

EXTRA

Zart

Term 1 2012

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Engaging with the Zart Extra Newsletters 2012



Term 1



Term 2



Term 3



Term 4

Zart Art - Supporting teachers in creative education

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EXTRA

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Term 1 2012

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Zart Art

Engaging with the Community

Inspiration • Ideas • Education Updates • Online Support • Tips & Techniques



Studies of Asia

A project that enriched students' knowledge & awareness about China's endangered animals and their environments.



The Story of Arthur

Box Hill North Primary School showcased their skills and talents in a week-long arts festival.



2012 Visual Arts Professional Learning Programme

For Early Learning, Primary & Secondary Educators.

Zart Art - *Supporting teachers in creative education*

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Zart Extra: ISSN 1448-8450
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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Zart Art Supporting teachers in creative education

Zart offers an extensive range of fine art materials, resources, craft and technology supplies. You will find competitive prices and efficient and quick service.

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www.twitter.com/zarteducation

Our Blog: <http://zartartnews.blogspot.com/>



News & Exhibitions

Melbourne Museums & Galleries

Melbourne Museum

Wonders of Ancient Mesopotamia
11 Nicholson Street, Carlton
Date: 4 May - 7 October 2012
Cost Adults \$24, Concessions \$16, Children \$14
(includes entry to Melbourne Museum).
Tickets on sale from 5 December 2011

This exhibition will explore an era of extraordinary invention and innovation, the impact of which is still shaping our lives thousands of years later. It will feature over 170 artefacts from the world famous Middle East collection of The British Museum. From massive carved stone reliefs depicting scenes of battles and hunting to stunning gold jewellery. "Mesopotamia played an extraordinary role in the development of human civilisation. The art and literature, reliefs and ritual objects recovered from the region provide a remarkable record of how great knowledge has been passed from the ancient to the modern world." said Dr. Greene.

For more information, visit museumvictoria.com.au/mesopotamia

Websites of Interest

FreeRice is a non-profit website run by the United Nations World Food Programme. FreeRice has two goals: To provide education to everyone for free and to help end world hunger by providing rice to hungry people for free. www.freerice.com

An exciting new directory of Employers and Artists interested in Artist in Residence employment opportunities in Australia. www.AIReOz.com.au

NGV International

Napoleon: Revolution to Empire
Melbourne Winter Masterpieces 2012
Open from: 02 Jun 2012 - 07 Oct 2012
180 St Kilda Road, Level G
Exhibition admission fees apply

Napoleon: Revolution to Empire is a panoramic exhibition examining French art, culture and life from the 1770s to the 1820s. As well as telling the remarkable story of France's close involvement with Australia in the early 1800s, Napoleon: Revolution to Empire brings to Australia for the first time hundreds of objects of breathtaking opulence and luxury – paintings, drawings, engravings, sculpture, furniture, textiles, porcelain, glass, gold and silver, fashion, jewellery and armour.

Are you an Artist wanting to share your knowledge and skills with School and Community Groups as an Artist in Residence: an Author, a Painter, Jewellery Artist, a Potter, a Musician, a Sculptor, a Dancer, etc?
Are you seeking an Artist in residence at your School or Community Venue or in your Industry, to research, to motivate and inspire, on a short or long term basis, as a live-in or daily visitor?
Contact arts@AIReOz.com.au or Phone 03 9727 0907
www.AIReOz.com.au



Engaging with the Community

The Interlink program provides planned activities for adults with intellectual disabilities. The program is run by Ranges Community Health Services and held at Kallista Community House.

The program aims to provide an opportunity for participants to interact and develop their individual physical, emotional, social and intellectual potential and further their independence. It is also an opportunity to engage with the Community.

We provide a varied program but as our clients are particularly good at Art & Craft we do lots of art projects and gain great ideas from our school holiday trips to Zart Art and our visits to the Zart Art Student gallery.

Last year we became aware of the Hills Community Gardens in Cockatoo and the Sensory garden they were planning and we were invited to decorate eight bollards which would form the entrance to their new sensory garden.

Casey Cardinia Community Health are involved with the Community Gardens and provided us with coordination and support throughout the project. The Community Gardens committee provided the treated pine bollards and some of the paint and had

them delivered to us at Kallista Community house.

For the design we used the animals from the "Arty Animal Outlines" book which we purchased from Zart. We added a river, mountains, tree ferns and gum trees to reflect the wildlife and landscape in the hills. The colours were chosen out of the leftover outdoor paint which people donated for the project and highlighted by a few bright colours which we purchased.

We undercoated them in white fence paint and left the bottom third blank as this part would end up in the ground. Then we drew the design on using a fine point marker pen.

The eight bollards were laid out on tables so that each client was able to choose a section to paint without having to lean too far over them. As the pattern on the bollards matched, some parts of the background were easier to do as paint by numbers. Some of the colours were mixed and then labelled to indicate where they were used i.e. Mountain green, grass green etc.

Originally we had decided to do a similar design on the back including a rainbow but as the front took so long to do we decided to do something simpler on the back. We kept the rainbow then did a hand outline for each

client to decorate themselves and used an alphabet stencil so we could include all the names of those who contributed to the artwork.

As Graffiti paint is necessary and expensive to buy, the Community Gardens committee purchased the paint and painted them for us.

The installation was undertaken by volunteers from the Green Corp program.

On Wednesday the 29th of June 2011 the Community Gardens hosted a thank you lunch for our group and it was exciting for our clients to see their hard work in situ.

Angela Ferguson

Ranges Community Health Service





An Endangered Asian Animal Sanctuary in Ceramics

This art project offered valuable education sessions, providing a diverse approach to the study of Asian Culture.

2010 was an exciting year for Doncaster Gardens Primary School. We were fortunate enough to receive a grant from the National Asia Languages and Studies in Schools Program (NALSSP). It enabled us to fulfil our dream of building an Endangered Asian Animal Sanctuary in our school's courtyard as a special year five project in 2011.

Students were encouraged to become independent learners, applying their individual strengths, ideas and strategies to inquire about China and its endangered animals. The Asian Expo showcased the students' depth of knowledge about Asia. It reflected their efforts and learning outcomes from their research into the history, language, ethnic groups, population and currency of an Asian country. The art component of this project began in term one and it sequentially flowed into terms two and three of the Visual Art program.

The sculptures of the Chinese Village and the collections of animals now residing at Doncaster Gardens Primary School's courtyard have generated life-like resources that

focus on China and the environment of its endangered animals. This endangered animal sanctuary and Chinese village has also created a resource for future sustainability studies in other learning areas such as literature, maths, geography, history, environment and inquiry learning. The project has increased the children's awareness of the endangered animals in China and enriched their knowledge about the history, culture and customs of China.

The project also developed a solid foundation to complement our Studies of Asia in the curriculum, which is part of our commitment to Becoming Asia Literate School for the 21st century. The miniature display of a traditional Chinese Village and the collection of China's endangered animals emphasize the importance of conservation of animals and their habitat, looking at China as an example. It has made students aware of the actions and the steps that they can take to assist the cause, which can include the food they purchase at the canteen and at the supermarket. For example, they can avoid products made with palm oil because its production affects the orangutans and their habitats.

The major highlight of this project was

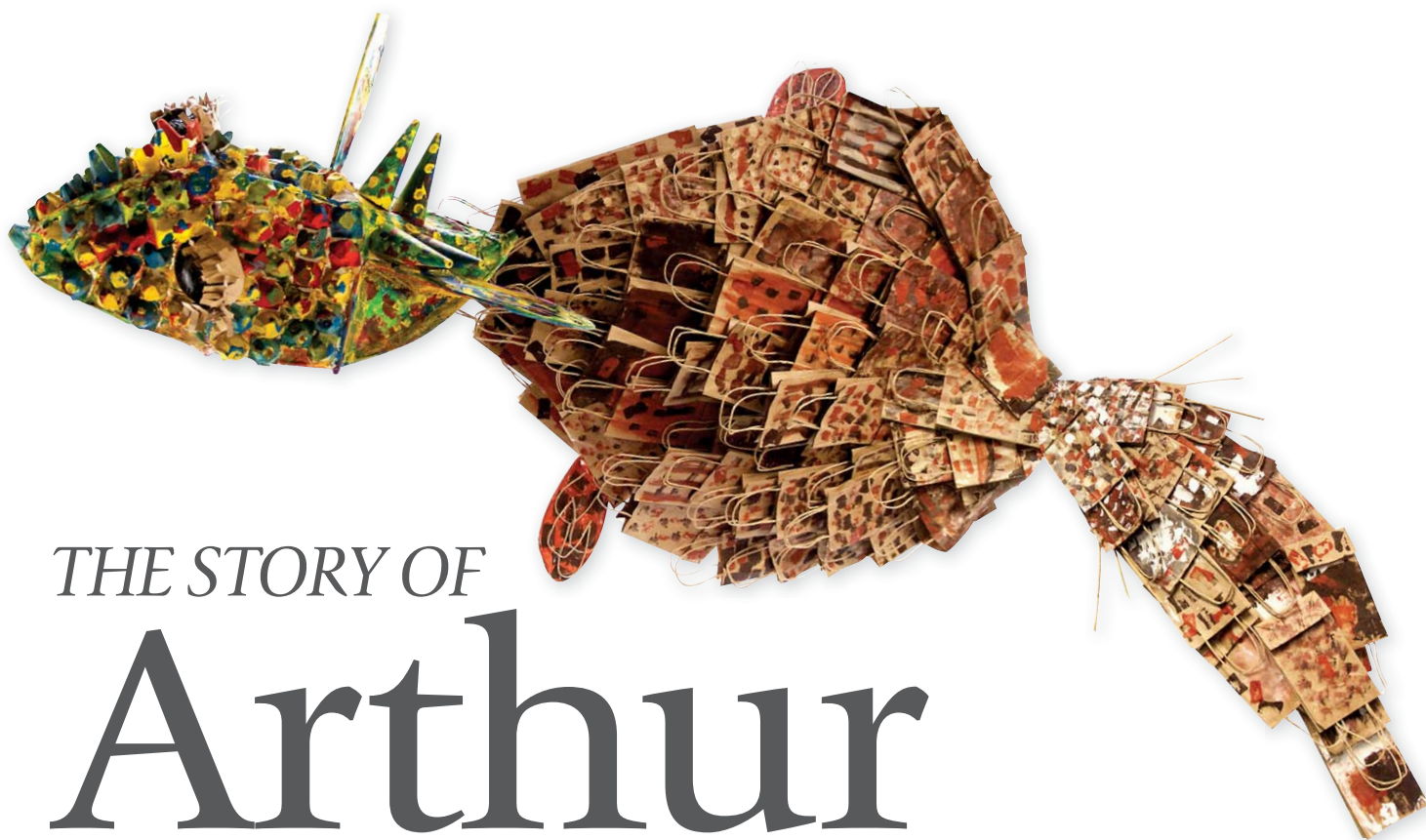
giving the students an excellent opportunity to work with experienced artist Jane Annois, who specialises in ceramics. This provided them some special skills in working with clay, and learning the technique of constructing sculptures in a miniature size was a challenge to them. The special techniques of applying paint to the sculptures to create the desired colour and tones were also acquired by the students.

The project has broadened and enriched the students' knowledge and awareness about China's endangered animals and their environment. Learning outcomes were demonstrated through their research and the final products of ceramic animals, temples and tiles.

I believe that we have more than achieved our objectives in this project and it was very satisfying to see the students expressing enjoyment as the project progressed, and parents taking an interest and valuing their children's achievements from doing this project.

Grace Cheung
Visual Art Teacher
Doncaster Gardens Primary School





THE STORY OF Arthur

From the Arts Festival at Box Hill North Primary School 2011

The students at Box Hill North Primary School and Kindergarten showcased their skills and creative talents in the Visual and Performing Arts during a weeklong exhibition. It was launched with an exciting Opening Ceremony where the students stepped into character as 'living statues', played musical instruments, and performed original dances for the whole school community. The Gallery opened that evening, allowing parents and friends the chance to enjoy the many artworks on display, pieces that had taken all year to create.

During that week, additional activities kept the students engaged. An exciting opportunity saw the addition of weatherman, David Brown, filming Saturday night's weather report from the Gallery whilst the students were working on two special projects, using only recycled materials and equipment. The students from years three to six worked together painting and decorating plastic bottles to make the 'Hanging Gardens of Box Hill North PS', while those in the younger classes, stylized

brown paper lunch bags to create a new skin for 'Arthur' the giant lizard.

Arthur was created in response to the story 'Art & Max' written and illustrated by David Wiesner, a tale about two reptile friends exploring the world of painting! So Arthur came to life...he was constructed by two Grade 6 students shaping and joining Pahang Cane with Gaffer Tape to make his skeleton. When we looked at the huge pile of brown paper bags, left over from the school lunches made by 'Miss Peppercorn', the making of Arthur's skin and scales became clearly obvious! By painting and overlapping these bags then gluing them onto the frame, we very quickly created Arthur's double!

On the morning of the whole school's visual arts program, all the students in the Prep classes sponged different shades of brown paints onto the bags, experimenting with a variety of patterns and shapes. At the same time, the students in Grades 1 and 2 used filters and stamp printed paints onto their paper bags producing very colourful designs.

During the 'open' afternoon whilst parents and friends wandered through the gallery they paused to watch a small group of students layering and gluing the scales on

Arthur's skeleton. On the back of Arthur, the brown bags were attached so that he looked like himself, brownish, scaly and realistic. His tummy on the other hand, was an explosion of colour, where Max had splattered him with a myriad of coloured paints!

Arthur had a change of heart after his crazy experiences with his friend Max. He was very happy to join his friend and continue their journey together... Arthur's face, made with egg cartons, shows great pleasure. He can be seen batting his fringed brown paper bag eyelashes with pride!

The staff and students at Box Hill North Primary School are particularly focused on sustainability as a major part of the school's charter. The 'Green Team' is continually working towards further reducing the amount of waste products and energy and recycling a wide range of left over materials.

The Festival culminated with a spectacular musical performance to a large parent audience where 'Arthur' made his first public appearance.

Michele Fredland-small

**Visual Arts Coordinator
Box Hill North Primary School**

Are Schools Killing Creativity?



The only way to avoid making mistakes is to have no new ideas –Albert Einstein

What does a can opener and a pea pod have in common? How about a pine cone and an alphabet? Making a connection between pairs of dissimilar objects has led to many great inventions. American Ermal Fraze was inspired by the action of stringing a pea pod to create ring-top soft drink cans. Frenchman Louise Braille's sensory connection to the ridges of a pine cone became the source of his idea for the Braille alphabet.

Drawing disparate ideas together is the foundation of creative thinking, but according to Sir Ken Robinson, a leading thinker in education and creativity, schools are killing creativity. He explains:

"Creativity is as important in education as literacy and we should treat it with the same status. Kids will take a chance. If they don't know, they'll have a go...they are not frightened to be wrong. Now I don't mean to say that being wrong is the same as being creative. What we do know is that if you're not prepared to be wrong, you'll never come up with anything original" (1).

Sir Ken argues that the problem with our education system is that it is too narrow and outdated. Based on the nineteenth century system that was formed during the industrial

revolution to select academic students for university entrance, it has created an unfair hierarchical ranking of subjects, so the more academic subjects are perceived as more important than the creative ones. Academic domination of the school curriculum means that the spontaneous and creative thinking that children are born with is suppressed by a culture of standardized testing, where mistakes are the worst thing you can do. He is advocating that education should be about what it is that drives people to learn and harnessing the individual's passions and talents (2).

The concerns voiced by Sir Ken have been felt in the corridors of Parisian universities. The French education system is known for its rigidity and emphasis on analytical thought and rote learning; there is little room for creativity. There are few electives on offer and even less extra-curricular activities; and it is fiercely competitive and results-driven. But a whiff of change is in the air. Girolamo Ramunni, a lecturer at the National Conservatory of Arts and Crafts (specializing in science and industry) in Paris organized a week long "festival of errors" to encourage young people to reject always having to be right and instead come up with original thoughts, work on the process of problems, to take risks and be wrong (3).

Here in Australia our education system has

become more and more preoccupied with testing students and comparing them. As a result the focus has been taken away from play. A recent visitor to our shores, British Professor Stephen Heppell who is part of the movement to create "classrooms of tomorrow", says "playfulness gets squashed out of school but (it's) a really important part of confronting (students) with unexpected problems" and ultimately equipping them to live in a world of the unexpected (4).

So the question is this: after years of being tied to the shackles of a test driven education system, can Australian students retain the qualities of inquisitiveness and playfulness? Can the light bulb turn on and the birth of fresh ideas and innovations come to play?

1. Highly recommended viewing on YouTube, TED, Sir Ken Robinson "Do Schools Kill Creativity?" 6/01/2007.
2. The 7.30 Report 'Education System too Narrow': Sir Ken Robinson, reporter Kerry O'Brien, 16 June, 2009.
3. 'The Sydney Morning Herald', Lizzy Davies, "French Students taught to Find Success in Failure", July 24, 2010.
4. 'National Curriculum Means Lack of State Competition' by Jewel Topsfield, Education Editor, 'The Age', 14 Nov 2011.

