Music Tree
Parents and children create a playground musical instrument at Yarraville West Primary School.

Orangutan Encounters
Pamela Conder shares her interactions with the Melbourne Zoo Orangutans.

Linking Language and Art
Carey Grammar, Donvale enrich students through Art, LOTE and Library Studies.

Music Tree
Parents and children create a playground musical instrument at Yarraville West Primary School.

Zart - Supporting teachers in creative education
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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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www.twitter.com/zarteducation
Our Blog: http://zartartnews.blogspot.com/

News & Exhibitions

Melbourne Museums & Galleries

Illuminate
DATES: 23rd, 24th and 25th with tours on 26th of August 2013
VENUE: Melbourne CAE
In 2013 The Mosaic Association of Australia and New Zealand will hold its bi-annual symposium in Melbourne. Information + Bookings <www.maanz.org> In conjunction with the symposium will be a number of satellite mosaic exhibitions including student works to be held at Zart Box Hill and the main mosaic Exhibition at Bundoora Homestead. Speakers will include Duscuianna Bravura from Italy, Carol Shelkin USA, Carrie Reichardt UK, and Pamela Irving.

Asian Art: Art of China
DATES: 5th Oct 2012 - 31st Dec 2013
VENUE: NGV International, 180 St Kilda Road
Asian Art, Level 1
COST: Free Entry
Visit our newly refurbished Asian art galleries dedicated to displaying the art and culture of Chinese, Japanese and South and Southeast Asia.
Thanks to the support of the Felton Bequest, The Art Foundation of Victoria, the Supporters of Asian Art and many generous donors, the NGV’s Asian Art collection has grown to be one of the most revered collections in Australia. The NGV has been collecting Asian art since 1862. The Asian Art collection reflects the rich diversity of Asia’s artistic traditions as well as artistic, cultural and spiritual links brought about by cross-cultural contacts and interactions. Our Asian Art collection holds almost 5,000 works dating from the second millennium BC to the twenty-first century. Media represented include paintings, calligraphy, prints, bronzes, sculptures, ceramics, lacquer, jade, glass, furniture, textiles and video.
The redesign has allowed for distinct areas to be dedicated to Chinese, Japanese and South and Southeast Asian art.

Wine jar (late 14th century-15th century)
porcelain
30.9 x 36.2 cm diameter
National Gallery of Victoria, Melbourne
Felton Bequest, 1927

Find us on Facebook:
www.facebook.com/ZartArt
Find us on Twitter:
www.twitter.com/zarteducation
Our Blog: http://zartartnews.blogspot.com/
Art teachers’ roles are continually changing and their adaptability, by being multi-skilled in a range of integrated educational areas is becoming more apparent. Visual diversity is transforming our school gardens and schoolyards where sustainability programs are running.

It is not unusual for visual art teachers to be teaching both art and sustainability or working closely with the sustainability teacher. Exciting opportunities have arisen for students in schools, particularly with the new culture of healthy eating and knowing where our food comes from. This is now supported by the new Australian Curriculum. Students gain a greater understanding of the world around them and the impact of using materials that can have a better sustainable outcome for the environment. Kitchen gardens and gardens in general give rise to a wealth of visual opportunities for students to have both creative experiences and to develop an understanding of taking care of their environment.

The five senses are the prime ingredients that set the tempo for the John Ashe garden at St Finbar’s Primary School in Centre Road, Brighton East. An inner city school that now has a little bit of creativity in their grounds which once were concrete and dust. Peace and tranquility allows students to enjoy a nurturing and stimulating environment in which they can reflect and grow a better understanding of the world around them.

The development of the vegetable beds, composting system, worm farms and fruit trees was set up at the school as part of this program which is now in its third successful year. The sustainable garden for students is an integral part of their ethos and gives them a better understanding of their social responsibility to the environment, of where their food comes from and how their carbon footprint impacts on the environment.

There are also large water tanks which supply water to the garden and a weekly Nude Food program which encourages children to bring healthy lunches with no wrappers to school.

The traditional 3 R’s, Reduce, Reuse and Recycling are now 4 R’s with the adoption of Recovering. This resource, Recovering, only happens when all of the 3 R’s have been attempted. Students recycle their flexible plastics into furniture, art smocks and carry bags. Understanding the conversion of waste into resources can be an inspirational way for children to come to terms with the simple things that they can do in everyday life to make a difference.

