

TERM TWO 2014

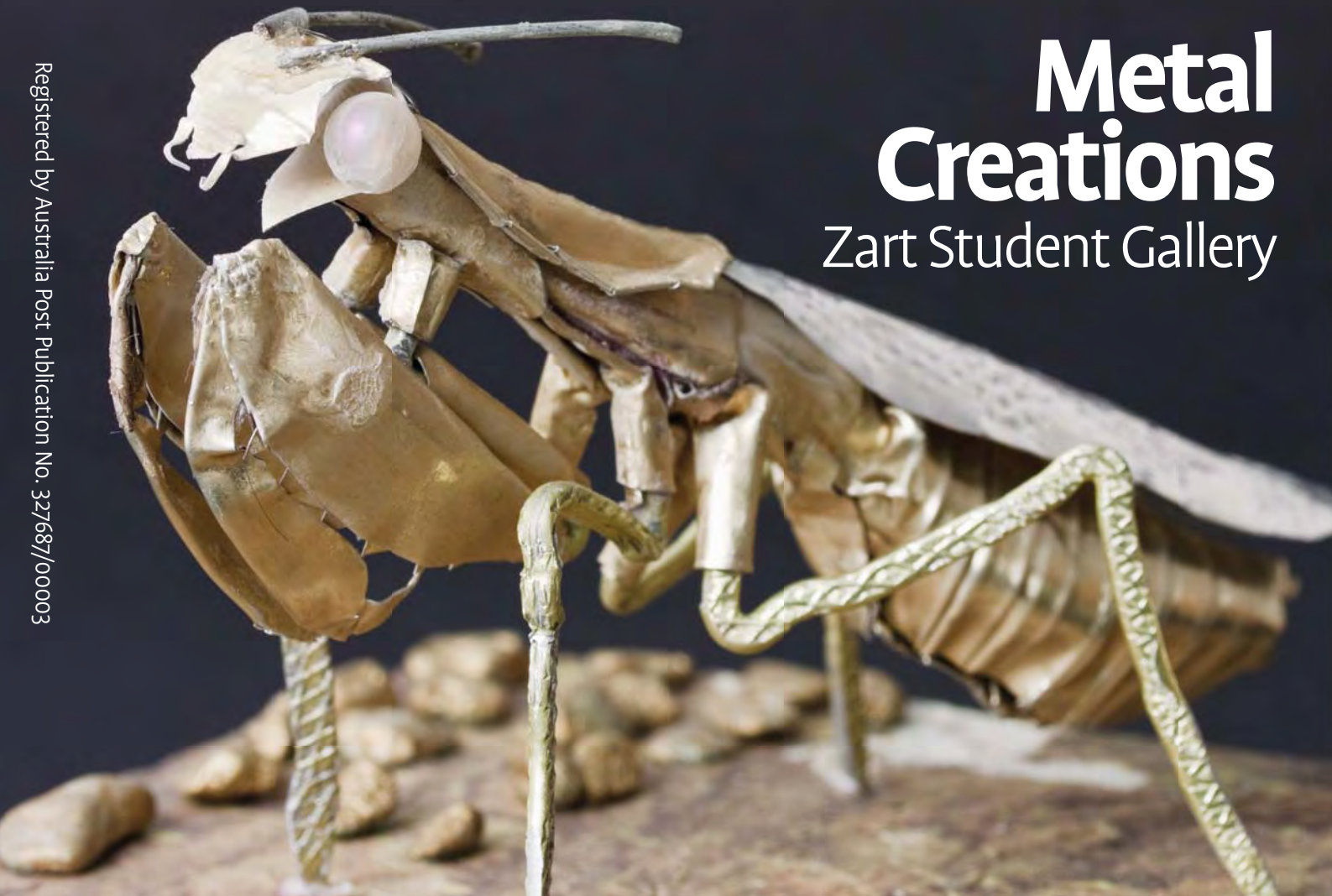
EXTRA

Zart

Metal Creations

Zart Student Gallery

Registered by Australia Post Publication No. 327687/00003



AusVELS & THE ARTS

STREET ART

VCE FOLIO WORK

INSIDE



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

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What's on



Art & Craft Materials, Stationery
& Educational Supplies

Zart Extra: ISSN 448-8450
Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. This publication is mailed prior to the first week of the term issue date. This newsletter allows art teachers/co-ordinators to learn about what is happening in art education and what other art teachers are doing. You will find information on new art techniques and processes, the latest materials and resources on the market. Please note, all prices quoted are valid for the duration of the current term only and are subject to change without notice. The insert of the newsletter provides details of our term's workshops, so teachers can then contact us and book into the workshop.

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Customer Service Centre:

M-W & F: 8.30am-5.00 pm

Th: 8.30am - 6.30pm

Sat: 9.00am - 2.00pm



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zartartnews.blogspot.com/

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ZartEducation

StART UP: TOP ARTS 2014

11 APR 2014 - 20 JUL 2014

THE IAN POTTER CENTRE: NGV AT FEDERATION SQUARE

In 2014 the highly popular Top Arts celebrates its twentieth year at the NGV. The exhibition presents outstanding work by students who have completed Art or Studio Arts studies in the Victorian Certificate of Education (VCE) and provides insight into young people's ideas, thinking and creative practices (folios, developmental material and preparatory work) as part of the installation. A range of informative and interactive programmes will run throughout StArt Up: Top Arts 2014, including introductory talks by exhibiting artists and student and teacher professional learning programmes. See ngv.vic.gov.au or NGV Facebook for more details.