Dani Chak
Zart Education



Exhibition ends 17th March 2012
Also available at: www.zartart.com.au

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

Balwyn Primary School

Trees of Life

Box Hill North Primary School

Arthur

Gustav Klimt

Brunswick South West Primary School

Ceramic Faces

Camberwell Grammar

Ceramic Dogs

Chairo Christian School, Pakenham

Transport of the Future

Diamond Creek Primary School

Egyptian Scarab Beetles

Fintona Girls' School, Balwyn

Pop Art Felt

Geelong South Primary School

Hands Around the World

Good Samaritan Primary School, Roxburgh Park

Still Life Flowers

Heatherton Christian College

Landscapes

Lowther Hall Anglican Grammar School

Kip and Bags

Mullauna College, Mitcham

Klimt Inspired Works

Pinewood Primary School

Garden of Earthly Delights

Sacre Coeur, Glen Iris

Birds

St Cecilia's Primary School, Glen Iris

Storm Paintings

St Matthew's Primary School, Fawkner

Record Players

St Patrick's School, Lilydale

Flowers and Owls

St Thomas the Apostle, Blackburn

Masks

Strathcona Baptist Girls Grammar School

Portraits

Thomastown West Primary School

Fabulous Feathers

Yarraville West Primary School

Weaving



MULLAUNA COLLEGE, MITCHAM



HEATHERTON CHRISTIAN COLLEGE



ST PATRICKS SCHOOL, LILYDALE



BALWYN PRIMARY SCHOOL



GOOD SAMARITAN PRIMARY SCHOOL, ROXBURGH PARK



STRATHCONA BAPTIST GIRLS GRAMMAR SCHOOL



SACRE COEUR, GLEN IRIS



An Art Performance

Templestowe Heights Primary School organises a community art show every second year. From the first day of school, the art program is in full swing, making sure all students produce art work that they are proud to showcase to their family, friends and the wider community. I always tell my students that it takes courage to create art, and then to showcase it in an art show. It also takes a lot of effort and months of organising. The art committee was formed at the beginning of the year; this was represented by both staff and parents.

As part of our Art Show celebrations, an art incursion was organised for all students. Surfing the net for an engaging art incursion that catered for all levels, I came across a speed artist from Western Australia, Phil Doncon's Paint Storm. Phil is a speed artist who paints to music on a huge canvas. His website showed part of his performance, which caught my attention; I had a good feeling so I made the call. Would he come to Melbourne? Unfortunately 'no' was the

answer. But luck was on my side, Phil was prepared to organise a family holiday around our art show. Wow! a speed artist from WA was visiting our school. Was I making a huge mistake booking an artist from interstate? All my fears were quickly squashed the minute Phil started his shows at school. Phil blew the socks off everyone. He was captivating and dynamic, paint was flying onto the canvas and our students were up painting with him. Phil's canvases stretched over 10 metres. That alone looked impressive. The performances were jaw-dropping, the energy was contagious, and the school was alive with paint and music.

After many telephone calls and emails, Phil was able to cater for our students needs and organised a performance which included a junior show, a senior show, a whole school seminar and two shows for the wider community during the art show. We booked Phil for two days to cover all the shows and seminars.

The key in organising an incursion from interstate is good communication. Phil was able to cater for all of our students, he

created a show that engaged everyone and his seminars were educational, focussing on different elements in art. Students were able to make connections and celebrate their efforts in art with their peers, families and the wider community.

Our school has been overwhelmed by positive feedback from the art show and Phil's performances. An art show doesn't need big rides and fete style days to make it a huge success. We included craft stalls with handmade goods, free art activities and engaging performances that complement and reinforce that art is alive and well, especially at our school.

Paint was flying off the walls this year and we loved every minute of our arts celebrations!

Templestowe Heights art show was a huge success. Please visit our website for more photos from our art show <www.templestowehts.vic.edu.au>

Sofi Tsolakis

Visual Art Teacher

Templestowe Heights Primary School





POP Art

Year 8 students at Fintona Girls' School, Balwyn have produced larger-than-life, hand-sewn felt sculptures of everyday objects.

In year 8, the students study a range of Modernist art movements throughout the year. The textiles unit began with a PowerPoint presentation that introduced them to Pop Art. Characterised by themes and techniques drawn from popular mass culture such as advertising and comic books, the students were shown examples of artworks by Roy Lichtenstein, Andy Warhol and more specifically Claes Oldenburg.

Oldenburg is a Swedish born (1929) American sculptor best known for his public art installations typically featuring very large replicas of everyday objects. Another theme in his work is soft sculpture versions of everyday objects.

Oldenburg chose common mass-produced items of American Society, which he transformed, in a humorous manner, through unexpected changes in scale and/or texture.

Keeping in mind that Pop Art targeted a broad audience and used imagery that was easily recognisable and accessible to the

everyday person, students were asked to develop a mind map listing everyday objects that they believed were ubiquitous and easily recognisable.

Their main task was to construct an Oldenburg inspired larger-than-life hand-sewn soft sculpture of a mass-produced everyday object. E.g. jar of vegemite, toothpaste or toothbrush, toaster, light bulb or torch, iPod, mobile phone, clock etc.

First the students consolidated the information they learnt through the PowerPoint by answering a few questions on Pop Art in their visual diary. They then reviewed their mind map and selected 3 of their favourite objects they felt had the most potential for an interesting sculptural artwork. An A4 sized design sketch was completed for each, where they had to consider the three-dimensional nature of their chosen objects. From there, and with individual consultation with me, the students selected their best design that would then be turned into a 3D soft sculpture.

By far the most challenging part of the design process was turning their three-dimensional design idea into a flat pattern.

Many students found this quite difficult and were very surprised at how much math skill they required! Once their paper pattern was completed and they'd checked it twice, it was time to lay each pattern piece out on the felt and cut. After this, the stitching component was relatively easy.

In preparation for the hand-sewing the students were shown how to do Blanket Stitch. Each student was then given two strips of felt that they had to successfully stitch together using the Blanket Stitch. Once they 'passed' this small test, they could begin work on their major project.

Upon finishing, each student completed a self-evaluation that considered their overall success as well as the difficulties or challenges they faced, and how they overcame them. This project took almost the entire term to complete but the results were really fantastic with each student being able to produce a three dimensional artwork that they were really proud of.

Ms. Shannon Kosub
Fintona Girls' School

INITIATIVES



DISCOVERY[™] sense • explore • play • learn

The Zart Discovery Range is designed to engage children in open-ended artistic development. For exploring, sorting, building and problem solving, this range will enhance children's fine and gross motor skills in their investigations and discoveries. View this new range in our 2012 Annual Catalogue or 2012 Early Learning Catalogue.



agIdeas 2012 Futures Secondary School Design Forum

**Melbourne Convention
and Exhibition Centre
23 May**

Bring your students to hear creative luminaries reveal the inside stories of their brilliant careers.

This is a great way to understand what is possible in a design career and the influence that design increasingly has on all industries.

Preceding presentations explore the design course expo where tertiary colleges will hold information booths with details on the design courses they offer.

Students will obtain helpful advice in the transition from secondary to tertiary education.

Presented in association with Australian Academy of Design

Tickets will sell out.
Bring your class.

Book now.
agideas.net

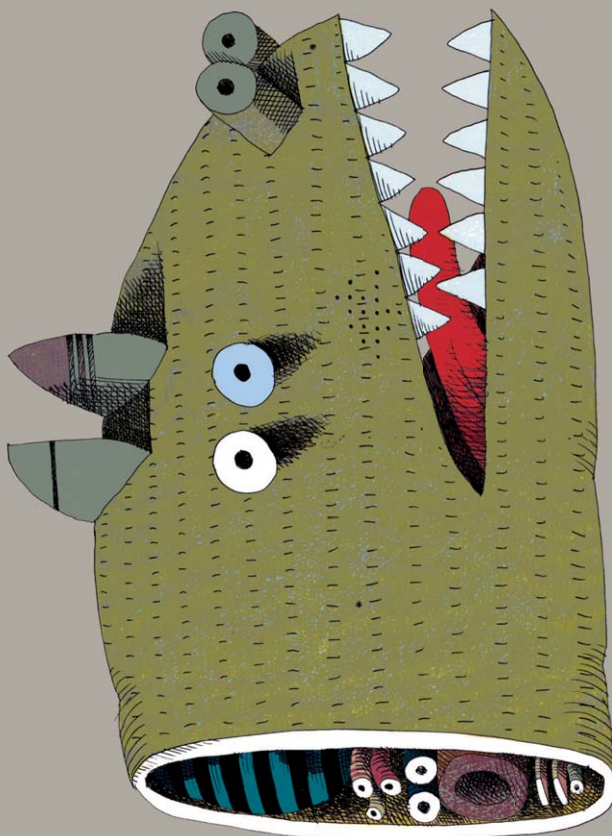


Illustration courtesy of Alex Sitt

agideas
design is difference





Push Paper

30 Artists Explore the Boundaries of Paper Art

Innovative, interesting, exciting: the work gathered in PUSH Paper – part of a stunningly designed new gallery series – is some of the best paper art being created today. Thirty contemporary paper artists, from world-renowned names to talented up-and-comers, all put their own spin on cutting, sculpture, installations, pop ups, paper toys, and more. A vibrant question-and-answer section with the book's distinguished juror, Jaime Zollars, and a biography of each showcased artist complete this visual feast of paper craft. 176pp

BK480-PA\$22.72

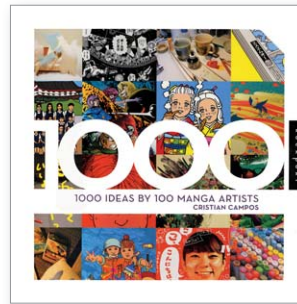


Push Stitchery

30 Artists Explore the Boundaries of Stitched Art

Curated by Jamie Chalmers – aka Mr. X Stitch, a leading figure in the “new embroidery movement”– PUSH Stitchery profiles the cutting-edge creative work of 30 top stitching artists from around the world. Each designer is showcased with six to eight pages of gallery-style imagery. A fascinating question-and-answer section, along with bios, make this innovative and inspirational book a must-have for anyone interested in blurring the lines between craft and art. 176pp

BK480-ST\$22.72

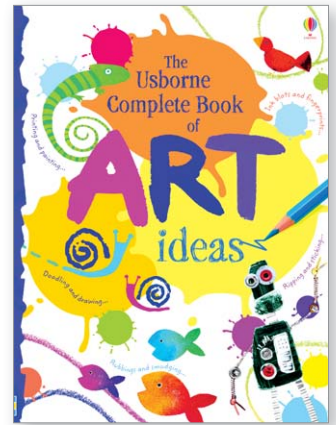


1000 Ideas by 100 Manga Artists

Cristian Campos

How much would a course on drawing cost given by the top 100 international manga artists? How much would they charge to share their most highly valued techniques? This book brings together 100 manga artists and asks each one to offer 10 practical tips for the manga enthusiast on techniques, sources of inspiration, and the best way to build their portfolios. Detailed photographs, 1,000 in total, taken by the artists themselves serve to illustrate each of these 1,000 tips. 320pp

BK397\$27.26

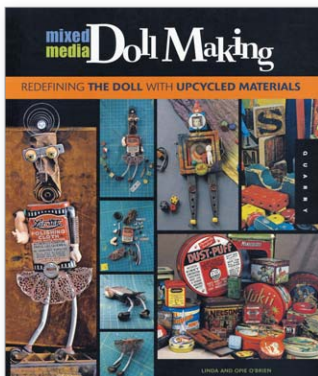


The Usborne Complete Book of Art Ideas

Fiona Watt

An inspiring book, full of creative ideas for painting, drawing, ink blotting, printing and much more. Each activity is clearly illustrated with easy-to-follow step-by-step instructions. 288pp

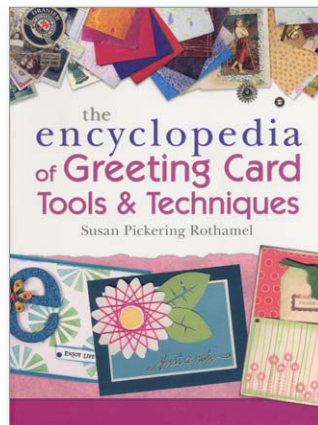
BK042\$54.54



Mixed Media Doll Making

Inspired by the “Dada” notion of making art from materials that would not typically be combined or expected to go together, and driven by a similar sense of irony and humour, this exciting book by Linda and Opie O'Brien shares their unique approach to making mixed-media dolls. It is not only a “must have” volume for anyone interested in found object art and the human form, it is a thoughtful and provocative exploration of the power, symbolism, and cultural significance of dolls and representational figures. The authors share detailed techniques for using surface embellishments, creating faces, heads, and limbs, using molds and molding products, and building and transforming disparate objects into whimsical, inspiring dolls. Starting with a variety of substrates—a wood block, a canvas, a tin can, a book, and a box construction—readers are guided step-by-step through five types of doll constructions. 160pp

BK299\$18.17

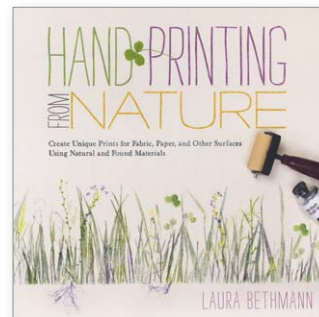


The Encyclopedia of Greeting Card Tools & Techniques

Susan Pickering Rothamel

Susan Pickering Rothamel turns her A-to-Z eye to greeting cards. With its detailed definitions of terms, tools, materials, and techniques; illustrated how-to instructions; and hundreds of handmade cards from leading artists, this will become the must-have visual reference for anyone interested in the craft. Photographs of delightful greeting cards appear on every spread, along with step-by-step pictures of key skills. 304pp

BK428\$22.72

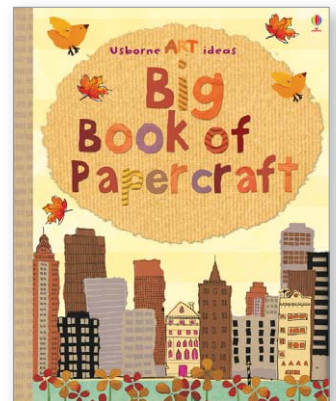


Hand Printing From Nature

Laura Bethmann

In Hand Printing from Nature, readers will discover how to use found natural materials -- such as leaves, feathers, vegetables, fruit, shells, weeds, and wood -- to print on any surface, from paper and fabric to ceramics, wood, stone, and more. Simple step-by-step instructions coupled with beautiful photos make it easy and fun to learn the basic techniques. The book includes more than 50 exciting projects. Hand Printing from Nature has the information and inspiration you need to take decorative printing to a whole new level. 191pp

BK907\$27.26



Big Book of Papercraft

Fiona Watt

An inspiring book full of great ideas for creating things with paper. Step-by-step instructions show techniques such as texturing, embossing, folding, weaving and dying paper. Projects include a cityscape collage, 3D bugs, foil fish and paper crocodiles, fashion cut-outs, cards, picture frames and decorated gift boxes. 96pp

BK427\$22.72

Correction to 2012 Catalogue

Unfortunately the following books have been discontinued since our 2012 catalogue was published.

Here's Looking At Me - B.Raczka • BK009-HL

Masterpieces: Picasso - S.Sateren • BK036-PI

New Fashion Figure Templates • BK251

All prices exclude GST

Zart Art Zart Art Calendar

What's happening in Term 1 2012



Find us on Facebook: www.facebook.com/ZartArt
Find us on Twitter: www.twitter.com/zarteducation



Back-to-School Special Offers

Each term Zart offers amazing special prices on our art and craft range enabling you to extend your budget further. This term we have some great specials that will get you ready for back to School. Please refer to your current Specials Flyer and check our website www.zartart.com.au for our latest offers.

Zart Proudly Supports:

State Schools' Relief (SSR) is a charity supporting Victorian children and young people to reach their full potential by giving practical assistance at a time of need. For more information visit www.src.net.au

Easter Dates

Zart Art will be closed
from Friday 6th April and
re-open on
Tuesday 10th April 2012.



2012 Catalogue

Make sure you have received your copy of our 2012 Zart Art Catalogue! If you have not received your catalogue, please phone us on 03 9890 1867.

School Catalogue 2012



Supporting teachers in creative education



Zart eShop – Online Catalogue

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



Zart Education

Term 1 is crammed full of workshops for teachers in Early Childhood, Primary and Secondary schools. Some workshops are repeats from last year due to popular demand. Please see the PD Insert of this newsletter for all the details. Each workshop provided by Zart Art comes with a programme code for your VIT registration hours. Enquire about our PD package where you can save up to \$140 on your PD budget.

CBCA – Authors & Illustrators



Hamlet – Staged on the Page

Hear Nicki Greenberg discuss her extraordinary graphic reinterpretation of Hamlet, joint winner of the CBCA Picture Book Award in 2011; her book provides new insights into the themes and intentions of Shakespeare's most philosophical play. The evening includes light refreshments, book sales and signing.

Date: Thursday 29th March

Time: 5:30pm until 8.00pm

Venue: Zart Art N.B. Limited to the first 70 respondents.

Cost: \$30 (CBCA members) or \$40 (non members)

Bookings: Phone CBCA on 1300 360 436 or email vic@cbca.org.au. Bookings are essential so book in early to avoid disappointment.



Customer Service Centre

Visit the centre during Term 1 to see a range of new products and resources. The Centre has been rearranged to accommodate all the new products. An area is set aside for teachers to try these new materials and gain ideas on how to use them from our expert staff. While in the centre don't forget to visit the Term 1 Student Gallery, full of stunning artworks from Primary and Secondary Art students.



New Zart Art Catalogue Release: Early Years Catalogue 2012

The 2012 Early Years Zart Art Catalogue will be sent out to you in early February. This catalogue is especially designed for teachers in Early Childhood and Early Years with a range of new products. If you do not receive your catalogue or would like extra copies please ring us on 03 9890 1867 with your request.



