

# EXTRA

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LYON HOUSEMUSEUM

VCE VCD

PATRICIA PICCININI

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 at Zart in Term Two

**Customer Service Centre:**  
Shop, Training Centre & Student Gallery  
Shop 4, 41 Lexton Road,  
Box Hill North, Melbourne VIC 3129  
Ph: 03 9890 1867

Mon—Wed & Fri: 8.30am—5.00pm  
Thurs: 8.30am—6.30pm  
Sat: 9.00am—2.00pm

### Warehouse & Head Office

48-58 Overseas Drive,  
Noble Park North VIC 3174  
Ph: 03 9890 1867  
Fax: 03 9898 6527

Mon—Fri: 8.30am—5.00pm

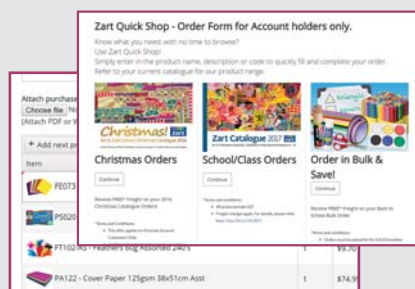
Our warehouse & head office have moved to a new location. Our Customer Service Centre remains open in Box Hill North for direct shopping & browsing, unfortunately that facility is not available at Noble Park.

### Postal Address:

PO Box 1198, Waverley Gardens VIC 3170

**Zart Extra: ISSN 448-8450**

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd. 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.



### Zart Quick Shop - Online Order Form for Account Holders!

Know what you need, with no time to browse? Then try our new Quick Shop! Simply enter in the product name, description or code to quickly fill and complete your order. You can even save and forward your order to the appropriate person for approval first. Just sign into our website to use.



### Free Materials & Techniques Presentations for Senior Students

Book a FREE presentation for VCE or IB students in folio subjects. Inspire your senior students and make sure you're up to date with the latest materials and resources. During these FREE sessions, Dee and Tania will speak to your senior students and show them a range of materials, techniques and ideas that will motivate them on their creative journey and enhance their folio work. This is a demonstration with some opportunity to try new materials. Hands-on workshops on specific techniques must be booked separately. Please phone or email Colleen to organise a date and time, 03 9890 1867 or zes@zartart.com.au

## Zart Clearance Sale!

Come along to the annual Zart Clearance Sale where end of line, damaged stock and special buys can be picked up at below cost prices! This is a great opportunity to pick up some real bargains and a great way to save those precious budget dollars.

**13th & 14th July 2017**





## Year 9 Pop Up Program

Balcombe Grammar School began an initiative last year that involved Year 9 students in a six week program designed to enable them to manage a budget, set up a stall within a café environment and to produce and market goods for sale. Using a caravan and shipping containers, students embarked on an exciting array of activities. All students completed Barista training and food handling. Student products ranged included printed t-shirts, jewellery, ceramics, upcycled found materials, ceramics, Christmas themed goods, food, and soft beverages.

All goods were required to be of merchantable quality. Students worked collaboratively in groups of four to six and pitched their ideas to the teachers assisting with the program. Teachers became facilitators within the program, assisting, demonstrating and supervising each group. The designing, making and marketing processes worked within a tight time frame of six weeks. At the end of each cycle the groups set up their market stalls and sold to the public on a market night. Each time the students embarked on their ideas they also had to consider the interior design of their containers.

The profits were used to assist Opportunity International, an organisation which provides funding for small business ideas in deprived countries.

**Sue Wilson**

VISUAL ARTS TEACHER  
BALCOMBE GRAMMAR SCHOOL







Images courtesy of Lyon Housemuseum.

# Colossal artwork

## Lyon Housemuseum

This is an extraordinary story of a family who are building an art museum and then donating it to the public. This is not the first innovative step the family have taken. Their home that sits beside the new public museum is the world's first purpose-built residence and museum combined. It is an astonishing home or museum...whichever way you look at it.

A major artwork, the size of an Olympic-sized swimming pool (44 x 20 metre), **VISIBLE INVISIBLE**, 2017 - by Australian contemporary artist Reko Rennie, was created to form the foundation of the new museum, encasing the concrete base of the building. The artwork was visible in its entirety for a short time.

**VISIBLE INVISIBLE** 2017 is Rennie's largest single painting to date. Using over 600 litres of Dulux 'Weathershield' paint, the work combines the iconography of Rennie's Aboriginal Kamilaroi heritage with elements of graffiti, subverting romantic notions of Aboriginal identity.