ITALIAN MASTERPIECES

FROM SPAIN'S ROYAL COURT MUSEO DEL PRADO

16 MAY 2014 - 31 AUG 2014

NGV INTERNATIONAL, 180 ST KILDA ROAD

The holdings of Italian art in the Museo Nacional del Prado, Madrid are unique and unrivalled in museums outside Italy. This exhibition of over 70 paintings and 30 drawings presents a rich selection of works spanning

300 years of Italian art, from the early sixteenth to the eighteenth centuries. Artists represented include Raphael, Correggio, Titian, Tintoretto, the Carracci, Poussin and Tiepolo. Many of these works are at the heart of the Prado's collection and have never before left Spain.

CREAM: FOUR DECADES OF AUSTRALIAN ART

10 MAY 2014 - 03 AUGUST 2014

MCCLELLAND SCULPTURE PARK & GALLERY

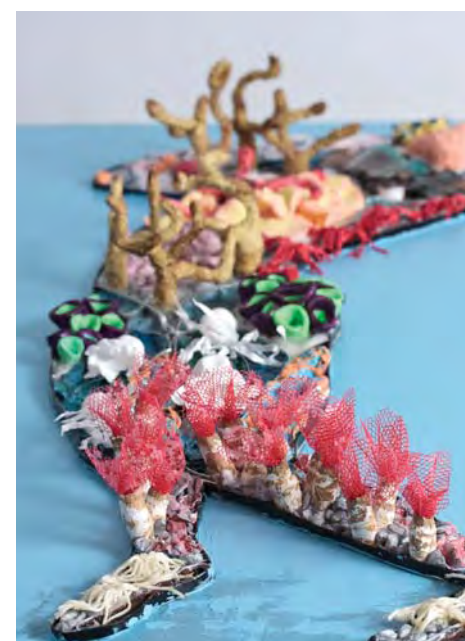
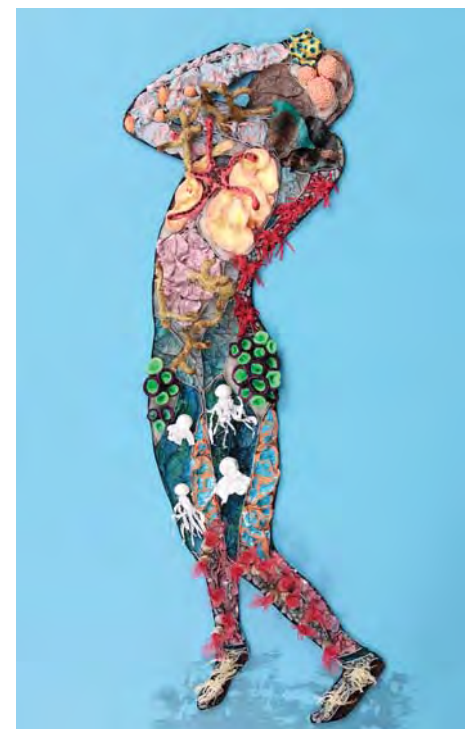
390 MCCLELLAND DRIVE, LANGWARRIN

Cream: Four Decades of Australian Art chronicles the development of modernism in Australia from 1940 to 1980. From Grace Cossington Smith's, *Drapery* in the studio 1940 through to William Robinson's *Four cows, one bull* 1980, this exhibition showcases the stylistic diversity of modernism in Australian art.

Drawn from Rockhampton Art Gallery's remarkable collection, Cream explores the post-Second World War art centres of Melbourne and Sydney, but also presents Brisbane as an alternative city to explore new ideas in modern art. Artists include Sidney Nolan, John Perceval, Arthur Boyd, Charles Blackman, Margaret Olley, Fred Williams, John Brack, Lloyd Rees, Jon Molvig and Russell Drysdale.



Where Life Begins and Ends



There is more to the ocean than the generic waves of saline water. The ocean holds two-thirds of all life forms on Earth and is the original birthplace of all living beings. Look beneath the water's surface and you'll find a complex three-dimensional world, with unique marine corals and animals that are both fascinating to admire and support the functionality of this planet. But the ocean is dying. Now it chokes and gags on the oil spills, industrial waste and chemical bleach which are all caused by humans - by us. Toxins bleach all colour from the corals, while the plastics, metal and crude oil that are carelessly dumped, have the potential to kill all that lives in the sea. The ocean is quickly becoming a vast dead zone. If these activities are not controlled, we too will grasp our heads and crumble to the ground as we deteriorate from a disaster of our own making.

I have used the human structure and silhouette to depict the negative impact that mankind has had on the ocean. This effect has pierced through each layer of the ocean, hence each panel has a darker background to the previous, which symbolizes each zone of the ocean as well as the light and life that slowly escapes from the figure. Each figure expresses an increased level of suffering and torment. By

embodying elements from the sea in a human form, one can better empathize with the suffering of this being – after all it lives and breathes like a human; like one of us.

