

TERM FOUR 2017

EXTRA

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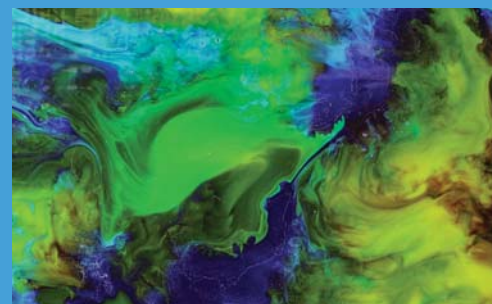
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ART SPECTRUM

VCE MEDIA

POURING MEDIUM

INSIDE



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


zart

COVER: Ivanhoe Girls' Grammar School
THIS PAGE: Brighton Grammar School

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Supporting Teachers
in Creative Education

Materials & Techniques Presentations

Customer Service Centre:

Shop, Training Centre & Student Gallery

Shop 4, 41 Lexton Road

Box Hill North, Melbourne VIC 3129

Ph: 03 9890 1867

Mon—Wed & Fri: 8.30am—5.00pm

Thurs: 8.30am—6.30pm

Sat: 9.00am—2.00pm

Warehouse & Head Office

48-58 Overseas Drive

Noble Park North VIC 3174

Ph: 03 9890 1867

Fax: 03 9898 6527

Mon—Fri: 8.30am—5.00pm

Our warehouse & head office are located in Noble Park North. Our Customer Service Centre remains open in Box Hill North for direct shopping & browsing, unfortunately that facility is not available at Noble Park North.

Postal Address:

PO Box 1198, Waverley Gardens VIC 3170

Zart Extra: ISSN 448-8450

Zart Extra is published quarterly by Zart Education, a division of Zart Art Pty Ltd ABN 24 621 120 321. 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.



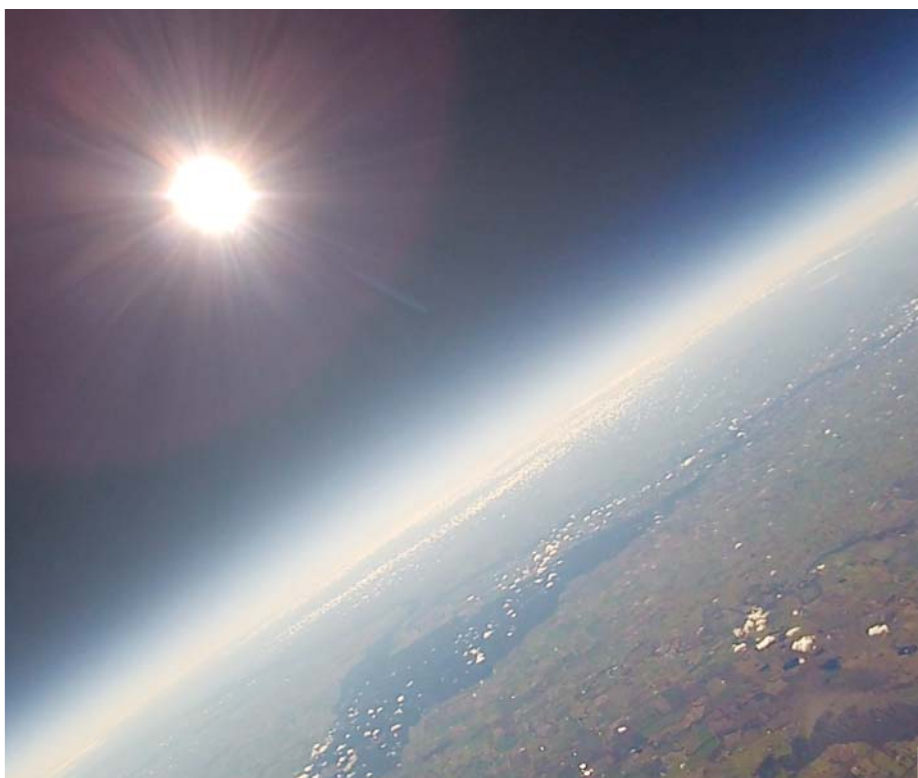
Free Materials & Techniques Presentations for Senior Students

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

Teacher Presentations 2018

The locations and dates for our FREE Materials and Techniques presentations will be announced in the Term 1 2018 PL Insert. Come along to meet and network with other educators in your area as you learn about our exciting new materials! Get activity ideas for Early Years, Primary, Secondary, and Special Needs education - as well as information on integrating Art into the classroom. Meet our Art Consultants who are available year-round to visit schools and educational facilities, assisting in product knowledge, curriculum advice, activities and demonstrations for both staff and students, and to introduce new materials and ideas. These presentations are always held after school; generally run for 1 – 1.5 hours; and best of all, they are totally FREE to attend!





Weather Balloon Photography

For my Year 12 VCE Media production, I sent a camera to an altitude of 21,000 metres using a weather balloon. This is technically classified as 'near-space'.

I decided to do this project because I really wanted to challenge the low expectations that many people have of young artists and students when it comes to the quality of the work that they can produce. I gained inspiration from websites like YouTube, when I found videos of other people doing similar projects. It's ridiculously hard, if not impossible, to be 'original' in our day and age. However, I believe that because I knew my work was 'uncommon' it motivated me as I wanted to fascinate as many people as possible.

