What’s on at Zart 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

Postal Address:
PO Box 1198, Waverley Gardens VIC 3170

A big Thank You to all our valued customers during a very busy time at Zart in 2015.
We appreciated your patience and understanding during our big warehouse move to Noble Park.
Please remember that our Workshop, Customer Service Centre and Student Gallery will remain in Box Hill.

Ideas and Product Presentations for VCE & IB Students
Inspire your senior students and make sure you’re up to date with the latest materials and resources. Tania or Dee are available to speak to your VCE or IB students and show them a range of products and ideas that will motivate them on their creative journey. Please phone or email Colleen to organise a date and time, 03 9890 1867 or zes@zartart.com.au

Classroom Catalogue 2016
The Zart Classroom Catalogue for 2016 will be released in early February and will be sent out to your school. This catalogue covers Play Based and Project Based Learning as well as all your general classroom needs. Our complete range can be found in the Zart School Catalogue, which was mailed out last November. If you require extra copies of any of our publications please phone us on 03 9890 1867. Alternatively, all our catalogues can be viewed on our website.

Easter Closing Dates:
Zart will be closed for the Easter Holidays on Friday the 25th March 2016 & will reopen Tuesday the 29th of March 2016.

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.
At Sacré Cœur, our Year 7 students completed a Printmaking Unit as part of the Visual Arts curriculum. We take the girls through the design process in a comprehensive manner to generate, develop and refine their artwork over the course of a term.

We are advocates of introducing students to renowned Australian artists to inspire their art making practice. This year, David Frazer was the highlighted artist for this project. He specialises in wood engraving, lino cutting, lithography, etching and painting.

Frazer started his visit to Sacré Cœur with a presentation of his works as part of our school’s Arts Speaker Series: Lunchtime Forums. He presented an insight into his ideas, themes, and working processes. Students were mesmerised by the stories he told about his life and how they influenced his works. We were all captivated by the skills he exhibited in the large collection of artworks that he brought in for the presentation.

Frazer ran a two hour workshop for each Year 7 Art class. This included a masterclass in printmaking with the artist. Students were taught how to create marks on an engraving block, which were prepared earlier by Frazer. The girls were taught skills and techniques to control the engraving tools that belonged to the artist. They inked up their engraving and printed their block on the printing press. Students were thrilled with the results from this introductory activity.

The workshop with Frazer motivated our students to apply the skills and knowledge they acquired to their own work. These included using repetitive marks in the carving of the Silk Cut Lino to create texture in their landscapes and movement in the sky. Students were also advised to leave some large areas black and to carve out big areas of white to create contrast with the patterns produced.

In the generation of ideas stage, students contemplated and visualised a tranquil space that they could daydream about and escape to; a place where they could get lost in their thoughts and delve into their imaginations. The key subject matter of trees, hills and skies represents their tribute to Frazer and his practice. Students used the time-lapse tool on iPads to record their carving process and marvelled as they watched what they’d achieved by the end of the carving stage.

The girls progressed to the printing stage with great anticipation. They inked up their Silk Cut Lino with black block printing ink and printed on printmaking paper, using our printing press. They were excited to manoeuvre the wheel on the press like they were captains of a ship. Each student held their breath as their print was revealed from the lino block. Relief, joy and appreciation for their wonderful outcome were feelings exhibited by our young artists.

A project like this tests our students’ resilience; builds their confidence and pushes their imagination. The task endeavoured to find the creativity and artistry in every girl. Developing a growth mindset in our learners is also at the forefront of our intentions. It has been a memorable experience for both our students and the Year 7 Art teaching team.

Nhariah Tran
SACRÉ COEUR
HEAD OF VISUAL ARTS
Another New Curriculum!
YES -it will be OK!

Every time there has been a change of curriculum, I'm sure you'll agree, there has been a bit of panic.

During my ten years as an educator there have been several changes to the curriculum: CSFII, VELS, AusVELS and now the Victorian Curriculum F-10 and the Australian Curriculum. Although the new Victorian Curriculum was released in September 2015 (The Australian Curriculum for the Visual Arts was still waiting to be endorsed), I have no doubt that many teachers would have been confused about which document they should use at the end of last year.

In the midst of report writing and end of year chaos, sitting down with the new curriculum might have been a daunting task – I’d like to assure you it will be ok!