Reko Rennie commented, 'This is indeed the most ambitious and challenging work I have ever created in terms of the scale and time frame. This work turns the traditional role of camouflage on its head, using it to amplify, rather than conceal my identity, and to stake my claim to a luminous, commanding form of cultural visibility.'

The new public museum, is a major expansion of the Lyon Housemuseum. Due to open mid-2018, the museum is the result of a \$14.5 million donation by the founding benefactors, the Lyon family and when completed will be one of the largest dedicated contemporary art precincts in Melbourne.

Offering a new platform for works of contemporary art, architecture and design, the new Housemuseum galleries will provide a series of spaces for international and local exhibitions and events, where new ways of presenting and experiencing art will be explored.



Corbett Lyon commented: 'We wanted to rethink the foundation laying for the new museum. I was struck by the idea of painting a large image over the whole of the foundation, and then progressively covering it up; a bit like the 'Lost Leonardo' in Florence. Artist Reko Rennie was very enthusiastic and has produced a truly spectacular work. The title, **VISIBLE INVISIBLE** perfectly captures the idea.'

When the museum opens in 2018, a portion of the artwork will remain visible, hinting at the colossal artwork lying beneath. The new Housemuseum galleries will be open to the public six days per week throughout the year. The original Lyon Housemuseum will continue to open regularly to the public. Check the website for details. Pre-bookings essential.

### Lyon Housemuseum

217 - 219 COTHAM ROAD, KEW, VIC 3101

PH: +61 3 9817 2300

EMAIL: MUSEUM@LYONHOUSEMUSEUM.COM.AU

WWW.LYONHOUSEMUSEUM.COM.AU/





# Arts Learning Festival - Independent Schools Victoria

This year in May, Independent Schools Victoria will host its inaugural Arts Learning Festival, inviting all schools across Victoria and the wider community to join in the five-day program.

Located at Birrarung Marr and surrounding venues, the festival will include a series of interactive projects, workshops, performances and discussions, in a program delivered by internationally-renowned practitioners.

Our festival, running 3-7 May, is based on our strong belief in the power of the Arts as a tool for engagement and transdisciplinary learning.

Independent Schools Victoria has long-standing commitment to the value of the Arts as a critical element in the education of young people and the wider community.

In 2005, we held our first Visual Arts exhibition of the amazing work of students in Independent schools. Based in Melbourne's CBD, it soon developed a public profile.

The exhibitions also provided a unique opportunity for viewers to learn about the

emerging culture of the future being built by the artistic practice of students under the guidance of their teachers.

Over time, we saw the widespread benefits of our exhibitions program and sought to capture this data in the Artworks at Work research project, conducted with Project Zero at the Harvard Graduate School of Education.

The outcomes led us to consider how we might expand on our existing efforts by offering a more interactive and inclusive community space. The idea for the festival was born.

We also researched festivals around the world, and identified benefits in several areas, including cultural, academic, socioeconomic and economic.

The Arts Learning Festival program has been constructed referring to curriculum framework documents and research.

It centralises the Arts as the medium for engagement to deliver rich transdisciplinary and integrated content. This also supports the broader capabilities such as the Ethical, Intercultural, Critical and Creative Thinking, and Personal and Social Capabilities.

To view our program and highlights go to  
[www.artslearningfestival.org.au](http://www.artslearningfestival.org.au)

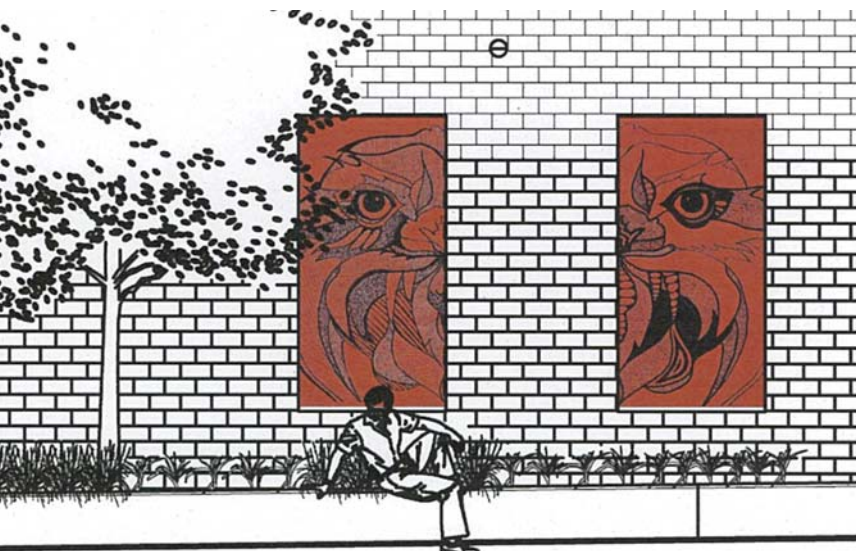
We believe our Arts Learning Festival will trigger creative thinking and start conversations about different viewpoints. We will show how art crosses barriers and how it connects us to each other, to ourselves, and to cultures both familiar and unfamiliar.

