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Clay & Basket Fusion
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The art of embroidery makes a great accent for a painting done on cloth!

Have you ever watched someone embroider? Some people associate embroidery with a boring way to fill daily life, but this art form is actually fascinating! Embroidery dates back to before 3000 BCE. In ancient cultures from every part of the world, embroidery and needlework were regarded as a priority only for chosen and talented boys. The future embroiderers had to study the craft under the supervision of a master, requiring more than 10 years of apprenticeship until they were approved to practice on their own.

Each culture's needlework can be identified not only by the materials that were on hand, but also by the type of embroidery done. What is amazing is that it evolved simultaneously in almost every part of the world where people practiced sewing. Obviously, the styles of embroidery were passed down through the generations and many of them have survived.

Some beginning embroidery stitches are called "back stitch," "satin stitch," "split stitch," or "french knot." However, there are hundreds of stitches ranging from easy to more advanced, such as the blanket stitch, the bullion stitch, or the herringbone stitch. Start with the easy stitches and see where your journey takes you!

PREPARATION

1. Cut Aida cloth into 9" x 12" pieces.
2. Decide on imagery that can be done in black, white, and gray, and think of where pops of color could be added for visual impact.
3. Familiarize students with basic embroidery stitches.

PROCESS

1. After deciding on imagery for the painting portion of this project, use a pencil to very lightly sketch it onto the Aida cloth. To easily transfer an image to the cloth, tape the sketch to a bright window or light box and place the cloth over it. Trace.
2. Using acrylic paint and a brush, apply washes of paint to the cloth. The paint goes on very nicely if it is thinned with water. Use black and shades of gray made by mixing black and white. Where pure white is desired, leave the natural color of the Aida cloth. Allow the the painting to dry.
3. Now, begin stitching! The blunt metal needle works perfectly on the cloth using the embroidery floss as packaged without separating the strands. Knot one end of the floss, and thread the other through the needle. Only use a length of floss that is easy to work with — no more than 24" at a time.
4. Stitch in pops of colorful accents using traditional embroidery stitches such as the running stitch, back stitch, satin stitch, or a field of French knots. Experiment with the types of textures that can be created with stitching. Do as much or as little embroidery as desired. Invent new ways of stitching!
5. To display, glue edges to the back of a board such as a canvas panel. Or fray the sides by removing rows of thread from the fabric and then glue them to the backing.



Step 1: Lightly sketch a composition onto Aida cloth, then apply washes of black and gray acrylic paint.



Step 2: With a blunt metal needle and embroidery floss, add colorful accents!



Step 3: View full descriptions and instructions for these stitches at www.dickblick.com/lessonplans.

Materials

Based on a class size of 24. Adjust as needed.

- Aida Cloth**, 60", 1 yard (63101-1060); 2 yards cut into 9" x 12" pieces (20 per yard)
- Creativity Street Embroidery Floss Set**, (63100-1009): share two across class
- Blick Studio Acrylics**; 8 oz, Ivory Black (01637-2252) and Titanium White (01637-1022); share three tubes of each across class
- Blick Economy Golden Taklon Flat**, Size 8 (05168-1008); one per student
- Blunt Tapestry Needle #13**, (65104-1009); one per student

Optional Materials

- Blick Canvas Panels**, (07008-); one per student



Step 1: Gather and cut denim. Before sculpting, it may be stitched, stamped, painted, or printed.



Step 3: Draw and design with watersoluble artists' crayons in red and white.



Step 2: Dip denim pieces in a 50/50 glue and water solution and arrange them on a panel.



Utilizing discarded denim, this project is a salute to "Flag," by Jasper Johns

When Jasper Johns painted "Flag" in 1954, speculations as to "Why?" were plentiful. When he followed that painting with an all-white flag, layered flags, and a reverse-color flag, his viewers searched for meaning. Since the flag is an emblem of the United States of America, the paintings raised feelings of both patriotism and ire at the sight of a national symbol being altered. Political and social hypotheses were made about what Jasper Johns' flags represented, but Johns would only elusively say that he dreamed that he painted a flag — so he painted it.

The American flag is "something the mind already knows," Johns has said. Is it the colors, the stars, the geometric arrangement — at what point does the viewer stop thinking of a flag and think instead of a painting?

Something else that is iconic to American culture is a pair of blue jeans. Patented in San Francisco 140 years ago, riveted five-pocket denim trousers are recognized throughout the world as the true American fashion staple.

Combine the two icons to create a sculptural piece of fabric art, painted red and white with a blue jean ground. There's a wide variety of blue hues in denim, and a surprising amount of texture, too.

PREPARATION

1. Gather clean, discarded denim. Look for a range of blues from deep indigo to faded blue to white.
2. Mix a 50/50 solution of white glue and water. Store in an airtight container before distributing to students.

PROCESS

1. Cut denim clothing into pieces. Aim for a variety: wide, flat pieces from jean legs; frayed edges; torn strips; pockets; zippers; and seams.
2. While denim is dry, any of the following techniques may be used to prepare the fabric for sculpting:
 - Fold, gather, and stitch pieces using a blunt needle and embroidery floss.
 - Attach extra buttons and seed beads by sewing them onto the fabric.
 - Place rubbing plates beneath fabric and add designs using crayons or oil pastels.
 - Paint pieces of denim prior to sculpting using a permanent medium such as acrylic paint or ink.
3. Dip the denim pieces one by one into the glue solution or brush it on. Arrange on heavy chipboard or panel. Extra glue may be required to attach pieces together, especially at seams or when joining pieces. Squeeze undiluted glue from the bottle in these areas. Denim may be folded, bunched, twisted, rolled, woven — use any means of manipulating it to create form and dimension.
4. The glue should be allowed to dry overnight. Red and white designs may be

- added with watersoluble artists' crayons while the denim is still wet with glue, or after it has dried. After it has set, the denim sculpture will be very rigid.
5. Check for loose pieces and apply undiluted glue as needed.
6. As an option, brush a coat of gloss medium over the finished sculpture to seal the color, provide extra support, and add an overall sheen.

Materials

Based on a class size of 24. Adjust as needed.

- Aleene's Tacky Glue**, 16 oz (23884-1016); share two across class
- Blick Economy Canvas Panels**, package of 24, 12" x 16" (07015-1006); need one per student
- Caran d'Ache Neocolor II Artists' Crayons**, Scarlet Red (20042-3081), White (20042-1001), Ultramarine (20042-5231); need one of each color per student
- Denim**

Optional Materials

- Blunt Tapestry Needle #13**, 12-pack (65104-1009)
- Creativity Street Embroidery Floss**, set of 24 (63100-1009)
- Richeson Rubbing Plates**, 7" x 7" (62108-)
- Blick Studio Acrylic Colors**, (01637-)
- Blickrylic Polymer Gloss Medium** (00711-1028)

Masking Tape Window Masterpiece

Grades 2-12



PREPARATION

1. To distribute multiple sizes of tape across an entire class, wind a section of tape onto an aluminum can or plastic bottle.
2. Backlighting is necessary. If a light box or light pad is unavailable, a window will work. Glass temperatures lower than 50°F (10°C) may decrease the adhesion of the tape. It is recommended that the tape not be applied directly to the window. Apply it to a piece of clear film. Many ideas for DIY light boxes are available through online search.