In the most basic terms, the Australian Curriculum is an umbrella curriculum; each state can use it or incorporate their own standards and priorities to create a state specific curriculum e.g. the Victorian Curriculum. Victorian government and Catholic schools are required to use the Victorian Curriculum. However, Independent schools may use the Victorian Curriculum F–10 or the Victorian Curriculum F–10 and the Australian Curriculum. Although the new Victorian Curriculum was released in September 2015 (The Australian Curriculum for the Visual Arts was still waiting to be endorsed), I have no doubt that many teachers would have been confused about which document they should use at the end of last year.

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The Victorian Curriculum, in general, has the following key features:

<table>
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<th>The Structure of the Arts:</th>
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<tr>
<td>The Arts is now broken into six different learning areas: Dance, Drama, Media Arts, Music, Visual Arts and Visual Communication and Design (7–10)</td>
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<tr>
<td>There are six Bands within the Visual Arts. Bands describe level groupings e.g. Levels 1 and 2 are a Band as Level 1 is progressing towards Level 2. In Math and English there are 11 Levels as there are Assessment Standards for each level. Visual Communication only has two bands because it is an area that is only assessed from Levels 7 – 10.</td>
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<tr>
<td>The Arts is structured around four conceptual Strands: Explore &amp; Express, Practices, Perform &amp; Present and Respond &amp; Interpret. The strands provide the overall structure for the curriculum &amp; incorporate the VELS Dimensions of Creating &amp; Making and Exploring &amp; Responding.</td>
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<tr>
<td>Content Descriptions for each Band and Strand are available on the website. These may seem very basic, however it is necessary to click on the code, e.g. VCVAE017, to view the Elaborations for that description. These will be helpful in planning Band appropriate Visual Arts experiences.</td>
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<tr>
<td>Assessment tools are in the process of being developed. The aim is to provide annotated work samples for each Band in the Visual Arts.</td>
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<tr>
<td>A Scope and Sequence of Content Descriptions only, is available to download but keep in mind this is only the bare bones of the curriculum. Consult the full document online or download it, to make sure you are addressing suggested areas of learning within each Strand.</td>
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The Capabilities which are sets of knowledge and skills that are distinct from any single learning area, which students develop and apply across the curriculum.

Rather than seven Capabilities listed in the Australian Curriculum there are now only four:

- Creative & Critical Thinking
- Ethical
- Intercultural
- Personal & Social

These will need to be part of planning the Visual Arts curriculum at your school. It is expected that teachers will develop students’ learning of Literacy, Numeracy and ICT across the curriculum.

The Cross-Curriculum Priorities (Aboriginal and Torres Strait Islander histories and culture, Asia and Australia’s engagement with Asia, and Sustainability) are embedded in the learning areas and capabilities and not represented as additional or separate components of the curriculum.

www.zartart.com.au
Nicholas Jones has been working with old, unwanted books since graduating from the Victorian College of the Arts in 1997. His unique sculpture practice revolves around questioning the place of the book in contemporary Australian culture.

Jones' work is concerned with issues of beauty, practicality and personal history. An avid reader and collector of books, Jones considers his work to be "provocative and that it tears at the traditional fabric of what is deemed acceptable in society". His works are love songs to each of the forgotten books he chooses to work with.

For many years Nicholas Jones has been running small workshops for both students and teachers, where he focuses on the materiality and terrific potential of each book which falls into his hands. The possibilities for book alteration are limitless, but the workshops will be focused on a few simple techniques which will give teachers the tools to develop programmes and lesson plans stemming from this idea of book sculpture.

Folding, tearing and cutting into books has allowed him to reveal new stories and repurpose objects that might otherwise be discarded. Every year many thousands of books end up in landfills. Through his workshops, participants learn how to turn books into sculptures as a brilliant way of recycling this plentiful and cheap resource. Using books also gives teachers the scope to develop cross-curricular projects which look at Art, Science, Geography and Literature and the future of the written word.

Nicholas will be facilitating a workshop at Zart for teachers during Term 1. There will be an artist talk, demonstrations and discussions, as part of an exciting day of professional development. Teachers are encouraged to bring along a bag of old, unwanted hardback books, of around 200 pages, to experiment with during the workshop. Look for books with interesting titles, subjects, patterned covers and inside endpapers.

Nicholas is also available to do Artist in Residence Programmes at your school. For more information on Nicholas Jones: http://www.bibliopath.org

Altered Books Workshop with Nicholas Jones

**Date:** Tuesday, 1st March 2016  
**Time:** 9.20am–3.00pm

Please refer to the enclosed Zart PD Insert for more information.
In commemoration of the 100 years since the outbreak of WWI, sculptor Adrian Ward has created an impressive mural that captures a moment in time, at the Somme Battlefield in France.