The Garden is designed to stimulate ones sensory responses within the environment. The combination of colour and fragrance, texture and form stimulates the awareness of touch, taste, smell and sound, and yes, garden design and the elements of visual art design meet.

The works of art, playhouses with blackboards and a chess set make it more interactive for the children’s imagination to explore the garden. It is a great way for all students to have fun, learn and achieve.

Jane Byrne
St Finbar’s Primary School

Please see PD insert for Jane’s Workshop.
Linking Language & Art
A cross curricula journey

“The Sum of the Parts is greater than the whole” This statement epitomises the collaborative nature of our Art program. As an educator one of the best gifts we can give to our students lies not just in the passing on of knowledge and information but in resourcing and combining the skills of others, which in turn enhances the talents of each individual. Our shared abilities generate a creative force stronger than the individual can produce alone. The students are not the only ones to benefit, as working alongside our peers provides us with greater insight into the practices of others. It also gives us physical support as staff that so often teach in isolation.

The goals of the art enrichment program at Carey Grammar Donvale, are to develop these skills through consultation and collaboration. The more links we can make for students, in as many ways as possible, the richer their educational and artistic experience. Pivotal to the development of this program is the way in which it is consciously extended into other areas of the curriculum.

The ambience of our school reflects the collaborative nature of our work. Poetic text greets you as you walk along the pathway to our school. The Music Room is filled with text and visual narratives. Our Library and Art are well integrated and we work in unison in what are called Lart sessions where we combine language and art in an integrated approach.

We have initiated a strong base for our literacy program yet the introduction of the Chinese language taught across levels Prep to Year 5 is also a literacy based component of the curriculum. Up until now we had not explored the potential of extending this into our collaborative program.

Spending some planning time with the LOTE staff to make links across curriculum areas and into our Library program has taken us on yet a broader learning journey. Through planning together and shared experiences, the LOTE program is now being supported by visual references developed in the art room and research undertaken in the library.

ICT is also intertwined within the program and video clips of Dragons, that include imaginative and stimulating visual resources are used across Art, Library, and Chinese sessions.

The Chinese teaching staff makes a valued contribution to the program and a feeling of enthusiasm resonates throughout the school. Planning together has given them a broader base from which to work and provided new ways of making the students learning visible. This has not previously been the case with our LOTE curriculum. Seeing the Chinese language out in our community space visually supports the learning outcomes and promotes interest from all staff and visitors to the school. This opportunity has seen us explore the cultural aspects of China and we have created artworks both individual and collaborative, based on the resources and research that has taken place in their LOTE sessions. Through ICT resources we have developed designs for their work and translated text so that both languages are clearly visible alongside the work on our displays.

This shared approach can be taken with any LOTE area of study and will always lend itself to Library or online research within a classroom setting.

We are the richer for these experiences. Practical ideas and projects for implementation will be available at the workshop at Zart on February the 18th, please see workshop insert. For other ideas and references feel free to visit http://jeanettejenningsart.com/

Jeanette Jennings
Leading Teacher
Carey Grammar Donvale
Winner of the Victorian Teacher of the Year award 2011
Situated upstairs in the Zart Customer Service Centre. Each term the Student Gallery exhibits a new display of work from young artists ranging from Kindergarten to VCE. We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels.

Please email images of work you would like to exhibit, one term in advance to Jan Roker at jan@zartart.com.au

St Simon’s Rowville
Come Down Cat! Chenille Stems and wool were used to create these cats.

Billanook College
Senior primary students produced a mixed media diorama, based on the work of artist and film director, Tim Burton.

Cranbourne Carlisle Primary School
Students created a paper tole mural inspired by Brack’s 5pm Collins Street.

Ballarat Specialist College
Sam attends Art once a week for an hour and it is during this time that Sam rigorously creates these stunning artworks.

St Helena Secondary College
Students researched and investigated the Pop Art movement and interpreted the colourful aesthetics into a ceramic piece based on the theme of ‘Fast Foods’.

Korowa Anglican Girls School
The canvases were recycled from some hard rubbish. We painted over the original art work with Gesso and set the canvases up in the art room for the groups to work on.