PROCESS

1. Create preliminary value sketches or digitally posterize images. Careful planning will increase the likelihood of success. Younger ages may simply create patterns with overlapping pieces of tape.
2. On a 12" strip of transparent film, make a value scale. Leave one section open, without tape, and layer 9-10 pieces of tape, each one shorter than the previous one, see (A)

(A)

Note that after 8-9 layers, masking tape becomes opaque and reaches the darkest value. The number of layers that still show some translucence (probably 6 or 7), is how many value layers are available to create the image. **3.** Tape the film down first to hold it in place, then begin building up the image in layers. The lightest value will be open, untaped film. Start with the second-lightest value — a single layer of tape. Using the widest tape available, cover the background and leave open areas of clear film. Work one layer at a time, building up values with the tape. Some suggestions:
 — Work from wide to small widths of tape.
 — Create texture by tearing, cutting, twisting, bunching, wrinkling, folding, or wrapping tape.
 — Tear tape to create soft edges.

4. When the image is complete, it may be laminated with a piece of Protecto Film to keep it in place.



Step 1: With the assistance of backlighting, build the image beginning with the lightest value (a single layer of tape).



Step 2: Continue adding layers of tape until the darkest value is reached (several layers of tape).



Step 3: As an option, the finished artwork may be laminated with clear, adhesive film.

Materials

Based on a class size of 24. Adjust as needed.

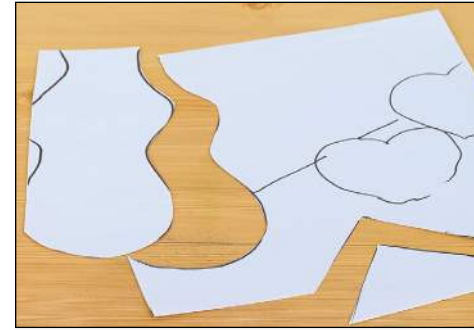
- Grafix Dura-Lar Clear Acetate Alternative**, .003", 25-sheet pad, 11" x 14" (55506-1005)
- Masking Tape**, assorted widths from 1/2" to 3" (24126-); share multiple rolls across class
- Artograph Lightracer Light Box**, (55315-1003) or other source for backlighting

Optional Materials

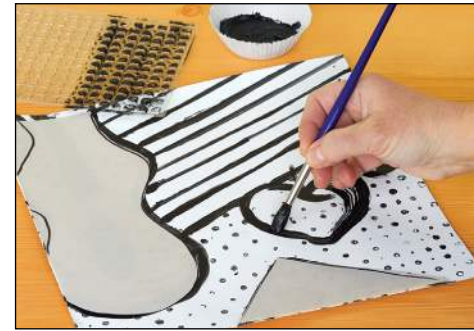
- Protecto Film**, 18" x 65 ft roll (23211-6518)

Lichtenstein Pop Art Resist

Grades 5-12 (art + history)



Step 1: Sketch the composition onto newsprint and cut the main areas apart.



Step 2: On manga paper, add black resist with a brush and with texture plates, using the newsprint pieces as a mask where necessary. Allow to dry.



Step 3: Add bright Pop Art color with washes of Blick Liquid Watercolor.

Materials

Based on a class size of 24. Adjust as needed.

- Blick Studio Newsprint Pads**, 50 sheets, 12" x 18" (10311-1046); need one sheet per student
- Bee Paper Aquabee Manga Artist Pads**, 30 sheets, 11" x 14" (12437-1005); need one sheet per student
- Blick Acrylic Gloss Medium**, Pint (00623-1036); need one
- Blick Studio Acrylics**, 8 oz, Ivory Black (01637-2252); share three tubes across class
- Blick Liquid Watercolors**, 8 oz (00369-); share at least five bright colors across class
- Shade-Tex Rubbing Plates**, (22809-); share two sets across class. Suggest Architecture (22809-1004) and Textile (22809-1005)



Create a graphic and colorful resist with a nod to Pop Artist Roy Lichtenstein!

Roy Lichtenstein's work from the 1960s shocked the world because it looked like images from comic books. He had originally worked in cubism and was making paintings that were in the Abstract Expressionist genre when, in 1961, his young son challenged him by pointing to a Mickey Mouse comic book and saying, "I bet you can't paint as good as that, eh, dad?" Lichtenstein became instrumental in creating the Pop Art style, with paintings that used the techniques and look of cartoons and comic books.

One major distinguishing characteristic of Lichtenstein's work is the dot pattern on the canvas. He was really painting digital pixels before there were pixels. Lichtenstein didn't paint each and every dot by hand. Instead, he used various kinds of stencils with perforated dot patterns. He would brush his paint across the top of the stencil, and the colors dropped through as perfect circles. In doing so, he was elevating commercial images from comics and ads into art. These days, we can't go anywhere without seeing Pop Art. Lichtenstein helped bring Pop Art into design and the larger culture, proving that it wasn't just a gimmick.



A resist made from acrylic paint mixed with gloss medium used with rubbing and texture plates creates a composition with Lichtenstein flair. Add a pop of bright color with liquid watercolors to bring it to life.

PREPARATION

1. View examples of works done by Lichtenstein such as "Look Mickey," "Woman With a Flowered Hat," "Sunrise," and "Drowning Girl."
2. Mix gloss medium with black acrylic paint in equal amounts and distribute containers across the classroom.

PROCESS

1. On newsprint, sketch a rough composition for the final resist. Distinguish major background areas. The newsprint will be used to mask areas when doing the resist patterning. For example, if a still life is the subject matter, you might sketch in a table, vase, and background wall. Then the newsprint will be cut apart into these sections.
2. On the manga paper, begin by brushing on any black outlines of the composition using the gloss medium and black acrylic mixture. Thick lines can be used, and tools can be used to scratch through the resist to add detail or texture. Allow to dry.
3. Brush the black resist onto a texture plate, and "stamp" the pattern onto the paper. Use the newsprint to shield areas that should not receive the patterned resist. Complete all of the texture plate resist stamping in this step. Allow to dry.
4. Finally, add bright, Pop Art color by brushing bright washes of Blick Watercolor on top of the resist. The gloss medium mixed with acrylic will resist the watercolor and retain its glossy look.

Clay and Basket Fusion

Grades 5-12 (art + history)

Combine a fired clay pot with reeds to create a sculptural vessel that fuses two ancient techniques!

Fired clay is one of the few materials on earth that does not change with time, and clay has always been an abundant resource. The earliest function of clay was to line baskets as a way to waterproof them. It is thought that once these clay-lined baskets were used for their intended purpose, they were set aside and eventually dried out. The loss of moisture caused the shape to shrink and separate from the sides of the basket. When the clay, now shaped like a pot, was removed, it retained the basket pattern and, eventually, early men and women discovered that they could harden the molded pottery in hot ashes and make sturdy containers. The discovery that fire could make clay objects more permanent was the birth of the art of ceramics.