Adrian worked with the Students at Roberts McCubbin Primary School during Terms 2 and 3 2015.

“I used actual photos from the trenches, graciously supplied by Brian Tatson from the Box Hill RSL memorial department.” says Adrian, “One of the photos is from a captured German trench, which I then used in the mural. From the photo I incorporated the heavy wooden bridge, and positioned on top, an allied tank.”

Adrian explains how the soldiers must have felt seeing a tank for the first time. “Mechanical machines had only been around for 16 years or so, the soldiers must have been shocked to see the destruction they had volunteered for.”

“Under such pressure the soldiers must have had to rely on each other to survive physically and psychologically. I have endeavoured to depict this in my portrait of this time in history which was the start of the age of machines,” says Adrian.

Through his use of perspective Ward has shown the soldiers in the distance trekking their way through the trenches. As they make their way to the front of the mural they begin to reach safety. The artist has created this effect using a scale perspective where the figures start at 100mm high and finish with the central character, who is life size.

For this life size central character, the artist has used a real army jacket which he transformed into a cement version of itself. “Transforming items of clothing into cement is also part of an exhibition of my artwork that I am working towards. Most of the other artworks in the exhibition are cast in gold and silver bullion,” says the artist.

While busy creating the artwork, the Grade 6 students from Roberts McCubbin Primary School made regular visits to Adrian’s studio, just a 10 minute walk from the school. Students were engaged in watching the development of the ideas, making the artwork and the final product. The students contributed to the mural by adding a handmade frame of ceramic poppy tiles. The first version of the mural with the poppy tiles can be seen in the War Memorial Garden at Roberts McCubbin Primary School.

Interest in the mural has gathered momentum, leading to the possibility of the artwork to be cast in bronze.

“Over the last five months creating the mural, I felt I was going back in time every time I went into my studio to work. If I have been able to transport people’s minds back in time, I hope I have succeeded in communicating the spirit of mateship the diggers had for each other and the battle that was just beginning for soldiers returning home,” says Adrian.

To view more images please visit our website www.zartart.com.au & to view Adrian Ward’s artworks: www.adrianward.com.au

**Somme Survivors WW1 Mural by Adrian Ward**

**Portraits in Clay with Adrian Ward**

**Date:** Tuesday, 8th March 2016  
**Time:** 9.20am–3.00pm  
Please refer to the enclosed Zart PD insert for more information.
Student Gallery Term One Exhibition

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 Year 12. 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 Dee Zabel deez@zartart.com.au or visit www.zartart.com.au #zartstudentgallery #zart #zartart

Visual Arts Units
The Zart Student Gallery will now include an Unit Planner for most schools that exhibit provided by the exhibiting teacher. These are available on the Zart Student Gallery webpage.

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EXHIBITING THIS TERM

- Ballarat Christian College
  - Ink Drawings
- Beaumaris North Primary School
  - African Jewellery
- Beaconhills College - Berwick Campus
  - Mythical Sculptures
- Cheltenham East Primary School
  - Masks and Collagographs
- Firbank Grammar - Turner House
  - Recycled Cans and Australian Landscapes
- Guthridge Primary School
  - The Duck and the Darklings
- Karoo Primary School
  - Oz Clay Busts
- Kororoit Creek Primary School
  - Geometric Paintings
- Loreto Mandeville Hall Toorak
  - Del Kathryn Barton Portraits
- Lowther Hall, Anglican Grammar School
  - Abstract Paintings
- Mary MacKillop Catholic Regional College Leongatha
  - Skateboards
- Mordialloc College
  - Peter Booth Sculptures and Digital Artworks
- Mount Evelyn Primary School
  - Garden Gnomes
- Ringwood Heights Primary School
  - Lino Prints
- Ringwood Secondary College
  - Cubist Drawings
- Sacré Cœur
  - Lino Prints - David Frazer
- Siena College
  - Printmaking
- Trinity Grammar School, Kew
  - Bush Toys
- Wheelers Hill Primary Schools
  - Paper Flowers and Whole School Mosaic

Exhibition closes 16th March 2016
You can also view this exhibition on our website www.zartart.com.au
iPad for Artists

Dani Jones

The iPad has changed the platform and scope of digital art worldwide. With this versatile tablet, anyone can create fine art or enhance their photos in the field. And now this indispensable book, die-cut to resemble an iPad, teaches you how. Through practical illustrated tutorials, artist Dani Jones guides users of all levels through the leading art apps, giving you everything you need to make the most of the iPad to develop your unique artistic vision, creativity, and style.