We look forward to seeing you and your students at Birrarung Marr in May.

Anne Smith

INDEPENDENT SCHOOLS VICTORIA





## Doncaster Reserve Community Project

It is only on rare occasions that student artwork is on permanent exhibition beyond the school grounds. So when the opportunity arose for Doncaster Secondary College (DSC) students to respond to a real life design brief within their local community, our participation was never in doubt.

Manningham City Council had designated a location in Doncaster Reserve, Doncaster Road, adjacent to Jackson Court traders, for a community sculpture. The council is working to develop the site as an urban plaza by creating a vibrant community facility that will also address the ongoing graffiti and dumping of unwanted goods. DSC students were invited to respond to the 'wall art project' aspect of the brief. Final designs would be laser cut from steel panels and attached to the perimeter wall.

This opportunity required students to step out of their school community and connect with their local target audience. Over a six week period, DSC Year 10 Visual Communication Design class conducted themselves as a design team with head designer, local artist Kathy Heyward, providing direction. It was clear after a site visit that a common description of the space included words such as 'neglected', 'dirty' and 'dark'. From here students leapt into responding to



what they saw, through quick thumbnail sketches and visualisation drawing. Back at school, Kathy guided the students through a number of drawing tasks which became three possible solutions to the design brief.

The final of the three drawing submissions included the investigation of line, texture and pattern. Graphic designer, Andreas Preis, provided much inspiration here; students created line drawings of native animals that illustrated a detailed understanding of mark making techniques. At this point the reality of these designs fitting the brief started to become pivotal to class discussion. The team commented: "There is nothing like this in Doncaster", "Everyone I know would identify with these animal designs", "This is the best design response by far", "People of all ages would enjoy looking at these designs". Much to the students delight Manningham City Council decided to proceed with the native

animal drawing submission of a Tawny Frogmouth and a Ringtail Possum.

Over the following months Doncaster Reserve Project started to take shape. Landscaping was a large part of the project, as well as a fresh coat of paint, planting of trees, modern seating, and of course the amazing laser cut panels. Each panel is 1.2 x 2.4m and cast beautiful a shadow on the wall behind, during the day. LED strips light up the work at night.

It was an invaluable experience for Year 10 students to connect with their local community, apply their design thinking techniques to a real design brief, and work within a design team that is reflective of industry practice.

**Georgie Doherty**

ARTS/TECHNOLOGY LEADER  
YEAR 10 VISUAL COMMUNICATION DESIGN  
DONCASTER SECONDARY COLLEGE







# VCE Visual Communication Design

## Design Elements and Principles

As part of Visual Communication Design Unit 1: Area of study 2: Design Elements and Design Principles, students at McKinnon Secondary College created a 16-panel concertina brochure based on each of the eight Elements of Design and the eight Principles of Design.

Students were required to choose either flora or fauna as their overall source of inspiration and they also were required to draw on the influence of artist Charlie Harper in at least two of their panels. Students undertook numerous trials of media and compositions in their visual diaries before completing their final concertina panels. They were encouraged to use a range of media such as pencil, pastel, collage, digital applications,

watercolour and markers to demonstrate a broad range of skills. For the "Type" panel, most students used Adobe Illustrator.

Students found this outcome to be really rewarding and fun, in the sense that they could focus on a topic/subject matter that they were interested in (within the broad umbrella of flora and fauna). They did however find it extremely challenging in terms of the time they had to complete the

unit, as they were only given seven weeks. Many were frantically working outside of class time on their visual diaries and then rushing to complete the concertina brochures at the end. The final results though were really pleasing and demonstrated the students' clear understanding of each of the 16 Elements and Principles of Design.