What if we combine fired clay and basket-making to make a modern vessel form? The base for the vessel will be made to accommodate the addition of reeds, and a fusion of pot and basket is possible! Start with a base that is handbuilt or thrown, and punch a few holes. After firing, reeds are attached and a basket is woven onto the top.

twice the length of the desired height of the finished vessel. Soak the reed for at least 30 minutes, or overnight.

5. Begin adding reed to the fired base. Insert a piece of reed through a hole in the base. Bend the reed when it's half-way through so that both ends point up. Using a piece of waxed linen thread, tie the two sides of the reed together just above the rim of the base. Wrap the linen thread around the reed a few times, and tie. Repeat for all the pieces of reed.

6. Now, begin weaving the basket! Use yarn, lanyard material, hemp, or even soft wire to weave the side of the basket form. Leave the reeds untrimmed at the top, or cut them into a uniform height. This vessel is a sculptural celebration of two ancient crafts "woven" into one!

PREPARATION

1. View examples of ancient clay-lined baskets.
2. Provide each student with 2 lbs of clay for handbuilding or throwing on the wheel.

PROCESS

1. Make the clay base for the vessel. Using clay, either throw or handbuild a base about 6-7" in diameter.
2. At the rim of the base, use a Kemper 1/2" hole punching tool to punch holes all the way around the form. The holes should be at least 1/2" from the top of the rim, spaced approximately 1" apart. An odd number of holes is needed for the weaving process.
3. Bisque and glaze fire the base. The base can be glazed, stained, or painted after the bisque firing.
4. Cut enough pieces of reed for one to go through each hole in the base. Cut reed

Materials

Based on a class size of 24. Adjust as needed.

- Blick Stoneware Clay**, 50 lb (30517-1050); share two across class
- Kemper Hole Cutter**, 1/2" (30369-4012); share five across class
- Natural Reed for Basketmaking**, Round Reed, #4, 1/8", 511 ft (60961-1316); share one coil across class
- Waxed Thread**, (63012-); share one spool across class
- Tonic Studios Arts & Crafts Plus Scissors**, (57079-1005); share five across class



Step 1: Make a handbuilt or thrown base with holes punched at the rim. Fire.



Step 2: Add reed by threading it through the holes. Secure by tying with linen thread.



Step 3: Weave the sides of the basket using yarn, hemp, wire, or other materials.

Spirit Trees

Grades 3-12 (art + history)

Legends are plentiful about connections between humans and trees – what will your special tree reveal about you?

Legends about a mystical or holy tree have permeated cultures and theologies around the world since ancient times. The Tree of Life, the Tree of Wisdom or Knowledge, the World Tree, the Cosmic Tree — these are names for a symbolic or metaphorical tree that stories, ideas, and beliefs about the origins of life have been centered around.

Nordic and Mesoamerican mythologies brought the concept that the world is supported on a strong tree that divides the realms of heaven, human existence, and the underworld.

Native American legends regarding trees as caregivers and providers are abundant. The Cherokee call trees "The Standing People" and have a special fondness for cedar trees due to a legend in which the spirits of their ancestors were placed within a cedar.

This "Spirit Tree" is created from lengths of coiling core, glued together and wrapped with wire to impart flexibility to the branches. It can be finished with paint and wire, and personalized with objects or images suspended from the branches or placed around its roots.

PREPARATION

1. Cut coiling core into 12" sections. Plan on six pieces of 1/2" and six pieces of 1/4" per tree (12 ft total). Coiling core may be cut with sturdy scissors or with a paper trimmer.
2. Cut 7" to 8" square bases from chipboard.

PROCESS

1. Bend all coiling core lengths against the curve to straighten as much as possible.
2. Gather six pieces of small coiling core into a bundle. Stagger lengths. Bind with masking tape in the middle.

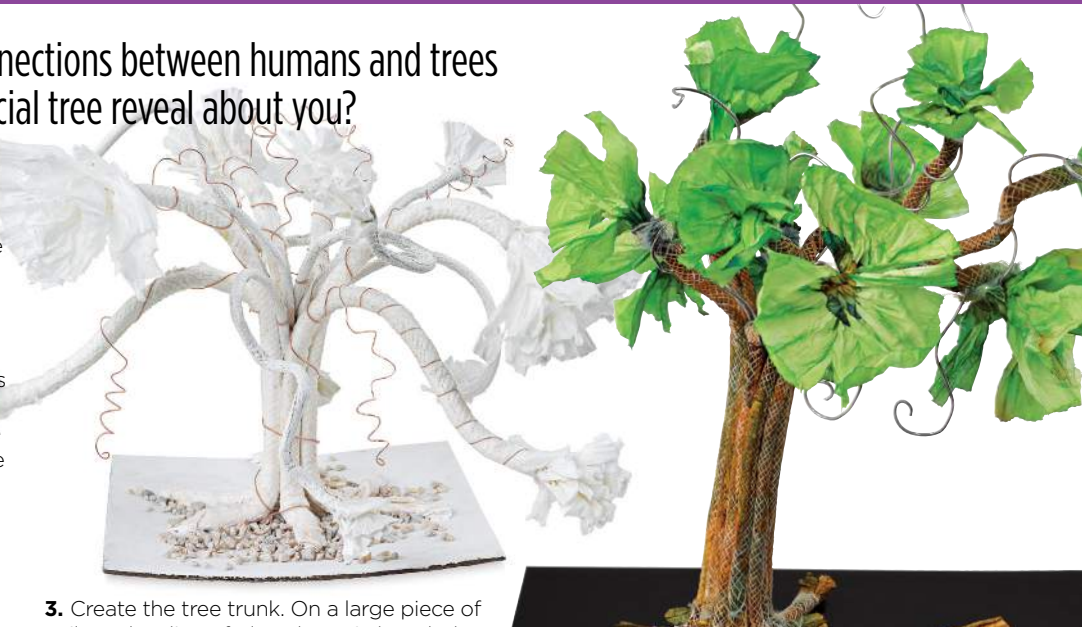
Materials

Based on a class size of 24. Adjust as needed.

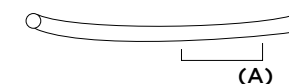
- Coiling Core**, 1/4" x 180 ft coil (60962-1325); share one across class
- Coiling Core**, 1/2" x 100 ft coil (60962-1350); share two across class
- All-Purpose Chipboard**, 30 ply, 22" x 28" (13115-2232); share one sheet among 12 students
- Blick Armature and Sculpture Wire**, 14 gauge, 350 ft spool (33400-1435); share one across class

Optional Materials

- Economy Glass Bead Assortment**, 1 lb (61536-1001)
- Blick Copper Wire**, 24 gauge, 100 ft spool (33415-1024)
- Blick Liquid Watercolor**, assorted colors (00369-)



3. Create the tree trunk. On a large piece of coil, apply a line of glue about 2" long below the center of the length, but not all the way to the end. See (A).



Position the coil with the glue side against the bundle of small coils and hold briefly until the glue begins to grab.

Repeat with remaining large coils, staggering their lengths as well, until they surround the bundle of small coils. Wrap with masking tape to secure while the glue dries. NOTE: The upper 9" of the coils will remain unglued and can be spread apart to begin the positioning of branches.