I intended to recreate the marine life forms with as much authenticity and realism as possible. The tree coral has a natural indented texture which was recreated using twisted wire frames and a rough Modroc wrapping. Various other corals, starfishes and jellyfishes were made from Magiclay and painted with acrylic paint, in colour schemes that imitated their natural palette. Fabrics and Tyvek were manipulated to form the fluid tentacles of the sea anemone and brain coral. The gradual introduction of black resin that leads to the final panel, reflects the crude oil industry that exploits the ocean's natural resources. The oil slick snuffs out the last remaining forms of life. And so if no action is taken to limit human mistreatment of the ocean, the place where life began, will be the destination where all life will be extinguished.

Myanh Nguyen

YEAR 11 STUDIO ART UNIT 4
MCKINNON SECONDARY COLLEGE

To see Myanh's folio, developmental material and preparatory work please visit the 'Term 2 2014 Gallery' at www.zartart.com.au





Marvellous Minstrels

What better way to herald the entrance to a brand new Performing Arts Centre than with a group of colourful minstrels and flock of eye-catching birds? In 2013, the Year 5 and 6 students at Orchard Grove Primary School were privileged to work alongside artist, Elizabeth Armstrong, to create these welcoming pieces.

The project began with an exploration of paper. Elizabeth brought a variety of papers for the students to examine. Italian Florentine designs, William Morris highly patterned papers, old musical scores and dictionary pages all had the students describing the texture, pattern and line they were appreciating. The smell of old text pages had many remembering word study! Elizabeth went on to share her own work diary pages full of sketches, designs, thoughts, colour patches and swatches.

She then revealed her finished papier mache bird and posed the questions, "How do you think I made this?" and "What steps do you think were involved?" The students discussed the drawing of the design, the cutting and how to papier mache, but they all missed the making of the coloured paper. Spray bottles and watered down acrylic and fluoro paints were then distributed and the students thoroughly enjoyed the freedom of creating their own vibrant paper designs. Some just enjoyed using the sprays whilst

others created patterns using stamps and foam pieces. Keeping the colours in warm or cool combinations had the students considering the colours and they avoided making dull or murky colours.

After the freedom of the coloured paper making activity, attention was turned to creating a bird. The students looked at the simple form of a bird and first drew their designs on paper and then transferred them onto foam core board. These were then cut out and a mixture of watered down PVA was applied. Newspaper had to be pasted on smoothly and wrapped right around the bird to keep the form of the cut-out.

While the birds were drying, the students then tore up the coloured paper, dictionary pages, music scores and wrapping paper into small, thin and tapered pieces. They had to use control when tearing to ensure the pieces had a feather like appearance so they learnt about the grain in paper fairly quickly! These coloured pieces were then pasted on the birds from the base to the top to create the appearance of feathers. The birds were then laid on larger paper pieces, the head traced and glued in place with a glass bead eye and metallic pen detail added to complete each artwork. Mixing acrylic with metallic paint gives the paint a sheen and this was painted on the edge of the birds. Lastly, old atlas

pages were cut to size and shape to complete the birds. It was a nice touch for the students to choose where in the world they would like their birds to fly to or from!

Our attention then turned to the Minstrels. Brian Wildsmith's illustrations inspired the creation of the figures. Elizabeth demonstrated her drawing style on the foam core board and students papier mache the figures using the same PVA mix. The newspaper layer was allowed to dry. It is important to dry these flat as they can warp quite easily. The remaining paper was used to cover the figures and card circles were layered to create their costumes. Each figure reflects an element of performance: one holds a musical instrument; another is singing and has song sheets in its costume; one is a dancer; the fourth figure is an actor with play scripts hidden in its costume.

The faces of the figures were the last feature to add and Elizabeth explained to the students that her inspiration is drawn from old dolls and puppets. She has a simple, yet very expressive design style and with delicate watercolours filling the features of the face, the Minstrels were complete.

Rosie Campbell

VISUAL ARTS TEACHER
ORCHARD GROVE PRIMARY SCHOOL



The Arts & AusVELS

A New Horizon for Arts Education

THE AUSTRALIAN CURRICULUM

The Arts Curriculum was released by ACARA in March. After several years of consultation and input from all states, arts educators at all levels and sectors of arts industry, there is now a national curriculum that encompasses all forms of The Arts: Dance, Drama, Media Arts, Music and Visual Arts.

Together these arts forms “provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences”. (Rationale: Australian Curriculum: The Arts)

The curriculum provides teachers with a broad set of concepts and content to develop an Arts curriculum for their individual schools. It also provides opportunities for teachers to work across all art forms of the curriculum to develop artistic works that draw on content, knowledge, understandings and skills. These ‘hybrid’ forms of artworks demonstrate a use of several art forms in one work.

THE AUSTRALIAN CURRICULUM IN VICTORIA

The Arts will be implemented through AusVELS. The structure of the Australian Curriculum will be embedded into the AusVELS framework. There will be some changes in terms to the Standards in AusVELS and the Learning Focus will be structured and related to the Content Descriptions and Elaborations in the Australian Curriculum.