Yarraville West Primary School
Isn’t it amazing how many times you can walk down a street but not be able to describe it in detail?

Ballarat Specialist School
Pastel Drawings

Billanook College
Tim Burton Studies

Bundoora Primary School
Flowers

Camberwell Grammar
Garden Rakes

Carey Grammar Donvale
Chinese Scrolls

Cranbourne Carlisle Primary School
5pm Collins Street

Dingley Primary School
Portraits

Eastbourne Primary School
Studies of Spain

Fintona Girls School ELC
Mandalas

Heatherwood School
Sculptures

Hillsmeade Primary School
Birds

Korowa Anglican Girls School
Colour Studies

Our Lady Help of Christians
Cat Drawings

Oxley College
Dry Felting

Sacre Coeur
3D Models

Sorrento Primary School & St Josephs Sorrento
Bali Birds

St Helena Secondary College
Pop Art Ceramics

Strathcona Baptist Girls Grammar School

Bali Birds

St Simon’s School Rowville
Cats

Wodonga Middle Years College
Durer Rhinos

Yarraville West Primary School
Cityscapes

Current Exhibition
Ends 13 March
or visit gallery online at www.zartart.com.au
The Green School is a private, secular, non-profit school offering a curriculum taught in English. It is located in a rural community in Bali, Indonesia and provides education for an international population of approximately 300 students from 45 countries, with a scholarship program to support local children who want to attend. The campus is set on the Ayung River whose waters help generate some of the electricity used by the school and surrounding communities, with other daily energy needs enhanced by a solar program. Its extraordinary bamboo structures rise up from the jungle floor, providing an education setting of unparalleled beauty and charm, where each classroom is surrounded by organic gardens that provide many of the food requirements for the school community. The buildings are based on ‘wall-less’ architectural constructs in bamboo which spiral to majestic heights, showcasing the complexity of traditional Balinese building techniques using natural materials.

Awarded the “Greenest School on Earth” in 2012 by the USGBC Centre for Green Schools, The Green School aims to lead globally in its advocacy for promoting the importance of environmental custodianship and sustainability in education. Now in its fourth year with the curriculum implemented from Pre-K to Grade 12, holistic and experiential learning is embedded across all grade levels and incorporated in daily thematic lessons in the Primary and Middle Schools, enhanced by explicit subject based teaching and learning through a variety of pedagogical links.

The visual arts are flourishing within this idyllic setting and this year we have established The Bamboo Gallery and a local and international artist in residence program to add to the creative and cultural experiences of students. In the Primary and Middle Schools the curriculum focus makes specific links to classroom learning which embraces environmental studies and the study of Balinese culture in the context of the local environment.

With student centered learning a key focus of the overall school curriculum, this is defined for students in the High School, (Grades 9-12 with multiple levels in one class) as a self selected learning pathway. An extensive range of modules rotating on a five week cycle are offered, giving students the opportunity to design a well-balanced learning experience which is conducive to their strengths and personal preferences. There are currently 21 visual arts subjects presented in the module profiles, allowing interested students to accumulate points for their Green School Diploma with a visual arts bias. Modules represented range from subjects such as ‘Style It-Realism’, ‘Style It-Abstraction’, ‘Digitize Your World’, ‘Junk to Funk’, ‘Stunning Sculpture’, ‘Dynamic Diaries’, and ‘Environmental Art’. These are complemented by an ongoing focus on ‘Portfolio Development’ which is sequential throughout the year.

The visual arts curriculum specifically bolsters the skills of observation in response to the natural world. It strengthens the capacity for students to confidently consider new possibilities in their interpretative processes with reference to the importance of aesthetics and environmental issues in their lives. It also nurtures a creative learning platform which inspires visual and intellectual curiosity and promotes cultural sensitivity and understanding as intrinsic to creative thinking and working practices.

Working in the studio environment in The Heart of School as well as in the classrooms, visual arts students are presented with many opportunities to explore their ideas. Ideas inspired by new materials and techniques, including working with natural, recycled and repurposed materials that transform meaning and visual orientation in their imagery.