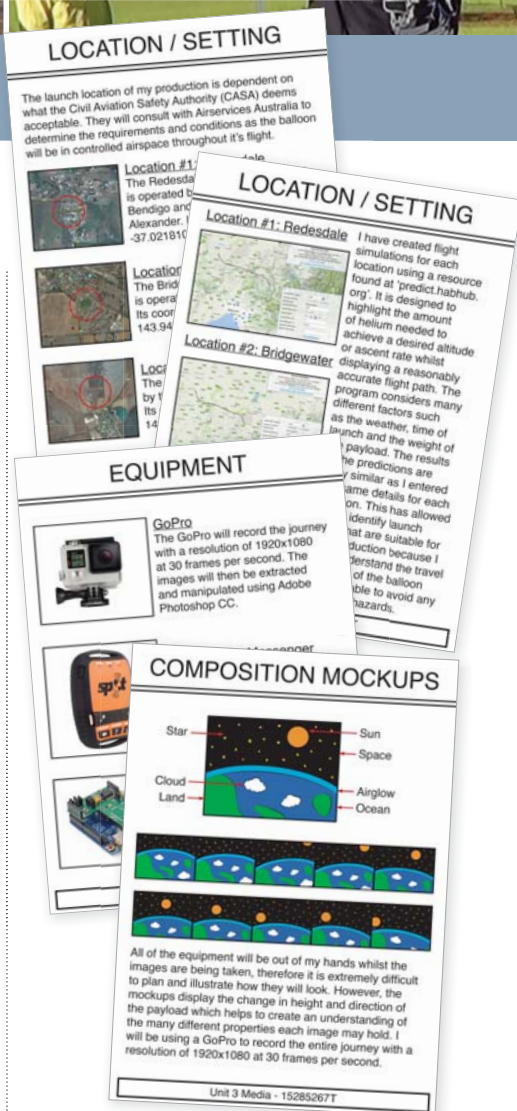
I launched the balloon from a small town in Victoria called Elmore, in the driveway belonging to a farming family. I needed to calculate many different things, such as the dimensions of the materials the balloon would be lifting as well as their weight. This was required in order to ensure that I used the appropriate amount of helium to achieve maximum lift. The weather was also a major concern as I launched during the school holidays and every single day but one was rainy and windy. I was extremely fortunate to have gained approval from CASA (Civil Aviation Safety

Authority) on the day that I did, because the sun was beaming, there were no clouds in sight and the wind was still.

Once the balloon was in the air, we jumped straight into the car and began following it using multiple tracking devices. This was a stressful experience because we were confined by the road laws, and couldn't just drive across the acres of farmland surrounding us. I had a rough idea as to where the balloon was going to land thanks to a program that simulates the flight path. Once the balloon had hit the ground, we still had around an hour's worth of travel in order to reach it. All of the equipment landed perfectly in the backyard of someone's property in Waggarandall, Victoria. It could have landed in a tree, in a lake, or even on the top of Mount Buller. However, all we needed to do was drive up their driveway and pick up the equipment. I was extremely lucky for everything to work out as well as it did and I couldn't be any happier with the results.

Bryce Peatling

YEAR 12 VCE MEDIA STUDENT
BEACONHILLS COLLEGE





NGV TRIENNIAL

In December 2017, the National Gallery of Victoria will launch the NGV Triennial – an exhilarating exhibition of contemporary art and design that will survey the world’s best artists and designers and present current ideas, practices and technologies in art, design, architecture, fashion, and performance.

Presented across all four levels of NGV International, the NGV Triennial 2017 will feature the work of over 70 artists from over 30 countries, with themes of the Body, Change, Movement, Time, and the Virtual. Best of all, the exhibition will be completely free!

Among the many works on display, numerous works have been specially commissioned for the Triennial and will come into the NGV Collection. One of these is *Flower Obsession*, a participatory work by celebrated Japanese artist Yayoi Kusama, which children and families will love. Visitors will be invited to apply plastic flowers and flower stickers to the walls, floor and objects in a constructed domestic space within the gallery, until, over the course of the exhibition, all surfaces are obliterated. Federation Court will house a colossal reclining Tang Dynasty-style Buddha adorned with classical Greco Roman sculptures, *Eternity-Buddha in Nirvana* 2016–17, by Chinese multimedia artist Xu Zhen. Ron Mueck, the Australian hyperrealist sculptor, has created one of his largest projects to date. Commissioned by the NGV, *Mass* will be unveiled at the opening of the exhibition, and will be presented amongst the portraits and still life paintings in the Dutch Galleries.

The Triennial will challenge visitors to consider new directions in art and design: Japanese art collective, teamLab, will immerse us in an interactive digital environment that responds to our presence and movement; Sissel Tolaas, smell designer and odour theorist, has created a work made of smells that collectively capture the character of



Yayoi Kusama, *Flower obsession* 2016-17 (in progress).
Commissioned by the National Gallery of Victoria, Melbourne.
Courtesy the artist and OTA Fine Arts, Tokyo and Singapore.

Melbourne. Collaborative design projects with Indigenous Australians will explore the connection between design, production, community and sustainability.

The much-loved NGV Kid’s Space will be transformed by the magic of Dutch collective WE MAKE CARPETS, with an elaborate patterned carpet made from reclaimed materials, while the Gallery Kitchen café will become a modern Moroccan tea house, designed by British-Moroccan artist Hassan Hajjaj.

As well as being an unmissable exhibition for art and design lovers of all ages, the NGV Triennial will provide a wealth of inspiration for educators interested in Science and Technology, English, Critical and Creative Thinking, and the Ethical, Intercultural and Personal and Social capabilities, raising questions about how we live, think and interact.