EXTRA

Term 2 2012

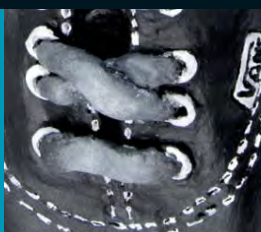
Modigliani meets Mixed Media

Inspiration • Ideas • Education Updates • Online Support • Tips & Techniques



Klimt Inspired Works

Melbourne Montessori School visited the NGV and created their own works inspired by the Gustav Klimt exhibition.



Shoe Biz

Students at Haileybury College in Berwick used their observational drawing skills to create a unique pair of shoes!



Educational Cultural Immersion

News on Jungala Kriss' ventures with Jungala Enterprises.

Zart Art - *Supporting teachers in creative education*

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Zart Extra: ISSN 1448-8450



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.

Due to various circumstances some information may be subject to change. Zart Art, Zart Extra logo and masthead are registered trademarks of Zart Art Pty Ltd. All content is subject to copyright and may not be republished without prior consent from Zart Art. All submissions become property of Zart Art. Submissions may be published in the Zart Extra or posted on www.zartart.com.au the official art education resource. Zart Art reserves the right to edit submitted articles/activities for content, length and clarity.

Zart Art Supporting teachers in creative education

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Monday – Wednesday & Friday: 8.30 am – 5.00 pm

Thursday: 8.30 am – 6.30 pm

Saturday: 9.00 am – 2.00 pm



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Our Blog: <http://zartartnews.blogspot.com/>



News & Exhibitions

Melbourne Museums & Galleries

NGV International

Napoleon: Revolution to Empire
Melbourne Winter Masterpieces 2012
Open from: 02 Jun 2012 – 07 Oct 2012
180 St Kilda Road, Level G
Exhibition admission fees apply

Napoleon: Revolution to Empire is a panoramic exhibition examining French art, culture and life from the 1770s to the 1820s. As well as telling the remarkable story of France's close involvement with Australia in the early 1800s, Napoleon: Revolution to Empire brings to Australia for the first time hundreds of objects of breathtaking opulence and luxury – paintings, drawings, engravings, sculpture, furniture, textiles, porcelain, glass, gold and silver, fashion, jewellery and armour.

NGV Australia, The Ian Potter Centre

Fred Williams: Infinite Horizons
Open from: 07 Apr 2012 – 22 Jul 2012

Fred Williams pioneered a new vision of the Australian landscape, and became one of the most important Australian artists of the twentieth century. This exhibition highlights Williams' strength as a painter including important oil paintings and luminous gouaches to reveal his distinctive approach.

Williams is often associated with dry environments, this exhibition also presents his fascination with water – ponds, rivers, waterfalls and seascapes.

This comprehensive retrospective is the first major exhibition to focus on Williams in more than twenty five years.

Generously supported by the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians.

Melbourne Museum

Wonders of Ancient Mesopotamia
11 Nicholson Street, Carlton
Date: 4 May – 7 October 2012
Cost Adults \$24, Concessions \$16, Children \$14
(includes entry to Melbourne Museum).
Tickets now on sale

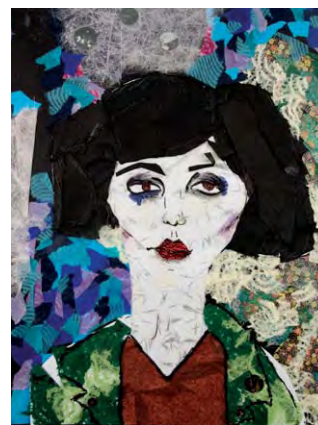
A new exhibition of stunning artefacts from one of the world's great ancient civilisations. The Wonders of Ancient Mesopotamia, will explore an era of extraordinary invention and innovation, the impact of which is still shaping our lives thousands of years later. It will feature over 170 artefacts from the world famous Middle East collection of The British Museum. From massive carved stone reliefs depicting scenes of battles and hunting to stunning gold jewellery.

This exhibition focuses on three of the great centres of ancient civilisation – Sumer, Assyria and Babylon – bringing their rich history to life through objects and multimedia.

Themes in the exhibition include palaces and royal power, religious beliefs and rituals, burial practices and royal tombs, and the myths and legends that surround ancient Mesopotamia.

For more information, visit museumvictoria.com.au/mesopotamia





Modigliani Meets Mixed Media

Students at Christian College Geelong made a connection between art making and art appreciation with this unit of work.

One of the situations that I recognise as an art teacher is the necessity to keep activities fresh and stimulating. I call this the 'reinventing the wheel' syndrome. Year 9 students are at that interesting age where it can be quite demanding to keep them focused and engaged. My main focus as an art educator is to challenge the kids and to encourage them to create art in more nontraditional ways, hopefully allowing them to achieve stunning results. A positive outcome of this activity would be the potential emergence of young artists who are then inspired enough to continue with art at a senior level.

The objective of this unit of work included a number of criteria. The first was to explore the life and art of a 'focus' artist;

ART MAKING - ART APPRECIATION CONT

in this case Italian artist Amedeo Modigliani. In previous years I have included Picasso, David Hockney and a variety of still life works by various artists. In preparation for this activity I ensure that I have a wide range of colour images of my chosen artist and different images for each student. This 'strategy' helps avoid the 'copycat' behaviour. The 'focus' artist provides a great stimulus for the students and they are encouraged to discuss some of the main features of each work. In this exercise elongated physical features and the use of specific materials and techniques used by the artist e.g. composition, colours, mark making, texture etc. are topics for discussion.

Students are asked to model their work from that of the work of a chosen artist but are also encouraged to interpret and manipulate any aspect of the design they choose. I supply a great deal of different

materials in a box I have specially created for this activity - wool, string, tissue paper, decorative papers, 3D junk, hot glue guns, etc.

Students learn that they need to begin collaging the background or base surfaces first. It's important to ensure that the students learn about the aesthetic qualities of layering. Working from background to foreground is quite challenging for the students but it also helps consolidate the need for exploring specific design elements in their work. Limiting the use of techniques works well as it eliminates the need to procrastinate about their options. Scissors and glue sticks are our main tools for this work however the students are also encouraged to tear and manipulate any or all materials to create pattern and surface qualities.

As their images start to take shape it's

amazing how exciting and surprising the kids find the activity, especially those students who may otherwise struggle with the basic technical skills of art making. The purpose of the activity is to encourage and inspire the students by enabling them to get fabulous results, even if some of those results are rough and not fully resolved. This activity can be modified to suit younger years as well. My Year 5 students created some extraordinary Van Gogh 'sunflower' works using mainly tissue paper. To finish the activity I talk about the importance of presentation and this is a great opportunity to discuss the role of galleries, museums, and conservation and exhibitions.

Molly Drayton

**Art Design and Technology Coordinator
Christian College Geelong
Middle School**

RAISING THE PROFILE OF ART, TECHNOLOGY AND DESIGN STUDIES: A SUMMARY OF ONE SCHOOL'S JOURNEY

Most teachers of art, technology and design-related subjects seek ways to educate students, parents and other staff members about the essential knowledge, skills and experiences that these areas of endeavour offer to young people in our schools.

By their very nature, ATD studies promote skills of great value to young people of the 21st century, which include creativity, communication, personal awareness and expression; and community engagement. These are skills of vital importance as they stand in stark opposition to alienation, boredom and indifference.

Ten years ago, the Art, Technology and Design Faculty at Christian College, Geelong decided that the best way to educate was to physically 'show' what can be achieved by young people through the development of a whole school exhibition.

We have found that nothing is more powerful in terms of teaching and learning than testing or presenting works to an audience. After all, it is through presentation, that students fulfil the creative process that empowers them to reflect on audience feedback which in turn, can inform further learning and responsive creative development.

Our current Art, Technology and Design Extravaganza emerged from very humble

beginnings to become one of the major annual events on our multi-campus school calendar. It has become a highly effective, self-promotional educative tool for the faculty as it 'shows' students in earlier year levels what is possible. Upon viewing the exhibition, students are inspired to learn from others, which can contribute to higher standards across the board. The show is also very well attended by students, friends, families and members of the public; hence it has also been acknowledged as a potent whole school promotional tool.

In our ongoing promotional planning we noted that antiquated stereotypes were still evident in the thinking of many parents and students. Negative attitudes and perceptions of ATD areas of study as non-essential, peripheral frills offered in addition to more important 'core' subjects also appeared to exist in relation to further study and career option awareness.

Upon investigation, our school-based research indicated that many students and their parents were largely unaware of the expanding vocational and further study opportunities existing in the creative industries in the increasingly visual world of the 21st century.

We strategically responded to this knowledge gap by developing a global faculty subject plan which clearly identified numerous potential pathways through the faculty from Prep to Year 12. To supplement

this document, a series of subject specific reference brochures were created by the faculty team to enhance knowledge of relevance to further studies and vocational possibilities. We also make ongoing references to this material in classes, anticipating that this may lead to informed decision making and forward planning for College students and their families.

Whilst our programs willingly support students who are keen to explore further study and vocational options, we also clearly advocate ATD studies as life enhancing and enriching experiences in their own right, even if not continued at higher levels of study.

In approaching the selection of electives, we encourage students to identify areas of genuine interest and authentic enjoyment. This provides them with open-ended opportunities to give form to their ideas, feelings and creative possibilities. As an added benefit, these studies can also develop increased self-esteem and other personal attributes and resiliency essential to life experience, health and well-being.

This has been a long and constantly evolving journey for our faculty team but it has resulted in positive outcomes which have far exceeded our initial expectations.

Merinda Kelly

**Director of Art, Technology and Design
Christian College Geelong**





Camberwell Girls Grammar

RELIEF COLLAGRAPH PRINTING - is another quite simple printmaking process that can be used at the Primary and lower Secondary level, but again can be used very successfully in a more sophisticated manner by senior Secondary students.



Cranbourne West Primary School

Arabian Cities, domed buildings made by joining shapes together to create a cityscape.



Ivanhoe Grammar Buckley House

Year Five students were lucky enough to have Author, Illustrator and Artist, Mark Wilson visit them during Term 4. He immediately engaged the children in his passion for Australian Wildlife, in particular those that are endangered.



Mont Albert Primary School

Beautiful butterflies created using skills in sewing, painting, drawing & collage.



St Bernadette's School

Papier Mache birds. Forms created with crumpled newspaper and masking tape.

Exhibition ends 21st June

Also available at:

www.zartart.com.au

Situated upstairs in the Zart Customer Service Centre. Each term the Student Gallery exhibits a new display of work from young artists ranging from kindergarten to VCE.

We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels. Please email images of work you would like to exhibit one term in advance to Jan Roker at jan@zartart.com.au

Aspendale Gardens Primary School

Handmade Picture Storybooks

Beverley Hills Primary School

Optical Art

Camberwell Girls Grammar

Prints

Silk Paper Lights & Wall Hanging

Christian College, Geelong

Modigliani Mixed Media

Cranbourne West Primary School

Arabian Cityscapes

Greythorn Primary School

Indigenous Art

Haileybury College, Berwick

Shoes & Figurative Sculptures

Ivanhoe Grammar Buckley House

Fire Trucks, Sea Turtles & Portraits

Laburnum Primary School

Tribal Masks

Melbourne Montessori School

Klimt Trees & Coiled Clay Trivets

Mont Albert Primary School

Beautiful Butterflies

Penola College

Collagraphs

St Bernadette's School

Birds-Eye Views & Bird Sculptures

Werribee Primary School

Portraits

Klimt

In September last year during the last week of Term 3, the 9 to 12 year old children attending art class at MMS visited the NGV's, Vienna: Art and Design - Klimt, Schiele, Hoffman and Loos Exhibition.

In preparation for this excursion the children began the year in art class by looking at and painting their own interpretation of a particular landscape painted by Gustav Klimt in the early 1900s. The children learnt that Gustav Klimt (1862-1918) relaxed each summer at his sister-in-law's picturesque family property at Attersee outside Vienna. There he painted with a free hand and style without the usual preliminary studies or sketches.

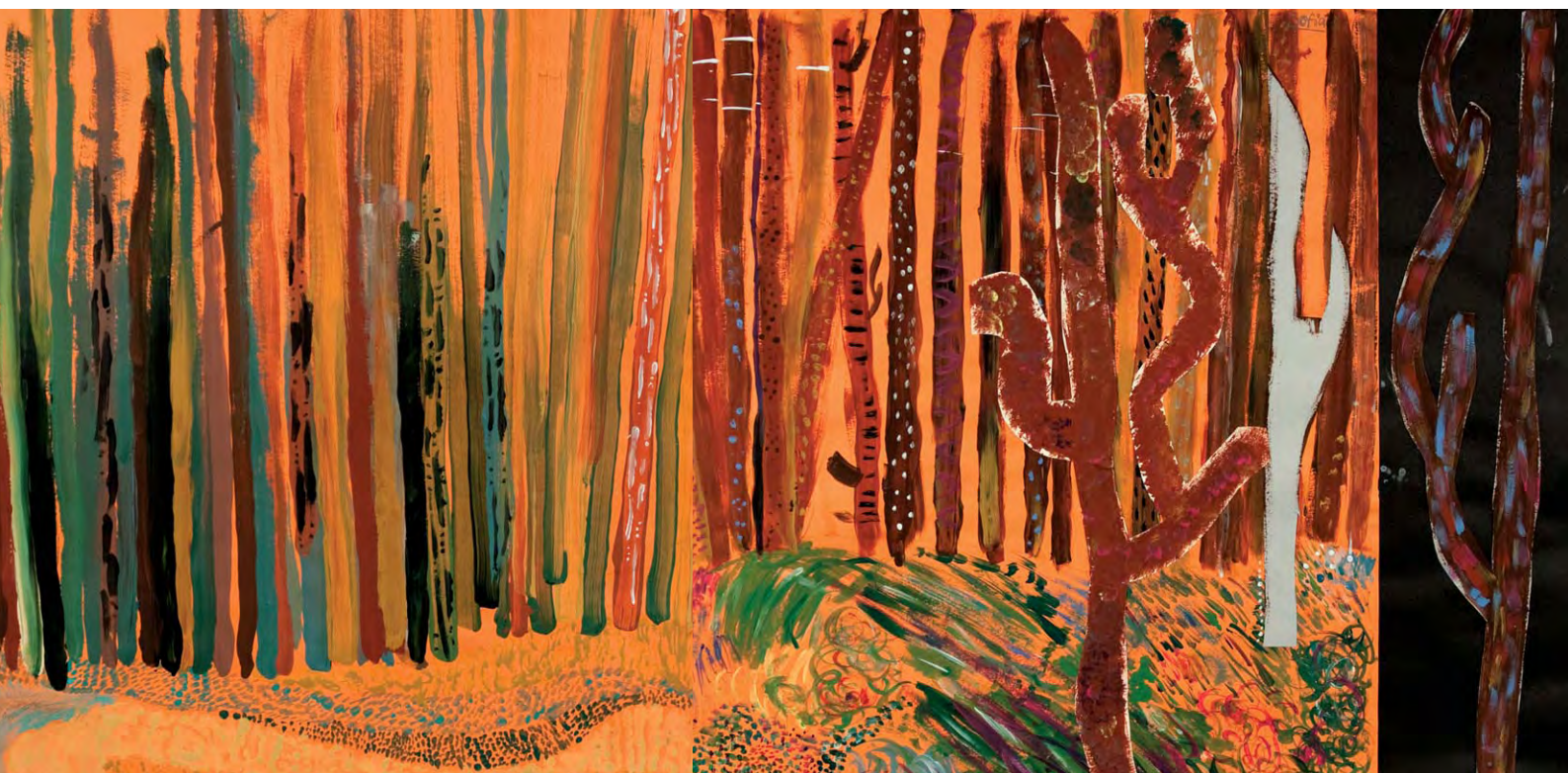
PAINTING PROGRAMME

The students were then encouraged to relax and paint straight onto paper after practising each specific skill first on small sheets.

This specific art concept developed as a continuous theme as the focus throughout the year for these children's art work was pattern.

The children looked closely at Klimt's *Forest of Firs*, 1901. They heard Egon Schiele's description of his visit to Klimt's studio where he encountered Japanese woodblock prints and Chinese paintings amongst many other objects crowded into the small room. They noted how the Japanese and Chinese masters influenced the flat surfaces, cropped

and spare compositions and the frequent use of negative space in Klimt's landscapes. Like the Japanese masters, the children were asked to sit and prepare their working space with order and beauty, to hold their brush so that they could get the most possible movement and to focus on only the paint, paper and most importantly, the brush stroke. The children were read stories set deep in European forests. Forest imagery as described in Charles Perrault's *Sleeping Beauty* and the Greek myth *Hermes and the Cattle of Apollo* added to the mystique and enchantment of their forest paintings. The children discussed their responses to the foreboding and haunting quality of Klimt's *Fir Forest* and how he used the colours of his





paint, people less composition and square format to achieve this.

The children painted their foregrounds with detailed pointilist brush strokes in muted tones and discussed and practised the colours of paint required to do this. They focused on long, continuous brush strokes travelling from the horizon line up to the edge of their paper, like the Japanese Masters. Later, they added patterning and texture in autumn tones with a limited palette, like Klimt. They also went outside to paint tree trunks from nature, like Klimt. Cutting and collaging this work together to form balanced compositions was a painstaking and disciplined exercise for those who had chosen to paint thin trunks and branches.

To aid understanding, the children needed to learn a set of ideas, vocabulary and concepts to be able to discuss and analyse Klimt's work so that they could incorporate some of these inventions in their own paintings. The children enjoyed this first introduction to Klimt's work and made the most of new opportunities to experiment with and consolidate new skills and concepts to aid their self-expression.

CLAY PROGRAMME

The Art Class focused on images of music seen by the children in many of Gustav Klimt's paintings, and especially in *The Beethoven Frieze*, 1902.