4. Glue the short, loose ends of the paper coil bundle to the square base, pressing down and spreading them apart to form the roots. Apply masking tape to hold the tree upright on the base while the glue dries.

5. Bend and twist the long, loose ends of the paper coils to create tree branches. Loosen the ends of the coils and gently spread the paper to create leaf-like fullness on the end of each branch.

6. Insert wire sections into the trunk of the tree. The wire may be bent and curled to make more branches or vines. It may also be wrapped around individual branches to make them easier to bend, to hold them in place and to suspend objects from the branches.

7. The Spirit Tree may be left white or painted.

OPTIONS

- Glue pebbles, sand, or dried moss to the base to cover the chipboard.
- Hang beads, charms, photos, or other objects from the branches with wire or string.



Step 1: Gather small coils into a bundle, then glue large coils around them to form the tree trunk.



Step 2: Press down and glue the bottom of the coil bundle to the base to form tree roots.



Step 3: Bend the upper part of the coil bundle to make branches. Unwrap the ends and spread the paper apart.

Pastepaper Mosaic

Grades 3-12 (art + history)



Use a fun, traditional bookmaking technique to make pastepaper, then cut and tear pieces to make a modern mosaic!

A visit to an antique or rare bookstore might unveil beautifully decorated endpapers in books that were published in Europe between the late 16th and 18th centuries.

Earlier books had no endpapers — books were unavailable to the common man and became prized possessions of churches and monasteries. After the printing press was invented, however, it was soon obvious that endpapers were needed to protect the text inside the book from wear and tear. No one has been credited with inventing pastepaper. It's likely that it began in bookbinderies where all the necessary ingredients were readily available: paper, paste, pigments, and tools for making designs.

The techniques for creating pastepaper are simple and have changed very little over the centuries. Pastepaper always starts with some type of paste, usually cooked with some kind of flour. Pigments are then added to the paste and tools are pressed into or drawn through the wet paste to create beautiful and intricate patterns.



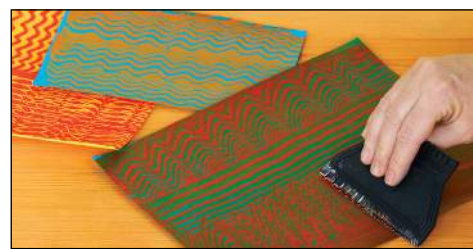
Using a premade rice paste powder tinted with acrylic paint, pastepaper masterpieces are easy and quick to make. After assembling many sheets in the classroom, the papers are torn to create mosaic "tiles," then reassembled into an intricate, patterned mosaic.

PREPARATION

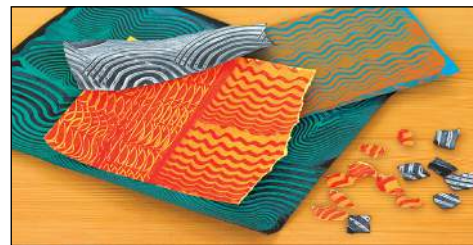
1. Mix Amaco Rice Paste Powder into six separate batches (each will be one pint).
2. Cover tables and assemble large brushes and various combs and tools.

PROCESS

1. Color each batch of rice paste by adding acrylic paint until it is the desired color. Metallics or other specialty paints can be used.
2. Supply each student with two or three of the colored Mi-Teintes drawing papers. Using a wide brush, brush an even coat of rice paste over the surface of the paper. The more contrast between the paste and the paper, the more evident the pattern will be. Now, use combs and tools to comb through the paste, working from left to right. Wiggle the combs, or rotate them in a circular pattern. Overlap a wave pattern using another tool. If a pattern doesn't work out, reapply a coat of paste and try again. Slightly dampening the back of the paper with a sponge will help keep the paper from curling during the process. Allow the papers to dry completely.
3. Now, tear or cut the papers into pieces and keep them in colored batches. After drawing the outline of a portrait or other scene onto one of the colored papers, fill in each separate area with pastepaper pieces using glue. Brush glue into one area at a time, and apply the pieces, leaving a 1/4" or smaller gap between each piece. Allow to dry.
4. Once the entire composition is filled in with mosaic pastepaper pieces, brush on a coat of Liquitex pouring medium. The medium will flow to the "grout" lines between the paper pieces and add a final gloss to the composition.



Step 1: Pull combs through pigmented paste to create a pattern on the paper.



Step 2: Tear or cut colored pastepapers into small mosaic-sized pieces.



Step 3: Glue pieces onto a sketch to create a mosaic look.



Step 4: Brush on Liquitex Pouring Medium to mimic the look of a glossy glaze.

Materials

Based on a class size of 24. Adjust as needed.

- Amaco Rice Paste Powder**, 8 oz jar (34125-1008); need one per class to make six pints of paste
- Blick Studio Acrylics**, 8 oz (01637-); share at least five colors across class
- Canson Mi-Teintes Drawing Papers**, package of 25, 8-1/2" x 11" (10710-); need at least three packages of different colored papers
- Combs, Graduated Two-Sided Rubber Comb** (05648-1020); share five across class
- Liquitex Pouring Medium**, 8 oz (02001-1002); need two

Greek Book Vase

Grades 5-12 (art + history)



An upcycled paperback book serves as the basis for a lesson in classical form

Greek pottery was a very important part of Greek life and culture. Each piece of pottery had a specific shape that followed a specific function. Although Greek pottery gives us a wide range of shapes, from cups to plates to huge amphora, many of the forms remained mostly unchanged. Once the optimal shape had evolved, it was copied and maintained for centuries.

The most common forms of pottery were amphorae for storing oil; large kraters for mixing wine with water; kylixes or stemmed cups with horizontal handles for drinking; hydra with three handles for holding water; and lekythoi jars for holding oils and perfumes.

Greek pottery was thrown on the potter's wheel and was usually made in separate horizontal sections: the foot, the lower and upper body, the neck, and finally the handles, if necessary. These sections were then joined together with a clay slip and the piece was then put back on the wheel to smooth the join marks and add the final shaping. The potter considered every curve and tried to make the parts of each pot into a homogeneous whole.

The use of the French curve, an X-Acto knife, and a template made of yupo watercolor paper are all that is needed to

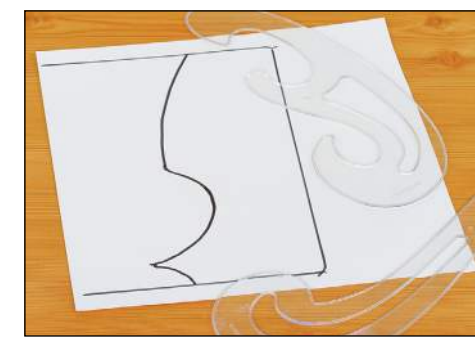
create a three-dimensional model of a Greek vase made out of a recycled paperback book! When glued to a background representing a Greek scene, a wonderful and educational mixed-media piece is born.