For more detailed information about the artists and their work, visit the Triennial Hub:
www.ngv.vic.gov.au/exhibition/ngv-triennial/

For information about NGV Triennial Education programs and Professional Learning visit:
www.ngv.vic.gov.au/explore/education/



Courtesy of Felstead Education

Mindfulness for Creative Teachers

With all of the attention on mindfulness these days, it's a good time to ask "What's in it for teachers", especially for teachers involved in creative subjects such as Art, Media, or Visual Communication Design.

We begin with a firm, passionate belief that the greatest asset within any school is its teaching staff. Teachers who are feeling calm, relaxed, compassionate, focused and creative are best placed to create the kinds of classrooms and student-teacher relationships most conducive to learning.

Perhaps the most commonly documented benefit from mindfulness is stress relief. Mindfulness practices such as breathing exercises, gentle yoga, body scans, longer form relaxation exercises, mindful eating and more have been shown by strong empirical evidence to provide relief from the stress, anxiety and pressure that are such hallmarks of modern schooling.

One of the many ways in which mindfulness helps us to reduce stress is by encouraging us to open up a little bit of extra space between stimulus and reaction. There are so many things that can 'set us off' during a busy day. By allowing us to create space to choose our response to any given occurrence - rather than

simply reacting to it in a knee-jerk manner – mindfulness helps us to stay in control of ourselves and our emotions, and avoid setting off on an ongoing spiral of negativity, stress or conflict.

An exciting and developing field of mindfulness is the way it can help us to be more creative, innovative and imaginative. Mindfulness practices have been shown to switch off the parts of the brain, such as the amygdala, which can block creativity and flow, and allow us to switch on the parts of the brain, such as the frontal and parietal regions, often associated with creative thinking and imagination.

The ways in which creativity and innovation can be enhanced by mindfulness are now being studied in much greater depth – but perhaps the best thing is to simply try it for



Courtesy of Felstead Education

yourself, or with your students.

Before engaging in your next creative task, simply close your eyes and rest your attention on your breathing. Let other thoughts simply float away, constantly returning your attention to your breath. After doing this for a few minutes, open your eyes and return to your creative task. If you wish, you can extend the exercise. Once other thoughts have been allowed to pass, focus your attention on the creative task at hand, analyse it from different perspectives, then allow your mind to go wherever it chooses – who knows what you may find?

Brad Felstead

FELSTEAD EDUCATION

Brad is the founder and director of Felstead Education, one of Australia's leading specialist in mindfulness in education. To find out more about their range of mindfulness programs for students and teachers visit www.felstead.com.au



Art Spectrum® – The Original Australian Colour Maker



Arthur Boyd, set of 30 oils. Courtesy of Art Spectrum.



Arthur Boyd. Courtesy of Art Spectrum.

From its humble beginnings operating out of a mud brick artists studio near Eltham in Melbourne, Art Spectrum® has been creating colour for over 50 years, and is the original and largest Australian manufacturer of fine art products in the Southern Hemisphere.

Art Spectrum® was established in 1966 by David Keys Snr (1925–2014), who was an artist and lecturer in his own right.

In the 1960's there were no Australian made fine art paints available and the creative community only had access to high priced foreign manufactured art materials. The challenge for Australian artists was trying to capture the Australian landscape with colour palettes created for the traditional European landscapes which were vastly different. Smouldering violets, vibrant yellows, vivid greens and shimmering golds were missing, just to name a few. David Keys Snr's focus was simple: to create a pure, high quality paint for the Australian artist that reflected this country's unique colour palette.

Over the last 50 years, Art Spectrum® has created colour ranges in Oils, Watercolours,

Inks, Gouache and Pastels which incorporate the highest quality pigments, with a consistency that has made Art Spectrum® the number one Australian supplier to this day.

Art Spectrum® products have been used extensively by some of the most iconic Australian Artists including Sidney Nolan (1917-1992), Arthur Boyd (1920-1999), John Olsen (b.1928) and more recently artists such as Anh Do (b.1977), all of whom value the quality, consistency and colour range of this unique product. Art Spectrum® continues to work with artists of this calibre to perfect their colour range to meet the needs of today's artists.

The company is now run by David Keys Snr's son, (also called) David Keys and his partner Tamara, who continue the Art Spectrum® tradition of providing the highest quality paint at an accessible price point.



Creating Colour – The Process

Zart were fortunate enough to meet David Keys at his manufacturing plant in Brunswick and take a rare tour of his factory to see how this amazing hand milled product is made, from raw pigments through to the end product.

Manufacturing Art Spectrum® Oil paint is a highly skilled and labour intensive process. Firstly, Art Spectrum® start with the highest quality pigments which are sourced from all over the world. These pigments are then combined with the remainder of the formula, largely linseed oil with a very small amount of stabilisers that are needed to keep the product perfect for use in the tube. High speed mixers are then used to combine these ingredients.

Next, the paint is loaded onto the triple mill. These triple mills have been used to make colour the world over for hundreds of years and this part of the process remains largely unchanged. The mixture passes through three large rollers that grind the pigment at a microscopic level into the oil. This process actually changes the colour of the pigment and further combines it with the oil to make the smooth buttery consistency which artists know and love about the Art Spectrum® brand. A colour may pass through the mill up to three times depending on the pigment and formula. The manufacturing process is every bit as important and unique as the pigment itself and is the reason why no other company can provide exactly the same paint.

A record of samples from every batch of paint is archived. These samples known as 'drawdowns'



Drawdowns. Courtesy of Art Spectrum.

record not only the colour, but the consistency and transparency of each batch. It is essentially a fingerprint of the colour. This is necessary to ensure the paint can be reproduced exactly the same every time. Which is why you know that the Burnt Sienna on the shelf today is exactly the same formulated colour that Sidney Nolan used in the 1970's and 80's, or that the Australian Yellow Green you are using is the exact same paint that Ahn Doh is using!