Art Workshops for Children

Hervé Tullet

Art Workshops for Children is a guide for parents and teachers to organize and execute artistic workshops for children. Twelve workshops are featured, each offering a list of materials needed, a step-by-step guide to facilitation, practical tips, illustrated examples, and photos of workshops in progress. The workshops are designed to spark children’s imaginations, champion group bonding, and give visually pleasing results—with no artistic ability required. Tried and tested around the world by children of all ages. Perfect for organizing group events at home, in schools, at parties, at museums—anywhere!

A World of Artist Journal Pages

Curated by Dawn Devries Sokol

By nature, art journaling is a private activity. But when Dawn Sokol’s first book, 1000 Artist Journal Pages, broke the fourth wall and shared the work of artists all over North America and parts of Europe, it created a ripple of inspiration throughout the art journaling community. In this much-anticipated follow-up, Sokol features more than 1,000 new, captivating pages, this time—by popular demand—from artists across the globe. Lists of techniques and materials used for each page, plus behind-the-scenes interviews, give readers a glimpse inside the minds of new and established artists, making this a stimulating compilation sure to inspire beginners and seasoned art journalers alike.

Draw, Paint, Print like the Great Artists

Marion Deuchars

In this imaginative new activity book, Marion Deuchars makes learning about art fun. Young readers are introduced to more than thirty great artists, then encouraged to try out the techniques that lie behind their greatest works. Short and accessible facts about each artist’s life and works are followed by creative projects that Marion has devised based on the artist’s particular techniques. Take your pencil for a walk in the spirit of Paul Klee, experiment with colour like Joan Miró, or create your own surrealist-inspired artwork.

Mix It Up

Hervé Tullet

Accept Hervé Tullet’s irresistible invitation to mix it up in a dazzling adventure of whimsy and wonder. Follow the artist’s simple instructions and suddenly colours appear, mix, splatter and vanish in a world powered only by the reader’s imagination. Tullet, who joins such greats as Eric Carle and Leo Lionni as a master of his craft, sets readers on an extraordinary interactive journey all within the printed page. Tullet prompts plenty of giggles in addition to a profound understanding of colours and once again displays his unique genius.

Modelling Foam

Create your own art with this new modelling foam. This is a great sensory foam which is non-toxic and air hardening. Colours include red, blue, fluoro orange, fluoro yellow, dark blue, purple, white, black, fluoro green, green, yellow and pink.

Labelling Correction

Unfortunately our new Modelling Foam has been incorrectly labelled and advertised in the 2016 Catalogue as 900g. We apologise for any inconvenience. The size has now been corrected in our online store & on the packaging. Correct size is 240g.

Modelling Foam

240g (20g x 12)
Assorted colours
ML350
NEW Pkt of 12
$23.00

www.zartart.com.au

NEW RESOURCES

144pp BKDO01 NEW
$19.95

72pp BK094 NEW
$22.68

320pp BK331 NEW
$18.17

NEW

NEW

NEW

NEW

NEW

NEW
Analysing an Aboriginal Painting

A full appreciation of the painting *Arlperre My Country*, 2009 by Angelina Pwerle, an artist from Utopia, would be impossible without access to highly specific information.

And, you couldn’t attempt to analyse it yourself without a way to direct your analysis. One way that incorporates those two things is what I call the *Four Degrees of Separation* approach. This allows you to take the necessary ‘steps’ to work through the available visual clues. This approach works with introducing any artwork to any age group.

**First Degree of Separation:**
What can be seen from a distance?

**Second Degree of Separation:**
What can you see by moving half way towards the painting from where you first stood?

**Third Degree of Separation:**
What can you see if you move close up to the painting?

**Fourth Degree of Separation:**
What can you find out about the artist and/or the painting by researching it and the artist?

You can’t get much closer than that. The four steps you take towards the painting provide as much as can be known (or found out). And, each step provides unique information that is unavailable in any of the other steps. Let’s have a look at each of the four steps and see what can be discovered.

**First Degree of Separation:**
From a distance I can see some important things quite clearly. And, I’ve noticed that from close up some of those can’t be seen at all. What can you see? I can see some lightly coloured ‘waves’ of warm tones - pinks, reds, oranges, white and even some dark blues. It appears as though the variations of tones could be like washes of colour that blend from one area to another. The various tonal areas seem to form organic or natural curved shapes.