The children learnt that Klimt and his contemporaries were very influenced by the music of their time and that the revered Beethoven had lived and composed in Vienna. The children noted that the ancient Greek instrument, the Cithara (or Lyre) was a metaphor used by Klimt to represent music or poetry or art in many of his works,

especially in *The Beethoven Frieze*. They now know that on the last wall of the Beethoven room of work, the figure of music, or poetry or art, triumphs over all of humanity's struggles.

The 9 to 12 year old children viewed the final chorus section of Klimt's *The Beethoven Frieze* -which symbolises the ecstasy of Beethoven's *Ode to Joy* - at the end of the golden knight's triumphant journey.

They learnt that Klimt's golden knight was also a metaphor for life's journey and saw this image in several of Klimt's paintings and also works by Carl Otto Czeschka (the story book illustrations for *Die Nibelungen* - toy soldiers and card table, etc). Their best understanding of the feelings, thoughts and importance of this piece of music was gained from one of the younger children singing it each week in English and German.

The children noted the Japanese influence on Klimt's patterning, they also looked at Egyptian antiquities. They noted all of these different influences on Klimt's focus on surface decoration to cover their *Ode to Joy* figures rather than the style of garments.

To complete their clay trivets the children worked with soft, white earthenware clay to

roll coils that they manipulated into concentric circles, spirals, balls, and even woven trivets of clay, to form the golden, singing, patterned angels viewed in Klimt's work. This was very intricate work which required focused joining with enough clay on the back of the work to hold it together as it dried. The children glazed their pieces in mostly primary colours. After the second firing of each piece was completed the children decorated their background boards with Poscas, after practising (the type of patterning used by Klimt. Like Klimt's *Beethoven Frieze*, they added tiny beads and bits of costume jewellery in specific places to complete and balance their compositions and add more texture and life to their work.

Each piece of work completed had required much discussion and observation, purposeful experimentation, practise of many skills and patient and diligent execution, as part of a long but rewarding process to finish their work.

Jennie Schoenfeld
Melbourne Montessori School



Shoe Biz



Last year, Year 9 students at Haileybury College created two and three-dimensional shoes. Through observational drawing, the artists were able to slow down and really look at the details and so take in the shapes and the proportions of their chosen form.

The unit consisted of Direct Observational Drawing, Printmaking, Mixed Media and Ceramic Sculpture. The aim was to make a “pair” of shoes that were a scaled down version of the original. The artists were to maintain the same proportional relationship between their sculptures, despite the fact that they were created out of different materials.

The artists started with the generation of ideas, and then researched their chosen shoe. Following this research they began observational drawings which were required to include a front view, top view and side view to aid in future three-dimensional visualisation and, in turn, the creation of their three-dimensional interpretation.

The direct observation of the shoe also contributed to more sophisticated results. “The more you look the more you see” was our mantra in the drawing process. There was a preliminary drawing activity to this project, so with a working understanding of tone and the tonal scale from white to black and the nuances of greys in between, the artists were equipped with a foundation from which to build their drawing skills.

The task was expanded to include printmaking. First they created a lino-print. Their contour drawing (traced from direct observational drawings) was etched into a Print Foam plate and an edition of prints was made. The artists then had the opportunity to utilise any imperfect prints through the collage technique into a collaged piece.

Student feedback was exciting as many spent extra hours in the painting process to create beautifully refined details. Reflective writing combined with annotated sketches of work in progress helped guide the students in their expressive journey. This activity challenged them to consider their choices and to anticipate the reactions of their viewing audience. Students were also asked to self-evaluate the effectiveness of their shoes. Was it a realistically painted form? Did they delve into the artistic process fully, and most importantly, what did they discover along the way?

As this was the first time that I had extended the project to create a conceptually themed semester which enveloped all the skills that I needed to teach I felt that it was a success. Although some students did not like both of their finished shoes, they at least had the experience of exploring many materials and thereby were informed in their aesthetic response to the results. Problem solving was encouraged as was the application of knowledge of the art elements and principles.

Overwhelmingly, the students’ favoured material was clay, and though some struggled throughout the design process, having the direct observational experience and later the product from that experience as a visual reference point, I believe led to the student’s empowerment as an artist. My delight comes from this budding in self-confidence in the student. This “I Can” attitude leads to further artistic risk taking and discovery, as they continue their studies and communicate with the world through this visual communication.

Rosemary Narhi
Visual Arts Teacher,
Haileybury, Berwick Campus





Educational Cultural Immersion

Jungala Enterprises welcomes you to Mpartwne (Alice Springs) and the heart of Australia. Run by a dedicated team of tourism professionals, we are here to offer you insight into one of the oldest living cultures in the world. **FAMILY, CULTURE, COUNTRY, CONNECTION.**



Jungala Kriss is a Warlpiri, Luritja man. Born on the northern edge of the Western MacDonnell ranges with traditional midwives present at his birth, he carries his heritage with pride and works hard to share this heritage with generosity and cultural integrity.

Colleen Powell Napanangka is of Warlpiri, Arrernte descent. She presents opportunities to share the richness of her culture so that the wisdom and knowledge of her grandmothers continue into the future. Together Jungala and Napanangka will give you a truly cultural and educational experience like no other and a deeper, richer understanding of Indigenous Australia.

*Educational Cultural Immersion Program
Itineraries For School Groups*
JUNGALA ENTERPRISES

Bookings: Mobile 0458 642 525

• Email: jungala@jungala.com.au

• www.jungala.com.au

An Aboriginal Owned and Operated
Enterprise Tailored Central Australian

**Cultural Immersion Program: School (charter)
group on tour with Jungala**

Indigenous Immersion Reflections

Ten days away from home, surrounded by the raw Australian outback and such very kind hearted people... there was no better way to spend the September holidays!

The Siena and Sion College's Indigenous Immersion cultural trip was an incredibly eye opening and insightful experience and from the word go it was a trip to remember! We jumped onto the aeroplane at Melbourne airport and from that point on, the Siena and Sion students all got along really well. We stayed at many different places while in Central Australia, one of my favourite places being Yipirinya School – a school for aboriginal children from pre-school to Year 12. We spent two days with the students there, working and playing with them. Another special moment for me was doing

the King's Canyon Rim walk – the rocky landscape was incredible and the views were amazing! On par with the Kings Canyon experience was when Audrey and Gloria (two of our aboriginal guides) took us digging for honey ants – a traditional aboriginal bush tucker food. We helped them dig up the red earth to get to the insects and about one metre beneath the surface we found the honey filled ants, their bulbous abdomen a shining golden brown colour. They tasted very sweet and were delicious.

Overall, it was an amazing trip because all the students formed close bonds and so we all didn't want to go home. I would strongly advise any other student looking for a rich cultural experience to partake in this amazing trip.

I'd go back and do it again any day!

*Dana Hamilton Yr 11
Siena College*



Images © Barry Skipsy

GLOBAL EDUCATION PROJECT VICTORIA



There are five key learning emphases that underpin global education (see diagram).



Education lies at the heart of preparing young people for an increasingly globalised world.

Enabling students to participate in shaping a better future for the world is also at the core of the Australian Curriculum as educators are encouraged to provide opportunities for students to be knowledgeable and skilfully ready to act for a better world.

The Global Education Project operates throughout Australia to help in-service and pre-service teachers achieve many of the Cross Curricular Priorities and General Capabilities required in the Australian Curriculum. It emphasises the unity and interdependence of human society, developing a sense of self and an appreciation of cultural diversity, affirmation of social justice and human rights, building peace and actions for sustainable futures for all. The Project places particular emphasis on developing relationships with our neighbours in the Asia-Pacific and Indian Ocean regions.

We offer Professional Learning for staff to:

ENHANCE current curriculum by Incorporating a global perspective

EXPERIENCE global education through a range of engaging activities

EXPLORE global issues using a multi-disciplinary approach

EXTEND students' thinking and knowledge about global and development issues

ENABLE students to plan and take action as discerning global citizens

The Global Education Project in Victoria offers a free consultancy service to all schools throughout Victoria who wish to build a greater global perspective in their curriculum. Book a professional learning session at your school, or cluster of schools, to learn how to incorporate global perspectives into units of work and across all subjects.

Let us help you to guide your students to become globally engaged citizens who are ready, willing and able to act for a better world.

Megan Bourke
Project Co-ordinator
Global Education Project Victoria

Contact Megan Bourke
Email: geo@gtav.asn.au
Phone: (03) 9824 8355



Book Week Book 2012, Champions Read

Zart Education

Celebrate Book Week with over 30 easy and fun activities that link Visual Arts with Literature. The Children's Book Council of Australia has provided us with this year's inspiring theme "Champions Read" which invites schools to reflect upon the benefits of reading and to promote a reading-rich culture. This book explores the many interpretations of the theme as well as activities for this year's short listed Early Childhood and Picture Story Books. Activities are designed for individual works, as well as for class, libraries and whole school displays. Celebrate Book Week & Children's Literature. 80pp

BK623 \$39.95

Please note: This book is provided FREE to all 2012 Zart Education Book Week Workshop attendees.

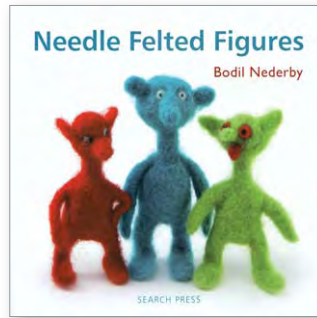




Art Lab for Kids Susan Schwake

A refreshing source of ideas for creating fine art with children, *Art Lab for Kids* encourages the artist's own voice, marks and style. This fun and creative book features 52 fine art projects set into weekly lessons, beginning with drawing, moving through painting and printmaking, and then building to paper collage and mixed media. 144pp

BK070 \$22.72



Needle Felted Figures Bodil Nederby

Appealing and unique, this book offers 24 ideas for creating playful creatures from felt. Demonstrating easy methods for developing a delightful cast of characters, including penguins, bears, rabbits, dinosaurs, trolls, and aliens, these projects need only a felting needle, a foam punch pad, and wool, for completion. Offering clear, step-by-step instructions and detailed photographs.

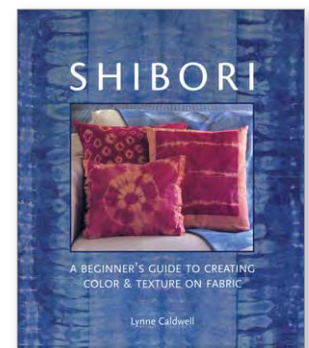
BK273 \$17.26



Digital Image Transfer Ellen G. Horovitz

This book guides readers through imaginative photo projects transforming cherished analogue and digital images into works of art. Horovitz expands on traditional photo transfer, taking it to an entirely new level using digital software techniques and a wide array of innovative materials and methods. Starting with traditional photos, digital files, and instant photo emulsions, Horovitz fashions 2D and 3D art pieces. 159pp

BK971 \$31.81



Shibori Lynne Caldwell

Shibori - or Japanese tie-dye - is a patterned three-dimensional form created by a unique process of folding, crumpling, stitching, plaiting, plucking and twisting material. The result is gorgeous, soft-edged patterns that will delight sewers and fabric lovers alike. Each chapter focuses on a specific method, from arashi (pole-wrapping) and stitching and gathering to using bleach to remove colour. 127pp

BK239 \$27.26

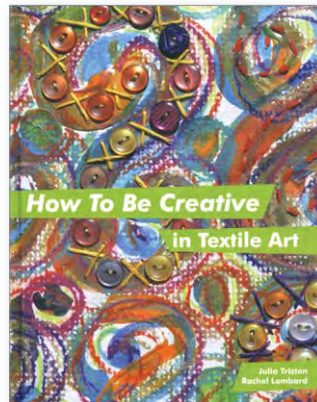


Hodge Inkjet Print on Clay Method DVD Jenny Hodge

The teaching of the method includes: 7 interviews (40mins) with both year 11 and year 7 students, video footage of students filmed at school completing each step of the method in each chapter, video footage of students taking the method further into completed artworks, a gallery of my images and student images, working with Photoshop and key points. These are the chapters: (1) Tools; (2) Preparing the image - including Photoshop tutorial; (3) Clay rolling; (4) Printing; (5) Adding definition and colour; (6) Let's get artistic; (7) Using moulds and forms; (8) Technical issues and answers. The second part of the DVD (35 mins) is only on Keraflex with a work filmed from beginning to end and is very detailed - suitable for artists, not just teachers. This can be viewed separately.

DV015 \$50.00

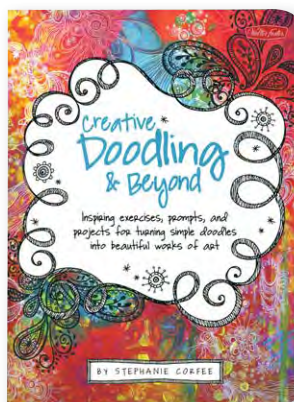
Prices: not including GST



How To Be Creative in Textile Art Julia Triston & Rachel Lombard

Those who work with textiles know the importance of mastering fundamental techniques and they will have experienced the excitement of coming across a new idea. Yet the creative act of putting art and craft together can seem intimidating. Two expert artists and teachers share their insights about how to turn ideas into designs, and designs into beautiful finished textile art. They offer advice on choosing fabrics, layering, creating texture, embellishment, edges, finishes, and all the key techniques. 128pp

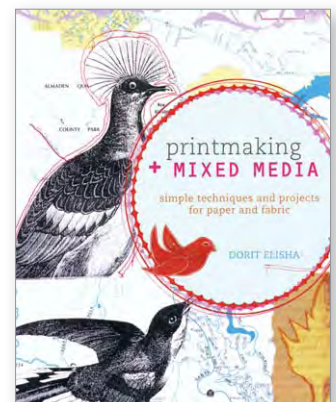
BK241 \$36.55



Creative Doodling & Beyond Stephanie Corfee

Creative Doodling & Beyond features a fun variety of projects, prompts, exercises, and ideas to get your doodling juices flowing, while also providing inspiration for how to use your doodles creatively. Artists will begin with some warm-up exercises and basic drawing instruction. From there, they'll embark on creating projects with doodles that get progressively more advanced through the book, starting with a gift tag and ending with elaborate doodling projects on wood and fabric. 143pp

BK075 \$22.72



Printmaking & Mixed-Media Dorit Elisha

Reinterpreting traditional methods, this book presents creative, affordable, and accessible techniques for mixed-media artists and printmakers of all experience levels looking to incorporate printed images onto paper or fabric. From screen printing to collagraphy to sun printing, the techniques are shown with step-by-step photographs and can be done without printing presses or special papers. 119pp

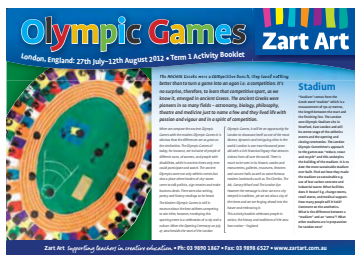
BK908 \$36.35



For the complete range of resources and art materials, view our 2012 Catalogue or visit our website www.zartart.com.au

Zart Art Zart Art Calendar

What's happening in Term 2 2012



Olympic Programme 2012

Our 2012 Olympic games programme embraces the diversity of London and 'people in action' through the visual arts. Our PD hands on workshops include activities that encompass different media and skill levels to suit classroom, library and art teachers. In addition we have created an Olympic Games Activity Flyer which can be down loaded from our website - www.zartart.com.au



Zart Education

Term 2 is crammed full of workshops for teachers in Early Childhood, Primary and Secondary schools. The Book Week Programme will begin on June 16th so look in the Zart Extra insert for a venue near you. Each workshop provided by Zart Art comes with a programme code for your VIT registration hours. Enquire about our PD package where you can save up to \$140 on your PD budget.



CBCA – Authors & Illustrators

Wild About Margaret

This evening event will feature Margaret Wild, probably Australia's most awarded writer of picture book texts, in conversation with 3 of the artists who have illustrated her books; including Ron Brooks, Ann James and Ann Spudvilas. It will be chaired by Suzanne Thwaites. The evening also includes light refreshments, book sales and signing.

Date: Thursday 14th June

Time: 5:30pm until 8.00pm

Venue: Zart Art N.B. Limited to the first 70 respondents.

Cost: \$30.00 (CBCA members) or \$40.00 (non members)

Bookings: Phone CBCA on 1300 360 436 or email vic@cbca.org.au. Bookings are essential so book in early to avoid disappointment.



Customer Service Centre

Visit the centre during Term 2 to see a range of new products and resources. The Centre now has a Play Based Learning area stocked with our new range of products suitable for Early Childhood and Early Years. While in the centre don't forget to visit the Term 2 Student Gallery upstairs, full of stunning artworks from Primary and Secondary Art students.



New Zart Art Catalogue Release: Early Years Catalogue 2012

The 2012 Early Years Zart Art Catalogue has received a lot of positive feedback for its innovative presentation. This catalogue is specially designed for teachers in Early Childhood and Early Years with a range of new products. If you have not received your catalogue, or would like extra copies please ring us on 03 9890 1867 with your request.

Mother's Day Activities

www.zartart.com.au



Zart Proudly Supports:

State Schools' Relief (SSR) is a charity supporting Victorian children and young people to reach their full potential by giving practical assistance at a time of need. For more information visit www.src.net.au

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

Find Us Online...

Did you know Zart Art has a Facebook page, Blog and Twitter account?

We want to make sure that you are kept up to date on all the latest ideas, products, promotions, workshops and events at Zart. We encourage you to post photos and comments so we can better address your needs and also provide a place where our artists can exhibit their work!

If you attend a workshop and see your work in one of our albums make sure you tag yourself! We look forward to hearing from you and seeing what you've been creating!