PREPARATION

1. Collect discarded paperback books.
2. View Greek pottery forms and their uses.

PROCESS

1. Trace the outline of the paperback book onto a piece of white yupo paper. The template created by the yupo paper will be half of the finished pottery form. Starting at the spine edge of the book, use the French curve set and a pencil to create the rim, shoulder, belly, and foot of a Greek vase form in profile. Handles are not easily cut out, so they should be added onto the background in step #3, if desired. Cut out the template with the X-Acto knife or scissors.
2. Place the template on the cover of the book and trace around it with a pencil. Using the X-Acto knife, carefully cut along the line down through as many pages as are comfortable. Separate the cut pages and place the template on the next uncut page. Trace. Repeat until all the pages have been cut.
3. Open the book to reveal the vase! Paperback books normally range in size from 4 1/2" x 7" to 6" x 9". On a 9" x 12" or larger canvas panel, create a background that might be a scene where the piece of Greek pottery could be found. Perhaps a lekythoi jar for holding perfume might be found on a dressing table. Or a large krater could be found by a stream or water source.



Step 1: Make a template of a Greek vase using French curves. Cut out.



Step 2: Use the template to trace the form onto a paperback book. Cut into the pages.



Step 3: Add the Greek Book Vase to a background with a painted Greek motif.

Materials

Based on a class size of 24. Adjust as needed.

- Yupo Watercolor Paper Pads**, 10-sheet pad, Bright White, 9" x 12" (10149-1023); share one to two pads across class depending on sizes of books
- Westcott C-Thru Set of French Curves**, Set of 8 (55452-1009); share two sets across class
- X-Acto #1 Knife** (57445-1101); one per student
- Blick Economy Canvas Panel Classroom Packs**, package of 24, 9" x 12" (07015-1023); need one panel per student
- Aleene's Quick Dry Tacky Glue**, 4 oz (23884-1104); share five across class
- Recycled paperback book**; one per student

Second Line Parasol

Grades 3-8 (art + social studies; art + music)



Join the parade with a personally designed version of this New Orleans tradition!

The “second line” refers to the people who fall in with a parade, dancing and enjoying the music of the band, waving flags, and twirling parasols.

The tradition began in New Orleans following the Civil War. Fraternal societies, largely made up of freed slaves, were formed to provide loans, insurance benefits, and funeral services. At a Jazz Funeral, the procession would begin with the “first line” — the hearse, the family, and a band playing solemn music. The “second line” would follow, singing hymns and dirges and dancing with slow, exaggerated steps. After the deceased was interred, the music and dancing would become much livelier and the procession returning from the cemetery would become a moving celebration.

Today, “second lining” is more popular than ever, and has become a style of music and dancing that fills the streets of the French Quarter. It is frequently part of wedding celebrations, and has spread from its New Orleans roots to cities nationwide.

Usually fringed, feathered, and as glitzy as possible, a Second Line Parasol can be as much fun to make as it is to twirl, wave, and dance with!



Step 1: Construct a parasol shade out of watercolor paper.



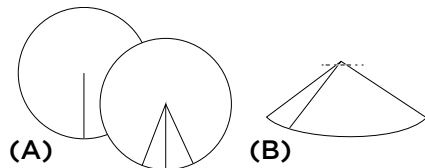
Step 3: Design the handle of the parasol with decorative tape.

PREPARATION

1. Punch holes in the top of Brusho containers using a push pin to create a shaker jar.

PROCESS

1. Use a compass to draw a circle as large as possible on a piece of watercolor paper, then cut it out. Cut a line from the edge of the circle to the center, see (A).
2. Cut equidistant lines on either side of that line, then overlap the edges and glue them together to make a short cone-shaped shade for the parasol. Hold in place with tape or a clip while drying. Snip just the tip off, or a circle about 1/4" diameter, see (B).



3. Wet a section of the shade with clear water and sprinkle Brusho into the water. Continue wetting just a section of the paper and adding color until the surface is painted. Allow to dry.

NOTE: Brusho is most effective with just a few gentle sprinkles. Heavy application and layering of colors can muddy the effect quickly. Avoid spilling the Brusho powder. Keep a piece of wide tape over the holes of the jar when not in use.



Step 2: Apply water to sections of the parasol shade and sprinkle Brusho Crystals onto the wet paper.



Step 4: Use more tape to attach the handle, then finish the parasol by decorating it with feathers, ribbons, sequins, and other embellishments.

Materials

Based on a class size of 24. Adjust as needed.

Blick Watercolor Paper, 15" x 22", 140 lb (10008-1028); share one sheet between two students

Brusho Crystal Colours, 15 grams, assorted colors, (01762-); share at least three across class

Wooden Dowel Rod, 1/4" Dia, 12" length, package of 12 (60448-1412); need one per student

ShurTech Ducklings Mini Duck Tape Rolls, assorted colors, 3/4" x 15 ft (56952-); share three rolls across class

Optional Materials

Plumage Feathers, assorted colors (62147-)

Creativity Street Sequin Mix, 4 oz (60718-1004)

Elmer's Glitter Glue, 6 oz, assorted colors (65304-)

Ribbon Assortment, 40 yds (62100-1040)

4. While the paint dries, make a pencil mark about 1" from one end of the dowel rod and apply a thickly layered ring of tape just below the mark.

5. Place the shade onto the dowel to make sure there is enough tape to hold it, then wrap the top of the dowel with more tape to secure it.

6. The dowel may be wrapped with more decorative tape or ribbon, or painted if desired.
7. Decorate the parasol shade using feathers, tissue paper fringe, ribbons, glitter glue, sequins, or rhinestones. As an option, draw designs using markers — or add more paint!

Face Book

Grades 3-12 (art + history)



Step 1: Press Fast Mache into a mask form in an even layer about 1/2" thick. Let dry.



Step 2: Glue the form to a book cover. Add Blick Modeling paste. Allow to dry.



Step 3: Customize even further by adding Blick Studio Acrylics.

Materials

Based on a class size of 24. Adjust as needed.

Roylco Multi-Cultural Face Forms, package of 10 (61131-1010); need one form per student

Activa Fast Mache, 4 lb (33116-1004); two packages per class

Blick Artists' Acrylic Modeling Paste, Pint (00623-1066); one per class

Blick Studio Acrylics, 8 oz (01637-); share at least six tubes across class

Blick White Glue, 16 oz (23882-1006); share one across class

Recycled Hardcover book, at least 5" x 7"

Optional Materials

Blick Hardbound Sketchbook, 8-1/2" x 5-1/2" (11879-1055); one per student



Make an up-close-and-personal sketchbook or journal cover by creating a “face book” out of a cast and painted high-relief face

Way back in early 2004 Mark Zuckerberg designed what we now know to be the most popular social media site on the Internet — Facebook. At the time, he was a sophomore at Harvard University and Facebook was known as thefacebook.com. The Facebook name came from the publications that some colleges pass out to students at the beginning of the year to help them get to know each other better, called a Facebook, or “New Faces.”

In the beginning, only Harvard used thefacebook.com. Facebook was created as a way for Harvard students to keep in touch over the Internet and get to know each other better. Within just a matter of months, Facebook became so popular that it was soon opened up to other colleges. By the end of the following year it was also open to high schools. The year after that, it was opened up for use by the general public, providing users were age 13 or older.