**Second Degree of Separation:**
From closer up you can see that the painting has been created using numerous dots of colour. All of the dots are small but some are too small to notice even from a large step forward. What also becomes very clear is that the forms and shapes of the various colours are created by the combinations of coloured dots within any area. Some are mainly red, some are mainly orange and some are mainly pink. But within those colours are included dots of other colours. From this distance it’s obvious that care and skill has been taken in applying the dots.

**Third Degree of Separation:**
When you move up close to the painting you can confirm all of the things you observed from further away. The care and skill is amazingly impressive. There are no sloppy or carelessly painted dots at all which demonstrates the patience the artist possessed. While you can still see the colour variations the borders of the shapes tend to disappear. The dots are often miniscule and many can’t even be seen from a distance. There are three main sized dots and the tiniest appear to be made with meat skewers.

**Fourth Degree of Separation:**
*Arlperre My Country*, 2009, was patiently created with many tiny dots, some contained within slightly larger dots. The work reflects the artist’s reverence for her country and the practices of living in what can be a harsh land. The topic is about the Bush Plum, a staple Aboriginal food that dominates Arlperre Country on the Utopia Cattle Station. The red colours are indicative of the readiness for the plum to be eaten so the work is about the location of an important food source. The Arlperre people celebrate in ceremony the mythology of *The Bush Plum* ancestors who travelled to this place and created the Arlperre rock-hole which is an important water spring deep inside a cave. The women ‘sing-up’ the bush plum, ensuring its fertility for the future, and to teach younger family members of its significance.

Max Darby
ARTS EDUCATION CONSULTANT
Triton Acrylic Paint Marker

Currently Exclusive to Zart!
Water-soluble opaque paint marker, dries matt, suitable for a multitude of paintable surfaces e.g. canvas, paper, stone and metal. Shape-keeping tips ensure a precise line and easy to clean.

Watercolour Effects: Extend rich opaque colour with a wet brush to achieve a transparent watercolour effect. Apply colour with a marker and spray with water to further extend the colour and allow to drip down the page or canvas. Wet colours will blend and mix and move by manipulating them with a brush or sponge.
**Triton Acrylic Paint Markers – Thin Chisel Nib Sets**

- Water-soluble, intense opaque colour paint marker with finer nib for more detailed line work. Work perfectly over base Triton colour.

**2 COLOUR PACKS 1–4MM NIBS**

- **Black & White**
  - PM045
  - NEW Set of 2 $8.50
- **Gold & Silver**
  - PM046
  - NEW Set of 2 $8.50
- **Fluoro Pink & Yellow**
  - PM047
  - NEW Set of 2 $8.50

**REPLACEMENT NIBS**

- 2 x chisel nib (stroke width 1-4mm) and 2 x bullet (stroke width 2-4mm).
- Assorted PM044
  - NEW Set of 4 $3.95

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**Multimedia:** Prepare background with Moulding Compound, Magiclay or Gesso to create a textured surface. Paint Triton colour over background for easy application of colour. Pencils, pastels and permanent pens can also be used in conjunction with Triton Markers. Zart Supergloss will provide a gloss finish if desired.

**Layering:** Painting with a Triton marker on Canvas Paper allows you to work layer upon layer. Colours will mix when wet but once dry the next layer will be opaque. Use the 15mm nib for vast areas of colour and the 1–4mm nib for fine detail. Alternatively use the 15mm nib as a portable palette and use a fine brush to overlay detailed lines.

**Exploration:** Triton markers will go on wood, stone, metal and canvas. Also use on printed paper as these markers are opaque. Try them on other surfaces to explore other applications. Ideal for life drawing and still life exercises. Enables work to be done on a vertical or horizontal orientation.

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SAVE THE DATE
AUGUST 15 2016
Professional Learning Day for
Visual Arts Educators
Primary and Secondary

Nurturing Creative Spirit

Bringing together visual arts educators from across Australia for a day of professional learning. Teachers will have the opportunity to network with colleagues and connect with organisations that offer a range of support and expertise. Experience and learn through a range of practical and theoretical workshops which will inspire and motivate creative outcomes. This day will suit both primary and secondary visual arts teachers.

WHERE: Melbourne Metro.
Early Bird Registrations will be available in Term 2
More information released in Term 2 2016

Keynote speakers • Hands-on workshops - Primary & Secondary options • Trade Tables