Find us on Facebook: www.facebook.com/ZartArt
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Our Blog: <http://zartartnews.blogspot.com/>





Zart

Term 3 2012

Collage & Mixed Media

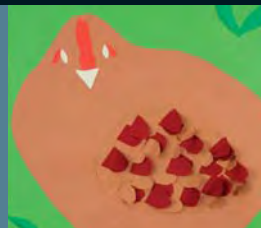
Inspiration • Ideas • Education Updates • Online Support • Tips & Techniques

Edible Art

Students at 'Star of the Sea' replicate some of the masters using spaghetti, peanut butter, almonds and icing!



Artist in Residence To foster participation, pride and creativity in their students two schools use artist in residence programmes to transform the school environment.



Do iPads have a place in the art room?

A reflective piece how technology can be embraced in the art room.

Zart Art - *Supporting teachers in creative education*

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Zart Extra: ISSN 1448-8450



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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Zart Art Supporting teachers in creative education

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Thursday: 8.30 am – 6.30 pm

Saturday: 9.00 am – 2.00 pm



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Our Blog: <http://zartartnews.blogspot.com/>



News & Exhibitions

Melbourne Museums & Galleries

NGV International

Napoleon: Revolution to Empire
Melbourne Winter Masterpieces 2012
Open from: 02 Jun 2012 – 07 Oct 2012
180 St Kilda Road, Level G
Exhibition admission fees apply

Napoleon: Revolution to Empire is a panoramic exhibition examining French art, culture and life from the 1770s to the 1820s. As well as telling the remarkable story of France's close involvement with Australia in the early 1800s, Napoleon: Revolution to Empire brings to Australia for the first time hundreds of objects of breathtaking opulence and luxury – paintings, drawings, engravings, sculpture, furniture, textiles, porcelain, glass, gold and silver, fashion, jewellery and armour.

Melbourne Museum

Wonders of Ancient Mesopotamia
11 Nicholson Street, Carlton
Date: 4 May – 7 October 2012
Cost Adults \$24, Concessions \$16, Children \$14 (includes entry to Melbourne Museum).

A new exhibition of stunning artefacts from one of the world's great ancient civilisations and will explore an era of extraordinary invention and innovation, the impact of which is still shaping our lives thousands of years later. It will feature over 170 artefacts from the world famous Middle East collection of The British Museum. From massive carved stone reliefs depicting scenes of battles and hunting to stunning gold jewellery. This exhibition focuses on three of the great centres of ancient civilisation – Sumer, Assyria and Babylon – bringing their rich history to life through objects and multimedia. Themes in the exhibition include palaces and royal power, religious beliefs and rituals, burial practices and royal tombs, and the myths and legends that surround ancient Mesopotamia. **For more information, visit museumvictoria.com.au/mesopotamia**



Mali in My School: A celebration of Melbourne Zoo's history, culture & creativity

About Zoos Victoria

In 2012, Zoos Victoria has

committed to a brave, new direction. This year is not only about celebrating the incredible milestone of Melbourne Zoo's 150th Year Anniversary but it is also about looking toward the next 150 years of saving endangered species from extinction. More information about Fighting Extinction and the very lovable twenty local species can be found at www.zoo.org.au/threatened-species

Mali in my School

Fifty lucky Victorian schools have had the chance to design, decorate and exhibit one of fifty mini-Mali fibreglass sculptures, based on Melbourne Zoo's most famous Asian Elephant calf, Mali!

Mali in the City

This one-of-a-kind public art event is designed to engage some of Melbourne's most coveted artists, creating a spectacular herd of decorated elephants on display in the city streets for all of Melbourne to enjoy. After the public exhibition period is completed in September, the full size Mali sculptures will return to Melbourne Zoo to go 'on parade' with the mini herd for the month of October.

There will be two stages where the mini-Malis will be on public display:

Mini-Malis exhibited in the school's local area (in a location of their choice) – August 3–14

The 50 Mini-Malis will be on public display and will join the Mali in the City full-size sculptures at **Melbourne Zoo – September 22– End of October**



Do iPads have a place in the art room?



When the first permanent photographed image was produced by French inventor Joseph Nicéphore Niépce in 1826, some traditional artists felt it was not equal in creativeness to drawing and painting; after all, it was made using a mechanical device and not created purely by human hand.

Today we regard photography as a creative art form in its own right, demonstrating its complexity in composition, tone, colour and subject matter. I feel that the iPad is rather like our modern day camera. Croydon Hills Primary School has plunged into 1:1 iPads in the Level 4 area. As a photographer, I can now finally teach how to compose the world in a photographic image without the threat of harmful chemicals.

Firstly I wanted students to really look at how they were composing an image. We explored: what makes a good photo great; how an image is broken into thirds and; subject matter - e.g. placing the object to the side and viewing the object from below, above, lying on the ground etc. Using this knowledge students had the opportunity to take a number of photos in the school yard. Then in the art room, students chose one image, to apply an app too. "ChipPhoto" is an app that automatically grids their image. Using pre-printed A3 gridded paper,

students copied the photographic image as a drawing. Students were not expected to reproduce the image "like a photo" but rather develop their observational skills in composition. Once the outlines were completed students used charcoal to develop a wide range of tones.

We took this photographic image further by exploring collage. We discussed and practised a number of collage techniques and students were required to employ the most appropriate collage technique, relevant to their image.

There are a number of Art / Photography apps, it's just a matter of taking the time to search and experiment with the apps to use for your educational purpose.

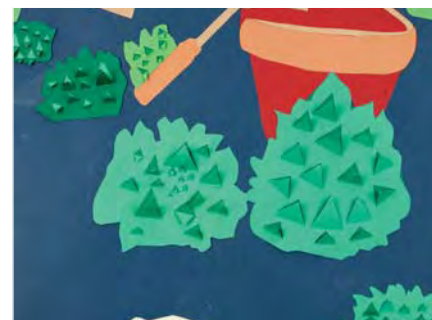
One app which I feel is a fantastic tool for art appreciation is 'WordFoto.' WordFoto allows you to load an image and apply words that relate to that picture. I have been using this app for an art appreciation component of my curriculum. The students loaded a famous art piece - in this case we used a Margaret Preston print - and were required to respond to it using at least 10 words. I use this app at the start of a new topic (pre-assessment) and then again at the end as a follow up, viewing any changes to their

vocabulary or understanding of the art technique.

Some limitations of using iPads are: servers being down or, apps not loading properly and students being tempted to divert from work and enter into other apps. There is also the difficulty in acquiring the students' photos and artworks from their iPads, as USB ports are not available. Our students and teachers have Gmail accounts, which allow students to email me their photos, Wordfoto pieces and any other creative works developed using their iPads.

Whether we like it or not our students were born into the digital age and the quicker we learn how to incorporate this technology within our curriculum the better. I am not saying "let's throw the baby out with the bath water," what I am saying is let's use technology in a clever and creative way while still teaching the fundamental skills and techniques necessary to keep our subject alive and relevant.

Claudia Michielin
Visual Art Teacher
Croydon Hills Primary School



Re-engaging young students through Art

Oakwood School works with chronically disengaged and marginalised young people to re-engage them in their learning, and to create a sense of belonging and ownership within an educational environment.

Learning content is driven by the student (outcomes supervised by the classroom teacher) and based around Individual Learning Plans. The benefits of each student working off an individualised learning plan are many. The weekly, one-on-one conversation with students allows for assessment and monitoring of their progress, while the process itself re-affirms to the individual that they are an important part of the school and their learning needs are understood and addressed by their teachers. For some students the process of being involved with their ILP simply makes them feel in control of their learning (something which they may not have experienced before) which in turn can encourage them to participate. Literacy and Numeracy are studied with the classroom teacher; while Art and PE are taught separately and students are generally required to elect into these studies (although in some cases a student may be requested to participate by the school).

A crucial part of this process is offering students access to a comprehensive, flexible and personally supportive Art programme. The curriculum we teach contains traditional VELs audited units along with flexible, student directed work. Each student is placed on a 5 level Art continuum which has been developed from VELs and the Tasmanian Curriculum document (Arts K-10). The continuum is used in conjunction with the students ILP and allows for targeted progression through the levels. Participation in the Art programme has an invaluable impact on the students' connection to the school, and their overall wellbeing. We find that the atmosphere in the Art studio allows socially isolated young people the opportunity to connect with the school community, build positive relationships with their peers and increase their sense of self-worth through their creating and making. Students are also able to achieve a sense of personal success through public exhibitions of their work. Participation in the Art programme can also assist students to ease their way back into a five day structured school week. For some students, their connection with Art enables them to increase school attendance while minimising the anxiety levels so often associated with a student's re-engagement process.

The inclusion of an individualised and flexible Art curriculum in the syllabus at Oakwood has contributed greatly to the culture of the school, and has proved an invaluable resource in the re-engagement and retention of our student cohort. The Art studio itself is uniquely positioned within the learning structure to allow for an informal and relaxed learning space which encourages learning across a wide range of domains.

Andrew Coram
Visual Art Teacher
Oakwood School



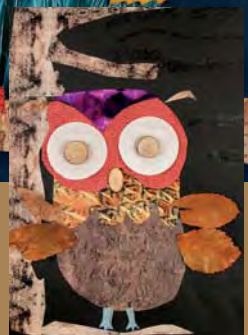
Camberwell Grammar Junior School

Chalk pastel portraits by Year 5 students: an exercise in 'layering colour'.



Coatesville Primary School

Owls were explored and collaged using a range of textures and natural materials.



ZART STUDENT GALLERY TERM 3 2012



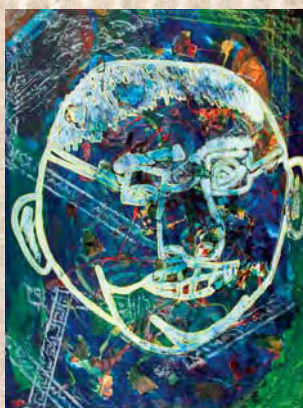
Gruyere Primary School

Charcoal self-portraits with local artist Wendy-Jane Sheppard. Drawing with charcoal and rub-out technique.



Haileybury College, Brighton

This unit of work was undertaken to develop an artistic eye for Still Life representation experimenting with watercolour and soft pastel techniques.



Beaconhills College

Year 9 students focussed on the Art Elements of Line, Tone, Colour and Texture using a wide range of art materials.



Brighton Grammar Early Learning Centre

A variety of mark making tools were made available for the boys to explore. These tools swept, smeared, scratched, swirled, brushed and carved pathways into the paint.



Wesley College

The first part of the collagraph was inked with oil paint using a brush. The emphasis was on bright colour. A light roll with oil based etching ink was then applied and printed onto water soaked blotting paper.



Sacre Coeur

Coloured pencil drawings completed by Yr 9 and 10 students. The task was based around rendering and tonal drawing skills. Students had to research an animal of their choice and draw from observation.



Yarrambat Primary School

Students researched an important event in Australia's history. A 1:1 scaled 'scenery plan' was set out and drawn. Backgrounds were painted in colours that closely resemble the Australian landscapes. Students were provided with a wide variety of collage materials and were also encouraged to find some natural materials, to make their objects from.

Exhibition ends 11 September
Also available at
www.zartart.com.au

Situated upstairs in the Zart Customer Service Centre. Each term the Student Gallery exhibits a new display of work from young artists ranging from Kindergarten to VCE.

We are always on the lookout for artwork to be exhibited that showcases new ideas and techniques suitable for all age levels. Please email images of work you would like to exhibit, one term in advance to Jan Roker at jan@zartart.com.au

Altona Primary School

Year of the Dragon

Beaconhills College

Faces

Brighton Grammar Early Learning Centre

Monoprints

Camberwell Grammar Junior School

Chalk Drawings

Chandler Park Primary School

Flowers

Coatesville Primary School

Owls

Croydon Hills Primary School

iPad Drawings

Echuca West Primary School

Felted Monsters

Gruyere Primary School

Portraits

Haileybury College Brighton

Shells and Figures

Isik College

Owls

Oakwood School

Artworks

Our Lady of Sion

Wire Pictures

Sacre Coeur

Pencil Renderings

St Bedes Balwyn North

Ceramic Houses

Wesley College Elsternwick

Organic Sculptures

Wesley College Waverley

Monster Prints

Yarrambat Primary School

Early Colonial





Recycled Art

Designing this project was easy. Reservoir West Primary School wanted something bright and colourful for a new large outdoor space; I had lots of unwanted music CDs to get rid of and, like most art teachers, I have an ongoing interest in the environment and re-using precious resources.

Working with Zart brings me into regular contact with ideas and works exhibited in its wonderful school art gallery and its annual catalogue. The catalogue's front cover this year features the work of St Clement's Primary School. I loved the vibrancy and rich coloured patterns of this work and used it as motivation to build something bigger and quite different. That's what you see here.

CDs that now mean nothing to someone 'as old as me' (Abba, The Sound of Music, Bert Bacharach, Elvis Costello, Tex Perkins, for example, and lots of old computer systems discs), were put to more valuable use

and are now hidden below layers of paint. I collected about 1500 discs from friends, and art teacher Rhonda researched other larger discs that could be used. A supplier for cheesecake makers provided wooden platters that are used in their display boxes. Three different sizes were ordered.

While the wall is outdoors it is undercover, making many issues associated with mural-making non-existent. We coated both sides of the discs with gesso and used Vipond paints because they are water and light proof. Each disc was then painted in prism (rainbow) colours. There were about 300 of each colour. Drying of the discs was always an issue because there were so many wet discs. We hung lengths of dowel between two drying racks and threaded the discs onto them.

Students were challenged to invent their own patterns and designs. We encouraged them to keep their colours clean, fresh and strong and to invent

variations within their allocated colour range. I was confident that as long as these simple colour principles were held, the work would be successful regardless of what the children painted onto them. This proved to be true.

The wall was painted 'sky blue' and the basic deep red/brown trees were 'rolled on' to create a backdrop that would allow the coloured discs to clearly stand out. Even the blue discs against the blue sky worked. It was really interesting to notice the way everyone, especially parents, started to take notice of the evolving colour arrangement on the drab concrete wall.

There are a number of really important outcomes, both artistic and educational, that underpin this project and its impact on the school environment. The mural is centrally located and cannot be missed. It's not something you 'have to be taken to' so the profile and importance of Art in

the curriculum is reinforced; it introduced in practical ways the use of the elements and principles of art; it required the demonstration and use of new skills and techniques; it reinforced the importance of the environment, both in its need to be protected through recycling and its aesthetic appearance; it encouraged students to work together on a common project with a common passion, with total cooperation, negotiation and involvement, and it allowed all students in the school to develop pride in themselves and their wonderful school. Most important though, it was fun and we had a wonderful time. The work can be found on my website under Artist in Residences www.artseducationguru.com

Teacher: Rhonda Johansen
Artist in Residence: Max Darby
Artists: Students and staff at Reservoir West Primary School





Annual Commitment to Art

The Artist in Residence Program at Aitken College is in its tenth year. I came to the school as a new Head of Faculty when it was only two years old. The school was not even half built and a new curriculum needed to be written. The challenges were daunting; however, my excitement grew when I realized that there was money in the budget for an Artist in Residence Program.

Most of the original buildings at Aitken College looked like wooden cabins, they had no obvious differences from one and other, and people often got lost trying to find classrooms. There was no landscaping, no sealed paths and so much mud. My aim was to give some personality to the school environment and to give students the opportunity to express their ideas through sculpture, murals and seats around the school.

From the outset it was apparent that the students' sense of humour should be reflected in the artwork, hence the flying cow and wind-blown trees which were produced in 2002. These were the first of our collaborative artworks. Aitken College was incredibly wind-swept and surrounded by paddocks with grazing cows. Students built up the form of the half cow body and the twisted trees with clay. A body cast was also

taken of a brave Year 10 student. Gary Donnellan made a fibre glass cast of each form in his studio. The finished sculpture was attached to the exterior of the Art room wall, facing the library, and immediately gave the school community something to talk about.

In 2004 the secondary art students worked with Anthony Syndicas to create three totem poles. The design brief was for the sculpture to appeal specifically to young children, have a sense of fun, and somehow reflect the surrounding school environment. The Emu (inspired by the book *Edwina the Emu*), The Feral Cat and The Magpie were chosen.

The mural created by graffiti artist Russell Kitchen in 2009 attracted a lot of excitement and interest. Students helped create the stencils, masked off areas and used cans of spray paint. Russell talked to them about his life, responsible art making and the laws about illegal graffiti. Students from Year 4 to Year 11 worked on this project. The spectacular colours and abstract patterns can be seen from the road as you drive around the college.

In 2008 Damian Curtain instructed students on how to carve two massive wooden sculptures, using his design based on an ancient myth. He used a chainsaw to model the main forms, and the students used

chisels and mallets to add texture and detail.

Last year Alison Hurry worked with students from Year 2 to Year 10 to produce some amazing painted panels. The secondary students painted a triptych of a Melbourne landscape and in two other panels, also painted figures floating high above city buildings. The primary children assisted in the design and painting of six imaginary creatures inspired by Mirka Moira's art style. The inspiration to paint some panels for the ceilings of our Art rooms came from Michelangelo's frescos on the ceiling of the Sistine Chapel.

Students work with the artist during an art class and I negotiate the process and visits with the artist, trying to be as flexible as possible. The Artist in Residence Program gives students an opportunity to make decisions about their school environment and it fosters a sense of ownership and pride. The reaction of the students, staff and visitors has been fantastic. Students remember the experience and gain another insight into the design process and see that people can make a living from their creative talents.

