Knives (round, flat, oval and point) and eight covers (two per shape).

Assorted PS116
NEW Set of 12 **\$21.95**

Sofft Covers Assorted Set

Set includes 10 each of four designs (round, flat, oval and point).

Assorted PS117
NEW Set of 40 **\$25.00**



Sofft Sponge Bars Assorted

Round, flat, point and wedge sponges allow both broad and fine strokes.

Assorted PS119
NEW Set of 4 **\$8.10**





Gesso White

Studio grade with medium body and a creamy, non-gritty formula. Creates a smooth & opaque finish and is easy to apply. Suitable for canvas, wood, cardboard, plastic and metal. Non-toxic.

1 Litre **PT419**
NEW Each **\$19.45**



Primecolours Pearlescent Watercolour Paints

Vibrant metallic pigments in semi-moist watercolour pans – just add water! Add smaller amounts of water for opaque, gouache-like effects. Easy to use, mess-free & great for artists on the go!

Assorted colours **PT765**
NEW Set of 12 **\$13.45**



Gleaming Finger Paint

Shimmering metallic finger paint with a thick and creamy consistency. Perfect for young fingers and hands. The colours provide good coverage and may also be applied with a brush or sponge. Suitable for paper, cardboard, canvas, glass, wood, tile, mirror, stone. Paint can be washed out at temperatures above 30°C. Dermatologically tested, paraben-free, gluten-free, lactose-free and vegan.



4 x 150mL **PT804**
NEW Pkt of 4 **\$25.95**

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Ormond Primary School



Silk Paint Set

High-pigment, brilliant silk paints. Use on silk and light-coloured textiles made of cotton, viscose or linen. Six assorted colours which are intermixable. Lightfast and wash-resistant after fixing (inside-out). Includes 20mL clear Gutta and one brush.

6 x 20mL **PT931**
NEW Set of 6 **\$29.65**



Paper Form-It

Wire wrapped in twisted paper. Flexible and sturdy, it is very easy to model. Suitable for modelling and craft projects. The paper surface can be coloured with paint or markers and embellished with beads, Magiclay, sequins, etc.

4mm **CT042**
NEW 50m Roll **\$7.15**



Colour with paint, pencils, markers or oil pastels

Easily manipulated and will hold its shape

Embellish



Bentleigh West Primary School



Primecolours Soft Pastels

High quality pastels in strong, vibrant colours. Colours easily layer, blend and shade. Soft and smooth to use.

Assorted colours **PS053**
NEW Box of 36 **\$40.45**



Haileybury College, Brighton



Mount Waverley Primary School



zart Zart Calendar

What's Happening in Term 1 2018



Materials & Techniques Presentations 2018

Come along to meet and network with other teachers & educators in your area as you learn about our exciting new materials and re-familiarise yourself with old favourites! Get activity ideas and curriculum advice for Early Years, Primary, Secondary, and Special Needs education - as well as information on integrating Art into the classroom. Meet our Art Consultants who are available year-round to visit schools and educational facilities, assisting in product knowledge, curriculum advice, activities and demonstrations for both staff and students, and to introduce new materials and ideas. These presentations are always held after school; generally run for 1 – 1.5 hours; and best of all, they are totally free to attend! See PL Insert for more information.

Zart Quick Shop - Online Order Form for Account Holders!

Know what you need, with no time to browse? Then try our new Quick Shop! Simply enter in the product name, description or code to quickly fill and complete your order. Just sign into our website www.zartart.com.au to use.



Retail Workshops!

Our Customer Service Centre in Box Hill North, now runs workshops for the general public. These workshops focus on exploring marker materials and techniques including Copic marker rendering, life drawing and felting. Gift vouchers are also available. See our website for more information on upcoming events (look under 'Workshops').



Classroom Catalogue 2018

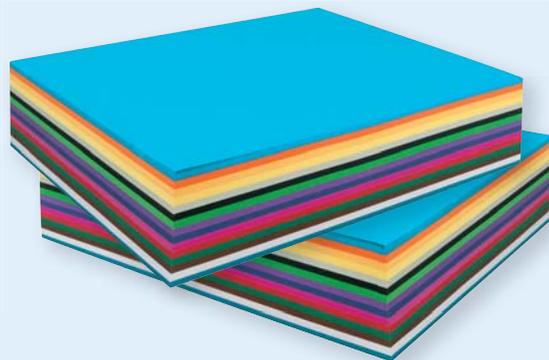
The Classroom Catalogue was sent out at the beginning of Term One to all Early Years Centres and Primary Schools. This catalogue has been extended to cater for all Early Childhood, Early Years and Grades 3-6 classrooms. If you wish to also have a copy of this catalogue please call 03 9890 1867 or email: zartart@zartart.com.au
All catalogues can be viewed on our website www.zartart.com.au



Zart Catalogue 2018

The Zart Catalogue for 2018 was sent out to schools in November 2017. A huge range of new materials have been included to broaden your choice of art and craft materials. Make sure to flick through the "How To" sections to learn more about using different materials and techniques. Please call 03 9890 1867 if you require extra copies.
All catalogues can be viewed on our website www.zartart.com.au

*Free! Cover Paper



***All Back to School Orders over \$700 (ex GST) will receive FREE Cover Paper valued at \$43.90 (ex GST).**

Valid: Dec 1 2017 – March 31 2018

*Offer available for individual Back to School Orders only, split orders do not qualify.



Easter Dates

Zart will be closed from Friday 30th March until Tuesday 3rd April for the Easter Break. The Customer Service Centre will also be closed on Saturday 31st March.



This publication is printed in Australia under ISO 14001 Environmental Certifications. Zart has chosen to print on stock that is FSC certified, FSC certification ensures traceability and verification of well managed forest timber, from mill to printer to you.