Students’ lives at The Green School are enriched by teaching and learning which places emphasis on the importance of the individual within a collective vision. All classes contribute to a range of projects which have a positive impact through environmental action in and beyond the school community. They also collaborate with local communities in a variety of experiential programs which target awareness and consciousness raising with specific ways to promote environmental sustainability.

Margot Anwar
Visual Arts Specialist
The Green School, Bali, Indonesia
The Year 9 Art students at Trinity College, Blakeview SA, were introduced to street art and researched an artist that appealed to them. They created a mini artwork in the style of that artist, in preparation for our artist in residence, Joshua Smith.

As a part of the community building aspect of the project the students were required to inform the public and community about their intended work. Some members of the community deem aerosol art as graffiti so before commencing this project the students needed to reach as many people as possible to inform and educate them. (Commence their lifelong journey to becoming socially aware citizens and begin to develop a moral responsibility for their local area)

The students travelled to Sandringham Nursing Home to work alongside the residents and discussed their project with them. While the students were a little nervous at first, every student thoroughly enjoyed the experience. All the students were able to speak clearly and confidently with the residents to explain the art activity they had planned.

The following week the students continued brainstorming and researching other public art projects that already existed and decided on elements they wished to include. With the theme of The Beauty of a Diverse Community, the students decided that they wanted the figures in their design to be anonymous so that any member of the community could connect with the piece. (Exploring abstract concepts associated with Stencil Art) The students decided to focus on the demographic of the Playford area and focused on age groups, professions and cultural groups.

In week three when Joshua Smith arrived they worked together to design their final image which was submitted to council for final approval. The initial response was positive from the council. The next week the students brought in props and asked members of the community to pose for their shots. Joshua Smith taught the students how to take the photographs, ensuring that the angle was correct for the design. With the photographs taken Joshua assisted by preparing their images for the next stage, using Illustrator.

The students then began cutting and preparing stencils. Initially it was intended that the students would work on their own image. However, the students played to their strengths and those who understood the layering concept were key in the initial drawing out of each layer. Other students watched and learnt during this process while the others began cutting layers, thus developing new skills in stencil art.

The students not only worked with commitment during their lessons while Joshua was present, they also worked with determination during their lunch hours and after school to ensure the layers were cut in time for week eight.

One issue not considered prior to planning the project was that initially some students raised concerns about putting their work in the public domain. Some lacked confidence in doing this and had commented that previously they had only created work essentially for themselves and no one else would ever see their work. However, a project such as this was rich with collaboration and each student relied on and supported each other, to ensure their work was a success. To their credit, they pushed through this nervousness and began the enjoyable task of spraying their stencils.

During week eight, the students were ready to complete their design. They were taught about the safety implications of spraying and were required to wear safety gear. The students worked with commitment and determination throughout the entire three days of spraying. The majority of the community and school were largely supportive. They saw the value of the project providing students with opportunities to experience and develop lifelong skills, which were effectively taught outside of the classroom. (Resilience, determination, commitment, perseverance, critical and creative thinking, collaboration)

By Kylie Neagle
Trinity College

The Beauty of a Diverse Community
Every Orangutan is an individual, as different as we are from one another. Making eye contact with Kiani can be disturbing. Locking onto the intensely intelligent chestnut gaze of my old friend, I feel I am being interrogated – asked to account for myself. This is a face I have been looking into for 34 years, watching an orphaned infant clinging to her twin brother, grow into motherhood herself and eventually to be the formidable personality she is today. Her daughter Gabby’s tilted almond eyes have a slightly shy querying look. She lacks the raw challenge of her mother’s expression. Mother and daughter have such different eyes and different personalities.

When a phone call interrupts one of our art sessions, I watch the expressions flitting across Kiani’s face as I talk and realise that she is mirroring my own.

Watching these expressions on Kiani’s face I ask myself the question – what engages and holds her interest?

Initially, drawing is enough to hold her interest. Kiani smiles at a drawing of herself, but quickly loses interest when I begin a drawing of her daughter. I hold up a mirror for her and she smiles the same way that she does at her portrait. Gabby sometimes approaches, but is pushed away by her mother.

After a time it becomes clear that drawing is losing its appeal, so I bring clay and begin modelling a variety of forms. In the first instance, Kiani is so entranced that she actually welcomes Gabby to join us, slinging an arm around her back as they huddle close to the glass watching forms emerge from the clay.