Michelle McKay
Head of Visual Arts
Aitken College

Edible Art



To take advantage of the openness, energy and willingness to take creative risks that are part of the average Year 9 students' bag of tricks; we worked through a unit on Postmodernism and discussed the qualities that make it an exciting expression of issues in today's world. We looked at ways that artists may appropriate well-known images and how, by re-contextualizing them, they empower the viewer to look at the original works with new eyes. Together we explored the now-common practice of using non-traditional materials and techniques or technologies to create artworks.

In planning this term's unit I was inspired by the work of the Brazilian artist Vik Muniz, who works in a broad range of non-traditional materials to create large-scale artworks. I showed the students images of his Double Mona Lisa (Peanut Butter and Jelly) (After Warhol), and his version of Caravaggio's Medusa, made from spaghetti and 'served' on an appropriately circular plate. All his works are ephemeral (another Postmodern quality) and he uses photography to record and exhibit them.

With this in mind, students were invited to appropriate a well-known artwork and to

recreate it in edible materials. They were encouraged to independently explore a wide range of unconventional ingredients. They added powdered tempera to caster sugar; they used dye to colour rice; they tested the suitability of M&Ms, Sour Worms, Nerds, Marshmallows and Jelly Snakes to add colour and detail. They discovered that food dye actually DOES dye almond icing, that bread dough can be used to create sculptural form, that jelly crystals come in a wide range of pastel tints, and that Peanut Butter can be 'darkened' with Vegemite.

Keeping a record of the developing image and taking note of what they learned were important parts of the task. Students completed a self-assessment that reflected on their level of exploration of images and materials and the use of their visual diary to record development and reflective self-criticism. They also had to analyse the Postmodern qualities of their finished 'masterpiece' and were asked to give it a title that reflected the original work. Humour (yet another Postmodern quality) was a consideration and subsequently titles included Munch's Lunch and Warhol's Candy Andy.

The students were set a short research task about the artist whose masterpiece they had appropriated. To make this more enjoyable, they were asked to make a birthday card for their artist and to give him or her three notional gifts. Humour was closely linked with research and knowledge in their well-designed responses. One card with pop-up elements contained tubes of orange, green and purple paint for Roy Lichtenstein (to encourage him to explore a broader palette). There was a train timetable from Brooklyn to the Bronx for Keith Haring, so that he could avoid being caught as he painted subway walls; a time machine for Klimt to go back and complete unfinished work; for Munch, a voucher for counseling to address his depression; and for Andy Warhol, a tube of fake tan to darken his unearthly pale skin.

One of the most enjoyable parts of this unit was actually eating one of the artworks. Munch's *Scream* was a delicious chocolate cake, iced in brilliant swirls of colour, and called, appropriately Munch's Lunch

Lou Chamberlin

Star of the Sea College, Gardenvale





Reflections of a Secondary Art Teacher in a Primary Art Classroom

After teaching secondary art for many years I left satisfied at what I had accomplished. During this time I conducted teacher professional development workshops in which I passed on my experiences to both secondary and upper primary teachers.

I found increasing numbers of primary art teachers attending my workshops and as a result I expanded the content for these teachers. I was interested in their positive responses and expectations but wanted to know more about what went on in primary art classrooms.

When Year 7 students arrive in a secondary classroom, without the teacher having a full understanding of their primary experience, it makes it challenging to develop a program that builds upon previous knowledge. Visiting primary art classrooms was a way to extend this knowledge but while teaching full time it made it difficult to visit and observe and discuss curriculum with the local art teachers.

When I left full time teaching in 2007 I continued to offer Professional Development to Level 4 primary art teachers. When I left I felt that my

knowledge of primary art curriculum could improve. So in 2011 I decided to do something to expand this information. I approached friend and specialist primary art teacher, Belinda Kopietz at Park Orchards Primary with an idea to help out in the art room part time on Mondays.

I observed that Belinda had a detailed knowledge of her students. Primary art teachers like Belinda have an advantage in this area. Because they generally teach every student in the school they develop an in-depth awareness of their students. For example Belinda knows what experience the students in Year 5 have because she probably taught them in Year 4.

Belinda's artroom was stimulating and visually exciting. In the primary art classroom one teacher in one room allows display and reference materials to become a part of the room. In every corner of Belinda's environment were vases of flowers, vibrant posters of artists' work and student work displaying a range of skills. I remember my room as a secondary teacher had displays but not the exciting cornucopia of inspiration as seen in Belinda's classroom. I think that prior to spending time in a primary art classroom I was guilty of not

being fully aware of how sophisticated the curriculum was. What I observed in Belinda's class was careful planning that included an intense study of art elements, principles and techniques.

There are many traditions that I love about primary teaching. Coming together at the start of the lesson and sitting on the rug seems an excellent way to begin. Clapping hands in a variety of rhythms to get students to pay attention wouldn't suit secondary level but in primary classrooms like Belinda's it is a positive and fun way to help students' focus.

My time in the primary art room was one of the most positive periods of my career. Monday mornings at Park Orchards Primary has taught me a great deal. I feel that I have a broader understanding of primary art education and I would like to thank all the students, staff and in particular, Belinda Kopietz, for welcoming me into her art room and providing me with the opportunity to expand my knowledge of primary art education. I recommend that all secondary teachers take opportunities as they present themselves to learn more about primary art education.

Cathy Price

Can you teach little kids *Art*?

In my 27 years as an Art teacher a thirty second conversation with an IT consultant from Sydney whilst ordering a coffee has challenged me the most.

He asked me what I did and I replied that I taught art to little kids. He then asked, "Can you teach little kids Art?" With a strong conviction, I answered, "Yes!" I walked away thinking, "Hmmm, actually can I teach little kids Art?" They come to me with confidence, with original ideas and representations. It would be a crime to crush such raw and joyful creativity. So how do I teach art to little kids? After pondering this question I put my thoughts into three categories; the environment, the materials and my interaction with the children.

The environment I provide for the children needs to trigger ideas and thoughts that will promote a response from them. If a group of children are showing an interest in the beach I display pictures, photos and artists work depicting the beach. A space to display a collection of 'beach things' that children are able to see, reach and touch, begins to grow. In a darkened corner, one shell on a bed of sand is lit using a lamp as a spotlight. The outdoor sand pit has beach towels, an umbrella and buckets and spades to encourage dramatic play and a quiet relaxed space has beautiful books relating to the beach ready for the children to look at, read and be read to.

Next to the spot lit shell I have placed clipboards with white paper and a grey lead pencil. The paper won't tear when the child pushes hard on the pencil. The pencil is sharpened and draws smoothly across the paper. Another clip board has black cover paper and white pens that work and won't run out of ink any minute. Chairs surround the shell waiting for the children to create an observational drawing of the shell. The collage table has beautiful coloured and textured papers cut into small squares, the scissors don't have glue stuck on the blades, the glue sticks are still working and there is PVA glue ready for the sand to be sprinkled onto their art work. I've cut clay into small cubes and added a variety of shells to the modelling tool

box. The easels are set with large sheets of paper, the paint is thick so that it won't run, the brushes are soft and I've introduced foam rollers sitting on flat plates of paint. My aim has been to present art materials and tools that will support the children to represent their knowledge and understandings and to develop their skills and techniques in art making. The selected materials need to work with each other to eliminate unnecessary frustrations and they need to be presented respectfully.

In an engaging environment with carefully selected materials and tools the children play, explore and experiment. I'm sitting with the children drawing the shell. We turn the shell over and draw it again. We notice the patterns on the shell and the shadows created by the lamplight. The children working at the collage table have requested coloured patti pans that we are now cutting triangles into and pasting little cut out pieces of paper onto the sides. The children at the painting easels are telling stories to each other about swimming in the surf. The children playing with clay need a demonstration on how to join clay because the legs on their crabs won't stay stuck. We all come together and look at a painting, "Bronte Beach" by Charles Conder. I'm asking them to tell me what they see and then what they wonder. Our discussion surrounding the painting could set the planning for the next day.

Can I teach little kids Art? Perhaps the IT consultant from Sydney had a different Art education experience. Perhaps his children keep coming home with the same looking art work that all the other children in the group went home with. Perhaps the word "teach" is tricking me. The question lives on but, for the moment I want those same, confident children with raw and joyful creativity to leave me still growing in confidence supplying us with their raw art work that they have created joyfully.

Di Olsson

**Visual Art Teacher
Ballarat Specialist School**



NEW PRODUCTS & RESOURCES



Seagrass Tray with Handle

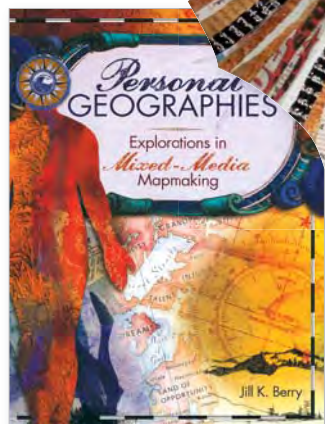
These sturdy trays are ideal for presenting loose art materials to students and for storage.

33 x 23 x 8cm
Each **TQ713 \$8.00**

Seagrass Trays Set 3

15cm square 7cm Deep, 18cm square 9cm Deep, 21cm square 11cm Deep

Asst Sizes
Set of 3 **TQ712 \$21.00**



Personal Geographies Explorations in Mixed-Media Mapmaking

Jill K. Berry

You don't have to be a world traveller or a professional cartographer to embark on a grand journey of self-discovery through mapmaking. *Personal Geographies* gives you the tools and techniques you'll need to create artful maps of yourself, your experiences and your personal journey. Chart the innermost workings of your mind, document your artistic path and create an unfolding maze of your future dreams and goals. 143pp

BK297 \$27.26

Book Week Book 2012 Champions Read

Zart Education

Celebrate Book Week with over 30 easy and fun activities that link Visual Arts with Literature. The Children's Book Council of Australia has provided us with this year's inspiring theme "Champions Read" which invites schools to reflect upon the benefits of reading and to promote a reading-rich culture. This book explores the many interpretations of the theme as well as activities for this year's short listed Early Childhood and Picture Books. Activities are designed for individual works, as well as for class, libraries and whole school displays. Celebrate Book Week & Children's Literature. 80pp

BK623 \$39.95

Please note: This book is provided FREE to all 2012 Zart Education Book Week Workshop attendees.



Brown Kraft Paper 70gsm

Now available in sheets in two sizes in reams of 500 sheets 100% recycled, completely biodegradable. Brown Kraft paper is ideal for paper construction, painting and pastel drawings.

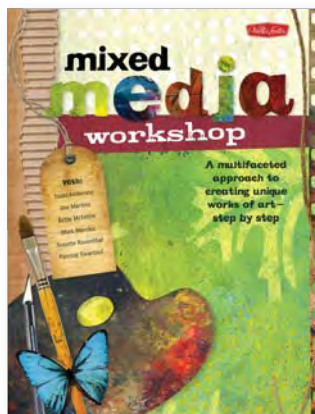
380 x 510mm **PA304**
Ream **\$29.95**

510 x 760mm **PA305**
Ream **\$59.95**

Felt Acrylic Assorted

Great for collage and dry felting these squares are available in a pack of 10 colours.

31 x 25cm **FE050**
Pkt of 10 **\$6.00**



Mixed Media Workshop

Walter Foster

This book is filled with inspiring step-by-step mixed-media projects from seven talented artists, each one sharing his or her unique style and technique. From collage and artist trading cards to portraits and still life's, this book encompasses both abstract and fine art approaches to mixed media. First, you're introduced to traditional painting and drawing tools and materials. Next, after sharing their personal approach to mixed media, the artists guide you through several step-by-step projects, each one demonstrating different techniques and components. You will learn how to alter photographs and incorporate them into paintings and collages, how to create three-dimensional texture on a two-dimensional surface, how to balance the fundamentals of art with abstract designs, and how to create a poem out of a daily newspaper. 144pp

BK298 \$22.72



Hand Building: Ceramic Studio

Shay Amber

Amber guides would-be ceramists through all the basics, from selecting the right clay body to embellishing the surface with fabulous decorations and gorgeous glaze treatments to setting a firing temperature. She teaches how to pinch forms, create coils, make flat slabs, work with simple moulds and armatures, and ornament your piece with stencils, slips, underglazes, terra sigillata, and more. Each technique is laid out in easy-to-follow step-by-step photos with projects in progress and stunning gallery images. Amber introduces a unique, easy-to-follow method for constructing a beautiful slab-built piece, and all the necessary templates are included. 128pp

BK721 \$22.72



Zart Art Calendar

What's happening in Term 3 2012



Clearance Day Specials

Visit the Zart Customer Service Centre on Friday 5th or Saturday 6th October and pick up some fantastic end of line items, samples and store damaged goods for below cost prices. Product demonstrations will be on-going in the store on Friday. This annual sale is not only a lot of fun but is a means to stretch your budget further.



Zart Education

Term 3 is crammed full of workshops for teachers in Early Childhood, Primary and Secondary schools. The Book Week Program will continue throughout July and August, so look in the Zart Extra insert for a venue near you. Each workshop provided by Zart Art comes with a programme code for your VIT registration hours. Enquire about our PD package where you can save up to \$140.



CBCA – Authors & Illustrators

The theme will be 'war', with the emphasis on such questions as 'Why depict war for kids?', 'How much reality?', 'Should hope be offered?' Sarah Brennan (editor) as participating chair, plus 3 illustrators Mark Wilson, Michel Streich and Andrew McLean. The evening includes light refreshments, book sales and signing.

Date: Thursday 23rd August **Time:** 5:30pm until 8:00pm
Venue: Zart Art N.B. Limited to the first 70 respondents.
Cost: \$30 (CBCA members) or \$40 (non members)
Bookings: Phone CBCA on 1300 360 436 or email vic@cbca.org.au.
 Bookings are essential so book in early to avoid disappointment.



Customer Service Centre

Visit the centre during Term 3 to see a range of new products and resources. Come in and see the great Book Week display in the foyer. The Centre now has a Play Based Learning area stocked with all our new range of products suitable for Early Childhood and Early Years. Don't forget to visit the Term 3 Student Gallery, full of stunning artworks from Primary & Secondary Schools.



Demonstration & Support Evening

You are invited to a **free product demonstration** evening at Zart on **August 9th from 4:30pm until 6pm** to see all the new products for Christmas and beyond.

Free Drinks and nibbles and door prizes!

There will be plenty of time to see some of our new products as well as some hands on product exploration of your own. Our consultants will walk you through our new range, and will be available to answer your questions and provide advice, ideas, hints, tips and techniques.

We also encourage you to bring along any ideas or suggestions you may have on how you would like Zart to support you in the future.

RSVP: Please email jan@zartart.com.au if you are able to attend this free and educational evening.

Zart Art Christmas Catalogue 2012

The 2012 Christmas Catalogue will be sent out to all schools in mid August. If you don't receive your copy of the catalogue, or would like extra copies, please ring us on 03 9890 1867 with your request. Please note that all our products are available through our online store: www.zartart.com.au

Zart Proudly Supports:

State Schools' Relief (SSR) is a charity supporting Victorian children and young people to reach their full potential by giving practical assistance at a time of need. For more information visit www.src.net.au

Zart eShop – Online Catalogue

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

Find Us Online...



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

Find us on Facebook: www.facebook.com/ZartArt
 Find us on Twitter: www.twitter.com/zarteducation
 Our Blog: <http://zartartnews.blogspot.com/>



EXTRA

Zart

Term 4 2012



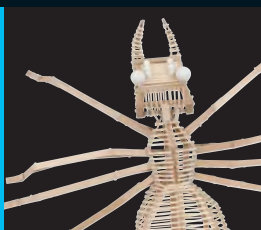
Creating a Splash...

Inspiration • Ideas • Education Updates • Online Support • Tips & Techniques



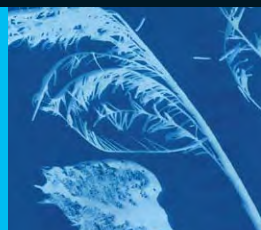
Installations

Sandringham Primary School joined together to celebrate the Arts through workshops, performances and installations.



In-Sticks

Year 9 & 10 students at Yarra Hills Secondary College created detailed insects through the exploration of 3D Construction.



Solar Exploration, the science of art!

Explore a variety of ways to create artworks using UV light.

Zart Art - *Supporting teachers in creative education*

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Editor: Jan Roker
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Zart Extra: ISSN 1448-8450



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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News & Exhibitions

Melbourne Museums & Galleries

NGV International

Art of the Pacific
Melbourne Winter Masterpieces 2012
Open from: 01 May 2011 - 31 Dec 2012
180 St Kilda Road, Level 3
Free Entry

The National Gallery of Victoria believes that it is vital to honour the art and culture of the Pacific so that it will be perceived here in Melbourne as one of the world's great art traditions that continues to develop and is open to change. To that end the NGV opened its first Oceanic gallery at NGV International in December 2003. The Oceanic gallery enabled the NGV to create a Pacific presence on the ground floor but the scale of the permanent gallery did not do justice to the importance of Pacific Islander art or to the NGV's vision for the Asia Pacific region that embraces Indigenous Australia, the Pacific and Asia. On 28 May 2011, synchronous with the NGV's 150th anniversary, the Gallery opened to the public a modern permanent space dedicated to art of the Pacific with a special focus on the work of living artists. In this dynamic white cube, art of the Pacific moves out of its darkened cul-de-sac and into a light-filled 21st century space with a 5 metre ceiling. The new Art of the Pacific gallery aims to introduce viewers to the cultural diversity, vitality and spirit resonance of Oceanic art and to some of its universe of forms, both old and new. A feature of the current display is that many of the originally highly mobile objects, some ingeniously made from a profusion of organic materials, are on open display where they can resonate as images in space, rather than being isolated in glass cases. Context and cultural meaning are also vital principles that we honour in the Pacific gallery.