Once the colour has passed all the quality control stages, it is then filled and packaged into different sizes: 40ml, 150ml, 300ml, 500ml, 1 litre & 4 litre quantities.

The filling machine then labels the tubes or tins and applies a unique batch number.

Oil Colour, Watercolour, Gouache, Inks, Primers, and associated Mediums for all our colour ranges are made in our manufacturing plant in Brunswick, Victoria, where the mills are in constant use to keep up with demand.



Art Spectrum® is very proud that all of our colour products are made here in Australia, unlike our competitors who are venturing off-shore. Every day new batches of colour are being created in this truly unique and inspiring place that is the heart of Art Spectrum® the Original Australian Colour Maker.



Triple mills at Art Spectrum.

For more information on Art Spectrum's product range please visit www.artspectrum.com.au and follow them on Social Media.



Like us:



Follow us:



Picture us:



Product sizes. Courtesy of Art Spectrum.

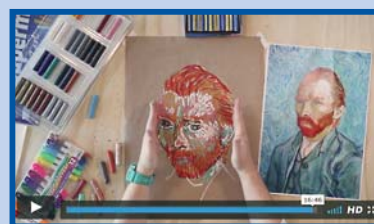


Introducing Zart Education... Online Professional Learning

Zart Education is committed to supporting teachers to build knowledge and confidence in the classroom, and recognises the need for professional learning that fits into increasingly demanding schedules.

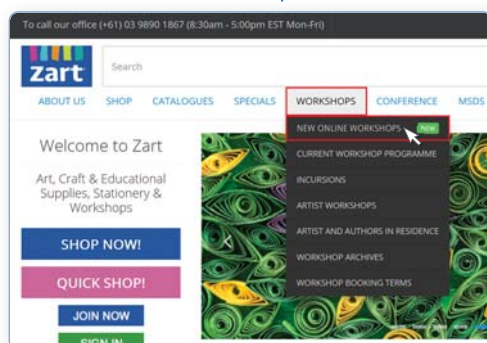
We are now extending our professional learning program to include online workshops that are convenient, engaging and fun.

- Explore and experiment – learn new techniques, materials and processes
- Lessons are presented by artists and education professionals
- Downloadable teacher notes – learning intentions, links to the curriculum and materials lists
- Convenient, flexible and engaging – learn anywhere, anytime
- Our first five workshops, *The Masters & Elements* series, feature modules on Van Gogh, Hundertwasser, Monet, Klee and Miró



Enrol Online Visit the Zart website to begin your online professional learning today!

View new online PL workshops



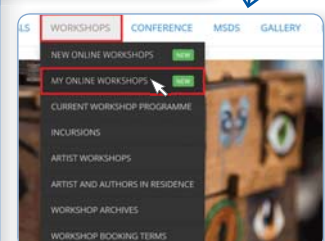
View specific modules



Purchase online



Access your videos



For more information visit www.zartart.com.au

Acrylic Pouring Mediums

Liquitex Pouring Medium and Atelier Pouring Medium are both fantastic alternatives to using Epoxy Resin. These acrylic based mediums can be mixed with both acrylic paints and inks to create fluid painting effects without all the hassles of using resin.

Colours can be mixed and stored in airtight bottles as the mixture needs to air dry to cure, unlike resin, which starts curing as soon as it is mixed. This means less waste and more time to prep your colours. The mediums will thin the paint so it pours easily. However, the Atelier medium will affect colour transparency while the Liquitex medium will maintain pigment opacity and result in a thicker finish. When dry, your artwork will be glossy, flexible and waterproof.

Creating



Squeeze: Squeeze the mixture over your surface, do not go to the absolute edge and leave gaps for other colours. This is a fluid process and as you add more paint it will move to the edge of the surface. Despite being level, some paint will always flow off the edge.

Add: Combining colours will create different hues and the paint will blend as it interacts with other colours. Keep in mind a little goes a long way and darker colours can be overpowering.

Preparation

Mixing: Cover your work area with Plastic Sheetting to protect the table top and allow for easy clean up. Fill an empty bottle with the Pouring Medium. Add small amounts of acrylic paint or ink at a time. Be careful not to over saturate the medium with too much pigment as this will decrease its fluidity. Securely attach the lid to the bottle and shake the contents until thoroughly combined. Alternatively, you can mix up colours in cups using a Popstick.

Work Area Preparation: Elevate your chosen painting surface from the table, with plastic cups or bottle caps pushed in under the edges of the artwork. Use a Spirit Level and adjust the surface elevation with Popsticks where required, to ensure it is level.

Isopropyl Alcohol



Alcohol: Mix Pouring Medium, Paint or Ink and Isopropyl Alcohol in bottles. Shake to mix thoroughly. Cellular effects are created when you layer the paint mixture.

Piñata Extender



Extender: Squeeze small amounts of the Piñata Extender onto the painted surface. Watch your work transform.

Dirty Pour



Fill: Fill a cup with the left over paint mixtures. White on the top and on the bottom layer will allow other colours to sit in between.



Tip: Place a canvas board over the cup and swiftly tip the cup upside down so it is sealed upside down on the canvas board.



Lift: Lift the cup off the board and watch the paint release and move over the canvas.



Tilt: Tilt the board to help paint move to the edges. Note that your canvas will not be perfectly level so you may need to add Popsticks to stop movement in one direction.