I make pinch pot nests and roll little clay eggs to put into them. When keepers subsequently give balls of clay to the two Orangutan, as a behavioural enrichment exercise, Kiani immediately handles hers like a professional. She slaps it into her palm and rolls it as I have shown her, then carefully pinches off a piece at a time and, delicately using one finger, rolls a series of tiny eggs, grouping them together on the deck in front of her. She works left handed, as I do. Gabby’s approach is more investigative. She rolls her ball into a fat sausage then carries it up to a spigot where she wets the clay and tests its new slipperiness. She puts it on the deck and uses a piece of fire hose to flatten it. Mother and daughter confronted with the same ‘teaching’, demonstrate two clearly defined responses – imitative and experimental. This provides a clue to how cultures arise in some wild populations of Sumatran Orangutan.

Recognition of individuality and self-awareness highlights the importance of providing optimum living conditions for Orangutan who can never be released. They need more than food and shelter – they need a life of the mind. Interactions with individuals in Melbourne and other zoos, and the response of the public who see this, shows the potential for Gober & Co. (see Zart Extra, Term 4.12, p.4) in Sumatra to form the nucleus of an effective education centre.
They could be leading lives that afford them a degree of satisfaction in their existence as well as serving the conservation of their co-specifics and the forests they inhabit. This is why I hope that through art, we can help the Sumatran Orangutan Conservation Project www.sumatranorangutan.org and Earth 4 Orangutans www.earth4orangutans.com

By Pamela Conder
Learn more about the author at www.pamelaconder.com.au

Music Tree

Prep students at Yarraville West Primary School now have a new, big musical instrument to play. The music tree was inspired by the book of the same name by Melbourne children’s author Catriona Hoy.

During Term Three a group of creative and enthusiastic prep parents worked late into the night to create the bones of the tree by welding metal. The students, with the help of parents and teacher Grace Speight, decorated it with lots of noisy retired kitchen utensils and other paraphernalia.

The tree has already been a hit with the students as they explore the many sounds that can be made with this very non-traditional instrument. They will be able to experiment with dings, dongs and thuds and maybe even improvise to create class compositions.

“We are thrilled to have this new addition to our play area which we hope will give our school community enjoyment and inspiration for years to come. It is not just great fun, but children learning through play is central to their development, particularly in the important early years. It is an ideal vehicle to enhance this learning – everything from working together to numeracy can be part of activities with the music tree.” Said Principal Carole Tempany.

The tree was part of the school’s annual art show and will become a permanent fixture in the school’s prep play area, but accessible to all the students.

Emma McKillop
Yarraville West Primary School

For further details contact Emma McKillop

Workshop at Zart – February 20th 2013 (see workshop insert)

Join me in the world of the Orangutan. Through art we will explore ways you can challenge your students to learn for themselves. You will learn how to lead students on a voyage of discovery through creativity, questioning form, function and adaptation, and how the lives of Orangutans mesh with those of the communities sharing their habitat.

Zart and Earth 4 Orangutans will host an Orangutan exhibition of student work in June 2013. Schools can submit a selection of works by students of all ages to this exhibition giving students the opportunity to support this worthwhile cause.
Soapstone

Soapstone is quarried like Granite and Marble. It is a steatite stone and its primary components are magnesite, dolomite, chlorite, and talc. The talc in soapstone gives the smooth feeling of rubbing a piece of dry soap. This stone is very easy to carve.

Shaping & Sanding

Use a Coping Saw to cut the basic size and shape you want your piece to be. Once you are happy with the main shape of the item it is time to remove the chisel marks and other deep scratches. Use rifflers to smooth down the rough parts leaving only fine scratches. The fine part of the Board Rasp is also good for this. Now switch to the wet 'n' dry sandpaper, (the sooner we get the water involved the less dust and clean up).

Start with the 80 grit sandpaper to remove marks and scratches, be careful as this paper is quite coarse and the stone is soft and you could take off more than you intend. You will begin to feel the change in the “bite” of the paper and once it feels less like sanding and more like polishing., switch to the next grade of paper, the 180 grit which isn’t as coarse. The stone should now look quite polished. If there are still deep scratches or marks at this stage go back a step with the paper or even the rasp if required.