Sidney Nolan
Moon Boy 1940
oil on velvet on composition board
55 x 57.5 cm
Heide Museum of Modern Art, Melbourne
Bequest of Barrett Reid 2000
(c) Sidney Nolan Trust

Heide Museum of Modern Art Sydney Nolan Experiments

7 Templestowe Road, Bulleen, VIC 3105
Open Tuesday-Sunday 10am-5pm, Closed Mondays
20 Oct 2012 - 28 Apr 2013

This exhibition presents a selection of Sidney Nolan's innovative explorations in unconventional media, produced during his formative years at Heide from 1938 to 1947. Heide became an art laboratory of sorts as Nolan experimented freely in a conscious attempt to be avant-garde and 'modern'. His earlier career as a commercial artist and his admiration of European modernists such as Klee, Miro and Picasso increased his receptivity to the possibilities of new materials and processes, and he trialled, for example, house paints, boot polish, crayon and inks applied by various means to glass, slate, velvet, recycled wood, old photographs and tissue paper. A range of the inventive and engaging results will be displayed in Heide I, where most of the works were made, along with archival photographs and documents. The exhibition will include an intervention by Madrid-based artist Narelle Jubelin, who responds to Nolan's famous Moonboy motif in an installation of petit-point images and masks, and with a re-creation of Nolan's notorious rendering of the Moonboy on a monumental scale on the roof of the Heide I cottage in 1941-42.





Installation Performance Arts Day (iPAD)

Sandringham Primary School celebrated The Arts with the whole school joining together on one day in Term two through workshops, performances and installations.

Prior to this year the music drama teacher and I had talked about strengthening the links between our areas. In 2011 we held a special event day that combined visual and performing arts. Students were involved in a variety of activities that included making famous artworks come alive through drama, creating an environmental long walk with a soundscape, wrapping the junior playground in the style of Christos and even flash mobs. Due to its success, a 2012 Installation Performance Arts Day (iPAD) was planned. Its aim was not only to continue strengthening the connection between the Performing and Visual Arts but also to encourage greater community involvement and to honour student voice. And so Sandy's iPad 2 was created.

The day centred on students choosing a workshop or app to participate in, watching performances and looking at art installations. The workshops reflected: aspects of the school's programs such as the environment, vegetable garden and chess, and, the interests and passions of parents and teachers within our school community with professionals in film, singing,

visual arts and even a milliner instructing in their craft. Except for Preps each workshop was multi-aged.

Grade 3 to 6 students could select from apps such as Snap, Snap, Smile (photography), Film Fantasy (short films), Radio Rave (use of the school's radio to share the day), Craft (Yarn) Bombing, Wicked Weaving (woven vases), Felt Doglets (dry felted dogs), Mad Hatter's Tea Party (cake decorating), CDs and voices (singing and using old cds to make performance props), Rubbish Rap (recycled costumes and raps with an environmental focus), Chess Challenge (giant chess board), Beach Art Run (PE teacher organised a run to see the Bayside art trail and down to the beach to form sand sculptures), Clay Dragons and Off the Page (developed by the Librarian as students chose to dramatize a character from a book).

Grade 1 and 2 student apps included: Happy Hat Making, Water Dance, Scarecrow Stomp, Puppet Making Songs and Plays, Making Musical Instruments and Scarecrows in the Garden. Preps worked with the Italian teacher and rotated through a school Italian dance incursion, Italian songs, flag and mask making.

During the term art making worked

towards the Performance Day with the grade 5 and 6 students engaged in a self-directed project where they could choose to create a fashion piece, mask or sculpture using newspaper in the construction process. The newspaper fashion was a part of the assembly and sculptures became art installations. Grade 3 and 4 students were introduced to finger knitting. It soon became the latest craze at home and in the school yard. Their knitted lengths and pom poms were used in the craft bombing of the school's courtyard. The students really enjoyed the craft of learning how to finger knit with many students teaching their siblings. Our iPad 2 was a huge success. "I absolutely loved the whole day and hope we do it again." "Except for me stabbing myself with a needle. It couldn't get any better. Unless One Direction came!"

Sue Storr

**Visual Art Teacher
Sandringham Primary**





EARTH4 ORANGUTANS

Learning about Wildlife Conservation & Community Development through Art

The Leuser Ecosystem, in the provinces of Aceh and North Sumatra, Indonesia, is an area of prime tropical rainforest and the last place on Earth where critically endangered Sumatran sub-species of elephants, rhinoceros, tigers and orangutans coexist.

Inside this protected area, and throughout S.E. Asia, palm oil companies illegally set virgin rainforests ablaze to clear way for palm oil plantations. Palm oil is an ingredient found in almost all products we consume every day, from biscuits to toothpaste to dishwashing detergent. We are mostly unaware we are consuming palm oil as there is no law in Australia requiring the ingredient to be labelled. These forest clearing practices release harmful levels of carbon dioxide into the atmosphere and destroy the natural ecosystems on which the local communities and wildlife depend on for their wellbeing and survival. The Sumatran orangutan, a keystone species, is now critically endangered due to this industry and many are left incapacitated, or worse killed, as a result of these practices.

Conservation organisations such as the Sumatran Orangutan Conservation Program are able to rescue some of these orangutans, however despite the best of care; currently the only accommodation

option available for them is quarantine cages as they need to be separated from other rescued orangutans for their safety or prevention of spreading illness.

As a solution, and to give these orangutans a brighter future and life beyond a cage, Director of Raw Wildlife Encounters Jessica McKelson and world leading Orangutan expert Dr Ian Singleton have together founded 'The Earth 4 Orangutans project.

The Earth 4 Orangutans project is an innovative plan to develop man-made islands for these orangutans to live on, they are still quarantined (as orangutans cannot swim) and able to receive the daily care they need. This development will also include a sanctuary for other endangered species, an education centre for conservation awareness for the general public and provide employment for local communities.

In 2013, the Australian curriculum will focus on Australia's engagement with Asia and Sustainability. Students will develop knowledge and understanding of Asian societies, cultures, beliefs and environments, and the connections between the peoples of Asia, Australia, and the rest of the world. Students will also learn of the significant role Australians play in the social, cultural, political and economic developments in the Asia region. Sustainability is a focus

and students will learn that actions for a more sustainable future reflect values of care, respect and responsibility, and require us to explore and understand environments. Using the Earth 4 Orangutans project as a case study, students can learn about ecosystems, social issues (poverty trap in relation to illegal logging etc.) and also culturally how this affects their natural livelihoods (palm oil versus sustainable forest use). Students can learn about these serious conservation issues with a variety of creative mediums and techniques.

Through Art, students can make the connection between this project and local communities/ environment as well as sustainability, connected through ecosystems on which we all depend, and the need to preserve these. Linking visual art to the social, cultural, political and economic status of Asia and supporting the Earth 4 Orangutans project has many possibilities.

For more information please visit www.earth4orangutans.com

Lauren Jones Marketing & Communications

Jessica McKelson Director

Raw Wildlife Encounters www.rawwildlife.com.au

Zart Art and Raw Wildlife Encounters will host an Orangutan exhibition of student work in June 2013. Schools can submit a selection of works by students of all ages to this exhibition and the work will be sold at a silent auction at Zart to raise funds for this worthy cause. More details about this exhibition and an opportunity to work with Australian Wildlife Artist Pamela Conder will be announced in the Term One 2013 Zart Extra.





IN-Sticks

The 3D art electives at Yarra Hills Secondary College are becoming increasingly popular with our Year 9 and 10 students. The semester one focus for the class was construction; forms built using a variety of materials. Initially the students studied engineering and construction techniques, we looked at architectural forms and explored how the development of materials and skills impacted the look of the structure. During the term groups were asked to make presentations on specific architectural materials and styles, the results included Stonehenge, St Basil's in Moscow and the Eiffel Tower.

The practical part of the course was to be based around Insects as the rigid exoskeletons and angular shapes which really lend themselves to the materials. The students created mind maps in their visual diaries exploring the visual characteristics of insects. At this point some discovered that other creatures (crabs/lobsters) had similar shapes, this led to an entirely different range of creatures including arachnids, centipedes and slugs and snails. Students were encouraged to use the mind map to select several of the creatures that they felt had the most potential and download a range of

images. Sketches were developed and anatomy discussed as they looked for a characteristic pose, they chose their best design and then we puzzled through the construction planning process.

The materials I picked for this piece were fairy floss sticks, matchsticks and hot glue guns (the quick setting nature of the glue is vital), strict safety guidelines were enforced as the hot glue is VERY hot. Some basic skills were shown as a demonstration and students were given the opportunity to play with the capabilities of the materials.

Each piece needed to be individually considered and designed; insects were constructed in three parts, often from panels, while others were constructed as frames and covered in matchsticks, a simplified body shape was carefully considered. Students were challenged by the need to make curves from straight materials and balance aesthetics with strength. Legs

threw up some questions in terms of proportion and weight bearing ability. The earlier architecture theory tasks shed some light on possible solutions. Fine anatomic details were made with Paper Magiclay, paper balls, armature wire and acetate sheets.

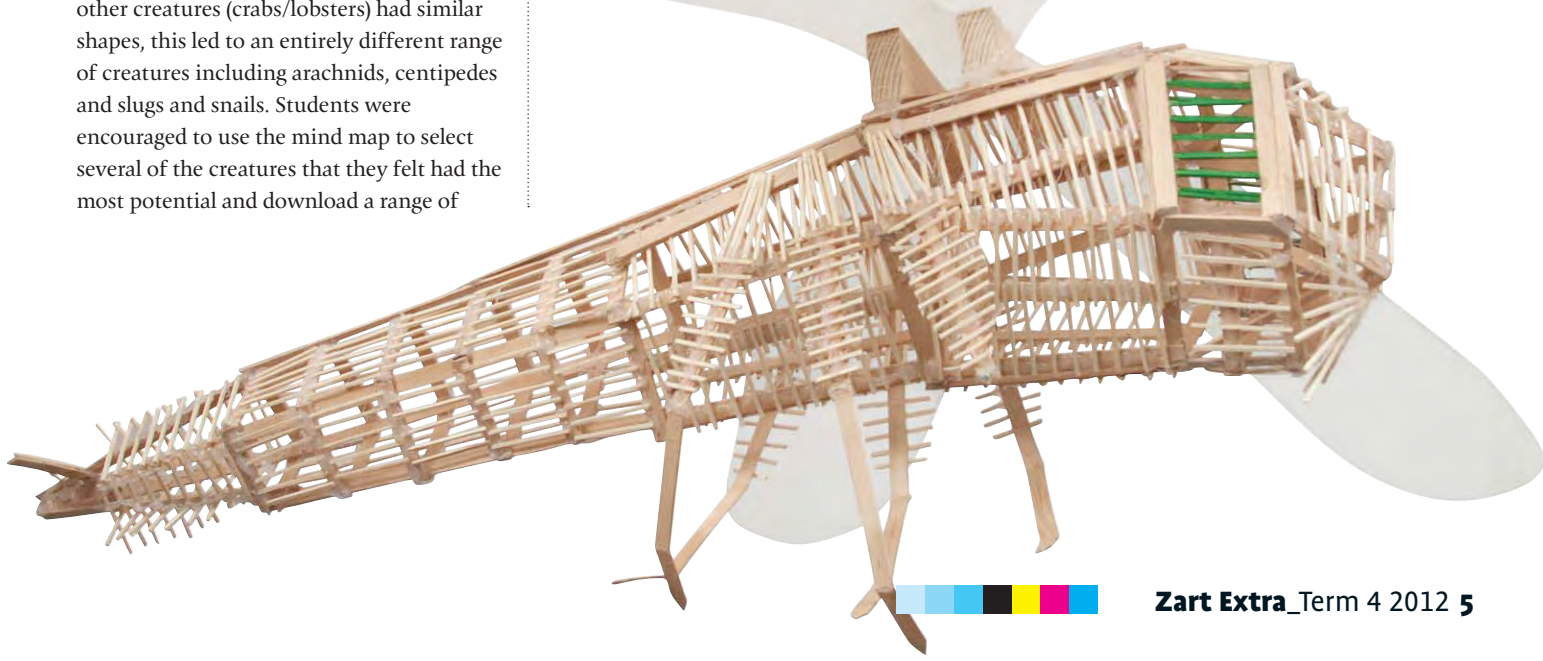
Once the pieces were finished students had to look at the options for displaying their work. They ended up stuck to ceilings and walls, flying through the air and suspended from fishing line webs.

On finishing students completed a self evaluation discussing successes and difficulties, challenges and solutions as well as an overall judgement.

This project takes a full term to complete but its success can be judged by the enthusiasm of the students and their pride in the wonderful sculptures they created.

Ian George

Yarra Hills Secondary College





Bird Houses

First term I took part in the Zart Art PD, School Garden Art, looking for new ideas and inspiration for our ever growing garden. During this PD we were shown how to make wonderful bird houses by Jane Byrne. As usual running out of time in the PD, we did not get to finish our bird houses. I was so impressed and inspired by all the teachers work, that when I got home I went straight into my studio and put my first gold layer of paint on my bird house....

I continued to finish it with feathers, kindy glitz and little tissue paper leaves, delicately glittered on the end. I must say I just loved my little bird house. If I loved my little bird house, I knew that this was a project that my grade six art class would adore!

As soon as I arrived at school I proudly showed my bird house to all the other teachers in the staff room. I then put a note

to all teachers to start collecting one-litre milk cartons for the art room and in no time at all had enough to start!

The children were blown away from the word go, when I held up my bird house and told them that this was their next project. We set about brain storming straight away. We talked about natural objects and colouring, lolly pop houses, Doctor Suess's Lorax trees, hobbits houses, mushrooms and even dinosaurs! I told the students that they could create whatever they wanted as long as their ideas were shown clearly in their designs so that I could be on the same page as them and help them gather materials for their work. The designs and drawings the children came up with were excellent, we were on our way!

Step 1: Make the bird house base construction out of paper plates and a milk carton. Even at this stage the outcomes were fantastic!

Step 2: Modroc was next and for this stage we invited our Principal Mr. Bergmeier to join our class. This of course was to the delight of all the students. Mr. Bergmeier worked on a student's work who was absent, so that they would not fall too far behind. The Modroc was gooey, slippery, cold and wet. This of course was to the delight of all the students who plastered their work lovingly and creatively. Once again after completing this stage the works looked amazing, although they were white with no finishing touches. The works were replastered with another layer of Modroc in a second lesson, we did this to ensure the

birdhouse's strength.

Step 3: Students applied the base coats of paint and collected things around the art room and outside that they would like to use. Each student was given a paper bag which they filled with all sorts of goodies such as buttons, pipe cleaners, leaves, glitter, pom poms, match sticks, feathers, beads and all sorts of loose objects.

When we met again, the students collected their work and paper bags and were ready to get to work straight away so they didn't waste a minute of their art lesson. Using Supertac, students busily glued and attached bits and bobs to their work. One young lady wanted to make a dinosaur come out of her bird house, we decided she should use Magi clay and wow was I glad I suggested that because she worked her magic.

The last lesson we were up to finishing touches, we used Kindy Glitz and normal glitter with PVA for larger areas, and the last thing the students did was to lacquer their work.

Now I don't want to brag, but the outcomes of the students work were fantastic! The students often surprise me with their creativity and I am often blown away by their work, and this time was no exception. The students loved every stage. We marked the work together as a class and worked on our art critiquing skills and there were many A+ works much to everyone's delight!

Kylie Wickham
Visual Arts Co-ordinator
Cranbourne West Primary School



ZART STUDENT GALLERY TERM 4 2012



Catholic Ladies' College Eltham
Oriental Paper Collages and ceramic bowls link visual arts to cultural studies.



Cornish College
Students enlarged and printed a photograph of themselves which they redrew and distorted using their knowledge of Cubist art.



Whealers Hill Primary School
Students in Years 5 and 6 studied varied aspects of Australian history and culture.



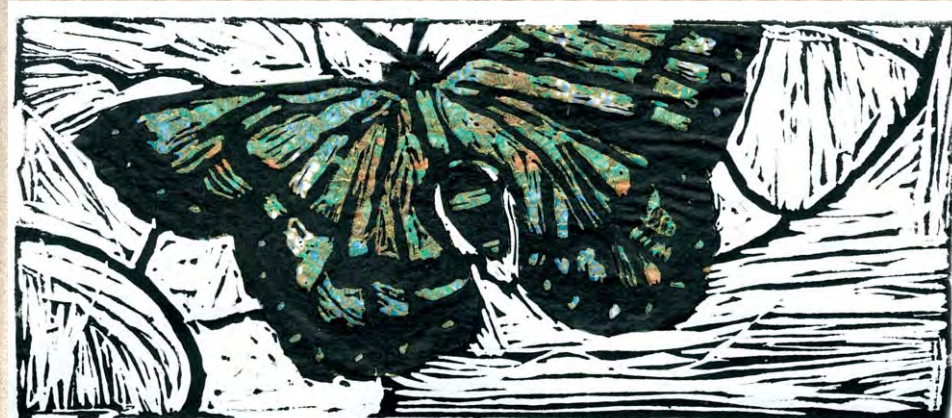
Catholic Regional College, Caroline Springs
Oil paintings on canvas. Using sunflowers as the theme, students explored colour and texture.



Cranbourne East Primary School
Year 5 and 6 students focussed on the elements of texture and surface design, through rubbings.



Ruyton Girls' School
Lino prints have been created from Exquisite Corpse drawings.



Glen Waverley Secondary College
Year 7 students produced a lino print triptych that includes a hand coloured, a plain and a chine colle design. These have been presented in a window mount.