Materials List

Liquitex Pouring Medium 237mL	
PT170	\$ 30.95
Liquitex Pouring Medium 946mL	
PT169	\$ 75.95
Liquitex Pouring Medium 3.78Ltr	
PT168	\$ 239.00
Atelier Pouring Medium 1Ltr	
PT181	\$ 29.95

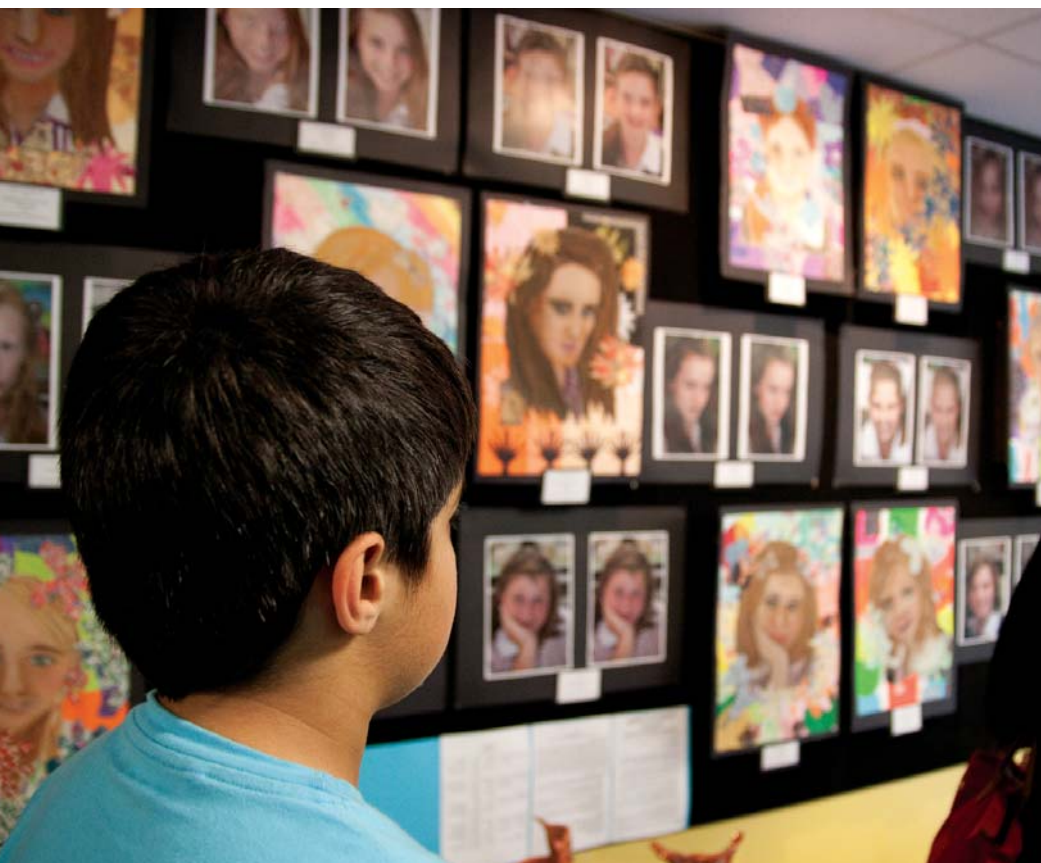
Piñata Extender Dirty Pour

Fill: Fill a cup with the paint mixture. Add a few drops of Piñata Extender as you layer the paint into the cup. Cover cup with the canvas and tip upside down. Release the cup and allow the medium to spread to the edges of the canvas.

Acrylic Skins



Peel: Pour the mixture directly on to plastic sheeting and when dry it will peel off to create an acrylic skin. Collage these onto other artwork.



Zart Student Gallery

The Zart Student Art Gallery, situated upstairs in Zart's Customer Service Centre, Box Hill North, features the artwork of primary and secondary students from around Victoria. The gallery was set up to provide students with an opportunity to have their artwork valued and displayed in a 'real' art gallery. We believe students should learn to appreciate the artwork of their contemporaries and place their own work within a wider context.

Our first official gallery was set up in 1993 in Factory 7 (the former office space) of our Box Hill location. We used cardboard boxes covered in Hessian to display artworks. As teachers' interest in exhibiting and sharing their students' works grew we expanded to the current location above our retail centre. Now fitted with site specific exhibition boards, we can accommodate upwards of 20 schools' work each term and we host an opening to celebrate each term's exhibition.



Zart Student Gallery 1993

Visit our Online Gallery

View our current exhibition



View specific exhibitions



View Unit Plans

Search the gallery by Theme, Subject Matter, Medium or Education & Support



We encourage students, their families and teachers to visit the gallery and explore the teaching and learning possibilities on offer. Exhibiting teachers are asked to provide a unit planner to accompany the work both in the Gallery and on our webpage to better help others understand the creative process of their students and give credit to all the learning that occurs before the finished artwork.

Visit our webpage to explore several years of exhibitions! Create a login and utilise the archived galleries with a key word search or through an advanced search. This is a great spot to find ideas and inspiration based on your theme, subject matter, medium or curriculum link. Find real examples of student work to help you better plan your units to address learning needs at every level of development.

We are always on the lookout for work to be exhibited; if you would like to showcase your students' creations please contact Dee Zabel and include images of the work deez@zartart.com.au or To view the Gallery online visit www.zartart.com.au, Facebook or Instagram. Use #zartstudentgallery #zart #zartart #zartinspirations to share your students' work with us.