The current language used in AusVELS will remain fairly similar. There are some strong concepts that will be addressed in both Strands that are

A Summary of the Structure of the Australian Curriculum

The Arts is as follows:

- Rationale
- Aims
- Making (Strand)
- Responding to the Arts (Strand)
- Band Descriptions: Years F–2, Years 3 & 4, Year 5 & 6, Years 7 & 8, Years 9 & 10.
- Content Descriptions
- Content Elaborations
- Achievement Standards

The two strands, ‘**Making**’ and ‘**Responding to the Arts**’, cover the key knowledge and skills of these areas and outline specific learning and skills that students will develop through their engagement, experience and involvement with The Arts. ‘Making’ and ‘Responding’ are based on the relationships between the artwork, the artist, the world and audience.

‘**Band Descriptions**’ provide information about the learning context for students at a specific year level.

‘**Content Descriptions**’ at each band in each subject describe the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn.

The ‘**Content Elaborations**’ provide support material for teachers so they have a common understanding of the Content Descriptions.

The ‘**Achievement Standards**’ for each band indicate the quality of learning that students should demonstrate by a particular point in their schooling.

relevant across all areas of the curriculum. Terms such as ‘practice’ and ‘representation’ have relevance, but different meanings in each of The Arts areas. These will be carried through to the AusVELS framework and described in the Content Descriptions along with the use of skills, techniques and processes.

I look forward to working with teachers across the state, from Early Years through to the Middle Years of schooling, on developing curriculum models that will embrace this new era of Arts education in Victoria.

Kathryn Hendy-Ekers

CURRICULUM MANAGER, VISUAL ARTS
VICTORIAN CURRICULUM AND ASSESSMENT
AUTHORITY (VCAA)



FOR MORE INFORMATION:

Please contact the **Victorian Curriculum and Assessment Authority (VCAA)**
Level 32 Casselden, 2 Lonsdale Street,
Melbourne VIC 3000
www.vcaa.vic.edu.au

The full version of the curriculum is available to read on the ‘**Australian Curriculum: The Arts**’ website
www.australiancurriculum.edu.au/TheArts/Rationale-Aims

The following Notice to Schools from the VCAA will assist teachers in determining their planning for 2015. www.vcaa.vic.edu.au/Pages/correspondence/notices/2014/09.aspx

Learning Zones & Environments

Over the last two years, we have been building on creating purposeful, exciting, creative, play based learning environments in our artrooms.

Two years ago art consultant, Tania Di Berardino from Zart, came to Warringa Park School to observe our classrooms, equipment and materials. After looking at the cohort of students, with the focus on how best to serve their individual needs, it became our shared goal and vision to turn the art space around. We realised that in order to engage the students and to help them achieve the best results, they needed a variety of activities and learning zones within each lesson. It was important for us to see students succeeding, engaging, exploring and being excited about coming to art and being in the art space.

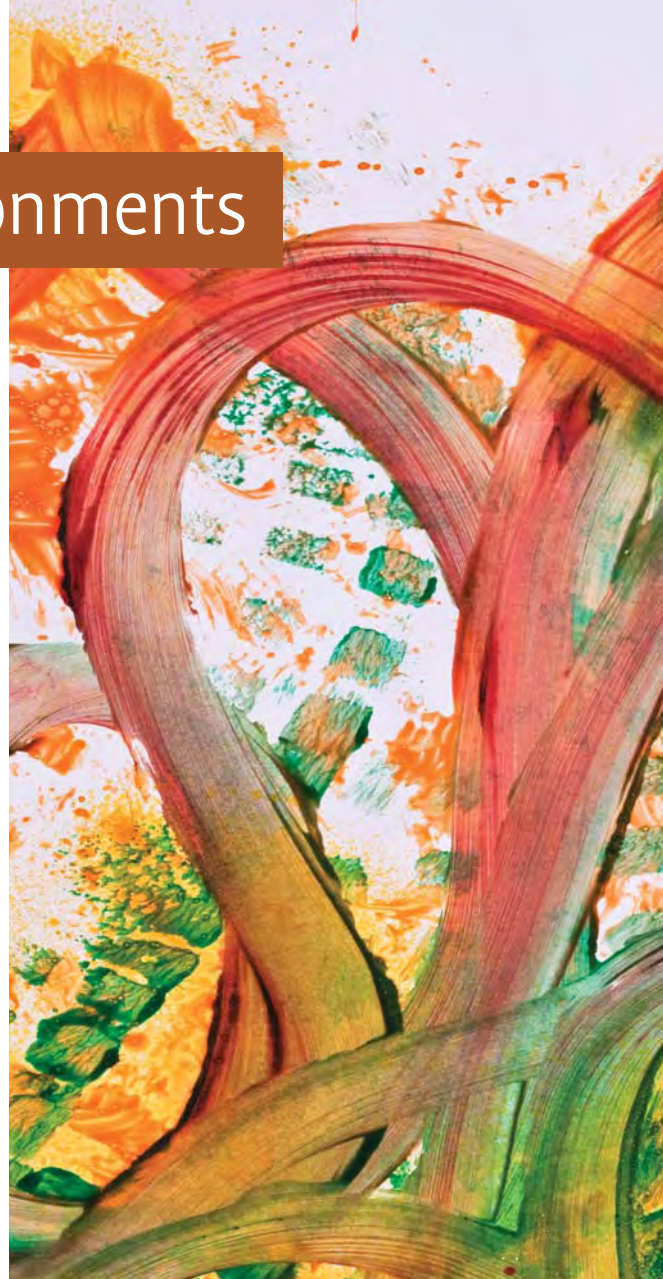
Our artrooms now incorporate a multitude of activities and play based learning zones for students to explore. This ensures students are engaged and the curriculum is differentiated. In the Early and Middle Years, each lesson begins

with a technique or process to explore, which comes from a school based learning initiative, challenge and/or the curriculum.