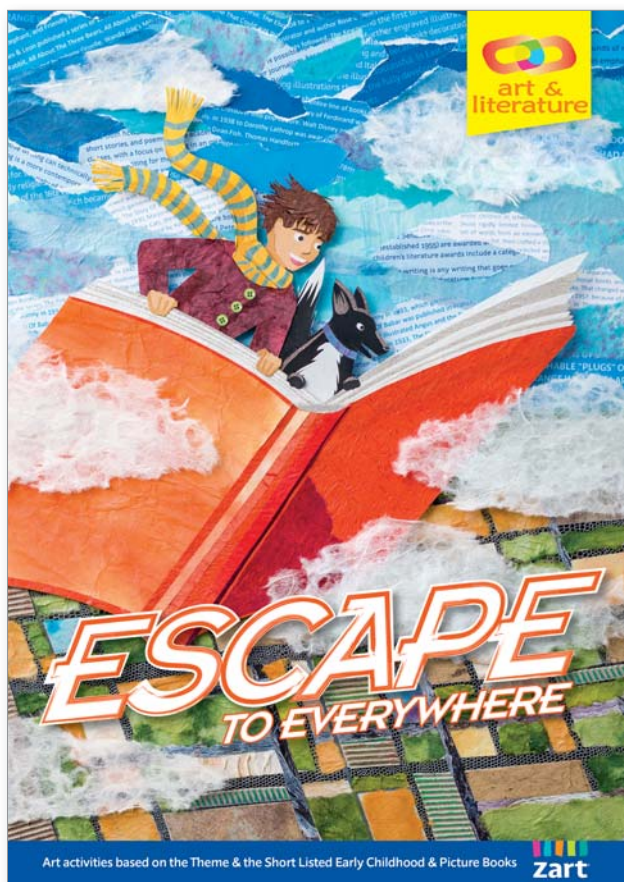
The finished brochures were displayed at the Colleges' end of year Art show and were very well received. The high standard of the brochures demonstrates the students' motivation and commitment to their Vis Com work as well as their wonderful sense of design and artistic talents.

**Raphaella Roden**

VCD TEACHER  
MCKINNON SECONDARY COLLEGE







### Escape to Everywhere - Book Week 2017

Activities based on 2017 Book Week theme, Early Childhood and Picture Books. Activities are designed for individual works, as well as for class, libraries and whole school displays.

80pp **BK628**

**NEW** Each **\$41.95**

NB: Available from June 2017

### 2017 Book Week Companion Pack!

This art and literature collection includes the 2017 Book Week release **Escape To Everywhere** as well as these popular Book Week titles: **Connect to Reading**, **Champions Read**, **Australia: Story Country** and **Read Across the Universe**. Activities are based on Book Week themes, shortlisted Early Childhood and Picture Books. Activities are designed for individual works, as well as for class, libraries and whole school displays.

80pp each book **BK586**

**NEW** Set of 5 books **\$65.00**

NB: Available from June 2017



PRICES DO NOT INCLUDE GST • PRICES ARE VALID UNTIL JUNE 30 2017

## Celebrate CBCA Book Week – 19 to 26 August with official CBCA merchandise

Items available this year feature magnificent artwork by Freya Blackwood

CBCA Book Week poster

CBCA Short List poster

Badges

Stickers

Book marks

Bunting

Official CBCA Book Week Handbook

Available May 2017 from CBCA Branches or from the official CBCA estore:  
<http://store.cbca.org.au>





# Student Gallery Term Two Exhibition



Grey Street  
Primary School,  
Traralgon

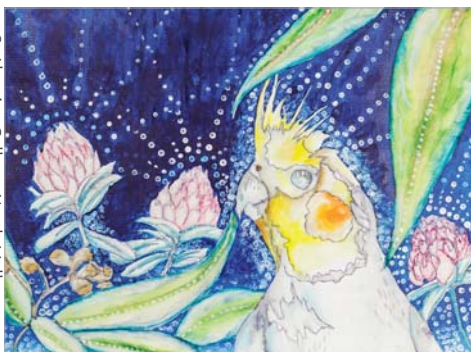
Doncaster  
Secondary  
College



Lavalla Catholic College, Traralgon



Epping Primary School



St Aloysius College, North Melbourne

## EXHIBITING THIS TERM

Exhibition closes 20th June 2017

### Box Hill High School

Wire Portraits

Soup Cans

### Doncaster Secondary College

Ceramic Cacti

Fabric Collages

### Epping Primary School

Still Life Drawings

### Epping Secondary College

Ceramic Spoons

### Gippsland Grammar School, St Anne's Campus

Flowers

### Gladstone Park Secondary College

Portraits

### Grahamvale Primary School

Masks

### Grey Street Primary School, Traralgon

Octopus

### Ivanhoe Grammar School, Buckley House

Teapots

### Korowa Anglican Girls' School

Thread Animals

### Lavalla Catholic College, Traralgon

Sunburnt Country

### McKinnon Secondary College

Design Elements and Principles

### Ringwood Secondary College

iPad Art

### Sacré Cœur School, Glen Iris

Ceramic Shoes

### St Aloysius College, North Melbourne

Mixed Media

### St Thomas' Primary School, Sale

Weaving

### St Columba's College, Essendon

Collages

### Toorak College

Maps

### Warragul Regional College

Drawings

You can also view this exhibition on  
our website [www.zartart.com.au](http://www.zartart.com.au)