To create a Face Book by hand, this lesson plan starts with a very personal three-dimensional cast and painted face to grace the cover of a recycled book or a journal. Modeling paste and paint are added to customize it.

PREPARATION

1. Mix Activa Fast Mache according to package instructions.
2. Cover tables and brush a thin layer of dishwashing liquid into mask forms.

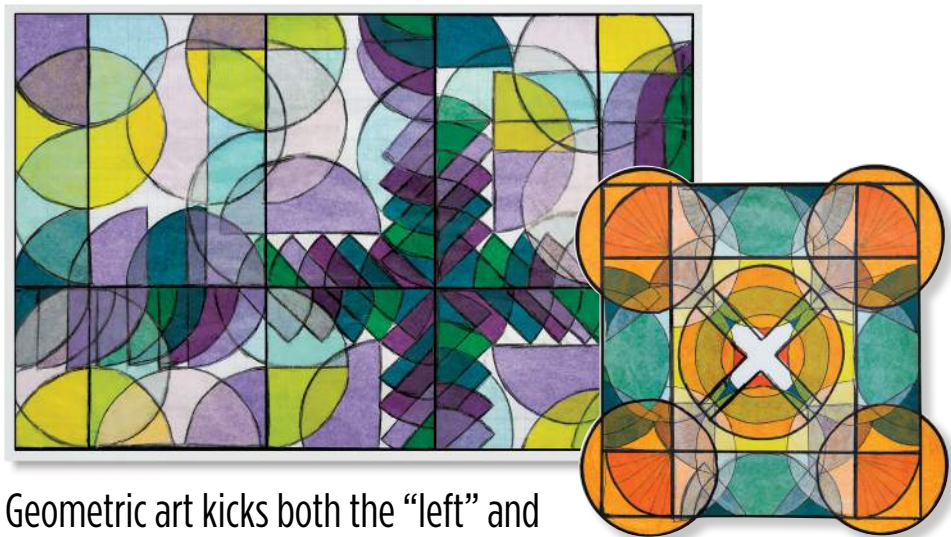


PROCESS

1. Press Fast Mache into each mask form, creating an even layer approximately 1/4" thick. Hold the form up to the light to check for any thin areas. Air bubbles can be worked out with fingers. Allow to dry (the drying process may take a few days, depending upon weather, classroom temperature, and other factors). Remove the Fast Mache mask from the form.
2. Glue the cast mask to the cover of a recycled hardcover book. Other options would be a hardcover sketch book or blank journal. If a flimsy cover is the only option, glue a piece of cardboard down first for rigidity.
3. Now, using a brush or palette knife, add Blick Modeling Paste to customize the face even further. Personalize by adding hair, glasses, jewelry, or other accessories. Create a realistic self-portrait, or morph the face into an animal or alien being. Detail can be achieved by using a pencil or wooden tool. If there are gaps where the mask form meets the book, modeling paste can be added to smooth the transition. Apply a thin layer of modeling paste to the mask form to even out any irregular areas and provide a consistent surface for the paint. Allow to dry overnight.
4. The final step is to customize even more using paint. Paint the eyes open or closed. The skin color can be realistic or shocking! Add a background setting.
5. Fill this Facebook with personal thoughts, accomplishments, goals or feelings — much as is popularly shared on Facebook via the Internet.

Start with a Circle...

Grades K-8 (art + math)



Geometric art kicks both the “left” and “right” sides of the brain into gear!

“Without mathematics there is no art,” said Luca Pacioli, a contemporary of Leonardo da Vinci.

It’s no secret that geometry and art are close friends. Since ancient times, artists have used shapes, portions of shapes, and repeating shapes to add interest to their art. Mathematical formulas based on the relationship of shapes to one another, such as the Golden Ratio and the Divine Proportion, have been used by artists, architects, and craftsmen for thousands of years in order to give their artwork dramatic impact and to achieve what many believe to be the perfect composition. A less precise method is often referred to as the “rule of thirds.”

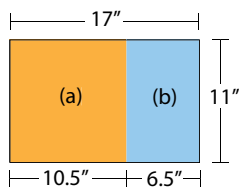
When a simple paper circle is divided into a semicircle (half), a quadrant (fourth), or smaller sectors (sixths, eighths) and those sectors are placed together on a plane (paper), geometric art is the result.

As sectors of a circle overlap and interact with each other, the art becomes more complex, and so does the math. Overlapping colors form new colors. Intersecting lines

form right, acute, and obtuse angles. Squares, triangles, and polygons are created within the design by aligning the straight portions of circle sectors.

PROCESS

1. Begin with a sheet of gridded paper. Elementary ages determine the center by measuring or counting squares. Older students can divide the gridded sheet into thirds and begin their composition from one of the intersecting points, or be challenged to combine their math and design skills to find the Golden Ratio.



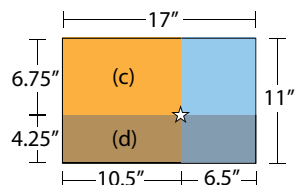
2. To find the Golden Ratio, measure the length of the sheet (in this case, 17”). Divide the length into two sections so that the longer section (a) divided by the smaller section (b) is also equal to 17 divided by the longer section (a). Mathematically, the formula would look like this:

$$\frac{a}{b} = \frac{17}{a}$$

For this sheet, (a) = 10-1/2” and (b) = 6-1/2”. Repeat for the vertical measurement:

$$\frac{c}{d} = \frac{11}{c}$$

Vertically, it would be (c) = 6-3/4” and (d) = 4-1/4”. Visually, it could be drawn out like the illustrations below:



Materials

Based on a class size of 24. Adjust as needed.

Bienfang Gridded Paper, 50-sheet pad, 11” x 17”, 4 x 4 Grid (10613-1016); need one sheet per student

Roylco Tissue Circles, package of 480 assorted, 4”Dia (11301-1004); share at least one package across class

Elmer’s X-TREME School Glue Stick, .88 oz (23894-1025); need one per student

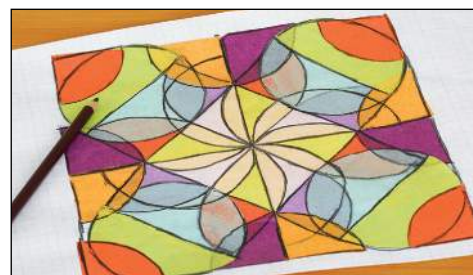
Sharpie Fine Point Markers, black (21316-2001); need one per student

Optional Materials

Protecto Film, 18” x 65 ft roll (23211-6518)



Step 1: Determine the starting point on a piece of gridded paper and build a design using full circles, semi-circles, and/or circle segments.



Step 2: Outline each tissue paper piece with a fine line marker or pencil.



Step 3: Seal the design with clear adhesive film, or laminate it.

3. Using tissue paper circles and a glue stick, create a design using full circles, semi-circles, and/or circle segments from the defined point. Tissue circles can be cut by folding in halves, fourths, sixths or eighths and cutting on the fold lines.