Student Gallery Term Four Exhibition

Oxley Christian College, Chirnside Park



Horsham West Primary School



Beth Rivkah Ladies College, St Kilda East



Ivanhoe Girls' Grammar School



McKinnon Primary School, Ormond



Anderson's Creek Primary School, Warrandyte

EXHIBITING THIS TERM

Exhibition Closes 28th November 2017

Anderson's Creek Primary School,
Warrandyte

Candlesticks

Apollo Parkways Primary School,
Greensborough

David Hockney

Ashburton Primary School

Weaving in Clay

Beth Rivkah Ladies College, St Kilda East

Portraits with Ice Cream

Brighton Grammar School

David Hockney

Horsham West Primary School

Hand Painting

Ivanhoe Girls' Grammar School

Portraits

Ceramic Turtles and Snakes

Birds

Loreto Mandeville Hall, Toorak

Calico Bags

McKinnon Primary School, Ormond

Birds and Picasso

Mount Scopus, Burwood

Mary Poppins

Oxley Christian College, Chirnside Park

Hearts

Abstract Paintings

Rolling Hills Primary School, Mooroolbark

Upcycled Cans

St Francis Xavier College, Officer

Portraits

St Joseph's College, Mildura

Ampersand Bords

St Paul's Anglican Grammar School,
Warragul

Ceramic Monsters

The Peninsula School, Mount Eliza

Supermix Landscape

Sea Creatures

Turtles

Wembley Primary School, Yarraville

Still life Explorations

You can also view this exhibition on
our website www.zartart.com.au

Mount Scopus, Burwood



Apollo Parkways Primary School, Greensborough



Loreto Mandeville Hall, Toorak



Ashburton Primary School



Markers

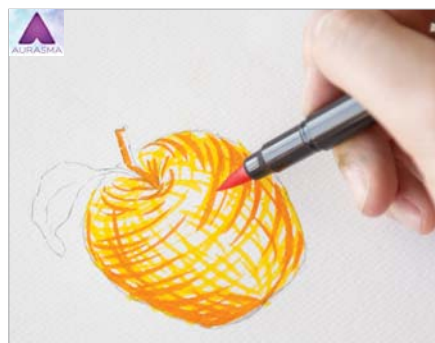
Markers are a great medium for students and artists of all ages and abilities. The results that can be achieved are varied, depending on the type of marker and application. Be it typography, textural rendering, ombré blending, or line and pattern work, there is a marker to suit the task! The most daunting part is knowing which marker best suits your purpose or idea. This exploration aims to take the guesswork out of working with markers.

Water-soluble Brush Markers

Great for sketching, colouring in and blending, these sophisticated markers are suitable for artists of all ages. From a senior perspective, they have applications in brush lettering, VCD work and concept sketching. They can be blended with or without water, making their application highly varied! Heavy Cartridge, Bleedproof or Mineral Paper are great for working dry, whilst Watercolour Paper is best for blending with water. Remember to work quickly when adding water, or allow the ink to dry when not, to avoid bleeding.



Sketch: Vary the width of the line by alternating the pressure and angle of the nib on the paper.



Line: Follow the axis of your subject to indicate form. Alternating colour or line frequency can convey tone.

Tip: Allow the ink to dry before adding the next layer to maintain distinct lines.



Colour: Run the brush tip around the edge of the area you wish to colour. Use an Aqua Brush to blend the colour into the middle.

Tip: Do not work on adjacent areas at the same time or the colours may run!



Blend: Apply a light colour to two-thirds of the area, keeping the lightest area of the subject white. Apply a dark colour to a smaller area (no more than one third) to create the darkest shade. Use the Aqua Brush to blend the colours together. The area of the paper that didn't have direct colour applied will be the lightest.

Tip: Consider your light source before applying colour. Once dry, add details such as outlines, shading or stippling.

Comparison: The main advantage of the Stylist Brush Markers are the dual tips. The fine point can be useful for stippling, cross-hatching and line work in general. They blend a little easier than the Artline Stix and are more suited to senior design students, whilst the Stix can be used with primary students without breaking your budget (plus they're fun to play with – like Lego@!).

Artline Stix Micador Stylist Brush Markers



Wash: Lightly add a small amount of water with an Aqua Brush over roughly drawn flowers to make your design less rigid.

Tip: Add a streak of colour to accentuate the highlight or shadow, rather than filling an entire area with colour.

Use the Aurasma App to see these images in action!

- 1) Download the Aurasma App to your device (mobile or tablet).
- 2) Create a free account
- 3) Discover Auras "zart_art" & then Follow this channel.
- 4) Scan over the images marked with the Aurasma logo to see pictures in action.



hello

art

Brush Lettering

Brush lettering has become an art form in its own right and is a great way to play with type. It's all in the pressure and stroke direction! Draw yourself some train tracks to practice on.

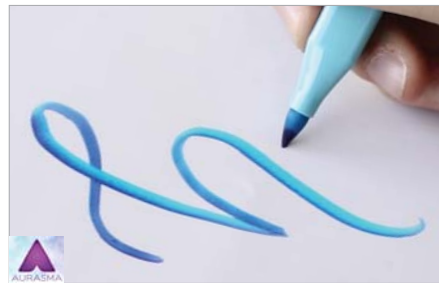
Once you're confident, warp the axis and heights of each letter to make the type look more fluid and fun! 'Hello' is a great word to practice, as it has both heights and curves to play with.

Materials List

Stylist Brush Markers Pkt of 24	PM078	\$56.95
Artline Stix Assorted Pkt of 20	PM075	\$19.95
Aqua Brush Set Assorted Pkt of 8	BR464	\$29.95
Copic Multiliner 0.5mm Each	PM102-5	\$3.85



Ombre: Pressure determines how saturated the pigment appears. Press firmly as you stroke down and lightly as you flick back up. This will also alter the stroke width.