Sacré Coeur  
School, Glen Iris

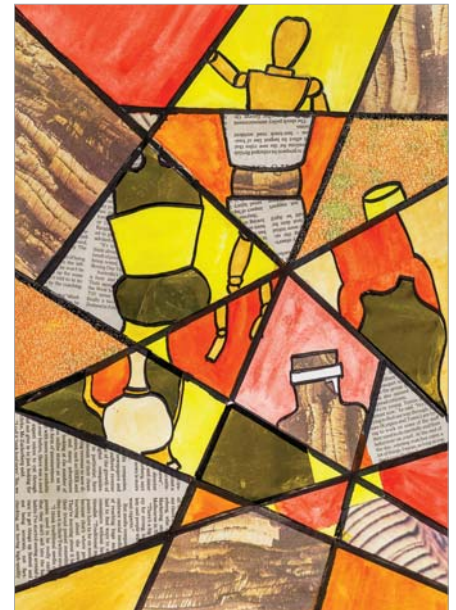


The Student Gallery is situated upstairs in Zart's Customer Service Centre, Box Hill North. Each term exhibition includes a new display of work from students ranging from kindergarten to Year 12.

We are always on the lookout for artwork to be exhibited; if you would like to showcase your student's work please contact Dee Zabel and include images of your work [deez@zartart.com.au](mailto:deez@zartart.com.au) or visit [www.zartart.com.au](http://www.zartart.com.au) #zartstudentgallery #zart #zartart #zartinspirations

### 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.



St Columba's College, Essendon



Epping Secondary College





# Water-Soluble Drawing Materials

Watercolour pencils are no longer the only drawing material that can be used both wet and dry - with so many drawing materials now available, we have selected some of our favourites for you to explore with your students! Water-soluble materials might also be referred to as an “aquarelle” (a watercolour) or there may be a paint brush symbol on the barrel of the material. However, it’s best to experiment with all materials to discover and test their possibilities! Water can be applied to surfaces through a range of techniques. Brushes and sponges are the most basic tools. While Aqua Brushes and Misters are handy to have when using water-soluble materials. You will need to experiment with different papers (Watercolour Paper, Cartridge Paper, Mineral Paper etc) to decide which is most suitable for your media and subject matter.

## Watercolour Pencils

Watercolour Pencils are a good bridge between drawing and painting. You can apply the pigment first then add water which gives great control to the medium. Play with how you apply and blend colour. You can also layer transparent colours.



**Apply & Wash:** Experiment using light and heavy pressure while colouring on Watercolour Paper. The intensity of your wash will be determined by how much pigment you applied first as well as the amount of water used in the wash.



**Sketch & Colour:** Create a sketch of your drawing on Watercolour Paper. Add various intensity of colours.



**Wash & Blend:** Blend colour with water.

## Graphite Aquarelle Pencils

Similar to graphite pencils this water-soluble graphite comes in a range of grades allowing you to select how dark you want different areas of your drawing. B stands for Black and H stands for Hard. The higher the number the softer or harder your graphite is. Using an 9B will give you very dark tones. While using a 9H will only allow lighter tones. Apply water to the pigments to create tonal washes. Use a spray mister to move your pigments in unplanned ways. Allow your media to drip and run.



**Draw:** Use Graphite Aquarelle Pencils and Lyra Graphite Crayons to create a sketch. Select different grades of graphite to create different tones.



**Wash:** Apply water to create an ink-like look.



**Reapply:** Add dry media on to the wet surface for more intense pigment.





## Lyra Aquacolor Crayons

Water-soluble crayons are a denser, waxier and offer greater coverage as they are all pigment. Crayons can be sharpened with a knife. Draw directly on to your surface, or apply pigment using a brush directly from the crayon (i.e. use it as a palette).



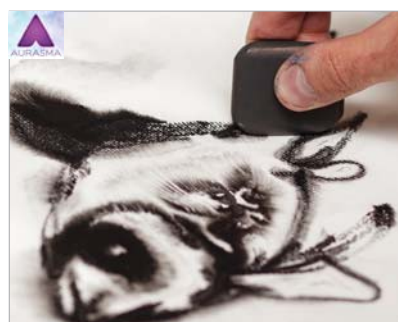
## Exploration Materials List...