4. As each tissue paper piece is put into place, outline it with a black fine point marker or a dark pencil. Shapes will overlap to define new shapes, the outline will make them more visible, and the overall artwork more cohesive.

OPTIONS

— When the sheet is filled, it can be sealed and protected with a piece of clear adhesive film, or laminated.

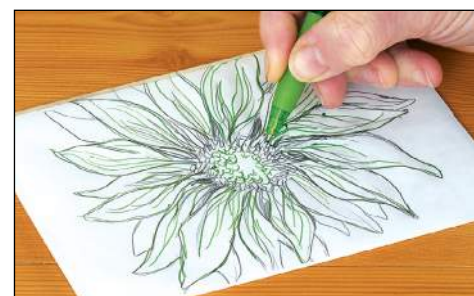


Ballpoint Engravings

Grades 5-12



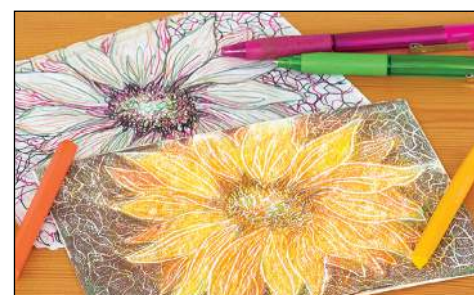
Step 1: Create a line drawing on palette paper and tape it to an illustration board.



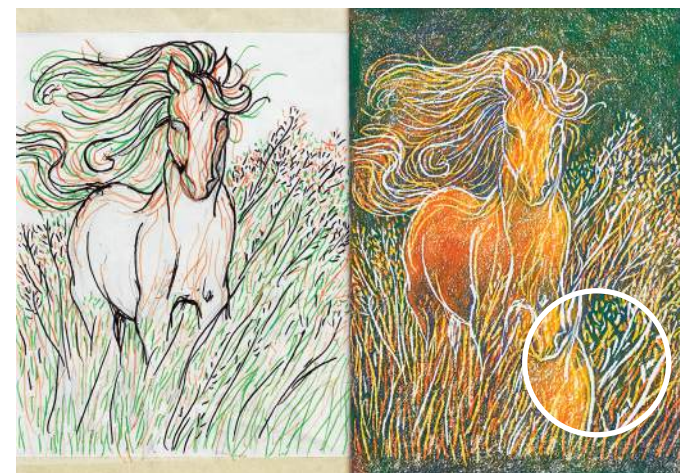
Step 2: Using a ballpoint pen, trace lines with firm enough pressure to engrave the board beneath.



Step 3: Stroke a light-value color stick over the board to reveal the engraved lines.



Step 4: Repeat the process of drawing lines and rubbing color over the engraving until all lines are drawn and color is built up in layers.



Draw, press, rub, repeat. How easy is that?

Left: Ballpoint drawing
Right: Ballpoint engraving

An engraving is a design that is worked into a surface using tools that create recessed, cut, or carved lines. In printmaking, “engraving” refers to the printed image that is created by a wood, metal, or plastic plate that has been carved to hold ink.

Hollywood has often pictured a detective discovering a clue by rubbing a pencil over a note pad and revealing the message that was pressed into the paper by someone writing on the sheet before it. In the same manner, a design can be engraved onto a board by drawing on paper positioned over it, using heavy pressure. The engraving is then revealed by rubbing color over it. The color applies to the flat surface of the board, but not to the recessed lines.

PREPARATION

1. Cut palette paper into 5” x 7” pieces. Paper other than palette paper may be used, but it must be lightweight and strong enough to withstand heavy pressure from a ballpoint pen.

PROCESS

1. Create a line drawing lightly in pencil on the matte side of the palette paper. Consider that the lines may be multiple colors and that they may overlap. Some lines may create shading and texture — such as cross-hatched lines or stippling.

2. Tape the paper drawing-side-up to the top of the board hinge-style so it may be lifted and placed back down in the same position. Tape the bottom down with a small piece of tape that can be easily lifted and reapplied.

3. Use a ballpoint pen with a strong barrel and a rounded nib. Some ballpoint pens have a “pointier” fine line nib that will cut through paper, so opt for pens with a traditional point size of approximately 1.5 mm. It is also helpful to use multiple colors.

Engrave lines by tracing the sketch using firm pressure. The first lines drawn will remain white. Lines that will be other colors will be drawn in successive steps.

4. Lift the masking tape on just the bottom of the palette paper (keeping it hinged at the top) and move it out of the way, behind the board. Choose a color stick with a light tonal value and rub the long, flat side over the surface, revealing the engraved lines.

NOTE: it is important to use a dustless medium. Chalk pastels will migrate color into the engraving and ruin the effect.

5. Place the sketch back over the board and tape it in place. Repeat step 3. Lines that are created during this step will remain the color that was applied in step 4. Using a different color pen is recommended, to be able to tell which lines have already been traced.

6. Lift the sketch away again and use a color stick of a darker tonal value than the color that was applied in step 4. The white lines will remain and the light color lines will now be visible.

7. Continue with the pattern of pressing lines and rubbing color over them until all lines are drawn and color is built up in layers on the board. Remove and discard the sketch.

OPTIONS

— Spray a matte fixative lightly over the artwork to keep color from migrating into the engraved lines.

— Use a black illustration board.

Materials

Based on a class size of 24. Adjust as needed.

Crescent No. 99 University Grade Cold Press Illustration Board, 14 ply 5” x 7”, package of 3 (13406-1020); need one board per student

Blick Studio Disposable Palette Pads, 50 sheets, 12” x 16” (03063-2006); share one across class

Bic Velocity Bold Ball Pen, set of 8 colors (22518-1008); share three across class

Crayola Color Sticks, assorted colors (22083-); share a minimum of three colors per student

Optional Materials

Super Black Presentation and Mounting Board, 14-ply, 15” x 20” (13447-2051)

Blick Matte Fixative, 12 oz (21707-1105)
Prismacolor Art Stix, set of 24 (20008-0249)



Use animal symbolism to create a personal, stackable totem

The first totems were carved from mature cedar trees and were meant to represent the emblem of the family, and to serve as a reminder of family history.

Each carving on a totem tells a story, revealed only if one knows the meaning assigned to various animals, fish, birds, and designs and where they are placed on the pole. Sometimes, in addition to the symbolism of a particular animal, the animal may be placed on a pole as a result of a special gift from the animal, fish, or bird spirits.

The meaning of many totem poles has been lost over time. Even some of today's totem poles can only be understood by one person — its owner. Totems and their figures have never been worshipped like a religious icon might be. They were also never used to ward off evil spirits. Instead, a totem pole may be compared to the symbolism portrayed by a Coat of Arms. It is meant to be a way to recognize and learn about a specific family or clan. Totems have become a highly valued art form and a symbol of pride and tradition for many.

PREPARATION

1. Research meanings of totem carvings and placement.
2. Provide each student with 2 pounds of air-hardening clay and one 1/4" Dia dowel.