Work your way up the papers. You shouldn’t be able to see any scratches after using the 320 grit paper. The final sand using the 600 grit is more like polishing than sanding. NB: Keep your sandpaper clean by rinsing with water as it clogs with sanding “paste”.

Finishing

After the piece has been sanded to its desired smoothness it will start to dull and lighten in colour as it dries. Once it is fully dry it can be finished in a few ways to achieve a gloss result and bring out the stones natural patterns and colours.

The easiest and safest way is to apply an oil (vegetable/olive oil is fine). Do this sparingly, a drop or two at a time, spreading it with a soft cloth. You can tell where the oil is as it will darken and bring out the colours and patterns. Repeat this 5-6 times as the oil soaks into the stone. Try to avoid using too much oil all at once as it will make things gluggy and hard to polish. Once the stone is covered, polish with a clean, soft cloth to remove excess oil and bring up the gloss. This isn't a permanent protection and oil will need to be re-applied over time to maintain the shine.

Shellac was used in the past by professional carvers to achieve a super gloss finish, it also helps to protect the soft stone from scratches and fingernail marks. The use of Shellac has dropped off due to a yellowing effect over long periods of time (decades). Make up a traditional mix of shellac, apply with a soft cloth, again you can see the darkening effect as you cover the area. Wait 10-15 minutes or until the coating has only got a slight bit of tack left, then polish up with a clean cotton/soft cloth. Repeat this until you have the desired effect. Just one or two coats can look great after the final polish. The shellac can be removed with methylated spirits.

Use the same technique as above with our new water based shellac, except the water based shellac dries a lot quicker and you would only need to wait 5-10 mins before polishing. The current popular technique is to heat the stone with a hair dryer or in an oven at 100-120 °Celsius for about 10-15 minutes then melt beeswax onto the warm stone. Spread the wax with a soft cloth until the piece is completely covered. As it
cools the stone's surface will change from glossy to dull, at this point start polishing and removing the excess wax until you achieve a nice finish. When completely cool it can be polished with a furniture polish (Mr Sheen or Marveer) for a final gloss finish.

Broken Pieces can be repaired with 2-part Epoxy glue. Place only a small amount in the centre of the break and piece together.

Health & Safety
A face mask must be worn to prevent inhalation of the fine dust that is a result of sawing and sanding this product.

Pendents & Jewellery
Pendents are possibly one of the easiest things to carve and very suitable for younger students.

1) Using a coping saw, slice off pieces of stone about 1cm thick.
2) Drill a hole big enough to insert leather lacing in a suitable spot. The hole should be about 4-5mm diameter. Use either a hand drill or a V or U carving tool. Don't press too hard with any tool. Make sure you have a distance of about 2-3 times the hole's diameter from the hole to the edge of the stone to ensure a good strong hanging point. Plus you will lose about 3mm in the final shaping and polishing.

3) You can now do the rough shaping, take off any sharp points and round off the edges with the rasp or rifflers working the stone to your preferred shape.
4) Continue with the shaping and rounding, aiming for the final shape, ready for polishing. Try to remove chisel marks and other anomalies so the stone is looking smooth and even. You can now carve out your design.
5) Polish the pendant using the techniques described.
6) Lastly, thread through the leather lacing or Cord and secure with a knot to finish.

NEW PRODUCTS & RESOURCES

SOAPSTONE
SINGLE COLOURS – 10KG (APPROX.)
Brown White ML500-BW
Dark Green ML500-DG
Green ML500-GN
NEW Per Kg (must be purchased in multiples of 10kg) $6.90
NB: Soapstone is a natural product, therefore supplied weight may vary slightly; price will be adjusted according to weight provided.