When the activity is complete, students choose a play based learning zone which has a connection to the learning that has just taken place, to further the students' thinking. Students use verbal language, signing or visual cues to communicate. It's amazing when we see our students become excited about the 'wonder wall' and what may be presented or when they explore what's inside the sensory tubs each week and what they can make, use, play and engage with. Students are free to express, feel and discuss their experiences in a supported, safe environment. This allows them to focus on what choices to make during art lessons. We have found this to be very effective in managing the variety of behaviours, learning styles and needs we have in our school community.

Andrea Cain & Ruth Mackay

VISUAL ARTS TEACHERS
WARRINGA PARK SCHOOL



A Word from the Principal...

The transformation of the Visual Arts Programme in the last two years has been amazing.

The artrooms are full of artwork that the students have created in the school. They are well organised and have storage spaces that enable art materials to be easily accessed for the work to be undertaken by the students and the staff.

Our Visual Arts programme enables all students to experience success and be creative, which is in line with their learning needs and abilities.

Play based learning zones have been incorporated into the programme which have added a new dimension to the artrooms and enabled all students

to participate and succeed in these environments.

The success of the Visual Arts programme, the students' achievements, and the transformation of the art spaces was reflected in the Art exhibition that was held for the school community at the end of 2013 school year.

The changes to the Visual Arts programme and the dynamic art displays that are a prominent feature of the school have been brought about by two teachers who are committed to giving every student the opportunity to be creative in a medium that they can succeed in.

Colin Schot

PRINCIPAL, WARRINGA PARK SCHOOL





Doyle in Rutledge Lane (off Hosier Lane) Melbourne, after he created 'Empty Nursery Blue'.

"Disengaged youth" is a term that people throw around a lot. I am a youth art facilitator and was once a teacher - I have never met a young person that I could not engage.

them positive ways to use "graff". Mostly, not to do stupid things like climb on trains, hang off buildings and get lost in drains.

Graffiti does not need to have a mortality rate.

Most of these young people will grow up and leave graffiti behind to become functioning and productive members of society. Do we really want them to have a string of convictions and charges? This only helps to isolate them as they move on to the next phase of their lives.

So I guess it's up to us, as a community, to figure out the true harm of graffiti. The police see graffiti as a serious crime, equalising it to assault and battery. I wonder if this is too harsh, I know I would rather get my fence painted on than be smashed in the face! What would you rather?

Let's embrace graffiti and use it as a way to engage young people that otherwise would be completely disengaged.

Werd uP punkz...

Adrian Doyle

WWW.DOYLESART.COM

WWW.MELBOURNESTREETTOURS.COM

WWW.BLENDERSTUDIOS.COM

Street Art – So Wrong it's Right

I was probably considered a "troubled youth". I guess I would have been a stereotypical "VCAL kid" because I continually failed school. Yet, here I am doing a PhD. Why was it that I got a 12 out of a 100 for VCE, and yet I am a functioning member of society?

School has a variety of academic strengths, yet, many young people are thrown into VCAL courses without a thought. There are many kinds of intelligences and schools can't facilitate all of them.

For me, it was art that was my saviour. I knew from a young age

that I wanted to be an artist. I did a lot of graffiti in my early days. Graffiti was a gateway to art and a whole new and exciting world.

I now work with young people in the laneways of Melbourne, teaching them the craft of Street Art. These young people work hard and dream big. But, many of them have dropped out of school.

Many people consider creating graffiti to be an anti-social behaviour. In many ways it is. However, I consider it to be more like a sport. Young people get together, share photos, search for new artworks and practise their

skills. They meet new people and become part of the street art community. They walk and travel and explore. Street art is not bad for young people. Unfortunately, the alternative is often less productive activities, like sitting down all day playing video games.