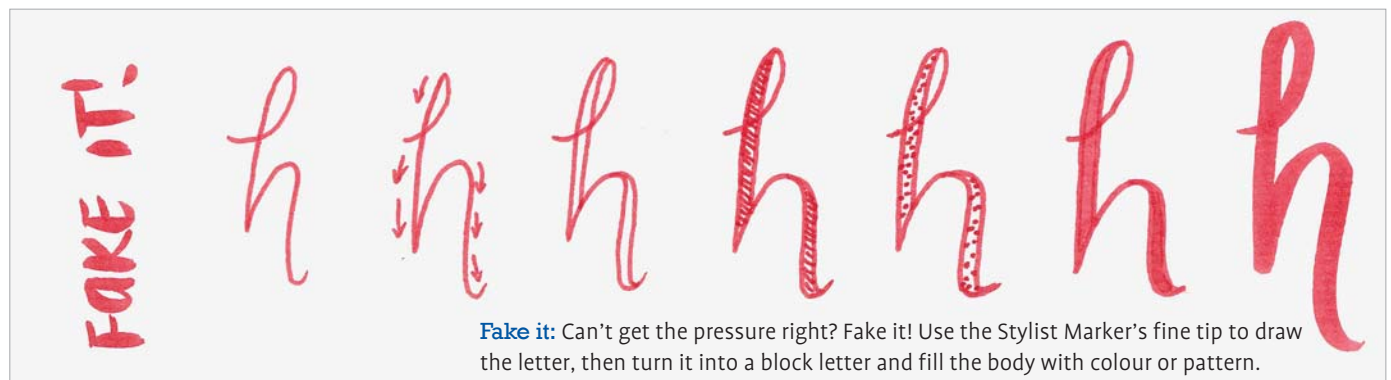
Two-tone: Scribble a dark colour onto acetate. Use a lighter marker to pick up some of the darker colour on the nib before drawing your word. You may need to top up the dark ink every few letters.



Blend: Draw the upper half of each letter, on Watercolour Paper, with one colour and the bottom half with a contrasting colour. Blend together with an Aqua Brush.



Details: When dry, add details with the Stylist Marker's fine tip.



Fake it: Can't get the pressure right? Fake it! Use the Stylist Marker's fine tip to draw the letter, then turn it into a block letter and fill the body with colour or pattern.

Copic Markers

Copic Markers, which are alcohol based, are great for blending and rendering. The nibs are made from moulded fibres and will not fray. Best used on smooth, coated paper such as Bleedproof Paper, Acetate or Tracing Paper, the ink will not bleed nor the paper pill. Copic Multiliners are perfect as all other fineliners and felt tip pens will bleed.



Blend: Select three colours from the same blending family. Starting with the lightest colour work in circular motions with the brush tip to fill in your shape. While wet, gradually apply the next darkest colour to the shaded area. Use the lightest colour to blend the tones together.



Texture: Lay colour down and leave to dry for 30 seconds. Spritz Art Clean or isopropyl alcohol onto hessian or denim fabric and press this into the inked surface.

The Copic colour coding system

- A** Letter: Colour family
- B** First digit: Saturation (Range 0-9. Zero is the purist colour.)
- C** Last digit: Value (Range 000-9. 000 is the lightest shade.)

Blending family: Markers that have the same colour family and same first digit. For best results, use three markers from the same blending family, where the last digit is 2-3 points apart.

Ciao marker

0.5-5mm 1-6mm



Classic marker

1.5mm 2-8mm



Feathering: Using two colours from separate colour families, lightly flick each colour from opposite ends to blend in the middle. Repeat this process 4-8 times until the colours are well blended.

Tip: Use light colours to avoid the finished result becoming too dark.



Colourless Blender: This marker is not for blending! It contains only alcohol. It will move pigments already on your surface, which can create interesting effects. Lay colour down and leave to dry for two minutes. Use the Colourless Blender to create brickwork, striped or spotted patterns.



Materials List

Copic Ciao Introductory Set	PM150-INT	\$94.95
Copic Ciao Marker Each	PM151-**	\$4.95
Copic Classic Marker Each	PM101-**	\$8.85
Copic Multiliner 0.5mm Each	PM102-5	\$3.85
Art Clean 500ml Each	PT537	\$18.50
X-Press It Blending Card		
A3 Pkt of 10	CB503	\$9.95

** See website for individual colour codes.

Mixed media:

- Work on Acetate, Dura Lar, Mineral Paper or Tracing Paper for interesting effects.
- Use pencil over Rubbing Plates to add pattern.
- Combine with Alcohol Inks, Permanent Markers and Gel Pens to embellish your design.





Primecolours Drawing Pencils

High quality pencils with vibrant & lightfast colour. Colours easily layer, blend & shade. Soft, smooth and non-waxy.

Assorted colours PN265
NEW Box of 48 **\$53.95**



Artline Stix

Brush nib markers with vibrant pigment. Vary the pigment intensity and stroke thickness by altering your grip. Water-soluble and able to connect together. A quality marker at a budget price - great for every age and ability.

Assorted colours PM075
NEW Pkt of 20 **\$19.95**



Stylist Brush Markers

Dual tipped artist-quality brush markers. The flexible brush tip produces fine, medium and bold brush-like strokes, whilst the durable fine tip is perfect for fine detail work or outlining. Odourless water-based ink is relatively lightfast.

Assorted colours PM078
NEW Pkt of 24 **\$56.95**



Mix to create new colours

Modelling Clay Assorted

This vibrant and soft oven-hardening clay is ideal for small models & jewellery making. To harden, place on silicone matt or baking paper, and bake in oven for 20 mins at 100°C–110°C. Always wrap unused portions.