Zart Woodless Watercolour Pencils Pkt of 24	PN225	<b>\$22.95</b>
Basics Watercolour Pencils Pkt of 24	PN085	<b>\$8.95</b>
Lyra Aquacolors Pkt of 24	CR031	<b>\$54.50</b>
Graphite Aquarelle Pencils Pkt of 5	PN138	<b>\$13.45</b>
Art Graf Water-soluble Carbon Disc	CR600	<b>\$15.60</b>
Artline Liquid Crayons Asst Pkt of 12	PM805	<b>\$32.95</b>
Aqua Brush Set Asst Set of 8	BR464	<b>\$29.95</b>
Fine Mist Sprayer Each	TQ797	<b>\$2.75</b>
Spray Mister Pkt of 25	TQ798	<b>\$57.95</b>

For more water-soluble materials, please refer to our website and catalogue.

## Art Graf Water-Soluble Carbon Disc

This drawing tool can be used in similar ways to the other water-soluble materials. You can work dry and add water or leave it completely dry for bold tones. Another option is to work on top of a wet surface.



**Reverse:** Brush, sponge or spray on a layer of water to your chosen surface (e.g. Watercolour Paper). Apply pigment, it will spread immediately and create a dense dispersed mark.



**Brush & Apply:** Apply pigment using an Aqua Brush directly from the Disc. This will create bold, controlled lines.



**Blot:** Remove excess water with a paper towel.

## Water-Soluble Markers (Liquid Crayons)

While Liquid Crayons look like they are for young children they are a brilliant water-soluble marker suitable for artists of all ages.



**Draw & Combine:** Expand your palette and intensify the pigments by combining Liquid Crayons with Watercolour Pencils to create a drawing.



**Sketch & Apply:** Add water to selected areas to blend and spread pigments. Work over wet areas with extra colour and pigment.



Use the Aurasma App to see these images in action!

Visit our website to see these in action and for more water-soluble explorations!





# Ampersand Bords

Ampersand Bords offer a great alternative to paper and canvas as they are ready to work on without stretching and do not tear or buckle. Mounted on a Masonite support, these boards are ideal for presenting finished work without framing. Archivaly sealed between the Masonite and the working surface, these panels are completely acid-free to protect your work from yellowing over time.

## Aquabord

Aquabord (ideal for Watercolour, Poster Colour, Gouache and Ink) absorbs the medium quickly, allowing you to work in glazes without altering the under layer. Unlike Watercolour Paper, you can lift off colour without leaving marks. This eliminates the need for masking or adding harsh white highlights to paintings. **TIP:** Wet the surface with water before working. As air bubbles come to the surface they will pop in your work creating small white dots – this can be an interesting effect!



**Paint:** Apply heavily saturated layer of Watercolour.

**Mist:** Spray stencil and place on painted surface. Reveal pattern.

**Highlights:** Add highlights using a wet brush to lift off colour. Blot the colour you take off the panel onto paper towel to ensure your brush is clean. Then re-wet your brush with clean water.

## Claybord

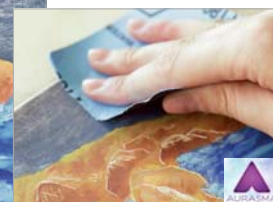
The Claybord is smooth to work on and will accept colour well. It is unique because you can scratch back into the painted surface using steel wool, sandpaper and scratching tools.



**1:** Acrylic Paint

**2:** Alcohol Inks

**3:** Acrylic Paint





### Slice Ceramic Craft Cutter

The Slice ceramic blade precision Craft Cutter combines innovative design with safety. Features a textured grip for superior control, allowing the user to make accurate cuts with attention to fine details. Its replaceable ceramic blade features a rounded-tip for added safety, lasts up to 10x longer than steel and will not rust, and is safer to handle. Ambidextrous "no roll" design includes one straight ceramic blade. Cuts craft materials effortlessly and safely. Note: replacement blades are available.

**NEW** Each **TQ027**  
**\$20.95**



### Ceramic Replacement Blades

Four Slice ceramic replacement craft-blades to suit Slice Ceramic Craft Cutter. Blades last 10x longer than metal, do not rust, and are much safer to use. This blade has a straight edge and rounded tip for safety. Dimensions: 33mm in length.

#### REPLACEMENT BLADES

Straight	<b>TQ028</b>
Curved	<b>TQ029</b>
<b>NEW</b> Pkt of 4	<b>\$29.50</b>



### Powdered Charcoal

Charcoal Powder is a pure artist quality material that is ideal for toning large areas quickly. It is traditionally used in drawing and can be applied and manipulated in a variety of ways to achieve great results. Apply it with a paintbrush for more control or create a stocking pouch for easy application. Charcoal powder can be used with water on heavier papers and also mixed with Binder Medium to create a fluid ink-like solution.