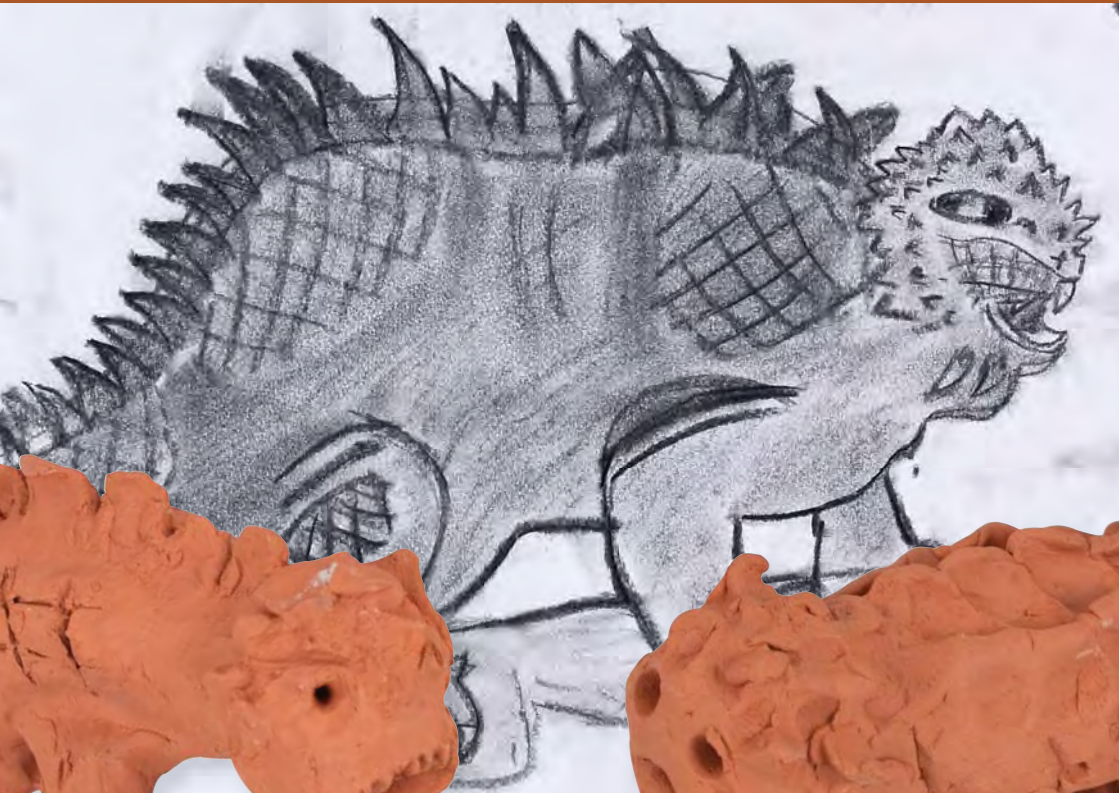
Many young people just need a voice. Graffiti is a great way to express this voice.

My role as a "graffiti facilitator" is not necessarily to try and stop young people from doing illicit activities. My role and the wider community's role is to look after these young people by teaching



The Poppykettle Fountain

An Investigation and Exploration of Local Artworks



lessons from the excursion, students considered what the bay settlement would have looked like from aboard a ship when families, such as the Austins, arrived in Geelong. They then created perspective drawings and 'tall ship' paintings. Most of the foreshore is reclaimed land from the hundreds of ships which emptied their ballast before loading the wool. It is a great visualising exercise to imagine



Students at Manorvale Primary School in Levels 3 and 4 studied Werribee, primarily as a wool producing area, through exploring Italian art at Werribee Mansion.

It was a natural progression to then study Geelong; the port exporting Werribee wool in the 1800s. This unit of work was inspired by an excursion to view artist Jan Mitchell's painted bollards, which are located along Geelong's Waterfront. Jan researched the rich history of the area and portrayed amazing stories through each bollard.

One particular bollard features a set of keys in the hand of a Portuguese sailor. The keys had been left on the beach at Limeburners Point in the 1580s then discovered in 1847. Robert Ingpen, a local author, used this fact and wove a fantastic, fictional adventure of how the keys came to be on the Geelong beach. *The Voyage of the Poppykettle* tells the story of seven hairy Peruvian Gnomes wanting to flee post invasion Peru and their encounters with Brown Pelican, Silverado Bird, Iguanas, Silverfish, and a friendly Dolphin on their hazardous journey to Limeburners Point. The Poppykettle, a vessel for brewing poppy tea, and

some of the Gnomes, sculpted in bronze, are featured at the Poppykettle Fountain at Cunningham Pier.

The characters from the story were excellent subjects for line and shape drawings, which were shaded using charcoal. Reading sections of the story and providing pictures of the characters whilst the students were sketching, immersed them in the wonders of this adventure at sea. Terracotta clay seemed the best material with which to make the characters. The students created a shape to start with, and then pinched and moulded their works rather than joining pieces of clay. This technique, starting with a cylinder shape, lent itself to creating the iguanas, dolphins, gnomes and keys. A sphere was a great starting shape for the Poppykettle, providing an attainable challenge for Level 3 and 4 students, resulting in the successful firing of their works.

Jan Mitchell featured rabbits on her bollards as these were introduced into Australia by the Austin family, for hunting purposes. As follow up

the water levels up to Customs House.

Lastly, the students were asked to create their own bollard designs and then paint life-sized bollards, donated and installed by Powercor Geelong. This has

enabled our students to create their own community art: depicting five students in various uniforms and a Koori bollard representing the Wathaurong people, facing the Werribee River. Next year, we hope to complete bollards of Percy and Ethel Chirnside who will face the Werribee Manor, after which our school is named.