Exhibition ends 3 December
Also available at
www.zartart.com.au

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

Bialik College

Sculptures

Catholic Ladies College, Eltham

Collages & Ceramics

Catholic Regional College, Caroline Springs

Sun Flowers

Christ Church Grammar

3D Fish

Cornish College

Self Portraits

Cranbourne East Primary School

Rubbings

Cranbourne West Primary School

Bird Houses

Doncaster Gardens Primary School

Ceramic Wall Hangers

Glen Waverley Secondary College

Lino Prints

Katandra School

Birds & Swimmers

Kent Park Primary School

Embossed Art Work

Ranges Community Health

Paintings

Ruyton Girls' School

Lino Prints

Sandringham Primary School

Felt Dogs

St Margaret's School, Berwick

Solar Prints

Whealers Hill Primary School

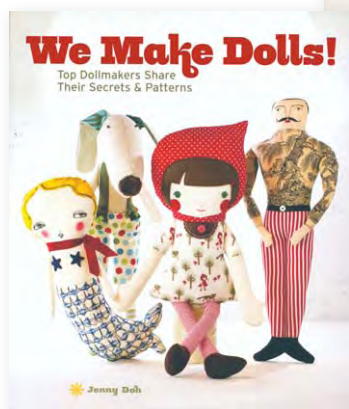
Leaves & Landscapes

Yarra Hills Secondary College

Popstick & Matchstick Creations



NEW PRODUCTS & RESOURCES



We Make Dolls Jenny Doh

Making super-cute stitched dolls is a beloved tradition, and today it's more popular than ever! Here are some of the freshest new designs from 10 of the world's leading dollmakers. Along with the book's 23 projects—which feature full-size templates and include trendy plush creatures as well as sweet-faced human and animal forms—are profiles of the artists, including colourful pictures of their studios and explanations of their signature techniques. 160pp

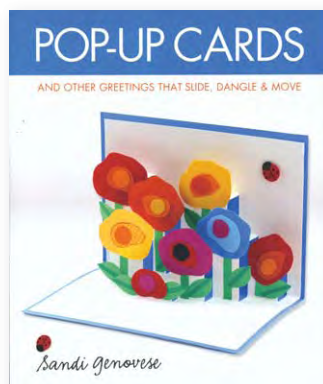
BK242 \$22.72



Making Mini Books Kathleen McCafferty

Everyone loves handmade books--and these adorable mini volumes are generally easier to craft than their larger counterparts! Some even require only folding and stapling. This charming collection includes beautiful leather-clad journals, block print notepads, accordion-fold mini-zines, and others that feature interior pockets, unique closures, colourful stitching, and eye-catching bindings. An invaluable illustrated stitch guide provides the essential information for every binding. 144pp

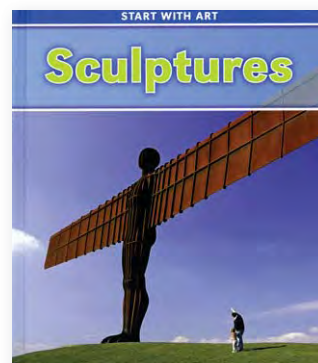
BK429 \$22.72



Pop-Up Cards Sandi Genovese

Pop-up cards, with their wonderful interactive, dimensional nature, are all the rage these days. Now students can duplicate the amazing techniques at school! Renowned artist Sandi Genovese demonstrates how with 25 wonderful projects that makes cards pop. A birthday greeting becomes even happier with a multi-tiered chocolate cake design, topped with candles and an elaborate celebratory Christmas card showcases a three-dimensional tree bedecked with hanging ornaments. All projects feature a gorgeous colour shot of the completed card, templates and a vibrant page layout that's both approachable and modern. 127pp

BK419 \$20.90



Start with Art Isabel Thomas

This series of books introduces students to different forms of art and media. Each book examines what the art form is, what it can be made of, what it can show, differences in size, technique and style, historical and modern examples, and examples from different cultures.

Collages BK050-CO

Drawing BK050-DR

Masks & Face Painting BK050-MA

Painting BK050-PA

Photographs BK050-PH

Prints BK050-PR

Sculptures BK050-SC

Textiles BK050-TE

Each \$22.68

Traditional Design Paper - Pacific Patterns

A selection of 8 different patterns, Tapa cloth designs from Tonga, Fiji, Vanuatu, New Guinea, Hawaii and Samoa and a woven design from New Zealand. The patterned Tapa Cloth and weaving selected in this collection is reproduced with the permission of the Baillieu Library, University of Melbourne, the Auckland Museum, New Zealand, and Murdoch Riley, Viking Sevenses, New Zealand. Teacher notes with a short description of each pattern included.

Pkt of 40 sheets

PA966 \$18.95

Bulk Buy Multiples of 5 pkts

each \$17.97



I asked Dr. Max Darby (Arts Education Consultant) to comment on what he thought the current position of Visual Arts is in Victoria.

Art teachers face an exciting future with many challenges to be met, both collectively and individually. This we will do despite increasing demands on our time. The following are some of my ideas about the current status of Victorian Art Education and some of its challenges.

The National Curriculum (and how it might impact on the programs we offer) is the obvious 'major' challenge we face (although The Arts are in the second stage of development). I believe various National and State Art Education Associations will provide appropriate input to its development and implementation. All effort will be made to ensure that The Visual Arts are accommodated under The Arts umbrella although currently there are questions about how little will be required at each level. Zart, too, will contribute support and guidance through its extensive professional development program once any implications become evident.

As I see it, the challenges for us will be to contribute our own ideas and responses whenever opportunities arise; to remain positive and to look for interesting and exciting possibilities that emerge, and to adapt and refine what we currently do to suit new obligations. We should be comforted that Victorian Art Education has always been strong and has always reflected the essential characteristics of good Art Education practice. Most, if not all, of what we currently do will be reflected in some way in the new curriculum. It's not as though a totally 'new' philosophy of Art Education will be developed! The basics will still require students to express their own ideas and experiences through artworks they make, and to view and respond to artworks made by other people. There may be some new 'emphases' and some 'new wording', but I'm confident that Victorian art teachers will confidently handle whatever comes out of this initiative.

Ensuring the survival of the Crafts in our programs is a second major



challenge. The rich experiences gained by students working in threads and fabrics, in embroidery, weaving, sewing, knitting, tapestry and patchwork quilting, in wool, clay, glass, metal, wood, leather, cane, stone, hand-made paper, natural dyes and natural found materials, for example, are far too valuable to be neglected. The past 20 years have seen an enormous eroding of The Crafts in most schools and we have an obligation to ensure it is arrested. It is an exciting opportunity that we must not let slip. The challenge here is not simply in accepting The Crafts as important, but in providing professional development and teacher training in a wide range of craft forms.

For me, the major challenge facing art teachers, however, is not new. It involves finding a better balance than now exists between the need for teachers to stipulate in advance expected outcomes of all art activities, and to encourage students to achieve things that are not expected. The nature of Art (and Art Education) demands the provision of opportunities for students to explore and invent, to learn by making mistakes, to be creative and inventive, to shock or surprise; to try something new and to act intuitively with confidence and without fear of failure. There is a growing paranoia today to work primarily toward 'predetermined outcomes'; to stipulate what is required to be successful and to do what has been done successfully before. And, that is a challenge for art teachers of all levels.

Dr Max Darby
Art Education Consultant



Solar Etchings

Solar Etching is a fabulous way for students to learn about intaglio style printmaking. It is fantastic because it does not require drawing, (although you can if you want to), and students all feel a sense of achievement when their designs are printed through the press.

I have been working with a method of solar etching using collage as a basis for design. In this particular project students responded to the KONY Video that was big in social media earlier this year. They had to create a collage in response to the video. This worked so well, because the students were so passionate about the cause. We had heated class discussions about the validity and reliability of the short film. They had very strong opinions about the video, positive and negative, and the use of collage enabled them to express this, without the fear of drawing/drawing realistically. The students were encouraged to fill the space of the collage, using text, or other designs from newspaper clippings. We looked at symmetrical and asymmetrical balance, and how depending on the mood of their print they could alter the composition. We looked at tone, particularly contrast and how a variety of tone, including greys could be picked up by the solar etching plate. I have also used this method to have the students respond to alternative themes, including altered faces, issues from today's news, and women in the media..etc.

Year 8

Samantha Caddey
Art Teacher
St Margaret's School, Berwick

Solar Exploration

Science teachers beware, the art studio is able to explore scientific phenomena through using solar energy as a component of art making. We now have four techniques that use the sun to make a change in media enabling artworks to be created.

What you'll need!

Sun Sensitive Paper

PA891 20 x 30cm 15's **\$31.50**

Sun Dye

Wattle, Mustard, Citrus, Flame Red, Grevillea, Tarragon (green), Violet, Sky Blue, Currawong(black), Tanbark, Alfalfa green, Clay, Pearl, Gold, Silver, White

DY050-** 250ml **\$9.95**

Solar Etching Plate

SS032 15 x 21.5cm **\$26.50**

EZIscreen Print Kit Basic Starter Kit

ES100 **\$105.50**

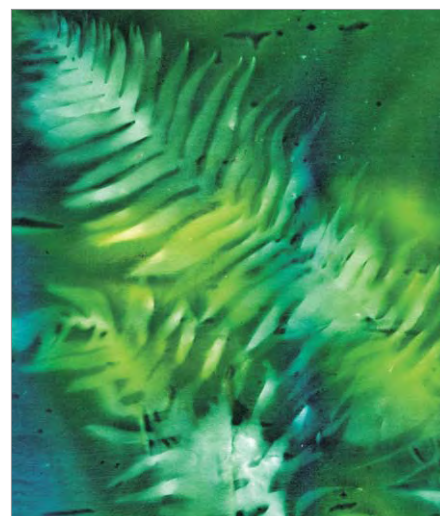
EZIscreen Print Kit Complete Kit

ES103 **\$249.90**

Sun Dyes

Heliographic (sun sensitive) fabric dyes for cotton & silk. Use Sun Dyes to decorate your fabric, using any found flattish object such as leaves, twigs, feathers, sea shells or make your own shapes with paper or cardboard. These dyes are very easy to use, soft to handle and permanent on cotton and silk. Dilute the Sun Dye by half with water. Lay your fabric on a flat, plastic covered table in the sun and tape the edges to secure it. Small pieces can be stretched in an embroidery hoop and larger pieces on the ground, secured at the corners. With a sponge or brush, coat your fabric with diluted Sun Dye – you can do this using one or more colours. Whilst it is still wet, lay your shapes or objects on the fabric. Allow the fabric to dry in the sun. The shapes will be left as silhouettes in the colour. Once the dye has dried, remove the shapes/

objects and iron the back side of the fabric for 2-3 minutes as hot as the fabric will allow to set the colour. Allow to sit for 24 hours and rinse well in warm water.



Sun Sensitive Paper

The Sun Sensitive Paper is coated with light-sensitive chemicals, which react to light waves and particles when exposed to light. When you place objects or drawings on the paper, they block the light and turn white while the paper around them remains blue. Dipping the paper in water stops the process and fixes your image. Sun sensitive paper may be used with 3D objects as well as transparencies with drawn or printed images. The effect that you will get will depend on how dense the object or image is as well as how long you expose it in the sun. Make amazing white on blue prints with objects or drawings! Just place leaves, doyleys or printed transparencies, negatives on the photo-sensitive paper and place in the sun. Remove the objects after a couple of minutes and rinse the paper to “fix” it.



Natural objects



Photography negative



Lace standing upright, creates a 3D effect



Scrunched up paper, plays with sun's shadows





To make a print using solar plates the first step is to transfer the image (artwork) onto a transparent film i.e. An overhead transparency or a thin acetate sheet. Or you can also use paint or draw directly on to an acetate sheet and place over the solar plate. There is no need to compose the image in reverse as you would for other print media. It is best to do a test strip, as each exposure is different. It usually takes between 30 seconds to two minutes. The plates can be cut using a guillotine or scissors. There is a plastic film that needs to be removed from the solar plate before you place the image over it. The plates are highly light sensitive, so be careful when you place the image over the solar plate. The plate works as the surface is composed of a light sensitive polymer which is water soluble, so that where the UV light hits the plate the polymer will harden while the unexposed parts of the plate remain water soluble. Once the exposure is done place the plate in a bath of warm water and use a soft brush (hake) to wash away the soluble part of the exposure.

Ezi Screen

StencilPro™ is a photosensitive film that is exposed using Ultra Violet light, hardening the emulsion coated to the film. When the film is developed by placing it into water, the unexposed emulsion is softened and washed out, leaving the design in the screen. Further exposure back to UV then hardens and cures the remaining emulsion making it permanent, waterproof and ready for use.

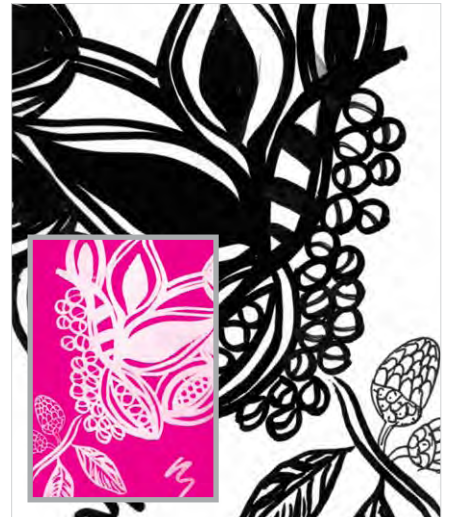
Print your artwork onto a clear transparency sheet. Always print in black and set your inkjet printer on the transparency setting. Do not use EZIscreen Transparencies in photocopiers. Place the StencilPro™ screen shiny side up and the transparency right side down on a magnetic exposure frame. Replace the clear frame on top and press to make sure you have solid contact. Cover it with something opaque e.g. lid of the Opaque Storage Container.

Take the work outside, take away the lid and set the timer. If you cannot cast a shadow outside don't even try as there is not enough UV to make it work. 30 second exposure on normal days and maybe add 5 seconds for overcast days. Replace the lid and take it inside to soak. StencilPro™ must be left in water to develop for a minimum of 10 minutes before attempting to remove the emulsion. It's important to remember not to expose the design to any further UV as it's not set at this point, so soaking inside the Opaque Storage Container with the lid on top is recommended. After 10

Wash-out should continue until image areas are cleared of emulsion and the dissolved emulsion has been rinsed away from both sides of the screen to prevent scumming. Scumming occurs on poorly rinsed screens, when un-rinsed emulsion flows back into image areas and dries.

Screens should be checked during the rinse (remaining emulsion will make the surface feel slimy) and visually inspected with care when dry. After soaking and removing the emulsion your StencilPro™ film must be dried with paper towel and re-exposed to set the remaining emulsion.

Mount your StencilPro™ film to a frame and begin printing onto your materials with any water based printing ink.



Levels: 4–6

Date: Tuesday, 20 November

Time: 9.20am–3.00pm

Venue: Zart Art

Address: 4/41 Lexton Road, Box Hill North

Consultant: Tania Di Berardino

Cost: \$140.00

Catering: A light lunch will be provided. Please advise any dietary requirements.

Parking: Offsite. Please download a parking map from our website.

Explore the amazing results you can achieve by using the sun as a catalyst in printmaking. Tania will take you through a journey of discovery with Ezi Screen, Sun Dyes, Sun Sensitive Paper and Solar Etching. Using samples made in exploration an art piece will be formed.

Zart Art Calendar

What's happening in Term 4 2012



Zart Art Catalogue 2013

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



Zart Education

Term 4 is all about Christmas. Our Naturally Christmas workshops will continue throughout October and November, so look in the Zart Extra insert for a venue near you. We will also be celebrating a more traditional Christmas with two workshops at Zart. Each workshop provided by Zart Art comes with a programme code for your VIT registration hours.



CBCA – Authors & Illustrators

The World of Unforgotten
While making *Unforgotten*, his landmark new 128-page picture book, Tohy Riddle explored much new territory as an artist and storyteller. In this presentation Tohy will reveal the ideas and art practices behind the making of the book, including how he constructed its deeply atmospheric world. The evening includes light refreshments, book sales and signing.

Date: Thursday 22nd November **Time:** 5:30pm until 8:00pm **Venue:** Zart Art N.B. Limited to the first 70 respondents. **Cost:** \$30 (CBCA members) or \$40 (non members) **Bookings:** Phone CBCA on 1300 360 436 or email vic@cbca.org.au. Bookings are essential so book in early to avoid disappointment.



Customer Service Centre

Visit the centre during Term 4 to see a range of new products and resources. Come in and see the great Christmas display in the foyer. The Centre now has a Play Based Learning area stocked with all our new range of products suitable for Early Childhood and Early Years. While in the centre don't forget to visit the Term 4 Student Gallery, full of stunning artworks from Primary and Secondary Art students.

Merry Christmas from the Zart Art Team!

Zart Art Christmas Hours

Please note that Zart will be closed on 21st December 2012 from 12 noon. We will reopen on the 7th of January 2013.



Zart Art Christmas Catalogue 2012

The 2012 Christmas Catalogue was sent out to all schools in early August. If you haven't received your copy of the catalogue, or would like extra copies, please ring us on 03 9890 1867 with your request. Please note that all our products are available through our online store: www.zartart.com.au



Christmas Catalogue 2012 Misprint Apology

Please note that on page 10 Cardboard Wreaths CB853 were incorrectly stated as being sold in packets of 50; Cardboard Wreaths CB853 are sold as Packs of 10.

Zart eShop

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



Find Us Online...

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

Find us on Facebook: www.facebook.com/ZartArt
Find us on Twitter: www.twitter.com/zarteducation
Our Blog: <http://zartartnews.blogspot.com/>