SOAPSTONE CHISEL SET
A set of 6 very fine chisels to work with Soapstone (double ended).
150mm TQ533
NEW Set of 6 $16.50

BOARD RASP
This one file has four different surfaces from very rough to smooth on a semi circular file. Use for working with Soapstone.
200mm TQ532
NEW Each $7.95

RIFFLERS
Rifflers are a type of rasp with teeth cut in both ends, with an area to hold onto in the middle. Used to file soapstone, this set contains 8 course files.
TQ531
NEW Set of 8 $11.90

SANDPAPER WET ‘N’ DRY
Assorted grades SP201
NEW Pkt of 12 $16.95

Push Print
PUSH Print is a visual feast that will inspire anyone interested in art, intriguing personalities, and innovative ideas. Survey the work of 30+ contemporary printmakers, from world renowned names to exciting up-and-comers. Each artist has their own take on letterpress, screenprinting, woodcutting, lithography and etching, as well as multimedia and digital approaches to print. Featuring a vibrant Q&A section with the Cranky Pressman Jurors, plus sumptuous full colour images of the artists’ work, this gorgeous volume is a fascinating survey on printmaking today.

Drawing and Painting Imaginary Animals
Rediscover a more child-like approach to creating with Drawing and Painting Imaginary Animals! Through fun and creative exercises, Carla Sonheim teaches you to draw a variety of fun animals and creatures, including: Dogs - Birds - Elephants - Fish - Cats - Rabbits - Fluffalumps - and many others! You’ll also find a variety of unique mixed-media techniques to help you bring your creatures to life, resulting in a unique finished art piece. Improve your drawing skills, expand your creativity, and learn new art techniques and have loads of fun doing it!
What’s happening in Term 1 2013

Back to School Specials and Free Cover Paper Offer!
Look out for some great prices on your art & classroom essentials. Plus if you spend over $700 (ex gst) you will receive 2 free reams of A4 Cover Paper Assorted!
Offer ends 1/3/13, split orders do not qualify.

Zart Education
Welcome to Term 1 when we can support you with a range of hands on workshops to choose from, which you’ll find in the Zart Extra insert. We have some new and exciting Professional Learning sessions suited to all levels. Each workshop provided by Zart comes with a programme code for your VIT registration hours.

CBCA – Authors & Illustrators: The Quirky Line
Come along to the March 2013 evening to enjoy an insight into the work of three illustrators who are acclaimed for their very individual, quirky and even quixotic styles. Meet Aaron Blabey, Chris McKimmie and Trudy White as they reveal their thoughts in a session chaired by Sian Smith. The evening includes light refreshments, book sales and signing.
Date: Wednesday 13th March Time: 5.30pm until 8.00pm Venue: Zart N.B. Limited to the first 70 respondents. Cost: $30 (CBCA members) or $40 (non members) Bookings: Phone CBCA on 1300 360 436 or email vic@cbca.org.au
Bookings are essential so get in early to avoid disappointment.

Customer Service Centre
Visit the centre during Term 1 to see a range of new products and resources. The Centre now has a Play Based Learning area stocked with our new range of products suitable for Early Childhood and Early Years. While in the centre don’t forget to visit the Term 1 Student Gallery, full of stunning artworks from Primary and Secondary Art students.

Easter Dates
Zart will be closed from Friday 29th March until Tuesday 2nd April for the Easter break. The Customer Service Centre will also be closed on Saturday 30th March.
For all your Easter activities, please visit www.zartart.com.au

School Catalogue 2013
The Zart Catalogue for 2013 was released in early November 2012 and sent out to your school. A huge range of new products have been included to broaden your choice of art and craft materials. Please ring if you require extra copies.

Play Based Learning Catalogue 2013
The Play Based Learning Catalogue was sent out at the beginning of Term One to all Early Year Coordinators and Early Learning Centres. If you wish to also have a copy of this catalogue please call 03 9890 1867 or email: zartart@zartart.com.au

Zart eShop
Shop with convenience and browse our catalogue on ‘eShop’ - our online store. eShop offers ease of ordering, a complete range of school art & craft supplies, secure authorisation access for your school’s account, automatic order totalling, administration access available, excellent support & service. To set up your account or for more information, please contact us on 03 9890 1867 or eshop@zartart.com.au

Find Us Online
Did you know Zart has a Facebook page, Blog and Twitter account? We want to make sure that you are kept up-to-date on all the latest products, promotions, workshops and events at Zart as well as showcase work that our customers are creating! We’d like to encourage you to post photos and comments through these forums so we can better address your needs and also provide a place where our artists can exhibit their work! We are looking forward to hearing from you and seeing what you’ve been creating
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