Robyn Hawking

VISUAL ARTS TEACHER
MANORVALE PRIMARY SCHOOL



Zart Student Gallery Term 2 2014



Melbourne Montessori School - Caulfield



Sacre Coeur College



St Bede's College - Mentone

Currently on Exhibition until June 17, 2014

| |
|--|
| Carnegie Primary School |
| Ceramic Cup Cakes and Animals |
| Lowther Hall Anglican Grammar School |
| Hanging Baskets |
| Manorvale Primary School - Werribee |
| Poppykettles |
| McKinnon Secondary College |
| Metal Creations using Wires, Tyvek and Embossing Foils |
| Where Life Begins and Ends - VCE Folio |
| Melbourne Montessori School - Caulfield |
| Studies of Monet |
| Orchard Grove Primary School - Blackburn South |
| Birds and Marvellous Minstrels |
| Patterson Lakes Primary School |
| Birds in a Cage |
| Rutherglen Primary School |
| Dancing Emus |
| Sacre Coeur College - Glen Iris |
| Where the Wild Things Are |
| St Bede's College - Mentone |
| Rust and Ceramic Sculptures |
| St Patrick's School - Stawell |
| Landscapes |
| Thomastown West Primary School |
| French Knitting |
| Trinity Grammar School - Kew |
| Animals that Hatch |
| Warringa Park School |
| Paint Exploration |
| Wattlevue Primary School |
| Character Sculptures |

Zart's Student Gallery

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

AusVELS Visual Arts Units

The Zart Student Gallery will now include an AusVELS unit for each school that exhibits. These will be available on the Zart Student Gallery webpage.



Orchard Grove Primary School Blackburn South



Carnegie Primary School



Trinity Grammar School - Kew



McKinnon Secondary College





Sculptures St Bede's College - Mentone

Langridge Decorative Finishes

Langridge Rust & Verdigris Decorative Finishes give artworks a genuine antique metal finish look without the wait. Suitable for both interior and exterior use.



Verdigris Base
An aged Brass/
Copper/Bronze
Finish

Rust Base
Weathered Red
Oxide Finish

Langridge Rust Base

500ml PT451
NEW \$35.00

Langridge Verdigris Base

500ml PT452
NEW \$35.00

Langridge Oxidising Patina

500ml PT453
NEW \$28.00

Langridge Patina Sealer

PT454 500ml
NEW \$28.00

Surfaces

These finishes can be applied to a range of surfaces including: Magiclay, wood, metal, plaster, foam core, polystyrene and bisque fired clay. **Do not apply to architectural structural elements (i.e. house, classroom and verandah beams, frames, railings and poles).**

Method

Application is a two part process. The first part is the application of the Rust or Verdigris Base to a surface. Part B is the Patina Oxidization process.

Part A: The Base Application

The Surface:

1. Porous surfaces such as wood, bisque fired clay or plaster will need to be first sealed with Atelier Binder Medium (PT304). For metal surfaces, an anti-rust primer is recommended. Make sure the sealer has fully dried before proceeding to the next step.

The Base Application:

2. Stir the Rust or Verdigris Base using a palette knife, making sure to reach the bottom of the container where metal powders may have settled.

3. Using a clean spoon, scoop a small amount of the Base on to a palette. It's very important not to contaminate the Base container.

4. Make sure the threads of the container and the lid are clean before replacing lid. Always store jar upright.

5. Using a brush, apply two coats of

the base on to the surface - allowing the first coat to fully dry first. Use large brush strokes to create natural and textured results.

Clean Up

6. Wash up brushes and tools with warm soapy water. Do not let paint dry on equipment.

Part B: The Oxidising Patina Application

7. Decant a small amount of the Oxidising Patina into a small container. Add more Patina as needed. Do not pour excess Patina liquid back into the original container as this will contaminate the Patina.

8. Use an old brush to apply the Oxidising Patina. The Patina may corrode the metal ferrules of the brush so make sure to clean up quickly after application.

9. While a brush is recommended to apply the Oxidising Patina, it is also great to experiment. Try pouring, sponging or spattering techniques.

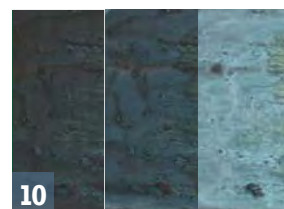
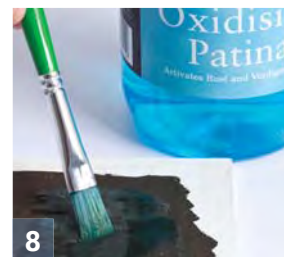
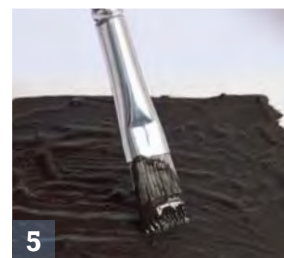
Oxidisation

10. Allow oxidation time to occur. The reaction can be stopped at any time by applying water to the surface of the object with a wet paper towel or sponge.

External Application

11. If the work is to be displayed outdoors, seal with Patina Sealer.

Water-based acrylic-styrene binder gives the paint excellent weather resistance in outdoor situations.