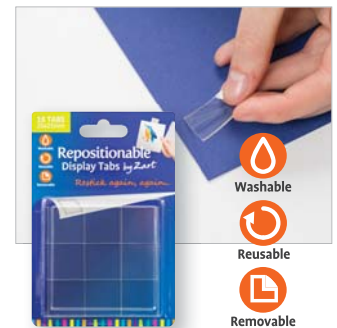
252g ML030
NEW Pkt of 12 **\$19.95**



Sensory Art Paper

Brightly coloured textured sheets for sensory play and art experiences. This sandy coarse paper is suitable for collage works, drawing or painting on with wax crayons, oil pastels, Poster Colours, Food Dye and markers. 10 assorted colours.

38.5 x 27cm PA871
NEW Pkt of 10 **\$7.95**



Repositionable Display Tabs

Clear tabs for mounting and securing objects. Excellent for hanging and securing photos, card, posters, artwork, documents. Use on flat surfaces – including plastic, painted walls, whiteboard, glass, canvas and stainless steel. Remove, wash, air-dry and reuse.

25 x 25mm ST116
NEW Pkt of 18 **\$4.95**



New larger size

Velvet Print Double-Sided Lino

A cost effective alternative to other Double-Sided Vinyl Lino tiles. Easy to carve and soft to cut. Double-sided lino with blue and green surfaces. Create quality prints.

400 x 600mm LT080
NEW Each **\$14.95**



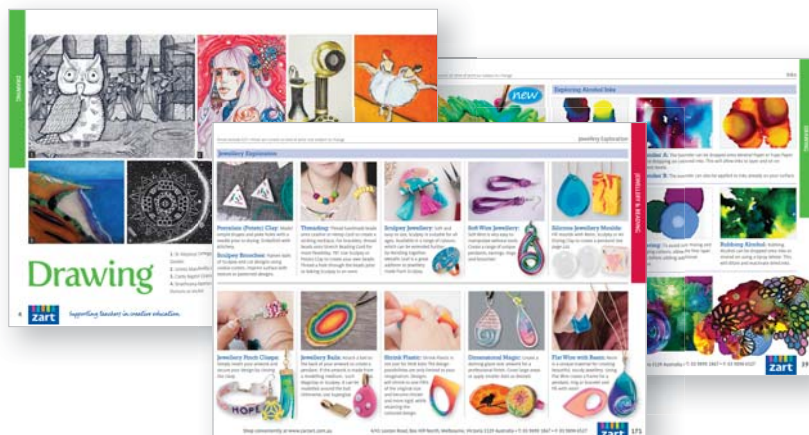
Carve a Stamp Kit

Everything you need to carve your own custom stamp. 1 Ink Pad, 1 V Shape Fine Tool, 1 V Shape Wider Tool, 1 Handle with Aluminium Collar, 5 Blank Stamps, 1 Leaflet, including stamp design ideas.

ST001
NEW Set **\$24.95**

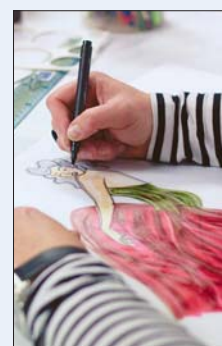
Zart Calendar

What's Happening in Term 4 2017



Is Your Budget Closing Early?

Is your budget closing but you are still undecided about how to spend it? Zart can offer you an **"End of Year Zart Account Credit"** which gives you an additional 12 months to spend your remaining budget! Your school will be billed for the nominated amount now and you have 12 months to decide how to spend it. For more information please contact our Customer Service Staff on 03 9890 1867.



Retail Workshops!

Our Customer Service Centre in Box Hill North, now runs workshops for the general public. These workshops focus on product techniques and exploration including Copic marker rendering, life drawing and felting. Gift vouchers are also available. See our website for more information on upcoming events (look under 'workshops').

Free Freight!*

Place your Christmas Catalogue Orders **ONLINE** to receive **FREE FREIGHT!***

Online orders only!

* TERMS & CONDITIONS: As part of our 2017 Christmas promotion - all Victorian School Christmas orders placed online will receive *free freight!! Additional freight charges may be incurred on heavy (over 20kg) and oversized items. We will advise prior to despatch. Orders must be placed either through our online store or Quickshop. This promotion is available to Victorian schools only and is valid until *22nd December 2017.

Christmas Catalogue 2017 - OUT NOW

Our latest Christmas catalogue comes with **easy step-by-step festive projects** and **budget friendly starting points**. We have an excellent range of art & craft materials to suit all budgets and skill levels, the pages are full of activity ideas to keep you inspired. The 2017 Christmas Catalogue was sent out to all schools in Term 3. If you would like extra copies, please phone us on 03 9890 1867 or view it on our website. All items in our catalogue are available through our online shop www.zartart.com.au



FREE Zart Shopping Bag with every Christmas Order!

* This promotion is available to Victorian schools only and is valid until *22nd December 2017.

Merry Christmas & Happy New Year!

We wish you & your families a safe & relaxing Christmas. We would like to thank you for your support & we look forward to working with you again in 2018.

Best wishes from all the staff at Zart.

Zart Christmas Hours: Zart will be closed from 12pm Friday 22nd December. We will reopen on Monday 8th January 2018.



This publication is printed in Australia under ISO 14001 Environmental Certifications. Zart has chosen to print on stock that is FSC certified, FSC certification ensures traceability and verification of well managed forest timber, from mill to printer to you.