**NEW** 170g **CR615**  
**\$24.95**

### Premium Skateboard Decks

These full-sized premium skateboard decks are made from maple, have rounded edges and are sanded smooth. They are a perfect canvas for visual arts and VCD artwork, as well as other novel projects.

80 x 20cm	<b>WP062</b>
<b>NEW</b> Each	<b>\$17.95</b>
80 x 20cm	<b>WP062-20</b>
<b>NEW</b> Pkt of 20	<b>\$320.00</b>



### Aquabord - Ampersand

The Aquabord is ideal for watercolour, poster colour, gouache and ink. It absorbs the medium quickly, allowing you to work in glazes without altering the under layer. Like no other watercolour paper, it allows you to lift off colour without leaving marks, eliminating the need for masking or adding harsh white highlights to your painting. With a masonite support, your artwork is ready to be presented without framing and will not buckle or tear when wet. Acid-free. Tip: Wet the surface with water first so any air bubbles come to the surface. If you don't do this, they will pop in your work creating small white dots - this can be an interesting effect if desired.

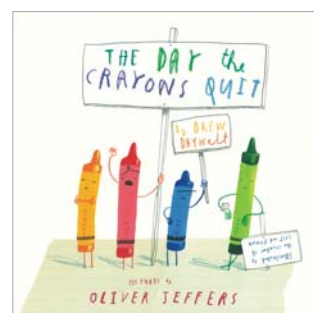
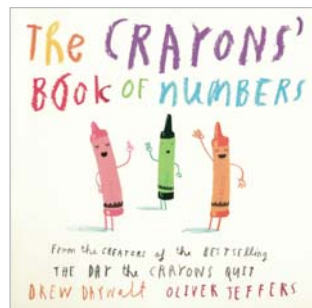
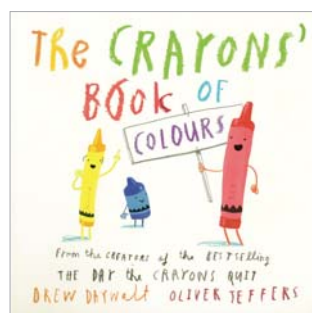
**NEW** Each **CB003**  
**\$4.95**



### Claybord - Ampersand

The Claybord is smooth to work on and will accept colour well. It is unique because you can scratch back into the painted surface using steel wool, sandpaper and scratching tools.

**NEW** Each **CB006**  
**\$4.95**



### The Crayons Series

D. Daywalt & O. Jeffers

The Number One New York Times Bestseller! Debut author Drew Daywalt and international bestseller Oliver Jeffers team up to create a colourful solution to a crayon-based crisis in this playful, imaginative story that will have children laughing and playing with their crayons in a whole new way.

The Crayons' Book of Colours	<b>18pp</b>	<b>BK098-CO</b>
The Day the Crayons Came Home	<b>48pp</b>	<b>BK098-HO</b>
The Crayons' Book Of Numbers	<b>18pp</b>	<b>BK098-NU</b>
The Day the Crayons Quit	<b>40pp</b>	<b>BK098-QU</b>
<b>NEW</b> Each		<b>\$13.63</b>







# Charcoal Powder

Charcoal Powder is a pure artist quality material that is ideal for quickly toning large areas and rendering light and dark values in tonal areas. It is traditionally used in drawing and can be applied, erased and manipulated in a variety of ways to achieve great results. Use with willow or compressed charcoal, or apply with a paint brush when combined with a Binder Medium.

Note: This product should be used in a well-ventilated area. Dust masks are recommended when making pouches or using directly from the jar. All charcoal should be sealed with a spray fixative, which should always be done outdoors.

## Create a Stocking Pouch



**Cut:** Measure and cut three to four Stocking Pieces (approx. size 15 x 15 cm).

**Stretch & Spoon:** Lay the stocking pieces flat on the table, put each piece directly on top of each other. This creates a sieve or layered filter which allows the appropriate amount of charcoal to be applied. Place one large table spoon (approx. 60g) of powder onto the centre of the layered stocking pieces.



**Tie:** Bring together corners of stocking and twist. Secure tightly with a rubber band.

**Note:** When using the pouch for the first time it is important to tap it lightly on a spare bit of paper to agitate the powder through the layers of stocking so it can be most effectively applied.

## Powdered Charcoal with Compressed & Willow Charcoal



**Render:** Cover large areas quickly by direct application of the bag on to your paper. Work over a pencil drawing or use the pouch initially to "sculpt" the drawing in.