Wycheproof P-12 College



Ironlak Spray Paint

Due to popular demand we've taken on more Ironlak colours!

| | |
|-----------------|---------------|
| Clear | PT420-CL |
| Huey | PT420-HU |
| Lightning | PT420-LI |
| Matador | PT420-MA |
| Oat | PT420-OA |
| Swiss | PT420-SW |
| NEW 310g | \$7.15 |



Book Play: Creative Adventures in Handmade Books

Margaret Couch Cogswell

Make books as interesting as the stories you want to tell! In this inspiring guide, artist and teacher Margaret Couch Cogswell pushes the boundaries of bookmaking through 22 traditional and experimental projects. Along the way, learn how to fashion various bindings; construct forms with paper, fabric, and metal; and create decorative effects.

| | |
|------------|----------------|
| 144pp | BK329 |
| NEW | \$22.72 |



Carve, Stamp, Play: Designing & Creating Custom Stamps

Julie Fei-Fan Balzer

Make your mark with this innovative and comprehensive approach to stamp carving. Learn how to design and carve your own custom stamps, including carving linear and curved designs, alphabets, complex and repeating geometrical shapes and image transfers.

| | |
|------------|----------------|
| 144pp | BK909 |
| NEW | \$31.81 |



Viponds Graffiti Coat

This is a water-based permanent coating to protect painted surfaces such as murals. It is a clear coat that is UV resistant and has high chemical resistance allowing removal of graffiti with the Graffiti Cleaner. For every one litre of Graffiti Coat add 12.5 mLs of Cross Linker. Remember to purchase both the **Graffiti Coat** and **Cross Linker** as they must be mixed together to create the graffiti resistant surface. 14 square metres of coverage per litre. Two coats are required for full protection.

| | |
|---------------------------------------|-----------------|
| 1lt | PT351 |
| NEW | \$49.95 |
| 4lt | PT352 |
| NEW | \$157.95 |
| 10lt | PT353 |
| NEW | \$375.95 |
| Please allow extra time for delivery. | |



Graffiti Cleaner

| | |
|---------------------------------------|----------------|
| | PT357 |
| NEW 1lt | \$14.95 |
| | PT358 |
| NEW 4lt | \$43.95 |
| Please allow extra time for delivery. | |

Graffiti Coat Cross Linker

| | |
|---------------------------------------|----------------|
| | PT354 |
| NEW 12.5ml | \$9.95 |
| | PT355 |
| NEW 50ml | \$21.95 |
| | PT356 |
| NEW 125ml | \$35.95 |
| Please allow extra time for delivery. | |



Washi Tape

A selection of 8 patterned tapes to use in collage or display. Varying widths. 10m x 8 rolls

| | |
|------------|----------------|
| Pkt of 8 | AT600 |
| NEW | \$14.50 |



zart Zart Calendar

What's happening in Term 2 2014



Understanding Indigenous Culture

Jungala Kriss returns to Zart with two artists, Gloria Panka and Jillian Nungarri Hudson from Central Australia. They will be joined by Elder Mum, Maggie Napangardi Collins in a day of discovery and understanding. **Don't miss this unique opportunity to learn about Indigenous culture** and how you can bring this information back to your classroom.



Product & Ideas Presentations for VCE Students

Due to popular demand we continue to offer our **Product & Ideas Presentations** in Term 2. Inspire your senior students and make sure you're up to date with the latest materials and resources and how to use them. Tania or Dee are available to speak to your VCE students and show them a range of products and ideas that might kick start them on their creative journey. Phone Colleen on 03 9890 1867 to organise a date and time.



Book Week 2014

Our 2014 Book Week Programme will commence in June 2014, with the launch of our **Connect to Reading** publication on June 10 2014. The 2014 Book Week theme invites schools to reflect upon the benefits of reading and to promote a reading-rich culture. It also addresses the evolution of reading, from cave to Kindle. Activities on the CBCA Short listed Early Childhood and Picture Books are included. For workshop details, refer to our Term 2 PD Insert or check our website.



Customer Service Centre

Visit our Customer Service Centre, in Box Hill North during Term two to view a range of new products and resources, and to see our latest foyer display. The Centre has a play based learning area stocked with a range of products suitable for Early Childhood and Early Years. While in the centre don't forget to visit the Term two Student Gallery, full of stunning artworks from Primary and Secondary art students.



Zart & PBL Catalogues

You should now have your Zart Catalogue and Play Based Learning Catalogue which were sent out in November 2013 and in January of this year. Both catalogues have a comprehensive range of art and craft materials. If you require extra copies of either catalogue please phone 03 9890 1867, or email us at: zartart@zartart.com.au. Alternatively you can view all our catalogues and latest specials at www.zartart.com.au



Commonwealth Games Activities

For additional copies of our Commonwealth Games Activity Booklet, phone us on 03 9890 1867 or please visit our website www.zartart.com.au

Zart's Art & Craft Clearance

\$ALE

11th–12th July 2014

Run-outs, Sample Stock, End of Line, Discounted & Damaged Stock - **Hurry all stock must go!**

10% Off ALL items in our Customer Service Centre*

* Excludes books & already discounted items

Zart Customer Service Centre
4/41 Lexton Road, Box Hill North 3129

Friday 11th July: 8.30am - 5pm
Saturday 12th July: 9am - 2pm