PROCESS

1. Make the clay base for the totem pole first. Starting with a ball of clay about the size of an orange, mold it into a pyramid shape. It can be sliced with a fettling knife, or paddled with a wooden paddle on the tabletop to create flat sides. Impress texture on the sides if desired. Lastly, press the 1/4" Dia dowel into the narrow end of the base all the way down to approximately 1/2" from the bottom. Make sure the dowel is straight from front to back and side to side. Allow to dry in place.
2. Choose four animals as symbols that describe the personality or clan attributes of the creator of the totem. Model the animals out of air-hardening clay. When an animal totem is complete, press the 1/2" Dia dowel through the center. Clean the edges of the hole, if necessary, by trimming them with a fettling knife. Position the first animal on the totem pole by sliding it down the 1/4" Dia dowel, being careful not to move the dowel.
3. Repeat the process in step 2 for each of the other three animal symbols. Try to construct each animal so that four of them will cover the dowel. If necessary, the 1/4" Dia dowel can be cut with scissors for a perfect fit. Allow the totem animals to dry on the dowel.
4. Now add color! Any acrylic paint can be used; however, younger students can apply Jazz Tempera for bright, glossy color. Older students may want to experiment with Professional Liquitex Acrylic inks for a more traditional sophisticated and stained look. Either way, the totems will come alive!



Step 1: Create a base for the totem with air-hardening clay and a 1/4" Dia dowel.



Step 2: Model four separate animal totems, then punch a hole through the center of each using the 1/2" Dia dowel.



Step 3: Allow to dry, apply color, and stack!

Materials

Based on a class size of 24. Adjust as needed.

- Kemper Fettling Knife**, hard (30349-1020); share five across class
- Amaco Stonex White Clay**, 25 lb; (33247-1025); share two across class
- Jazz Gloss Tempera**, 16 oz (00014-); share at least five colors across class
- Creativity Street Wooden Dowel Rods**, package of 12, 12" long x 1/4" Dia (60448-1412); need one per student
- Creativity Street Wooden Dowel Rods**, package of 12, 12" long x 1/2" Dia (60448-1212); share one package across class



Inspired by the movement-filled painting and sculpture of Edgar Degas

Edgar Degas concentrated his efforts on expressing the movement of the human figure. He said, "They call me a painter of dancers without understanding that for me the dancer has been the pretext for painting beautiful fabrics and rendering movement."

Well known for his paintings, etchings, and pastels, Degas kept most of his sculpture tucked privately away from the public eye. When he showed his sculpture, "The Little 14-Year Old Dancer" at an exhibit, it received such criticism that it may have influenced his decision to not place more of his sculptures on public display. After the artist's death,

approximately 150 wax sculptures of figures were discovered in his studio.

As a means of studying the proportions and describing the movement of the human figure, this lesson allows students to create sculptures with a flat, paper doll-style cardboard form that can be manipulated when wet and becomes sturdy when dry.

PREPARATION

1. Cut tape into 3" sections, or cut 3 ft sections and have students cut smaller pieces.
2. Cut 14-ply chipboard into 11" x 14" or larger pieces and 30-ply chipboard into 4" x 4-1/2" pieces to make bases.
3. Preceding this project, arrange for students to view and sketch other students as they dance, run, jump, and play.

PROCESS

1. Draw a paper doll-style outline of a figure on an 11" x 14" piece of chipboard and cut it out. For accurate proportions, use an art manikin or stencil for reference.
2. Position the feet on the chipboard base and attach them using small strips of packing tape, moistened with a sponge. Hints:
 - Cut the tape section diagonally into two triangles to wrap around curves and angles.
 - Wrap as tightly as possible, cutting small slits with scissors to encourage a tight fit.
 - Prop up the figure with jars or cans until the legs dry and the tape stiffens.
 - For extra stability, tape a craft stick onto the ankle area to provide support.
 - The dampened chipboard can be "kneaded" by rolling or bending to achieve many angles and positions.
3. Allow the legs to dry and continue to wrap

the rest of the body until it is covered in at least two layers of tape. Make sure the figure is posed in the exact position desired before setting it aside to dry because the pose cannot be adjusted after the tape is fully set.

4. Brush a layer of gesso over the tape to provide a smoother surface and make the colors more vibrant, then paint and collage. Jazz Tempera is recommended because it provides a brilliant, glossy finish. Acrylic paint and markers can also provide color, and collage materials can be attached with white glue.

OPTIONS

— For extra support and balance, hot-glue the base of the sculpture to a heavy material, such as a block of wood, a panel, or tile.

Materials

Based on a class size of 24. Adjust as needed.

All-Purpose Chipboard, 14-ply, 22" x 28" (13115-2222); share one sheet among four students

All-Purpose Chipboard, 30-ply, 22" x 28" (13115-2232); share one sheet among 24 students

Kraft Paper Tape, 2" x 600 ft roll (24118-1002); share one roll across class

Jazz Gloss Tempera, 16 oz (00014-); share assorted colors across class

Blickrylic Gesso, quart (00711-1017); share across class

Optional Materials

Roylco Poseable People Stencil, 13-1/2" (55765-1350)

Blick Hardwood Manikin, 12" (21601-1112)

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Mixed Media Contest

Sponsored by Blick Art Materials
in partnership with Artsonia

This new contest invites students in grades K-12 to express their experiences and imagine the things they can accomplish through art. **Creativity, confidence, communication** ... as teachers, we're aware of the important things art provides for students — now it's their turn to speak out! Selected artworks by finalists will be printed as part of a complimentary 16" x 20" Art Advocacy Poster Set and given to attendees of NAEA affiliated conferences and as a downloadable digital slideshow.

Participants will create a work of art and an accompanying artist's statement that completes the following sentence: "With Art I Can ..."

Rules & Process

- Complete rules are available in Blick's **2015 Materials for Art Education** catalog and at DickBlick.com/landing/teachernews.
- This contest is for students in grades K-12 during the 2014-2015 school year.
- Entries must be received by April 15, 2015.
- Judging will be conducted separately for entries within each of the following divisions:

Grades K-5, Grades 6-8, Grades 9-12

- Entries must be in the form of a mixed-media collage (2-dimensional) or assemblage (3-dimensional).
- Entries must include more than one medium. For more information and media guidelines, visit DickBlick.com/landing/teachernews.
- An Artist's Statement (not to exceed 50 words) must accompany the artwork.
- Entries must be submitted as digital uploads only. For more information about uploading and image requirements, visit DickBlick.com/landing/teachernews.
- Entrants agree to the use by sponsors of their first name, school, city, and state. They must also agree to the reproduction of their artwork for the purpose of art advocacy.
- Finalists, semi-finalists, and their teachers will be notified **no later than May 15, 2015**.
- Three entries per division may be entered per school.

Prizes

- The 5 finalists in each division will each be awarded a \$100 Blick Art Materials gift coupon. Each finalist's school will receive a \$200 Blick Art Materials gift coupon.
- The 10 semi-finalists in each division will each be awarded a \$50 Blick Art Materials gift coupon. Each semi-finalist's school will receive a \$100 Blick Art Materials gift coupon.
- The teachers of all entrants will be entered into a random drawing for a \$200 Blick Art Materials coupon for their school.

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