**Darker Tones:** After applying initial tonal areas, use willow charcoal to create darker tones.



**Erase & Add:** Take away the charcoal with an eraser to create lighter tone and highlights. Continue to add charcoal to areas of the drawing and erase from other areas to enhance the drawing and render tonal values.

## Mix Charcoal Powder with Gel Medium to create a fluid like solution.

**Mix:** Mixed Charcoal Power with Acrylic Binder Medium to create an ink-like solution. Dilute with water or use directly to apply deep tones. Mix with acrylic paint and work back into the image or over the top when dry.



## Powdered Charcoal

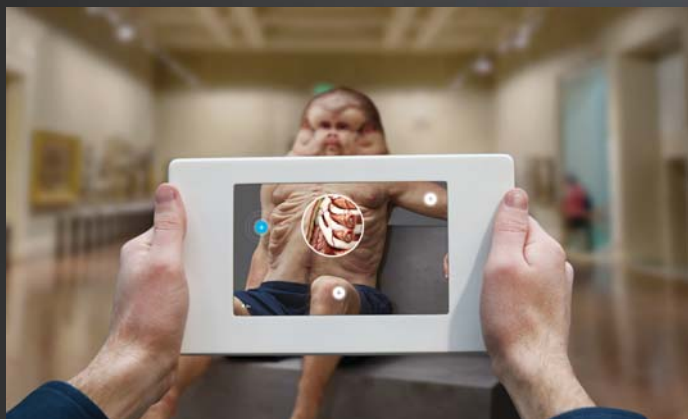
CR615  
NEW 170g \$24.95





# KEYNOTE SPEAKER ANNOUNCEMENT

SAVE THE DATE  
SEPTEMBER 18 2017



## Patricia Piccinini Hyper Surrealism

The imagination and innovation of Patricia Piccinini's practice and her ability to evoke feelings of wonder, beauty and empathy through her work is an inspiration to artists, teachers and young people alike.



It's almost a century since Mary Shelley wrote her literary masterpiece *Frankenstein*, a novel that is both an incredible work of fiction and a commentary on the society of its time. Likewise, Patricia Piccinini's work stems from her imagination and is fertilised by her dissection of society. Put simply, she asks the questions, 'What could be?' and 'What might be?'

Using scientific advancements and the wonders of nature as a catalyst to question the world we live in, Patricia Piccinini's sculptures have traces of Stelarc's art practice, genetic engineering, science fiction cinema, and of course Shelley's famous novel. Stirred in with this are deeply personal experiences that inject a human-like vulnerability and sensitivity to the "monsters" she gives life to.

Through her work, Piccinini has an ability to simultaneously captivate the audience and interrogate it. And because of this, the reaction is often mixed. Some viewers are captivated by its wondrous nature, empathetic reach and subverted humanity. Others are held hostage by disgust, forced voyeurism and an evocation of personal vulnerabilities. However, no one can deny her work has a visceral power that cannot be dismissed or easily walked past.

Ultimately, Patricia Piccinini's art invites us to respond to a story that we are suddenly in the middle of. To gaze into her hyper surrealist mirror and look upon an alternate reality via our own reflection.

We are thrilled that Patricia will be our keynote speaker at this year's Nurturing Creativity Conference: Inspiration, Innovation and Art Practice. Patricia has generously agreed to a Q and A session with you following her keynote address. We invite you to make the most of this opportunity and to start thinking of what you or your students may wish to ask her.

See you at the conference.

Nic Plowman

ZART EDUCATION MANAGER



Patricia Piccinini, *The Naturalist* 2017, courtesy of the artist.





# ART EDUCATION CONFERENCE 2017



Patricia Piccinini, *The Long Awaited* (detail) 2008, courtesy of the artist.



## Nurturing Creativity

### Inspiration | Information | Art Practice

*Bringing together visual arts educators from across Australia for a day of professional learning.*

Teachers will have the opportunity to network with colleagues & connect with organisations that offer a range of support & expertise. Experience & learn through a range of practical & theoretical workshops which will inspire & motivate creative outcomes. This day will suit both primary & secondary visual arts teachers.

**Book  
Now!**

Proudly sponsored by:



**September 18th 2017**

Venue: St Leonard's College  
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**Early Bird Bookings Now Open**

\$260 until July 31st 2017

Regular Price: \$290.

Bookings close September 1st 2017

[www.trybooking.com/PIAB](http://www.trybooking.com/PIAB)

**KEYNOTE**

**Patricia Piccinini**

*Plus: Hands On Workshops -  
Primary & Secondary Options*

*A Catered Event  
(Morning Tea & Lunch)*

*Showbags & Raffles!*



For more information: <http://zartart.com.au/1/2749/NCConference2017.aspx>